

N^o 13.

BARCAROLLE.

Allegro non troppo.

S^t CHAMAS.

SOPRANI.

TÉNORS.

BASSÉS.

Allegro non troppo.

PIANO.

*ff*S^t CHAMAS.

1. Va, la bri - se gon - fle - ta voi -
 2. Al - lons le ciel nous fa - vo - ri -

S^t
C.

- - - le, Cours la fré - gate au fil de l'eau.
 - - - se, Chan - tons nos bra - ves com - pa - gnons.

S:
C:

f

1^{er} Va la bri - se gon - fle ta voi -
 2^e Al - lons le ciel nous fa - vo - ri -

f

1^{er} Va la bri - se gon - fle ta voi -
 2^e Al - lons le ciel nous fa - vo - ri -

f

1^{er} Va la bri - se gon - fle ta voi -
 2^e Al - lons le ciel nous fa - vo - ri -

The first system consists of four staves. The top staff is a vocal line in bass clef. The second and third staves are vocal lines in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

S:
C:

Cal -
Mé -

- le, Cours, la fré - gate au fil de l'eau,
 - se Chantons tous braves compagnons.

- le, Cours, la fré - gate au fil de l'eau,
 - se Chantons tous braves compagnons.

- le, Cours, la fré - gate au fil de l'eau,
 - se Chantons tous braves compagnons.

The second system consists of four staves. The top staff is a vocal line in bass clef. The second and third staves are vocal lines in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves. The piano part continues with the same rhythmic pattern as the first system.

St. C.
 - me sous ses ai - les de toi - le, cal - me sous ses ai -
 - lons aux é - chos de la bri - se, mê - lons aux é - chos

St. C.
 - les de toi - le Au gré du vent vo - le, vo - le comme
 de la bri - se, En - fants mê - lons l'é - cho, l'é - cho de

poco rit.

a Tempo.

St. C.
 un oi - seau. Cal - me sous ses ai -
 nos chan - sons. Mê - lons aux é - chos

Cal - me sous ses ai -
 Mê - lons aux é - chos

Cal - me sous ses ai -
 Mê - lons aux é - chos

Cal - me sous ses ai -
 Mê - lons aux é - chos

a Tempo.

St
C.

- les de toi - le, Cal - me sous ses ai - les de toi - le Au
de la bri - se, Mè - lons aux é - chos de la bri - se En -

- les de toi - le, Cal - me sous ses ai - les de toi - le Au
de la bri - se, Mè - lons aux é - chos de la bri - se En -

- les de toi - le, Cal - me sous ses ai - les de toi - le Au
de la bri - se, Mè - lons aux é - chos de la bri - se En -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in French and repeat the lyrics: '- les de toi - le, Cal - me sous ses ai - les de toi - le Au de la bri - se, Mè - lons aux é - chos de la bri - se En -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

St
C.

gré du vent vo - le, vo - le comme un oi - seau
- fants mê - lons l'é - cho, l'é - cho de nos chansons

gré du vent vo - le, vo - le comme un oi - seau
- fants mê - lons l'é - cho, l'é - cho de nos chansons

gré du vent vo - le, vo - le comme un oi - seau
- fants mê - lons l'é - cho, l'é - cho de nos chansons

gré du vent vo - le, vo - le comme un oi - seau
- fants mê - lons l'é - cho, l'é - cho de nos chansons

allarg.

ff

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal lines are in French and repeat the lyrics: 'gré du vent vo - le, vo - le comme un oi - seau - fants mê - lons l'é - cho, l'é - cho de nos chansons'. The piano accompaniment includes a section marked 'allarg.' (allargando) and 'ff' (fortissimo). The system concludes with a double bar line and a repeat sign.

(Tout le monde sort)

The musical score is written for piano and consists of six systems of staves. The key signature is one flat (B-flat). The score includes the following dynamic markings: *ff* (fortissimo) at the beginning of the first system and in the second system; *mf* (mezzo-forte) in the third system; *dim.* (diminuendo) in the fourth system; and *p* (piano) in the fifth system. The notation features a complex bass line with frequent sixteenth-note patterns and a treble line with chords and melodic fragments. The piece concludes with a final cadence in the sixth system.