

LE

DÉSERT

Ode Symphonie en 5 Parties,

Poésie de H. Colin,

Musique de

F. DAVYD.

CATALOGUE

thématique des Morceaux pour Chant et pour Piano solo

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LE DÉSERT

ODE-SYMPHONIE

EN TROIS PARTIES

ALLÉ

STROPHES DÉCLAMÉES, SOLI, CHŒURS ET GRAND ORCHESTRE

POÉSIE

D'AUGUSTE COLIN

MUSIQUE DE

FÉLICHIEN DAVID

LIVRET-TEXTE : 50 CENTIMES

A PARIS, AU MÉNESTREL, 2 bis, RUE VIVIENNE

HEUGEL & FILS

Éditeurs des solfèges et méthodes du Conservatoire.

LE DÉSERT.

PREMIERE PARTIE.

Ode symphonie.

FÉLICIEN DAVID.

Metr: ♩ = 69.

Andante.

PIANO. *ppp*

The first system of the piano score consists of two staves. The upper staff is in treble clef and contains a series of nine half notes, each with a fermata, starting on a middle C. The lower staff is in bass clef and contains a series of nine half notes, each with a fermata, starting on a G below middle C. The dynamics are marked *ppp*.

(PARLÉ.)

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

The second system of the piano score consists of two staves. The upper staff contains four half notes with fermatas, followed by a rest. The lower staff contains four half notes with fermatas, followed by a rest. The dynamics are marked *ppp*.

The third system of the piano score consists of two staves. The upper staff contains eight half notes with fermatas. The lower staff contains eight half notes with fermatas. The dynamics are marked *ppp*.

(PARLÉ.)

Au désert tout se tait et pourtant, ô mystère,

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

The fourth system of the piano score consists of two staves. The upper staff contains four half notes with fermatas. The lower staff contains four half notes with fermatas. The dynamics are marked *p*.

(PARLÉ.)

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

The fifth system of the piano score consists of two staves. The upper staff contains four half notes with fermatas. The lower staff contains four half notes with fermatas. The dynamics are marked *sf*.

1^{er} TÉNORS.

pp

Al - lah, Al -

2^{ème} TÉNORS.

pp

Al - lah, Al -

BARYTONS.

pp

Al - lah, Al -

BASSES

pp

Al - lah, Al -

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

lah, à toi je rends hom - ma - - -

lah, à toi je rends hom - ma - - -

lah, à toi je rends hom - ma - - -

lah, à toi je rends hom - ma - - -

Piano accompaniment for the second system, featuring a treble and bass clef with various chords and melodic lines.

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

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

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

ff *ff* *ff* *ff*

Tremolo.

ff *ff*

pp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. They all sing the same lyrics: "lah, Al - lah, de ton immen - si - té, de". The piano accompaniment consists of a grand staff with treble and bass clefs. It features a tremolo effect in the right hand and a steady accompaniment in the left hand. Dynamics include fortissimo (ff) and pianissimo (pp).

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

p *p* *p* *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. They all sing the same lyrics: "ton éter - ni - té, je suis, je suis la vaillante i -". The piano accompaniment consists of a grand staff with treble and bass clefs. It features a steady accompaniment in the left hand and a melodic line in the right hand. Dynamics include piano (p).

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

The first system of music consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part below. Each vocal line begins with a long note on 'ma' followed by a dotted note on 'ge.', then continues with 'Al - lah, Al -'. The piano accompaniment features a descending scale in the right hand and chords in the left hand. The dynamic marking *p* (piano) is indicated above the first vocal staff.

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

The second system of music continues the vocal parts and piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part below. Each vocal line begins with a long note on 'lah,' followed by 'Al - lah, Al - lah, Al -'. The piano accompaniment features a descending scale in the right hand and chords in the left hand. The dynamic marking *p* (piano) is indicated above the first vocal staff.

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

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

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

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

The piano accompaniment consists of a treble and bass clef. The treble clef part features a series of sixteenth-note chords, while the bass clef part provides a simple harmonic accompaniment with quarter notes.

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

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

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

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

The piano accompaniment continues with similar textures. The treble clef part has a melodic line with some chromaticism, and the bass clef part includes a section with a key signature change to one flat (B-flat major) and a time signature change to 6/8.

deces - - - -

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

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

p

cux! toi seul es l'har - mo - ni - - e, toi

p

cux! toi seul es l'har - mo - ni - - e, toi

p

cux! toi seul es l'har - mo - ni - - e, toi

cux! toi seul es l'har - mo - ni - - e, toi

ff

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

ff

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

ff

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

ff

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

eux et mi sé_ri_cor di_eux! toi
 eux et mi sé_ri_cor di_eux! toi
 eux et mi sé_ri_cor di_eux! toi
 eux et mi sé_ri_cor di_eux! toi

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

seul don_nes la vi_e, toi seul don_nes la
 seul don_nes la vi_e, toi seul don_nes la
 seul don_nes la vi_e, toi seul don_nes la
 seul don_nes la vi_e, toi seul don_nes la

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

mort, toi seul don_nes la mort, Al - -
mort, toi seul don_nes la mort, Al -
mort, toi seul don_nes la mort, Al - -
mort, toi seul don_nes la mort, Al - -

The first system consists of four vocal staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are: "mort, toi seul don_nes la mort, Al - -". The notes are primarily quarter and eighth notes, with some rests. There are dynamic markings like accents (>) above some notes.

The piano accompaniment for the first system is shown in grand staff notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and moving bass lines. The key signature is one flat and the time signature is common time.

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

The second system consists of four vocal staves. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "lah, Al - lah, Al - lah, Al -". The notes are primarily quarter and eighth notes, with some rests.

The piano accompaniment for the second system is shown in grand staff notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and moving bass lines. The key signature is one flat and the time signature is common time.

deces - - - - - cen - - - - - do

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

deces - - - - - cen - - - - - do

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

deces - - - - - cen - - - - - do

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

deces - - - - - cen - - - - - do

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

deces - - - - - cen - - - - - do

Al - lah, Al -

Al - lah, Al -

Al - lah, Al -

Al - lah, Al -

ces - - - - - cen - - - - - do.

Lah, Al - lah, Al - lah!
 Lah, Al - lah, Al - lah!
 Lah, Al - lah, Al - lah!
 Lah, Al - lah, Al - lah!
 Tremolo.

Allegro. Met. $\text{♩} = 76$.

ff

cres

cen do

ff

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

ff

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

ff

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

ff

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves (treble clef) and the bottom pair (bass clef) each have a dynamic marking of *ff* at the beginning. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a series of chords and moving lines. The lyrics are: "Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -".

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

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

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

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

The second system of the musical score continues the vocal and piano parts from the first system. It consists of four vocal staves and a piano accompaniment. The lyrics are: "té, louange à toi, le souverain des mon - des, louan - ge dans l'immen - si -". The piano accompaniment continues with similar harmonic and melodic patterns as in the first system.

té, car mes so_li - tu des pro_fon - des sont plei_nes de ta ma_jes -

té, car mes so_li - tu des pro_fon - des sont plei_nes de ta ma_jes -

té, car mes so_li - tu des pro_fon - des sont plei_nes de ta ma_jes -

té, car mes so_li - tu des pro_fon - des sont plei_nes de ta ma_jes -

sf Lento.
té, car mes so_li - tu des pro_fon - des sont pleines de ta ma_jes - té,

sf
té, car mes so_li - tu des pro_fon - des sont pleines de ta ma_jes - té,

sf
té, car mes so_li - tu des pro_fon - des sont pleines de ta ma_jes - té,

sf Lento.
té, car mes so_li - tu des pro_fon - des sont pleines de ta ma_jes - té,

I^o Tempo.

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

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

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

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

I^o Tempo.

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

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

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

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

Lento.

té; car mes so_li - tu_des profon - des sont plei_nes de ta ma - jes - té,
 té; car mes so_li - tu_des profon - des sont plei_nes de ta ma - jes - té,
 té; car mes so_li - tu_des profon - des sont plei_nes de ta ma - jes - té,
 té; car mes so_li - tu_des profon - des sont plei_nes de ta ma - jes - té,

Lento.

1^o Tempo.

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

1^o Tempo.

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

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

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

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

deces - - cen -

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

deces - - cen -

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

deces - - cen -

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

deces - - cen -

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

deces - - cen -

do.

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

do.

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

do.

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

do.

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

sempre.

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

sempre.

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

sempre.

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

sempre.

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

- lah, Al - lah,

- lah, Al - lah,

- lah, Al - lah,

- lah, Al - lah,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line begins with a rest followed by the syllable '- lah,' and then continues with 'Al - lah,'. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

Al - lah, Al - lah!

Al - lah, Al - lah!

Al - lah, Al - lah!

Al - lah, Al - lah!

The second system continues the vocal and piano parts. The vocal parts now sing 'Al - lah, Al - lah!' with a slight increase in dynamics. The piano accompaniment continues with the same melodic pattern, ending with a *pp* (pianissimo) marking. The bottom of the page shows a continuation of the piano accompaniment with a long note and a fermata.

pp

Parlé

Quel est ce point dans l'espace
 Qui se montre et fait tour à tour?
 À l'horizon la Caravane passe.
 Serpent gigantesque elle embrasse
 Des Cieux le radieux contour.

Marche de la Caravane.
 un peu plus lent.

Parlé

La Caravane lente
 Chemine haletante,
 Et plantera sa tente
 Quand finira le jour

pp
 Con sordini.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a fermata over a whole note chord.

Second system of the piano score. The right hand continues with a flowing melodic passage, and the left hand maintains a steady accompaniment. The system ends with a fermata over a whole note chord.

Third system of the piano score. The right hand has a melodic line with some grace notes, and the left hand provides a consistent accompaniment. The system ends with a fermata over a whole note chord.

Fourth system of the piano score. The right hand features a melodic line with a dynamic marking of *f* (forte). The left hand continues with its accompaniment. The system ends with a fermata over a whole note chord.

Fifth system of the piano score. The right hand has a melodic line with a dynamic marking of *f*. The left hand provides a final accompaniment. The system ends with a fermata over a whole note chord.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and dynamics.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings.

Third system of musical notation, showing a change in texture with some chords and sustained notes in the treble.

Fourth system of musical notation, marked with *sf* (sforzando) and *f* (forte) dynamics, featuring a prominent chord in the treble.

Fifth system of musical notation, concluding the piece with a dense texture of chords and moving lines in both hands.

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

Second system of musical notation, continuing the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *ff* is present in the lower staff.

Third system of musical notation, continuing the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

Fourth system of musical notation, continuing the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

Fifth system of musical notation, continuing the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

Tutti.

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

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

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

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

p f

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

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

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

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

p

pp *ff*

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

pp *ff*

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

pp *ff*

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

p *f*

pp *ff*

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

pp *ff*

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

pp *ff*

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

p *f*

p
- nous; allons, trot_tons, allons, chantons,
p
- nous; allons, trot_tons, allons, chantons,
p
- nous; allons, trot_tons, allons, chantons,
p
- nous; allons, trot_tons, allons, chantons,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "- nous; allons, trot_tons, allons, chantons,". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggios.

decre, - - - - -
allons, mar_chons, allons, chantons,
decre - - - - -
allons, mar_chons, allons, chantons,
decre, - - - - -
allons, mar_chons, allons, chantons,
allons, mar_chons, .

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "decre, - - - - -
allons, mar_chons, allons, chantons,
decre - - - - -
allons, mar_chons, allons, chantons,
decre, - - - - -
allons, mar_chons, allons, chantons,
allons, mar_chons, .". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggios.

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

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

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

Ped. Tremolo.

pp

ere - seen - do - poco

a - poco

Metr: ♩ = 458
La tempête au désert.

f un peu plus vite.

ff

Cour - - - bez vos fronts! le Si -

ff

Cour - - - bez vos fronts! le Si -

ff

Cour - - - bez vos fronts! le Si -

ff

Cour - - - bez vos fronts! le Si -

- mouin, vent de feu,

- mouin, vent de feu,

- mouin, vent de feu,

- mouin, vent de feu,

8^{va}

pas - - - se - - - com - me un flé - au de

pas - - - se - - - com - me un flé - au de

pas - - - se - - - com - me un flé - au de

pas - - - se - - - com - me un flé - au de

8^a

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "pas - - - se - - - com - me un flé - au de". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a dynamic marking of 8^a (piano) at the beginning.

Dieu . . . Al -

Dieu . . . Al -

Dieu . . . Al -

Dieu . . . Al -

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in unison, singing the lyrics "Dieu . . . Al -". The piano accompaniment continues with the same rhythmic pattern as the first system, with a dynamic marking of 8^a (piano) at the beginning.

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

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

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

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

Le Ciel n'est plus;

Le Ciel n'est plus;

p

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines. The first vocal line has a dynamic marking *f* and the lyrics "Le Ciel n'est plus;". The second vocal line also has a dynamic marking *f* and the lyrics "Le Ciel n'est plus;". The piano accompaniment consists of two staves. The right hand has a melodic line with a dynamic marking *p* and a slur. The left hand has a bass line with chords and a dynamic marking *p*.

ff

Al - - - - lah!

ff

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

ff

Al - - - - lah!

ff

Al - - - - lah!

ff

Detailed description: This system contains the second two systems of music. The top two staves are vocal lines. The first vocal line has a dynamic marking *ff* and the lyrics "Al - - - - lah!". The second vocal line has a dynamic marking *ff* and the lyrics "L'en - fer nous pres - - - - se!". The piano accompaniment consists of two staves. The right hand has a melodic line with a dynamic marking *ff* and a slur. The left hand has a bass line with chords and a dynamic marking *ff*.

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

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

The second system continues the vocal line with the lyrics: "Le ciel n'est plus;". The piano accompaniment continues with a similar melodic and bass line.

The third system features a vocal line with the lyrics: "Al - lah!". The piano accompaniment continues with a similar melodic and bass line.

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

The fifth system features a vocal line with the lyrics: "Al - lah!". The piano accompaniment continues with a similar melodic and bass line.

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

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

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

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

no - tre dé -

ff tres - se

ff tres - se

ff tres - se

ff tres - se

ff tres - se

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

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

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

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

The piano accompaniment consists of two staves (treble and bass clef) with a complex, flowing melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. The music is written in a key with one flat (B-flat) and a common time signature.

ff tres - - - se.

ff tres - - - se. Lan - ge de la

ff tres - - - se.

ff tres - - - se. Lan - ge de la

The piano accompaniment continues with a similar texture to the first system, featuring a prominent melodic line in the right hand and a supporting bass line in the left hand. The dynamics are marked as *ff* (fortissimo).

Langue de la
mort plane sur nos têtes!

Langue de la
mort plane sur nos têtes!

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'Langue de la mort plane sur nos têtes!' and 'Langue de la mort plane sur nos têtes!' respectively. The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords.

mort plane sur nos têtes!

Con - tre ces tem -

mort plane sur nos têtes!

f Con - tre ces tem -

The second system continues the musical score with four staves. The top two staves are vocal lines, with lyrics 'mort plane sur nos têtes!' and 'Con - tre ces tem -'. The bottom two staves are piano accompaniment, with a dynamic marking of *f* (forte) appearing in the second measure of the bass line.

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

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

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

pê - tes, hé - las, point de port!

O, sou - ve - rain

pê - tes, hé - las, point de port!

O, sou - ve - rain

The second system continues the vocal and piano parts. It features two vocal lines and two piano accompaniment staves. The piano part continues with similar rhythmic patterns, including some arpeggiated chords and sustained notes.

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

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

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand, including some sixteenth-note passages.

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

The second system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The piano part continues the rhythmic pattern from the first system, with some dynamic markings like *sf* (sforzando) appearing in the vocal lines and piano accompaniment.

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

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

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

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

The first system consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *sf* (sforzando) and *f* (forte).

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

fu - ge, c'est la tombe ou toi

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

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

The second system continues the vocal and piano parts from the first system. It maintains the same instrumental and vocal arrangement. The piano accompaniment continues with its characteristic rhythmic and melodic patterns. Dynamics include *sf* and *f*.

ff

Al - lah, pi -

ff

Al - lah, pi -

ff

Al - lah, pi -

ff

Al - lah, pi -

tié pour les croy - - -

tié pour les croy - - -

tié pour les croy - - -

tié pour les croy - - -

8 -

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff has the lyrics 'decre vents, Al - lah, pi - tie pour les croy -' written below it. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

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

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are 'scen - do. ants, Al - lah, Al - scen - do. ants, Al - lah, Al - scen - do. ants, Al - lah, pi - tie pour les croy -'. The piano accompaniment continues with the same rhythmic pattern as in the first system.

- lah!

- lah!

- lah!

- aults, Al - lah, Al - lah,

This system contains the first four staves of the score. The top three staves are vocal lines, each starting with a rest followed by the syllable '- lah!'. The fourth staff is a bass line with the lyrics '- aults, Al - lah, Al - lah,'. The piano accompaniment begins in the fifth staff, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

pp

tenuto.
Ped.

The second system consists of two staves of piano accompaniment. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines. The dynamic marking *pp* is present at the start, and *tenuto.* with a pedal instruction is at the end.

Le calme renait

Lento.

ere - - - seen - - - do.

The third system begins with the instruction 'Le calme renait' and the tempo marking *Lento.*. It features a vocal line with the lyrics 'ere - - - seen - - - do.' and piano accompaniment with long, sustained notes in the right hand.

La Caravane reprend sa marche.

Metr: ♩ = 104. 1^o Tempo di marcia.

pp

ere - - - seen - - -

The fourth system starts with the instruction 'La Caravane reprend sa marche.' and the tempo marking 'Metr: ♩ = 104. 1^o Tempo di marcia.' The dynamic marking *pp* is used. The vocal line continues with 'ere - - - seen - - -'.

- - do.

poco - - - a - - - *poco.*

The fifth system continues the piano accompaniment from the previous system. It features a vocal line with the lyrics '- - do.' and 'poco - - - a - - - poco.' with accents over the 'a' and 'poco'.

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

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

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

The first system consists of four vocal staves (two soprano and two bass) and a piano accompaniment. The vocal parts are in unison, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The second system continues the musical setting with the same four vocal staves and piano accompaniment. The lyrics are repeated, and the musical notation remains consistent with the first system, showing the continuation of the vocal lines and the piano accompaniment.

pp *f* **TUTTI.**

re! Allons, trot_tons, chemi_nous, chan_tons, marchons gai_ment et li_bre_

pp *f* **TUTTI.**

re! Allons, trot_tons, chemi_nous, chan_tons, marchons gai_ment et li_bre_

pp *f* **TUTTI.**

re! Allons, trot_tons, chemi_nous, chan_tons, marchons gai_ment et li_bre_

pp *f* **TUTTI.**

re! Allons, trot_tons, chemi_nous, chan_tons, marchons gai_ment et li_bre_

p *f*

pp *f* **TUTTI.**

ment! dans l'air si pur, dans ce ciel d'a_zur nous res_pi_rons à pleins pou_

pp *f* **TUTTI.**

ment! dans l'air si pur, dans ce ciel d'a_zur nous res_pi_rons à pleins pou_

pp *f* **TUTTI.**

ment! dans l'air si pur, dans ce ciel d'a_zur nous res_pi_rons à pleins pou_

pp *f* **TUTTI.**

ment! dans l'air si pur, dans ce ciel d'a_zur nous res_pi_rons à pleins pou_

p *f*

pp *f* TUTTI.

-mons. Allons, trot_tons, che_minons, chan_tons, marchons gai_ment et li_bre -

pp *f* TUTTI.

-mons. Allons, trot_tons, che_minons, chan_tons, marchons gai_ment et li_bre -

pp *f* TUTTI.

-mons. Allons, trot_tons, che_minons, chan_tons, marchons gai_ment et li_bre -

pp *f* TUTTI.

-mons. Allons, trot_tons, che_minons, chan_tons, marchons gai_ment et li_bre -

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

pp *f* TUTTI.

-ment; dans l'air si pur, dans ce ciel d'a_zur, nous res_pi_rons à pleins pou -

pp *f* TUTTI.

-ment; dans l'air si pur, dans ce ciel d'a_zur, nous res_pi_rons à pleins pou -

pp *f* TUTTI.

-ment; dans l'air si pur, dans ce ciel d'a_zur, nous res_pi_rons à pleins pou -

pp *f* TUTTI.

-ment; dans l'air si pur, dans ce ciel d'a_zur, nous res_pi_rons à pleins pou -

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

ff
 -mons. Allons, marchons, cheminons, trot_tons, ar_rivons, chan_tons, nous franchis-

ff
 -mons. Allons, marchons, cheminons, trot_tons, ar_rivons, chan_tons, nous franchis-

ff
 -mons. Allons, marchons, cheminons, trot_tons, ar_rivons, chan_tons, nous franchis-

ff
 -mons. Allons, marchons, cheminons, trot_tons, ar_rivons, chan_tons, nous franchis-

ff
 -sons ces ho_ri_zons _____ du mys_tè_re.

ff
 -sons ces ho_ri_zons _____ du mys_tè_re.

ff
 -sons ces ho_ri_zons _____ du mys_tè_re.

ff
 -sons ces ho_ri_zons _____ du mys_tè_re.

DEUXIEME PARTIE.

LA NUIT

LE DÉSERT.

Ode symphonie.

FELICIEN DAVID.

Metr: ♩ = 60.

(PARLÉ.)

PIANO.

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

The musical score is written for piano and includes a vocal line with lyrics. The score is in 3/4 time with a tempo of ♩ = 60. The key signature has two flats (B-flat and E-flat). The piano part begins with a *pp* dynamic and features a steady eighth-note accompaniment in the bass line. The vocal line is marked *(PARLÉ.)* and contains the lyrics: "Comme un voile de fiancée, La nuit tombe au front du désert. Aux charmes de la nuit notre cœur s'est ouvert. Lorsque brillante aux cieux, Vénus s'est élancée." The score consists of five systems of music, each with a vocal line and a piano accompaniment. Pedal markings (*Ped.*) are present in the piano part of the third, fourth, and fifth systems.

TÉNOR.

o nuit.

The first system of the musical score. The top staff is a tenor vocal line in G major (one flat) with a treble clef. It begins with a whole rest, followed by a half note 'o' and a quarter note 'nuit.'. The bottom staff is a piano accompaniment in G major with a bass clef, consisting of a steady eighth-note pattern in the left hand and chords in the right hand. Pedal markings are present in the right hand of the piano part.

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

The second system of the musical score. The tenor vocal line continues with the lyrics 'bel - - le nuit, Ta fraîcheur nous ré-jouit,'. The piano accompaniment continues with the same eighth-note pattern and chords. Pedal markings are present in the right hand of the piano part.

quand a-près la pri - è - - re,

The third system of the musical score. The tenor vocal line continues with the lyrics 'quand a-près la pri - è - - re,'. The piano accompaniment continues with the same eighth-note pattern and chords. Pedal markings are present in the right hand of the piano part.

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

The fourth system of the musical score. The tenor vocal line continues with the lyrics 'Sur le sa-ble mouvant, la ca-ravane entiè - re se re-'. The piano accompaniment continues with the same eighth-note pattern and chords. Pedal markings are present in the right hand of the piano part.

- po-se en ré-vant.

f *p* Ped. Ped. Ped. Ped.

Ô nuit, ô bel - - le nuit.

Ped. rinf: Ped. *p* Ped. Ped.

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

Ped. Ped. Ped. Ped.

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

Ped. Ped. *f* *f*

jour. O nuit ô douce

nuit!

O nuit, ô bel - - le nuit,

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

aux sons du ta-ra-bouk,

The first system consists of a vocal line and a piano accompaniment. The vocal line has a few notes with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Pedal markings and dynamic markings like 'p' are present.

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

The second system continues the vocal and piano parts. The piano accompaniment has a dynamic shift from 'f' to 'p'. Pedal markings are used throughout the system.

ô nuit, ô

The third system features the vocal line with the lyrics 'ô nuit, ô'. The piano accompaniment includes a 'rinf:' marking and continues with the eighth-note accompaniment and pedal markings.

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

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment and pedal markings.

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

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

à nuit, à dou-cc

nuit!

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The bass line includes dynamic markings such as *f*.

Second system of musical notation, continuing the piece with similar notation and dynamic markings.

La Fantaisie arabe.

Third system of musical notation, starting with the tempo marking *f animato.* and a 2/4 time signature.

Fourth system of musical notation, showing intricate melodic and harmonic patterns.

Fifth system of musical notation, featuring dynamic markings *ff* and *f*.

Sixth system of musical notation, concluding the page with dynamic markings *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. It features similar complex textures and dynamic markings such as *f* and *mf*.

Third system of musical notation, showing further development of the musical themes. Dynamic markings include *f* and *mf*.

Fourth system of musical notation, with intricate chordal structures and melodic passages. Dynamic markings include *f* and *mf*.

Fifth system of musical notation, maintaining the complex harmonic language. Dynamic markings include *f* and *mf*.

Sixth system of musical notation, concluding the page with dense chordal textures and melodic lines. Dynamic markings include *f* and *mf*.

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

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some slurs, and the left hand continues with a rhythmic accompaniment.

Third system of musical notation, showing a grand staff with treble and bass clefs. The right hand has a more active melodic line with slurs and ties, while the left hand maintains a consistent accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand continues with a melodic line, and the left hand provides accompaniment with some chordal textures.

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

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

Danse des Almées.

This musical score is for a piece titled "Danse des Almées". It is written in C major and 3/4 time. The score consists of six systems, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic marking. The second system continues the piece. The third system features a forte (*f*) dynamic marking. The fourth system continues the piece. The fifth system continues the piece. The sixth system concludes the piece with a piano (*p*) dynamic marking. The music is characterized by a steady, rhythmic accompaniment in the bass clef and a more melodic line in the treble clef. The piece is in common time (C) and features a variety of rhythmic patterns and dynamics.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 7/8. The first measure contains a treble clef, a key signature change to B-flat, and a 7/8 time signature. The piece concludes with a double bar line.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one flat (B-flat) and the time signature is 7/8. The music concludes with a double bar line. The word "Cresc." is written above the treble staff in the final measure.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one flat (B-flat) and the time signature is 7/8. The music concludes with a double bar line.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one flat (B-flat) and the time signature is 7/8. The music concludes with a double bar line. The dynamic marking "f" is present in the first measure.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one flat (B-flat) and the time signature is 7/8. The music concludes with a double bar line. The dynamic marking "f" is present in the second measure.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one flat (B-flat) and the time signature is 7/8. The music concludes with a double bar line. The dynamic marking "p" is present in the first measure, and "f" is present in the final measure.

111

First system of a musical score. The right-hand part (treble clef) features a melodic line with a dynamic marking of *p* (piano) in the second measure. The left-hand part (bass clef) provides a rhythmic accompaniment with eighth notes.

Second system of the musical score, continuing the melodic and accompanimental lines from the first system.

Third system of the musical score, showing further development of the musical themes.

Fourth system of the musical score, featuring more complex melodic passages in the right hand.

Fifth system of the musical score, including a dynamic marking of *morendo.* (diminuendo) in the right hand.

Sixth system of the musical score, concluding with a dynamic marking of *f* (forte) in the right hand.

LA LIBERTÉ AU DESERT.

Vivace. 160 = 

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



vos tombeaux de pier_re, pâ_les ha_bitans des ci_tés,

vos tombeaux de pier_re, pâ_les ha_bitans des ci_tés,

vos tombeaux de pier_re, pâ_les ha_bitans des ci_tés.

vos tombeaux de pier_re, pâ_les ha_bitans des ci_tés,

ff



sans voir du Ciel ni de la terre les ma -
sans voir du Ciel ni de la terre les ma -
sans voir du Ciel ni de la terre les ma -
sans voir du Ciel ni de la terre les ma -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "sans voir du Ciel ni de la terre les ma -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a similar pattern in the left hand.

-jes - tu - eu - ses beautés!
-jes - tu - eu - ses beautés!
-jes - tu - eu - ses beautés!
-jes - tu - eu - ses beautés!

The second system continues with the same four vocal staves and piano accompaniment. The vocal parts sing the lyrics "-jes - tu - eu - ses beautés!". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

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

The first system consists of four vocal staves (two treble and two bass clefs) and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in French. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal and piano parts. The vocal lines are in a soprano and alto register, with lyrics in French. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

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

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

rall.

rall.

rall.

rall.

rallent.

li-bres, fiers et forts.

li-bres, fiers et forts.

li-bres, fiers et forts.

li-bres, fiers et forts.

f

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "A nous le So_leil et l'es - pa - ce, à nous le mi - rage é - cla -". The piano accompaniment features a steady bass line and chords in the right hand.

- tant! A nous le

- tant! A nous le

- tant! A nous le

- tant! A nous le

The second system continues the vocal and piano parts. Each vocal line begins with a fermata over the word "tant!". The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

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

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

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

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

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

- tant! À nous les

- tant! À nous les

- tant!

- tant!

The second system continues the vocal parts with the lyrics "- tant! À nous les". The piano accompaniment continues with a similar rhythmic pattern, featuring arpeggiated chords and moving lines in both hands.

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

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

et le dé - sert pour o - reil -

et le dé - sert pour o - reil -

The first system of the musical score consists of five staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The third and fourth staves are bass staves, also with lyrics underneath. The bottom two staves are piano accompaniment staves, with a grand staff (treble and bass clefs) and a brace on the left. The music is in 3/4 time and G major.

- ler! A nous les é -

- ler! A nous les é -

- ler! A nous les é -

- ler! A nous les é -

The second system of the musical score consists of five staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The third and fourth staves are bass staves, also with lyrics underneath. The bottom two staves are piano accompaniment staves, with a grand staff (treble and bass clefs) and a brace on the left. The music continues in 3/4 time and G major.

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

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

decesc.

p

Ped. decesc.

La Rêverie du Soir.

Andante molto. Metr: ♩=60.

dolce.

TÉNOR.

dolce.

Ma belle

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

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

The second system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern from the first system.

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

The third system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern.

- mé d'a - mour sé - ni - vre.

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

decresc.

(*)

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

p

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

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

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

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

- ni - vre.

f

decr.:

pp

Mais ma paupière lan - guis -

plus lent: *pp*

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

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

- mé d'a - mour s'é - ni - vre ..

decrease:

pp

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

pp

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

pp

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

pp

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

pp

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

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

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

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

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

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

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

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

p

morendo.

ppp

ritent.

TROISIEME PARTIE.

LE LEVER DU SOLEIL.

LE DÉSERT

Ode symphonique.

FELICIEN DAVID.

Molto. Mètre: ♩ = 60.

PIANO.

pp Tremolo.

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

pp

pp

pp

pp

pp

Ped.

8i

ff

ff

p

CHANT DU MUEZZIM

Adagio Metr: ♩ = 48. très mesuré.

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

Al — lah — ouakbar ia les Salah

f *p*

lu Al_lah il Al_lah ou Mohamed rassoul Al_lah

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase corresponding to the lyrics 'lu Al_lah il Al_lah ou Mohamed rassoul Al_lah'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Al_lah ou kbar ia les Salah

The second system continues the musical piece. The vocal line includes the lyrics 'Al_lah ou kbar ia les Salah'. Dynamic markings such as *f* (forte) and *p* (piano) are present. The piano accompaniment continues with harmonic accompaniment.

lu Al_lah il Al_lah ou Mo_hamed rassoul Al_lah

The third system repeats the vocal phrase 'lu Al_lah il Al_lah ou Mo_hamed rassoul Al_lah'. The piano accompaniment features a prominent bass line with a 'rit' (ritardando) marking.

Al_lah ou kbar

The fourth system concludes with the vocal phrase 'Al_lah ou kbar'. The piano accompaniment includes a 'rit' marking and ends with a final chord.

p

ia les Sa-lah

Départ de la Caravane .

Metr: $\bullet = 104$.
Mod.^o tempo di marcia

pp

cresc:

cresc:

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

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

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

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

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

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

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

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

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

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

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

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

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

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

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

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

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

The piano accompaniment continues with similar harmonic support for the vocal lines.

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

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

pp *f* **TUTTI.**

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

pp *f* **TUTTI.**

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

pp *f* **TUTTI.**

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

pp *f* **TUTTI.**

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

pp *f* **TUTTI.**

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

pp *f* **TUTTI.**

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

pp *f* **TUTTI.**

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

pp *f* **TUTTI.**

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

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

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

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

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

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

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

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

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

p
Al - lons, mar - chons, chan -

p
Al - lons, mar - chons, chan -

p
Al - lons, mar - chons, chan -

p
Al - lons, mar - chons, chan -

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

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

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

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

cen - do
al - lons, al - lons!

cen - do
al - lons, al - lons!

cen - do
al - lons, al - lons!

cen - do
al - lons, al - lons!

do sempre. *fp*

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

Andante Metr: ♩=69.

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

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

The piano accompaniment consists of a treble and bass clef staff. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present in the right hand.

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

The piano accompaniment continues with a treble and bass clef staff. The right hand features a melodic line with slurs and accents, and the left hand provides harmonic support. A dynamic marking of *p* (piano) is present in the right hand.

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

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

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

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

ff
Tremolo.

pp
ton im_men - si - té je suis, je suis la vivante i -

pp
ton im_men - si - té je suis, je suis la vivante i -

pp
ton im_men - si - té je suis, je suis la vivante i -

pp
ton im_men - si - té je suis, je suis la vivante i -

pp

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

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

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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff begins with a *p* dynamic marking and a hairpin crescendo. The lyrics are "ma - - - ge! Al - lah, Al -". The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand.

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

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

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

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

The second system continues the vocal parts and piano accompaniment. The lyrics are "- lah, Al - lah, Al - lah, Al -". The piano accompaniment continues with similar textures, including sixteenth-note patterns and sustained chords.

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

The piano accompaniment consists of a treble and bass clef. The treble clef part features a flowing eighth-note melody with slurs, while the bass clef part provides a steady accompaniment with quarter notes and rests.

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

The piano accompaniment continues with a treble and bass clef. The treble clef part maintains the eighth-note melody, and the bass clef part continues with the accompaniment pattern, including some chordal textures.

deces - - - cen - - - do

- lah, Al - lah!

deces - - - cen - - - do.

- lah, Al - lah!

deces - - - cen - - - do.

- lah, Al - lah!

deces - - - cen - - - do.

Allegro. Met: $\text{♩} = 76.$

f

p

cre - - - seen - - - do

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

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

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

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

ff

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

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

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

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

ff

- té; car mes so_li - tu_des profon - des sont plei_nes de ta ma - jes -

- té; car mes so_li - tu_des profon - des sont plei_nes de ta ma - jes -

- té; car mes so_li - tu_des profon - des sont plei_nes de ta ma - jes -

- té; car mes so_li - tu_des profon - des sont plei_nes de ta ma - jes -

- té car mes so_li - tu_des profon - des sont pleines de ta ma - jes - té

- té car mes so_li - tu_des profon - des sont pleines de ta ma - jes - té

- té car mes so_li - tu_des profon - des sont pleines de ta ma - jes - té

- té car mes so_li - tu_des profon - des sont pleines de ta ma - jes - té

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

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

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

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

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

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

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

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

des sont plei_nes de ta ma_jes - té, sont plei_nes de ta ma_jes -

des sont plei_nes de ta ma_jes - té, sont plei_nes de ta ma_jes -

des sont plei_nes de ta ma_jes - té, sont plei_nes de ta ma_jes -

des sont plei_nes de ta ma_jes - té, sont plei_nes de ta ma_jes -

rall:

- té, sont plei_nes de ta ma_jes - té! Al - lah, Al - lah, Al -

- té, sont plei_nes de ta ma_jes - té! Al - lah, Al - lah, Al -

- té, sont plei_nes de ta ma_jes - té! Al - lah, Al - lah, Al -

- té, sont plei_nes de ta ma_jes - té! Al - lah, Al - lah, Al -

rall:

deeres - - - - - cen -

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

deeres - - - - - cen -

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

deeres - - - - - cen -

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

deeres - - - - - cen -

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

deeres - - - - - cen -

deeres - - - - - cen -

do

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

do

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

do

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

do

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

do

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

p

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

pp

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

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

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

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

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

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

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

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

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

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

p > *cres* > *ff*

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

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

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

p > *cres* > *ff*

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