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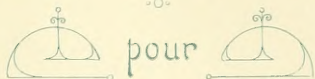
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FESTIVAL VAUDOIS



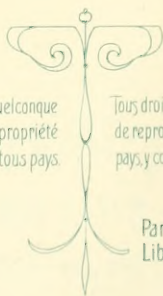
pour

chœurs, soli et orchestre



Poème et musique
de

E. Jaques-Dalcroze.



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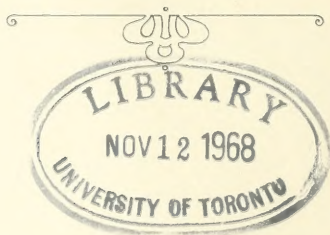
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FESTIVAL VAUDOIS

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I^{re} Partie.

La Vigne.

E. JAQUES-DALCROZE.

Lento.

p legato sempre

poco

mf

Rideau. Paysage de ruine et de desolation. Au fond une colline nue et pierreuse.

mf

au 2^{me} plan des autels rustiques.

piu, f

Entrée d'un cortège de laboureurs et de prêtres qui font lentement le tour de la scène.

Ténors.
Chœur de scène.
Basses.

f Ah

mf Ah

f Ah

legato

f

mf Ah

p *mp* *cresc.*

60

This musical score is written for piano and voice. It consists of seven systems of music. The first system shows the vocal line with the lyrics "Ah" and a piano accompaniment. The second system continues the vocal line with another "Ah" and piano accompaniment. The third system features a piano accompaniment with a forte (*f*) dynamic. The fourth system continues the piano accompaniment. The fifth system shows a piano accompaniment with a piano (*p*) dynamic. The sixth system features a piano accompaniment with a piano (*p*) dynamic. The seventh system shows a piano accompaniment with a piano (*p*) dynamic.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The vocal line is in the soprano range, and the piano accompaniment is in the right and left hands. The score includes various musical notations such as notes, rests, slurs, and dynamics.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the syllable "Ah" on a note, then another "Ah" on a higher note. The piano accompaniment consists of a steady eighth-note pattern in the left hand, with triplets of eighth notes in the right hand. Dynamic markings include *meno. f* and *f*.

Second system of the musical score. The vocal line continues with "Ah" on a note, then another "Ah" on a higher note. The piano accompaniment continues with the same eighth-note pattern and triplets. Dynamic markings include *mf* and *f*.

Third system of the musical score. The vocal line has a rest, followed by the text "Les laboureurs se laissent choir sur le sol en". The piano accompaniment continues with the eighth-note pattern and triplets. The time signature changes to 3/4. Dynamic markings include *p* and *dim.*

Fourth system of the musical score. The vocal line has a rest, followed by the text "des attitudes desolées". The piano accompaniment continues with the eighth-note pattern and triplets.

Le Grand prêtre (déclamant).

L'angoisse en chants plaintifs s'élève des rivages,

Musical score for the first system, featuring a piano accompaniment with *pp* and *p* dynamics. The music is in a minor key with a 3/4 time signature.

L'écho de roc en roc le redit aux grands monts | Et les sanglots du peuple et ses soupirs profonds

Musical score for the second system, continuing the piano accompaniment. It includes a vocal line with a fermata and a piano accompaniment with a *p* dynamic.

Montent en gémissant l'escalier des nuages. Le vent souffle et gémit et les arbres dans l'air

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a *p* dynamic marking.

Font craquer leurs rameaux sous la foudre et l'éclair ... Nos campagnes, hélas, n'ont plus de
moissons blondes;

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking.

Nos bras sont impuissants à les rendre
fécondes;

Nos ruisseaux sont taris, nos prés n'ont
plus de fleurs.

Musical score for the fifth system, featuring a vocal line and piano accompaniment.

Et, seuls, baignent les prés les torrents de | Frères, aux Dieux puissants, il faut
nos pleurs! ... des sacrifices,

Pour calmer leur fureur et ! Que du haut des autels, Montent en gémissant comme un
les rendre propices; nos soupirs et nos vœux encens au paradis des Dieux.

Andante.

30 vierges s'avancent à pas lents et en des évolutions d'un

caractère mystique et religieux, dressent sur les autels des fleurs, des fruits et des

agneaux blancs en offrande.

First system of musical notation. The right hand (treble clef) features a melodic line with a fermata over the first measure and a dynamic marking of *f*. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *mf* is placed above the right hand. Above the right hand, there is a smaller staff with a melodic line and the text "etc." to its right.

Second system of musical notation. The right hand continues the melodic line with a dynamic marking of *f*. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with a dynamic marking of *mf*. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *mf*. The left hand continues the eighth-note accompaniment. A small bass clef staff with a melodic line is positioned above the right hand.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *mf*. The left hand continues the eighth-note accompaniment. The word "CRISTO" is written below the right hand.

Sixth system of musical notation. The right hand has a melodic line with a dynamic marking of *f*. The left hand continues the eighth-note accompaniment.

cresc. *f*

Tenors.
Chœur de scène.
Basses.

f Dieux puis - sants des
f Dieux puis - sants des

p

sour - ces se - rei - nes, Fai - tes cou - ler
sour - ces se - rei - nes, Fai - tes cou - ler

l'eau des fon - tai -
l'eau des fon - tai -

Danse des vierges.

nes!
nes!

Più mosso.

mf

legato

à la reprise

The musical score is written for voice and piano. It begins with a vocal line in 2/4 time, marked with a fermata and the word 'nes!'. The piano accompaniment starts with a bass line in 2/4 time, also marked with a fermata and 'nes!'. The score then transitions to a section marked 'Più mosso.' in 2/4 time. The piano part features a complex accompaniment with chords and moving lines in both hands, marked with 'mf' and 'legato'. The vocal line is marked 'à la reprise' and consists of a melodic phrase. The score continues with several systems of piano accompaniment, showing intricate chordal textures and rhythmic patterns.

Più lento.

Chœur de scène. *f* 0 Dieux sou-ve - rains

Più lento. 0 Dieux sou-ve - rains

du so - leil Fai - tes mû -

du so - leil Fai - tes mû -

rir les fruits ver - meils!

rir les fruits ver - meils!

mf

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: *f* Dieux forts des vol - cans et des.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: *f* Dieux forts des vol - cans et des.

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: flam - mes, Char - gez d'es - poirs brû -

Seventh system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: flam - mes, Char - gez d'es - poirs brû -

lants nos à - - - - mes, Dieux forts.

lants nos à - - - - mes, Dieux forts.

Più vivo.

Più vivo.

Più animato.

Dieux qui fai - tes germer les blés, Fé-con-

Dieux qui fai - tes germer les blés, Fé-con-

Più animato.

de z nos champs dé-so lés .. Dieux puissants, Se-courez-nous,

de z nos champs dé-so lés .. Dieux puissants, Se-courez-nous,

ff.

Dieux puissants, Secourez-nous!

Dieux puissants, Secourez-nous!

string. Les verges, les

f.

prêtres et les laboureurs s'agenouillent. Tous les bras se lèvent vers le ciel.

f.

crusc.

ff.

Des verges

s'élevèrent du sol et envahissent toute la scène...

con tutta la forza

Coup de tonnerre...
a tempo

Più lento.

mf *molto* *ff grandioso*

sur l'autel apparaît le dieu Bacchus entouré de Faunes et de Bacchantes.

mf

Soprani et Alti.

E - vo - hé!

E - vo - hé!

E - vo - hé!

Tenors et Basses.

E - vo - hé!

Bac - chus!

Bacchus!

Ah!

allarg.

E - vo - hé!

a tempo.

allarg.

Bacchanale.

Les faunes et les bacchantes

Tempo pesante di Walzer.

The first system of the musical score is in 3/4 time and consists of two staves. The upper staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line starting with a forte (*f*) dynamic. The lower staff begins with a bass clef and the same key signature, providing a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

dansent autour de l'autel.

The second system continues the piece and includes a first ending bracket labeled "1.". The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff provides a rhythmic accompaniment with a *trium* (triumphant) marking. The system ends with a double bar line and a repeat sign.

The third system includes a second ending bracket labeled "2.". The upper staff has a melodic line with a forte (*f*) dynamic. The lower staff continues the accompaniment with a *trium* marking. The system concludes with a double bar line and a repeat sign.

The fourth system features a melodic line in the upper staff marked *piu. f* (pianissimo forte). The lower staff continues the accompaniment. The system ends with a double bar line and a repeat sign.

The fifth system continues the melodic and accompanimental lines. The upper staff has a melodic line with a forte (*f*) dynamic. The lower staff provides the accompaniment. The system concludes with a double bar line and a repeat sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand begins with a fortissimo (*ff*) dynamic and includes a first ending bracket with a fermata. The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features two first ending brackets labeled "1." and "2.", each with a fermata. The right hand has a *mf* dynamic. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand starts with a *f* dynamic and includes a *rit.* (ritardando) marking. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand features a *rit.* marking and a *mf* dynamic. The left hand accompaniment continues.

Fifth system of musical notation, concluding the piece. The right hand has a *mf* dynamic. The left hand accompaniment ends with a final chord.

First system of a piano score. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady bass line. A dynamic marking of *f* (forte) is present.

Second system of the piano score. The right hand continues with complex chordal textures, and the left hand has a more active bass line. A dynamic marking of *ff* (fortissimo) is present.

Third system of the piano score, featuring a first ending bracket labeled "1." at the end of the system.

Fourth system of the piano score, featuring a second ending bracket labeled "2." at the end of the system.

Fifth system of the piano score, featuring first and second ending brackets labeled "1." and "2." respectively. A dynamic marking of *cresc.* (crescendo) is present.

Sixth system of the piano score, featuring a dynamic marking of *strepitoso* (strepitoso).

First system of musical notation, featuring a grand staff with two staves. The key signature is three flats (B-flat, E-flat, A-flat). The music includes various rhythmic patterns and chordal structures.

Second system of musical notation, continuing the piece. It features a grand staff with two staves, including a section with a *sc* (scordatura) marking.

Third system of musical notation, featuring a grand staff with two staves. It includes dynamic markings *mf* and *ff*.

Fourth system of musical notation, featuring a grand staff with two staves. It includes a first ending bracket labeled "1."

Fifth system of musical notation, featuring a grand staff with two staves. It includes a second ending bracket labeled "2."

Sixth system of musical notation, featuring a grand staff with two staves, concluding the piece.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is three flats (B-flat major or D-flat minor).

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand.

Third system of the piano score. The right hand has a more complex texture with chords and moving lines, while the left hand remains accompanimental.

Fourth system of the piano score. The right hand features a series of chords and moving lines, with a crescendo (*cresc.*) marking in the right hand.

Fifth system of the piano score. The right hand has a melodic line with a crescendo (*cresc.*) marking, and the left hand provides a steady accompaniment.

Sixth system of the piano score. The right hand has a melodic line with a crescendo (*cresc.*) marking, and the left hand provides a steady accompaniment.

First system of a piano score. The right hand features a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment. The instruction *cresc sempre* is written above the right hand.

cresc sempre

Second system of the piano score. The right hand continues with dense chordal textures. The instruction *ff* is placed above the right hand.

ff

Third system of the piano score. The right hand has a *ff* dynamic marking, while the left hand has an *mf* marking. The music shows a transition in texture.

ff *mf* *ff*

Fourth system of the piano score. The right hand begins with a *ff* dynamic marking. The music features a mix of chords and melodic lines in both hands.

ff

Fifth system of the piano score. The tempo instruction *più mosso* is written above the right hand. The music becomes more active and rhythmic.

più mosso

Sixth system of the piano score. The right hand features a complex, rapid passage of chords and notes, while the left hand continues with a steady accompaniment.

Invocation à Bacchus.

Chœur de scène.

Largo.

E - vo - hé ! E - vo - hé ! Gloire aux dieux puis -
 E - vo - hé ! E - vo - hé ! Gloire aux dieux puis -

sants ! E - vo - hé ! Pros - ter - nons - nous
 sants ! E - vo - hé ! Pros - ter - nons - nous

de - vant les si - gnes ! Plan - tons sur
 de - vant les si - gnes ! Plan - tons sur

nos cô-teaux les vi-gnes Et les pam-pres cou-
 nos cô-teaux les vi-gnes Et les pam-pres cou-
 leur de sang. E-vo-hé!
 leur de sang. E-vo-hé!
 E-vo-hé! le so-leil se le-ve.
 E-vo-hé! le so-leil se le-ve.

E - vo - hé! E - vo - hé! Et ses ra - yons ir -
 E - vo - hé! E - vo - hé! Et ses ra - yons ir -

ff

ra - di - és De - vant nos yeux ex - ta - si - sés Font fleu -
 ra - di - és De - vant nos yeux ex - ta - si - sés Font fleu -

string. *string.* *3*

rir l'a - ve - nir du rè - ve... E - vo - hé!
 rir l'a - ve - nir du rè - ve... E - vo - hé!

ff E - vo - hé ! *mf* Le so - leil se lè - - - - - ve. Les

E - vo - hé ! Le so - leil se lè - - - - - ve. Les

mf

f ans, les siè - cles pas - se - ront Sur les cepts que le so - leil

ans, les siè - cles pas - se - ront Sur les cepts que le so - leil

f

do - re. Dans mille ans, au son des élai - rons Les Vau -

do - re. Dans mille ans, au son des élai - rons Les Vau -

dois chan - te - ront en - co - re L'an - ti - que fê - te des vi - gne -

dois chan - te - ront en - co - re L'an - ti - que fê - te des vi - gne -

va bassa

rons, l'an - ti - que fê - te des vi - gne - rons. E - vo - hé!

rons, l'an - ti - que fê - te des vi - gne - rons. E - vo - hé!

E - vo - hé! au son des clai - rons

E - vo - hé! au son des clai - rons

allarg. *a tempo*

allarg. *ff* *a tempo*

Les vapeurs se sont

dissipées et l'on voit apparaître les coteaux précédemment desolés, maintenant fleuris de vignes.

The first system of the musical score consists of two staves, piano (top) and bass (bottom). The piano staff features a complex, rhythmic melody with many beamed notes and rests. The bass staff provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *ff* and *f*. There are also some accidentals and a '3' marking above the piano staff.

The second system continues the musical piece. It includes a section marked 'TRASC.' (Trasposizione) in 2/4 time. The piano staff has a *ff* marking. The bass staff has a *f* marking. There are various rhythmic patterns and dynamic changes throughout the system.

The third system shows a change in time signature from 2/4 to 3/4 and back to 2/4. The piano staff has *mf* and *ff* markings. The bass staff has *f* and *mf* markings. The music continues with intricate rhythmic patterns.

The fourth system features a *ritard* (ritardando) marking. The piano staff has *ff* and *f* markings. The bass staff has *f* and *mf* markings. The music concludes with a final chord and a double bar line.

Par le chemin de ronde s'avance un cortège de vaquerets de nos jours.

The fifth system continues the piece with a *ritard* marking. The piano staff has *ff* and *mf* markings. The bass staff has *f* and *mf* markings. The music features a mix of rhythmic patterns and dynamic changes.

The sixth system concludes the piece with a *ritard* marking. The piano staff has *ff* and *f* markings. The bass staff has *f* and *mf* markings. The music ends with a final chord and a double bar line.

Cortège des vignerons.

Moderato alla marcia.

Défilé des porteurs de baux, effeuilleurs, effeuilleuses, vendangeurs,

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melody of eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a simple accompaniment of quarter notes.

vendangeuses, tonneliers, chars portant les attributs de la vigne.

The second system continues the piece. The upper staff has a more complex texture with sixteenth-note patterns. The lower staff includes a section with chords and a dynamic marking of *mf* (mezzo-forte) that transitions into a *cresc.* (crescendo) section.

The third system features a prominent chordal texture in both staves. The upper staff has dense block chords, while the lower staff has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

The fourth system shows a return to a more melodic line in the upper staff, with a dynamic marking of *mf*. The lower staff continues with a steady quarter-note accompaniment.

The fifth system begins with a short melodic phrase in the upper staff, followed by a section with a key signature change to two sharps (D major). The lower staff continues with a rhythmic accompaniment.

The sixth system features a key signature change to two sharps. The upper staff has a melodic line with some chromaticism, and the lower staff has a steady accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

The seventh system concludes the piece. The upper staff has a melodic line that ends with a double bar line. The lower staff provides a final accompaniment. A dynamic marking of *mf* is present.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The tempo/mood is marked *f pesante*. The music features a steady eighth-note bass line and a more complex treble line with chords and moving lines.

Second system of the musical score, starting with the instruction *(à la reprise)*. The grand staff continues with the same key signature. The dynamic is marked *f*. The treble staff includes trills marked *tr*. The bass staff maintains a consistent eighth-note pattern.

Third system of the musical score. The grand staff continues. The dynamic in the treble staff changes to *mf*. The music shows a variety of textures, including chords and moving lines in both staves.

Fourth system of the musical score. The grand staff continues. The dynamic is marked *cresc.* (crescendo). The music becomes more active with frequent chords and moving lines in both staves.

Fifth system of the musical score. The grand staff continues. The dynamic is marked *ff* (fortissimo). The music reaches a high level of intensity with dense chords and rapid movement in both staves.

(à la reprise)

System 1: A single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, starting with a dotted quarter note. The dynamics are marked *ff* (fortissimo).

System 2: A grand staff system with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *ff* and *p* (piano).

System 3: A grand staff system with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *ff* and *p*.

System 4: A grand staff system with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one sharp (F#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *ff* and *p*.

Chanson de la Vigne.*)

Entrée: d'un char symbolique portant la Vigne, représentée par une jeune femme, et des enfants symbolisant les bourgeons et les grappes.

Piano introduction in G major, 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *mf*. The tempo is marked *rit.* (ritardando).

Moderato risoluto.

Chœur de Scène.

1. Plan-tons la vigne, et plantons et bi-nons, vo-yez donc la jo-li' vigne, et cueillons et grap-pons, vo-yez donc la jo-li' vigne, et pressons et fou-lons, vo-yez donc la jo-li'

1. Plan-tons la vigne, et plantons et bi-nons, vo-yez donc la jo-li' vigne, et cueillons et grap-pons, vo-yez donc la jo-li' vigne, et pressons et fou-lons, vo-yez donc la jo-li'

Vocal and piano accompaniment for the first system. The piano part provides harmonic support with chords and rhythmic accompaniment. Dynamics include *f*.

Moderato risoluto.

Piano accompaniment for the second system. The music continues with a steady rhythmic accompaniment. Dynamics include *f*.

pousse Et poussonset branchons, Pour cueillir la jo-li' fleur au vin. Plantons la
grappe Et hottons et cu-vons, Pour presser la jo-li' grappe au vin. Cueillons la
cuve, Et tonnonset per-çons, Pour boi-re la jo-li' cruche au vin. Pressons la

pousse Et poussonset branchons, Pour cueillir la jo-li' fleur au vin. Plantons la
grappe Et hottons et cu-vons, Pour presser la jo-li' grappe au vin. Cueillons la
cuve, Et tonnonset per-çons, Pour boi-re la jo-li' cruche au vin. Pressons la

Vocal and piano accompaniment for the second system. The piano part continues with chords and rhythmic accompaniment. Dynamics include *f*. The system concludes with a change in time signature to 3/4.

Piano accompaniment for the third system. The music concludes with a final chord. Dynamics include *f*. The system concludes with a change in time signature to 3/4.

*Une version à 1 (ou) 2 voix de cette chanson se trouve chez W. Sandoz, Editeur, Neuchâtel.

vigne, } Ah, que don-ne de pei - ne Jusqu'à la ton-ne plei - ne La vigne au vi-gne.
 vigne, }
 vigne, }

vigne, } Ah, que don-ne de pei - ne Jusqu'à la ton-ne plei - ne La vigne au vi-gne.
 vigne, }
 vigne, }

ron! ——— Al-lons, cou-ra-ge, coura-ge, cou-ra-ge, travaillons. La-mour at-
 ron! ——— Al-lons, cou-ra-ge, cou-ra-ge, cou-ra-ge, travaillons. La-mour at-

tend à la mai-son! 1. Cueillons la
 2. Cueillons la
 3. Pressons la
 tend à la mai-son! 2. Cueillons la
 3. Pressons la

Chœur de scène Hymne à la Vigne .
 et
 Chœur vaudois .

Largo.

f

Sa - lut, ô vi - gne des cô - teaux!

Sa - lut, ô vi - gne des cô - teaux!

Largo.

mf

3

Vi - gne qui ger - mes, qui mù - ris, vi - gne qui fer - men -

Vi - gne qui ger - mes, qui mù - ris, vi - gne qui fer - men -

tes, — Source ver - te cou - lant en grains le long des pen - tes, Por -

tes, — Source ver - te cou - lant le long des pen - tes, Por -

cresc.

tant les gai - tés — et — les re - nou - veaux — vigne en ceps — vigne en

cresc.

tant les gai - tés — et — les re - nou - veaux — vigne en ceps — vigne en

La Vigne. *f*

Ven-dan-geurs, la grappe est

treil - le, vigne en ber - ceaux!

treil - le, vigne en ber - ceaux!

mû - re, Et fait cra - quer au so - leil son cor - se - let de ver - da - re,

L'à-me du raisin ver - meil Monte au ciel, limpide et pu - - re, Plan -

Risoluto.

tons le rai-sin à l'a - bri du vent, Les ceps mù - ri - ront au so -

leil le - vant .

Chœur de Scène . Plan - tons le rai-sin à l'a - bri du vent Les

Plan - tons le rai - - sin, Il

ceps mû-ri- ront au so- leil le- vant .

mû - - ri - ra au so - leil le- vant. Pour no - yer nos chagrins mo -

ro - ses, A - - mis, fou-lons, pres-sous, bro - yons Dans les

cu - ves et les seil lons Les doux grains des grap-pes e - clo - ses, Chan -

tons la vi-gne, vi-gne - rons, Bu - vons le vin et nous croi - rons

tons la vi-gne, vi-gne - rons, Bu - vons le vin et nous croi - rons

Boi - re du so - leil et des ro - ses, *Animato.*

Boi - re du so - leil, Boi - re du so - leil et des ro - ses, *f*

Boi - re du so - leil et des ro - ses, *f*

mf *p subito* *f*

pp subito *f*

4basso

vi - gne, tu ne peux mou - rir ! *f*

vi - gne d'or blond, vigne d'or rou - ge, *f*

vi - gne d'or blond, vigne d'or rou - ge, *f*

f

4basso

vi - gne, tu ne peux mou - rir ! 6 ger-me de vie en le sol qui

vi - gne tu ne peux mou - rir ! 6 ger-me de vie en le sol qui

f

La Vigne. *f*

Vous me ver-rez en fleurs dans les temps à ve - nir, — Por -

bou - ge ...

bou - ge ...

mf

tant vos joies, por - tant vos pei - nes ... Sur mes

ceps — flot - te - ront mê - mes rê - - ves dés - poir, Et les

mê - - mes chansons son - ne - ront au pres - soir, L'au -

tonne triomphal ver - ra vos tonnes plei - nes De - main comme au - jour - d' - hui, grâce aux

mê - mes ef - forts, du noble vin vaudois, du noble vin vaudois —

Qui rend les hom - mes forts.

Chœur de scène
et
Chœur vaudois.

f Vi - gne que j'aime, o Vi - gne bé - nie, ô

Vi - gne vau - doi - se,

vi - gne vau - doi - se Dont le fer - ment Est au cœur mè - me du

vi - gne dont le fer - ment Est au cœur

sol ro - mand, Fleu - ris, *piu f* fleu - ris, Sous

mè - me du sol ro - mand *pin f* fleu - ris Sous

cresc.

le so-leil de vi-e é-ter-nel-le - ment, é-ter-nelle - ment, é-ter-nelle -
 le so-leil de vi-e é-ter-nel-le - ment, é-ter-nelle - ment, é-ter-nelle -

string. *allarg.*

string. *allarg.*

ment! Vi-gne vau-doi - - se!
 ment! Vi-gne vau-doi - - se!

ff *string.* *a tempo*

Triumphal *a tempo*

ff *string.*

eresc.

ff

II^{me} Partie. Moudon.

1368.

E. Jaques-Dalcroze.

Allegro.

First system of musical notation for 'Moudon'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is marked 'ff' (fortissimo). Above the staff, there are tempo markings '(♩ = ♩)' and dynamic markings 'A' and 'f'. The system ends with a double bar line and a 6/8 time signature change.

Second system of musical notation. It continues the grand staff from the first system. The key signature remains three flats. The time signature changes to 3/4, then 3/4, then 6/8, and finally 3/4. The music is marked 'ff'. Above the staff, there are tempo markings '(♩ = ♩)' and dynamic markings 'A'.

(♩ = ♩)

Rideau.

La scène représente la place devant l'église Notre-Dame à Moudon.

Third system of musical notation, starting with the word 'Rideau.' above the staff. The grand staff continues with a key signature of three flats and a 3/4 time signature. The music is marked 'crescendo' and 'ff'. Above the staff, there are dynamic markings 'f' and 'ff'. The system ends with a double bar line and a 6/8 time signature change.

-don. A gauche des estrades et un trône..... Des marchands ambulants se promènent au milieu de la foule de

Fourth system of musical notation. The grand staff continues with a key signature of three flats and a 3/4 time signature. The music is marked 'ff' and 'stridenti'. Above the staff, there are dynamic markings 'ff' and 'stridenti'. The system ends with a double bar line and a 3/4 time signature change.

bourgeois et paysans, venus pour assister aux fêtes données par le comte de Savoie, Amédée VI, dit le Comte

Fifth system of musical notation. The grand staff continues with a key signature of three flats and a 3/4 time signature. The music is marked 'f' and 'ff'. Above the staff, there are dynamic markings 'f' and 'ff'. The system ends with a double bar line and a 3/4 time signature change.

vert, à l'occasion de ses récentes victoires en Orient. Arrivée de chars de la campagne, chargés de gar-

Musical score for the first system, featuring piano and bass staves. The piano part begins with a melody in 3/4 time, marked *f*. The bass part provides a rhythmic accompaniment. A section of 6/8 time follows, with dynamic markings *ff* and *mf*.

-çons et de filles. On dételle les chevaux et les mulets qu'on conduit à l'écurie.

Musical score for the second system. The piano part continues with a melody marked *mf*. The bass part has a steady accompaniment. A section of 6/8 time follows, marked *ff*.

Musical score for the third system. The piano part features a melody marked *mf*. The bass part has a steady accompaniment. The system concludes with two endings, labeled 1. and 2.

Des bourgeois se font raser par des servantes devant

Musical score for the fourth system. The piano part features a melody marked *ff*. The bass part has a steady accompaniment. The system concludes with a section marked *mf* and *ff*.

la boutique d'un barbier.....

Des groupes entrent à la taverne et en ressortent...

Musical score for the fifth system. The piano part features a melody marked *mf*. The bass part has a steady accompaniment.

Musical score for the sixth system. The piano part features a melody marked *mf*. The bass part has a steady accompaniment.

Défilé des tambours et fifres qui traversent la

place pour se rendre au cortège. . . .

salta al Segno 8

Arrivée de nouveaux marchands montés sur des ânes. . . de notables de Moudon et autres bonnes
Più lento. (♩ = ♩.)

Entrée d'hommes d'armes aux couleurs de Savoie se rendant au cortège.

Les gamins et fillettes emboitent le pas des hommes d'armes et suivent en cortège..

mf
arpeggiato

Cris du marchand de bois:

La busche bonne (bis)
à deux oboles je vous
donne. Charbon, le sac
pour un denier, le tan
en mottes et en
poussier.

Allegro.
enchaîné

Allegro.

Rentrée bruyante des gamins accompagnant un marchand d'orevetan... la foule fait cercle autour

ff
staccato

du charlatan...

staccato

Danse des gamins...

Musical score for 'Danse des gamins...' in 2/4 time, featuring piano accompaniment with treble and bass staves. The music is in a key with one sharp (F#) and includes various rhythmic patterns and articulations.

Cri du marchand d'habits:

Cote et surcote à échan-
ger, Chapiaux, mantels
et péliçons, Vieux houzeaux,
Soliers vieux à rafaitier.

Musical score for 'Cri du marchand d'habits' in 2/4 time. It includes piano accompaniment and a drum part labeled 'Tambour' with a 'pizzicato' marking. The score features various articulations and dynamics.

(♩ = ♩)

Entrée d'un couple d'amoureux qui traversent la scène en se tenant par la taille...

Musical score for 'Entrée d'un couple d'amoureux...' in 2/4 time. It features piano accompaniment with a 'p cantabile' marking and a 'mf' marking. The score includes triplets and various articulations.

Des gamins suivent les amoureux, parodiant leur attitude...

Musical score for the first system, featuring piano accompaniment with triplets and various chordal textures.

Musical score for the second system, including dynamics like *dim.*, *p*, and *pp*.

Entrée d'une troupe de bohémiens, montreurs d'ours, de singes et de perroquets...

GIOCOSSO.

Musical score for the third system, marked *GIOCOSSO.* and *f*.

Musical score for the fourth system, including first and second endings.

Danse de l'ours.

Musical score for the fifth system, featuring rhythmic patterns and accents.

Musical score for the sixth system, concluding the piece with various rhythmic figures.

Entrée de valets de ville qui forcent les bohémiens à quitter la place...

ff

f

ff

f

mf

Sortie des bohémiens...

f

ff

ff

ff

ff

Cris du marchand de vin:

Più vivo.
 Le bon vin à treute deux,
 A treize, à douze, à dix, à huit.....

Musical score for the first system, featuring piano accompaniment with a forte (*ff*) dynamic and a *Più vivo* tempo marking. The music is in 3/4 time and includes a triplet of eighth notes in the right hand.

Musical score for the second system, continuing the piano accompaniment with a mezzo-forte (*mf*) dynamic and a *Più vivo* tempo marking. The music is in 3/4 time and includes a triplet of eighth notes in the right hand.

Musical score for the third system, continuing the piano accompaniment with a forte (*ff*) dynamic. The music is in 3/4 time and includes a triplet of eighth notes in the right hand.

Entrée d'hommes d'armes qui forcent la foule à se replier sur
Tempo primo.

Musical score for the fourth system, featuring piano accompaniment with a forte (*ff*) dynamic and a *Tempo primo* marking. The music is in 6/8 time and includes a triplet of eighth notes in the right hand.

les cotés de la scène... Les gamins montent sur les arbres, et sur les toits... Tous les can-

Musical score for the fifth system, continuing the piano accompaniment with a mezzo-forte (*mf*) dynamic. The music is in 6/8 time and includes a triplet of eighth notes in the right hand.

pagards sortent de la taverne...

Musical score for the sixth system, featuring piano accompaniment with a *crescendo* dynamic marking. The music is in 6/8 time and includes a triplet of eighth notes in the right hand.

Arrivée de hérauts à cheval qui s'arrêtent au milieu de la scène.

Tempo giusto.

p cre - - - -

scen - - - -

do - - - -

Sonnerie de trompettes des
Moderato.

ff Trompettes.

hérauts....

ff Trompettes.

Tambour. *ff* Tambour.

ff

Proclamation du héraut.

Orchestre.

Le héraut.

Gens de Mou-

don, — la bon - ne ville et de son en - tou - ra - ge...

De - o gra-ti - as!

Soprani.

Alti.

CHŒUR. Le peuple.

Tenori.

Bassi.

De - o gra-ti - as!

De - o gra-ti - as!

Trompettes.

Mon-sei-gneur de Savoie vient voir son vas-se-la-ge.

De - o gra-ti - as!

CHŒUR.

De - - o gra-ti - as!

De - - o gra-ti - as!

f Trompettes.

Et pour rendre en per-son-ne Jus -

f Orchestre.

tice plei-ne et bon-ne, Con - - vo - que ses su-jets fé -

aux Au con-seil des E - tats de Vaud. Vassaux de

ville et de cam - pa - gne, Ap - por - tez - nous aide et con - seil

Et que le bon droit vous ac - com - pa - - - - gne!

De - o gra - ti - - as!

First system of musical notation, featuring piano accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piano accompaniment.

Third system of musical notation, including piano accompaniment and a timbale part.

Timbales.

Tambours du cortège au loin....

Fourth system of musical notation, featuring piano accompaniment and a drum part.

Fifth system of musical notation, featuring piano accompaniment and a drum part.

Marche vaudoise.*

Tempo di marcia.

Entrée du cortège...

Piano introduction for the first system, featuring a treble and bass clef with a 12/8 time signature. The music is in a key with three flats (B-flat major or D-flat minor). It begins with a forte (*f*) dynamic and includes a 7-measure rest in the bass line.

Soprani.
Alti.
Ténori.
Bassi.

Sol vau-fois, jar - din du mon - de,
Sol vau-fois, jar - din du mon - de,
Sol vau-fois, jar - din du mon - de,

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Sol vau-fois, jar - din du mon - de,". The music is in common time (C) and begins with a forte (*f*) dynamic.

Piano accompaniment for the second system, featuring a treble and bass clef. It includes a 7-measure rest in the bass line and a fortissimo (*ff*) dynamic marking.

Ter - re des vi - gnes, des mois - sons, Que te cé - lè - brent
Ter - re des vi - gnes, des mois - sons, Que te cé - lè - brent
Ter - re des vi - gnes, des mois - sons, Que te cé - lè - brent

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Ter - re des vi - gnes, des mois - sons, Que te cé - lè - brent". The music is in common time (C) and includes a fortissimo (*ff*) dynamic marking.

Piano accompaniment for the third system, featuring a treble and bass clef. It includes a 7-measure rest in the bass line and a fortissimo (*ff*) dynamic marking.

* La « Marche vaudoise » pour piano seul se trouve chez W. Sandoz, Editeur Neuchâtel.

ter-re fé - con - de, Nos cris de joie et nos chan-sons! Tu

ter-re fé - con - de, Nos cris de joie et nos chan-sons! Tu

ter-re fé - con - de, Nos cris de joie et nos chan-sons! Tu

vis heu-reux dans ta paix glo - ri - eu - se; L'hon-neur fleu-rit au

vis heu-reux dans ta paix glo - ri - eu - se; L'hon-neur fleu-rit au

vis heu-reux dans ta paix glo - ri - eu - se; L'hon-neur fleu-rit au

creux de tes val-lons Et nos tra-vaux ont creusé de sil - lons Ton sol — gon - flé de

creux de tes val-lons Et nos tra-vaux ont creusé de sil - lons Ton sol — gon - flé de

creux de tes val-lons Et nos tra-vaux ont creusé de sil - lons Ton sol — gon - flé de

sè - ve gé - né - reu - se... Ils sont fiers de toi - tes En -

sè - ve gé - né - reu - se... Ils sont fiers de toi - tes En -

sè - ve gé - né - reu - se... Ils sont fiers de toi - tes En -

ff

fants, ô pa - trie, ô mè - - re! Et marchent en rangs tri - omphants. Ser -

fants, ô pa - trie, ô mè - - re! Et marchent en rangs tri - omphants. Ser -

fants, ô pa - trie, ô mè - - re! Et marchent en rangs tri - omphants. Ser -

rés sous ta ban - niè - re. Por - tant en leurs es - prits fer - vents

rés sous ta ban - niè - re. Por - tant en leurs es - prits fer - vents

rés sous ta ban - niè - re. Por - tant en leurs es - prits fer - vents

Un re-flet de ton â-me al-tiè-re. Ils sont fiers de toi tes en-fants, Pa-

Un re-flet de ton â-me al-tiè-re. Ils sont fiers de toi tes en-fants, Pa-

Un re-flet de ton â-me. Ils sont fiers de toi tes en-fants, Pa-

trie, ô no-tre mè-re. Pa-tri-e, Pa-tri-e, Ils sont fiers,

trie, ô no-tre mè-re. Pa-tri-e, Pa-tri-e, Ils sont fiers,

trie, ô no-tre mè-re. Pa-tri-e, Ils sont fiers,

cre - scen - do

ils sont fiers de toi tes en-fants. Mar-che, marche, vers l'a-ve-nir,

ils sont fiers de toi tes en-fants. Mar-che, marche, vers l'a-ve-nir,

ils sont fiers de toi tes en-fants. Mar-che, marche, vers l'a-ve-nir,

cantando

ff. *f*

O co-hor-te des coeurs fi-dè-les, Au de-vant des mois-sons nou-vel-les

O co-hor-te des coeurs fi-dè-les, Au de-vant des mois-sons nou-vel-les

O co-hor-te des coeurs fi-dè-les, Au de-vant des mois-sons nou-vel-les

ff. *f*

mf *mf*

Que le so-leil fe-ra mù-rir. Va, pour-suis la rou-te tra-ce-e.

Que le so-leil fe-ra mù-rir. Va, pour-suis la rou-te tra-ce-e.

Que le so-leil fe-ra mù-rir. Va, pour-suis la rou-te tra-ce-e,

ff. *mf cantando*

Va, fi-nis la tà-che com-men-ce-e; *cre - scen do*

Et la tà-che com-men-ce-e; *Mar - che en a - vant, mar - che en a -*

Va, fi-nis la tà-che com-men-ce-e; *Mar - che en a - vant, mar - che en a -*

Et la tà-che com-men-ce-e; *Mar - che en a - vant, mar - che en a -*

f *cre - scen do*

vant. Ah *mf* Mar - che, mar - che vers l'a - ve - nir,
 vant. Ah *mf* Mar - che, mar - che vers l'a - ve - nir,
 vant. Ah *mf* Mar - che, mar - che vers l'a - ve - nir,

ff O co - hor - te des coeurs fi - dè - les, *f* Au de - vant des mois -
ff O co - hor - te des coeurs fi - dè - les, *f* Au de - vant des mois -
ff O co - hor - te des coeurs fi - dè - les, *f* Au de - vant des mois -

sons nou - vel - les Que le so - leil fe - ra mù - rir:
 sons nou - vel - les Que le so - leil fe - ra mù - rir:
 sons nou - vel - les Que le so - leil fe - ra mù - rir:

Marcia
 del capo
 (p. 15.)
 al
 Fine.

(après la Marche)

Appel de tambours.

Le chancelier de Savoie.

Monseigneur de Savoie, ô vassaux bien-aimés,
 Nous revient de la mer lointaine
 Des pays d'Orient où pour les opprimés
 Il sortit le fer de sa gaine...
 Tous les abus sont réprimés

Un empereur vaincu allait perdre la vie,
 Deux Eglises luttèrent dans la haine et l'envie,
 Et notre suzerain réalisa ce vœu:
 „Libérer l'empereur, créer une alliance!...
 L'Eglise d'Occident et celle de Bysance“
 Fraternalisent sous l'oeil de Dieu!

etc. etc. etc.

Salut, ô chevaliers vaudois!

Allegro.

Trompettes.

Le chevaliers et écuyers ayant pris part à la guerre d'Orient s'avancent jusqu'au pied du trône et reçoivent

Allegro giocoso. (♩ = ♩)

vent des cadeaux d'or et d'argent.

System 1: Treble and bass clefs. Treble clef contains chords with eighth notes. Bass clef contains chords with eighth notes. Dynamics include *mf* and *ff*. Accents are present over several notes.

System 2: Treble and bass clefs. Treble clef contains chords with eighth notes. Bass clef contains chords with eighth notes. Dynamics include *ff*. Accents are present over several notes.

System 3: Treble and bass clefs. Treble clef contains chords with eighth notes. Bass clef contains chords with eighth notes. Dynamics include *mf*. Accents are present over several notes.

System 4: Treble and bass clefs. Treble clef contains chords with eighth notes. Bass clef contains chords with eighth notes. Dynamics include *ff* and *mf*. Accents are present over several notes.

System 5: Treble and bass clefs. Treble clef contains chords with eighth notes. Bass clef contains chords with eighth notes. Dynamics include *ff* and *mf*. Accents are present over several notes.

System 6: Treble and bass clefs. Treble clef contains chords with eighth notes. Bass clef contains chords with eighth notes. Dynamics include *ff* and *mf*. Accents are present over several notes.

First system of a musical score. The right hand (treble clef) features a series of chords with a 'v' marking below the bass line. The left hand (bass clef) plays a rhythmic accompaniment. Dynamics include *mf* and accents (*^*). A section marked 'S' is indicated by a dashed box.

Second system of the musical score. The right hand continues with chords and melodic lines. The left hand has a steady accompaniment. Dynamics include *mf* and accents (*^*). A section marked 'S' is indicated by a dashed box.

Third system of the musical score. The right hand features chords and melodic lines. The left hand has a steady accompaniment. Dynamics include *ff* and accents (*^*).

Fourth system of the musical score. The right hand features chords and melodic lines. The left hand has a steady accompaniment. Dynamics include *ff* and accents (*^*). A section marked 'S' is indicated by a dashed box. A tempo change to 2/4 is indicated by a '2' above the staff.

Fifth system of the musical score. The right hand features chords and melodic lines. The left hand has a steady accompaniment. Dynamics include accents (*^*) and a 'v' marking below the bass line.

Sixth system of the musical score. The right hand features chords and melodic lines. The left hand has a steady accompaniment. Dynamics include accents (*^*) and a 'v' marking below the bass line.

Entrée d'une trentainé de petites filles qui lancent des fleurs aux dames de la noblesse.

First system (measures 1-4): The right hand plays a melodic line with eighth-note patterns and slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* and a hairpin crescendo.

Second system (measures 5-8): The right hand continues with eighth-note patterns. The left hand has a steady eighth-note accompaniment. Dynamics include *staccato* and a hairpin crescendo.

Third system (measures 9-12): The right hand continues with eighth-note patterns. The left hand has a steady eighth-note accompaniment. Dynamics include a hairpin crescendo.

Fourth system (measures 13-16): The right hand continues with eighth-note patterns. The left hand has a steady eighth-note accompaniment. Dynamics include a hairpin crescendo.

Fifth system (measures 17-20): The right hand has a melodic line with slurs. The left hand has a melodic line with slurs. Dynamics include *mf* and a hairpin crescendo. The system ends with a key signature change to B-flat major and a 3/4 time signature.

mf *ral - len -*

Madrigal.

CHŒUR des fillettes.

Andante commodo.

1. Dans les prés — dor - mait l'hi - ver. — Des -
2. Mon - sei - gneur — s'en fut en guer - re Des -
tau - do *mf*

pau - vres bran - ches!
coeurs fi - dè - les!

sé - chez - vous, pau - vres, pau - vres branches. Dans les prés — dor - mait l'hi - ver —
sé - chez - vous, pau - vres coeurs fi - dè - les. Mon - sei - gneur s'en fut en guer - re.

En den - tel - les blan - ches,
Pleu - rez tour - ter - el - les!

En den - tel - les, en den - tel - les blan - ches. PUIS re - vint le prin - temps vert. Le prin -
Pleu - rez, pleu - rez tour - ter - el - les! Mais re - vint le prin - temps vert. Le prin -

temps ri-ant dans les bran-ches, Puis re - vint, puis re - vint le
temps por-tant fleurs nou - vel - les, Et c'e - tait et c'e - tait le

f prin-temps vert *mf* fleu-ri de per - ven - ches, Fleu-ri de per - ven -
Com - te vert Et ses da - moi - sel - les, Et ses da - moi - sel -

ches.
les.
a tempo

1. 2. *Piu Vivo.*

Musical score for 'Roulement de tambours'. It consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music is a rhythmic drum roll with a tempo marking of *ad libitum*. The right hand plays chords and single notes, while the left hand plays a steady rhythmic pattern.

Le chancelier de Savoie.

Triomphant en ses entreprises,
 Monseigneur en généreux don,
 Seigneurs et vassaux de Moudon,
 Va renouveler vos franchises...

Les membres du clergé se groupent devant le trône. L'évêque en fait descendre le Comte Vert et lui pré-

Largo.

Musical score for 'Largo'. It consists of two staves, treble and bass clef, in a key signature of two flats. The tempo is marked *Largo* and the dynamics are *ff* (fortissimo) and *lourd* (heavy). The music features thick chords and a slow, heavy feel. There are two 'A' markings above the staff.

sente les Evangiles sur lesquelles le comte étendant la main fait le serment de fidélité...

Musical score for 'Largo' continuation. It consists of two staves, treble and bass clef, in a key signature of two flats. The dynamics are *ff*. The music continues with thick chords and a slow, heavy feel. There are two 'A' markings above the staff.

Musical score for 'Largo' continuation. It consists of two staves, treble and bass clef, in a key signature of two flats. The dynamics are *mf* (mezzo-forte). The music continues with thick chords and a slow, heavy feel.

Musical score for 'Largo' continuation. It consists of two staves, treble and bass clef, in a key signature of two flats. The music continues with thick chords and a slow, heavy feel.

Proclamation des franchises.

L'évêque. *f* ³

Bail-li de

Vaud — châ-te-lain de Mou-dou, Fé-aux syn-dies des qua-tre bon-nes

vil-les Pri-eurs, ab-bés char-gés du Saint Par-don, Dé-pu-tés

dé-ten-teurs de nos char-ges ci-vi-les, Ban-ne-rets et sei-gneurs!

Fai - tes - vous le ser - ment, en ces as - si - ses so - len -

nel - les. Dè - tre des su - jets loy - aux et fi - dè - les?

CHŒUR de scène. Vi - va Sa - vo - ya! Vi - va Sa - vo - ya!

Vi - va Sa - vo - ya! Vi - va Sa - vo - ya!

Vi - va Sa - vo - ya!

Vi - va Sa - vo - ya!

L'évêque.

Su - jets de Sa - voie, prè - tez le ser -
 ment d'o - bé - is - san - ce Et d'as - sis - tan - ce.

mf *f*

Le CHŒUR.

ff *ff* *ff*

Vi - va Sa - vo - ya! Vi - va Sa - vo - ya! Vi - va Sa - vo - ya!
 Vi - va Sa - vo - ya! Vi - va Sa - vo - ya! Vi - va Sa - vo - ya!

Soprani.
 Alt.
 Ténori.
 Bassi.

CHŒUR de scène et chœur vaudois.

Ren-
 Ren-
 Ren-
 Ren-

ff *lourd*

dons à Mon - sei-gneur qui rem - por - ta vic - toi - re, Grâce *cre*
 dons à Mon - sei-gneur qui rem - por - ta vic - toi - re, Grâce *cre*
 dons à Mon - sei-gneur qui rem - por - ta vic - toi - re, Grâce *cre*

- scen - do
 et hon - neur, Grâce et hon - neur De - o, De - o,
- scen - do
 et hon - neur, Grâce et hon - neur De - o, De - o,
- scen - do
 et hon - neur, Grâce et hon - neur De - o, De - o,

gra - ti - as; Ren - dons aus si a Dieu, Hon - neur et
 gra - ti - as; Ren - dons aus si a Dieu, Hon - neur et
 gra - ti - as; Ren - dons aus si a Dieu, Hon - neur et

ré - vé - ren - ce. Et fai - sons voeu do - bé - is - sance,

ré - vé - ren - ce. Et fai - sons voeu do - bé - is - sance,

ré - vé - ren - ce. Et fai - sons voeu do - bé - is - sance,

De - o, de - o gra - ti - as! De - o gra - ti - as!

De - o, de - o gra - ti - as! De - o gra - ti - as!

De - o, de - o gra - ti - as! De - o!

Vi - va, Vi - va, Vi - va, Vi - va Sa - vo - ya, Vi - va!

Vi - va, Vi - va, Vi - va, Vi - va Sa - vo - ya, Vi - va!

Vi - va, Vi - va, Vi - va, Vi - va Sa - vo - ya, Vi - va!

Allegro.

ff

f

Le héraut.

ad lib.

f

De -

vant que le Con - seil com - men - ce,

a tempo

ff

f

in tempo

Et que jeux gra - ves aient leur

tour, Fi - fres, sif - flez, frap-pez, tam - bours,

En - trez en dan - - - se, Et que

chan - te la cour d'a - mour!

Et que chan - te la cour d'a -

mour!

(Les seigneurs prennent leurs places sur les estrades.)

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, showing a dotted quarter note followed by a whole note. The piano accompaniment is in two staves (treble and bass clefs) with a 2/4 time signature. It begins with a forte (*f*) dynamic and features a series of chords and eighth notes.

(♩ = ♩)

The second system continues the piano accompaniment. It includes a tempo marking of a quarter note equal to a half note (♩ = ♩). The music features a sequence of chords and eighth notes, with a dynamic shift from *ff* to *mf*. A fermata is placed over a chord in the second measure of the second half.

The third system continues the piano accompaniment. It features triplet markings (*3*) over eighth notes in the treble staff. The dynamics are marked *p*, *ff*, *mf*, and *p* again. The time signature changes from 2/4 to 3/4 and back to 2/4.

The fourth system continues the piano accompaniment. It features triplet markings (*3*) over eighth notes in the treble staff. The dynamics are marked *ff*, *mf*, *ff*, and *mf*. The time signature changes from 3/4 to 2/4.

The fifth system continues the piano accompaniment. It features a series of chords in the treble staff, with a dynamic marking of *ff*. The bass staff continues with eighth notes. The time signature remains 2/4.

Chanson du Fou.

Le Fou.

Gar -

L'istesso ma Movimento. $\text{♩} = \text{♩}$

çons, gen - tils vas - saux des fil - les, Chan - tez de vo - tre

mp ma ritmico

mieux, chan - tez les a - mou - reux, L'amour que Dieu vous don - ne!

piu f

Qui mieux di - ra ses doux plai - sirs Des mains des fil - les au -

ra cou - ron-ne Et de leurs lè-vres baisers doux... Al - lons, al -

lons, vit, vit, vit, vit, vit, vit, vit, vit, Ap - prè - tez - vous! Et pour

Più lento.

peu que le cœur vous di - - se De chan - ter les a-mours aus -

si, Belles fil - let - tes ve - nez - ci - - di-re chan - sons - - de mignar.

di - - - se, Beau po - è - mes de pas - si - - on... Vous au -

p

rez, vous au - rez ma bé - - né - dic - ti -

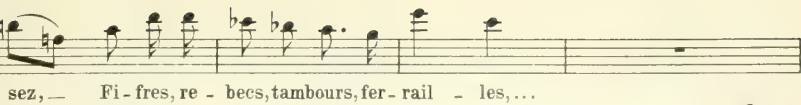
f *p* *f*

on! Tin - tez, gei - gnez, ton - nez, bat - tez, clo - ches, é - bran -

f

lez - vos mu - rail - les, Mu - sez, cli - que - tez, Gla - pis - sez, bruis -

f



Et fai - tes - nous bon - ne ra - tion — Vous au -

ff *mf staccato* *ff*

rez, vous au - rez ma bé -

p *ff*

né - dic - ti - on.

ff

staccato

mf

This block shows the piano introduction for the first section. It consists of two staves of music. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'staccato' and the dynamic is 'mf'.

Entrée des garçons de Cossonay et des garçons d'Yverdon.

ff — *mf* *ff* — *mf* *p*

This system contains the first two measures of the vocal entry. The vocal line starts with a forte (*ff*) dynamic, which then softens to mezzo-forte (*mf*). The piano accompaniment continues with eighth-note patterns. The dynamic markings *ff*, *mf*, and *p* are indicated.

ff — *mf* *ff* — *mf* *mf*

This system contains the next two measures of the vocal entry. The vocal line maintains the *ff* to *mf* dynamic range. The piano accompaniment continues with eighth-note patterns. The dynamic markings *ff*, *mf*, and *mf* are indicated.

ff — *mf* *ff* — *mf* *ff*

This system contains the next two measures of the vocal entry. The vocal line continues with the *ff* to *mf* dynamic range. The piano accompaniment continues with eighth-note patterns. The dynamic markings *ff*, *mf*, and *ff* are indicated.

dimi - nu - en - do

mf

This system contains the final two measures of the vocal entry. The vocal line concludes with the words 'diminuendo' and ends on a half note. The piano accompaniment continues with eighth-note patterns. The dynamic markings *mf* and *mf* are indicated.

Les garçons de Cossonay.

mf *mf*

Chan - tons l'a - - mour tout à la sim - plet - te, Ain - si que

Chan - tons l'a - - mour tout à la sim - plet - te, Ain - si que

mf

This block contains the vocal and piano accompaniment for the second section. It features two vocal staves and a piano accompaniment staff. The vocal line is in French and consists of two lines of lyrics. The piano accompaniment provides a steady accompaniment. The dynamic markings *mf* and *mf* are indicated.

le ros-si-gno - let... *mf* Fi - lons l'a -
 le ros-si-gno - let... *mf* Fi - lons l'a -

mour tout à la dou - cet - te Com-me la rei - ne Ber-the fi - lait...
 mour tout à la dou - cet - te Com-me la rei - ne Ber-the fi - lait...

Apparition au fond de la scène de la reine Berthe, sur son cheval
 et filant au fuseau...

p

f marcato il canto

Chanson de la reine Berthe.*

Moderato. Les dames du chœur vaudois.

mf

Che - vou - chant au pas ca - den - cé De sa ha - que -

dim.

née en la plai - ne ver - - te, La que - nouil - le en mains, voy - ez -

la pas - ser La rei - ne, la rei - ne Ber - - the! Pro - cla -

mant la bon - té des cieux, De ses bons con - seils, de sa bourse of - ferte, El - le

mf

* Une version pour une voix se trouve chez W. Sandoz, Éditeur Neuchâtel.

più lento

con - so - lait tous les mal-heu - reux, La rei - ne Ber - - -

the.

a tempo

Les en - fants tom - baient à ge - noux Quand pas - sait près

p

d'eux à la dé - cou - ver - - te, Ain - si qu'u - ne Sainte au re -

gard si doux - La rei - ne, la rei - ne Ber - - the, Che-vau -

chant par monts et par vaux Sou - ri - ant à tous et la main ou -

più lento

ver - - te, Tel - le fut - au temps des vieux fa - bli - aux La rei - ne

Ber - - the.

a tempo

a tempo *p*

Più vivo.

più f

Chanson des forts et des tendres.

Les garçons de Cossonay.

Moderato.

Chan - tons l'a - mour tout à la sim -
Chan - tons l'a - mour tout à la sim -

rallentando *mf* *Moderato* *p*

plet-te Ain-si que le ros-si-gno - let. Fi - lons l'a -
plet-te Ain-si que le ros-si-gno - let. Fi - lons l'a -

f *p*

mour tout à la dou - cet - te, Com - me la rei - ne Ber - the fi - lait...
 mour tout à la dou - cet - te, Com - me la rei - ne Ber - the fi - lait...

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines are in 3/4 time and contain the lyrics "mour tout à la dou - cet - te, Com - me la rei - ne Ber - the fi - lait...". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Les garçons d'Yverdon.

Ga - - lants, pour a - voir baisers doux, A -
 Ga - - lants, pour a - voir baisers doux, A -

The second system is titled "Les garçons d'Yverdon." and features two vocal staves and piano accompaniment. The vocal lines are in 3/4 time and contain the lyrics "Ga - - lants, pour a - voir baisers doux, A -". The piano accompaniment includes a complex rhythmic pattern with triplets and a dynamic marking of *ff* (fortissimo).

yez des bras faits à la lut - - te Pour les dé - fen - dre
 yez des bras faits à la lut - - te Pour les dé - fen - dre

The third system continues the piece with two vocal staves and piano accompaniment. The vocal lines are in 3/4 time and contain the lyrics "yez des bras faits à la lut - - te Pour les dé - fen - dre". The piano accompaniment features a complex rhythmic pattern with triplets and a dynamic marking of *f* (forte).

des jaloux, Faites- leur fai - re la cul - bu - - te... Les

des jaloux, Faites- leur fai - re la cul - bu - - te... Les

p

bel - les ai - - ment amants ten-dres, Qui di-sent si bas leurs dou -

bel - les ai - - ment amants ten-dres, Qui di-sent si bas leurs dou -

Varianti. Qui di-sent si bas leurs dou -

Qui di-sent si bas leurs dou -

p

ceurs. Qu'o - reil - le ne peut les en -

ceurs. Qu'o - reil - le ne peut les en -

p

ced.

Les garçons d'Yverdon.

tendre. Que seul les sait ou - ir le coeur... Les

tendre. Que seul les sait ou - ir le coeur... Les

ff

Varianti. Que seul les sait ou -

Que seul les sait ou -

mf

f

fil - les veu - lent a - moureux sou - ples et forts pour

fil - les veu - lent a - moureux sou - ples et forts pour

leur dé - fen - - - se; Cer - tains ber - gers leur

leur dé - fen - - - se; Cer - tains ber - gers leur

plaisent mieux Pour ga-lants qu'un roi de Fran - - ce...

plaisent mieux Pour ga-lants qu'un roi de Fran - - ce...

Le Fou.

Tell veut du dur et l'au-tre du mou, Il n'est de tendron qui voudrait at-ten-dre,

mf *leggiero*

Tell veut du tendre et l'autre du dur, chaque pou - leguigneun coq sur son mur...

<p>Les garçons de Cossonay.</p> <p><i>mf</i></p> <p>Bel - les, pre - nez amants sen-sés</p> <p><i>mf</i></p> <p>Bel - les, pre - nez amants sen-sés</p>	<p>Les garçons d'Yverdon.</p> <p><i>ff</i></p> <p>Pre - nez a - mants pleins</p> <p><i>ff</i></p> <p>Pre - nez a - mants pleins</p>
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Les garçons de Cossonay.

Les garçons

de cou-ra - ge... Les doux sa - vent mieux caresser... Les

de cou-ra - ge... Les doux sa - vent mieux caresser... Les

The musical score for 'Les garçons de Cossonay' features a vocal line and a piano accompaniment. The vocal line is written in a single system with two staves (treble and bass clef). The piano accompaniment consists of two systems, each with a treble and bass clef staff. The first system includes a piano introduction with a 7-measure rest in the bass staff. The lyrics are: 'de cou-ra - ge... Les doux sa - vent mieux caresser... Les'. The piano part includes triplets and a dynamic marking of *ff*.

d'Yverdon.

forts ca - res - - - sent da - van - ta - - - ge...

forts ca - res - - - sent da - van - ta - - - ge...

The musical score for 'd'Yverdon' features a vocal line and a piano accompaniment. The vocal line is written in a single system with two staves (treble and bass clef). The piano accompaniment consists of two systems, each with a treble and bass clef staff. The lyrics are: 'forts ca - res - - - sent da - van - ta - - - ge...'. The piano part includes triplets and a dynamic marking of *ff*.

Le Fou.

Ces-sez, ces-sez! As-sez, as-sez! Prendre les deux se-rait peu sa - ge

The musical score for 'Le Fou' features a vocal line and a piano accompaniment. The vocal line is written in a single system with two staves (treble and bass clef). The piano accompaniment consists of two systems, each with a treble and bass clef staff. The lyrics are: 'Ces-sez, ces-sez! As-sez, as-sez! Prendre les deux se-rait peu sa - ge'. The piano part includes triplets and a dynamic marking of *mf*.

(aux dames)

Choi - sis - sez!

The musical score for '(aux dames)' features a vocal line and a piano accompaniment. The vocal line is written in a single system with two staves (treble and bass clef). The piano accompaniment consists of two systems, each with a treble and bass clef staff. The lyrics are: 'Choi - sis - sez!'. The piano part includes triplets and dynamic markings of *p* and *f*.

Entree des filles de Payerne.

The first system of the musical score consists of two staves. The upper staff is in treble clef and features a series of chords, each marked with a '3' above it, indicating a triplet. The lower staff is in bass clef and contains a simple melodic line with eighth notes.

The second system continues the piece. The upper staff has chords marked with '3' and a '7' below them, suggesting a 7/8 time signature. The lower staff has chords marked with '3' and a '7' below them. The dynamic marking *ff* (fortissimo) is placed at the beginning of the system.

The third system shows a change in texture. The upper staff begins with a dynamic marking of *mf* (mezzo-forte) and contains a melodic line with eighth notes and some rests. The lower staff is mostly silent, with only a few notes at the beginning.

The fourth system continues the melodic development in the upper staff, with eighth notes and some rests. The lower staff remains mostly silent.

The fifth system concludes the piece. The upper staff has a melodic line with eighth notes and rests. The lower staff is mostly silent. The initials *M.G.* are written at the end of the system.

Chanson du Comte de Gruyère.*

(d'origine populaire)

Les filles de Payerne.

1)

Allegretto. *f* Le Com - te de Gru - yè - re Bon ma -

tin s'est le - vé, O - hé! Le com - te de Gru - yè - re s'en va

voir ses va - chers. O - hé, o - hé, o - hé, o -

SOLO

2)

f hé! Quand fut au pâ - tu - ra - ge A trou - vé ses va - chers, o -

* Une version simplifiée se trouve chez W. Sandoz, Editeur Neuchâtel.

hé - Les gar - çons sur l'her - bet - te Luttaient pour s'a - mu - ser.. O -

CHŒUR 3)

hé, o - hé, o - hé, o - hé. U - ne trou - pe de

p arpeggiato

fil - les Les re - gar - dait lut - ter, o - hé. Le plus

fort à la lut - te devait les em - bras - ser. O -

4) SOLO.

hé, o - hé. o - hé, o - hé! Le comte de Gru-

yè - re Vou-lut aus - si lut - ter, o - hé! Il n'a - vait pas la

for - ce, Le voi - là ren-ver - sé, o - hé, o - hé, o -

CHŒUR. 5)

hé, o - hé! Les fils se mir'nt à ri - re De le

mf staccato *segue*

voir ren - ver - sé, o - hé! Et se te - nant les

cô - tes Cul-bu - taient sur le pré O - hé, o -

hé! o - hé, o - hé! Le com - te de Gru -

più lento 6)

yè - re A - lors a bien ju - ré, o - hé! De ne plus au pâ - tu -

ra - ge Al - ler voir ses va - chers... O - hé, o - hé, o - hé, o -

Tempo I.

cresc. *Tempo I.*

Le Fou.
f
 Voi - là des vé - ri - tés su - per - bes: Les prin - ces ne sont
 Toutes les filles.

mf
 hé! Oh
 Ténors. *mf*
 Oh
 Le Chœur
 d'hommes. *mf*
 Basses.
 Oh
 O - hé

f
 bons lut-teurs Que pour sau - ver des em - pe - reurs...

mf
 Oh
 Oh
 O - hé

Allegro con brio.
 Mais ils ne va - lent rien sur l'her - be.

p
f

Entrée des garçons et filles de Moudon.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with an accent (^) over the first note. The lower staff is in bass clef with the same key signature and time signature. Both staves feature a rhythmic pattern of eighth notes with accents (^) over the first and third notes of each measure.

The second system continues the piece. The upper staff has a key signature change to one flat (Bb) starting in the second measure. The lower staff remains in the original key signature. The music features eighth notes and quarter notes with various articulations like accents and slurs.

The third system shows a key signature change to two flats (Bb, Eb) in the upper staff. The lower staff continues with the original key signature. The music includes eighth notes, quarter notes, and a double bar line with repeat dots.

The fourth system continues in the two-flat key signature. The upper staff features eighth notes and quarter notes with slurs. The lower staff has a more complex rhythmic pattern with eighth notes and quarter notes, including a change in clef to a single treble clef in the final measure.

The fifth system continues in the two-flat key signature. The upper staff has a dynamic marking of *sf* (sforzando) and features eighth notes with accents and slurs. The lower staff has a dynamic marking of *ff* (fortissimo) and features eighth notes with accents and slurs.

Chanson à danser.

Meno mosso.

Ténors.
Les garçons de Moudon.

Basses.
Ai - mons en plai - san - ce

Meno mosso.

mf

tout d'une ac - cor - dan - ce, Ai - mons et dan - sons! Fai -

tout d'une ac - cor - dan - ce, Ai - mons et dan - sons! Fai -

Les filles. *f*

Ai -

sons l'a - mour en dan - se Et en chan - sons!

sons l'a - mour en dan - se Et en chan - sons! —

mf

mons en plai - san - ce tout d'une ac - cor - dan - ce, Ai - mons et dan -

sons! Fai - sons l'a - mour en dan - se Et en chan - sons! —

Ténors. *mf*
Les garçons. Les bons a - mants ont l'al - lu - re lé - gè - re.
Basses. *mf*
Les bons a - mants ont l'al - lu - re lé - gè - re.

p

Meno mosso. Les filles.

Il est bons dan -

C'est en dan - sant qu'ils se - xer - cent à plai - re...

C'est en dan - sant qu'ils se - xer - cent à plai - re...

Meno mosso.

seurs qui sont en - nu - yeux!

Più lento.

La dan - se pour eux n'est

Les garçons. La dan - se pour eux n'est

Più lento.

point ba-ga - tel - le, Car c'est en dan - sant Qu'on choi - sit sa - bel - le.

point ba-ga - tel - le, Car c'est en dan - sant Qu'on choi - sit sa - bel - le.

rall.

rall.

rall.

Les filles.
Tempo I.

Fai - tes - nous dan - ser, jo - lis a - mou - reux!

Fai - tes - nous dan - ser, jo - lis a - mou - reux! —

Tempo I.

Les filles.
Moderato.

Chanson du Biberli.*

Nous vou-lons dan-ser ce tan-tôt, A-vons-nous bien tout ce qu'il faut?

Les garçons.
Nous vou-lons dan-ser ce tan-tôt, A-vons-nous bien tout ce qu'il faut?

Moderato.

Le gar-çon doit a-voir pour la dans' La moustache au vent. Le pro - pos ga - lant...

La fil - lett' doit a-voir pour la dans' Les ju - pons bouffants Et les yeux rê - vants...

* Une version pour une (ou deux) voix se trouve chez W. Sandoz. Édit. Neuchâtel.
E. Jaques Dulcroze - Festival Vaudois.

f

Nous vou-lons dan-ser ce tan-tôt, A-vons-nous bien tout ce qu'il faut?

Nous vou-lons dan-ser ce tan-tôt, A-vons-nous bien tout ce qu'il faut?

p

Fri-se ta mous-ta-che, fri-se ta mous-tache Et fais-nous les yeux

Fais bouf-fer ta ju-pe, Fais bouf-fer ta jup' Et fais-nous les yeux

doux comme il faut. Et fais-nous les yeux doux comme il faut, Nous al-

doux comme il faut, Et fais-nous les yeux doux comme il faut, Nous al-

lons dan - ser, dan - ser, dan - ser, dan - ser tan - tôt. Tra -

lons dan - ser, dan - ser, dan - ser, dan - ser tan - tôt. Tra -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts. A dynamic marking of *f* (forte) is present.

la la la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la la la

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts. A dynamic marking of *ff* (fortissimo) is present.

la la la la la la la la la la la la la la la la la la la la la la Tra-la

la la la la la la la la la la la la la la la la la la la la la la Tra-la

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts. A dynamic marking of *ff* is present.

la la la la la tra la la la la la tra la
la la la la la tra la la la la la tra la

la la la la la la la la la la la Tra
la la la la la la la la la la Tra

2. Les gens de la Coraule* (entrant en dansant) et le Chœur Vaudois.

la 1 Il est jour, dit la - lou - et - te, Fil - les et gar - çons de
2 Dan - sons gar - çons et fil - let - tes, Sous la feuil - le feuil - le -

la 1 Il est jour, dit la - lou - et - te, Fil - les et gar - çons de
2 Dan - sons gar - çons et fil - let - tes, Sous la feuil - le feuil - le -

bout Pour faire un brin de toi - let - te Les fil - let - tes ont du
ron, Dan - sons en rond Sur l'her - bet - te, Sur l'her - bett' dan - sons en

bout Pour faire un brin de toi - let - te Les fil - let - tes ont du
ron, Dan - sons en rond Sur l'her - bet - te, Sur l'her - bett' dan - sons en

goût. Pour dan - ser no - tre co - rau - le Faut un co - til - lon lé -
rond Fou - le, fou - le, fou - lons l'her - be, L'her - be fou - lé re - vien -

goût. Pour dan - ser no - tre co - rau - le Faut un co - til - lon lé -
rond Fou - le, fou - le, fou - lons l'her - be, L'her - be fou - lé re - vien -

ger, Sil est trop court faut l'al - lon - ger, Ju - pon vo - le, ju - pon
dra. Tant pis pour ell' ca lui appren - dra: Fou - le, fou - le, fou - lons

ger, Sil est trop court faut l'al - lon - ger, Ju - pon vo - le, ju - pon
dra. Tant pis pour ell' ca lui appren - dra: Fou - le, fou - le, fou - lons

vo - le, S'il est trop court faut l'al - lon - ger, Le pe -
l'her - be, Tant pis pour ell' ça lui appren - dra L'her - be

vo - le, S'il est trop court faut l'al - lon - ger, Le pe -
l'her - be, Tant pis pour ell' ça lui appren - dra L'her - be

tit co - til - lon lé - ger. Te re - mu, te re - mu' - ras - tu
fou - lé re - pous - se - ra. *mf*

tit co - til - lon lé - ger. Te re - mu, te re - mu' - ras - tu
fou - lé re - pous - se - ra. *mf*

pas? Te r' mu - ras - tu pas jeu - nes - se. Te re - mu, te re - mu' - ras - tu
pas? Te r' mu - ras - tu pas jeu - nes - se. Te re - mu, te re - mu' - ras - tu

pas? Te r' mu - ras - tu pas jeu - nes - se. Te re - mu, te re - mu' - ras - tu
pas? Te r' mu - ras - tu pas jeu - nes - se. Te re - mu, te re - mu' - ras - tu

pas? Jeu - nes - se te r'mu'-ras - tu pas? Bon temps, bon

pas? Jeu - nes - se te r'mu'-ras - tu pas? Bon temps, bon

vent, Me - nons bien no - tre co - rau - le; Le bon vent s'en va fré - til -

vent, Me - nons bien no - tre co - rau - le; Le bon vent s'en va fré - til -

lant, Les co - til - lons rou - ges, les co - til - lons blancs.

lant, Les co - til - lons rou - ges, les co - til - lons blancs.

1.

First system of piano introduction. Treble and bass staves in B-flat major (two flats). The music consists of eighth-note patterns in both hands, with some slurs and accents.

Second system of piano introduction, continuing the eighth-note patterns from the first system.

Third system of piano introduction. The right hand has a whole rest, and the left hand has a whole rest. The system ends with a double bar line and repeat signs.

2. Dan-sons

2. Dan-sons

Fourth system of piano introduction. Treble and bass staves with eighth-note patterns. The system ends with a double bar line and repeat signs.

2.

First system of vocal entry. Treble and bass staves. The melody is in the treble clef. The lyrics are: rou - ges, les co - til - lons blancs. Les danseurs se laissent choir sur le gazon.

rou - ges, les co - til - lons blancs.

Les danseurs se laissent
choir sur le gazon.

rou - ges, les co - til - lons blancs.

2.

Second system of the vocal entry. Treble and bass staves. The piano accompaniment consists of chords and eighth notes. The system ends with a double bar line and repeat signs.

Meno mosso.

Le Fou.

Tra la la la la la la la la la la la

Moderato.

la la la la la la, trala la. Tra

la la la la la la la la la la la la la la la la, tra la la.

Dan-sez. Ai-mez. Nâ-tendez pas trop long.

temps Pro-fi - tez de vo-tre prin - temps! Car l'a -

Andante.

mour est chose é-phé - mè - re, Rê-ve d'un jour, fleur de chi -

mè - re! Cueil - lez la fleur aux reflets d'or Pen - dant qu'il

en est temps en - cor: C'est le prin-temps qui là fleu-rie, L'hi-ver la ver -

ra dé-fleu-rir. N'at-ten-dez pas pour la cueil-

lir Que les o-ra-ges l'aient flé-tri-e! N'at-ten-dez

Entree des garçons de Grandson.
pas! **Allegro vivo.**

8

Musical score for the first system of 'Chanson de guerre.' The system consists of a grand staff with a treble clef and a bass clef. The treble staff features a melodic line with eighth-note triplets and sixteenth-note runs. The bass staff provides a simple harmonic accompaniment with quarter notes and eighth notes.

Chanson de guerre.

8

Musical score for the second system of 'Chanson de guerre.' This system continues the melody and accompaniment from the first system. It concludes with a double bar line and repeat signs in both staves, with the number '9' written above and below the staff.

Les garçons de Grandson.

9/8

U - ne fil - let - te brave et fi - re

U - ne fil - let - te brave et fi - re

8

Musical score for the first system of 'Les garçons de Grandson.' The system is in 9/8 time and includes vocal lines and piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'U - ne fil - let - te brave et fi - re'. The system ends with a double bar line and repeat signs.

Veut un ga - lant qui vient de guer - re

Veut un ga - lant qui vient de guer - re

Musical score for the second system of 'Les garçons de Grandson.' This system continues the vocal and piano parts. The lyrics are 'Veut un ga - lant qui vient de guer - re'. The system ends with a double bar line and repeat signs.

8

9

Musical score for the third system of 'Les garçons de Grandson.' This system continues the piano accompaniment. It features a melodic line in the treble staff with eighth-note triplets and sixteenth-note runs, and a bass line in the bass staff. The system concludes with a double bar line and repeat signs.

Plan rantan plan, rantan plan rantan plan, ran tan ran plan, rantan plan rantan

Plan rantan plan, rantan plan rantan plan, ran tan ran plan, rantan plan rantan

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Plan rantan plan, rantan plan rantan plan, ran tan ran plan, rantan plan rantan". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

plan Menons l'a - mour tambour bat - tant!

plan Menons l'a - mour tambour bat - tant!

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "plan Menons l'a - mour tambour bat - tant!". The piano accompaniment includes a section with a forte (*ff*) dynamic and a complex melodic line in the right hand.

The third system shows the piano accompaniment continuing with complex melodic and rhythmic patterns in both hands, including a section with a forte (*ff*) dynamic.

Lais - sons chanter les bons a - pô - tres Et
 Lais - sons chanter les bons a - pô - tres Et

sou - pi - rer les verts ga - lants, Dis - cours et pa - te - nô - tres Ne sé -
 sou - pi - rer les verts ga - lants, Dis - cours et pa - te - nô - tres Ne sé -

dui - sent que les cœurs tremblants, Sol - dats qui par - tons pour la guer - re, Nai -
 dui - sent que les cœurs tremblants, Sol - dats qui par - tons pour la guer - re, Nai -

mons que le bruit des tambours; Tam - bours, bat-tez pour la vic-toi - re.

mons que le bruit des tambours; Tam - bours, bat-tez pour la vic-toi - re,

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has two sharps (F# and C#). The vocal lines are in a 2/4 time signature. The piano accompaniment features chords and moving lines in both hands.

Tambours bat-tez pour la vic-toi - re, Bat-tez la char - ge, bat-tez la

Tambours bat-tez pour la vic-toi - re, Bat-tez la char - ge, bat-tez la

The second system continues the vocal and piano parts. It includes dynamic markings: *ff* (fortissimo) above the vocal lines and *f* (forte) above the piano accompaniment. The system is divided into three measures with time signatures of 2/4, 9/8, and 6/8.

char - ge, bat-tez la char - ge des a - mours, Bat-tez la char - ge, bat-tez la

char - ge, bat-tez la char - ge des a - mours, Bat-tez la char - ge, bat-tez la

The third system continues the vocal and piano parts. It includes dynamic markings: *ff* (fortissimo) above the vocal lines and *f* (forte) above the piano accompaniment. The system is divided into four measures with time signatures of 2/4, 9/8, 6/8, and 6/8.

char - ge, bat - tez la char - ge des a - mours. U - ne fil -
 char - ge, bat - tez la char - ge des a - mours. U - ne fil -

f *mf*

let - te brave et fiè - re Veut un ga -
 let - te brave et fiè - re Veut un ga -

f *mf*

lant qui vient de guer - re.
 lant qui vient de guer - re.

f

ran, ran tan plan, ran tan plan, ran tan plan, ran tan ran

ran, ran tan plan, ran tan plan, ran tan plan, ran tan ran

plan, ran tan plan, ran tan plan. Me-nons l'a-mour tam-bour bat-

plan, ran tan plan, ran tan plan. Me-nons l'a-mour tam-bour bat-

tant.

tant.

ff

Piano accompaniment for the first system, featuring a treble and bass clef with complex rhythmic patterns and trills.

CHOEUR général.

Vocal score for the Chœur général, including Soprani, Alti, Ténori, and Bassi parts, with piano accompaniment.

Soprani. *f* Hourrah! Hourrah! Hourrah!

Alti. *f* Hourrah! Hourrah! Hourrah!

Ténori. *f* Hourrah! Hourrah! Hourrah!

Bassi. *f* Hourrah! Hourrah! Hourrah!

Vocal score for the second system, including vocal parts and piano accompaniment, with the instruction "Listesso Movimento." and "Vivats du peuple."

Hourrah! Hourrah! Hour - - rah.

Hourrah! Hourrah! Hour - - rah.

Hourrah! Hourrah! Hour - - rah.

ff Vivats du peuple.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melody with triplets and slurs. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a dynamic marking of *ff* (fortissimo) at the beginning. It includes a triplet in the right hand and a triplet in the left hand. The system concludes with a fermata over a chord in the right hand.

The third system shows the continuation of the melodic and harmonic lines. The right hand features a series of chords and eighth notes, while the left hand maintains a steady accompaniment.

The fourth system begins with a dynamic marking of *mf* (mezzo-forte). The right hand has an eighth-note triplet and a trill (tr) at the end of the system. The left hand continues with its accompaniment.

The fifth system features a dynamic marking of *mf* and includes a trill (tr) in the right hand. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

The sixth system continues with a dynamic marking of *mf*. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system ends with a fermata over a chord in the right hand.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*ff*) dynamic. The right hand features a complex texture with chords and a melodic line, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of the musical score. The right hand contains several triplet markings (indicated by a '3' over the notes). The left hand continues with a steady accompaniment. The dynamics remain strong.

Third system of the musical score. The right hand has a triplet in the first measure. The dynamic marking changes to mezzo-forte (*mf*) in the third measure. The left hand accompaniment is consistent.

Fourth system of the musical score. The right hand has a triplet in the first measure. The lyrics "cre - scen - do" are written below the staff. The left hand accompaniment continues.

Fifth system of the musical score. The right hand has a triplet in the final measure. The dynamic marking returns to forte (*ff*). The left hand accompaniment is consistent.

Sixth system of the musical score. The right hand has a triplet in the final measure. The dynamic marking is forte (*ff*). The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Largo.

Invocation.

L'évêque.

O Dieu d'a - mour, ô Dieu de grâ - ce! Tu veux des combats

Con-tre les sé-di-tieux, Dieu du ciel bleu, Dieu des nu - é - es, tu

veux des éclairs pour pu-ri-fi - er les cieux. Dieu de bon-té, Dieu de ven-

geance Tu veux nous frap - per Pour é - prou - ver nos cœurs.

Dieu de pi-tié, Dieu de clé - men - ce. Tu veux nous cour - ber, pour nous ren-dre vain-

Tous les hommes.

Bé - nis ou frappe, ô Dieu de grâ - - ce, Nous au -
 queurs. Bé - nis ou frappe, ô Dieu de grâ - - ce, Nous au -

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The music begins with a rest for the vocal line, followed by a dynamic marking of *f* and then *ff*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

rons l'a-mour Et nous au - rons la foi, Et les yeux le - vés vers ta
 rons l'a-mour Et nous au - rons la foi, Et les yeux le - vés vers ta

This system contains the next two staves. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note pattern and includes some chordal textures.

fa - ce Nous ta - do - re - rons à ge - noux de - vant
 fa - ce Nous ta - do - re - rons à ge - noux de - vant

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features a final cadence with sustained chords.

toi. O bé - nis, E - ter - nel, ceux de notre al - li - an - ce, Fri -

toi. O bé - nis, E - ter - nel, ceux de notre al - li - an - ce, Fri -

bourget Berne, a - mis d'hi - er et de demain, Ar - me nos cœurs de mâ - le con - fi -

bourget Berne, a - mis d'hi - er et de demain, Ar - me nos cœurs de mâ - le con - fi -

CHOEUR général.

Soprani.

Alti. 1. Sei -

Tenori.

1. Sei -

Bassi.

1. Sei -

an - ce, Fais que nous mar - chions la main dans la main.

an - ce, Fais que nous mar - chions la main dans la main.

1. Sei -

Prière patriotique.*)

E. Jaques-Dalcroze.

Largo.

ff

1. gneur, ac - cor - de ton se - cours Au beau pa - ys que mon cœur ai - me, Ce -
 2. est ma force et mon ap - pui M'in - di - que le che - min a sui - vre Je

ff

1. gneur, ac - cor - de ton se - cours Au beau pa - ys que mon cœur ai - me, Ce -
 2. est ma force et mon ap - pui M'in - di - que le che - min a sui - vre Je

ff

1. gneur, ac - cor - de ton se - cours Au beau pa - ys que mon cœur ai - me, Ce -
 2. est ma force et mon ap - pui M'in - di - que le che - min a sui - vre Je

Largo.

lui que j'ai - me - rai toujours, Ce - lui que j'ai - me - rai quand mè - me.) Tum'as
 l'aime et je dé - pends de lui, Ail - leurs je ne pourrais pas vi - vre.)

lui que j'ai - me - rai toujours, Ce - lui que j'ai - me - rai quand mè - me.) Tum'as
 l'aime et je dé - pends de lui, Ail - leurs je ne pourrais pas vi - vre.)

lui que j'ai - me - rai toujours, Ce - lui que j'ai - me - rai quand mè - me.) Tum'as
 l'aime et je dé - pends de lui, Ail - leurs je ne pourrais pas vi - vre.)

* Une version pour une (ou deux) voix se trouve chez W. Sandoz, Editeur, Neuchâtel.

dit dai-mer: j'o - bé-is; Mon Dieu, pro-tè-ge mon pa - ys! Tum'as dit dai-mer:

dit dai-mer: j'o - bé-is; Mon Dieu, pro-tè-ge men pa - ys! Tum'as dit dai-mer:

dit dai-mer: j'o - bé-is; Mon Dieu, pro-tè-ge mon pa - ys! Tum'as dit dai-mer:

Più Largo.

Tempo primo.

j'o - bé-is, Mon Dieu, pro-tè-ge mon pa - ys!

j'o - bé-is, Mon Dieu, pro-tè-ge mon pa - ys!

j'o - bé-is, Mon Dieu, pro-tè-ge mon pa - ys!

Tempo primo.

1. 2.

2. II

2. II

2. II

1. 2.

III^{me} Partie. Lausanne.

1556.

E. Jaques-Dalcroze.

Andante.

PIANO.

mf *p*

mf *p*

mf *p* *mf* *p* *mf*

Rideau. *f* *sempre*

La scène représente la place de la Palud. A droite l'Œste de la Chasse, au milieu,

Musical score for the first system, featuring piano accompaniment in 3/4 time with a key signature of two flats. The score consists of a grand staff with treble and bass clefs.

Entrée de Pierre Viret recteur de l'Académie, et des membres du conseil académique.

Musical score for the second system, featuring piano accompaniment in 3/4 time with a key signature of two flats. The score consists of a grand staff with treble and bass clefs.

Le soleil se lève.

Musical score for the third system, featuring piano accompaniment in 3/4 time with a key signature of two flats. The score consists of a grand staff with treble and bass clefs. A *rit.* marking is present in the right hand.

Pierre Viret.

Musical score for the fourth system, featuring vocal lines and piano accompaniment in 3/4 time with a key signature of two flats. The score includes a vocal line with lyrics, a vocal line with lyrics, and a grand staff with piano accompaniment. Markings include *a tempo* and *pp*.

con Ped.

Musical score for the fifth system, featuring vocal lines and piano accompaniment in 3/4 time with a key signature of two flats. The score includes a vocal line with lyrics, a vocal line with lyrics, and a grand staff with piano accompaniment.

mf

Ain-si de-vant mes yeux se do - - re. L'a-ve-nir du pays ai-

f

mé. Mon Dieu, fais que bien-tôt ton grand soleil se

cresc.

lè - ve. Nous a-vons soif de toi, nous a-vons faim! — Sei -

gneur, le bon grain est se - mé, fais mû - rir le bon grain!

scen *do*

Più mosso.

— Sei-gneur! De - main! — puis-sante et nou - vel-le Fleu - ri -

Soprani. Alt. *p*
 CHŒUR vaudois. De - main!
 Ténors Basses. *p*

De - main! Più mosso.

ra l'Eg-li-se nou - vel - le! De - main! — com-me les cloches des val-

De - main!
 Ah!

lées, son-ne-ront à tou-tes vo - lé - es nos â - mes en - fin ré-veil-

Nos cœurs que le doute in-flu-en-ce Re-
lé-es! Nos cœurs que le doute in-flu-en-ce Re-

De-main! de-
De-main! de-

ff *mf*

trou-ve-ront, de-main, la con-fi-an-ce, Et rê-ve-ront d'in-dé-pen-
trou-ve-ront, de-main, la con-fi-an-ce, Et rê-ve-ront d'in-dé-pen-

main! de-main, de-
main! de-main, de-

mf

f *allarg.*

dance, de - main! de - main. De -

ff

main, de - main! main, de - main!

f *allarg.*

Largo.

main de mys - tè - re, le peuple en pri - ère En ta ve - nue es -

Largo.

main de mys - tè - re, le peuple en pri - ère En ta ve - nue es -

pè - re! ô - jour de joie pro - chain, jour de lu - mière, ô de -

pe - re! ô - jour de joie pro - chain, jour de lu - mière, ô de -

main! Dieu, vers qui no-tre cœur se-lan-ce, Hâ-te le jour de dé-li-

main! Dieu, vers qui no-tre cœur se-lan-ce, Hâ-te le jour de dé-li-

vrance, Fais bril-ler en le ciel se-rein l'au-

vrance, Fais bril-ler en le ciel se-rein l'au-

ro-re d'es-pé-ran-ce! Oh! de-main de mys-

ro-re d'es-pé-ran-ce! Oh! de-main de mys-

CHŒUR vaudois. Oh! de-main de mys-

Oh! de-main de mys-

Oh! de-main de mys-

Oh! de-main de mys-

Sopr. Alt.
te - re, Le peuple en pri - ère En ta ve-nue es - pè - re,

Tenors et solistes.
te - re, Le peuple en pri - ère En ta ve-nue es - pè - re, ò

Basses et solistes.
te - re, Le peuple en pri - ère En ta ve-nue es - pè - re!

ò jour de beau jour de joie pro-chain, De - main de joie, de lu - strin - gen - do

ò jour de beau jour de joie pro-chain, De - main de joie, de lu - strin - gen - do

ò jour de beau jour de joie pro-chain, De - main de joie, de lu - strin - gen - do

miere, Oh de - main, jour de joie pro-

miere, Oh de - main, jour de joie pro-

miere, Oh de - main, jour de joie pro-

allarg. *ff*

chain!

chain!

Les cloches de l'Hôtel de ville sonnent. Sortie de Pierre Viret et du con-

chain!

a tempo **Largo.**

ff

soil académique.

mf

f

ff

Allegro deciso.

f

The first system shows a piano introduction. The treble staff has a melodic line with eighth notes and quarter notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes. The key signature is one sharp (F#).

Entree d'un groupe d'echoliers, très excités, roulant un

The second system begins with a forte (*ff*) dynamic. The music is characterized by rapid, rhythmic patterns in both hands, with the right hand often playing sixteenth-note runs. The tempo and energy are high, reflecting the 'très excités' (very excited) nature of the characters.

tonneau.

The third system continues the piano accompaniment. It features a mix of eighth and sixteenth notes, with some rests in the right hand. The bass line remains active with steady eighth-note patterns. A dynamic marking of *ff* is present in the right hand.

8... Les es-

The fourth system shows a change in dynamics to *f* (forte). The right hand has a melodic line with eighth notes, while the left hand continues with a rhythmic accompaniment. The tempo remains consistent with the previous systems.

choliers dansent autour du tonneau.

The fifth system is marked with a forte (*f*) dynamic. The music is highly rhythmic, with both hands playing eighth-note patterns. The overall texture is dense and energetic.

The sixth system concludes the page with a forte (*f*) dynamic. It features a mix of eighth and sixteenth notes, with some rests in the right hand. The bass line remains active with steady eighth-note patterns. The key signature changes to two sharps (F# and C#).

Piano introduction for 'Les Escholiers'. The music is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a more complex melodic line. The left hand provides a steady accompaniment with chords and eighth notes.

Les Escholiers. 1^{er} Couplet (Solo)

Fu - yant le sa - cro - saint a - é - ro -

2^d Couplet (Solo)

ci que la lu mière amie va

Allegro deciso.

Musical notation for the first two couplets. The vocal line is in G major and 2/4 time. The piano accompaniment is in the same key and time. The first couplet is marked 'Solo' and the second is also marked 'Solo'. The tempo is 'Allegro deciso'. The piano part features a steady accompaniment with chords and eighth notes.

Musical notation for the third couplet. The vocal line is in G major and 2/4 time. The piano accompaniment is in the same key and time. The tempo is 'Allegro deciso'. The piano part features a steady accompaniment with chords and eighth notes.

Musical notation for the fourth couplet. The vocal line is in G major and 2/4 time. The piano accompaniment is in the same key and time. The tempo is 'Allegro deciso'. The piano part features a steady accompaniment with chords and eighth notes.

Tutti.

yons, fu-yons — et chantons! Chan-tons: la jeu-nesse est bel - le, loin
 tique, et tique, et ti - que tin. Bri-sons nos Chai-nes, chan-tons le vin de

des bar-bons, qu'il nei - ge, pleu-ve, vente ou grè - le Sur le dos des
 bon ma-tin. Bri-sons nos chai-nes et chan-tons le vin de bon ma-

va - ga-bonds!
 tin, tin tin! Bu -

1. 2. Voi -

2.

vous le vin, chan-tons, le vin Et ti que tin, ti-que tin - ti-que tin, ti-que tin,

tin de bon ma - tin!

Entrée d'une voiture de maraîcher traînée par un âne. Les escholiers juchent le baudot

sur la carriole, après l'avoir drapé d'un manteau noir et lui avoir mis un bonnet

sur la tête.

Piano introduction in G major, 2/4 time. The music features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The piece begins with a forte (*ff*) dynamic.

Les Escholiers.

Hi -

Vocal line: Hi -

Piano accompaniment continues with the same rhythmic pattern as the introduction, now with a mezzo-forte (*mf*) dynamic.

-han, hi - han, de - po - si - te me - mo - ri - am, Hi - han, hi - han, doc - to - rum, doc - tri -

Vocal line: -han, hi - han, de - po - si - te me - mo - ri - am, Hi - han, hi - han, doc - to - rum, doc - tri -

Piano accompaniment continues with the same rhythmic pattern.

na - rum, Hi - han, hi - han! E - gre - gi - te, o

Vocal line: na - rum, Hi - han, hi - han! E - gre - gi - te, o

Piano accompaniment continues with the same rhythmic pattern.

ju - ve - nes, ex fe - gno fe - ru - la - rum!

Vocal line: ju - ve - nes, ex fe - gno fe - ru - la - rum!

Piano accompaniment continues with the same rhythmic pattern.

mf
Au-di-te

can-tum a - vi - um; in pra - - - tis am - bu -

- la - te, lae - ta - te, lae - ta - te ro - sis, po - cu - lis, a - la - cri - ter cla -

ma - - - te. Hi - han, - - - hi - han, - - -

mf

cre - - scen - do

hi - han, — hi - han, — hi - han, — Hi - han!

crescendo *f*

cre - - - - - scen

nunc est bi - ben-dum, bi - ben-dum, gau - den-dum, gau -

p

- den-dum, e - xul - tan-dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum; nunc est a -

- man-dum, a - man-dum, a - mandum, nunc est a - man - dum, Hi -

ff *mf*

-han!
Les escoliers tirent la voiture hors de scène.

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a single note 'han!' followed by a rest. The piano accompaniment starts with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 6/8.

The second system continues the vocal and piano parts. The vocal line has several notes with accents (^) and slurs. The piano accompaniment maintains the rhythmic pattern with some harmonic changes.

The third system continues the musical score. It includes a piano (*p*) dynamic marking. The vocal line has a long note with a wavy line above it, and the piano accompaniment features a more complex rhythmic pattern.

Entrée de 4 hommes du guet qui

The fourth system marks the entrance of four watchmen. The vocal line has several notes with accents (^) and slurs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A piano (*p*) dynamic marking is present.

poussent le cri de „Hé, le guet!... Du haut de l'hôtel de ville on répond: „Passe le guet!...“

The fifth system depicts the watchmen's cry and the response from the town hall. The vocal line has several notes with accents (^) and slurs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Les escoliers rentrent en scène.

The sixth system marks the return of the schoolboys. The vocal line has several notes with accents (^) and slurs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A piano (*mf*) dynamic marking is present.

mf *cre -* *scen -*

do *f*

Les Escholiers.

Ténors. Qui est-c'qui passe i-ci si tard? Es-cho-liers de l'A-ca-dé-

mi-e? Qui est-c'qui passe i-ci si tard, c'est le guet!

2^d groupe d'Escholiers.

Barytons. Ce sont

mf staccato

garnant les gens du guet qu'ils feignent de prendre pour des escholiers.

gens du gai mé-tier, Es-cho-liers de l'A-ca-dé-mi-e, ce sont

Tous les Escholiers

gens du gai mé - tier... Du o gai! Nous som-mes le

(jouant aux gens du guet.) *Meno mosso.* guet, nous som-mes le guet. Tremblez, gi - bier de gi - bet. Que fai-tes -

Meno mosso. *mf* (aux gens du guet)

cre - - - scen - - - do *mf*
vous à pareille heure, Es-cho - liers paillards, ga - lo - pins, Qui non ren -

-trés en vos de - men - res, va - ga - bon - dez par les che - mins?
(Les gens du guet) *ff*
Place au vrai

Un Escholier. (Solo) *cre* - - -

Gros pan-sards em-plis-sant vos
guet, place au vrai guet, au guet, au guet!

mf

(♩ = ♩) *mf*

- scen - do
pan-ses, es-cho-liers maf - flus et cri - ards.

f

L'escholier.
Es-cho - liers por - te - be - dons, pleurants, cou - ards...

mf *crase.* *f*

Vous al-lez fai - re,

mf *cre*

Vous al - lez fai - re pé - ni - - ten - ce.

Les gens du guet.
 Place au vrai guet, place au vrai

- scen - do

Les Escholiers. *mf*
 Chan - tez en - cor, chan - tez tou - jours!
 guet, gens aux faux dis - cours!..

Allegro.
p
 cor ^{ced.}

On croi - rait ou - ir des fau - vet - tes, Char - don - ne - rets, —

mer - les, pin - sons, Qui ba - bil - lent leurs chan - son - net - tes, leurs chan - son -

The musical score is written for voice and piano. It features several systems of staves. The first system shows the vocal line and piano accompaniment for the first part. The second system continues the vocal line and piano accompaniment, including a section marked 'Les Escholiers' with a mezzo-forte dynamic. The third system is marked 'Allegro' and features a piano accompaniment with a piano dynamic. The fourth system shows the vocal line and piano accompaniment for the final part of the piece. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

- net - - - tes, Dans les buis - sons. Les gens du guet.

Place au vrai

guet, place au vrai guet, point de fa - ri - bo - - le!

Les Escholiers.

Place à l'es - cho - le, place à l'es - chole, à l'es - chole, à l'es - cho - - le!

les escoliers forcent les gens du guet à s'agenouiller. après leur avoir pris leurs

épées dont ils les frappent à plat.

Les Escoliers.

Gens du

d = d.
guet, pour votre in - fa - mi - - - e! D'ou-tra -
L'istesso Movimento. *mf*

d = d.
-ger notre A - ca - dé - mi - - - e, E - tes

d = d.
con dam - nés par la cour A ê - tre pen - dus haut et

(crié)

ff court!

Allegro. Les escholiers hissent les gens du guet sur le reverbère....

sf *mf*

più f *cre-*

- scen *- do*

sf *f*

Les Escholiers.

Vi-ve le guet, vi-ve le guet, le guet, le guet. Et voi-

ff

Piccoulet.

-là com - me l'on dan-se no-tre fa - meux pic-cou - let, et voi -

-là com - me l'on dan-se no-tre fa - meux pic-cou - let. Pic-cou-

-let du cou, du cou, pic - cou - let d'la têt, d'la tê - te, pic - cou-

-let du bras, du bras, pic - cou - let du pied, du pied. Et voi -

la com-me l'on dan-se no-tre fa-meux pic-cou-let, et voi-

la com-me l'on dan-se no-tre fa-meux pic-cou-let! Pic-cou-

let de l'œil, de l'œil, pic-cou-let d'la langue, d'la lan-gue. Ha ha

ha! Pic-cou-let du dos, du

dos, pic-cou-let d'la hanch, d'la han-che, Ha, ha, ha!

pic-cou-let du nez, du nez, pic-cou-let d'la pans, d'la

panse, pic-cou-let du cœur, du cœur, pic-cou-let de l'âm, de l'à-me! Fu-

yant le sa-cro-saint a-é-ro-pa-ge-par monts, par vaux, se-cou-ons nous ain-
Les escholiers abandonnant les gens du guet pendus, se dirigent du côté de l'oste de la chasse...

si quoi-seaux, oi-seaux sor-tis de ca-ge, de ca-ge, de ca-ge. Fu-

yons. fu-yons - et chan-tons; chan-tons: la jeu-nesse est bel-le loin

ff

f

8^{va} bassa

des bar-bons, qu'il nei-ge, pleu-ve, vente ou grê-le sur le dos des

va-ga-bonds. Bu-sons le vin, chan-tons le vin! Et ti-que-tin, ti-que-tin.

ti-que-tin, ti-que-tin tin, De bon - - - ma - tin.

ff

8

8^{va} bassa

ff

Entrée

mf

des eschollers en l'oste de la chasse....

pp

pp

col 8^{va} bassa

La place reste déserte.

Moderato.

Entrée de jeunes gens portant des bran-
chettes (Fifres)

chages verts. Ils dépassent les gens du guet, puis ornent la fontaine de hêtre nouveau...

CHŒUR vaudois.

Soprani *mf*

Alti Le pin -

Les tenors doublent les
soprani

Moderato.

temps vient, tout frais, tout ro-se, In-no-cent comme un nou-veau-

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'temps' followed by eighth notes for 'vient, tout frais, tout ro-se, In-no-cent'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

né. — La feuille est é-clo-sé, Le ciel est tout en-

The second system continues the vocal line with 'né. — La feuille est é-clo-sé, Le ciel est tout en-'. The piano accompaniment maintains its rhythmic pattern with chords and eighth-note bass.

lu-mi-né!

The third system concludes the vocal phrase with 'lu-mi-né!'. The piano accompaniment features a change in texture, with a more active right hand and a bass line that includes some sixteenth-note patterns. Trills are marked above the vocal line.

CHŒUR de scène et chœur vaudois.

Mai vient, et son es-cor-te De pa-pil-lons et

The fourth system is for a chorus and includes the text 'Mai vient, et son es-cor-te De pa-pil-lons et'. The vocal line is written in a bold, blocky font. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the right hand, with some trills and dynamic markings like *mf* and *p*.

fleurs de Mai, Al - lons plan - ter de porte en

fleurs de Mai, Al - lons plan - ter de porte en

por - te Le feuil - lu par - fu - mé,

por - te Le feuil - lu par - fu - mé,

p *cre - scen - do*

le feuil - lu par - fu - mé!

le feuil - lu par - fu - mé!

f *o - he!*

he!

o - hé! Mai vient frais et

Mai vient frais et

ro - se, In - no - cent comme un nou - veau né!

ro - se In - no - cent comme un nou - veau né!

La feuille est é - clo - se, Le ciel est

La feuille est é - clo - se, Le ciel est

tout en - lu - mi - né!

tout en - lu - mi - né!

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one flat) with lyrics "tout en - lu - mi - né!". The lower staff is a piano accompaniment in the same key, featuring a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal and piano parts. The vocal line has a melodic flourish. The piano accompaniment features a more active bass line with eighth-note patterns.

The third system shows the piano accompaniment continuing. The right hand plays chords and moving lines, while the left hand maintains a rhythmic pattern of eighth notes.

The fourth system continues the piano accompaniment. The bass line remains active with eighth-note figures, and the right hand provides harmonic support with chords and moving lines.

The fifth system includes piano dynamics. The vocal line is shown in a dotted box, indicating it is optional or for a specific performance. The piano accompaniment features a *p* (piano) dynamic marking. The bass line continues with eighth-note patterns.

The sixth system continues the piano accompaniment with a *p* (piano) dynamic marking. The bass line is active with eighth-note patterns, and the right hand plays chords and moving lines.

Entrée du cortège de Mai...défilé des Maientzets

Fifres

et Maientzettes, roi et reine de Mai, sauvages, char du printemps etc.

2.

Chanson du Roi et de la Reine.*

Risoluto.

CHŒUR de scène.

Voi-ci ve-

Voi-ci ve-

* Une version pour une ou deux voix, avec plusieurs couplets, se trouve chez W. Sandoz, Éditeur, Neuchâtel.

nir le roi et la rei - ne, les deux é - poux du prin - temps, Le so -

nir le roi et la rei - ne, les deux é - poux du prin - temps, Le so -

leil rit dans la fon - tain' Le jo - li Mai court les champs, court les champs, Les gens

leil rit dans la fon - tain' Le jo - li Mai court les champs, court les champs, Les gens

8va bassa...

de la maï - ent - ze, Vous ap - por - tent l'es - pé - ran - ce; Don - nez - leur,

de la maï - ent - ze, Vous ap - por - tent l'es - pé - ran - ce; Don - nez - leur,

8va bassa

don - nez-leur, don - nez-leur des oeufs et du beur-re. O - hé! o - hé!

don - nez-leur, don - nez-leur des oeufs et du beur-re. O - hé! o - hé!

8^{va} bassa.....

Pour man-ger à vo-tre san-té! O - hé! o - hé! Pour manger à

Pour man-ger à vo-tre san-té! O - hé! o - hé! Pour manger à

8^{va} bassa.....

vo-tre san-té! O - hé, o - hé, voi-là les rois de Mai, les rois de

vo-tre san-té! O - hé, o - hé, voi-là les rois de Mai, les rois de

Mai, les rois de Mai, Et viv' le Mai, et viv' le Mai! le

Mai, les rois de Mai, Et viv' le Mai, et viv' le Mai! le

mf

(♩ = ♩)

jo-li Mai!

jo-li Mai!

f

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

Hymne au Printemps.

Largo. Solennel

CHŒUR de scène
et
CHŒUR vaudois.

Sopr. Alti Ténors Basses

Sois bé - ni, ô prin - temps qui pas-ses!
Sois bé - ni, ô prin - temps qui pas-ses!

Largo. Solennel

f *p*

Toi qui chan-tes la joie sur ta flûte
Toi qui chan-tes la joie sur ta flûte

p

de ro-seau!
de ro-seau!

p *p*

Le jar-din é-tait en-dor-mi
Le jar-din é-tait en-dor-mi

mf *p*

The musical score is arranged in four systems. The first system shows the vocal parts (Soprano, Alto, Tenors, Basses) and the beginning of the piano accompaniment. The second system continues the vocal parts and piano accompaniment, with dynamic markings *f* and *p*. The third system shows the vocal parts and piano accompaniment, with a dynamic marking *p*. The fourth system shows the vocal parts and piano accompaniment, with dynamic markings *mf* and *p*.

Et tu as ré-veil - lé les ro - ses, les parfums,
Et tu as ré-veil - lé les ro - ses, les parfums,

mf

les feuil - la - ges. O prin - temps, temps nou -
les feuil - la - ges. O prin - temps, temps nou -

Andante. *mf*
mf
Andante.
rall. *f* *a tempo*

veau, temps des joies et des fleurs nou - vel - les, O prin - temps, quand tu
veau, temps des joies et des fleurs nou - vel - les, O prin - temps, quand tu

f

1. viens, l'on se sent le cœur tout plein. 2. viens, l'on se sent le cœur

viens, l'on se sent le cœur tout plein. viens, l'on se sent le cœur

(coupure faisable jusqu'au signe * page 44.) *mf*

tout plein! Puis l'E - té viendra,

tout plein! Puis l'E - té viendra,

pp

La moisson fleuri - ra, Lors on

La moisson fleuri - ra, Lors on

oublie-ra, Jo-lie sai-son ver-te!

oublie-ra, Jo-lie sai-son ver-te!

puis l'au-tomme puis l'hi-ver, puis la pluie,

puis l'au-tomme puis l'hi-ver, puis la pluie,

puis la nei-ge, l'on sou-pi-re-ra,

puis la nei-ge, l'on sou-pi-re-ra,

et se sou - vien - dra:

et se sou - vien - dra:

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines are in G major and contain the lyrics 'et se sou - vien - dra:'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Que le mois de Mai nous ra - mè - ne fi - dè - les les

Que le mois de Mai nous ra - mè - ne fi - dè - les les

The second system continues with two vocal staves and piano accompaniment. The vocal lines contain the lyrics 'Que le mois de Mai nous ra - mè - ne fi - dè - les les'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some rests in the vocal parts.

ro - ses et les hi - ron - del - les!

ro - ses et les hi - ron - del - les!

ritard.

The third system concludes with two vocal staves and piano accompaniment. The vocal lines contain the lyrics 'ro - ses et les hi - ron - del - les!'. The piano accompaniment features a 3/4 time signature and includes a *ritard.* (ritardando) marking. The system ends with a double bar line and a repeat sign.

*a tempo**mf*

0 prin - temps, temps nou - veau, temps des joies et des fleurs nou - vel - les,

0 prin - temps, temps nou - veau, temps des joies et des fleurs nou - vel - les,

*a tempo**mf*

0 prin - temps, quand tu viens, l'on se sent le cœur tout plein.

viens, l'on se sent le cœur tout plein. Jo - li Mai, jo - li Mai,

viens, l'on se sent le cœur tout plein. Jo - li Mai, jo - li Mai,

p
 jo - li mois de Mai, qui em - bau - mes. Jo - li Mai,
p
 jo - li mois de Mai, qui em - bau - mes. Jo - li Mai,

p
 jo - li Mai, jo - li mois de Mai em - bau - mé. Mai,
p
 jo - li Mai, jo - li mois de Mai em - bau - mé. Mai,

mf
 Mai, ô jo - li Mai em - bau -
mf
 Mai, ô jo - li Mai em - bau -

Chanson des Maientzettes.*

mé!

mé!

M^e de Valse lente.

CHŒUR de scène.

p

Un fris-son vert sou-rit par-mi les feuil-les, La fleur qui re-fleurit

p

Hé! voi-ci les Ma-ient-

veut qu'on la cueil-le: O jo-li feuil-la-ge vert qu'on n'a vu de lhi-

zet-tes: O jo-li feuil-la-ge vert qu'on n'a vu de lhi-

* Une version pour une (ou deux voix) avec plusieurs couplets se trouve chez W. Sandoz, Éditeur, Neuchâtel.
Tous droits réservés.

ver, Tu as fleu- ri sous la nei- ge Et l'on te pro- mène en cor- tè- ge...

ver- tu as fleu- ri sous la nei- ge Et l'on te pro- mène en cor- tè- ge...

CHŒUR de scène et chœur vaudois.

Feuil- lu, feuil- lu jo- li! Au souf- fle de Mai te voi-

Feuil- lu, feuil- lu jo- li! Au souf- fle de Mai te voi-

1. 2.
 là fleu- ri! Au bruit des clo- chettes, Au son des chan-

là fleu- ri! Au bruit des clo- chet - -

sons, Les Mai-ent - zet - tes, Mi - gnet - tes, s'en - vont, Au bruit.

tes, Au son des chan - sons, Au bruit des clo -

mf

des clo - chet - - tes, Au son

chet - tes, Au son des chan - sons Les Mai-ent - zet - tes, Mi -

8

des chan - sons Et di - gue ding - don, et di - gue ding - dong.

gnet - tes s'en - vont. Et di - gue ding - don, et di - gue ding - dong.

8

Les Mai-ent - zet - tes s'en - vont.

Les Mai-ent - zet - tes s'en - vont.

lourdement

f

piu f

Andante subito.

ff

rall.

Chanson des Marmousets de Mai.

Les Marmousets
Andante comodo.

Dans le bois fleuri, Il est des feuillet - tes tou - tes, tou - tes pe - ti - tes.

mf

Dans le bois fleu-ri, Il est des feuil-lets tout pe-tits, pe-tits.

mf Et c'est nous, les tout pe-tits, les tou-tes pe-ti-tes, et c'est nous, les tout pe-

tits, qui les ons cueil-lis. Oh, les ver-de-let-tes, oh, les ver-de-lets,

Les jo-lies feuil-let-tes, les jo-lis feuil-lets! Dans le bois fleu-ri.

il est des feuil-let-tes, tou-tes tou-tes pe-ti-tes, Dans le bois fleu-ri,

Le même mouvement.

il est des feuil-lets, tout pe-tits, pe-tits!

f *Red.* *8va*

Chanson des Vieux Maientzets.*

Les vieux de Mai.

Nous a-vous vou-lu sui-vre

Nous a-vous vou-lu sui-vre

mf *p* *mf* *p* *cresc.*

* Une version pour 2 voix égales, avec plusieurs couplets, se trouve chez W. Sandoz, Editeur, Neuchâtel.

le cor-tè-ge, Pauv-res vieux qui n'ons plus le cœur bien gai; Nous vou-
 le cor-tè-ge, Pauv-res vieux qui n'ons plus le cœur bien gai; Nous vou-

mf

lons fleu-rir nos che-veux de nei-ge Du feuil-lu nou-veau de Mai. C'est qu'au
 lons fleu-rir nos che-veux de nei-ge Du feuil-lu nou-veau de Mai.

temps ja-dis, au prin-temps de l'â-ge Nous a-vons cueil-li com-me vous Dans les
 Nous a-vons cueil-li com-me vous

Nous a -

bois en Mai le jeu - ne feuil - la - ge Et ce sou - ve - nir nous est doux! Nous a -

Et ce sou - ve - nir nous est doux! Nous a -

vons vou - lu sui - vre le cor - tè - ge, Pauv - res vieux qui n'ont plus le cœur bien gai. Nous vou -

vous vou - lu voir le cor - tè - ge,

vons vou - lu voir le cor - tè - ge,

lons fleu - rir nos che - veux de nei - ge Du feuil - lu nou - veau de Mai!

et nous fleu - rir de Mai!

et nous fleu - rir de Mai!

Le chœur de scène.

Vieux tout blancs, vieux trem-blans, Dont la vie est à l'au - tom - ne, Re - vi - vez

0 — vieux, tout blancs — 0 —

f

à nos chants! Le prin-temps que Dieu nous don - ne. Fleu-ris - sez-vous, Ou-bli -

vieux trem - - - blants. Fleu-ris - sez-vous, Ou-bli -

Les vieux de Mai.

ez vos pei-nes, Es - su - yez vos yeux et so - yez jo - yeux.

ez vos pei-nes, Es - su - yez vos yeux et so - yez jo - yeux.

rit. Ô vous

a tempo

qui chan - tez la fleur prin - ta - niè - re, vous en re - ver - rez fleu - rir

Vous re - ver - rez le feuil -

ô feuil -

mf a tempo

tant et plus. Mais nous, c'est peut-ê - tre la fois der - niè - re Que nous

lu, nous ne le ver -

lu, nous ne le ver -

re - vo - yons le feuil - lu!

Chœur de scène.

rons plus. Que le Dieu d'a mour, vous pro - te - ge, ô

rons plus. Dieu d'a mour, pro - te - ge ces

Les vieux de Mai.

rall. *plus lent* *p*

vieux trem-blants! Nous a - vons vou - lu sui - vre le cor-tè - ge... Vieux tout

rall. *plus lent* *p*

vieux trem-blants! Nous a - vons vou - lu sui - vre le cor-tè - ge... Vieux tout

blancs.

blancs.

legato *p*

Moderato.

ff

Chœur de scène et Chœur vaudois.

Jo - li Mai, jo - li Mai, jo - li mois de

ff

Jo - li Mai, jo - li Mai, jo - li mois de

Moderato.

cresc. molto

Mai qui em-bau-mes, jo-li Mai, jo-li Mai, jo-li mois de Mai em-bau-

Mai qui em-bau-mes, jo-li Mai, jo-li Mai, jo-li mois de Mai em-bau-

Rentrée des escoliers qui viennent se grouper devant l'Hôtel de ville.

mé!

mé!

Plus vite. (Allegro con ritmo)

cre - scen - - - do

Les escoliers.

En ce beau

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'En ce beau'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *ff* is present.

jour du di - man - - - - - che, Beaux mes-sieurs les con seil-

p

Detailed description: This system continues the vocal line with the lyrics 'jour du di - man - - - - - che, Beaux mes-sieurs les con seil-'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* is present.

lers, Pour fé - ter le jo - li Mai, bail-lez -

mf

Detailed description: This system continues the vocal line with the lyrics 'lers, Pour fé - ter le jo - li Mai, bail-lez -'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mf* is present.

nous fa - ri - ne blan - - - - - che! Pour fé - ter le jo - li

Detailed description: This system concludes the vocal line with the lyrics 'nous fa - ri - ne blan - - - - - che! Pour fé - ter le jo - li'. The piano accompaniment continues with a similar rhythmic pattern.

Mai.

ff

strepitoso

oeufs, du lait et des semaises ...

ff

Risoluto

ff

ff

aussi fort que possible

Danse des petits enfants de Mai.

Mouvement de Polka.

First system of musical notation. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics: *ff*. Includes a repeat sign and a first ending bracket.

Second system of musical notation. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics: *f*. Includes a first ending bracket.

Third system of musical notation. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics: *f*, *ff*. Includes a first ending bracket.

Fourth system of musical notation. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Includes a first ending bracket.

Fifth system of musical notation. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics: *f*, *ff*. Includes a first ending bracket.

Sixth system of musical notation. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics: *ff*. Includes first and second ending brackets. The second ending leads to a 3/4 time signature.

Danse générale.

Tempo di Valse. (♩ = ♩)

L'on entend à l'orchestre la

Mouvement de Polka.

(♩ = ♩)

Marche bernoise.

Entrée du Bailli et de son escorte, de Pierre Viret et du conseil académique... les danses sont interrompues

First system of the musical score, featuring a bass line and a treble line. The bass line includes the dynamic marking *più f*. The treble line has an accent (^) over the first measure.

Second system of the musical score, featuring a treble line and a bass line. The bass line includes the dynamic marking *f*.

Third system of the musical score, featuring a treble line and a bass line.

Fourth system of the musical score, featuring a treble line and a bass line. The bass line includes the dynamic marking *ff*.

Fifth system of the musical score, featuring a bass line and a treble line. The bass line includes the text *Le bailli. Recit.* and the lyrics *As-sez de jeux et de fé-*. The treble line includes the tempo marking *Meno mosso.*

Sixth system of the musical score, featuring a bass line and a treble line. The bass line includes the lyrics *-ri es! Ces-sez vos dan- ses,* and the tempo marking *a tempo primo*. The treble line includes the dynamic marking *p*.

Lau-san - nois, et vos cou - pables mô-me - ri - es, De

mf

Ber - - ne res - pec - tez les lois!

p

Les cham - bres des

f

vins et des bois — Ne doi-vent point of - frir d'é - tren - ne, Il

f

faut que tout hom-me vau - dois de - danse et de fes - tins

mf

Più vivo.

s'abs - tienne!

ff

CHŒUR DE SCÈNE.

Hou! hou! hou

La foule murmure *ff*

Più vivo.

ff

hou hou hou hou hou hou hou!

Les gardes font reculer

ff

Le bailli.

la foule. Gens du conseil

et des deux Cents! Re-ti-rez-

vous, o-bé-is-sants à nos su-prê-mes or-don-

nan - ces, C'est l'or - dre de leurs Ex - cel -

Les Escholiers.

leu - ces! Loi - seau chan - te

sans sou - ci, Phoe - bus sou - rit, Les va - gues

dan - sent, Nous vou - lons dan - ser aus - si Et chan -

- ter en dé - pit de leurs Ex - cel -

ces, Nous vou - lons dan - ser aus -

Le même Mouvement. (♩ = ♩)

sf Solennel.

librement

Pierre Viret.

Escho - liers, en - fants de mes -

sieurs! — Archers fols et sé-di-ti-

ff a tempo

eux, en-fants qui ri-ez de nos blâ-mes, Sa-

a tempo

pp sempre

-chez com-prendre nos ef-forts: Si nous vou-lons ma-ter vos

Più mosso.

mf

corps, c'est a-fin de for-mer vos â-mes! Le de-

rit.

Più lento.

rit. risoluto f

voir en-no-blit les coeurs, Le tra-vail fait les ra-ces for-tes, Ré-veil-lez-

bien rythmé

bien rythmé

Meno mosso.

vous, jeu-nes co-hor-tes, No-tre pa-ys veut des lut-teurs. Qu'im-

partent les sou-cis de l'heure, La main de Dieu vous bé-ni-ra! Que

vo-tre vo-lon-te de-meu-re Et vo-tre bras ne fai-bli-ra, Le de-

voir en-noblit les coeurs, Le tra-vail fait les ra-ces for-tes, Ré-veil-lez

-vous, jeu-nes co - hor - tes, No - tre pa - ys veut des lut - teurs.

Li - bé - rez l'E - glise as - ser - vi - e.

Lut - tez, mes fils, pour la pa - - tri - e! Aujourd'hui s'en -

vole et de - main vien - dra, De - main! de -

allarg.

-main!

Largo.Chœur de scène et
Chœur vaudois.

De main de mys-tère, Un peuple en pri-

De - main de mys - tère, Un peuple en pri-

De - main de mys - tère, Un peuple en pri-

Largo.*allarg.**f* cre - - - - - scen - - - - - do

es - pè - re! Ô jour de joie pro-chain,

-ère En ta ve-nue es pè - re! Ô beau jour de joie pro-chain, jour

-ère En ta ve-nue es pè - re! Ô beau jour de joie prochain, jour

-ère En ta ve-nue es - pè - re! Ô jour de joie prochain, jour

de lu - mière, ô de - main! Dieu vers qui no - tre cœur s'é - lan - ce,
 de lu - mière, ô de - main! Dieu vers qui no - tre cœur s'é - lan - ce,
 de lu - mière, ô de - main! Dieu vers qui no - tre cœur s'é - lan - ce,

Hâ - te le jour de de - li - vran - ce, Fais bril - ler en le ciel se -
 Hâ - te le jour de de - li - vran - ce, Fais bril - ler en le ciel se -
 Hâ - te le jour de de - li - vran - ce, Fais bril - ler en le ciel se -

rein, L'au - ro - re d'es - pé - ran - ce! De -
 rein, L'au - ro - re d'es - pé - ran - ce! De -
 rein, L'au - ro - re d'es - pé - ran - ce! De -

mf *pp* *f*

main de mys - tère, Un peuple en pri - ère En ta ve-nue es -

main de mys - tère, Un peuple en pri - ère En ta ve-nue es -

main de mys - tère, Un peuple en pri - ère En ta ve-nue es -

pè - re! ô jour de *strin - - gen -*

pè - re, ô beau jour de joie prochain! De - main de joie de lu -

pè - re, ô beau jour de joie prochain! De - main de joie de lu -

pè - re, ô jour de joie prochain! De - main de joie de lu -

do mière! *ff* Oh, jour de joie prochain, ô de main!

do mière! *ff* Oh, jour de joie prochain, ô de main! *rit.*

do mière! *ff* Oh, jour de joie prochain, ô de main!

do *allarg.*

ff

Jo - li Mai, jo - li Mai, jo - li mois de Mai qui em - bau - mes!

Jo - li Mai, jo - li Mai, jo - li mois de Mai qui em - bau - mes!

Jo - li Mai, jo - li Mai, jo - li mois de Mai qui em - bau - mes!

Jo - li Mai, jo - li Mai, jo - li mois de Mai em - bau - mé!

Jo - li Mai, jo - li Mai, jo - li mois de Mai em - bau - mé!

Jo - li Mai, jo - li Mai, jo - li mois de Mai em - bau - mé! *Solennel.*

ff

sva bassa.....

IV^{me} Partie. Rolle.

201

La place du lac à Rolle... Les maisons sont fleuries et garnies de drapeaux... à gauche des tables....
au fond le lac bleu.

E. Jaques - Dalcroze.

Andante.



Rideau.

Au lever du rideau, l'on voit se



promener deux par deux des jeunes filles se tenant par la taille.... Devant les maisons sont assis



des vieillards, femmes et hommes, ces derniers portant d'anciens uniformes de grenadiers...

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Des jeunes gens apportent des tonneaux de vin, d'autres des canons qu'ils placent en batterie....

mf

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The dynamic marking *mf* is present.

The third system shows the continuation of the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

mp

The fourth system shows the continuation of the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The dynamic marking *mp* is present.

mf *p*

The fifth system shows the continuation of the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The dynamic markings *mf* and *p* are present.

mf

pp

porteurs d'arbalètes, et commandés par un vieux grenadier...

p

trinne

cre

scen - do

trinne

f

ff

stringendo

Chanson du tir à l'arc.

Les bouèbes.

Allegro.

1. Mar - chons, tur, lu - ret-te, c'est le
2. Gai, gai, tur, lu - ret-te, ce n'est

Più mosso. (Allegro guisto).

tir à l'ar-ba - lè - te. Un, deux, trois, la crosse au bras com-me des sol-
pas une a - mu - set-te. Il te faut des bras a - droits ô pa - ys vau -

-dats, Marchons pour no-tre gou - ver-ne, Ils n'en sau - ront rien à
-dois, Qu'un jour si l'on veut te pren-dre, Nous sa - chions tous te dé -

Berne } Et pan pan pan, et pan pan pan, et pan pan pan, nos flè -
fendre }

f

-chettes vont pleu - vant, Par der - ri - re, par de - vant, Comm' la grè - le, comm' le

vent. La la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

1.

la la la la la.

2.

Les gamins font des evolutions militaires.

f

First system of musical notation, featuring treble and bass staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music consists of eighth and sixteenth notes in both hands, with some chords in the treble.

Second system of musical notation. It includes a tempo marking $(\text{♩} = \text{♩})$ above the treble staff. The time signature changes to 3/4. A dynamic marking *ff* (fortissimo) is placed between the staves. The bass staff continues with eighth notes, while the treble staff features chords and a melodic line.

Third system of musical notation. The bass staff has a more active line with eighth notes and some flats. The treble staff features chords and a five-fingered scale (marked with a '5') in the final measure.

Fourth system of musical notation. Both staves feature a variety of chordal textures and rhythmic patterns, including eighth notes and chords.

Fifth system of musical notation. It begins with a dynamic marking *mf* (mezzo-forte). The system concludes with a double bar line and repeat dots. The bass staff has a melodic line with eighth notes, and the treble staff has chords and a melodic line.

Chant des vieillards.

Les vieillards (regardant évoluer les enfants).

The musical score is arranged in three systems. Each system contains a vocal line (Soprano and Bass) and a piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *mf* (mezzo-forte).

System 1:

Soprano: *mf* ô bouè - bes, pe - tits bouè - - bes, Vous

Bass: *mf* ô bouè - bes, pe - tits bouè - - bes, Vous

System 2:

Soprano: ê - tes l'espoir en grain.. Vo - yez - vous: la grai - ne

Bass: ê - tes l'espoir en grain.. Vo - yez - vous: la grai - ne

System 3:

Soprano: lè - - - ve, La grai - ne fleu - ri - - ra de - main.. ô

Bass: lè - - - ve, La grai - ne fleu - ri - - ra de - main.. ô

boue - bes, en - fants ro - - ses, Vous ver - rez de gran - des
 bouè - bes, en - fants ro - - ses, Vous ver - rez de gran - des

mf

cho - ses, On a se - mé du grain pur, Le blé
 cho - ses, On a se - mé du grain pur, Le blé

monte et se - ra mûr. De - - main, de -
 monte et se - ra mûr. De - - main, de -

f

main fleu-ri - ra Pi - - dé - - e, Que nos es -

main fleu-ri - ra Pi - - dé - - e, Que nos es -

cre - - scen - - do

- prits ont se - mé - - e; De - - main, de -

- prits ont se - mé - - e; De - - main, de -

Sop. *ô*

Alt. *ô*

Ténors. *ô*

Basses. *ô*

- main! L'on ne se - me pas en vain.

- main! L'on ne se - me pas en vain.

Le chœur vaudois et les vieillards.

bouè - bes, pe - tits bouè - bes, Vous ê - tes l'espoir en grain, Vo - yez
 bouè - bes, pe - tits bouè - bes, Vous ê - tes l'espoir en grain, Vo - yez
 bouè - bes, pe - tits bouè - bes, Vous ê - tes l'espoir en grain, Vo - yez
 Des petites filles se joignent aux gamins pour faire l'exercice.

vous: la grai - ne lè - - ve, La grai - ne fleu - ri - ra de - main, Ô
 vous: la grai - ne lè - - ve, La grai - ne fleu - ri - ra de - main, Ô
 vous: la grai - ne lè - - ve, La grai - ne fleu - ri - ra de - main, Ô

mf
 bouè - bes, en - fants ro - - ses, Vous ver - rez de grandes cho - ses, Lon a se -
mf
 bouè - bes, en - fants ro - - ses, Vous ver - rez de grandes cho - ses, Lon a se -
mf
 bouè - bes, en - fants ro - - ses, Vous ver - rez de grandes cho - ses, Lon a se -

-mé du grain pur, Le blé monte et se - ra mûr... ô
 -mé du grain pur, Le blé monte et se - ra mûr... ô
 -mé du grain pur, Le blé monte et se - ra mûr... ô

bouè - - - bes, pe - tits bouè - - - bes, vous
 bouè - - - bes, pe - tits bouè - - - bes, vous
 bouè - - - bes, pe - tits bouè - - - bes, vous

è - tes, vous è - tes l'es - poir en grain.
 è - tes, vous è - tes l'es - poir en grain.
 è - tes, vous è - tes l'es - poir en grain.

Coup de canon

p di - mi - nu - en - do

Arrivée des tireurs à l'arc de Morges. La population de Rolle a envahi la scène...

Presto.

f

ff

ff f

ff f

rit.

Chant des tireurs de Morges.

Les tireurs de Morges.

Allegro moderato.

Ténors et basses. *f* 0 - hé, du châ - teau, o - hé sous les

0 - hé, du châ - teau, o - hé sous les

ral - len - tan - do *mf*

branches, voi - ci les ti - reurs de Mor-ges la blan-che.

branches, voi - ci les ti - reurs de Mor-ges la blan-che.

ff

f 0 - hé, des cré - neaux, Des beaux créneaux

0 - hé, des cré - neaux, Des beaux créneaux

mf

blanes, Voi - ci les ti - reurs du châ - teau de Vuf - flens!

blanes, Voi - ci les ti - reurs du châ - teau de Vuf - flens!

Hour - rah pour nos hô - tes, Hour - rah pour la
 Hour - rah pour nos hô - tes, Hour - rah pour la

Cô - te, o - hé du châ - teau la - haut! O - ho!
 Cô - te, o - hé du châ - teau la - haut! O -

o - ho! Voi - ci les ti - reurs de Mor - ges la
 ho o - ho! Voi - ci les ti - reurs de

blanche; o - ho o - ho voi - ci les ti -
 Mor - ges la blanche; o - ho o - ho et

reurs de Vuf - flens le châ - teau!

de Vuf - flens le châ - teau!

ff *mf* *ff*

mf *f* *cre -*

Les Enfants. *f*

O - hé du châ - teau, o - hé sous les

scen - do *f*

branches, Voi - ci les ti - reurs de Mor - ges la blanche, o - hé des cré -

f *ff*

-neaux, des beaux créneaux blancs, Voi - ci les ti - reurs du châ - teau de Vuf - flens!

Les tireurs de Morges vont prendre place autour des tables... D'aucuns s'exercent à tirer sur une

ff

cible placée à droite de la scène....

tr

tr

tr

ff

Arrivée d'un carrosse escorté par la musique de Lausanne. Sortent du carrosse plusieurs messieurs

Fanfare

ff

de Lausanne entre autres le libraire Durand.

L'on met un tonneau en perce; des jeunes filles offrent des bricelets et

musical score for the first system, featuring piano accompaniment in G minor with a melody in the right hand and chords in the left hand. The piece is in 3/4 time. A dynamic marking of *mf* is present.

des croutes dorées. L'on jette des batz aux gamins qui se les disputent...

musical score for the second system, continuing the piano accompaniment. A dynamic marking of *f* is present.

musical score for the third system, continuing the piano accompaniment.

musical score for the fourth system, continuing the piano accompaniment. A dynamic marking of *ff* is present. The system ends with a double bar line and repeat signs.

♩ - ♩

musical score for the fifth system, continuing the piano accompaniment. A dynamic marking of *ff* is present. The system ends with a double bar line and repeat signs.

musical score for the sixth system, continuing the piano accompaniment. The system ends with a double bar line and repeat signs.

Allegro. Arrivé des tireurs à l'arc d'Abonne.

coup de canon.

ff

f

ff

f

Più mosso.

tr

tr

ri - - tar - - dan - - do

Valsa lenta.

Sopr. e Alt.

CHŒUR. Jo - lis - gens d'Au - bon-ne, La ré - colte est bon -

Ténors. Jo - lis - gens d'Au - bon-ne, La ré - colte est bon -

Basses. Jo - lis - gens d'Au - bon-ne, La ré - colte est bon -

Valsa lenta.

ne. Jo - lis - gens des col -

ne. Jo - lis - gens des col -

ne. Jo - lis - gens des col -

li - nes, Le ciel a sou - ri.

li - nes, Le ciel a sou - ri.

li - nes, Le ciel a sou - ri.

Jo - lis gens des vi - gnes, La vigne a fleu -

Jo - lis gens des vi - gnes, La vigne a fleu -

La vigne a fleu -

ri, jo - lis gens ma - la - des, La vigne a mü - ri, La

ri, jo - lis gens ma - la - des, La vigne a mü - ri, La

ri, La vigne a mü - ri, La

vigne est ver - meil-le, Le vin gi - cle - des treil - les. Le vin coule

vigne est ver - meil-le, Le vin gi - cle des treil - les. Le vin coule

vigne est ver - meil-le, Le vin gi - cle des treil - les, Le vin coule

en bou teil - les. Vous voi - là gué ris!

en bou - teil - les. Vous voi - là gué ris!

en bou - teil - les. Vous voi - là gué - ris!

L'on danse.

Tra la la la

Tra la la la

Tra la la la

la la la la la

la la la la la

la la la la la

la la la la la

la la la la la la la la

la la la la la la la la

la la la la la la la la

mf

la la la la!

la la la la!

la la la la!

tr

ff

Les danseurs

f Que sous l'i - vres - se de fê - te qui monte à la tè - te du no - ble

f Que sous l'i - vres - se de fê - te qui monte à la tè - te du no - ble

f Que sous l'i - vres - se de fê - te qui monte à la tè - te du no - ble
ressent de danser.... Le groupe des messieurs de Lausanne chante au premier plan.

f

molto

peu-ple vau - dois — Percent l'i - vres - se de l'âme Et l'es - poir

peu-ple vau - dois — Percent l'i - vres - se de l'âme Et l'es - poir

peu-ple vau - dois — Percent l'i - vres - se de l'âme Et l'es - poir

ff

f

des nou-veaux droits que le — pa - ys — ré - cla - me! E - ga - li -

des nou-veaux droits que le — pa - ys — ré - cla - me! E - ga - li -

des nou-veaux droits qu'il ré - cla - - me! E - ga - li -

avec emportement

ff

con passione

te di - vin flam-beau qui nous em - bra - ses le cer -

te di - vin flam-beau qui nous em - bra - ses le cer -

té di - vin flam-beau qui nous em - bra - ses le cer -

ff *string.*

veau Et le coeur et le coeur de ta sain - te
 veau Et le coeur et le coeur de ta sain - te
 veau Et le coeur et le coeur de ta sain - te

ff *string.*

animando

flam - me, Ô lu - mière
 flam - me, Ô lu - mière
 flam - me, Ô lu - mière

animando Entrée de quelques

allarg. *f*
allarg. *f*
allarg. *f*

o fo - yer du droit nou - veau! Jo - lis
 o fo - yer du droit nou - veau! Jo - lis
 o fo - yer du droit nou - veau! Jo - lis

notables bernois dont la présence met une sourdine aux chants enthousiastes. L'on recommence

allarg. *f*

a tempo

gens d'Au - bon-ne, La ré - colte est bon - - - - -

a tempo

gens d'Au - bon-ne, La ré - colte est bon - - - - -

a tempo

gens d'Au - bon-ne, La ré - colte est bon - - - - -

a tempo

à danser au signe ♠

ne! Jo - lis gens des col - li - nes. Le

ne! Jo - lis gens des col - li - nes. Le

ne! Jo - lis gens des col - li - nes. Le

ciel a sou - ri!

ciel a sou - ri!

ciel a sou - ri!

Jo - lis gens des vig - nes. La vigne a fleu - ri, Jo - lis
 Jo - lis gens des vig - nes, La vigne a fleu - ri, Jo - lis
 La vigne a sou - ri,
 gens ma - la - des, La vigne a mù - ri, La vigne est ver -
 gens ma - la - des, La vigne a mù - ri, La vigne est ver -
 La vigne a mù - ri... La vigne est ver -
 meil - le, Le vin gi - cle des treil - les, Le vin cou - le...
 meil - le, Le vin gi - cle des treil - les, Le vin cou - le...
 meil - le, Le vin gi - cle des treil - les, Le vin cou - le...

coup de canon
ff
 Timbales.

cris de joie L'on signale l'arrivée prochaine d'une barque Entrent en scène

Amédée de la Harpe, M. de Bonstetten, bailli de Nyon, M. de Kirchberg, baron de Rolle

ff

et de Mont, le lieutenant - colonel Arpud et M. Desvignes, seigneur de Gingins.

L'istesso Movi -
p tr
 6/4

mento.
tr

L'on voit au loin apparaître une barque portant les tireurs de Nyon la ville et un groupe

tr tr cre - - - scen -

de jeunes filles vêtues de bleu.

do

f

b

rallentando 5 1 3

ritenuto

La Chanson du Léman.

Comodo.

p

The piano introduction consists of two staves. The right hand plays a series of chords in a steady, rhythmic pattern, while the left hand plays a descending eighth-note scale. The music is in a major key with one sharp (F#).

Les jeunes filles (sur la barque).*)

mf

Sur — l'eau bleue — qui re — flê — te L'a — sur — rè —

pp *segue*

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The vocal line is marked *mf* and the piano accompaniment is marked *pp*. The piano part includes a *segue* marking. The lyrics are: "Sur — l'eau bleue — qui re — flê — te L'a — sur — rè —".

vant, Sur — l'eau bleue que fouet — — te Le bai —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "vant, Sur — l'eau bleue que fouet — — te Le bai —".

ser — du vent, Sur l'eau bleue — qui

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "ser — du vent, Sur l'eau bleue — qui".

*) Chœur vaudois ad libitum.
W. Sandoz, Éditeur, Neuchâtel.

chan - te, Sur leau bleue qui rê - ve, Na - vi -

guons, joy-eux Et chan-tons sans trê - ve. La chan-son du

bleu Lé - man, Lé -

Solo. (Soprano.) *f*
man! Ô Lé -

ff

man, — roi des lacs, nap - pe da - cier li - qui - - - de, Qui

ff

fus de nos ai - eux — le mou - vant boucli - er, — Mi -

roir du pas - se mort, qui n'as rien ou - bli - e, — Noustaimons a ja -

p

mais. ô Le - man, notre e - gi - - - de! — L'i -

mf

p

ma - ge de tes eaux d'un trait é - blou - is -

sant Est dans nos coeurs qui se sou -

f animando

vien - - nent.

Que pour te prendre à nous, ceux du de - hors sur -

vien - - - nent, quils vien - - nent, Et nos bras rou-gi -

ront tes va-gues de leur sang. Oh, Lé-man,

Oh, Le-man!

rit.

f *rit.*

a tempo

Car tu es, lac d'a-zur ou plon-gent les e -

a tempo

con calore

toi - les, Le sym - bo - le sa - cre de no - tre

cœur ro - mand, Ain - - - si que

des es - quifs vo - guant a plei - nes

voi - les, Tu ber - ces sur tes flots — nos

A

â - - mes, nos â - - mes, nos

â - - mes, ô Lè -

rit.

suivrez

1^o Tempo.

man! Lè-man! Lè-

CHŒUR vaudois et Chœur de scène.

Sopr. *mf*

Alt. *mf*

Ténors. *mf*

Basses. *mf*

Sur l'eau bleue qui re-fle-te L'a-zur re-vant.

Sur l'eau bleue qui re-fle-te L'a-zur re-vant,

Sur l'eau bleue

1^o Tempo.

mf

man! Lé - man!

Sur l'eau bleue que fouet - - te le bai - ser du vent Sur l'eau

Sur l'eau bleue que fouet - - te le bai - ser du vent Sur l'eau

Sur l'eau bleue Sur

bleue qui chan - te, Sur l'eau bleue qui ré - ve, Na - vi -

bleue qui chan - te, Sur l'eau bleue qui ré - ve, Na - vi -

l'eau qui chan - te, Sur l'eau qui ré - ve, chan -

guons jo-yeux Et chan-tons sans trè - ve La chan-son du bleu.

guons jo-yeux Et chan-tons sans trè - ve La chan-son du bleu.

tons sans trè - - - ve La chan-son du bleu.

mf. Ah

mf. Ah

mf. Ah

Ah

Solo.

Ah

Ah

Ah

Ah

La barque aborde, Jennes et

filles et tireurs en descendant.

Hourrah général
Coup de canon.

Allegro moderato.

Tous les invités s'installent autour des

tables. Les jeunes filles font le service.....

A. de la Harpe se leve tenant son verre
 en main et prononce un discours, (voir
 livret) apres lequel les assistants s'ecrient:

Moderato. Entrée des tireurs du val de Joux, portant une perche à laquelle est accroché un loup.

p *lourd*

f *mf*

f

f *cre*

f *seen* *do*

Chanson du loup.

Allegro moderato. **Le peuple.**

Ténors et basses. Hé - la, ti - reurs du lac de Joux, Passant la mon-
risoluto

f *rit.* *mf*

ta - - - gne, A - vez-vous ren-con-tré le loup? Hou, hou... A - vez vous

ren-con-tré le loup? Hou, hou, hou, hou, hou,

Les tireurs de Joux.

Ténors et basses.

Nous a - vons vu le loup fu - rieux Pas - sant la mon-
hou, hou, hou!

f

ta - - - - - gne. Nous a - vons vu le loup fu -

rieux hou, hou. L'a - vons tu - é, l'a - vons tu -

é, l'a - vons tu - é d'un coup de - pieu! Hou, hou,

Le peuple (hommes).

Hou,

(♩ = ♩)

Les enfants (dansant autour du loup).

Ah, ça i - ra, ça i - ra, ça i -

hou hou, hou hou, Hou hou,

hou, hou, Hou,

ra, Mas - sac - rons le loup en plaine et mon - ta - gne Hou, hou

hou hou hou hou hou,

hou hou hou hou

hou, hou hou, hou hou, En plaine et mon - tagn', Mas - sac - rons le

(crié) hou, hou, hou hou hou hou hou!

(crié) hou hou hou hou hou hou!

(crié) loup, Hou hou, hou hou hou hou!

Le peuple (hommes).

Il est des loups un peu par - tout En plaine, en mon-

The first system consists of a vocal line in G major (one flat) and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

ta - - - gne. Il est des loups un peu par - tout, hou hou, Il n'en est

The second system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic pattern, with some chordal changes in the right hand.

pas qu'au lac de Joux, hou hou hou

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking 'f' (forte) and a more active melodic line in the right hand.

Les tireurs de Joux.

Nous ferons tous la chasse au

hou hou hou hou hou.

The fourth system features a vocal line and piano accompaniment. The piano part has a more complex, rhythmic accompaniment with many sixteenth notes in the right hand.

loup En plaine, et mon-ta - - - - - gne, Nous fe-rons

tous la chasse au loup, hou hou et n'en laiss-

rons et n'en laiss'- rons et n'en laiss'- rons pas un de -

bout.

Le peuple (hommes). Dan - - - - - sous la car - ma-

Les enfants.

Ah, ça i - ra. ça i - ra, ça i - ra Mas-sac-rons le loup en plaine et mon-

Ah, ça i - ra. ça i - ra, ça i - ra Mas-sac-rons le loup en plaine et mon-

gno - le Vi-vons le son, vi - ve le son, Dan - - -
 ta - - gne Ah, ça i - ra, ça i - ra. ça i - ra, Mas sac rons le

Les tireurs de Joux.

sons la car - ma - gno - - le. Vi-vons le son du ca -
 loup, et cha-cun ri - ra! Ah, ça i - ra, ça i - ra, ça i -

dois un nou - veau jour se lè - - - -
 non, un nou - veau jour se lè - - - - -
 ra Ah ça i - ra, ça i - ra, ça i - ra, Mas - sa - crons le
 Les femmes.
 Que dans ces lieux regne

Les hommes.

Les enfants.

Les femmes.

Il por - - - te la joie en nos

loup en plaine et mon - ta - gne, Ah ça i - ra, ça i - ra, ça i -

a ja - - - mais la li - ber -

cœurs, la joie en nos

ra Mas - sa - crons le loup et cha - cun ri - ra ça i -

té la

cœurs!

ra!

paix!

Le Libraire Durand

ff

de Lausanne fait planter en terre la perche à laquelle était suspendu le loup, et y fixe un chapeau

ff *animando*

bleu...

Durant sécrie: Voici la toque de Gessler...

Les bouèbes.

ff *sfz* *a tempo* Son -

Allegro.

neur de l'e - gli - se, Monte en haut de la tour gri - se Et va - t - en dé - cro -
Pendant le chant des gamins, les tireurs criblent le chapeau de leurs flèches...

cher La cloche au clo - cher, Des as - si - ses jus - qu'au fai - te Fais son -

cre - - scen - - do

nes des airs de fête Et dig ding dong, et dig ding dong, et dig ding

f

dong Sonne, Son - ne, vieux bour - don Bon - ne clo - che, pense donc: tu s'ras

clo - che d'un can - ton la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

1. 2.

la la la la la la la la la la la la la la la

1. 2.

Femmes et enfants. (Chœur vandois et de Scène)

Soprani. *ff*

Alti. *ff*

Ténors. *ff*

Basses. *ff*

Son - - nez - - bour - - dons, - - Son - -

Son - - nez - - bour - - dons, - - Son - -

Son - - nez - - bour - - dons, - - Son - -

Son - - nez - - bour - - dons, - - Son - -

con *And.*

nez, - - clo - - chet - tes, Son - - nez - -

nez, - - clo - - chet - tes, Son - - nez - -

nez, - - clo - - chet - tes, Son - - nez - -

nez, - - clo - - chet - tes, Son - - nez - -

Son - nez, Son - nez

Son - nez, Son - nez

Son - nez, Son - nez

Les cloches sonnent.

Pendant le carillon, Durand, de Lausanne fait distribuer aux tireurs et au peuple des cocardes tricolores, en orne le drapeau de la société du tir à l'arc, puis monte sur une table, le drapeau en main. Les tireurs se groupent autour de lui. Aux fenêtres des maisons appa-

raissent des oriflammes tricolores.

Andante.

raissent des oriflammes tricolores.

Hymne à la liberté.

Durand.

Moderato.

Ci - toy -

- ens sous le ciel qui vi - bre, Re - gar - dons luire a - vec fier -
- ra - ges trou - blaient sans ces - se Le ciel con - tre nous ir - ri -

té Em - blè - me d'une ra - ce li - bre Le dra - peau, le dra -
té Ain - si qu'un arc en ciel se lè - ve Le dra - peau le dra -

peau de la li - ber - té Voi - ci qu'u - ne nouvelle au -
peau de la li - ber - té Chan - tons Da vel dont l'a - me

allarg. *a tempo*

ro - re, nous i - non - de de sa clar té: Cé - lé - brons, cé - lé -
fi - ère, A con - quis l'im - mor - ta - li - té, le hé - ros, le hé -

allarg. *a tempo*

brons d'une voix so - no - re Le dra - peau de la li - ber -
ros qui eut pour su - ai - re Le dra - peau de la li - ber -

(le soliste chante la partie de basse.)

té.
té.

Soprani.
Alti.
Chœur de Scène.
Ténors.
Basses.

Cé - lé - brons, cé - lé - brons d'une voix so - no - re, Le dra -
Le hé - ros, le hé - ros qui eut pour su - ai - re,

Cé - lé - brons, cé - lé - brons d'une voix so - no - re, Le dra -
Le hé - ros, le hé - ros qui eut pour su - ai - re,

Cé - lé - brons, cé - lé - brons d'une voix so - no - re, Le dra -
Le hé - ros, le hé - ros qui eut pour su - ai - re,

peau de la li-ber-té!

peau de la li-ber-té!

peau de la li-ber-té!

ff

Durand. | 2.

Les o -

allarg.

ff

Solo (Soprano).

Mé-pri-sé par le peuple i-ner-te Et bra-vant son i-ni-qui-

mf

té, il a plan - té sur l'Alpe ver - te Le dra - peau de la li - ber -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "té, il a plan - té sur l'Alpe ver - te Le dra - peau de la li - ber -". The piano accompaniment starts with a bass clef and includes dynamic markings such as *mf* and *f*. The music is written in a 4/4 time signature.

té. Le vent froid des glaciers dé - rou - le Le sym -

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "té. Le vent froid des glaciers dé - rou - le Le sym -". The piano accompaniment features a variety of textures, including chords and moving lines, with dynamic markings like *f* and *p*. The key signature remains two sharps.

bo - le d'hu - ma - ni - té Et là - haut pla - ne sur la

The third system shows the vocal line and piano accompaniment. The vocal line lyrics are "bo - le d'hu - ma - ni - té Et là - haut pla - ne sur la". The piano accompaniment continues with complex harmonic structures, including some chromaticism, and dynamic markings like *f* and *p*.

fou - le Le dra - peau de la li - ber - té!

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "fou - le Le dra - peau de la li - ber - té!". The piano accompaniment ends with a final chord and dynamic marking *f*. The key signature remains two sharps.

Largo.

O vieil - lards, faites vous en - ten-dre: in-ci - tez vos fils au de -
 Chœur de Scène.
 O vieil - lards, faites vous en - ten-dre: in-ci - tez vos fils au de -
 O vieil - lards, _____ In - ci - tez vos fils au de -

voir; ô fem - mes, que vo - tre voix ten - dre aux en - fants, aux en -
 voir; ô fem - mes, que vo - tre voix ten - dre aux en - fants, aux en -
 voir; ô fem - mes, que vo - tre voix ten - dre aux en - fants, aux en -

fants ap-pren - ne les - poir. La li-ber-té vous est of - fer-te, Hommes

fants ap-pren - ne les - poir. La li-ber-té vous est of - fer-te, Hommes

fants ap-pren - ne les - poir. La li-ber-té vous est of - fer-te, Hommes

de bon-ne vo-lon-té que ja-mais nul de vous dé-ser-te Le dra-

de bon-ne vo-lon-té que ja-mais nul de vous dé-ser-te Le dra-

de bon-ne vo-lon-té que ja-mais nul de vous dé-ser-te Le dra-

peau de la li-ber-té Ah qu'on dé-

peau de la li-ber-té Ah qu'on dé-

peau de la li-ber-té Ah qu'on dé-

Le chœur

allarg.

Piu mosso.

rou - le de nos ban - niè - res Lem - blè - me res - pec - té, Et nos voix
 rou - le de nos ban - niè - res Lem - blè - me res - pec - té, Et nos voix
 rou - le de nos ban - niè - res Lem - blè - me res - pec - té, Et nos voix
 vandois chante avec le chœur de scène.

Piu mosso.

for - tes et guer - riè - res Re - pé - te - ront a - vec fier - té: Pa -
 for - tes et guer - riè - res Re - pé - te - ront a - vec fier - té: Pa -
 for - tes et guer - riè - res Re - pé - te - ront a - vec fier - té: Pa -

trie et li - ber - té, Pa - trie et li - ber - té
 trie et li - ber - té, Pa - trie et li - ber - té
 trie et li - ber - té, Pa - trie et li - ber - té: *atempo*

allarg.
ff
marcato il canto 3

First system of musical notation, piano accompaniment. The right hand features a continuous stream of sixteenth notes, often beamed in groups of three. The left hand provides a rhythmic accompaniment with triplets and sixteenth notes.

Second system of musical notation, piano accompaniment. The right hand continues with sixteenth-note patterns, while the left hand uses triplets and sixteenth notes.

Third system of musical notation, including vocal lines. The lyrics are "cre - scen - do". The right hand has sixteenth-note patterns, and the left hand has triplets and sixteenth notes.

Fourth system of musical notation, piano accompaniment. The right hand has sixteenth-note patterns, and the left hand has various rhythmic accompaniment.

Tous les assistants se forment en cortège et défilent, précédés du drapeau de le Liberté.
Fanfare.

etc.

Marche.

Fifth system of musical notation, piano accompaniment for the "Marche" section. The right hand has sixteenth-note patterns, and the left hand has various rhythmic accompaniment.

Sixth system of musical notation, piano accompaniment for the "Marche" section. The right hand has sixteenth-note patterns, and the left hand has various rhythmic accompaniment.

First system of a piano piece. The right hand features a melodic line with a triplet of eighth notes and a grace note. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has one flat, and the time signature is 3/4.

Second system of the piano piece. The right hand continues the melodic line with a triplet. The left hand accompaniment includes chords and a bass line with a triplet of eighth notes. The key signature remains one flat, and the time signature is 3/4.

Third system of the piano piece. The right hand features a triplet of eighth notes. The left hand accompaniment consists of chords and a bass line. The key signature is one flat, and the time signature is 3/4.

Fourth system of the piano piece. The right hand has a melodic line with a triplet. The left hand accompaniment includes chords and a bass line with a triplet of eighth notes. The key signature is one flat, and the time signature is 3/4.

Fifth system of the piano piece. The right hand features a melodic line with a triplet. The left hand accompaniment includes chords and a bass line with a triplet of eighth notes. The key signature is one flat, and the time signature is 6/8. A dynamic marking of *ff* (fortissimo) is present.

Sixth system of the piano piece. The right hand features a melodic line with a triplet. The left hand accompaniment includes chords and a bass line with a triplet of eighth notes. The key signature is one flat, and the time signature is 3/4.

Chœur Vaudois seul.

Voi - ci ve - nir le
 Voi - ci ve - nir le
 Voi - ci ve - nir le

Orchestre.

jour jo - yeux OÙ nous ver - rons flot - tant dans l'air qui
 jour jo - yeux Ou nous ver - rons flot - tant dans l'air qui
 jour jo - yeux Ou nous ver - rons flot - tant dans l'air qui

vi - bre Aux cou - leurs de la Sui - sse li - bre, le
 vi - bre Aux cou - leurs de la Sui - sse li - bre, le
 vi - bre Aux cou - leurs de la Sui - sse li - bre, le

1.

fier, le fier dra-peau de nos aï-eux. voi-

fier, le fier dra-peau de nos aï-eux. voi-

fier, le fier dra-peau de nos aï-eux. voi-

2.

fier dra-peau de nos aï-eux. Ah

fier dra-peau de nos aï-eux. Ah

fier dra-peau de nos aï-eux. Ah

Ah!

Ah!

Ah!

Trompettes sur la scène.

ff

Le cortège a quitte la scène.

Les Enfants. (dans la coulisse)

Listesso movimento.

Ah! ça i - ra, ça i - ra . ça i - ra, ah, ça i - ra, ça i - ra, ça i - ra.

Les vieillards.

Vau - dois, un nouveau jour se

Vau - dois, un nouveau jour se

lè - ve, il por - te le joie en nos cœurs

lè - ve, il por - te le joie en nos cœurs

fff

Più mosso.

Chœur Vaudois. *f* Ah Ah Ah *ff*

f Ah Ah Ah *ff*

Più mosso.

p *animando*

ff

mf

V^{me} Partie.

L'Alpe libre.

1803

La scène représente un vallon de l'Alpe — A gauche des rochers, à droite des châlets. Au fond un sentier gravissant une colline. — Au dernier plan, l'Alpe blanche.

Introduction.

E. Jaques-Dalcroze.

Andante.

PIANO.

Allegro.

mf *pp* *f*

Rideau.

cre - - - *scen* - - - *do*

Evolutions alertes des nains alpestres, servants et servantes.

mf

Porteurs de boîtes, de chaudrons et de balais, ils balaient en cadence le seuil des châlets, pénètrent

f

à trot menu dans l'écurie, en font sortir les vaches et les chèvres qu'ils traient, puis portent dans les

châlets les boîtes pleines. — Interrompant de temps en temps leur travail, ils se prennent par la

f staccato sempre

main et dansent.

f

mf
con Lid.

M.G. *M.G.* *M.G.*

f

f

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

Second system of the piano score. The right hand continues the melodic development with some rests. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* is indicated in the middle of the system.

Third system of the piano score. The right hand has a more active melodic line. The left hand accompaniment becomes more complex with some chords. A dynamic marking of *ff* is shown in the middle of the system.

Fourth system of the piano score. The right hand features a melodic line with some rests. The left hand accompaniment is characterized by dense chords. Dynamic markings of *mf* and *ff* are present in the system.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is characterized by dense chords. A dynamic marking of *mf* is shown in the middle of the system.

Sixth system of the piano score. The right hand features a melodic line with some rests. The left hand accompaniment is characterized by dense chords. A dynamic marking of *ff* is shown in the middle of the system.

First system of a piano score. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of the piano score, continuing the melodic and harmonic development in both hands.

Third system of the piano score, showing further melodic movement in the right hand and consistent accompaniment in the left.

Fourth system of the piano score, featuring a dynamic shift to *p subito* in both hands.

Fifth system of the piano score, starting with a dynamic marking of *f* in the left hand, which then changes to *mf* in the right hand.

Les rochers de gauche s'entr'ouvrent, luis-

Sixth system of the piano score, corresponding to the text above. It features a dynamic marking of *f* in the left hand and *mf* in the right hand.

sant voir les nains des grottes, gardeurs et forgeurs de trésors, frappant leurs enclumes au son des chansons.

Piano introduction for 'Les nains des grottes'. The music is in G major and 3/4 time. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The piece begins with a forte (*f*) dynamic.

Les nains des grottes.

First system of the song. The vocal line begins with the lyrics: "Clic cloc clic cloc clac,clac,clac.. clic clac clic clac cloc cloc cloc,". The piano accompaniment is marked *p* and consists of chords in the right hand and a rhythmic bass line in the left hand.

Second system of the song. The vocal line continues with: "clic clac clic cloc clic,clic,clic.. clic cloc clic cloc clic clac Ah". The piano accompaniment continues with chords and a bass line. The word "Ah" is marked with a fermata.

Third system of the song. The vocal line continues with: "Ah clic cloc,". The piano accompaniment features triplets in the right hand and continues with chords and a bass line.

Fourth system of the song. The vocal line concludes with: "clic cloc, clacclacclac clic clac clic cloc clac." The piano accompaniment ends with a *staccato* section for the enclumes, marked *f* and *senclumes*.

First system of a musical score. It consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The lower staff provides a simple harmonic accompaniment with quarter and eighth notes. A dynamic marking of *mf* is present at the end of the system.

Second system of the musical score. The upper staff continues with intricate melodic patterns, including some triplet-like figures. The lower staff maintains a steady accompaniment. A dynamic marking of *f* is visible at the end of the system.

Third system of the musical score. The upper staff has a more active melodic line with frequent sixteenth notes. The lower staff features a rhythmic accompaniment with some triplet markings. A dynamic marking of *mf* is present at the beginning of the system.

Fourth system of the musical score. The upper staff continues with a melodic line that includes some slurs and ties. The lower staff has a consistent accompaniment. A dynamic marking of *f* is present at the end of the system.

Fifth system of the musical score. The upper staff features a melodic line with many slurs and ties, suggesting a continuous flow. The lower staff has a steady accompaniment. A dynamic marking of *f* is present at the end of the system.

Sixth system of the musical score. The upper staff has a melodic line with some slurs. The lower staff features a rhythmic accompaniment with triplet markings. A dynamic marking of *ff* is present at the beginning of the system.

This musical score consists of six systems, each with a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The piano part begins with a forte (*ff*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line.
- System 2:** The piano part transitions to a mezzo-forte (*mf*) dynamic, with a more melodic right hand and a steady eighth-note bass line.
- System 3:** The piano part becomes fortissimo (*f*), with a more complex right hand texture and a consistent eighth-note bass line.
- System 4:** The piano part is marked fortissimo (*f*) and *stridente* (strident), featuring a more active right hand and a consistent eighth-note bass line.
- System 5:** The piano part returns to fortissimo (*ff*), with a more complex right hand texture and a consistent eighth-note bass line.

8

Les nains des grottes.

Clic cloe clic cloe clac clac clac clic clic clic clac cloe cloe cloe

8

clic cloe clic cloe clic clic clic clic cloe clic clic clic clac

Ah Ah

clic cloe clic cloe cloe cloe cloe clic clic clic clic

clic cloc elac.

This musical score is for a piece titled "clic cloc elac." It is written in G major and 3/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "clic cloc elac." and features a melodic line with some rests. The piano accompaniment is divided into two systems, each with a right-hand and left-hand part. The right-hand part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. The left-hand part provides a steady bass line with eighth notes. The score includes various musical notations such as dynamics (p, f, ff), articulation (accents), and phrasing slurs. The piece concludes with a final cadence in the piano part.

System 1: Treble clef, key signature of one flat (B-flat), 4/4 time. The right hand plays a simple melody of quarter notes. The left hand features a complex accompaniment with chords and moving lines. Dynamics include *mf* and *ff*. A fermata is placed over a chord in the second measure.

System 2: Treble clef, key signature of one flat, 4/4 time. The right hand continues the melody. The left hand has a more active accompaniment with eighth notes. Dynamics include *mf*. A fermata is placed over a chord in the fifth measure.

System 3: Treble clef, key signature of one sharp (F-sharp), 4/4 time. The right hand melody is more active with eighth notes. The left hand accompaniment consists of eighth notes. Dynamics include *f*. A fermata is placed over a chord in the second measure.

System 4: Treble clef, key signature of one sharp, 4/4 time. The right hand melody is active with eighth notes. The left hand accompaniment consists of eighth notes. Dynamics include *f*. A fermata is placed over a chord in the second measure.

System 5: Treble clef, key signature of one sharp, 4/4 time. The right hand melody is active with eighth notes. The left hand accompaniment consists of eighth notes. Dynamics include *f*. A fermata is placed over a chord in the second measure.

First system of the musical score. It consists of four staves: a bass staff with a melodic line, a treble staff with a simple harmonic accompaniment, and a grand staff (treble and bass) with a more complex piano accompaniment. The piano part features a steady eighth-note bass line. Dynamic markings include *ff* (fortissimo) and *pressez* (press). The tempo is marked *Andante* with a hairpin indicating a gradual increase in speed.

Second system of the musical score. The piano part continues with the eighth-note bass line. The tempo marking *Presto.* is introduced, along with the instruction *con tutta la forza* (with all the force). The piano part includes some syncopated rhythms and rests.

Third system of the musical score. The piano part continues with the eighth-note bass line. The tempo remains *Presto.* The piano part includes some syncopated rhythms and rests.

Fourth system of the musical score. The piano part continues with the eighth-note bass line. The tempo remains *Presto.* The piano part includes some syncopated rhythms and rests. The system concludes with a final chord marked with an accent (^).

Ballet des Fleurs des Alpes.

Il doppio più lento. $\text{♩} = \text{d}$

Molto moderato.

Apparition sur la colline de groupes de fleurs alpestres. Les nains s'arrêtent de danser et contemplant

les fleurs avec une joyeuse admiration. Puis, ils vont se cacher derrière les rochers pour suivre curieux les évolutions

tions des fleurs.

a tempo

Entrée et danse des Rhododendrons.

Moderato.

mf *legato*
con Led.
p
p *f*
p
a tempo *rit.* *mf*

Piano introduction for "Entrée des draves". The score is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *cresc.* and *f*.

Entrée des draves.

CHŒUR vaudois.

First system of the chorus. The vocal parts are for Soprani (Soprano) and Alti (Alto). The Soprani part begins with the syllable "Ah" and features a melodic line with a fermata. The Alti part also begins with "Ah" and has a similar melodic line. The piano accompaniment includes trills (*tr*) and a dynamic marking of *p*.

Second system of the chorus. The vocal parts continue with the syllable "Ah". The piano accompaniment includes trills (*tr*) and dynamic markings of *mp* and *cresc. tr*.

Third system of the chorus, consisting of piano accompaniment. The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand has a simpler accompaniment with trills (*tr*).

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The vocal line begins with a forte (*f*) dynamic and includes a trill (*tr*) in the second measure. The piano accompaniment also features trills in the bass line. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Entrée des gentianes et des véroniques.

Allegretto. (♩ = ♩)

Musical score for the second system, titled "Entrée des gentianes et des véroniques." The tempo is marked "Allegretto" with a note value of a quarter note equal to a half note (♩ = ♩). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piano accompaniment starts with a forte (*f*) dynamic and includes accents (^) on the first and second measures. The vocal line enters in the second measure with the lyrics "cre - scen - tr - do" and includes trills (*tr*). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *f* to *mf* and *ff*. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Musical score for the first system. The top staff is a vocal line in G major, starting with a trill (tr) on the note G. The piano accompaniment is in 3/4 time, with the right hand playing chords and the left hand playing a simple bass line.

A short musical phrase in 3/4 time, likely a continuation of the piano accompaniment. It features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system. The vocal line includes a trill (tr) on the note G. The piano accompaniment features a dynamic marking of *f* (forte). The right hand plays chords, and the left hand plays a bass line.

Musical score for the third system. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The key signature changes to B-flat major.

Musical score for the fourth system. The piano accompaniment features a dynamic marking of *ff* (fortissimo). The right hand plays chords, and the left hand plays a bass line.

This page of musical notation is arranged in six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols and dynamics:

- System 1:** Treble staff has an accent (*A*) over the first measure. Dynamics include *mf*.
- System 2:** Treble staff has a triplet (*3*) over the first measure. Dynamics include *ff*.
- System 3:** Treble staff has a triplet (*3*) over the first measure. Dynamics include *ff*.
- System 4:** Treble staff has a triplet (*3*) over the first measure. Dynamics include *ff* and *f*. A time signature change to 2/4 is indicated.
- System 5:** Treble staff has a triplet (*3*) over the first measure. Dynamics include *ff*.
- System 6:** Treble staff has a trill (*tr*) over the first measure. Dynamics include *ff*. The system ends with a double bar line and a 6/8 time signature.

Entrée des fougères et des violettes.

Animato.

First system of musical notation. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef. A forte (*f*) dynamic marking is present. The music consists of rhythmic patterns in both hands.

Second system of musical notation, continuing the piano introduction with similar rhythmic patterns in both staves.

Third system of musical notation. The vocal line begins in the upper staff with the word "cre". The piano accompaniment continues in the lower staff.

Fourth system of musical notation. The vocal line continues with the words "scen - do" and features several trills (*tr*) in the lower staff.

Fifth system of musical notation. This system includes a section marked with an "8" and accents (*^*) in both staves.

Sixth system of musical notation, concluding the piece with simple harmonic patterns in both staves.

Danse.

a la reprise
Allegro.
f giocoso

Entrée des Edelweiss.

Mouvement de Valse.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is marked 'Mouvement de Valse'. The score includes various musical notations such as trills (tr), dynamics (mf, p), and articulation marks. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and rhythmic patterns. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

Entrée des papillons.

Con anima.

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked 'Con anima'. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and repeat signs. The final system features two endings, labeled '1' and '2', leading to a double bar line and repeat sign.

Entrée des fraises des bois.

Allegretto. (♩ = ♪)

mf leggiero

più f

f

mf

p

Danse des fraises.

mf simplice

First system of the musical score. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the third measure.

Second system of the musical score. The right hand has a melodic line with eighth-note patterns, and the left hand continues with eighth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The tempo marking *Giocoso.* is placed above the staff.

Third system of the musical score. The right hand continues with arpeggiated chords, and the left hand has eighth-note accompaniment. A dynamic marking of *f* (forte) is visible.

Fourth system of the musical score. The right hand features a melodic line with eighth-note patterns, and the left hand has eighth-note accompaniment. A dynamic marking of *f* (forte) is present.

Fifth system of the musical score. The right hand has a melodic line with eighth-note patterns, and the left hand has eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

Introduction for piano. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Dynamics range from *mf* to *f*.

Les Nains.

Al - - - lons, cueillons des frai-ses, cou-cou, en voi-là, un', cou-
etc.

The vocal line begins with a rest followed by the lyrics. The piano accompaniment consists of a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *p staccato*.

cou, en voi - là trois, Des frai - ses, des frai - ses, des frai - ses des bois... Al -

The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic accompaniment.

lons, cueillons les frai - ses, cou - cou en voi - là un', cou - cou en voi - là trois. Des

The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic accompaniment.

frai - ses, des frai - ses, des frai - ses des bois. El - les se font tou -

The vocal line concludes with the lyrics. The piano accompaniment maintains the same rhythmic accompaniment.

tes pe-ti-tes Dans la mousse ver-te. Mais el-les sont si rou-ges, rou-ges

qu'on les voit bien vi-te... La vi-lai-ne qui se ca-che, Vi-te, vi-te,

cro-quons la, Ça nous fe-ra des mous-ta-ches: Ha ha ha ha ha, Cou-

cou, voi-là des frai-ses, cou-cou, en voi-là un', cou-cou, en voi-là trois, Des

mf

frai-ses, des frai-ses, des frai-ses des bois.

First system of a musical score. It consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The piano accompaniment starts with a dynamic marking of *f* (forte) and features a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of the musical score. The upper staff continues the melodic line with some rests. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing eighth notes. The key signature remains one flat.

Third system of the musical score. The piano accompaniment in the lower staff becomes more active, with a dynamic marking of *ff* (fortissimo) appearing. The right hand of the piano part plays chords, while the left hand plays eighth notes. The upper staff continues with melodic fragments.

Fourth system of the musical score. The piano accompaniment continues with a dynamic marking of *ff*. The right hand plays chords, and the left hand plays eighth notes. The upper staff continues with melodic fragments.

Fifth system of the musical score, concluding the piece. The piano accompaniment features a dynamic marking of *ff*. The right hand plays chords, and the left hand plays eighth notes. The upper staff continues with melodic fragments. The system ends with a double bar line and a common time signature.

On entend le Cor des Alpes.... Les fleurs et les fraises disparaissent... les nains effarouchés se sauvent à

Presto.

Largo.

f

ff

toutes jambes dans les cavernes qui se referment....

8

8

8

ff

8

stridente

8

First system of musical notation, featuring piano and bass staves. The piano part includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. Dynamics include *mf* and accents (^).

Second system of musical notation, continuing the piano and bass staves. The piano part features a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment.

Third system of musical notation, featuring piano and bass staves. The piano part includes a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. Dynamics include *p* and *molto dolce*.

Un jeune pâtre parait sur le sommet de la colline.

Moderato.

Fourth system of musical notation, featuring piano and bass staves. The piano part includes a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. Dynamics include *mf* and a triplet (3).

Fifth system of musical notation, featuring piano and bass staves. The piano part includes a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. Dynamics include *pp* and a triplet (3).

Sixth system of musical notation, featuring piano and bass staves. The piano part includes a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. Dynamics include *p* and a triplet (3). The text "Le pâtre" is written above the piano part.

chante avec accompagnement de cor des alpes.

Chant du pâtre.*

Le pâtre. *f* **Molto Moderato.** (la 1^{ère} fois seulement)

O - hé - - - ho, o - hé - ho, Je
O - hé - - - ho, o - hé - ho, Jen -

Un soprano lointain (la 2^de fois)

f O - hé - ho!
O - hé - ho!

Molto Moderato. *p*

vois sur l'Al - pe voi - - si - ne, o - hé - - ho, o - hé -
tends dans le grand si - - len - ce, o - hé - - ho, (2^de fois) o - hé -

o - hé -
o - hé -

mf 1^{ère} fois

ho! Un châ - let dans la bru - me, là - haut
ho! Comme un chant d'a - lou - et - te, là - haut

ho!
ho!

* Cette chanson, sous le titre de "Sur l'Alpe voisine" se trouve chez W. Sandoz, Editeur, Neuchâtel.

p

C'est là que res - te ma ber - gè - re, o - hé -
 C'est là voix de ma bonne a - mi - e, o - hé -

ho o - hé - ho. Quest - en train de trai - re Son blanc trou -
 ho o - hé - ho, Qui chan - te, jo - li - e. Comme un oi -

- peau, } Là haut
 - seau. }

1.

o - hé -

p

haut!

CHŒUR vaudois.
 Unisson des ténors et basses.

* *mf* Le pâtre descend lentement de
 Oh

la colline..... il va heurter à la porte du chalet....

Soprani. *mf*
 Oh

Alti. Oh
 Oh

The first system consists of two staves. The upper staff is a vocal line in a key with two flats (B-flat and E-flat) and a common time signature. It contains four measures of music with a melodic line. The lower staff is a piano accompaniment, also in two flats and common time, with a bass line that follows the vocal line's rhythm.

The second system is a piano accompaniment for two staves. The upper staff features a melodic line with four measures of triplets, each marked with a '3' above the notes. The lower staff provides a bass line with a steady eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is placed at the beginning of the system.

The third system consists of two staves. The upper staff is a vocal line with four measures of music, ending with a fermata and the syllable 'oh'. The dynamic marking *f* (forte) is placed above the final note. The lower staff is a piano accompaniment with a bass line that supports the vocal line.

The fourth system is a piano accompaniment for two staves. The upper staff features a melodic line with four measures of triplets, each marked with a '3' above the notes. The lower staff provides a bass line with a steady eighth-note accompaniment. The system concludes with a triplet of eighth notes in the bass line.

The fifth system consists of two staves. The upper staff is a vocal line with four measures of music, including the syllable 'oh' in the second and fourth measures. The dynamic marking *f* (forte) is placed above the first measure. The lower staff is a piano accompaniment with a bass line that includes the syllable 'oh' in the first, third, and fourth measures.

The sixth system is a piano accompaniment for two staves. The upper staff features a melodic line with four measures of triplets, each marked with a '3' above the notes. The lower staff provides a bass line with a steady eighth-note accompaniment, starting with a triplet of eighth notes.

First system of musical notation, featuring a vocal line and a piano accompaniment in B-flat major.

Second system of musical notation, featuring a vocal line and a piano accompaniment in B-flat major.

L'Alpe s'éveille. Les bergers, garçons et filles,

Third system of musical notation, featuring a vocal line and a piano accompaniment in B-flat major. The tempo is marked *pp tranquillo* and *con Ped.*

sortent de leurs demeures en se frottant les yeux... ils ouvrent aux troupeaux les portes des écuries,

Fourth system of musical notation, featuring a vocal line and a piano accompaniment in B-flat major. The tempo is marked *meno p* and *poco a poco cresc.*

puis chargent sur des mulets les boîtes et les chaudrons.

Fifth system of musical notation, featuring a vocal line and a piano accompaniment in B-flat major.

Sixth system of musical notation, featuring a vocal line and a piano accompaniment in B-flat major.

First system of a piano piece. The right hand features a continuous eighth-note triplet pattern. The left hand has a similar eighth-note triplet pattern. The key signature is two flats (B-flat and E-flat).

Second system of the piano piece. The right hand continues with the eighth-note triplet pattern. The left hand has a more complex accompaniment with some chords and eighth notes. A dynamic marking of *f* (forte) is present in the first measure of the left hand.

Third system of the piano piece. The right hand continues with the eighth-note triplet pattern. The left hand has a steady eighth-note accompaniment. Dynamic markings include *piu f* (piano fortissimo) and *animando* (accelerando).

Fourth system of the piano piece. The right hand continues with the eighth-note triplet pattern. The left hand features a more active accompaniment with chords and eighth notes. A dynamic marking of *piu f* is present in the first measure of the left hand.

Fifth system of the piano piece. The right hand continues with the eighth-note triplet pattern. The left hand has a steady eighth-note accompaniment. Dynamic markings include *ff* (fortissimo) and *animando*.

Sixth system of the piano piece. The right hand continues with the eighth-note triplet pattern. The left hand has a steady eighth-note accompaniment. A dynamic marking of *con tutta la forza* (with all the force) is present in the first measure of the left hand.

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with triplets and accents, while the left hand provides a steady accompaniment of eighth notes.

CHŒUR de Scène.
Risoluto.

Chant de la Mi-été.

Ténors.
ff La lu-mière blanche, youch hé, youch hé! Du so-leil dé-té, youch

Basses.
La lu-mière blanche, youch hé, youch hé! Du so-leil dé-té, youch

Risoluto.

The first system shows the vocal parts for Tenors and Basses. The piano accompaniment is marked 'Risoluto' and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

hé, youch hé. A sé-ché les bran-ches, nous al-lons mon-ter,

hé, youch hé. A sé-ché les bran-ches, nous al-lons mon-ter,

The second system continues the vocal melody. The piano accompaniment includes a dynamic marking of *mf* and continues with the eighth-note accompaniment.

Car voi-ci di-man-che, youch hé Sur l'Al-pe ver-te Pour fé-

Car voi-ci di-man-che, youch hé Sur l'Al-pe ver-te Pour fé-

The third system concludes the vocal phrase. The piano accompaniment features a dynamic marking of *f* and continues with the eighth-note accompaniment.

ter la Mi - é - té, et pour chan - ter Sur l'Al - pe
 ter la Mi - é - té, et pour chan - ter Sur l'Al - pe

ver - te pour fé - ter la Mi - é - té Et pour chan - ter
 ver - te pour fé - ter la Mi - é - té Et pour chan - ter

più f

rit. *a tempo*
 Et pour chan - ter la Li - ber - té, youch, hou, hou, hou, hé!
 Et pour chan - ter la Li - ber - té, youch, hou hou hou

rit. *a tempo*

youch hou, hou, hou hou hé.
 hou, youch hou hé.

Sopran. *f* Entrée par la droite puis par la
 CHŒUR vaudois. Alti: Sa - lut, gla - ciers su - bli - mes, vous
 Ténors. *f* Basses. Sa - lut, gla - ciers su - bli - mes, vous

f legato

gauche, de bergers et bergères des alpages voisins.
 qui tou-chez aux cieux, nous gra-vis-sons vos
 qui tou-chez aux cieux, nous gra-vis-sons vos

ci - mes A - vec un cœur jo - yeux. La
 ci - mes A - vec un cœur jo - yeux. La

nei - ge se co - lo - re, L'air est pur, l'air est
 nei - ge se co - lo - re, L'air est pur, l'air est

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has two flats (B-flat and E-flat). The vocal lines are in French, with lyrics: "nei - ge se co - lo - re, L'air est pur, l'air est". The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

frais al - lons cher - cher l'au - ro - re Sur
 frais al - lons cher - cher l'au - ro - re Sur

The second system continues the musical piece. It includes two vocal staves and piano accompaniment. The lyrics are: "frais al - lons cher - cher l'au - ro - re Sur". The piano accompaniment maintains the eighth-note texture in the right hand, with some chordal changes in the left hand.

les plus hauts som - mets, sur les plus hauts som -
 les plus hauts som - mets, sur les plus hauts som -

The third system concludes the page. It features two vocal staves and piano accompaniment. The lyrics are: "les plus hauts som - mets, sur les plus hauts som -". The piano accompaniment continues with the established eighth-note pattern in the right hand.

mets.
 mets.

Al - lons cher - cher l'au - ro - re, Al -
 Al - lons cher - cher l'au - ro - re, Al -

lons cher - cher l'au - ro - re, Al - lons.
 lons cher - cher l'au - ro - re, Al - lons.

CHOEUR de scène.
 Tous les bergers et bergères.

ff Que nos pas ar - pentent, youch-
ff Que nos pas ar - pentent, youch-

ff

CHŒUR vaudois.

Sa - lut, gla - ciers su - bli - mes, vous qui tou -

Sa - lut, gla - ciers su - bli - mes, vous qui tou -

hé, youch - hé. Le ga-zon brû - lé, youch - hé, youch - hé! —

hé, youch - hé. Le ga-zon brû - lé, youch - hé, youch - hé!

chez aux cieux — Nous gra - vis - sons vos

chez aux cieux — Nous gra - vis - sons vos

Gra-vis-sons la pen - te, Nous vou-lons al - ler Sur l'Al-pe qui

Gra-vis-sons la pen - te, Nous vou-lons al - ler Sur l'Al-pe qui

ci - mes a - vec un cœur jo - yeux.

ci - mes a - vec un cœur jo - yeux.

chan-te youch - hé Mon-tons sur l'Al - pe pour fê - ter la Mi - é -

chan-te youch - hé Mon-tons sur l'Al - pe pour fê - ter la Mi - é -

ff

Mon-tons sur l'Al - pe pour chan - ter

Mon-tons sur l'Al - pe pour chan - ter

té, et pour chan - ter Mon-tons sur

té, et pour chan - ter Mon-tons sur

Mon-tons sur
Mon-tons sur

l'Al-pe pour fé-ter la Mi-é-té et pour chan-ter
l'Al-pe pour fé-ter la Mi-é-té et pour chan-ter

rit. l'Al-pe pour chan-ter *a tempo* la li-ber-
rit. l'Al-pe pour chan-ter *a tempo* la li-ber-

rit. Et pour chan-ter *a tempo* la li-ber-té,
rit. Et pour chan-ter *a tempo* la li-ber-te.

rit. *f a tempo*

té youch, hou hou hou hé youch, hou hou hou

té youch, hou hou hou hé you -

youch, hou hou hou hé, youch, hou hou hou hou

youch, hou hou hou hé, youch, hou hou hou hou

rit. he *a tempo* Hé youch, hou hou hou hé

rit. hé *a tempo* youch, hou hou hou hé

rit. hé! *a tempo* Et pour chan-ter la li-ber-té, youch, hou hou hou

rit. hé! *a tempo* Et pour chan-ter la li-ber-té, youch, hou hou hou

youch, hou hou hou hé! youch, hou hou hou hou

youch, hou hou hou hé! you hou

hé! youch, hou hou hou hou

hé! youch, hou hou hou hou

Allegretto comodo.

hé.

hé.

hé.

hé.

hé.

Allegretto comodo. Jeunes gens et jeunes filles dansent la Montferrine.

mf

CHOEUR de scène.

mf Ah Ah Tra

mf Ah Ah Tra

1.

la la la la la la la la la la la la la la la la la la la la la la la. Tra

la la la la la la la la la la la la la la la la la la la la la la la. Tra

12.

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

Musical score for the first system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The vocal lines feature the syllable "la" repeated across measures, with "Tra la" appearing at the end of the second measure. The piano accompaniment is marked *ff* and features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

Musical score for the second system, consisting of two staves: a vocal line (treble clef) and a vocal line (bass clef). Both lines feature a long, sustained note with the syllable "la." written below it. The vocal lines end with a fermata.

Musical score for the third system, consisting of two staves: a piano accompaniment (grand staff) and a vocal line (bass clef). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The text *pressez et animez* is written below the piano part. The vocal line in the bass clef has a long note with a fermata.

Musical score for the fourth system, consisting of two staves: a piano accompaniment (grand staff) and a vocal line (bass clef). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The vocal line in the bass clef has a long note with a fermata.

Musical score for the fifth system, consisting of two staves: a piano accompaniment (grand staff) and a vocal line (bass clef). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The vocal line in the bass clef has a long note with a fermata.

Piano introduction in 6/8 time, featuring a treble and bass clef with a right-hand piano accompaniment of eighth-note triplets and a left-hand accompaniment of quarter notes. The key signature has one sharp (F#).

Les bergers et bergères s'engagent sur le sentier qui gravit la colline.

Triomphalement.

Le chœur vaudois. *ff* Il est, a-mis, u-ne ter-re sa-

Il est, a-mis, u-ne ter-re sa-

Piano accompaniment for the first vocal line, featuring a treble and bass clef. The right hand continues with eighth-note triplets, and the left hand has a steady quarter-note accompaniment. The tempo marking *f legato* is present.

cré-e, où tous ses fils

cré-e, où tous ses fils

Piano accompaniment for the second vocal line, featuring a treble and bass clef. The right hand continues with eighth-note triplets, and the left hand has a steady quarter-note accompaniment.

veu-lent au moins mou-rir; Du

veu-lent au moins mou-rir; Du

Piano accompaniment for the third vocal line, featuring a treble and bass clef. The right hand continues with eighth-note triplets, and the left hand has a steady quarter-note accompaniment.

* Helvetie, chant de Juste Olivier, musique de Naegeli.

haut — des monts dont elle est en - tou - ré - - -

haut — des monts dont elle est en - tou - ré - - -

legato

e, Le - - quel de nous — la — vit sans

e, Le - - quel de nous — la — vit sans

s'at - ten - drir? Ci - mes qu'ar - gente u - ne nei - ge dur -

s'at - ten - drir? Ci - mes qu'ar - gente u - ne nei - ge dur -

ci - e, Rocs dans les airs dressés com - me des tours, val -

ci - e, Rocs dans les airs dressés com - me des tours, val -

lons fleu - ris, Hel - vé - ti - e, Hel - vé - ti - e, C'est

lons fleu - ris, Hel - vé - ti - e, Hel - vé - ti - e, C'est

toi, c'est toi, c'est toi, c'est toi

toi, c'est toi, c'est toi, c'est toi

que nous ai - me - rons tou - jours, ———— tou -

que nous ai - me - rons tou - jours, ———— tou -

This system contains the first two systems of a musical score. The top system has two vocal staves (treble and bass clef) with lyrics. The bottom system has two piano staves (treble and bass clef) with accompaniment. Dynamics include *ff* and *mf*. The key signature has one flat, and the time signature is common time.

jours!

jours!

This system contains the third system of the musical score, featuring two vocal staves. The lyrics are "jours!". The music is mostly rests with some melodic lines.

Agitato.

f *mf*

This system contains the fourth system of the musical score, featuring two piano staves. The tempo is marked *Agitato.* Dynamics include *f* and *mf*. The accompaniment is more active and rhythmic.

string.

This system contains the fifth system of the musical score, featuring two piano staves. The word *string.* is written above the treble staff. The accompaniment continues with complex rhythmic patterns.

This system contains the sixth system of the musical score, featuring two piano staves. The accompaniment continues with complex rhythmic patterns and dynamic markings.

Le Ranz des vaches.

Les bergers arrivent au sommet de la colline.

Largement.

Piano introduction in 3/4 time, marked *Largement*. The music is in a key with one flat (B-flat major or D minor). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a simple accompaniment of eighth notes.

Andante.

Soprani. *ff*
 Alti.
 Chœur de scène.
 Ténors. *ff*
 Basses. *ff*

Lé - z'ar - mail - li des Co - lom - bet - té,
 Lé - z'ar - mail - li des Co - lom - bet - té,
 Lé - z'ar - mail - li des Co - lom - bet - té,

Vocal introduction for the chorus in 3/4 time, marked *Andante*. The vocal parts (Soprano, Alto, Tenors, Basses) enter with a melody of eighth notes. The piano accompaniment is in the same key and time signature, marked *ff*.

Andante.

allarg. *ff*

Piano accompaniment for the chorus, marked *Andante* and *allarg.* The right hand features a melody with eighth notes and a fermata over the final note. The left hand provides a simple accompaniment of eighth notes.

De bon ma - tin sé san lé - va, ha ha ha
 De bon ma - tin sé san lé - va, ha ha ha
 De bon ma - tin sé san lé - va, ha ha ha

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano, Alto, Tenors, Basses) sing the lyrics. The piano accompaniment is in the same key and time signature, marked *Andante*. The piano part features a melody with eighth notes and a fermata over the final note.

ha Ah Liau - ba, liau - ba

ha Ah Liau - ba, liau - ba

ha Ah Liau - ba, liau - ba

ff

ff

ff

por - a - ri - a Liau - ba, liau - ba por - a - ri -

por - a - ri - a Liau - ba, liau - ba por - a - ri -

por - a - ri - a Liau - ba, liau - ba por - a - ri -

a!

a!

a!

Allegro giusto.

Trompettes au loin.

ff

Soprani.

Alti.

Le chœur vaudois.

Ténors.

Basses.

Un hym ne tri-om-

Un hym - ne tri-om -

phal ré - son -

phal ré - son -

ne dans la plai - ne Et l'é -

ne dans la plai - ne Et l'é -

cho le trans-met à notre Al-pe se - rei-ne: En-ten-dez-

cho le trans-met à notre Al-pe se - rei-ne: En-ten-dez-

vous le coq chan-ter? En-ten-dez - vous le coq chan-

vous le coq chan-ter? En-ten-dez - vous le coq chan-

ter?

ter?

f

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal parts in treble and bass clefs, both with a key signature of one sharp (F#) and a common time signature (C). The vocal lines are mostly sustained notes with a question mark 'ter?' written below them. The piano accompaniment is in the bottom two staves, also in treble and bass clefs, with a key signature of one sharp and common time. It features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand, marked with a forte 'f' dynamic.

Les Vau-fois é-chap-pant à leur joug despo - ti - - -

Les Vau-fois é-chap-pant à leur joug despo - ti - - -

ff

Detailed description: This system contains the second and third systems of the musical score. The vocal parts continue with the lyrics 'Les Vau-fois é-chap-pant à leur joug despo - ti - - -'. The piano accompaniment continues with the same rhythmic pattern, but with a change in dynamics to fortissimo 'ff' in the third system. The piano part includes some chordal changes and a melodic line in the right hand.

- - que Ont d'un ef-fort com - mun cré - é la Ré-pu -

- - que Ont d'un ef-fort com - mun cré - é la Ré-pu -

3

Detailed description: This system contains the fourth and fifth systems of the musical score. The vocal parts continue with the lyrics '- - que Ont d'un ef-fort com - mun cré - é la Ré-pu -'. The piano accompaniment continues with the same rhythmic pattern, but with a change in time signature to 3/2 in the fourth system. The piano part includes some chordal changes and a melodic line in the right hand, marked with a triplet '3' in the fifth system.

bli - - - que, En - ten - dez - vous le coq chan -
 bli - - - que, En - ten - dez - vous le coq chan -

This system contains the first two systems of music. The top system shows vocal lines for soprano and bass with lyrics. The bottom system shows piano accompaniment for the first system, including a rhythmic pattern in the right hand and a bass line in the left hand.

ter? En - ten - dez - vous le coq chan -
 ter? En - ten - dez - vous le coq chan -

This system contains the second and third systems of music. The top system shows vocal lines for soprano and bass with lyrics. The bottom system shows piano accompaniment for the second system, including a rhythmic pattern in the right hand and a bass line in the left hand.

ter?
 ter?

This system contains the fourth and fifth systems of music. The top system shows vocal lines for soprano and bass with lyrics. The bottom system shows piano accompaniment for the fourth system, including a rhythmic pattern in the right hand and a bass line in the left hand.

Tempo di marcia.
f bien rythmé

This system contains the sixth system of music, which is a piano accompaniment for a march. It features a rhythmic pattern in the right hand and a bass line in the left hand.

This system contains the seventh system of music, which is a piano accompaniment for a march. It features a rhythmic pattern in the right hand and a bass line in the left hand.

First system of musical notation, piano accompaniment. The right hand features chords and arpeggios, while the left hand plays a steady bass line. The key signature is G minor (two flats) and the time signature is 2/4. The dynamic marking *mf* is present.

Second system of musical notation, piano accompaniment. The right hand continues with chords and arpeggios, and the left hand maintains the bass line. The dynamic marking *mf* is present.

Third system of musical notation. The top staff is a vocal line starting with the instruction "Entrée par le chemin de ronde des troupes vaudoises, drapeau en tête." The piano accompaniment is in the bottom two staves. The key signature is G minor and the time signature is 6/8. The dynamic marking *ff* is present.

Fourth system of musical notation, piano accompaniment. The right hand features chords and arpeggios, and the left hand plays a steady bass line. The key signature is G minor and the time signature is 2/4. The dynamic marking *f* is present. First and second endings are indicated.

Fifth system of musical notation, piano accompaniment. The right hand features chords and arpeggios, and the left hand plays a steady bass line. The key signature is G minor and the time signature is 2/4. The dynamic marking *mf* is present. First and second endings are indicated.

First system of a musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a *piu f* dynamic and includes a triplet of eighth notes. The system concludes with a *ff* dynamic marking.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Third system of the musical score. The piano part features a triplet of eighth notes in the right hand and a bass line with a *mf* dynamic. The system ends with a *ff* dynamic marking.

Fourth system of the musical score. The piano part includes a triplet of eighth notes in the right hand and a bass line with a *mf* dynamic. The system concludes with a *ff* dynamic marking.

Fifth system of the musical score. The piano part features a triplet of eighth notes in the right hand and a bass line with a *f* dynamic. The system concludes with a *f* dynamic marking.

Musical score for piano, measures 1-12. The score is written in B-flat major (two flats) and 3/4 time. It consists of six systems, each with a grand staff (treble and bass clefs).
- System 1: Measures 1-5. Treble clef has rests. Bass clef has a half note chord in measure 3, followed by a half note chord in measure 4, and a half note chord in measure 5.
- System 2: Measures 6-10. Treble clef has a triplet of eighth notes starting in measure 6, marked with a forte (*f*) dynamic. Bass clef has eighth notes in measures 6-7, followed by a half note chord in measure 8, and a half note chord in measure 9.
- System 3: Measures 11-15. Treble clef has eighth notes in measures 11-12, followed by a half note chord in measure 13, and a half note chord in measure 14. Bass clef has eighth notes in measures 11-12, followed by a half note chord in measure 13, and a half note chord in measure 14. A fortissimo (*ff*) dynamic is indicated in measure 13.
- System 4: Measures 16-20. Treble clef has a half note chord in measure 16, followed by a half note chord in measure 17, and a half note chord in measure 18. Bass clef has a half note chord in measure 16, followed by a half note chord in measure 17, and a half note chord in measure 18.
- System 5: Measures 21-25. Treble clef has a half note chord in measure 21, followed by a half note chord in measure 22, and a half note chord in measure 23. Bass clef has a half note chord in measure 21, followed by a half note chord in measure 22, and a half note chord in measure 23.
- System 6: Measures 26-30. Treble clef has eighth notes in measures 26-27, followed by a half note chord in measure 28, and a half note chord in measure 29. Bass clef has eighth notes in measures 26-27, followed by a half note chord in measure 28, and a half note chord in measure 29.
- System 7: Measures 31-35. Treble clef has eighth notes in measures 31-32, followed by a half note chord in measure 33, and a half note chord in measure 34. Bass clef has eighth notes in measures 31-32, followed by a half note chord in measure 33, and a half note chord in measure 34.

Chœur de scène.

Hourrah! Hourrah!

Hourrah! Hourrah!

cresc.

Hourrah!

Qu'à nos cou - leurs nos mai - sons se pa -

Hourrah!

Qu'à nos cou - leurs nos mai - sons se pa -

voi - sent, que nos cris vi - brants s'en - tre -
 voi - sent, que nos cris vi - brants s'en - tre -

allarg.
 croi - sent. Hourrah! Hourrah! Hourrah!
 croi - sent. Hourrah! Hourrah! Hourrah! **Triomphalement.**

Chœur vaudois.
 Il tom -
Triomphalement.

allarg.
 Il tom -
Triomphalement.
ff a tempo

Entrée par le chemin de ronde des milices vaudoises, précédées du drapeau cantonal.

be de la joie du ciel; Il tom - be de la joie du ciel
 be de la joie du ciel; Il tom - be de la la

Chœur de scène.

Hour-rah! voi-ci ve-nir les mi-li-ces vau-doi-ses et
 -e-tin ce-lant.

Hour-rah! voi-ci ve-nir les mi-li-ces vau-doi-ses et
 joie du ciel.

no-tre dra-peau, le dra-peau vert et blanc.

no-tre dra-peau, le dra-peau vert et blanc.

Le chœur vaudois. Da-vel, Da-vel, Da-vel, Da-vel.

Da-vel, Da-vel, Da-vel, Da-vel.

vel, hé-ros vain - cu mais im-mor-tel, Il est temps que ton peuple à ton ap -
 vel, hé-ros vain - cu mais im-mor-tel, Il est temps que ton peuple à ton ap -

pel ré - pon-de. Ton i - dée a ger - mé, gé - né - reuse et fé -
 pel ré - pon-de. Ton i - dée a ger - mé, gé - né - reuse et fé -

con - de, Et ton pa - ys t'ac-cla-me, ô gé - né - reux — Da -
 con - de, Et ton pa - ys t'ac-cla-me, ô gé - né - reux — Da -

Il tom - be de la joie du ciel, Il tom - be de la joie
 Il tom - be
 vell

du ciel é - tin - ce - lant!
 de la joie du ciel.

Chœur vaudois. Hour rah, voi - ci ve - nir les mi -

li - ces vau - doi - ses, et no - tre dra - peau, le dra - peau vert et

Marche du drapeau vaudois.*

(Sur la montagne apparaît la Confédération suisse.)

blanc. blanc.

CHŒUR de scène et CHŒUR vaudois.

Sopr. *f* A - mis, chan - tons le jour jo - yeux Où

Alti. *f*

Ténors. *f*

Basses. *f* A - mis, chan - tons le jour jo - yeux Où

nous vo - yons Flot - ter dans l'air qui vi - bre, Aux cou - leurs de la

nous vo - yons Flot - ter dans l'air qui vi - bre, Aux cou - leurs de la

Suis - se li - bre Le fier, le fier dra - peau de nos aï - eux. Montons sur

Suis - se li - bre Le fier, le fier dra - peau de nos aï - eux. Mon - tons sur

* Une version facile, pour piano seul, se trouve chez W. Sandoz, Editeur, Neuchâtel.

l'Al-pe pour fê-ter La Mi-é-té, Et pour chan-ter Mon-tons sur l'Al-pe pour fê-

l'Al-pe pour fê-ter La Mi-é-té, Et pour chan-ter Mon-tons sur l'Al-pe pour fê-

p più f

ter La Mi-é-té, Et pour chan-ter, Et pour chan-ter La Li-ber-té Youch,hou hou hou

ter La Mi-é-té, Et pour chan-ter, Et pour chan-ter Youch,hou hou hou hé

p più f

hé Youch,hou hou hou hou Youch hé. Montons sur

Youch,hou hou hou hou Youch hou hou hou Youch hé. Montons sur

1. 2.

mf

La blan-che croix cou - leur de nei - ge Sur fond rou - ge, cou - leur de

mf

La blan-che croix cou - leur de nei - ge Sur fond rou - ge, cou - leur de

sang A ja - mais do - mine et pro - tè - ge Le dra - peau vau - dois, le dra -

sang - A ja - mais do - mine et pro - tè - ge Le dra - peau vau - dois, le dra -

peau vert et blanc! Frè - res, chan - tons le chant su - prè - me, le po -

peau vert et blanc! Frè - res, chan - tons le chant su - prè - me, le po -

più f

più f

più f

è - me tou - jours nou - veau. O mon pa - ys, mon pa -

è - me tou - jours nou - veau. O mon pa - ys, mon pa -

ys, mon pa - ys que mon cœur ai - me, chan - tons la chan - son la chan -

ys, mon pa - ys que mon cœur ai - me, chan - tons la chan - son la chan -

son, la chan - son du dra - peau. Oh, oh, oh, oh, Tra

son, la chan - son du dra - peau. Oh, oh, oh, oh, Tra

$\text{♩} = \text{♩}$
rythmé

la la la la la la la la la la la la la la la la la la la tra-

la la la la la la la la la la la la la la la la la la tra-

rythmé

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la. *f*
 la. *f* Voi - ci ve - nu - le
 la. *f* Voi - ci ve - nu - le
 (Reprise ad libitum depuis le sigle §)

jour jo - yeux Où nous - vo - yons flot - ter dans l'air qui vi - bre
 jour jo - yeux Où nous - vo - yons flot - ter dans l'air qui vi - bre

Aux cou - leurs de la Suis - se li - bre Le fier - dra - peau, le
 Aux cou - leurs de la Suis - se li - bre Le fier - dra - peau, le

fier dra-peau, Le fier dra-peau de nos aï -
fier dra-peau, Le fier dra-peau de nos aï -

Solo. *f*

Pa-tri - e! Pa-tri - e!
eux Pa-tri - e! Pa-tri - e!
eux Pa-tri - e! Pa-tri - e!

Soprano Solo. *allarg.*

Pa-tri - e, ton peuple à ge-noux te -
e!
mf *f* *ff*

Hymne à la patrie.*)

pri
Soli. (Ténor et basse.) *f* *Largo.*

1. Gloire à ton nom vé-né-ré
2. Longtemps nous a-vons lut-té,

Gloire à ton drapeau sa-cré!
Pour la sain-te Li-ber-té!

Largo. CHŒUR. *f* O Pa-tri-e!

O Pa-tri-e! A tes monts su-per-bes dres-sant Lé-ten-dard des
Nous vi-vrons heu-reux, de-sor-mais A l'a-bri des

nei-ges gla-cé-es, A tes ver-tes fo-rêts perçant Le ciel, ain-si que des e-pé-es.
lut-tes du mon-de, A ja-mais nous a-vons la paix, La paix bien-faisante et fo-con-de.

rit.

* Cet hymne arrangé pour chœur d'hommes, pour une et deux voix, se trouve chez W. Sandoz, Éditeur, Neuchâtel. Tous droits réservés.

a tempo
string.

Gloire à ton nom vé - né - re, O Pa - tri - e,

string. *ff* *a tempo*

Gloire à ton nom vé - né - re, O Pa - tri - e,

a tempo
string. *dim.* *ff* *a tempo*

string. *ff* *a tempo*

Gloire à ton dra - peau sa - cre O Pa - tri -

string. *ff*

Gloire à ton dra - peau sa - cre O Pa - tri -

string. *ff* *a tempo*

e!
e!

ff *trionphalement*

2. Più vivo.
f *stringendo*

O Pa-tri - e, gloire à ton nom!
 O Pa-tri - e, gloire à ton nom!

2. Più vivo.
f *stringendo*

O Pa-tri - e, nous t'ai-mons! O Pa-tri - e, Suis-se ché-ri - e.
 O Pa-tri - e, nous t'ai-mons! O Pa-tri - e, Suis-se ché-ri - e.

Ah!

Ah!

ff

Cantique suisse.

Molto lento.

pp Sur nos monts quand le so - leil *f* Annonce un bril - lant re - veil *ff* Et pré - dit d'un

Sur nos monts quand le so - leil Annonce un bril - lant re - veil Et pré - dit d'un

Molto lento.

pp plus beau jour Le re - tour, Les beautés de la pa -

plus beau jour Le re - tour, Les beautés de la pa -

tri - e Par - lent à l'âme at - ten dri - e.

tri - e Par - lent à l'âme at - ten dri - e.

f Au ciel mon-tent plus jo-yeux, *piu f* Au ciel mon-tent plus jo-yeux Les accents d'un

f Au ciel mon-tent plus jo-yeux, *piu f* Au ciel mon-tent plus jo-yeux Les accents d'un

cœur pi - eux, Les accents d'un cœur, d'un cœur pi - eux!

cœur pi - eux, Les accents d'un cœur, d'un cœur pi - eux!

ff

Fin.

M
1503
J27F3

Jaques-Dalcroze, Émile
Festival vaudois. Piano-
vocal score. French,
Festival vaudois

Music

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