

La Promesse de foi d'un non-croyant

Réflexions sur la vie

2020

Guillaume Bodin

Chœur, Orgue et Orchestre à Cordes

Instrumentation

-Sopranos

-Altos

-Ténors

-Basses

-Orgue

-Violons I

-Violons II

-Altos

-Violoncelles

-Basses

La Promesse de foi d'un non croyant

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Guillaume Bodin

Août 2020

Partie I
Ouverture

♩=110

The musical score is arranged in a vertical stack of staves. The vocal parts (Soprano, Alto, Tenor, Basse) and the Organ are currently silent, indicated by whole rests. The string section (Violon I, Violon II, Alto, Violoncelle, Contrebasse) is active. The Violon I part features a melodic line with a dynamic of *f* and includes a triplet of eighth notes and a four-measure rest. The Violon II, Alto, Violoncelle, and Contrebasse parts provide harmonic support with a dynamic of *mf* and include four-measure rests. The score is in 4/4 time with a key signature of one flat (B-flat).

5

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

This musical score page, numbered 6, is titled "La Promesse de foi d'un non-croyant". It features a vocal quartet and a chamber orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by rests. The instrumental parts include an Organ, Violin I, Violin II, Alto, Violoncello, and Contrabasso. The Organ part is also silent. The Violin I part plays a complex, rhythmic pattern of eighth notes. The Violin II part plays a similar pattern with some chromaticism. The Alto, Violoncello, and Contrabasso parts play a steady eighth-note accompaniment. The score is written in a key signature of one flat (B-flat) and includes a dynamic marking of *9* (fortissimo) at the beginning of each staff.

13

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Detailed description of the musical score: The score is for a choral and instrumental piece. It consists of seven systems of staves. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and an Organ part. The vocal staves are mostly empty, with a few rests. The Organ part is also mostly empty. The second system contains six instrumental staves: Violin I, Violin II, Alto, Violoncello, and Contrabass. The Violin I part has a complex, rhythmic melody. The Violin II part has a similar but slightly different melody. The Alto, Violoncello, and Contrabass parts have simpler, more rhythmic lines. The score is in a key with one flat (B-flat) and a 4/4 time signature. The page number 7 is in the top right corner.

rit.

17

S

A

T

B

Org.

17

Vln. I

Vln. II

Alt.

Vc.

C.B.

17

mp

p

mp

p

mp

p

mp

p

mp

p

$\text{♩} = 50$
Un jour viendra...

The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) are in the first system, with lyrics: "Un jour vien - dra ce mal dis - pa - raî -". The Organ part is in the second system. The string parts (Violin I, Violin II, Alto, Violoncello, Contrabasso) are in the third system. The score includes dynamic markings such as *mf*, *p*, and *p*. The tempo is marked as $\text{♩} = 50$. The key signature is one flat (B-flat).

25

S
tra Sans pleur Tout s'ar - rê - te -

A
mf dra Sans un bruit, sans un pleur. Tout s'ar - rê - te -

T
8 dra Sans pleur. Tout s'ar - rê - te -

B
25 dra Sans pleur. Tout s'ar - rê - te -

Org.

Vln. I
25

Vln. II

Alt.

Vc.

C.B.

29

S
ra Il faut que les Hommes, que les Hommes

A
ra Il faut que les Hommes, que les Hommes

T
ra Il faut que les Hommes, que les Hommes

B
ra Il faut que les Hommes, que les Hommes

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf *mp* *mp* *p* *mp* *p* *mp* *p*

33

S
s'aiment Et que tous en - sem - ble Nous nous ai - *mp*

A
s'aiment Et que tous en - sem - ble Nous nous ai - *p*

T
8
s'aiment Et que tous en - sem - ble Nous nous ai - *mp* *p*

B
33
s'aiment Et que tous en - sem - ble Nous nous ai - *p*

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

37

S
mf
 dions Un jour vien - dra _____ *p* Sans

A
 dions Sans *mf* bruit Un jour vien - dra _____

T
 8
 dions Sans bruit _____ Sans

B
 dions Sans bruit _____ Sans

Org.
 37 dions Sans bruit Sans

Vln. I
 37

Vln. II

Alt.

Vc.

C.B.

rit.

41

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

pleur vien - dra

mf

p

pleur Un jour vien - dra

mf

pleur Ce jour vien - dra

45 $\text{♩} = 140$

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

This musical score page contains measures 49 through 52. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an instrumental ensemble (Organ, Violin I, Violin II, Alto Saxophone, Violoncello, and Contrabasso). The vocal parts are mostly silent, indicated by horizontal lines with a small black bar. The Organ part is the only active instrument, playing a sequence of chords and notes in the right hand and single notes in the left hand. The instrumental parts for Violin I, Violin II, Alto Saxophone, Violoncello, and Contrabasso are also silent.

Vocal Parts:
Soprano (S), Alto (A), Tenor (T), Bass (B)

Instrumental Parts:
Org. (Organ)
Vln. I (Violin I)
Vln. II (Violin II)
Alt. (Alto Saxophone)
Vc. (Violoncello)
C.B. (Contrabasso)

Measures 49, 50, 51, and 52 are marked with a measure number '49' at the beginning of the first measure of each system.

rit.

$\text{♩} = 60$

Peut-être un jour...

mp

Peut - être un

S
A
T
B

Org.

Vln. I
Vln. II
Alt.
Vc.
C.B.

61

S
jour vien - dra le temps

A
mp
Peut - être un jour vien - dra

T
8
mp
Peut - être un

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

65

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

des a - dieux *mp* Peut - être un

p le temps des a -

jour vien - dra le temps

mp Peut être un jour vien - dra

69

S
jour vien - dra le temps

A
dieux *mp* Peut être un jour vien - dra

T
des a - dieux *mp* Peut être un

B
p le temps des a -

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

73

S
des a - des dieux *mp* Peut - être un

A

T
P le temps des a -
8 jour vien - dra le temps

B
mp dieux Peut être un jour vien - dra

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

77

S
jour vien - dra le temps

A
dieux *mp* Peut être un jour vien - dra

T
8 des a - dieux *mp* Peut - être un

B
p le temps des a -

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

81

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

des a - dieux

p le temps des a -

jour vien - dra le temps

mp

81 dieux Peut être un jour vien - dra

85

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

dieux

des a - dieux

p

85 le temps des a -

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The page is numbered 25 and is titled 'La Promesse de foi d'un non-croyant'. The score begins at measure 85. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Violoncello (Vc.), and Contrebasse (C.B.). The vocal parts have lyrics in French. The organ part is marked with a piano (*p*) dynamic. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts are in treble clef, and the bass parts are in bass clef. The organ part is in grand staff (treble and bass clefs). The violin parts are in treble clef, and the alto, cello, and bass parts are in bass clef. The score is divided into four measures per system.

93

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

97

S

mf
La dou - ceur du jour sou - dai - nement m'ap - pa -

A

p
Dou - ceur du

T

p
Dou - ceur du

B

p
Dou - ceur du

Org.

97

Vln. I

Vln. II

Alt.

Vc.

C.B.

101

S
raît Et sui - vant son cours Person - ne pour l'ad - mi -

A
jour sui - vant son

T
jour sui - vant son

B
jour sui - vant son

Org.

101

Vln. I

Vln. II

Alt.

Vc.

C.B.

105

S *p*

A *mf* rer. Un soir d'o -

T *mf* cours Je l'ai re - mar - qué un soir d'o -

B cours Un soir d'o -

Org. 105

Vln. I 105

Vln. II

Alt.

Vc. 105

C.B. 105

109

S

ctobre é - mer - veil -

A

ctobre Je m'en suis rap - pro - ché é - mer veil -

T

ctobre Je m'en suis rap - pro - ché é - mer - veil -

B

109

Org.

ctobre é - mer - veil -

Vln. I

Vln. II

Alt.

Vc.

C.B.

113

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

lé.

mp

Je l'ai re - mar - qué un soir d'o -

lé.

mp

Je l'ai re - mar - qué un soir d'o -

lé.

mp

Je l'ai re - mar - qué un soir d'o -

113

mp

mp

mp

mp

mp

117

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

ctobre Je m'en suis rap - pro - ché é - mer - veil -

ctobre je m'en suis rap - pro - ché é - mer - veil -

117 ctobre je m'en suis rap - pro - ché é - mer - veil -

121

S

mf
La beau - té du monde sou - dai - nement m'ap - pa -

A

p
lé Beau - té du

T

p
lé Beau - té du

B

p
lé Beau - té du

Org.

121

Vln. I

mp

Vln. II

mp

Alt.

Vc.

C.B.

125

S
raît Et seul face à elle je m'y suis é - ga -

A
monde seul é - ga -

T
monde seul é - ga -

B
monde seul é - ga -

Org.

125

Vln. I

Vln. II

Alt.

Vc.

C.B.

129

S

p

A

ré. Un soir d'o -

mf

T

ré Je l'ai re - mar - qué un soir d'o -

B

ré Un soir d'o -

129

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

133

S

ctobre é - mer - veil -

A

ctobre Je m'en suis rap - pro - ché é - mer veil -

T

8

ctobre Je m'en suis rap - pro - ché é - mer - veil -

B

133

Org.

ctobre é - mer - veil -

133

Vln. I

Vln. II

Alt.

Vc.

C.B.

137

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

lé. ô ten - dre na - ture ô ten - dre bai -

- lé - - - - - ô ten - dre na - ture ô ten - dre bai -

rit.

141

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

ser Au - tant d'Hom - mes sûrs Au - tant de coeurs dé -

ser Au - tant d'Hom - mes sûrs Au - tant de coeurs dé -

145

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

voués

voués

mp

mf

mp

mp

mp

mp

mp

V

V

V

V

3

3

149

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Detailed description of the musical score: The score is for measures 149-152. Measures 149 and 150 are vocal rests for all parts, with organ accompaniment consisting of a single note in the right hand and a half note in the left hand. Measures 151 and 152 feature a melodic line for Violin I and rhythmic accompaniment for the other instruments. The Violin I part has a melodic line with slurs and a fermata. The Violin II, Alto, Violoncello, and Contrabasso parts feature rhythmic accompaniment with triplets. The Alto part has a sharp sign (#) above the first note of the triplet in measure 152. The Violoncello and Contrabasso parts have a sharp sign (#) above the first note of the triplet in measure 152.

153

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf
On vit, on
Le ma - tin

p

p

p

espress.
mf

p

157

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

parle, on a le ciel et les nu - ages Sur la tête; on se plaît
on s'é - veille et toute un - e fa - mille Vous em - brasse une mère

161

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

aux li - vres des vi - eux sages
un - e soeur un - e fille

mf
On lit Vi - gile et Dante: on
On dé - jeune en li - sant son

165

S

A

T

B

va joy - eu - se - ment En voi - ture pu - blique à quel - que en -
 jour - nal tout le jour On mêle à sa pen - sée es - poir tra -

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

169

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

En ri - ant aux é - clats de l'au - berge et du gîte;
 La vie ar - rive a - vec ses pas sions trou - blées

droit char - mant,
 vail a - mour

p

173

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Le re - gard d'u ne femmes en pas - sant vous a gite;
On jet - te sa pa - role aux som - bres as - sem - blées

177

S

A

T

B

mf
On aime, on est ai - mé, bon - heur qui manque au rois! —
De - vant le but qu'on veut et le sort qui vous prend,

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Detailed description of the musical score: The score is for a vocal ensemble and orchestra. It begins at measure 177. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by a horizontal line with a dash. The Organ part is also silent. The string parts (Violin I, Violin II, Alto, Violoncello, Contrabasso) are active. The Violin I and II parts play a melodic line with triplets. The Alto part plays a similar melodic line with triplets. The Violoncello and Contrabasso parts play a bass line with triplets and some accents. The lyrics are in French and are placed below the vocal staves.

181

S

A

T

B

181 — On é - cou - te le chant des oi - seaux dans les
On se sent faible et fort on est pe - tit et

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Detailed description of the musical score: The score is for page 49 of 'La Promesse de foi d'un non-croyant'. It begins at measure 181. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by horizontal lines. The Organ part consists of two staves, also mostly silent. The string parts (Violin I, Violin II, Alto, Violoncello, and Contrabasso) are active. Violin I and II play a melodic line with triplets. The Alto part also plays a melodic line with triplets. The Violoncello and Contrabasso parts play sustained notes, with a sharp sign indicating a change in pitch.

185 1. 2.

S
A
T
B

Org.

Vln. I
Vln. II
Alt.
Vc.
C.B.

bois grand

On est flot dans la foule,

mf
p
p
p

189

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

âme dans la tem - pête; ———

Tout vient et passe; ———

on est en

3

Tutti

193

S

A

T

B

Tutti On ar - rive, — on re - cule, — on

8

3

193

Org.

deuil, on est en fête; On ar - rive, — on re - cule, — on

193

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

mf

mf

mf

mf

mf

197

1, 2, 3. 4. *rit.*

S
lutte a - vec — ef - fort... On fort...

A
lutte a - vec — ef - fort... On fort... Puis, le vaste et pro -

T
lutte a - vec — ef - fort... On fort...

B
lutte a - vec — ef - fort... On fort... Puis, le vaste et pro -

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

**In hoc enim fallimur,
quod mortem prospicimus**

201

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

fond si - len - ce de la mort!

201 fond si - len - ce de la mort!

Rubato

205 *rit.*

Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Violoncello (Vc.), Contrabasso (C.B.)

a tempo

209

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

p

209

209

p

p

p

p

p

213

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

espress.

mp

217

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

The musical score is arranged in a system of seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, followed by the Organ. Below are the string parts: Violin I, Violin II, Alto, Violoncello, and Contrabass. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score begins at measure 217. The vocal parts (S, A, T, B) contain rests for the first four measures. The Organ part also contains rests. The Violin I and II parts play a rhythmic pattern of eighth notes, mostly beamed together with slurs. The Alto part plays a similar eighth-note pattern. The Violoncello part has a few notes, including a triplet of eighth notes in the fourth measure. The Contrabass part plays a rhythmic pattern of eighth notes, similar to the Violin parts.

225

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

237 *rit.*

Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Violoncello (Vc.), Contrabasso (C.B.)

♩=60

241

S *mf*
La perte la plus hon - teuse est celle qu'on fait par né-gli-gence

A *mp*
Re - cueille le temps et pré-ser - ve le

T *mp*
Re - cueille le temps et pré-ser - ve le

B *mp*
Re - cueille le temps et pré-ser - ve le

Org.

Vln. I *mp*
pizz.

Vln. II *p*
pizz.

Alt. *p*
pizz.

Vc. *p*

C.B. *p*

245

S
Quel hom-me me ci - te-ras-tu qui met-ta prix au temps, qui es-time la va-leur du jour, qui com-pren-ne qu'il

A
Re - cueille le temps et pré - ser - ve

T
8
Re - cueille le temps et pré - ser - ve

B
Re - cueille le temps et pré - ser - ve

245
Org.
Re - cueille le temps et pré - ser - ve

245
Vln. I
3

Vln. II

Alt.

Vc.

C.B.

249

S
meurt cha - que jour?

A
le cha - que jour?

T
le cha - que jour _____

B
le cha - que jour _____

Org.

Vln. I
arco *sfz*

Vln. II
arco *sfz*

Alt.
sfz

Vc.
sfz

C.B.
sfz

253

S

A

T

B

Org.

253

Vln. I

Vln. II

Alt.

Vc.

C.B.

p

p

p

p

mf

257

S

A

T

B

Org.

257

Vln. I

Vln. II

Alt.

Vc.

C.B.

3

261

S

A

T

B

Org.

261

Vln. I

Vln. II

Alt.

Vc.

C.B.

V V

V

269

S

A

T

B

Org.

269

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

espress.

p

p

p

p

273

S

A

T

B

Org.

273

Vln. I

Vln. II

Alt.

Vc.

C.B.

277

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Pré-ser-ve le temps

Pré - serve

Pré - serve

Pré - serve

277

277

V.

3

281

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Pré-ser-ve le temps

le temps

le temps

le temps

f

mf

mf

mf

mf

285

S

A

T

B

Org.

285

Vln. I

Vln. II

Alt.

Vc.

C.B.

The musical score is written for a choir (Soprano, Alto, Tenor, Bass), Organ, Violin I, Violin II, Alto, Violoncello, and Contrabasso. The piece is in a minor key, indicated by the key signature of one flat. The score begins at measure 285. The vocal parts are mostly silent, with only a few notes in the Soprano and Alto parts. The Organ part consists of a series of chords. The Violin I part features a melodic line with a fermata. The Violin II, Alto, and Violoncello parts play a rhythmic pattern of eighth notes. The Contrabasso part plays a similar rhythmic pattern. The score is divided into four measures, with a repeat sign at the end of the first measure.

Conclusion Première Partie

289

S *mf* Fal li - mur quod pros - pi - ci -

A *mf* Fal li - mur quod pros - pi - ci -

T *mf* Nous nous trom - pons Nous nous trom - pons

B *mf* Nous nous trom - pons Nous nous trom - pons

Org. *mf*

Vln. I *mf*

Vln. II

Alt.

Vc. *mf*

C.B. *mf*

rit. *a tempo* *rit.*

293

S
mus mor tem mor

A
mus mor tem mor

T
La mort n'est pas de - vant nous de - vant

B
La mort n'est pas de - vant nous de - vant

Org.
293

Vln. I
293

Vln. II

Alt.

Vc.

C.B.

$\text{♩} = 110$ **Partie II**

297

S

A

tem

T

tem

8

B

nous

Org.

297 nous

Vln. I

297

4 fois

f

3

Vln. II

4 fois

mf

Alt.

4 fois

mf

Vc.

4 fois

mf

C.B.

4 fois

mf

mf

301

S

A

T

B

Org.

301

Vln. I

mf

Vln. II

Alt.

Vc.

C.B.

8

V

V

V

V

305

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

309

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Detailed description of the musical score: The score is for measures 309-312. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly rests. The Organ part consists of two staves, both with rests. The Violin I part features a complex rhythmic pattern of eighth and sixteenth notes. The Violin II part features a similar rhythmic pattern. The Alto part features a rhythmic pattern of eighth notes. The Violoncello part features a rhythmic pattern of eighth notes. The Contrabass part features a rhythmic pattern of eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4.

rit.

313

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mp

p

$\text{♩} = 80$
Sentiment volatil et léger

317

S

A

T

B

Org.

317

Vln. I

Vln. II

Alt.

Vc.

C.B.

mp

p

p

p

p

p

p

321

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. It begins at measure 321. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, represented by horizontal lines. The Organ part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The string parts (Violin I, Violin II, Alto, Violoncello, and Contrabass) play a steady accompaniment of quarter notes. The key signature is one sharp (F#).

325

S

A

T

B

mf
Quand toutes nos pen - sées se

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

329

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

voil - ent On se re-trou - ve face à soi - même Tu es le seul sen-ti-ment qui

333

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

Quand sou - dain, vo - la - til et lé -

vail - le pour ou - bli - er tous nos pro - blèmes Quand sou - dain, vo - la - til et lé -

337

S
ger Je te vois au loin tu dis - pa-raîs Je ne peux te rat-tra-per Lais-se moi une fois ga-

A

T
8
ger Je te vois au loin tu dis - pa-raîs Je ne peux te rat-tra-per Lais-se moi une fois ga-

B

Org.

Vln. I
337

Vln. II

Alt.

Vc.

C.B.

341

S
gner, lais-se moi une fois ga - gner

A

T
gner, lais-se moi une fois ga - gner

B

Org.

Vln. I
V V

Vln. II
mf

Alt.
mf

Vc.
mf

C.B.
mf

345

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

349

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

On se sur-prend quel - que

mp

mp

mp

mp

mp

mp

353

S

A

T

B

fois à es-pé-rer beau-coup de toi Par-fois tu nous gui-des vers de-

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

357

S

mf
Viens, près de moi et tu - ver-ras

A

mf
Viens, près de moi et tu - ver-ras

T

8
main même si le che-min est in-cer - tain

mf
Viens, près de moi et tu - ver-ras

B

mf
Viens, près de moi et tu - ver-ras

357

Org.

357

Vln. I

Vln. II

Alt.

Vc.

C.B.

361

S
A
T
B

bien cet-te fois que tout - i-ra bien si tu croisrap-prochetoi de moi et fais moi con-fiance
Viens.près de moiet tu - ver-ras

bien cet-te fois que tout - i-ra bien si tu croisrap-prochetoi de moi et fais moi con-fiance
Viens.près de moiet tu - ver-ras

bien cet-te fois que tout - i-ra bien si tu croisrap-prochetoi de moi et fais moi con-fiance
Viens.près de moiet tu - ver-ras

bien cet-te foisquetout - i-ra bien situ croisrap-prochetoi de moi et fais moi con-fiance
Viens.près de moiet tu - ver-ras

361

Org.

Vln. I
Vln. II
Alt.
Vc.
C.B.

365

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

bien cet-te fois que tout - i-ra bien si tu croisrap-prochtoi de moi et fais moi_ con fiance

bien cet-te fois que tout - i-ra bien si tu croisrap-prochtoi de moi et fais moi_ con fiance

bien cet-te fois que tout - i-ra bien si tu croisrap-prochtoi de moi et fais moi_ con fiance

bien cet-te fois que tout - i-ra bien si tu croisrap-prochtoi de moi et fais moi_ con fiance

1.

Un jour viendra...

rit.

369 2.

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Each staff begins with a whole note followed by a fermata. The lyrics "fiance" are written above the notes. The music transitions to a 3/4 time signature at the end of the section.

Organ (Org.) accompaniment. The right hand plays chords and the left hand plays a simple bass line. The lyrics "fiance" are written above the first few notes.

String accompaniment including Violin I (Vln. I), Violin II (Vln. II), Viola (Alt.), Violoncello (Vc.), and Contrabasso (C.B.). The strings play a rhythmic accompaniment of quarter notes and half notes. The dynamic marking *mp* is present.

mp

373

S

A

T

B

Org.

373

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

...Simile

...Simile

...Simile

...Simile

377

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) and Organ are mostly silent, indicated by horizontal lines. The instrumental parts (Violin I, Violin II, Alto, Violoncello, Contrabasso) are active. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The score starts at measure 377. The Violin II part has a sharp sign (#) above a note in the third measure. The Alto part has a sharp sign (#) above a note in the third measure. The Violoncello and Contrabasso parts have a bar line above the first note in the first measure.

381

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

385

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

389

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

Un jour vien -

393

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

dra ce mal di - spa - raî - tra Sans _____

393 dra ce mal di - spa - raî - tra Sans _____

...Simile

...Simile

...Simile

397

S
A
T
B

mf
oh

mf
oh

pleur tout s'ar - rê - te - ra Un jour vien -

397 pleur tout s'ar - rê - te - ra Un jour vien -

Org.

Vln. I
Vln. II

mf
mf

Alt.
Vc.
C.B.

401

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

dra ce mal di - spa - raî - tra Sans

oh

oh

dra ce mal di - spa - raî - tra Sans

405

S

A

T

B

pleur tout s'ar - rê - te - ra Oh

mp

Org.

405

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

mp

mp

mp

mp

mp

409

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

faut que que tous les en - Hommes, semble, que nous les nous

...Simile

...Simile

...Simile

413

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

1.

2.

Hommes
ai - s'aiment
dions

Hommes
ai - s'aiment
dions

rit.

417

S

A

T

B

Ce jour vien _____

Ce jour vien _____

Ce jour vien _____

417 Ce jour vien _____

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

425

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mp

mp

429

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

Detailed description of the musical score: The score is for a choral and instrumental ensemble. It begins at measure 429. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with rests in all four parts. The Organ part is also mostly silent, with rests in both the right and left hands. The Violin I part plays a rhythmic pattern of eighth notes with a grace note. The Violin II part plays a similar rhythmic pattern, often with a sharp sign before the notes. The Alto part plays a simple melodic line of quarter notes. The Violoncello part plays a simple melodic line of quarter notes. The Contrabasso part plays a simple melodic line of quarter notes. The key signature has two flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

433

S
mp
 Voi - ci donc les longs jours clairs et tendres

A
mf
 Voi - ci donc les longs jours clairs et tendres

T
mf
 Voi - ci donc les longs jours clairs et tendres

B
mp
 Voi - ci donc les longs jours clairs et tendres

Org.
mp

Vln. I
 433

Vln. II

Alt.

Vc.

C.B.

437

S
har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

A
har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

T
8
har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

B
har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

Org.
437
har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

Vln. I
437

Vln. II

Alt.

Vc.

C.B.

441

S
sans dé - tour *mf* Voi - ci donc les longs jours clairs et tendres

A
sans dé - tour *mf* Voi - ci donc les longs jours clairs et tendres

T
sans dé - tour *mf* Voi - ci donc les longs jours clairs et tendres

B
sans dé - tour *mf* Voi - ci donc les longs jours clairs et tendres

Org.
441 sans dé - tour *mf* Voi - ci donc les longs jours clairs et tendres

Vln. I
441

Vln. II

Alt.

Vc.

C.B.

445

S har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

A har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

T har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

B har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

Org. har - mo - nieux qu'ils nous soient fa - vo - rables Si nous vi - vons

Vln. I

Vln. II

Alt.

Vc.

C.B.

449

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

sans dé - tour

sans dé - tour

sans dé - tour

sans dé - tour

453

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

The image shows a page of a musical score for page 117, starting at measure 453. The score is arranged in a system with ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, followed by the Organ, Violin I, Violin II, Alto, Violoncello, and Contrabasso. The vocal parts and other instruments are mostly silent, indicated by rests. The Organ part has a melodic line in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats) and the time signature is 4/4. The measure numbers 453, 454, 455, and 456 are indicated at the beginning of each measure.

457

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

465

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

mf

f

mf

469

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, followed by the Organ (two staves), and then the instrumental parts (Violin I, Violin II, Alto, Violoncello, and Contrabass). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The vocal parts are mostly silent, indicated by horizontal lines with a '469' above them. The instrumental parts feature rhythmic patterns: Violin I has a complex pattern with many beamed notes and a sharp sign in the fourth measure; Violin II, Alto, Violoncello, and Contrabass have simpler, more rhythmic patterns.

473

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) and Organ are mostly silent, indicated by rests. The Violin I part features a complex rhythmic pattern of eighth notes, with a dynamic marking of *f* in the third measure. The Violin II part plays a similar rhythmic pattern, also marked *f* in the third measure. The Alto, Violoncello, and Contrabass parts play a steady eighth-note accompaniment throughout the passage.

477

S

A

T

B

Org.

Vln. I

Vln. II

Alt.

Vc.

C.B.

f

f