

E. Jacques Dalcroze.

Festival Vaudois

1803-1903



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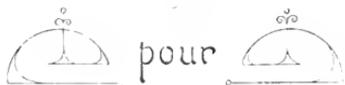
A Monsieur Gémier

Hommage très sympathique

de l'Editeur

Neuchâtel 5 Août 1903

FESTIVAL VAUDOIS



pour

choeurs, soli et orchestre



Poème et musique
de

E. Jaques-Dalcroze.



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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 pelée ...

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.

Tenors.
Chœur de scène.
Basses.

f
Ah

mf
Ah

f
Ah

legato

f

mf
Ah

p *mp* *cresc.*

60

Musical score for piano and voice, page 3. The score is in 2/4 time and B-flat major. It features a vocal line with "Ah" lyrics and a piano accompaniment with various textures including chords, triplets, and a final fortissimo section.

The score 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 and piano accompaniment. The third system shows the piano accompaniment with a forte (*f*) dynamic. The fourth system continues the piano accompaniment. The fifth system shows the piano accompaniment with a forte (*f*) dynamic. The sixth system continues the piano accompaniment. The seventh system shows the piano accompaniment with a fortissimo (*ff*) dynamic.

Musical score system 1. The system consists of four staves. The top two staves are vocal lines in G major (one sharp) with a key signature of one flat (F major). The vocal lines feature a melodic line with a fermata and the text "Ah" above it, and a lower vocal line with a fermata and the text "Ah—" below it. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets, marked *meno. f*.

Musical score system 2. The system consists of four staves. The top two staves are vocal lines. The upper vocal line has a melodic line with a fermata and the text "Ah" above it. The lower vocal line has a melodic line with a fermata and the text "Ah" below it. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets, marked *mf*.

Musical score system 3. The system consists of four staves. The top two staves are vocal lines. The upper vocal line has a melodic line with a fermata and the text "Les laboureurs se laissent choir sur le sol en" above it. The lower vocal line has a melodic line with a fermata. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets, marked *p* and *dim.*.

Musical score system 4. The system consists of four staves. The top two staves are vocal lines. The upper vocal line has a melodic line with a fermata and the text "des attitudes desolées." below it. The lower vocal line has a melodic line with a fermata. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets.

Le Grand prêtre (déclamant).

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

The first system of music shows a vocal line with a long note followed by a rest, and a piano accompaniment with a *pp* dynamic marking. The piano part features a descending scale in the right hand and a sustained chord in the left hand.

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

The second system continues the vocal line with a triplet of eighth notes. The piano accompaniment features a descending scale in the right hand and a sustained chord in the left hand.

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

The third system shows a vocal line with a series of eighth notes. The piano accompaniment features a descending scale in the right hand and a sustained chord in the left hand.

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

The fourth system shows a vocal line with a series of eighth notes. The piano accompaniment features a descending scale in the right hand and a sustained chord in the left hand.

Nos bras sont impuissants à les rendre
fécondes;

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

The fifth system shows a vocal line with a series of eighth notes. The piano accompaniment features a descending scale in the right hand and a sustained chord in the left hand.

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.

This page of musical notation consists of six systems of staves. The first system includes a treble staff with a fermata and a bass staff with a dynamic marking of *f*. The second system features a treble staff with a dynamic marking of *mf* and a bass staff with a dynamic marking of *f*. The third system shows a treble staff with a dynamic marking of *p* and a bass staff. The fourth system includes a treble staff with a dynamic marking of *mf* and a bass staff. The fifth system features a treble staff with a dynamic marking of *cresc.* and a bass staff. The sixth system shows a treble staff with a dynamic marking of *f* and a bass staff. The piece concludes with a fermata on the final chord.

cresc. *f*

Ténors.
Chœur de scène.
Basses.

f

Dieux puis - sants des
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 piano and voice. It begins with a vocal line in 2/4 time, marked with a fermata and the instruction 'nes!'. The piano accompaniment follows in the same time signature, marked *mf* and *legato*. The score is divided into several systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is indicated as *Più mosso.* and the performance style as *legato*. A section of the score is marked *à la reprise*, indicating a repeat or a return to a previous section. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Più lento.

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

Più lento. 0 Dieux sou-ve - rains

du so - leil Fai - - tes mù -

du so - leil Fai - - tes mù -

rir les fruits ver - meils!

rir les fruits ver - meils!

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

Second system of musical notation, showing piano accompaniment.

Third system of musical notation, showing piano accompaniment.

Fourth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: *f* Dieux forts des vol - cans et des Dieux forts des vol - cans et des.

Fifth system of musical notation, showing piano accompaniment. The lyrics are: *animando* *mf*

Sixth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: flam - mes, Char - gez d'es - poirs brû - flam - mes, Char - gez d'es - poirs brû -

Seventh system of musical notation, showing piano accompaniment. The lyrics are: *cresc.*

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,

The first system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal lines are in a minor key and feature a melody with triplets and accents. The piano accompaniment includes chords and rhythmic patterns. Dynamics include *ff*.

Dieux puissants, Secourez-nous!

Dieux puissants, Secourez-nous!

Les vierges, les

string.

The second system continues the vocal and piano parts. It includes a section for strings, marked *string.* and *f*. The piano accompaniment features a prominent triplet pattern in the right hand.

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

The third system is primarily piano accompaniment, featuring a complex rhythmic pattern with triplets and accents. Dynamics include *f* and *cresc.*

Des vapeurs

The fourth system continues the piano accompaniment, featuring a complex rhythmic pattern with triplets and accents. Dynamics include *ff*.

s'élèvent 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 - vohé!

Ténors et Basses.
E - vohé!

E - vo - hé! Bac - chus! Bacchus! Ah!

allarg.
E - vo - hé!

a tempo

allarg.

ff

Bacchanale.

Les faunes et les bacchantes

Tempo pesante di Walzer.

The first system of the musical score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The right-hand part (treble clef) begins with a dynamic marking of *f* and contains a series of quarter notes with a slur. The left-hand part (bass clef) starts with a dynamic marking of *ff* and features a bass line with eighth notes and a prominent chordal accompaniment.

dansent autour de l'autel.

The second system continues the piece and includes a first ending bracket labeled '1.'. The right-hand part features a series of chords and a melodic line with a slur. The left-hand part has a dynamic marking of *trmf* and includes a series of chords and a bass line with eighth notes.

The third system includes a second ending bracket labeled '2.'. The right-hand part features a series of chords and a melodic line with a slur. The left-hand part has a dynamic marking of *f* and includes a series of chords and a bass line with eighth notes.

The fourth system continues the piece and includes a dynamic marking of *piu. f*. The right-hand part features a series of chords and a melodic line with a slur. The left-hand part has a dynamic marking of *f* and includes a series of chords and a bass line with eighth notes.

The fifth system continues the piece and includes a dynamic marking of *f*. The right-hand part features a series of chords and a melodic line with a slur. The left-hand part has a dynamic marking of *f* and includes a series of chords and a bass line with eighth notes.

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 3/4 time signature. The right hand begins with a *ff* dynamic marking and includes a *tr* (trill) over a note in the final measure. The left hand provides a steady accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features two first endings, labeled "1." and "2.", each marked with a *tr* (trill). The right hand has a *mf* dynamic marking. The left hand continues with a rhythmic accompaniment.

Third system of musical notation. The right hand starts with a *f* dynamic marking and includes a *mf* marking later in the system. The left hand accompaniment remains consistent with the previous systems.

Fourth system of musical notation, showing further development of the melody in the right hand and the accompaniment in the left hand.

Fifth system of musical notation, concluding the piece with a final cadence in the right hand and a sustained accompaniment in the left hand.

First system of a piano score. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present.

Second system of the piano score. The right hand continues with chordal textures, and the left hand maintains its rhythmic pattern. A dynamic marking of *ff* (fortissimo) is indicated.

Third system of the piano score. The right hand has a melodic line with some grace notes. A first ending bracket labeled "1." spans the final two measures.

Fourth system of the piano score. It begins with a second ending bracket labeled "2." for the first two measures, followed by a melodic line in the right hand and accompaniment in the left.

Fifth system of the piano score. The right hand has a melodic line with grace notes. A dynamic marking of *cresc.* (crescendo) is present. The system concludes with two first ending brackets labeled "1." and "2."

Sixth system of the piano score. The right hand features a melodic line with grace notes. A dynamic marking of *strepitoso* (strepitously) is present. The system ends with a final chordal texture.

First system of a musical score in G major (one sharp) and 3/4 time. The bass clef part features a melodic line with eighth and quarter notes, including a triplet of eighth notes. The treble clef part consists of chords and a melodic line with eighth notes. The system concludes with a double bar line.

Second system of the musical score. The bass clef part continues with a melodic line and includes a triplet of eighth notes. The treble clef part features chords and a melodic line with eighth notes. The system concludes with a double bar line.

Third system of the musical score. The bass clef part has a melodic line with eighth notes, marked *mf*. The treble clef part has a melodic line with eighth notes. The system concludes with a double bar line.

Fourth system of the musical score, marked with a first ending bracket labeled "1.". The bass clef part has a melodic line with eighth notes. The treble clef part has chords and a melodic line with eighth notes. The system concludes with a double bar line.

Fifth system of the musical score, marked with a second ending bracket labeled "2.". The bass clef part has a melodic line with eighth notes. The treble clef part has chords and a melodic line with eighth notes. The system concludes with a double bar line.

Sixth system of the musical score. The bass clef part has a melodic line with eighth notes. The treble clef part has chords and a melodic line with eighth notes. The system concludes with a double bar line.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and rests, 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 melodic fragments and rests. The left hand has a more active role with eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand.

Third system of the piano score. The right hand plays a series of chords and short melodic phrases. The left hand continues with eighth-note accompaniment. A fermata is placed over the final chord of the system.

Fourth system of the piano score. The right hand features a complex texture with many beamed notes and rests. The left hand provides a consistent eighth-note accompaniment.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand.

Sixth system of the piano score. The right hand plays a series of chords and short melodic phrases. The left hand continues with eighth-note accompaniment. A fermata is placed over the final chord of the system.

First system of musical notation. The right hand features a complex, rhythmic pattern of chords and single notes. The left hand provides a steady accompaniment with chords. The dynamic marking *cresce sempre* is written above the right hand.

Second system of musical notation. The right hand continues with dense chordal textures. The left hand has a more active role with moving lines. The dynamic marking *ff* is present.

Third system of musical notation. The right hand shows a transition from dense chords to more melodic fragments. The left hand continues with a steady accompaniment. Dynamic markings include *ff* and *mf*.

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand accompaniment is active. The dynamic marking *ff* is present.

Fifth system of musical notation. The tempo marking *più mosso* is written above the right hand. The right hand has a more melodic and flowing character. The left hand accompaniment is active.

Sixth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is active. The system concludes with a final chord.

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 -

Largo.

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-
 leur de sang. E-vo-hé!
 le so-leil se lè-vo...
 E-vo-hé! le so-leil se lè-vo...

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

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

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

f

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

do - re. Dans mille ans, au son des clai - 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 -

sva 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 Les vapeurs se sont

allarg. *a tempo*

allarg. *ff* *a tempo*

dissipées et l'on voit apparaître les côteaux précédemment désolés, maintenant fleuris de vignes.

Musical score for the first system, featuring piano and bass staves. The music is in a minor key and includes various dynamics such as *ff* and *trasc.* (trascritto). The tempo is marked *rit.* (ritardando). The score includes a 3-measure rest in the bass staff.

Musical score for the second system, featuring piano and bass staves. The music is in a minor key and includes various dynamics such as *mf* and *ff*. The tempo is marked *rit.* (ritardando). The score includes a 3-measure rest in the bass staff.

Musical score for the third system, featuring piano and bass staves. The music is in a minor key and includes various dynamics such as *ff* and *mf*. The tempo is marked *rit.* (ritardando). The score includes a 3-measure rest in the bass staff.

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

Musical score for the fourth system, featuring piano and bass staves. The music is in a minor key and includes various dynamics such as *ff* and *mf*. The tempo is marked *rit.* (ritardando). The score includes a 3-measure rest in the bass staff.

Musical score for the fifth system, featuring piano and bass staves. The music is in a minor key and includes various dynamics such as *ff* and *mf*. The tempo is marked *ritard.* (ritardando). The score includes a 3-measure rest in the bass staff.

Cortège des vigneron.

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 major). 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 two-staff format. The upper staff has a more complex texture with some chords and sixteenth-note passages. The lower staff includes dynamic markings: *mf* (mezzo-forte) and *cresc.* (crescendo). The key signature remains one flat.

The third system features a prominent chordal texture in the upper staff, with dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte). The lower staff continues with a steady accompaniment. A first ending bracket is visible in the upper staff.

The fourth system shows a change in the upper staff's texture, with more melodic lines and chords. The lower staff maintains its accompaniment. A dynamic marking of *mf* is present at the beginning.

The fifth system begins with a short melodic phrase in a single treble clef staff, followed by a double bar line. The key signature changes to two sharps (D major).

The sixth system continues in D major. The upper staff has a melodic line with some grace notes, and the lower staff has a simple accompaniment. Dynamic markings of *p* (piano) are used.

The seventh system concludes the piece. It features a final melodic flourish in the upper staff and a simple accompaniment in the lower staff. A dynamic marking of *mf* is present.

f pesante

(à la reprise)

f

tr *mf*

cresc.

ff

(à la reprise)

System 1: A single staff in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including a trill-like figure. A dynamic marking of *ff* is present.

System 2: A grand staff system with two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp. The upper staff features a melodic line with slurs and ties. The lower staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is present.

System 3: A grand staff system with two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp. The upper staff has a melodic line with slurs and ties. The lower staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is present.

System 4: A grand staff system with two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp. The upper staff has a melodic line with slurs and ties. The lower staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *pppfc.* is present.

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 chorus. The piano part provides harmonic support with chords and rhythmic accompaniment. Dynamics include *f*.

Moderato risoluto.

Piano accompaniment for the second chorus. The music continues with the same rhythmic and harmonic patterns as the first chorus. Dynamics include *f*.

pousse Et pousse et 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 tonmons et per-çons, Pour boi-re la jo-li' cruche au vin. Pressons la

pousse Et pousse et 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 tonmons et per-çons, Pour boi-re la jo-li' cruche au vin. Pressons la

Vocal and piano accompaniment for the second part of the chorus. The piano part features a change in time signature to 3/4. Dynamics include *f*.

*Une version à 1 (ou) 2 voix de cette chanson se trouve chez W. Sandoz, Éditeur, 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, cou-ra-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. — 2. Cueillons la
tend à la mai-son! — 3. Pressons la

1. — 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

f

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 -

mf

f

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 -

mf

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 - du - re,

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

Risoluto.

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

leil le - vant.

mf Plan - tons le rai-sin à l'a - bri du vent Les

f 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-lous, pres - sons, bro - yons Dans les

cu - ves et les seil lous — 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, *p subito* Boi - re du so - leil et des ro - ses, *f* *o*

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

Animato.

pp subito

f

basso.....

vi - gne, tu ne peux mou - rir ! *o* vi - gne d'or blond, vigne d'or rou - ge, *o*

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

f

basso.....

vi - gne, tu ne peux mou - rir ! 0 ger-me de vie en le sol qui

vi - gne tu ne peux mou - rir ! 0 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 mè - mes rè - - ves dès - poir, Et les

mè - - 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

mè - 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 - fleu - ris *piu f* Sous

trasc.

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

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.*

crase.

ff

II^{me} Partie. Moudon.

43

1368.

E. Jaques-Dalcroze.

Allegro.

(♩ = ♩)

Rideau.

La scène représente la place devant l'Eglise Notre-Dame à Mou-

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

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

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

First system of musical notation. The piano part begins with a forte (*f*) dynamic. The bass part features a steady eighth-note accompaniment. The system concludes with a section marked *ff* (fortissimo) in the piano part and *mf* (mezzo-forte) in the bass part, with a 3/4 time signature.

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

Second system of musical notation. The piano part starts with a mezzo-forte (*mf*) dynamic. The bass part continues with its accompaniment. The system ends with a section marked *ff* in the piano part and *mf* in the bass part, with a 3/4 time signature.

Third system of musical notation. The piano part begins with a mezzo-forte (*mf*) dynamic. The bass part features a steady eighth-note accompaniment. The system concludes with two endings, marked 1. and 2., with a 3/4 time signature.

Des bourgeois se font raser par des servantes devant

Fourth system of musical notation. The piano part starts with a mezzo-forte (*mf*) dynamic. The bass part continues with its accompaniment. The system concludes with a section marked *ff* in the piano part and *mf* in the bass part, with a 3/4 time signature. A tempo marking $(\text{♩} = \text{♩})$ is present above the piano staff.

la boutique d'un barbier.....

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

Fifth system of musical notation. The piano part begins with a mezzo-forte (*mf*) dynamic. The bass part continues with its accompaniment. The system concludes with a section marked *ff* in the piano part and *mf* in the bass part, with a 3/4 time signature.

Sixth system of musical notation. The piano part starts with a mezzo-forte (*mf*) dynamic. The bass part continues with its accompaniment. The system concludes with a section marked *ff* in the piano part and *mf* in the bass part, with a 3/4 time signature.

Défilé des tambours et fifres qui traversent la

3

4

4

4

ff

place pour se rendre au cortège . . .

4

4

4

4

salta al Segno $\text{\textcircled{S}}$

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

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

illes....

(♩ = ♩.)

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

ff

Les gamins et fillettes emboîtent 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.

enchainés

Allegro.

Rentrée bruyante des gamins accompagnant un marchand d'orviétan... La foule fait cercle autour

ff

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 houze-
aux, Soliers vieux à rafai-
tier.

Musical score for 'Cri du marchand d'habits' in 2/4 time. It includes piano accompaniment and a section for 'Tambour' (drum) with a *ff* dynamic marking.

(♩ = ♩)

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* dynamic marking and a *mf* section. The score includes triplets and various articulations.

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

dim.

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

GIOSO.

1. 2.

Danse de l'ours.

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 consists of two staves.

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 consists of two staves.

Musical score for the third system, continuing the piano accompaniment with a forte (*ff*) dynamic. The music is in 3/4 time and consists of two staves.

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 change to *Tempo primo*. The music is in 3/4 time and consists of two staves.

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

Musical score for the fifth system, featuring piano accompaniment with a mezzo-forte (*mf*) dynamic and a tempo change to *Tempo primo*. The music is in 3/4 time and consists of two staves.

pagnards sortent de la taverne -

Musical score for the sixth system, featuring piano accompaniment with a *crescendo* dynamic and a tempo change to *Tempo primo*. The music is in 3/4 time and consists of two staves.

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

Tempo giusto.

p cre - - - -

scen - - - -
3

do - - - -
3

Sonnerie de trompettes des
Moderato.

ff Trompettes.

hérauts...
ff Trompettes.
Tambour. Tambour.

ff
3

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.

Ténori.

Bassi.

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!

Trompettes.

Et pour rendre en per-son-ne Jus -

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 a melodic line in the right hand.

Second system of musical notation, continuing the piano accompaniment with chords and a melodic line.

Third system of musical notation, including piano accompaniment and a section for Timbales.

Timbales.

Tambours du cortège au loin....

Fourth system of musical notation, featuring piano accompaniment and a section for Tambour.

Fifth system of musical notation, featuring piano accompaniment and a section for Tambour.

Marche vaudoise.*

Tempo di marcia.

Entrée du cortège...

Piano introduction for the first system, featuring a grand staff with treble and bass clefs. The music is in 12/8 time and begins with a forte (*f*) dynamic. The right hand plays a rhythmic melody with eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Vocal staves for Soprani, Alti, Ténori, and Bassi. The lyrics are: Sol vau-fois, jar - din du mon - de, Sol vau-fois, jar - din du mon - de, Sol vau-fois, jar - din du mon - de.

Piano introduction for the second system, continuing the grand staff. It features a forte (*ff*) dynamic and includes triplets in both hands. The right hand has a more active melodic line, while the left hand continues the harmonic support.

Vocal staves for Soprani, Alti, Ténori, and Bassi. The lyrics are: Ter - re des vi - gnes, des mois - sons, Que te cé - lè - brent. This system includes a key signature change to one flat (B-flat major) for the vocal parts.

Piano introduction for the third system, continuing the grand staff. It features a forte (*f*) dynamic and includes triplets in both hands. The right hand has a more active melodic line, while the left hand continues the harmonic support.

* 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-

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 bau - niè - re. Por - tant — en leurs es-prits fer - vents

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

rés sous ta bau - 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 cœurs fi-dè-les, Au de-avant des mois-sons nou-vel-les

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

O co-hor-te des cœurs fi-dè-les, Au de-avant 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-cé-e,

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

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

ff. *mf cantando*

Va, fi-nis la tâ-che com-men-cé-e; *cre - scen do*

Et la tâ-che com-men-cé-e; *cre - scen do*

Va, fi-nis la tâ-che com-men-cé-e; *cre - scen do*

Et la tâ-che com-men-cé-e; *cre - scen do*

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 0 co - hor - te des coeurs fi - dè - les, *f* Au de - vant des mois -
ff 0 co - hor - te des coeurs fi - dè - les, *f* Au de - vant des mois -
ff 0 co - hor - te des coeurs fi - dè - les, *f* Au de - vant des mois -

ff sons nou - vel - les Que le so - leil fe - ra mù - rir :
ff sons nou - vel - les Que le so - leil fe - ra mù - rir :
ff 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'avançent jusqu'au pied au trône et reçoivent des cadeaux d'or et d'argent.

Allegro giocoso. (♩ = ♩)

vent des cadeaux d'or et d'argent.

System 1: Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. The system contains four measures. The first two measures feature a complex chordal texture in the treble with a bass line of eighth notes. The last two measures show a more melodic treble line with a steady bass accompaniment. Accents are present above several notes.

System 2: Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains four measures. The treble part is highly rhythmic with many beamed notes. The bass part has a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the system.

System 3: Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains four measures. The treble part features a melodic line with some grace notes. The bass part continues with a steady accompaniment. Accents are used above several notes.

System 4: Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains four measures. The treble part has a melodic line with some rests. The bass part has a steady accompaniment. A dynamic marking of *ff* is present in the third measure, and *mf* (mezzo-forte) is present in the fourth measure. A fermata is placed over the final note of the treble staff.

System 5: Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains four measures. The treble part has a melodic line with some rests. The bass part has a steady accompaniment. A dynamic marking of *ff* is present in the third measure, and *mf* is present in the fourth measure. An accent is placed above the final note of the treble staff.

System 6: Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains four measures. The treble part has a melodic line with some rests. The bass part has a steady accompaniment. A dynamic marking of *ff* is present in the second measure, and *mf* is present in the fourth measure. An accent is placed above the first note of the treble staff.

System 1: Treble clef with complex chordal textures and a melodic line. Bass clef with a steady eighth-note accompaniment. Dynamics include *mf*. Performance markings include accents (*^*) and slurs.

System 2: Treble clef with a more active melodic line. Bass clef continues with eighth-note accompaniment. Dynamics include *mf*. Performance markings include accents (*^*) and slurs.

System 3: Treble clef with a melodic line. Bass clef continues with eighth-note accompaniment. Dynamics include *ff*. Performance markings include accents (*^*) and slurs.

System 4: Treble clef with a melodic line. Bass clef continues with eighth-note accompaniment. Dynamics include *ff*. Performance markings include accents (*^*) and slurs. A tempo marking $(\text{♩} = \text{♩})$ is present.

System 5: Treble clef with a melodic line. Bass clef continues with eighth-note accompaniment. Performance markings include accents (*^*) and slurs.

System 6: Treble clef with a melodic line. Bass clef continues with eighth-note accompaniment. Performance markings include accents (*^*) and slurs.

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

First system of the musical score. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present. A fermata is placed over the first measure of the right hand.

Second system of the musical score. The right hand continues with eighth-note patterns. The left hand has a *staccato* marking. A fermata is placed over the first measure of the right hand.

Third system of the musical score. The right hand continues with eighth-note patterns. The left hand continues with eighth-note accompaniment. A fermata is placed over the first measure of the right hand.

Fourth system of the musical score. The right hand continues with eighth-note patterns. The left hand continues with eighth-note accompaniment. A fermata is placed over the first measure of the right hand.

Fifth system of the musical score. The right hand features a melodic line with slurs and a fermata. The left hand has a melodic line with slurs and a dynamic marking of *mf*. The system concludes with a key signature change to two flats and a time signature change to 3/4.

mf *ral - len -*

Madrigal.

CHŒUR des fillettes.

Andante commodo.

mf *tau - do* *mf*

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

pau-vres bran-ches!
cœurs fi - de - les!

mf

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

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

mf

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 portant fleurs nou - vel - les, Et c'é - tait et c'é - tait le

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

ches.
les.

1. 2.
p *f* *S* *Piu' Vivo.*

Roulement de tambours.
ad libitum

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.

ff lourd

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

ff

mf

Proclamation des franchises.

L'évêque. *f* ³

Bail-li de

Vaud — châ-te-lain de Mou-don, Fé-aux syn-dics 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. D'ê - 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, prê - tez le ser -
 ment d'o - bé - is - san - ce Et d'as - sis - tan - ce.

mf

f

Le CHŒUR.

ff

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

ff

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

ff

Soprani.

Alti.

Ténori.

Bassi.

CHŒUR de scène et chœur vaudois.

Ren-

Ren-

Ren-

ff

lourd

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are:

Top vocal line: *cre*
 dans à Mon - sei-gneur qui rem - por - ta vic - toi - re, Grâce

Middle vocal line: *cre*
 dans à Mon - sei-gneur qui rem - por - ta vic - toi - re, Grâce

Bottom vocal line: *cre*
 dans à Mon - sei-gneur qui rem - por - ta vic - toi - re, Grâce

Piano accompaniment is shown in grand staff notation below the vocal lines.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are:

Top vocal line: *scen do*
 et hon - neur, Grâce et hon - neur De - o, De - o,

Middle vocal line: *scen do*
 et hon - neur, Grâce et hon - neur De - o, De - o,

Bottom vocal line: *scen do*
 et hon - neur, Grâce et hon - neur De - o, De - o,

Piano accompaniment is shown in grand staff notation below the vocal lines.

Musical score for the third system, featuring vocal lines and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are:

Top vocal line: gra - ti - as; Ren - dons aus - si a - Dieu, Hon - neur et

Middle vocal line: gra - ti - as; Ren - dons aus - si a - Dieu, Hon - neur et

Bottom vocal line: gra - ti - as; Ren - dons aus - si a - Dieu, Hon - neur et

Piano accompaniment is shown in grand staff notation below the vocal lines.

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*

S *A*

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.)

(♩ = ♩)

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 coeur 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 -




ff *mf staccato* *ff*



p *ff*



ff

staccato

mf

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

ff *mf* *ff* *mf* *p*

ff *mf* *ff* *mf* *mf*

ff *mf* *ff* *mf* *ff*

diminuendo *mf*

Les garçons de Cossonay.

mf

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

mf

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

mf

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...

Apparitiou au fond de la scene de la reine Berthe, sur son cheval
 et filant au fuseau...

p

f marcato il canto

tr

Chanson de la reine Berthe.*

Moderato. Les dames du chœur vaudois.

mf

Che - vau - 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

* 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.

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

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 Gossonay.

Moderato.

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-nie la rei - ne Ber - the fi - lait...

Les garçons d'Yverdon.

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

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

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

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 -

ceurs. Quo - reil - - le ne peut les en -
ceurs. Quo - reil - - le ne peut les en -

Cres.

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...

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

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

ff

ff

ff

d'Yverdon.

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

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

Le Fou.

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

mf

(aux dames)

Choi - sis - sez!

p

f

Entree des filles de Payerne.

First system of the musical score. The right hand features a melody of eighth notes with triplets marked '3'. The left hand plays a bass line of eighth notes.

Second system of the musical score. The right hand continues the melody with triplets marked '3'. The left hand plays a bass line of eighth notes with triplets marked '3'. The dynamic marking *ff* is present.

Third system of the musical score. The right hand has a melodic line starting with a fermata and a dynamic marking of *mf*. The left hand has rests.

Fourth system of the musical score. The right hand continues the melodic line with eighth notes. The left hand has rests.

Fifth system of the musical score. The right hand continues the melodic line with eighth notes. The left hand has rests. The system ends with a double bar line and the marking *M.G.* (Finis).

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)

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 de - vait 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 -
 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 -

più lento 6)
più lento
p
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

mf
 Ténors. Oh

mf
 Le Chœur
 d'hommes. Oh
 Basses.

O - hé

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

mf
 Oh

mf
 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 of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G major (one sharp). The music features a simple, rhythmic melody with eighth and sixteenth notes. There are two accents marked with a triangle symbol (^) above the first notes of the first and third measures in both staves.

The second system continues the melody from the first system. It features more complex rhythmic patterns, including beamed eighth notes and sixteenth notes. There are several slurs and accents throughout the system, including a prominent accent (^) on the first note of the first measure in both staves.

The third system shows a change in the key signature to F major (two flats). The melody continues with a mix of eighth and sixteenth notes. There are slurs and accents, and the system concludes with a double bar line and a key signature change to E-flat major (three flats).

The fourth system is in E-flat major (three flats). The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The system ends with a double bar line.

The fifth system continues in E-flat major. It features a more complex texture with slurs, accents, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The music concludes with a double bar line.

Chanson à danser.

Ténors.

Les garçons de Moudon.

Meno mosso.

Basses.

Meno mosso.

f

mf

f

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

mf

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

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

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.

Les garçons.

La dan - se pour eux n'est

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.

Musical score for 'Les filles' in B-flat major, 3/4 time, Tempo I. It features two vocal staves and a piano accompaniment. The lyrics are: 'Fai - tes - nous dan - ser, jo - lis a - mou - reux!'.

Les filles.
Moderato. Chanson du Biberli.*

Musical score for 'Chanson du Biberli' in B-flat major, 3/4 time, Moderato. It features two vocal staves (labeled 'Les filles' and 'Les garçons') and a piano accompaniment. The lyrics are: 'Nous vou-lons dan-ser ce tan-tôt, A-vons-nous bien tout ce qu'il faut?'.

Continuation of the musical score for 'Chanson du Biberli' in B-flat major, 3/4 time, Moderato. It features two vocal staves and a piano accompaniment. The lyrics are: '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. Edit. Neuchâtel.
E. Jaques Dalcroze - Festival Vaudois.

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?

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 three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

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 three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats, and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

la Tra-la

la Tra-la

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats, and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

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 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

gôût. 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 -

gôût. 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' ça 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' ça 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.

2. Dan-sons

2.

rou - ges, les co - til - lons blancs. Les danseurs se laissent
choir sur le gazon.

2.

Meno mosso. Le Fou. *f*

Tra la la la la la la la la la la

Moderato.

la la la la la la, trala la. Tra

la la, tra la la.

Dan-sez, Ai-mez, Nät-tendez pas troplong.

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, Nat-ten-dez pas pour la cueil-

d = d
 lir Que les o - ra-ges l'aient flé - tri - e! Nat-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 treble and bass clef staff. The treble staff features a melodic line with eighth-note triplets and sixteenth-note runs, marked with an '8' and a '4'. The bass staff provides a simple harmonic accompaniment with quarter 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, ending with a double bar line and repeat signs. The treble staff has a '9' above the final measure, and the bass staff has a '9' above and an '8' below the final measure.

Les garçons de Grandson.

9 8 6 8

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

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

Musical score for the first system of 'Les garçons de Grandson.' It includes a vocal line and a piano accompaniment. The vocal line is in 9/8 time and features lyrics. The piano accompaniment has a treble and bass clef staff. The treble staff has an '8' above the first measure and a '6' above the second measure. The bass staff has a '9' above and an '8' below the first measure, and a '6' above and an '8' below the second measure. The piano part includes triplets and a forte 'f' dynamic.

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.' It continues the vocal and piano parts. The vocal line has lyrics. The piano accompaniment includes a forte 'f' dynamic and triplets. The system ends 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 in French. 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 the musical piece. It includes two vocal staves with lyrics and a piano accompaniment. The piano part features a dynamic marking of *ff* (fortissimo) and includes a section with sixteenth-note runs.

The third system shows the piano accompaniment continuing with sixteenth-note runs in the right hand and chords in the left hand.

The fourth system concludes the piece with piano accompaniment, including a final cadence with a double bar line and repeat sign.

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,

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

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

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

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

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-

The second system continues the musical piece with four staves. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "plan, ran tan plan, ran tan plan. Me-nons l'a-mour tam-bour bat-".

tant.

tant.

The third system consists of four staves. The top two staves are vocal lines with the word "tant." written below them. The bottom two staves are piano accompaniment. The music features a dynamic marking of *ff* (fortissimo) and includes a complex, fast-paced melodic line in the right hand.

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

CHŒUR général.

Soprani. *f* Hourrah! Hourrah! Hourrah!
 Alti. *f* Hourrah! Hourrah! Hourrah!
 Ténori. *f* Hourrah! Hourrah! Hourrah!
 Bassi. *f* Hourrah! Hourrah! Hourrah!

Piano accompaniment for the second system, continuing the complex rhythmic patterns and trills.

Listesso Movimento.
 Hourrah! Hourrah! Hour - - - rah.
 Hourrah! Hourrah! Hour - - - rah.
 Hourrah! Hourrah! Hour - - - rah.

Listesso Movimento.
 Vivats du peuple.
ff

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical elements such as triplets (marked with '3'), trills (marked with 'tr'), and accents (marked with '^'). Dynamics like *ff* (fortissimo) and *mf* (mezzo-forte) are indicated. There are also markings for articulation, such as 'A' above notes, and phrasing slurs. The piece concludes with a final cadence in the bass staff.

First system of the musical score. The right hand (treble clef) begins with a fortissimo (*ff*) dynamic, playing a series of chords and a melodic line with a trill. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of the musical score. The right hand features a melodic line with several triplet markings (*3*). The left hand continues with a rhythmic accompaniment, also featuring triplet markings in some measures.

Third system of the musical score. The right hand has a melodic line with triplet markings. The left hand provides a steady accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the right hand.

Fourth system of the musical score. The right hand has a melodic line with triplet markings. The left hand has a rhythmic accompaniment. The lyrics "cre - scen - do" are written below the right hand.

Fifth system of the musical score. The right hand has a melodic line with triplet markings. The left hand has a rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand.

Sixth system of the musical score. The right hand has a melodic line with triplet markings. The left hand has a rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand.

Largo.

Invocation.

L'évêque.

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

mf

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

ff

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

p

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

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

più f

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 music. The vocal staves (treble and bass clef) feature lyrics in French. The piano accompaniment is shown in grand staff notation (treble and bass clef). Dynamics include *f* and *ff*. There are triplets in the vocal lines.

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 of music. The piano accompaniment continues with complex rhythmic patterns and triplets.

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

This system contains the final two staves of music on the page. The piano accompaniment features a prominent triplet in the bass line.

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

CHŒUR général.

Soprani.

Alti. 1. Sei -
allarg. Ténori.

1. Sei -
allarg. Bassi.

an - ce, Fais que nous mar - chions la main dans la main. 1. Sei -
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 à 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 à 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 à sui-vre Je

Largo.

lui que j'ai-me-rai toujours, Ce-lui que j'ai-me-rai quand mê-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 mê-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 mê-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 mon 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.

jo - bé-is, Mon Dieu, pro-tè-ge mon pa - ys!

jo - bé-is, Mon Dieu, pro-tè-ge mon pa - ys!

jo - bé-is, Mon Dieu, pro-tè-ge mon pa - ys!

Tempo primo.

Tempo primo.

1. 2.

2. II

2. II

1. 2.

III^{me} Partie. Lausanne.

1556.

E. Jaques-Dalcroze.

Andante.

PIANO.

The musical score is written for piano and is divided into four systems. The first system is marked "Andante." and "PIANO." with a dynamic marking of *mf*. The second system continues with *mf* and *p*. The third system features a key signature change to two flats and includes dynamics *mf*, *p*, and *mf*. The fourth system is marked "Rideau." and *f sempre*. The score includes various musical notations such as treble and bass clefs, time signatures (3/4, 2/4), and dynamic markings.

La scène représente la place de la Palud. A droite l'Oste 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 line and piano accompaniment in common time with a key signature of two flats. The score includes lyrics and performance markings such as *a tempo* and *pp*.

Oh! la belle au - ro - re

con Ped.

Musical score for the fifth system, featuring vocal line and piano accompaniment in common time with a key signature of two flats. The score includes lyrics and performance markings such as *p* and *y*.

Quel-le pro-mes - se d'or en le ciel en-flam-mé!

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-ri-r le bon grain!

scen *do*

Più mosso.

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

Soprani. Altii *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-

mf

De - main!

mf

Ah!

lées, son-ne-ront à tou-tes vo - lé - es nos à - 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-

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-

Musical score for voice and piano. The score is in common time (C) and features a key signature of one sharp (F#). The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The score includes dynamic markings such as *f*, *ff*, and *mf*. The lyrics are in French and describe the influence of doubt on hearts and the future of confidence and independence.

f *allarg.*

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

ff

main, de - main! De -

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 -

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

60

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

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

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

vran-ce, 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, ô

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

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

ô jour de beau jour de joie pro-chain, De - main de joie, de lu -

ô jour de joie pro-chain, De - main de joie, de lu -

ô jour de joie pro-chain, De - main de joie, de lu -

strin - gen - do

strin - gen - do

strin - gen - do

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

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

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

allarg. *ff*

ff *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

Entrée d'un groupe d'escoliers, très excités, roulant un

tonneau.

Les es-

coliers dansent autour du tonneau.

Piano introduction in D major, 2/4 time. The right hand features a melodic line with eighth notes and a sixteenth-note run. The left hand provides a harmonic 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.

Piano accompaniment for the first two couplets. The right hand has a rhythmic pattern of eighth notes with accents. The left hand has a steady accompaniment of eighth notes.

pa - - ge Par monts, par vaux, Se - cou - ons nous ain - si qu'oiseaux, oi

pé - né - trant dans les mai - sons, Escho - liers de l'A - ca - dé - mi - - e, E -

Piano accompaniment for the third couplet. The right hand has a rhythmic pattern of eighth notes with accents. The left hand has a steady accompaniment of eighth notes.

seaux sor - tis de ca - - ge, de ca - - ge, de ca - - ge, Fu -

va - dez - vous de vos pri - sons Et ti - que tin taine, Et ti que tin tin, Et

Piano accompaniment for the fourth couplet. The right hand has a rhythmic pattern of eighth notes with accents. The left hand has a steady accompaniment of eighth notes.

Tutti.

vous, 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 gré - 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 - 2. Voi -

2.

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

2.

tin de bon ma-tin!

Entrée d'une voiture de maraîcher trainée par un âne. Les escholiers juchent le baudet

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

sur la tête.

ff

Les Escholiers.

Hi -

♩ = ♩.

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

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

mf

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

f

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,

cre - - scen - do

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

crescendo *f*

f *cre - - - - - scen*

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

p

do

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

ff *mf*

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

-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 is in G major and 6/8 time, starting with a forte (*ff*) dynamic. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

The second system continues the piano accompaniment. The right hand features more complex rhythmic patterns, including some sixteenth-note runs. The left hand maintains a consistent bass line with some rhythmic variation.

The third system continues the piano accompaniment. The right hand has a melodic line with some grace notes. The left hand continues its bass line, with a *f* dynamic marking. The system ends with a *ff* dynamic marking.

Entrée de 4 hommes du guet qui

The fourth system marks the entry of four watchmen. The vocal line consists of four notes, each with an accent (^). The piano accompaniment is in G major and 6/8 time, starting with a piano (*p*) dynamic. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

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

The fifth system features the watchmen's cry and the response from the town hall. The vocal line consists of five notes, each with an accent (^). The piano accompaniment is in G major and 6/8 time, starting with a piano (*p*) dynamic. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

Les escoliers rentrent en scène.

The sixth system marks the return of the schoolboys. The vocal line consists of five notes, each with an accent (^). The piano accompaniment is in G major and 6/8 time, starting with a mezzo-forte (*mf*) dynamic. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

mf cre - scen -

do

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

(amenant 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! *ff* Nous som-mes le

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

Meno mosso.

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

cresc. *mf*

- très en vos de - meun - 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 *cresc.*

Vous al-lez fai - re,

cre

Vous al - lez fai - re pé - ni - - ten - ee.
 Les gens du guet.
 Place au vrai guet, place au vrai
 - scen - do
 Les Escholiers. *mf*
 Chan - tez en - eor, chan - tez tou - jours!
 guet, gens aux faux dis - cours!..
 Allegro.
 On croi - rait ou - ir des fau - vet - tes, Char - don - ne - rets, —
 mer - les, pin - sons, Qui ba - bil - lent leurs chanson - net - tes, leurs chan - son -

ff
Sbasso
mf
p
mf

cor. 2ed.

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

Place au vrai

p *f*

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

Les Escoliers.

Place à l'es - cho - le, place à l'es - cho - le, à l'eschole, 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 Escholiers.

Gens du

guet, pour votre in-fa-mi-e! D'ou-tra-

L'istesso Movimento.

-ger notre A-ca-dé-mi-e, E-tes

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....

mf

più f *cre -*

scen - do

sfz 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 hançh, 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'am, de l'a-me! Fu-

yant le sa-cro-saint a-é-ro-pa-ge-par monts, par vau, se-cou-ons nous ain-

Les escholiers abandonnant les gens du guet pendus, se dirigent du côté de l'ôte de la chasse...

si quoi-seaux, oi-seaux sor-tis de ea-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-vons 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

ff

8va bassa.....

ff

Entrée

mf

des escholliers eu l'oste de la chasse....

p

pp

pp

col 8va bassa.....

La place reste déserte.

Moderato.

mf

f

mf

Entrée de jeunes gens portant des bran-
(Fifres)

f

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

CHŒUR vaudois.

Soprani

mf

Alti

Le prin -

Les ténors doublent les
soprani

1. *tr.*

2.

Moderato.

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

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

lu - mi - né!

CHOEUR de scène et chœur vaudois.

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

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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics in French. The piano accompaniment is in bass clef. The music is in a minor key and 4/4 time. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

por - te Le feuil - lu par - fu - mé,

por - te Le feuil - lu par - fu - mé,

cre - scen - do

The second system continues the vocal and piano parts. It includes dynamic markings such as *p* (piano) and *cre - scen - do*. The piano accompaniment features a *cre - scen - do* dynamic marking, indicating an increase in volume. The vocal lines continue with the lyrics.

le feuil - lu par - fu - mé!

le feuil - lu par - fu - mé!

o - hé!

The third system concludes the page. It features a *f* (forte) dynamic marking and includes the exclamation "o - hé!". The piano accompaniment continues with a steady eighth-note accompaniment. The vocal lines end with a final note on a whole note.

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

Score for voice and piano. The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves.

Vocal lyrics: tout en - lu - - mi - - né!

The score consists of several systems of music. The first system shows the vocal lines with the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal melody and piano accompaniment. The third system shows the piano accompaniment with a more active bass line. The fourth system continues the piano accompaniment. The fifth system shows the piano accompaniment with a dynamic marking of *p* (piano). The sixth system continues the piano accompaniment with a dynamic marking of *p*.

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.

CHOEUR 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

8^{va} bassa.....

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

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

8^{va} 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. *s.*

s. *tr.*

Hymne au Printemps.

Largo.
Solennel

CHŒUR de scène
et
CHŒUR vaudois.

Supr.
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. Each system includes vocal staves for Soprano, Alto, Tenors, and Basses, and a piano accompaniment with Treble and Bass clefs. The first system shows the vocalists singing 'Sois bé - ni, ô prin - temps qui pas-ses!' with piano accompaniment marked *f* and *p*. The second system continues the vocal line with 'Toi qui chan-tes la joie sur ta flûte' and piano accompaniment marked *p*. The third system features the vocalists singing 'de ro-seau!' and 'Le jar-din é-tait en-dor-mi' with piano accompaniment marked *p*. The fourth system concludes the vocal parts with 'Le jar-din é-tait en-dor-mi' and piano accompaniment marked *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.
les feuil - la - ges.

Andante.
mf
0 prin - temps, temps nou -
0 prin - temps, temps nou -

Andante.
rall.
f
a tempo

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

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.)

— 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

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

The first system consists of two staves. The top staff is a vocal line with lyrics 'foublie-ra, Jo-lie sai-son ver-te!' and the bottom staff is a piano accompaniment. The music is in G major and 4/4 time. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system consists of two staves. The top staff is a vocal line with lyrics 'puis l'au-tomme puis l'hi-ver, puis la pluie,' and the bottom staff is a piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

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

The third system consists of two staves. The top staff is a vocal line with lyrics 'puis la nei-ge, l'on sou-pi-re-ra,' and the bottom staff is a piano accompaniment. The piano part continues with the same rhythmic pattern as the previous systems.

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 the vocal and piano parts. 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 the piece. It features a time signature change from 3/4 to 2/4. The vocal lines contain the lyrics "ro - ses et les hi - ron - del - les!". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The system ends with a *ritard.* (ritardando) marking.

*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.

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-

vet 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. là fleu - ri! 2. ri! Au bruit des clo - chettes, Au son des chan -

là fleu - ri! ri! Au bruit des clo - chet - -

sons, Les Maï-ent - zet - tes, Mi - gnet - tes, s'en - vont, Au bruit.

tes, Au son des chan - sons, Au bruit des clo -

mf

f

des clo - chet - - tes, Au son

chet - tes, Au son des chan - sons Les Maï-ent - zet - tes, Mi -

mf

f

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.

f

f

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!

Chanson des Vieux Maientzets.*

Les vieux de Mai.

Nous a-vous vou-lu sui-vre

Nous a-vous vou-lu sui-vre

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'a - 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, vieux, Ou-bli -

vieux trem - - - blants. Fleu-ris - sez-vous, vieux, 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 - tè - ge, ô
rons plus. Dieu d'a mour, pro - tè - ge ces

Les vieux de Mai.

rall. *plus lent* *p*

vieux trem-blants! Nous a - vous vou - lu sui - vre le cor-tè - ge... Vieux tout

rall. *plus lent* *p*

vieux trem-blants! Nous a - vous 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 *Moderato.*

Jo - li Mai, jo - li Mai, jo - li mois de

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)

mf

cre - scen - - - do

Les escoliers.

En ce beau

ff

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a rest, followed by the lyrics 'En ce beau'. The piano accompaniment (bottom two staves) starts with a rhythmic pattern of eighth notes and chords, marked with a forte dynamic (*ff*).

jour du di - man - - - - - che, Beaux mes-sieurs les con seil-

p

Detailed description: This system contains the third and fourth staves. The vocal line continues with 'jour du di - man - - - - - che, Beaux mes-sieurs les con seil-'. The piano accompaniment features a steady eighth-note bass line and chords, marked with a piano dynamic (*p*).

lers, Pour fé - ter le jo - li Mai, bail-lez-

mf

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with 'lers, Pour fé - ter le jo - li Mai, bail-lez-'. The piano accompaniment continues with eighth-note patterns and chords, marked with a mezzo-forte dynamic (*mf*).

nous fa - ri - ne blan - - - - - che! Pour fé - ter le jo - li

Detailed description: This system contains the seventh and eighth staves. The vocal line concludes with 'nous fa - ri - ne blan - - - - - che! Pour fé - ter le jo - li'. The piano accompaniment continues with eighth-note patterns and chords.

Mai.

ff *strepitoso*

oeufs, du lait et des semaises ...

ff

Risoluto

ff

ff

aussi fort que possible

ff

Danse des petits enfants de Mai.

Mouvement de Polka.

First system of musical notation. Treble clef, 2/4 time signature. The piece begins with a piano (*ff*) dynamic. The melody features eighth-note patterns and rests, while the bass line provides a steady accompaniment with chords and eighth notes.

Second system of musical notation. The melody continues with eighth-note runs and rests. The bass line maintains the accompaniment. A piano (*f*) dynamic marking is present.

Third system of musical notation. The melody includes eighth-note patterns and rests. The bass line continues the accompaniment. Dynamics include piano (*f*) and fortissimo (*ff*).

Fourth system of musical notation. The melody features eighth-note patterns and rests. The bass line continues the accompaniment.

Fifth system of musical notation. The melody includes eighth-note patterns and rests. The bass line continues the accompaniment. Dynamics include piano (*f*) and fortissimo (*ff*).

Sixth system of musical notation, consisting of two first endings. The first ending (marked '1.') leads back to the beginning of the piece. The second ending (marked '2.') concludes the piece in 3/4 time. Dynamics include fortissimo (*ff*).

Danse générale.

Tempo di Valse. (♩ = ♩)

L'on entend à l'orchestre la

Mouvement de Polka.

(♩ = ♩)

Marche bernoise.

Entrée du Baili et de son escorte, de Pierre Viret et du conseil académique... les danses sont interrompues

staccato

p più f

f

ff

Le bailli. *f Recit.*

As - sez de jeux et de fé -

Meno mosso.

- ri - es! Ces - sez vos dan - ses, -

a tempo primo

Lau-san - nois, et vos cou - pables mô-me - ri - es, De

Ber - ne res - pec - tez les lois!

Les cham - bres des

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.

Houl houl hou

La foule murmure

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-prêmes 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 - len -

ces, Nous vou - lons dan - ser aus -

Le même Mouvement. ($\text{♩} = \text{♩}$) Pierre Viret.

si. **Largo.** librement. Escho - liers, en - fants de mes -

ff Solennel.

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 -

Più lento.

rit.

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 -

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 main de joie de lu -

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 -

mière! Oh, jour de joie pro - chain, ô de - main!

mière! Oh, jour de joie pro - chain, ô de - main!

mière! Oh, jour de joie pro - chain, ô de - main!

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.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. It begins with a whole rest followed by a series of chords and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment. Dynamics include piano (*p*) and trills (*tr*) are marked.

The second system continues the musical piece. The upper staff features a dense texture of chords and eighth notes. The lower staff maintains the eighth-note accompaniment. Trills (*tr*) are marked in both staves.

The third system shows further development of the musical themes. The upper staff has more complex rhythmic patterns. The lower staff continues with the eighth-note accompaniment. Trills (*tr*) are marked throughout.

Rideau.

Au lever du rideau, l'on voit se

The fourth system begins with a change in key signature to three sharps (F#, C#, and G#) and a 3/4 time signature. The upper staff features a series of chords. The lower staff continues with the eighth-note accompaniment. Dynamics include mezzo-forte (*mf*) and trills (*tr*) are marked.

promener deux par deux des jeunes filles se tenant par la taille.... Devant les maisons sont assis

The fifth system continues in the new key signature and time signature. The upper staff features a series of chords. The lower staff continues with the eighth-note accompaniment. A fermata is marked over the final chord of the system.

des vieillards, femmes et hommes, ces derniers portant d'anciens uniformes de grenadiers...

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. 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 piece. The vocal line has a melodic line with some rests. The piano accompaniment maintains the eighth-note bass line in the left hand and chords in the right hand. The dynamic marking *mf* is present.

The third system shows the vocal line continuing with a melodic line. The piano accompaniment remains consistent with the previous systems, featuring a steady eighth-note bass line and chords.

The fourth system features a vocal line with a melodic line and some rests. The piano accompaniment includes a dynamic marking of *mp* in the left hand. The bass line continues with eighth notes.

The fifth system concludes the piece. The vocal line has a melodic line. The piano accompaniment features a dynamic marking of *mf* in the left hand and *p* in the right hand. The bass line continues with eighth notes.

mf

pp

8

porteurs d'arbalètes, et commandés par un vieux grenadier....

p

tr

cre

scen - do

tr

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 - riè - 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

1.

2.

la la la la la.

2.

Les gamins font des evolutions militaires.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains chords and eighth-note patterns, while the bass staff has a steady eighth-note accompaniment.

Second system of musical notation, including a tempo marking $(\text{♩} = \text{♩})$ and a dynamic marking *ff*. The time signature changes to 3/4. The treble staff shows a melodic line with a fermata, and the bass staff continues with eighth notes.

Third system of musical notation, showing a treble staff with chords and a bass staff with eighth-note accompaniment. The key signature remains two sharps.

Fourth system of musical notation, continuing the piece with chords in the treble and eighth notes in the bass. The key signature is still two sharps.

Fifth system of musical notation, ending with a double bar line. It includes a dynamic marking *mf* and a key signature change to one sharp (F#).

Chant des vieillards.

Les vieillards (regardant évoluer les enfants).

The musical score is arranged in three systems, each with 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/mood 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: è - tes l'espoir en grain.. Vo - yez - vous: la grai - ne
 Bass: è - 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.
Alt.
Ténors.
Basses.

- main! L'on ne se - me pas en vain. 0

- main! L'on ne se - me pas en vain. 0

Le chœur vaudois et les vieillards.

bouè - bes, pe - tits bouè - bes, Vous è - tes l'espoir en grain, Vo - yez
 bouè - bes, pe - tits bouè - bes, Vous è - tes l'espoir en grain, Vo - yez
 bouè - bes, pe - tits bouè - bes, Vous è - 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, L'on a se -
mf bouè - bes, en - fants ro - - ses, Vous ver - rez de grandes cho - ses, L'on a se -
mf bouè - bes, en - fants ro - - ses, Vous ver - rez de grandes cho - ses, L'on 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.

Three staves of music in G major and 3/8 time. The top two staves (treble clef) have a key signature of one sharp (F#) and contain sustained notes and rests. The bottom staff (bass clef) also has a key signature of one sharp and contains sustained notes and rests. The system concludes with a double bar line and a repeat sign.

Grand staff with piano accompaniment and vocal lines. The piano part is marked *p* and features a rhythmic pattern of eighth notes. The vocal lines are marked *di - mi - nu - en - do* and feature a similar rhythmic pattern. The key signature is one sharp and the time signature is 3/8. The system concludes with a double bar line and a repeat sign.

Arrivée des tireurs à l'arc de Morges. La population de Rolle a envahi la scène...

Grand staff with piano accompaniment. The tempo is marked *Presto.* and the dynamics are marked *f*. The piano part features a rhythmic pattern of eighth notes. The key signature is one flat and the time signature is 3/8. The system concludes with a double bar line and a repeat sign.

Grand staff with piano accompaniment. The dynamics are marked *ff*. The piano part features a rhythmic pattern of eighth notes. The key signature is one flat and the time signature is 6/8. The system concludes with a double bar line and a repeat sign.

Grand staff with piano accompaniment. The dynamics are marked *ff* and *f*. The piano part features a rhythmic pattern of eighth notes. The key signature is one flat and the time signature is 9/8. The system concludes with a double bar line and a repeat sign.

Grand staff with piano accompaniment. The dynamics are marked *ff* and *f*. The tempo is marked *rit.*. The piano part features a rhythmic pattern of eighth notes. The key signature is one flat and the time signature is 6/8. The system concludes with a double bar line and a repeat sign.

Chant des tireurs de Morges.

Les tireurs de Morges.

Allegro moderato.

Ténors et basses. 0 - hé, du châ - teau, o - hé sous les

0 - hé, du châ - teau, o - hé sous les

ral - len - tan - do

branches, voi - ci les ti - reurs de Mor-ges la blan-che.

branches, voi - ci les ti - reurs de Mor-ges la blan-che.

0 - hé, des cré-neaux, Des beaux créneaux

0 - hé, des cré-neaux, Des beaux créneaux

blancs, Voi - ci les ti - reurs du châ - teau de Vuf - flens!

blancs, 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 là - haut! O - ho!

Cô - te, o - hé du châ - teau là - 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

60

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 - gès la blanche, o - hé des cré -

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

acc

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.

acc

3

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 mezzo-forte (*mf*) dynamic marking.

des croutes dorées. L'on jette des batz aux gamins qui se les disputent...

Musical score for the second system, featuring piano accompaniment in G minor with a forte (*f*) dynamic marking.

Musical score for the third system, featuring piano accompaniment in G minor.

Musical score for the fourth system, featuring piano accompaniment in G minor with a fortissimo (*ff*) dynamic marking.

$\text{♩} = \text{♩}$

Musical score for the fifth system, featuring piano accompaniment in G minor with a fortissimo (*ff*) dynamic marking.

Musical score for the sixth system, featuring piano accompaniment in G minor.

Allegro. Arrivée des tireurs à l'arc d'Aubonne.

coup de canon.

ff

f

ff

Più mosso.

f

tr

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 mù - ri, La
 ri, jo - lis gens ma - la - des, La vigne a mù - ri, La
 ri, La vigne a mù - 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

mf

la la la la!
 la la la la!
 la la la la!

ff

Les danseurs

Que sous l'i - vres - se de fê - te qui monte à la tè - te du no - ble
 Que sous l'i - vres - se de fê - te qui monte à la tè - te du no - ble
 Que sous l'i - vres - se de fê - te qui monte à la tè - te du no - ble
 cessent 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

animando

animando Entrée de quelques

allarg. *f*

o fo - yer du droit nou veau! Jo - lis

allarg. *f*

o fo - yer du droit nou veau! Jo - lis

allarg. *f*

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 mu - ri, La vigne est ver -
 gens ma - la - des, La vigne a mu - ri, La vigne est ver -
 La vigne a mu - 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 Arpaud 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* *tr* cre - - - scen -

de jeunes filles vêtues de bleu.

do

rallentando 5 1 3

ritenuto

La Chanson du Léman.

Comodo.

Piano introduction in G major, 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic.

Les jeunes filles (sur la barque).*)

Vocal line and piano accompaniment for the first line. The vocal line is in G major and 2/4 time, with lyrics: "Sur l'eau bleue qui re-flète L'a-zur ré-". The piano accompaniment features a steady eighth-note bass line and a right hand with eighth and sixteenth notes. Dynamics include *mf* and *pp*. A *segue* marking is present at the end of the piano part.

Vocal line and piano accompaniment for the second line. The vocal line continues with lyrics: "vant, Sur l'eau bleue que fouet - - te Le bai-". The piano accompaniment maintains the same rhythmic pattern. Dynamics include *mf* and *pp*.

Vocal line and piano accompaniment for the third line. The vocal line concludes with lyrics: "ser du vent, Sur l'eau bleue qui". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf* and *pp*.

*) Chœur vaudois ad libitum.
W. Sandoz, Editeur, 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- crier li- qui - - - de, Qui

fus de nos aï - eux — le mou-vant boueli-er, ——— Mi-

roir du pas-sé mort, qui n'as rien ou-bli - é, ——— Nous taimons à ja -

p

mais, ô Le - man, notre é - gi - - - de! ——— L'i -

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 é -

a tempo

con calore

toi - les, Le sym - bo - le sa - cré 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

à - mes, nos à - mes, nos

♩ = ♩

à - mes, ô Lé -

rit.

suivent

Ed.

1^o Tempo.

man! Lé-man! Lé-

CHŒUR vaudois et Chœur de scène.

mf

Sopr.
Alt.
Ténors.
Basses.

Sur l'eau bleue qui re-fle-te Là-zur re-vant,

Sur l'eau bleue qui re-fle-te Là-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 rê - - ve, Na - vi -

bleue qui chan - te, Sur l'eau bleue qui rê - - ve, Na - vi -

l'eau qui chan - te, Sur l'eau qui rê - - ve, chan -

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics in French. The piano accompaniment is written in two staves (treble and bass clef) and includes a piano introduction with a 3/8 time signature. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics describe a scene on the water, with the vocal line and piano accompaniment working together to create a melodic and harmonic texture.

gions jo-yeux Et chan-tons sans trè - ve La chan-son du bleu.

gions jo-yeux Et chan-tons sans trè - ve La chan-son du bleu.

tons sans trè - - - ve La chan-son du bleu.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent arpeggiated bass line in the left hand and chords in the right hand. There are dynamic markings 'A' above the first two measures of the vocal lines.

Ah

Ah

Ah

Ah

The second system consists of four staves. The top two staves are vocal lines with the word 'Ah'. The bottom two staves are piano accompaniment. The piano part continues with the arpeggiated bass line. There are dynamic markings 'mf' above the first two measures of the vocal lines.

Solo.

Ah

Ah

Ah

Ah

La barque aborde, Jeunes et

The third system consists of four staves. The top two staves are vocal lines with the word 'Solo.' and 'Ah'. The bottom two staves are piano accompaniment. The piano part continues with the arpeggiated bass line. There is a dynamic marking 'mf' above the third measure of the piano part. The system concludes with the text 'La barque aborde, Jeunes 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 lève tenant son verre
 en main et prononce un discours, (voir
 livret) après lequel les assistants s'écrient:

Moderato. Entrée des tireurs du val de Joux, portant une perche à laquelle est accroché un loup.

p lourd

f *mf*

f

f

f

Chanson du loup.

Allegro moderato. **Le peuple.** $\text{♩} = \text{♩}$

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 d'é - pieu! Hou, hou,

Le peuple (hommes).

Hou,

(♩ = ♩)

Les enfants (dansant autour du loup).

Ah, ça i - ra, ça i - ra, ça i -

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, En plaine et mon-tagn', Mas-sac-rons le

hou, hou hou hou hou! hou hou hou hou!

hou hou hou hou!

loup. Hou hou, hou hou hou hou!

60

Le peuple (hommes).

Il est des loups un peu par - tout En plaine, en mon-

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady rhythmic pattern of chords and eighth notes.

ta - - - gne. Il est des loups un peu par - tout, hou hou, Il n'en est

The second system continues the vocal line with the lyrics "ta - - - gne. Il est des loups un peu par - tout, hou hou, Il n'en est". The piano accompaniment continues with a similar rhythmic pattern, including some triplet markings.

pas qu'au lac de Joux, hou hou hou

The third system continues the vocal line with the lyrics "pas qu'au lac de Joux, hou hou hou". The piano accompaniment features a more complex rhythmic pattern with some sixteenth-note runs.

Les tireurs de Joux,
Nous ferons tous la chasse au

hou hou hou hou hou.

The fourth system introduces a new section titled "Les tireurs de Joux," with the lyrics "Nous ferons tous la chasse au" and "hou hou hou hou hou." The piano accompaniment continues with a rhythmic pattern, including some sixteenth-note runs.

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).

Les enfants.

Ah, ça i-ra, ça i-ra, ça i-ra Mas-sac-rons le loup en plaine et mon-

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 -

Vau - - -

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 pèche 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'é - 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

1. 2.

la la

1. 2.

Femmes et enfants. (Chœur vaudois 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 *rit.*

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.

Hymne à la liberté.

Moderato. Durand.

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.

mf a tempo

f

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.

Chœur de Scène.

Soprani.
Alti.
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,

Ténors.
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,

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,

peau de la li - ber - té!

peau de la li - ber - té!

peau de la li - ber - té!

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in G major with lyrics 'peau de la li - ber - té!'. The second staff is a vocal line with the same lyrics. The third staff is a piano accompaniment line with the same lyrics. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system concludes with a first ending bracket.

ff

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff begins with a forte (*ff*) dynamic and contains a triplet of eighth notes. The left-hand staff also contains a triplet of eighth notes. The system concludes with a first ending bracket.

Durand.

Les o -

Detailed description: This system contains the vocal and piano accompaniment for the third system. The top staff is a vocal line with the lyrics 'Durand.' and 'Les o -'. The second staff is a piano accompaniment line. The system concludes with a first ending bracket.

allarg.

ff

Detailed description: This system contains the piano accompaniment for the fourth system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff begins with an *allarg.* (ritardando) marking and contains a triplet of eighth notes. The left-hand staff also contains a triplet of eighth notes. The system concludes with a first ending bracket.

Solo (Soprano).

Mé - pri - sé par le peuple i - ner - te Et bra - vant son i - ni - qui -

Detailed description: This system contains the vocal and piano accompaniment for the fifth system. The top staff is a vocal line in Soprano solo with the lyrics 'Mé - pri - sé par le peuple i - ner - te Et bra - vant son i - ni - qui -'. The second staff is a piano accompaniment line. The system concludes with a first ending bracket.

té, il a plan - té sur l'Alpe ver-te Le dra - peau de la li-ber-

This system contains the first two lines of the score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two sharps (F# and C#). The piano part includes dynamic markings such as *mf* and *f*.

té. Le vent froid des glaciers dé - rou-le Le sym -

This system contains the next two lines of the score. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The piano part features a variety of textures, including chords and moving lines, with dynamic markings like *f*.

bo - le d'hu - ma - ni - té Et là - haut pla-ne sur la

This system contains the third and fourth lines of the score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part continues with complex harmonic structures and dynamic markings.

fou - le Le dra - peau de la li - ber - té

This system contains the final two lines of the score on this page. The vocal line concludes in the upper staff, and the piano accompaniment concludes in the lower staff. The piano part ends with a *f* dynamic marking.

Largo.

Chœur de Scène.

O vieillards, faites vous entendre: incitez vos fils au de -

O vieillards, ——— In - ci - tez vos fils au de -

voir, ô femmes, que votre voix tendre aux enfants, aux en -

voir, ô femmes, que votre voix tendre aux enfants, aux en -

voir, ô femmes, que votre voix tendre aux enfants, 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 de-ser-te Le dra-

peau de la li-ber-té Ah qu'on do-

peau de la li-ber-té Ah qu'on do-

peau de la li-ber-té Ah qu'on do-

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 -

allarg.

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: *a tempo*

allarg.

ff

marcato il canto 3

Tous les assistants se forment en cortège et défilent, précédés du drapeau de la Liberté.
Fanfare.

etc. etc.

Marche.

First system of a piano score. 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.

Second system of the piano score. The right hand continues the melodic line with a triplet. The left hand accompaniment includes chords and a bass line with eighth notes.

Third system of the piano score. The right hand features a triplet of eighth notes. The left hand accompaniment consists of chords and a bass line with eighth notes.

Fourth system of the piano score. The right hand has a melodic line with eighth notes. The left hand accompaniment features a steady eighth-note bass line. The system concludes with a double bar line and a 6/8 time signature.

Fifth system of the piano score. The right hand has a melodic line with eighth notes. The left hand accompaniment features a steady eighth-note bass line. The system begins with a dynamic marking of *ff* and a 6/8 time signature.

Sixth system of the piano score. The right hand has a melodic line with eighth notes and accents. The left hand accompaniment features a steady eighth-note bass line. The system concludes with a double bar line and a 2/4 time signature.

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.

Ah!

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.

mf *strin* - *gen - do* *molto* *ani - mando*

Les vieillards.

ff
Vau - dois, un nouveau jour se

ff
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 *fff*

Più mosso.

p *animando*

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

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a minor key. The bass line is marked *f staccato sempre*. The treble line contains eighth and sixteenth notes.

main et dansent.

Second system of the musical score. The bass line continues with eighth notes. The treble line features chords and rests, with a dynamic marking *f* and accents (*^*) over some notes.

Third system of the musical score. The bass line continues with eighth notes. The treble line features eighth notes. A dynamic marking *mf* is present. The text *con ^lia* is written below the bass line.

Fourth system of the musical score. The bass line continues with eighth notes. The treble line features chords with accents (*^*) and a dynamic marking *M.G.* (Mezzo-Grande).

Fifth system of the musical score. The bass line continues with eighth notes. The treble line features chords with accents (*^*) and a dynamic marking *f*.

Sixth system of the musical score. The bass line continues with eighth notes. The treble line features chords with accents (*^*) and a dynamic marking *f*.

First system of musical notation, measures 1-6. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 5.

Second system of musical notation, measures 7-12. The right hand continues the melodic development with some rests and ties. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 10.

Third system of musical notation, measures 13-18. The right hand features more complex rhythmic patterns and some chords. The left hand continues the accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 16.

Fourth system of musical notation, measures 19-24. The right hand has a more active melodic line. The left hand accompaniment becomes more rhythmic with some chords. Dynamic markings of *mf* (mezzo-forte) in measure 20 and *ff* (fortissimo) in measure 23 are present.

Fifth system of musical notation, measures 25-30. The right hand continues with a melodic line. The left hand accompaniment features some chords and rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is present in measure 27.

Sixth system of musical notation, measures 31-36. The right hand has a melodic line with some rests. The left hand accompaniment continues with rhythmic patterns. A dynamic marking of *ff* (fortissimo) is present in measure 33.

First system of musical notation. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. A dynamic marking of *mf* is present in the right hand.

Third system of musical notation. The right hand features eighth-note patterns with accents (^) over the notes. The left hand continues with the accompaniment.

Fourth system of musical notation. The right hand has eighth-note patterns with accents (^) and dynamic markings of *p subito* in both hands.

Fifth system of musical notation. The right hand has chords and eighth notes with accents (^) and dynamic markings of *f* and *mf*. The left hand has a steady eighth-note accompaniment.

Les rochers de gauche s'entr'ouvrent, lais-

Sixth system of musical notation. The right hand has chords and eighth notes with accents (^) and dynamic markings of *f* and *mf*. The left hand has a steady eighth-note accompaniment.

sant voir les nains des grottes, gardeurs et forgeurs de trésors, frappant leurs enclumes au son des chansons.

Piano introduction in G major, 2/4 time. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady bass line of eighth notes.

Les nains des grottes.

ff

Clic cloc clic cloc clac,clac,clac.. clic clac clic clac cloc cloc cloc,

p

Vocal line with piano accompaniment. The piano part consists of chords in the right hand and eighth notes in the left hand.

clic clac clic cloc clic,clic,clic.. clic cloc clic cloc clic clac Ah

3 *3*

Vocal line with piano accompaniment. The piano part continues with chords and eighth notes. The vocal line includes a triplet of eighth notes.

Ah clic cloc,

Vocal line with piano accompaniment. The piano part features triplets of eighth notes in the right hand and eighth notes in the left hand.

clic cloc, clacclacclac clic clac clic cloc clac.

3 *3* *3* *3*

senclumes
staccato

Vocal line with piano accompaniment. The piano part features triplets of eighth notes in the right hand and eighth notes in the left hand. The system ends with a staccato instruction.

First system of musical notation. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand continues with intricate patterns, including some triplets. The left hand remains consistent with quarter notes.

Third system of musical notation. The right hand has a more active role with eighth and sixteenth notes. The left hand includes a *mf* dynamic marking and some triplet markings.

Fourth system of musical notation. The right hand has a more active role with eighth and sixteenth notes. The left hand includes a *f* dynamic marking.

Fifth system of musical notation. The right hand has a more active role with eighth and sixteenth notes. The left hand includes a *f* dynamic marking.

Sixth system of musical notation. The right hand has a more active role with eighth and sixteenth notes. The left hand includes a *ff* dynamic marking and some triplet markings.

System 1: Treble clef with a melodic line of quarter notes. Piano accompaniment in the left hand features a rhythmic pattern of eighth notes and sixteenth notes, marked *ff*.

System 2: Treble clef with a melodic line. Piano accompaniment in the left hand includes a triplet of eighth notes and a melodic line of eighth notes, marked *mf*.

System 3: Treble clef with a melodic line. Piano accompaniment in the left hand features a rhythmic pattern of eighth notes, marked *f*.

System 4: Treble clef with a melodic line. Piano accompaniment in the left hand includes a melodic line of eighth notes, marked *f stridente*.

System 5: Treble clef with a melodic line. Piano accompaniment in the left hand features a melodic line of eighth notes with triplets, marked *ff*.

8

Les nains des grottes.

8

f

clie cloe clie cloe clac clac clac elie elie elie elac cloe cloe cloe

clie cloe clie cloe elie elie elie elie cloe elie cloe elie elac

Ah Ah

clie cloe clie cloe cloe cloe cloe, elie cloe elie cloe

clie cloe clac.

60

System 1: Treble clef, key signature of one flat (B-flat), 4/4 time. The melody consists of quarter notes: A2, B2, C3, D3, E3, F3, G3, A3. The piano accompaniment features a left hand with a steady eighth-note bass line and a right hand with chords and eighth-note patterns. Dynamics include *mf* and *ff*. A fermata is placed over the final chord.

System 2: Treble clef, key signature of one flat. The melody continues with quarter notes: B2, C3, D3, E3, F3, G3, A3, B3. The piano accompaniment includes a *mf* dynamic marking and a fermata over the final chord.

System 3: Treble clef, key signature of one sharp (F-sharp), 4/4 time. The melody consists of quarter notes: A3, B3, C4, D4, E4, F4, G4, A4. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and eighth-note patterns. A *f* dynamic marking is present.

System 4: Treble clef, key signature of one sharp. The melody continues with quarter notes: B3, C4, D4, E4, F4, G4, A4, B4. The piano accompaniment includes a *f* dynamic marking and a fermata over the final chord.

System 5: Treble clef, key signature of one sharp. The melody consists of quarter notes: A4, B4, C5, D5, E5, F5, G5, A5. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and eighth-note patterns. A *f* dynamic marking is present.

System 1: Bass clef, treble clef, and grand staff. The bass line features a melodic line with slurs and a triplet. The treble line has a simple melodic line. The grand staff features a piano accompaniment with a *ff* dynamic and a steady eighth-note bass line. The word *pressez* is written above the treble staff, and *peu* and *a* are written above the grand staff.

System 2: Bass clef, treble clef, and grand staff. The bass line has a triplet. The treble line continues the melody. The grand staff features a piano accompaniment with a steady eighth-note bass line. The word *peu* is written above the treble staff, and *Presto.* and *con tutta la forza* are written above the grand staff.

System 3: Treble clef and grand staff. The treble line continues the melody. The grand staff features a piano accompaniment with a steady eighth-note bass line.

System 4: Treble clef and grand staff. The treble line continues the melody. The grand staff features a piano accompaniment with a steady eighth-note bass line. The system concludes with a fermata over a chord in the treble staff.

Ballet des Fleurs des Alpes.

Il doppio più lento. $\text{♩} = d$
Molto moderato.

Apparition sur la colline de groupes de fleurs alpestres. Les nains s'arrêtent de danser et contempnent

les fleurs avec une joyeuse admiration. Puis, ils vont se cacher derrière les rochers pour suivre curieux les évol-

tions des fleurs.

a tempo

Entrée et danse des Rhododendrons.

Moderato.

mf *legato*

con C₂

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). It features a melody in the right hand with triplets and a bass line with chords and single notes. Dynamics include *o*resc. and *f*.

Entrée des draves.

CHŒUR vaudois.

First system of the chorus. The vocal line is for Soprani (Soprano) and Alti (Alto). The Soprani part begins with a *p* dynamic and includes the syllable "Ah". The piano accompaniment features a steady bass line with triplets in the right hand. Dynamics include *p* and *tr*.

Second system of the chorus. The vocal line continues with the Soprani and Alti parts. The Soprani part includes the syllable "Ah". The piano accompaniment continues with triplets and includes dynamics *mp* and *o*resc. *tr*.

Third system of the chorus, consisting of two systems of piano accompaniment. The right hand features a continuous triplet pattern, while the left hand has a steady bass line with triplets. Dynamics include *tr*.

Musical score for piano and voice. The score consists of two systems. The first system shows a vocal line in the upper staff and piano accompaniment in the lower staff. The second system includes the vocal line with lyrics and piano accompaniment. The lyrics are: *cre - tr - scen - tr - do*. The piano part features several trills (*tr*) and dynamic markings such as *f* and *tr*. The key signature is one flat (B-flat) and the time signature is 2/4.

Entrée des gentianes et des véroniques.

Allegretto. (♩ = ♩)

Musical score for piano, titled "Entrée des gentianes et des véroniques." The tempo is marked "Allegretto" with a note value of a quarter note equal to a quarter note (♩ = ♩). The score is in 2/4 time and one flat (B-flat) key signature. It begins with a piano introduction in the lower staff, marked *f* (forte), and transitions to a melodic line in the upper staff, marked *mf* (mezzo-forte). The piece concludes with a *ff* (fortissimo) dynamic marking.

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 bottom two staves are piano accompaniment. The first measure of the piano part is marked with a forte dynamic (**f**). The second measure is marked with a piano dynamic (**mf**). The piano part features a rhythmic pattern of eighth and sixteenth notes.

A short musical phrase in 3/4 time, likely a continuation of the piano accompaniment. It consists of a single line of music with a key signature of one flat and a time signature of 3/4.

Musical score for the second system. The top staff is a vocal line with a trill (tr) on the note G. The bottom two staves are piano accompaniment. The first measure of the piano part is marked with a forte dynamic (**f**). The second measure is marked with a piano dynamic (**mf**). The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the third system. The top staff is a vocal line. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the fourth system. The top staff is a vocal line. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

This page of musical notation is for piano and consists of six systems of staves. The notation includes treble and bass clefs, various time signatures (3/4, 2/4, 6/8), and dynamic markings such as *ff* and *f*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes performance instructions like accents and trills.

System 1: Treble clef, 3/4 time. Features a melodic line with accents and a bass line with chords. Dynamic marking: *ff*.

System 2: Treble clef, 3/4 time. Features a melodic line with triplets and a bass line with chords. Dynamic marking: *ff*.

System 3: Treble clef, 3/4 time. Features a melodic line with triplets and a bass line with chords. Dynamic marking: *ff*.

System 4: Treble clef, 2/4 time. Features a melodic line with triplets and a bass line with chords. Dynamic marking: *ff*.

System 5: Treble clef, 2/4 time. Features a melodic line with triplets and a bass line with chords. Dynamic marking: *ff*.

System 6: Treble clef, 6/8 time. Features a melodic line with trills and a bass line with chords. Dynamic marking: *ff*.

Entrée des fougères et des violettes.

Animato.

First system of the musical score. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 6/8 time signature. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

Second system of the musical score. The upper staff continues the melodic line with various articulations. The lower staff continues the accompaniment, showing some rests and eighth-note patterns.

Third system of the musical score. The upper staff includes a trill (*tr*) and a fermata. The lower staff has a trill (*tr*) and a fermata. The lyrics "cre - - -" are written below the lower staff.

Fourth system of the musical score. The upper staff features a series of chords with a fermata. The lower staff has a melodic line with trills (*tr*) and a fermata. The lyrics "scen - - - do" are written below the lower staff.

Fifth system of the musical score. The upper staff has a series of chords with a fermata. The lower staff has a melodic line with a fermata. The lyrics "tr - tr" are written below the lower staff.

Sixth system of the musical score. The upper staff has a series of chords. The lower staff has a melodic line with a fermata. The lyrics "tr" are written below the lower staff.

Danse.

a la reprise
Allegro.
f giocoso

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of one flat (B-flat) and a common time signature. It begins with a repeat sign and contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff contains a series of chords and some melodic fragments, while the bottom staff provides a bass line with eighth notes and rests. The tempo and mood are indicated as 'Allegro' and 'f giocoso'.

The second system continues the piece with three staves. The top staff has a melodic line with eighth notes. The middle and bottom staves continue the harmonic and bass accompaniment from the first system, with the bass line featuring a steady eighth-note pattern.

The third system features three staves. The top staff has a melodic line with a trill (tr) and a sixteenth-note flourish. The middle and bottom staves continue the accompaniment, with a repeat sign in the bass line. The system concludes with a trill in the top staff and a flourish.

The fourth system consists of three staves. The top staff has a melodic line with a trill (tr) and a flourish. The middle and bottom staves continue the accompaniment, with a mezzo-forte (mf) dynamic marking in the bass line. The system ends with a trill in the top staff.

The fifth and final system on the page consists of three staves. The top staff has a melodic line with a trill (tr) and a flourish. The middle and bottom staves continue the accompaniment. The system concludes with a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4.

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 major or D minor) 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 first system begins with a treble clef and a bass clef, with a dynamic marking of *mf*. The second system features a *p* dynamic marking. The third system includes a *mf* dynamic marking. The fourth system includes a *p* dynamic marking. The fifth system includes a *mf* dynamic marking. The sixth system includes a *p* dynamic marking. The score concludes with a double bar line and a key signature change to two sharps (D major or F# minor).

Entrée des papillons.

Con anima.

The musical score is written for piano in G major (one sharp) and 2/4 time. It is marked "Con anima." and begins with a piano (*p*) dynamic. The score consists of six systems of music, each with a treble and bass staff. The first five systems are continuous piano accompaniment. The sixth system features a first ending (1.) and a second ending (2.) with repeat signs. The piece concludes with a final cadence in the bass staff.

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 a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the second 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. A dynamic marking of *mf* (mezzo-forte) is in the first measure, and *f* (forte) appears in the second measure. The tempo marking *Giacoso.* is placed above the staff.

Third system of the musical score. The right hand continues with arpeggiated chords, and the left hand maintains the eighth-note accompaniment. A dynamic marking of *f* (forte) is visible in the fifth measure.

Fourth system of the musical score. The right hand features a melodic line with eighth-note patterns, and the left hand continues with eighth notes. A dynamic marking of *f* (forte) is present in the third measure.

Fifth system of the musical score. The right hand has a melodic line with eighth-note patterns, and the left hand continues with eighth notes. The system concludes with a double bar line and a key signature change to two flats.

mf

f

^

^

Les Nains.

Al - - - lons, cueillons des frai-ses, cou-cou, en voi-là, un', cou-
etc.

p staccato

^

^

cou, en voi - là trois, Des frai - ses, des frai - ses, des frai - ses des bois... Al -

lons, cueillons les frai - ses, cou - cou en voi - là un', cou - cou en voi - là trois, Des

frai - ses, des frai - ses, des frai - ses des bois. El - les se font tou -

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

frai - ses, des frai - ses, des frai - ses des bois.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a complex accompaniment with chords and moving lines in both hands. A dynamic marking of *f* (forte) is present at the beginning of the grand staff.

Second system of musical notation. It features a single treble clef staff at the top and a grand staff below. The key signature has one flat. The top staff has a melodic line with some rests. The grand staff continues the accompaniment with various chordal textures and moving lines. A dynamic marking of *f* is present.

Third system of musical notation. It consists of a grand staff (treble and bass clefs). The key signature has one flat. The music features dense chordal textures and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Fourth system of musical notation. It consists of a grand staff (treble and bass clefs). The key signature has one flat. The music continues with dense textures and moving lines. A dynamic marking of *ff* is present in the middle of the system.

Fifth system of musical notation. It consists of a grand staff (treble and bass clefs). The key signature has one flat. The music concludes with dense textures and moving lines. The system ends with a double bar line and a common time signature (C).

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....

ff

ff

ff

ff

stridente

First system of musical notation, featuring piano and bass staves. The piano part includes accents (^) and a dynamic marking of *mf*.

Second system of musical notation, featuring piano and bass staves. The piano part includes slurs and a dynamic marking of *mf*.

Third system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking of *p* and the instruction *molto dolce*. A fermata is present over the final note of the piano part.

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 dynamic marking of *mf* and the instruction *Cor des Alpes.* Triplets are indicated in both parts.

Fifth system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking of *pp* and triplets are indicated in both parts.

Sixth system of musical notation, featuring piano and bass staves. The piano part includes a dynamic marking of *p* and the instruction *Le pâtre*. A fermata is present over the final note of the piano part.

chante avec accompagnement de cor des alpes.

ad libit.

3

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, J'en -

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
(2^de fois)

p

ho! Un châ - let dans la bru - me, là - haut
ho! Comme un chant da - 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, } Lù haut
 - seau, }

1.

o - hé -

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

System 1: Vocal line (treble clef) and piano accompaniment (bass clef). The key signature has two flats (B-flat and E-flat). The vocal line consists of a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line.

System 2: Piano accompaniment (bass clef). The right hand features a triplet of eighth notes in the upper register, while the left hand continues with a steady eighth-note bass line. The dynamic marking *mf* is present.

System 3: Vocal line (treble clef) and piano accompaniment (bass clef). The vocal line includes the lyrics "oh" under a long note. The piano accompaniment continues with the eighth-note bass line.

System 4: Piano accompaniment (bass clef). The right hand features a triplet of eighth notes in the upper register, while the left hand continues with a steady eighth-note bass line.

System 5: Vocal line (treble clef) and piano accompaniment (bass clef). The vocal line includes the lyrics "oh" under a long note. The piano accompaniment continues with the eighth-note bass line. The dynamic marking *f* is present.

System 6: Piano accompaniment (bass clef). The right hand features a triplet of eighth notes in the upper register, while the left hand continues with a steady eighth-note bass line.

L'Alpe s'éveille. Les bergers, garçons et filles,

sortent de leurs demeures en se frottant les yeux... ils ouvrent aux troupeaux les portes des écuries,

puis chargent sur des mulets les boîtes et les chaudrons.

First system of the musical score. 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 musical score. 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 musical score. The right hand continues with the eighth-note triplet pattern. The left hand has a more complex accompaniment. Dynamic markings include *più f* (piano più forte) and *animando* (accelerando).

Fourth system of the musical score. The right hand continues with the eighth-note triplet pattern. The left hand has a more complex accompaniment. Dynamic markings include *più f* (piano più forte).

Fifth system of the musical score. The right hand continues with the eighth-note triplet pattern. The left hand has a more complex accompaniment. Dynamic markings include *ff* (fortissimo) and *animando* (accelerando).

Sixth system of the musical score. The right hand continues with the eighth-note triplet pattern. The left hand has a more complex accompaniment. Dynamic marking includes *con tutta la forza* (with all the force).

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.

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,

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-

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.

Soprani. *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. The vocal lines are in a minor key with a key signature of two flats. 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 vocal and piano parts. The vocal lines have a melodic line with a fermata over the word 'frais'. The piano accompaniment maintains its rhythmic accompaniment.

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 vocal and piano parts. The vocal lines end with a melodic phrase. The piano accompaniment continues with its characteristic rhythmic accompaniment.

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.

CHOEUR de scène.
 Tous les bergers et bergères.
 Que nos pas ar - pentent, youch -
 Que nos pas ar - pentent, youch -

60

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 fé - ter la Mi - é -

chan-te youch - hé Mon-tons sur l'Al - pe pour fé - 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. *a tempo*
l'Al-pe pour chan-ter la li-ber-
rit. *a tempo*
l'Al-pe pour chan-ter la li-ber-

rit. *a tempo*
Et pour chan-ter la li-ber-té,
rit. *a tempo*
Et pour chan-ter la li-ber-té.

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! Et pour chan-ter la li-ber-té, youch, hou hou hou

rit. hé! 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.

Allegretto comodo. Jeunes gens et jeunes filles dansent la Montferrine.

f

CHOEUR de scène.

mf Ah Ah Tra

mf Ah Ah Tra

1.

la la. Tra

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

Musical score for the first system. The top staff is a vocal line with lyrics: "la la la la la la la Tra la". The bottom staff is a piano accompaniment. The piano part begins with a dynamic marking of *ff* (fortissimo).

Musical score for the second system. The top staff is a vocal line with lyrics: "la.". The bottom staff is a piano accompaniment.

Musical score for the third system. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment with the instruction *pressez et animez* (press and animate) written above it.

Musical score for the fourth system. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment.

Musical score for the fifth system. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment. The system concludes with a double bar line and a common time signature (C).

Piano introduction in 6/8 time, marked *ff*. The right hand features a continuous eighth-note pattern with triplets, while the left hand provides a steady bass line.

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, marked *f legato*. The right hand continues the eighth-note pattern, and the left hand provides harmonic support.

cré-e, où tous ses fils —

cré-e, où tous ses fils —

Piano accompaniment for the second vocal line, continuing the eighth-note pattern.

veu-lent au moins mou-rir; Du

veu-lent au moins mou-rir; Du

Piano accompaniment for the third vocal line, concluding the piece with the eighth-note pattern.

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 -

ff que nous ai - me - rons tou - jours, ———— tou -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in bass clef with a common time signature. The lyrics are written below the vocal staves. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

jours!

jours!

Agitato.

The second system continues the vocal lines and piano accompaniment. The vocal staves end with the word "jours!". The piano accompaniment is marked *Agitato.* and features a more active rhythmic pattern with triplets and sixteenth notes. The dynamics range from *f* to *mf*.

string.

The third system is primarily piano accompaniment. It features a string section with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is *Agitato.* and the dynamics are *f*.

The fourth system continues the piano accompaniment with a complex rhythmic pattern in the right hand and chords in the left hand. The tempo remains *Agitato.* and the dynamics are *f*.

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 B-flat major and features a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth and quarter notes, with some rests. The bass line is simpler, with some eighth notes and rests.

Andante.

Vocal introduction in 3/4 time, marked *Andante*. The music is in B-flat major and features a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth and quarter notes, with some rests. The bass line is simpler, with some eighth notes and rests.

Soprani.
Aiti.
Chœur de scène.
Ténors.
Basses.

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,

Andante.

Piano accompaniment for the first vocal line, marked *Andante*. The music is in B-flat major and features a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth and quarter notes, with some rests. The bass line is simpler, with some eighth notes and rests.

allarg.

Vocal and piano accompaniment for the second vocal line, marked *Andante*. The music is in B-flat major and features a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth and quarter notes, with some rests. The bass line is simpler, with some eighth notes and rests.

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

ha Ah Liau - ba, liau - ba

ha Ah Liau - ba, liau - ba

ha Ah Liau - ba, liau - ba

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.

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 two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are mostly sustained notes with a question mark 'ter?' written below them. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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 continues the vocal and piano parts. The vocal lines have lyrics: 'Les Vau-fois é-chap-pant à leur joug despo - ti - - -'. The piano accompaniment includes a section with a forte fortissimo (*ff*) dynamic marking, characterized by a dense texture of chords and a more active bass line.

- - 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 concludes the page with the final vocal and piano parts. The vocal lines have lyrics: '- - que Ont d'un ef-fort com - mun cré - é la Ré-pu -'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line. The system ends with a double bar line.

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 with lyrics and piano accompaniment. The bottom system shows the piano accompaniment with a forte dynamic marking.

ter? En - ten - dez - vous le coq chan -
 ter? En - ten - dez - vous le coq chan -

This system continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes.

ter?
 ter?

This system shows the vocal lines and piano accompaniment for the third system. The piano accompaniment is mostly silent in this system.

Tempo di marcia.
f bien rythmé

This system marks the beginning of a new section, "Tempo di marcia." The piano accompaniment is marked "f bien rythmé" and features a strong, rhythmic pattern.

This system continues the piano accompaniment for the "Tempo di marcia" section, showing a consistent rhythmic pattern.

mf

f

Entrée par le chemin de ronde des troupes vaudoises, drapeau en tête.

ff

f

mf

First system of a musical score. It consists of a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *piu f* and *ff*. There are accents and slurs over the piano part.

Second system of the musical score. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand. The vocal line has a melodic phrase. Dynamics include *f* and *ff*. There are accents and slurs over the piano part.

Third system of the musical score. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and *ff*. There are accents and slurs over the piano part.

Fourth system of the musical score. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf*, *ff*, and *f*. There are accents and slurs over the piano part.

Fifth system of the musical score. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f*. There are accents and slurs over the piano part.

Musical score for piano, page 324. The score is in B-flat major and 3/4 time. It consists of six systems of music. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system features a forte (*ff*) dynamic and includes a triplet in the right hand. The third system continues with a melodic line in the right hand and a bass line in the left hand. The fourth system has a melodic line in the right hand and a bass line in the left hand. The fifth system has a melodic line in the right hand and a bass line in the left hand. The sixth system has a melodic line in the right hand and a bass line in the left hand.

Chœur de scène.

Hourrah! Hourrah!

Hourrah! Hourrah!

Hourrah!

Hourrah!

Qu'à nos cou - leurs nos mai - sons se pa -

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

Chœur de scène.

Hour-rah! voi-ci ve-nir les mi-li-ces vau-doi-ses et
 Hour-rah! voi-ci ve-nir les mi-li-ces vau-doi-ses et
 -e-tin ce-lant.
 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.

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

veli

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. **CHŒUR de scène** et **CHŒUR vaudois.**

Sopr. *f* A - mis, chan - tons le jour jo - yeux Où
 Alt. *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

The musical score is written in 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are in French and describe the Swiss Confederation. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The piano part consists of chords and rhythmic patterns that support the vocal melody.

* 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-ter

l'Al-pe pour fê-ter La Mi-é-té, Et pour chan-ter Mon-tons sur l'Al-pe pour fê-ter

più f

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

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.

1. 2.

mf

La blan-che croix cou - leur de nei - ge Sur fond rou - ge, cou - leur de

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

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

rythmé

la — tra-

rythmé

la — tra-

la la

la la

la la

la la

la. *f*
 la. *f* Voi - ci ve - nu - le
 (Reprise ad libitum depuis le signe \otimes) Voi - ci ve - nu - le

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!

ff

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,

f 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
 Nous vi-vrons heu-reux, dé-sor-mais Lé-ten-dard des
 A l'a-bri des

nei-ges gla-cé-es, A tes ver-tes fo-rêts perçant Le ciel, ain-si que des é-pé-es.
 lut-tes du mon-de, A ja-mais nous a-vons la paix, La paix bien-faisante et fé-con-de.

rit.

*) Cet hymne arrange pour chœur d'hommes, pour une et deux voix, se trouve chez W. Sandoz, Éditeur, Neuchâtel.

a tempo
string.

Gloire à ton nom vé - né - ré, *string.* *ff* *a tempo* 0 Pa - tri - e,

Gloire à ton nom vé - né - ré, *string.* *ff* 0 Pa - tri - e,

a tempo
string. *dim.* *ff* *a tempo*

string. *ff* *a tempo*

Gloire à ton dra - peau sa - cré 0 Pa - tri -

Gloire à ton dra - peau sa - cré 0 Pa - tri -

string. *ff* *a tempo*

ff *a tempo*

e!

e!

ff *trionphatement*

|| 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, 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!

ss

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

pp Sur nos monts quand le so - leil *f* Annonce un bril - lant re - veil *ff* Et pré - dit d'un

Molto lento.

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, *più f* Au ciel mon-tent plus jo-yeux Les ac-cents d'un

f Au ciel mon-tent plus jo-yeux, *più f* Au ciel mon-tent plus jo-yeux Les ac-cents d'un

cœur pi - eux, — Les ac-cents d'un cœur, d'un cœur pi - eux!

cœur pi - eux, — Les ac-cents d'un cœur, d'un cœur pi - eux!