

# Marche gauloise

18

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**Allegro marziale**

Chant Voice

Piano

*f*

Nous sor-tons du

*p* *cresc.* *f* *p*

6

fond des bois, Nous, les fils des Gau - lois Au son des cor - nes du festin

*cresc.*

11

*ff*

Nous mar-chons auma - tin. Mal - heur à l'é - tran-ger Qui vient nous ou - tra-

*ff* *dim.*

*ff* *f*

-ger! La mort le pour-sui-vra! Le glai - ve le tue - ra! Les

*ff* *ff*

lous et les cor -- beaux Met-tront sa chair en lam - beaux Nos fem -

*f*

-mes dan-se-ront au-tour des es tom - beaux! Sur les cail-loux du che - min Ses

31 *ff*  $\hat{a}$ .

ff *mf*

fil - s nou - sten - dront la main! — La flam - me de l'en - fer le brû - le - ra de -

36 *fff*

- main! Mar - chons! En a - vant, com - pa - gnons, Mar - chons! Mar - chons! — Aux

41  $\hat{a}$ .

ar - mes!

*ff* *ff*

8

46 *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

50

Musical score for measures 50-53. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the bass line and a four-note chord in the right hand. Dynamics include *sf* and *pre*. The word "Led." is written below the piano part, with a flower-like symbol between the two staves.

54

Musical score for measures 54-57. The piano part continues with the triplet and four-note chord pattern. Dynamics include *ff*. The word "Led." is written below the piano part, with a flower-like symbol between the two staves.

58

Musical score for measures 58-62. The piano part features a complex accompaniment with a *ffu* dynamic. A *cresc.* marking is present. Dynamics include *fff*, *p*, and *f*. The key signature changes to one flat.

63

Musical score for measures 63-67. The system includes a vocal line and a piano accompaniment. The piano part features a complex accompaniment with a *cresc.* marking. Dynamics include *f* and *p*. The lyrics are: "Pour nos champs et nos trou-peaux, Pour nos chênnessi beaux; — Pour les fou-gè-res".

68

du ra-vin, Pour les blés et le vin; Pour les pa - ys vo-lés Pour

*ff*

73

les cœurs dé - so - - lés, Pour l'à - - mes ai-eux Qui pleure au fond des

*ff*

*dim.* *ff* *mf*

78

cieux; — Au son des o - li - fants — Ter - ri - bles et tri-om - phants, — Frap-

*f* *ff* *ff*

*cresc.*

83

- pez! N'é-par-gnez point la femme et les en - fants! — A - vec la hache et l'é-

*ff* *dim.* *f*

88

- pieu, — Par l'eau, le fer et le feu, — Tu - ez! ex-ter-mi-nez au

*ff* *cresc.* *ff*

93

nom de no - tre Dieu! Mar-chons! En a-vant, com-pa - gnons! Mar-chons! Mar-chons! —

*mf* *cresc.*

98

*fff* *ff*

Aux ar - mes!

*ff*

8

*ff*

3

3

*Red.* \* *Red.* \*

103

*Red.* \* *Red.* \*

107

*stffpre*

4

*Red.* \* *Red.* \*

111

4

*ff*

*Red.* \* *Red.* \*

115

115

*ff* *ffu* *ff* *p* *cresc.*

120

120

*f* *p* *cresc.*

Sur la route où nous pas-sons Dé - trui-sons les mois - sons! — Que

125

125

*ff*

les trés-sors a -- mon - ce-lés Soient pil-lés et brû - lés! Plus forts que

130

*ff*

des tau-reaux S'é--lan-cent nos hé-ros! La ra - - gedescom-bats Re-

135

*f* *ff*

-vient ar-mer leur bras! — Frap-pez, la haine au cœur! — Frap-pez! le Celte est vain-

140

*ff* *f*

-queur! — Tu - - ez! Ex-ter-mi-nez - le vil dé-vas - ta - teur! — Il

145

faut la - ver les af - fronts. Qu'un lâche a mis à nos fronts! Tu - ez!

150

C'est dans le sang que nous nous bai - gne - rons! Marchons! En a - vant, com - pa -

154

-gnons, Marchons! Marchons! Aux ar -

159

Musical score for measures 159-164. The score is in treble and bass clefs with a key signature of one sharp (F#). The vocal line (top staff) begins with the text "- mes!". The piano accompaniment (middle and bottom staves) features a complex texture with many beamed sixteenth notes and chords. Dynamics include *ff*, *f*, *cresc.*, and *ff*. There are also markings for *8va* and *Red.* (Reduction) in the bass line.

165

Musical score for measures 165-166. The score is in treble and bass clefs with a key signature of two flats (Bb). The vocal line (top staff) is mostly silent. The piano accompaniment (middle and bottom staves) features a complex texture with many beamed sixteenth notes and chords. Dynamics include *fff*. There are also markings for *8va* and *(Red.)* (Reduction) in the bass line.