

# La Chasse

D'après une harmonisation chorale de J.M. Hoog

Arrangement : G. Lemaitre

## Le réveil (1835)

Chant 1

De -

6

-bout! C'est le ré - veil, au son du cor peut - on dor - mir - en - core

10

$\text{♩} = 84$

Voi - ci le ré - veil, chas - sez le som -

16

-meil, au son - du cor peut - on dor - mir en - core?

21

La voix de pha - nor, les cris de mé - dor, sa - luent du so - leil le vi - sa - ge ver -

26

-meil. De - bout! C'est le ré - veil, au son du cor peut - on dor - mir en - core

## Le point du jour (1940)

32

Chas - seurs, francs lu -

37

-rons, dé - pê - chons le cor nous ap - pel - le, a - vec zè - le, en a - vant mar -

43

-chons. Au loin fuit la - nuit le jour pa - raît - par - tons

50

en fo - rêt. Point ne tar - dons, Al - lons par - tons,

56

rem - plis d'ar - deur, mar - chons d'âme et de coeur. Chas - seurs, francs lu -

61

-rons, dé - pê - chons le cor nous ap - pel - le, a - vec zè - le,

66

en a - vant mar - chons Au loin fuit la -

## Chant

71  
 nuit, le jour pa - raît - par - tons en fo - rêt.

77  
 Sor tez du che - nil mes vail - lants li -

82  
 - miers, il faut au - jour - d'hui bat - tre tous les hal - liers. Au re - lais d'at - ta - que les meil - leurs go -

86  
 - siers, les re - lais vo - lants vien - drons les der - niers. Sor - tez du che -

89  
 - nil mes vail - lants li - miers, il faut au - jour - d'hui bat - tre tous les hal - liers.

93  
**Le loup (1742)**

99  
 Vei - le bien, gen - til - le pas - tou - rel - le, pour tes

104  
 a - gneaux je tremble en - core. Mais dé -

109  
 -jà, d'u - ne dent cru - el - le, ont - ils ma bel - le, sen - ti le coup? Dis le

114  
 moi, gen - til - le pas - tou - rel - le, n'au - rais - tu pas dé -jà vu le loup

118  
**La saint Hubert (1723)**

122  
 Cou - rant les bois, aus - si les de - moi - sel - les, Hu - bert é -

125  
 -tait sous la loi du dé - mon. Mais un beau jour sur les fau - tes char - nel - les, un cerf lui

129  
 fit un ef - fra - yant ser - mon. De - ve - nu saint, il né - gli - gea les

132  
bel - les et il vé - cu en chas - seur de re - nom. A son ex -

135  
- emple, a - mi, so - yons fi - dè - les, cour - rons le cerf et non le co - til - lon.  
**L'hallali**

139

143  
- Chiens et che - vaux se ré - u - nis - sent, le cerf aux a - bois va tom -

148  
- ber, \_\_\_\_\_

153  
Les cors à l'en - vie re - ten - tis - sent et le li - mier re - don - ne du go - sier.

157  
Les cors à l'en - vie re - ten - tis - sent et le li - mier re - don - ne du go - sier. \_\_\_\_\_  
**La curée (1835)**

161  
Le cerf a vé - cu, nous l'a - vons vain - cu, \_\_\_\_\_

165  
sur l'herbe é - ten - du, le ven - tre fen - du \_\_\_\_\_

169  
Qu'un bâ - ton four - chu ti - re son for - hu, \_\_\_\_\_

173  
moi je suis four - bu d'a - voir tant cou - ru \_\_\_\_\_

177  
moi je suis four - bu d'a - voir tant cou - ru \_\_\_\_\_  
**Les honneurs (1742)**

181  
Que le pied soit of - fert au vain -

185  
- queur, son - nez - ve - neurs, son - nez les hon - neurs! \_\_\_\_\_

189

— Du tri - om - phe goû - tons la dou -

193

-ceur, vail - lants - chas - seurs et jo - yeux bu - veurs! De la can - ti - ne la plus voi -

199

-si - ne, ti - rez le vin, ver - sez le tout plein

204

Bor - deaux, Cham - pa - gne, Bour - gogne Es -

208

-pa - gne, au son du cor, ver - sez à plein bords \_\_\_\_\_

**Adieux à la forêt de Paimpont (1940)**

214

$\text{♩} = 60$   
A - dieu Bo - ca - ge, bel - le fo - rêt, heu - reux sé -

219

-jour où sans nu - a - ge rè - gnent la joie et l'a - mour. \_\_\_\_\_ Je

223

vais loin du vil - la - ge, cou - ler de tris - tes jours -

227

- Car de ses frais om - bra - ges, me sou - vien - drai tou - jours. Oui

232

nous les re - ver - rons, les fil - les du vil - la - ge. Oui nous les re - ver -

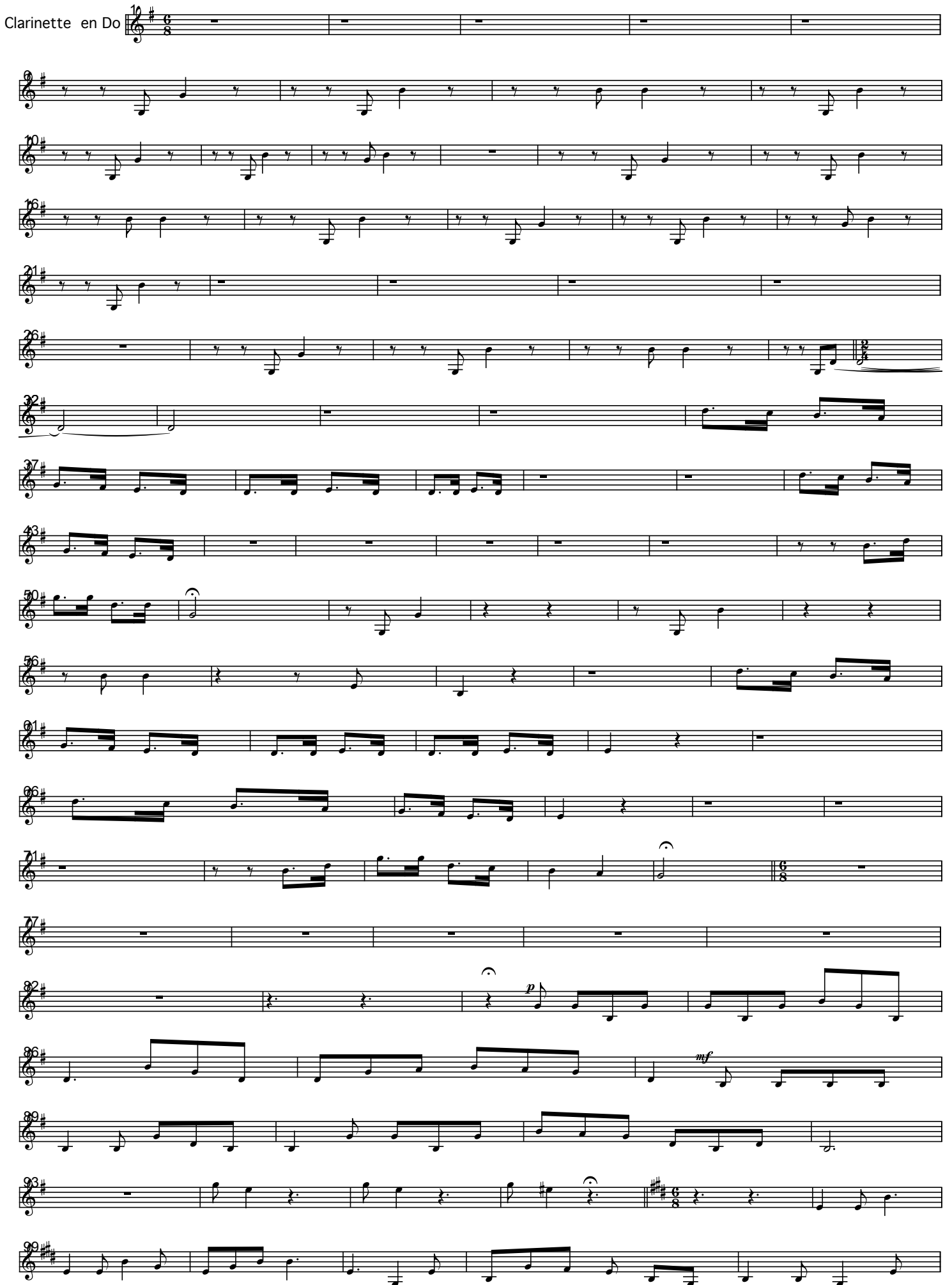
237

$\text{♩} = 60$   
-rons les fil - les de Paim - pont. \_\_\_\_\_ Les fil - les de Paimpont

# La Chasse

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Clarinete en Do 

Clarinete en Do

Musical score for Clarinet in C, measures 104 to 185. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 89. The score consists of 18 staves of music. Measures 104-105 show a melodic line starting with a quarter note G4. Measures 106-107 continue the melody with eighth notes. Measures 108-109 show a rest. Measures 110-111 show a melodic line starting with a quarter note G4. Measures 112-113 show a melodic line starting with a quarter note G4. Measures 114-115 show a melodic line starting with a quarter note G4. Measures 116-117 show a melodic line starting with a quarter note G4. Measures 118-119 show a melodic line starting with a quarter note G4. Measures 120-121 show a melodic line starting with a quarter note G4. Measures 122-123 show a melodic line starting with a quarter note G4. Measures 124-125 show a melodic line starting with a quarter note G4. Measures 126-127 show a melodic line starting with a quarter note G4. Measures 128-129 show a melodic line starting with a quarter note G4. Measures 130-131 show a melodic line starting with a quarter note G4. Measures 132-133 show a melodic line starting with a quarter note G4. Measures 134-135 show a melodic line starting with a quarter note G4. Measures 136-137 show a melodic line starting with a quarter note G4. Measures 138-139 show a melodic line starting with a quarter note G4. Measures 140-141 show a melodic line starting with a quarter note G4. Measures 142-143 show a melodic line starting with a quarter note G4. Measures 144-145 show a melodic line starting with a quarter note G4. Measures 146-147 show a melodic line starting with a quarter note G4. Measures 148-149 show a melodic line starting with a quarter note G4. Measures 150-151 show a melodic line starting with a quarter note G4. Measures 152-153 show a melodic line starting with a quarter note G4. Measures 154-155 show a melodic line starting with a quarter note G4. Measures 156-157 show a melodic line starting with a quarter note G4. Measures 158-159 show a melodic line starting with a quarter note G4. Measures 160-161 show a melodic line starting with a quarter note G4. Measures 162-163 show a melodic line starting with a quarter note G4. Measures 164-165 show a melodic line starting with a quarter note G4. Measures 166-167 show a melodic line starting with a quarter note G4. Measures 168-169 show a melodic line starting with a quarter note G4. Measures 170-171 show a melodic line starting with a quarter note G4. Measures 172-173 show a melodic line starting with a quarter note G4. Measures 174-175 show a melodic line starting with a quarter note G4. Measures 176-177 show a melodic line starting with a quarter note G4. Measures 178-179 show a melodic line starting with a quarter note G4. Measures 180-181 show a melodic line starting with a quarter note G4. Measures 182-183 show a melodic line starting with a quarter note G4. Measures 184-185 show a melodic line starting with a quarter note G4.

Clarinete en Do

Musical score for Clarinet in C, measures 189-237. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of ten staves of notation. Measure 189 starts with a treble clef, a key signature of two sharps, and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece concludes with a double bar line at the end of measure 237.

# La Chasse

D'après une harmonisation chorale de J.M. Hoog

Arrangement : G. Lemaitre

Tromp. en Do  $\frac{6}{8}$   $\sharp$

*pp*

10 16 21 26 32 37 43 50 56 61 66 71 77 82 86 89 93 99 104

$\downarrow = 89$

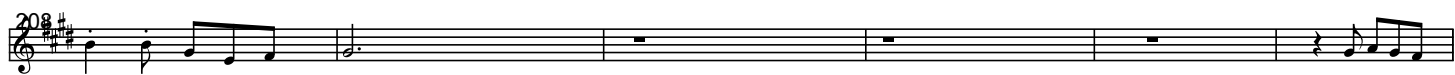
$\frac{6}{8}$   $\sharp\sharp\sharp$

Detailed description: This is a musical score for a Trompe en Do (Corn in C). The score is written on 21 staves. The key signature has one sharp (F#), and the time signature is 6/8. The music begins with a rest for the first 10 measures. It then features several melodic lines, some with dynamics like *pp* (pianissimo). There are repeat signs and a change in time signature from 6/8 to 2/4 at measure 26. A tempo marking of  $\downarrow = 89$  is present at measure 71. The score concludes with a key signature change to three sharps (F#, C#, G#) and a final 6/8 time signature at measure 93. Measure numbers 10, 16, 21, 26, 32, 37, 43, 50, 56, 61, 66, 71, 77, 82, 86, 89, 93, 99, and 104 are indicated at the start of their respective staves.



Tromp. en Do

Musical score for Trompe en Do, measures 109 to 193. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 76. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The score concludes with a double bar line at measure 193.



# La Chasse

D'après une harmonisation chorale de J.M. Hoog

Arrangement : G. Lemaitre

Tromp. en Sib

$\text{♩} = 67$  *mf* Lointain

10

16

21

26

32

37

43

50

56

61

66

71

77

82

86

89

93

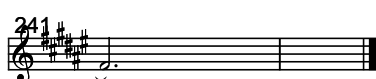
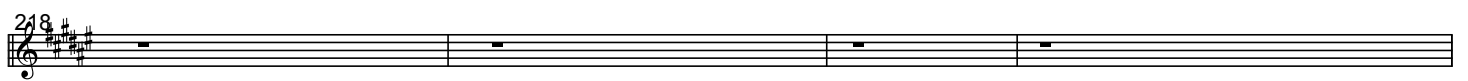
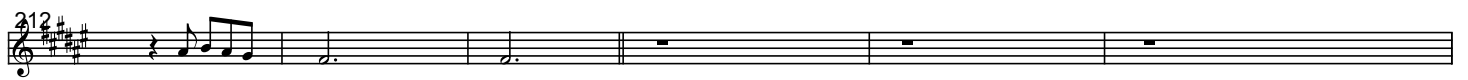
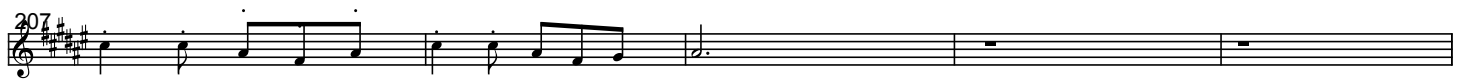
99

104

Tromp. en Sib

Musical score for Trompe en Sib, measures 109 to 188. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of 20 staves of notation. Measure numbers are indicated at the beginning of each staff: 109, 114, 118, 122, 125, 129, 132, 135, 138, 142, 146, 151, 155, 159, 163, 166, 169, 172, 176, 180, 184, and 188. Dynamic markings include *p* (piano) at measures 118 and 132, and *mf* (mezzo-forte) at measure 138. The notation includes various note values, rests, and articulation marks.

Tromp. en Sib



# La Chasse

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Arrangement : G. Lemaitre

Violoncelle

1

6

10

16

21

26

32

37

43

50

56

61

66

71

77

82

86

89

93

99

Violoncelle

Musical score for Violoncelle, measures 104 to 189. The score is written in bass clef with a key signature of two sharps (F# and C#). The music consists of a single melodic line with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers are indicated at the beginning of each line: 104, 109, 114, 118, 122, 125, 129, 132, 135, 139, 143, 148, 153, 157, 161, 165, 169, 173, 177, 181, 185, and 189. The notation includes slurs, ties, and a fermata over a note in measure 157.

Violoncelle



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