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A

# ALBERT CARRÉ

Merci de tout cœur.

CH.-M. WIDOR

HENRI CAIN.



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# Les Pêcheurs de Saint-Jean

SCÈNES DE LA VIE MARITIME

*En Quatre Actes*

POÈME DE HENRI CAIN

MUSIQUE

DE

# CH.-M. WIDOR

PARTITION CHANT ET PIANO

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# LES PÊCHEURS DE SAINT-JEAN

*Scènes de la vie maritime en Quatre Actes*

POÈME DE HENRI CAIN

MUSIQUE DE

CH.-M. WIDOR

Première représentation à l'Opéra-Comique, le 26 Décembre 1905, sous la direction de  
M. ALBERT CARRÉ

Directeur de la Musique : M. LUIGINI. — Chef d'Orchestre : M. RUIHLMANN.

Chefs des Chœurs : MM. GEORIS et F. LEROUX.

Directeur de la Scène : M. ALBERT VIZENTINI.

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MADELEINE. . . . .	<i>Mezzo-Soprano.</i> . . . . .	COCYTE.
JEANNE. . . . .	<i>Soprano.</i> . . . . .	COMÉS.

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La Scène se passe à Saint-Jean-de-Luz.

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DÉCORS de M. JAMBON.

Aux 1<sup>er</sup>, 2<sup>e</sup> et 4<sup>e</sup> Actes : Une plage avec une jetée et un calvaire.

Au 3<sup>e</sup> Acte : Une chambre dans la maison de Jean-Pierre.

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Les Costumes ont été dessinés par M. MULTZER



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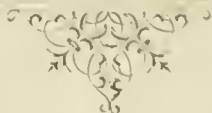
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# LES PÊCHEURS DE SAINT-JEAN

*Scènes de la vie maritime*

Poème de  
HENRI CAIN.

Musique de  
CH.-M. WIDOR.

## Ouverture.

*Allegro ma non troppo.* (♩ = 96)

PIANO.

The musical score is written for piano and consists of four systems. The first system is marked *ff* and includes a piano introduction with a treble clef and a bass clef. The second system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment, marked *ff*. The third system continues the melodic and rhythmic themes, marked *ff*. The fourth system concludes the piece with a treble clef and a bass clef, marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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First system of a piano score. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and moving lines. A fermata is placed over the final notes of the right hand.

Second system of the piano score. The right hand continues with intricate rhythmic patterns. The left hand has a more active role with frequent chord changes and moving bass lines. A fermata is present over the right hand's ending.

Third system of the piano score. The right hand's melody is highly rhythmic and detailed. The left hand accompaniment is dense with chords. A fermata is placed over the right hand's final notes.

Fourth system of the piano score. The right hand has a more melodic and less rhythmically complex line. The left hand accompaniment is simpler, consisting of chords and a few moving notes. A fermata is placed over the right hand's ending.

Fifth system of the piano score. The right hand features a melodic line with a fermata over the final notes. The left hand has a rhythmic accompaniment with a fermata over the final notes. A dynamic marking of *ff* is present in the right hand.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff begins with a dynamic marking *v* and contains a series of chords and notes, including a triplet of eighth notes. The bass staff features a continuous eighth-note accompaniment. The system concludes with a fermata over the final notes.

The second system of musical notation continues the piece. The treble staff shows a sequence of chords and notes with various accidentals. The bass staff includes a melodic line with accents and a triplet of eighth notes. The system ends with a fermata.

The third system of musical notation features a triplet of eighth notes in the treble staff, marked with a '3' and a slur. The bass staff continues with its eighth-note accompaniment. The system concludes with a fermata.

The fourth system of musical notation includes a triplet of eighth notes in the treble staff, marked with a '3' and a slur, and a dynamic marking *f*. The bass staff continues with its accompaniment. The system concludes with a fermata.

The fifth system of musical notation features a triplet of eighth notes in the treble staff, marked with a '3' and a slur. The bass staff continues with its accompaniment. The system concludes with a fermata.

First system of a musical score, consisting of a grand staff with a treble and bass clef. The music features a melodic line in the treble clef and a more rhythmic, accompanimental line in the bass clef. The piece is in a key with one sharp (F#) and a 2/4 time signature. The system concludes with a dynamic marking of *ff*.

**Poco agitato. (♩ = 116)**

Second system of the musical score, starting with a dynamic marking of *sf*. The treble clef contains a melodic line with a triplet of eighth notes and a five-fingered scale-like passage. The bass clef features a more complex accompaniment with triplets and a five-fingered scale-like passage. Fingerings are indicated by numbers 3 and 5. The system ends with a dynamic marking of *ff* and the initials "M. G." below the staff.

Third system of the musical score, continuing the melodic and accompanimental lines. The treble clef has a five-fingered scale-like passage. The bass clef continues with its accompaniment, including a five-fingered scale-like passage. The system concludes with a dynamic marking of *ff*.

Fourth system of the musical score, showing further development of the melodic and accompanimental themes. The treble clef features a five-fingered scale-like passage. The bass clef continues with its accompaniment, including a five-fingered scale-like passage. The system concludes with a dynamic marking of *ff*.

Fifth system of the musical score, featuring a melodic line in the treble clef and a more complex accompaniment in the bass clef. The treble clef has a five-fingered scale-like passage. The bass clef continues with its accompaniment, including a five-fingered scale-like passage. The system concludes with a dynamic marking of *ff*.



First system of musical notation. The right hand features a melodic line with a trill-like figure and a sequence of eighth notes. The left hand provides a bass line with chords and a triplet of eighth notes. A dynamic marking *v* is present in the left hand.

Second system of musical notation. The right hand continues the melodic line with a trill. The left hand features a dense texture of chords and a triplet of eighth notes. A dynamic marking *v* is present in the left hand.

Third system of musical notation. The right hand continues the melodic line. The left hand features a triplet of eighth notes. A dynamic marking *v* is present in the left hand. The instruction *diminuendo.* is written above the right hand.

**Poco più largo.**

Fourth system of musical notation, beginning with the tempo change. The right hand features a melodic line with a trill. The left hand features a bass line with chords and a quintuplet of eighth notes. A dynamic marking *p* is present in the left hand.

Fifth system of musical notation. The right hand features a melodic line with a trill. The left hand features a bass line with chords and a quintuplet of eighth notes. A dynamic marking *f* is present in the left hand. The instruction *cresc.* is written above the right hand.

First system of a musical score. The upper staff (treble clef) features a melodic line with a triplet of eighth notes. The lower staff (bass clef) provides a harmonic accompaniment. Dynamics include *p* (piano) and *sf* (sforzando).

Second system of the musical score. The upper staff contains chords and a triplet. The lower staff has a melodic line with a *crescendo.* marking. Dynamics include *sf*.

Third system of the musical score. The upper staff features chords and triplets. The lower staff has a melodic line with a *sf* marking. Dynamics include *sf* and *ff* (fortissimo).

Fourth system of the musical score. The upper staff has a melodic line with a *sf* marking. The lower staff has a melodic line with a triplet and a *sf* marking. Dynamics include *sf*.

Fifth system of the musical score. The upper staff has a melodic line with a *sf* marking. The lower staff has a melodic line with a *sf* marking. Dynamics include *sf*.

First system of musical notation. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff contains a bass line with triplets and dynamic markings *sf* and *ff*. A bracket labeled '8' spans across the top of the system.

Second system of musical notation. The upper staff continues the melodic line with slurs and dynamic markings *sf*. The lower staff has a bass line with a triplet and a dynamic marking *sf*.

Third system of musical notation. The upper staff has a melodic line with a dynamic marking *p*. The lower staff has a bass line. The text *poco rit.* is written above the staff.

a Tempo.

Fourth system of musical notation. The upper staff has a melodic line with a dynamic marking *p*. The lower staff has a bass line with a dynamic marking *pp*.

Fifth system of musical notation. The upper staff has a melodic line with a dynamic marking *p*. The lower staff has a bass line with a dynamic marking *pp*.

a piacere.

a Tempo.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *sf* (sforzando), followed by a *p* (piano) dynamic. The lower staff is in bass clef with a key signature of one sharp. It features a *sf* dynamic marking and a *pp* (pianissimo) dynamic. Both staves include markings for "Ped." (pedal) and "Red." (redaction or repeat).

The second system continues the piano accompaniment. The upper staff has a treble clef and the lower staff has a bass clef. The music is characterized by dense chordal textures and arpeggiated patterns. A "Ped." marking is present in the lower staff.

The third system features a *crescendo.* marking in the upper staff, indicating a gradual increase in volume. The lower staff includes a *pp* dynamic marking. The notation continues with complex piano accompaniment.

The fourth system is marked "a piacere." in the upper staff. It features dynamic markings of *sf* and *p*. The notation includes melodic lines in both staves with some grace notes and slurs.

The fifth system begins with a first ending bracket labeled "8-1" in the upper staff. The lower staff features a *sf* dynamic marking. The system concludes with a melodic flourish in the upper staff.

First system of musical notation. The right hand (treble clef) plays chords with a dotted quarter note and an eighth note. The left hand (bass clef) features a complex, multi-measure rhythmic pattern with many beamed notes.

Second system of musical notation, continuing the patterns from the first system.

Third system of musical notation. The right hand continues with chords. The left hand has a dynamic marking of *f* (forte) and later *dimin.* (diminuendo).

Fourth system of musical notation. The right hand has a dynamic marking of *pp* (pianissimo). The left hand continues with its rhythmic pattern.

Fifth system of musical notation, concluding the page with more complex rhythmic and melodic lines in both hands.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *fp* (fortissimo piano) and includes a triplet of eighth notes in the right hand. The piece is in the key of D major.

a piacere. a Tempo.

Second system of musical notation, marked *f* (forte) and *p* (piano). It includes dynamic markings *sf* (sforzando) and *crescendo.* The tempo is indicated as *a piacere. a Tempo.*

Third system of musical notation, marked *sf* (sforzando) and *ff* (fortissimo). It features a prominent sixteenth-note run in the right hand.

Fourth system of musical notation, marked *sf* (sforzando). It includes a wide intervallic chord in the right hand.

poco a poco agitato.

Fifth system of musical notation, marked *poco a poco agitato.* The tempo is increasing, and the music becomes more agitated.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations and slurs.

Vivo. (♩ = 132)

Second system of musical notation. It begins with a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. A first ending bracket labeled '8' spans the final two measures, which end with a forte (*ff*) dynamic.

Third system of musical notation. It starts with a forte (*f*) dynamic in the right hand. The left hand features a sustained chord in the bass. The system concludes with a piano (*p*) dynamic.

Fourth system of musical notation. It begins with a forte (*f*) dynamic, followed by a first ending bracket labeled '8' and a fortissimo (*ff*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with a first ending bracket labeled '7'.

Fifth system of musical notation. It starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. A first ending bracket labeled '8' spans the final two measures, which end with a fortissimo (*ff*) dynamic.

sf

Con fuoco. (♩=152)

8

p

sf



diminuendo. *p*

This system shows the first three measures of a piece. The right hand features a melodic line with a long slur over the first two measures, ending with a quarter note in the third measure. The left hand plays a rhythmic accompaniment of eighth notes with a descending bass line. The first measure is marked *diminuendo.* and the second measure is marked *p*.

This system contains the next three measures. The right hand continues the melodic line with a slur. The left hand maintains the eighth-note accompaniment. The first measure is marked *p*.

*espressivo e poco rit.* *a Tempo.* (♩ = 132)

*f* *mp*

This system marks a change in tempo and dynamics. The first two measures are marked *espressivo e poco rit.* and *f*. The third measure is marked *a Tempo.* with a tempo indication of a quarter note equal to 132 (♩ = 132) and a dynamic of *mp*.

This system contains the next three measures. The right hand has a melodic line with a slur. The left hand continues the eighth-note accompaniment. The first measure is marked *f*.

*poco rit.*

*f* *mp*

This system contains the final three measures. The first two measures are marked *f* and *mp*. The third measure is marked *poco rit.* and features a dynamic change to *f*.

a Tempo.

*dolcissimo.*  
Ped.

Ped.

*crescendo.*  
*f*  
a piacere.

Ped.

*mp*

sempre dim. e rit.

Tempo 1<sup>o</sup> (♩ = 96)

First system of musical notation. The upper staff contains a melodic line with a fermata over the first measure, marked with a 'C' and a circled '8'. The lower staff contains a bass line with a fermata over the first measure, marked with a circled '8' and the dynamic marking *mp*. Below the bass line are three sets of guitar chord diagrams, each with a double bar line and a 'di' marking.

Second system of musical notation. The upper staff features a melodic line with a fermata over the first measure and a *f* dynamic marking. The lower staff has a bass line with a fermata over the first measure and a *dim.* dynamic marking. Below the bass line are three sets of guitar chord diagrams, each with a double bar line and a 'di' marking.

Third system of musical notation. The upper staff contains a melodic line with a fermata over the first measure. The lower staff has a bass line with a fermata over the first measure. Below the bass line are two sets of guitar chord diagrams, each with a double bar line and a 'di' marking.

Fourth system of musical notation. The upper staff features a melodic line with a fermata over the first measure and a *dim* dynamic marking. The lower staff has a bass line with a fermata over the first measure. Below the bass line are three sets of guitar chord diagrams, each with a double bar line and a 'di' marking.

Fifth system of musical notation. The upper staff contains a melodic line with a fermata over the first measure. The lower staff has a bass line with a fermata over the first measure and a *mf* dynamic marking. Below the bass line are two sets of guitar chord diagrams, each with a double bar line and a 'di' marking.

First system of musical notation. The left hand (bass clef) features a melodic line with triplets and a bass line with sustained chords. The right hand (treble clef) has a melodic line with slurs and a bass line with chords. Dynamics include *f* and *sf*.

Second system of musical notation, similar to the first, with melodic lines in both hands and dynamic markings of *f* and *sf*.

Third system of musical notation, featuring a vocal line with lyrics "cre - - scen - do." and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand.

Fourth system of musical notation, showing a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *ff* and *sf*.

Fifth system of musical notation, continuing the piano accompaniment with melodic lines in both hands and dynamic markings of *f*.

First system of musical notation. The treble clef staff features a complex texture with triplets and sixteenth notes, marked with a forte (*ff*) dynamic. The bass clef staff provides a rhythmic accompaniment with eighth notes. A large slur encompasses the entire system.

Second system of musical notation. The treble clef staff has a melodic line with a *ff* dynamic and a *m.d.* (mezzo-dolce) marking. The bass clef staff has a melodic line with *m.d.* and *m.g.* (mezzo-giove) markings. A large slur encompasses the entire system.

Third system of musical notation. The treble clef staff has a melodic line with a *ff* dynamic. The bass clef staff has a melodic line with a *ff* dynamic. A large slur encompasses the entire system.

Fourth system of musical notation. The treble clef staff has a melodic line with a *ff* dynamic. The bass clef staff has a melodic line with a *ff* dynamic. A large slur encompasses the entire system.

Fifth system of musical notation. The treble clef staff has a melodic line with a *ff* dynamic. The bass clef staff has a melodic line with a *ff* dynamic. A large slur encompasses the entire system.

diminuendo . *pp*

8

This system features a treble and bass staff. The treble staff begins with a series of eighth notes, some marked with an accent (^) and a slur. The bass staff contains triplet markings (3) and rests. A dynamic marking of *pp* is present. A dashed line above the treble staff indicates a first ending of 8 measures.

8

This system continues the musical piece with treble and bass staves. The treble staff has a first ending of 8 measures indicated by a dashed line. The bass staff continues with rhythmic patterns.

*pp*

8

This system shows the continuation of the piece. The treble staff has a first ending of 8 measures. The dynamic marking *pp* is present. The bass staff continues with its rhythmic accompaniment.

8-7

*f ff* *f*

This system is more complex, featuring a first ending of 8-7 measures in the treble staff. The bass staff includes a triplet of eighth notes. Dynamic markings include *f*, *ff*, and *f*.

*pp*

3 3 3 3 3

This system features a treble staff with a series of triplets (3) and a *pp* dynamic marking. The bass staff has a few notes and rests.

First system of musical notation. The treble clef staff contains a series of chords, each with a grace note, moving in a stepwise fashion. The bass clef staff contains a melodic line with a grace note and a fermata over a measure.

Second system of musical notation. The treble clef staff continues the chordal texture with grace notes. The bass clef staff features a melodic line with a grace note and a fermata.

Third system of musical notation. The treble clef staff has a melodic line with a grace note and a fermata. The bass clef staff has a chordal texture with a grace note and a fermata. Dynamics include *f*, *pp*, and *f*. The instruction *a piacere.* is written above the treble staff.

a Tempo.

Fourth system of musical notation. The treble clef staff has a melodic line with a grace note and a fermata. The bass clef staff has a chordal texture with a grace note and a fermata. The instruction *dolcissimo.* is written below the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with a grace note and a fermata. The bass clef staff has a chordal texture with a grace note and a fermata.

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a half note chord and a quarter note chord. The bass staff features a rhythmic pattern of eighth notes, with a dynamic marking of *sf* (sforzando) appearing towards the end of the system.

The second system continues the piece. The treble staff has a dynamic marking of *pp* (pianissimo) at the beginning. The bass staff includes dynamic markings of *sf* (sforzando), *p* (piano), and *sf* (sforzando) throughout the system.

a Tempo, poco animato.

The third system is marked *a piacere.* (ad libitum) and begins with a dynamic marking of *pp* (pianissimo). The music features a mix of eighth and quarter notes in both staves.

The fourth system includes a first ending bracket in the treble staff, marked with the number 8. The bass staff has a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The bass line features a complex rhythmic pattern with fingerings of 5 and 5 indicated.

The fifth system also features a first ending bracket in the treble staff, marked with the number 8. The bass staff begins with a dynamic marking of *p* (piano).





The first system of music consists of two staves. The upper staff (treble clef) contains a series of arpeggiated chords, each with a slur and a fermata, creating a shimmering, cascading effect. The lower staff (bass clef) features a more rhythmic accompaniment with eighth and sixteenth notes, also slurred and accented.

The second system continues the musical texture. The upper staff maintains the arpeggiated pattern. The lower staff includes the lyrics "cres - cen - do" written below the notes. A triplet of eighth notes is marked with a "3" above it in the bass staff.

The third system is marked with the tempo instruction "molto." in the lower staff. The musical notation remains consistent with the previous systems, showing the arpeggiated upper part and the rhythmic lower part.

The fourth system is marked with the dynamic "f" (forte) in the lower staff. It features a triplet of eighth notes in the bass staff, similar to the one in the second system, and continues the arpeggiated texture in the upper staff.

The fifth system is marked with the dynamic "ff" (fortissimo) in the lower staff. It includes various articulation marks such as slurs, accents, and fermatas, particularly in the upper staff, and continues the complex rhythmic patterns in the lower staff.

First system of a piano score. The right hand features a rapid sixteenth-note scale starting with a *glissando* marking. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is present in the bass clef.

Second system of the piano score, continuing the sixteenth-note scale in the right hand and the accompaniment in the left hand. The *glissando* marking is still present.

Third system of the piano score. The right hand continues with the sixteenth-note scale, and the left hand accompaniment remains consistent.

Fourth system of the piano score. The right hand continues with the sixteenth-note scale, and the left hand accompaniment remains consistent.

Fifth system of the piano score. The right hand continues with the sixteenth-note scale, and the left hand accompaniment remains consistent.

First system of a piano score. The right hand features a melodic line with a sixteenth-note run at the end, marked with a '6'. The left hand has a rhythmic accompaniment. Dynamics include *f* and *fff*. A dashed line with the number '8' is positioned below the left hand.

Second system of a piano score. The right hand continues the melodic line with a sixteenth-note run at the end, marked with a '6'. The left hand has a rhythmic accompaniment. Dynamics include *f* and *mf*.

Third system of a piano score. The right hand features a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment.

Fourth system of a piano score. The right hand features a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment. Dynamics include *supra*, *cres*, and *cen - do*. The left hand has triplets marked with '3'.

Fifth system of a piano score. The right hand features a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment. Dynamics include *f* and *fff*. A dashed line with the number '8' is positioned below the left hand.

## Acte I.



*La scène se passe à S<sup>t</sup> Jean de Luz. Au lever du rideau le Port.  
Un bateau de pêche, neuf, est encore sur ses étais. A droite un cabaret. A gauche un hangar.*

**Allegro.** (♩ = 112)

PIANO.

**JEAN-PIERRE** (avec les pêcheurs, au milieu des barques et des filets, trinque gaiement)

*Al - lons, flâneurs, à*

J-P.

nous!

TÉNORS.

BASSES.

(joyeusement)

*l - ci, \_\_\_\_\_ là - cheurs, i -*

*mf*  
On boit

- ci!

*sf* *sf* *sf* *sf* *mf*

done! Nous voi - là!

*ff*

*ff*

Si l'on boit!

*ff*

*f*

## JEAN-PIERRE. (rieur)

Et ça ne coûte rien, — car c'est

J-P. moi qui ré-ga - - - le; au-jour-d'hui, c'est bap - tê -

J-P. - me!

TÉNORS. *ff*  
Bap - tê - - me! Bap - tê - - me!

BASSES. *ff*  
Bap - tê - - me! Bap - tê - - me!

Al-lons-y, grisons-nous, c'est pas nous qui pay-ons. ———

Al-lons-y, grisons-nous, c'est pas nous qui pay-ons. ———

*sf*

Vi - - - ve no-tre pa-tron, Jean-Pier - - - re! A la san -

Vi - - - ve no-tre pa-tron, Jean-Pier - - - re! A la san -

- té de son nou - veau ba - teau! ———

- té de son nou - veau ba - teau! ———



## JACQUES.

Et qu'il ramène au port tousses mate - lots.

The score for Jacques consists of a vocal line in G major and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes triplet markings. The piano accompaniment features a triplet in the right hand and a triplet in the left hand, both marked with *sf* (sforzando).

## JEAN-PIERRE (très gentiment à JACQUES)

Ah! mon bra - ve Jac - ques, c'est toi qui bien -

- tôt, de ta so - li - de poi - gne, va mainte - nir la bar -

The score for Jean-Pierre is in G major and includes a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and contains triplet markings. The piano accompaniment includes a triplet in the left hand and a triplet in the right hand, with a piano (*p*) dynamic. The score concludes with a forte (*f*) dynamic.

a piacere.

1<sup>o</sup> Tempo.

- re de ma nou - vel - le bar - que que l'on bap - tise au - jour - d'hui.

1<sup>o</sup> Tempo.

The score for Jean-Pierre continues with a vocal line and piano accompaniment. The vocal line is marked with a piano (*p*) dynamic and includes a triplet. The piano accompaniment features a piano (*p*) dynamic and a first tempo (*1<sup>o</sup> Tempo*) marking. The score concludes with a first tempo (*1<sup>o</sup> Tempo*) marking.

## JACQUES (ému)

Pa - tron Jean - Pier - re, vous le sa - vez, je n'ai qu'un seul dé -

*p*

- sir, rester tou - jours — à vos cô - tés —

JEAN-PIERRE (lui donnant la main)

Je le sais, mon a - mi —

*p*

(♩ = 108)

All<sup>o</sup> mod<sup>o</sup> (familièrement)

1-P. Voilà bientôt cinq ans que l'on navigue en-

All<sup>o</sup> mod<sup>o</sup>

*p*

J-P. *f*  
 - sem - ble, \_\_\_\_\_ nuit et jour sur les flots et bravant la tem -

JACQUES. (heureux et rieur)

J-P.  
 Par - tageant les dan - gers.  
 - pê - te. Et que de

J-P.  
 fois, \_\_\_\_\_ je le pro - clame ici, ta for - - - ce sup - plé -

J-P. *p*  
 - ant la mien - ne qui me quitte a - vec l'a - ge, nous a sauvés!

## JACQUES. (très simple)

Ne parlons plus de ça... ne suis-je pas — vo-tre pi-

(♩ = ♩)

*sf* -lo - - - - te?

JEAN-PIERRE.

Et moi, ton vieux pa-

(lui serrant les mains)

*sf* - tron, sur - tout — deux ca-ma - ra - - des.

All<sup>o</sup> con brio. (♩ = 112)

All<sup>o</sup> con brio 8

JACQUES. *ff*

On s'é - paule à la bar - - - re pour

J.-P. *ff*  
On s'é - paule à la bar - - - re pour

TÉNORS. *ff*  
On s'é - paule à la bar - - - re pour

BASSES. *ff*  
On s'é - paule à la bar - - - re pour

J. dé - fi - er le flot, hap - pant - sans - - - crier

J.-P. dé - fi - er le flot, hap - pant - sans - - - crier

J. dé - fi - er le flot, hap - pant - sans - - - crier

BASSES. dé - fi - er le flot, hap - pant - sans - - - crier

J. 

J-P. 







J. 

J-P. 







(1) à l'Opéra-Comique on passe du signe ⊕ au signe ⊕ page 55

Piano accompaniment for the first system, featuring a treble and bass clef with dynamic markings *sf* and *ff*. The music includes a 7-measure rest in the treble and triplet figures in both hands.

Piano accompaniment for the second system, featuring a treble and bass clef with dynamic markings *ff*, *sf*, and *dim.*. The music includes triplet figures and a 7-measure rest in the treble.

♩

JACQUES. *mf*

★ Sa - - chant que dans l'o - ra - - ge

JEAN-PIERRE. *mf*

★ Sa - - chant que dans l'o - ra - - ge

Piano accompaniment for the third system, featuring a treble and bass clef with dynamic marking *p*. The music includes triplet figures and a 7-measure rest in the treble.

accompl  
en cas de  
coupure

en octaves-  
aux 2 main-

J.

au mi- lieu des en - bruns, des va - - gues déchai -

J. P.

au mi- lieu des en - bruns, des va - - gues déchai -

Piano accompaniment for the fourth system, featuring a treble and bass clef with dynamic marking *sf*. The music includes triplet figures and a 7-measure rest in the treble.

1. *ff* *mf*  
 - né - - - - es, comp - tant bien l'un sur

1-2. *ff* *mf*  
 - né - - - - es, comp - tant bien l'un sur

The first system of the musical score consists of three staves. The top staff is for the first voice (1.), the middle for the second voice (1-2.), and the bottom for the piano accompaniment. The piano part includes a complex texture with triplets and dynamic markings such as *ff*, *sf*, and *mf*. The lyrics are: "- né - - - - es, comp - tant bien l'un sur".

J. *mf*  
 l'au - - - - tre, dé - - vou.és corps et

1-2. *mf*  
 l'au - - - - tre, dé - - vou.és corps et

The second system continues the musical score with three staves. The piano accompaniment features prominent triplet patterns in the bass line. The lyrics are: "l'au - - - - tre, dé - - vou.és corps et".

J. *mf*  
 â - - - - me, Cha -

1-2. *mf*  
 â - - - - me, Cha -

The third system concludes the page with three staves. The piano accompaniment continues with triplet patterns and sustained chords. The lyrics are: "â - - - - me, Cha -".



J. *- cum de nous gaie-ment mar-cherait pour sauver*

4-P. *- cum de nous gaie-ment mar-cherait pour sauver*

J. *son a-mi, s'il é-tait en dan-ger.*

4-P. *son a-mi, s'il é-tait en dan-ger.*

TÉNORS.

BASSES.

8

*Red.*

*- chant que dans l'o - ra - ge, au mi-lien des em-*

*- chant que dans l'o - ra - ge, au mi-lien des em-*

- bruns des va - gues déchaî - né - - - - es,  
 - bruns des va - gues déchaî - né - - - - es,

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a melody with a triplet of eighth notes and a dynamic marking of *sf* (sforzando). The piano accompaniment includes chords and a bass line with a triplet of eighth notes.

comp - tant bien l'un sur l'au - - - tre, dé - voués corps et  
 comp - tant bien l'un sur l'au - - - tre, dé - voués corps et

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano accompaniment features a prominent triplet of eighth notes in the bass line and a dynamic marking of *sf*.

â - - - me, Cha - cun de nous gaie -  
 â - - - me, Cha - cun de nous gaie -

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano accompaniment includes a triplet of eighth notes in the bass line and a dynamic marking of *sf*.

\_ment mar - cherait pour sauver son a-mi, —  
 \_ment mar - cherait pour sauver son a-mi, —

This system contains the first two systems of music. The top two staves are vocal lines in treble and bass clefs, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf* and *f*.

— s'il é-tait — en dan-ger. —  
 — s'il é-tait — en dan-ger. —

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics. The piano accompaniment includes triplets and dynamic markings such as *f* and *mf*. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

This system contains the fifth system of music, which is purely instrumental piano accompaniment. It continues the rhythmic and harmonic patterns established in the previous systems, featuring eighth notes and chords in both hands. Dynamics include *f*.

*f* *dim.*

JEAN-PIERRE. (avec attendrissement)

Et toi, mon vieux ba -

*p*

- teau, que ce - lui - ci va -

*f*

rem - pla - cer, mais

*f*

J.-P. *toi, ma vieil - le "Mou - et - te,"*

J.-P. *je ne veux pas te voir pas - ser au servi - ce d'un*

*a piacere.*

*f.*

*segue.*

J.-P. *an - tre; on qu'on te bri - se*

*And.*

J.-P. *et que tu souf - fres en ne toisant*

*cresc.*

*f.*

J.-P. *f* *a piacere.*

plus ai - mé - e.

*segue.*

J.-P.

Je te fe - rai por - ter

*sf* *p*

J.-P.

là - haut, dans mon ver - ger,

J.-P. *sf*

pour te lais - ser en - tendre encor la voix de l'Océan,

J-P. *cresc.* *a piacere.* 3

et de là, de là dominer la

*cresc.* *segu.*

J-P. *ff* *p.*

mer.

TÉNORS.

BASSES. (Parlé.) Bravo! Bravo! Vive Jean - Pierre!

*ff* *diminuendo*

JEAN-PIERRE *d. acc.*

Pour nous au - tres, ma.

Variante

*a piacere.*

bar - que, c'est une a - mi - e.

J. r. - rins, no - tre bar - que, c'est une a - mi - e.

Adagio. (♩ = 52)

MADELEINE.

(regardant l'ancienne barque)

Voilà parler, Jean Pier - re! Pauvre Mouet - te, que de

*pp*

*pp*

M. fois t'ai-je attendu - e, les yeux tout pleins de lar - mes,

(tendant les bras à son fils)

M. car tu portais mon Jac - ques. Viens m'embrasser, mon gas.



*cresce molto.*

JEAN-PIERRE. (joyeusement)

*f.* All<sup>o</sup>

Eh! le ca.ba.re.tier, les ver.ressont  
Allegro.

*f.* *pp*

J-I: *2.*

vi - - - des?

*f.*

J-P:

Que fait donc Marie-

TÉNORS.

On t'é.coutait, Jean Pier - - re!

BASSES.

On t'é.coutait, Jean Pier - - re!

*f.*

a piacere

a Tempo

J.P.

An ne? sans doute à sa toi let te... ah! les femmes les fem mes!

*f*

*cresc.*

*a Tempo*

*segue*

TÉNORS. (appelant)

Marie-An ne!

Marie-An ne!

BASSES. (appelant)

Marie-An ne!

Marie-An ne!

Marie-An ne!

Marie-An ne!

MARIE-ANNE (arrivant)

*ff*

Pè

*ff*

Pè

M-A.

re, que c'est méchant de gronder, car aujourd'hui, je suis mar

re, que c'est méchant de gronder, car aujourd'hui, je suis mar

M-A.

- rai - ne. Si je vous ai quit - tés, c'est que j'ai vou - lu

M-A.

met - tre mes beaux habits de fé - te, mon fi - chu enden -

M-A.

- tel - le et ma ro - be de soie.

JEAN-PIERRE.

Ah!

J.-P.

— que te voilà belle, il faut que je t'em - bras - se!

## MARIE-ANNE. (tendant la joue)

Ça ne me fait pas

Je n'ose te toucher avec mes mains cal-leu - ses.

*f* *p*

## Moderato. (♩ = 69)

M-A. peur, et j'attends ton bai - ser.

Moderato.

## JEAN-PIERRE.

Ah!

*dolce* *f*

*And.*

J-P. (l'embrassant)

La ché-rie de mon cœur!

*p* *pp*

(aux pêcheurs) **Vivo.**

Al - lons, fi - lous nous ha - bil - ler.

**Vivo.**

J.-P.

(à JACQUES)

Toi, ran - ge les fi - lets, en te dé - pêchant fer - me; il

J.-P.

faut ê - tre prêt pour la fê - te. C'est toi qui conduis la manœu - vre!

segue.

J.-P.

**a Tempo.**

Puis, tu viendras à la mai -

J.-P.

J-P.

son chercher le fils! mon pe-tit Paul, tout fier

*f*

J-P.

d'être le mousse du nou-vel é-qui-pa-ge.

*p*

JACQUES.

On y sera, patron. (♩ = 112)

All<sup>o</sup> moderato. *pp*

*pp*

*f*

*pp* *p*

*p* *dim.* *pp*

JACQUES (inconsciemment, tout en rangeant les filets, chante un refrain de matelot, sans

*mf*

D'puis ——— long-temps ——— la

*f* *p*

voir MARIE-ANNE qui laisse partir tout le monde et regarde si personne ne peut les surprendre)

barque est par-ti- -e, On a quit-té

J. sa bonne a - mi - - - e...

J. — Le ciel est noir, — On n'peut rien

J. voir... — Lais - sons grê - ler! Laissons ton - ner! —

J. — — — — — *p* Sur le ba - teau qui peut gé -



J. *mir, Puisque l'ex - il va fi - nir?*

J. *a piacere.*  
Les cœurs sont tout joy-

*p* *segue.*

**a Tempo**

J. - eux, tout bat - tant — d'es - pé - ran - ce, On doit voir au ma

J. *f* tin, les fa - lu - ses de Fran -

## a Tempo

1. *ce!*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the syllable "ce!". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* and *sf*.

1. *P*

D'puis ——— long-temps, ——— la

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note on "la". The piano accompaniment includes dynamic markings of *f*, *P*, and *pp*.

MARIE-ANNE va près du hangar où JACQUES est occupé à ranger ses filets et

1. barque est par - ti - - e, On a quit - té

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "barque est par - ti - - e, On a quit - té". The piano accompaniment maintains the rhythmic pattern from the previous systems.

continue sa chanson.

MARIE-ANNE

On a quit -  
sa bonne ami - - - - e!

The first system shows Marie-Anne's vocal line starting with a rest, followed by the lyrics "On a quit -". The piano accompaniment consists of a treble and bass staff with chords and moving lines.

poco meno vivo.

- té sa bonne a - mi - - - - e.

segue.

The second system continues Marie-Anne's vocal line with the lyrics "- té sa bonne a - mi - - - - e.". The piano accompaniment features a more active bass line. The word "segue." is written below the piano part.

Moderato.

(ricuse) *p*

Quoi, vous tremblez.

JACQUES. *p*  
Ah! vous m'avez sur - pris.

Moderato.

The third system begins with Jacques' vocal line, marked "Moderato." and "(ricuse) p". The lyrics are "Quoi, vous tremblez.". The piano accompaniment has a simple harmonic structure. The fourth system continues Jacques' vocal line with the lyrics "Ah! vous m'avez sur - pris." and is also marked "Moderato.". The piano accompaniment continues with sustained chords.

(avec coquetterie) **Animato.** (subitement embarrassée)

M-A. Jac-ques, qu'avez-vous, dites-moi? Ah! je croy-

J. (très ému)  
Jen'ai rien!

**Animato.**

**All<sup>o</sup> ma non troppo.**

M-A. -ais... Pardon! excusez-moi! — jem'en vais. Adieu,  
**All<sup>o</sup> ma non troppo.**

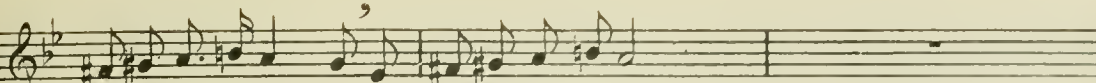
*p* *pp*

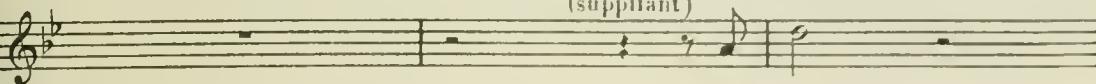
M-A. Jac-ques! Mais oui, je vous lais - se, i -


**JACQUES.** (avec un sentiment de reproche)  
Adieu! vous me lais - sez?

*p* (les yeux baissés)

*fp*

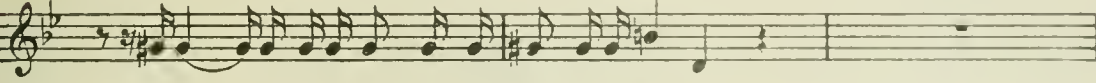
M-A.    
 - ci je n'ai que fai - re, et l'on m'attend là-bas.

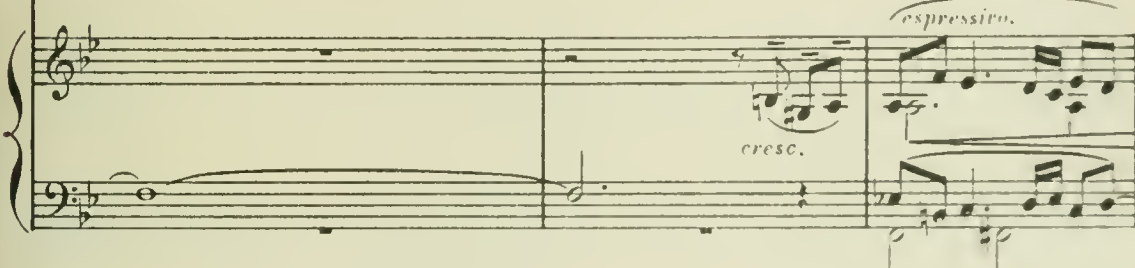
J.    
 (suppliant)   
 Res - tez!



*pp*   
 *f*


(joyeuse, avec un peu de coquetterie)

M-A.    
 Alors, vous avez donc quelque chose à me di - re?



*cresc.*   
 *espressivo.*

JACQUES. (très simple)

   
 Il suf.fit de me voir plus ému qu'un en.



*p*

1. *f* - fut quand je suis près de vous, le cœur tout défail - lant.

(presque brutalement)

1. Moi, moi, — qui ne crains rien sur la ter - re

(puis très doucement)

1. qu'un regard de deux yeux pour qui je dé - ses -

(chaleureusement) *cresc.*

1. - pè - re, des yeux qui sont ma

J. *f*  
vi - e, et dont j'ai fait mon bien, des

*p* *molto* **Pas lent**  
J. yeux — qui font l'o - - ra - - ge ou le calme en mon â - me,

J. pour qui — je me ven - drais et devien -

*- cendo.*  
J. - drais infâ - - me, des yeux que vous connaissez bien...

## MARIE-ANNE. (émue)

Que je connais?..

Quand la vague est ter-ri-ble, et que l'on

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). It starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment starts with a treble clef and a key signature of two flats, featuring a half note G3 and a half note B3. The bass line starts with a bass clef and a key signature of two flats, featuring a half note G2 and a half note B2. The system concludes with a double bar line.

croit pé-rir, ——— on voit ——— tous ceux qu'on ai -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a treble clef and a key signature of two flats. It includes a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef and a key signature of two flats, with a half note G3 and a half note B3. The bass line features a bass clef and a key signature of two flats, with a half note G2 and a half note B2. The system concludes with a double bar line.

- - me ap-pa-raî-tre sou-dain en cet ins-tant su - prê - - me.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features a treble clef and a key signature of two flats. It includes a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef and a key signature of two flats, with a half note G3 and a half note B3. The bass line features a bass clef and a key signature of two flats, with a half note G2 and a half note B2. The system concludes with a double bar line.

A - lors, tou-jours la même i - ma - ge se dresse devant moi...

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line features a treble clef and a key signature of two flats. It includes a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef and a key signature of two flats, with a half note G3 and a half note B3. The bass line features a bass clef and a key signature of two flats, with a half note G2 and a half note B2. The system concludes with a double bar line.



1. *Toujours... comme un trou - blant mi - ra - ge...*

1. *Je vois*

(presque religieusement)  
*pp a piacere.* **Poco rit.**

1. *yeux! Les yeux de mon a - mi - e!*

*segue.*

**MARIE-ANNE.** **a Tempo**

1. *Et moi de même ainsi que vous, dans le pé - ril*

(♩ = 112)

**Moderato e poco a poco agitato.**

M-A. — je pen - se à ceux que j'ai - - - me.

*segue.* *pp* 6 6 6

*p*

M-A. Sous l'ou - ragan, —

M-A. sous les ra - fa - - -

**poco a poco accelerando.**

M-A. - - - les, par les nuits d'hiver —

Vivo.

M-A. *f* *Rec.*

gla - ci - a -

Vivo.

M-A. *p*

les, vers la

M-A.

croix des ma - rins lors-que je viens pri - er,

*pp* *dim.*

M-A.

Ah! je prie bien pour vous, Jué -

*pp*

Allergo con moto. (♩ = 126)

M-A. -ques!  
**JACQUES.** *f*  
 Pour moi?

Allergo con moto.

J. L'ai-je en - ten - du - - - e?

*f* *p*

MARIE-ANNE.  
 Je ne sais pas men - tir.

*pp* *a piacere.*

M. A. (très simplement)  
 Je vous ai - - - me!

*pp*

Allegro. (♩ = 116)

ff

6 6 6 12

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a rhythmic pattern of eighth notes with accents and slurs. The tempo is marked Allegro with a quarter note equal to 116 beats per minute.

JACQUES. (ému, fou de joie)

Et moi, de-puis tou - jours, je ne

3 3 3 3

12 6 6

The vocal line begins with the lyrics "Et moi, de-puis tou - jours, je ne". The piano accompaniment features a mix of chords and eighth notes, with triplets and sixteenth-note patterns in the left hand.

1. vis que pour vous! Con fuoco accelerando.

sf sf sf sf

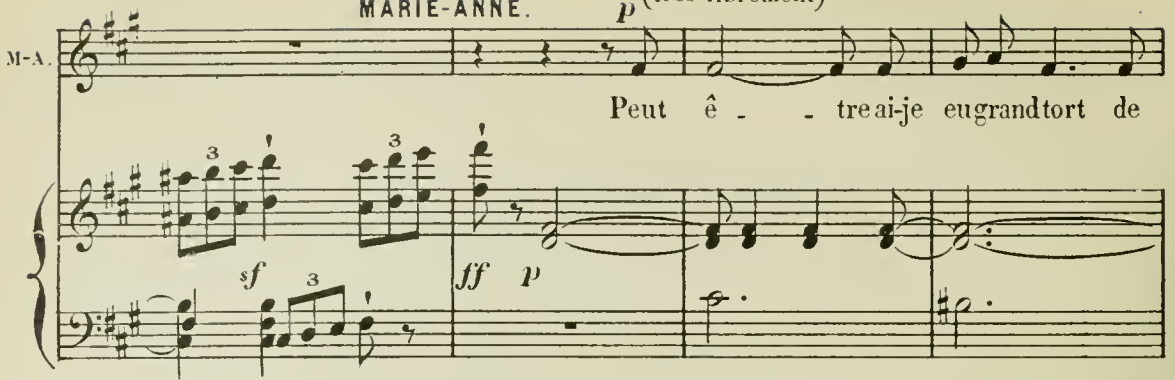
12 12 12 12

The first vocal line is marked "1." and contains the lyrics "vis que pour vous!". The piano accompaniment is marked "sf" and includes a "Con fuoco accelerando" instruction. The left hand features prominent sixteenth-note patterns.

12 12 12 12

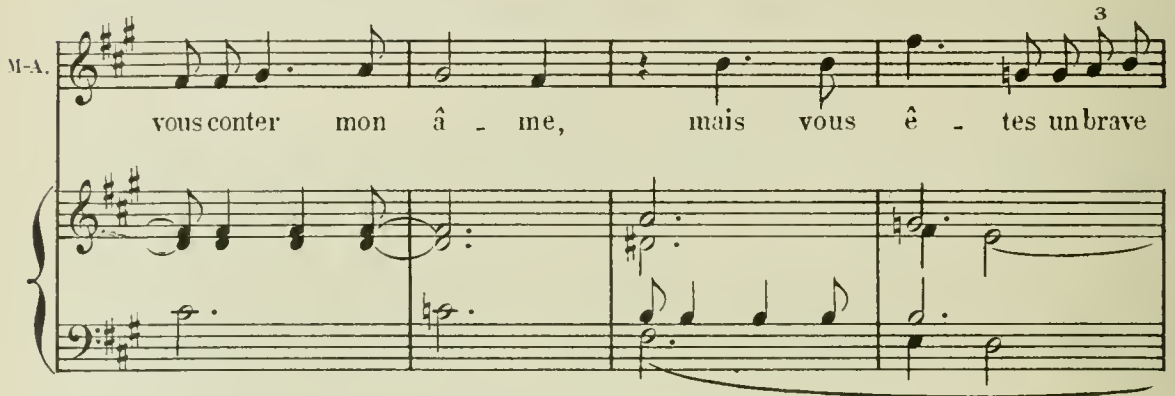
This system shows the piano accompaniment for the fourth system, continuing the sixteenth-note patterns in the left hand and chordal accompaniment in the right hand.

MARIE-ANNE. *p* (très librement)

M-A.  *p* (très librement)

Peut ê - - tre ai-je eu grand tort de

*f* *ff* *p*

M-A. 

vous conter mon â - me, mais vous ê - tes un brave

M-A.  (naïvement)

cœur, en vous j'ai foi; et je suis une honnête

M-A. 

fil - - - le. Al - lons trouver mon pè - - - re.

Vivo. (♩ = 132) JACQUES.

Je sais — ce qu'il at\_tend.

*fp* *f*

J. On est a - mis tant qu'on travaille en - sem - - - ble...

*f*

J. Mais a - près...

J. A - près... Jean-Pierre est

*f*

ri - - - che, et moi, sans le sou.

MARIE-ANNE.

Jamais pa-reille i - dé - e n'aurait pu me ve -

**Andante** (♩ = 50)  
(Gentiment, lui redonnant courage)

M. A.

- nir. Nest-il pas na-tu -

**Andante.**

M. A.

- rel que deux cœurs s'aimant bien puis - sent s'enga - ger l'un à l'au - -



M-A. *tre,* et la main dans la main que l'on pas - se la

M-A. vi - - - e jusqu'à l'heu - re der - niè - - - re! Mon

*pp*

M-A. père é - tait très pau - vre quand il se ma - ri - a; ma mè - re n'avait  
(♩ = ♩)

*pp*

M-A. rien. Chè - re

*p*

M.A. *me - re!*

*cresc.* *Ped.*

M.A.

*Ped.* *sf* *pp*

**Più vivo.**

M.A. *Mon pè-re m'aimetant doit aimer ce-lui que j'ai - me.*

**Più vivo.**

*p*

**All<sup>o</sup> vivace.** (♩ = 176)  
JACQUES.

*Hé - las! je le crains trop...*

**All<sup>o</sup> vivace.**

*p*

J. *3*  
 Vous vous trom - pez, j'ai de l'an-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

J. *f*  
 - gois - - - - se au cœur.

The second system continues the vocal line with a half note and a quarter note. The piano accompaniment includes a dynamic marking of *f* and features a melodic line in the right hand with a crescendo hairpin.

J. Je redou - te l'instant où tenant dans ses

The third system shows the vocal line with a half note and a quarter note. The piano accompaniment includes a dynamic marking of *sf* and features a melodic line in the right hand with a crescendo hairpin.

J. mains no - tre sort à tous

The fourth system shows the vocal line with a half note and a quarter note. The piano accompaniment includes a dynamic marking of *sf* and features a melodic line in the right hand with a crescendo hairpin.

1. *deux,*

*cresc.*

1. *p*  
il peut nous rendre heureux ou nous dé-

*fp* *sf*

1. ses pé-ter. J'ai de l'an-

*sf*

1. *f*  
- gois - - - se au cœur!

*sf*

## MARIE-ANNE

*p*

Pour - quoi dé - ses - pé - rer

*sf p*

M-A.

tout - à - coup sans rai - son?

*legato.*

M-A.

Mon père s'at - ten - dri - ra,

M-A.

j'en suis sû - re.

*p*

JACQUES.

Dieu le veuil le, Dieu nous

gar de!

MARIE-ANNE.

C'est vrai,

vous fa-vez dit: Dieu nous gar

a piacere

a Tempo

*f*

M-A. *p* de, Dieu nous gar -

*f*  
Ced.

M-A. de!

*dim.* *rit.*

Lento. (♩ = 44)

M-A. *p* Quand la nuit l'orage sombre gronde et couvre de son ombre,

Lento.

*p*

M-A. sous les vagues écuman - tes, le gré - ve qui fré -

*p*  
*pp*

M-A. *- mit,* en Dieu, qui voit sa mi - sè - re,

*pp*

M-A. en lui seul, le pêcheur es - pè - re... Les mains

M-A. jointes, en pri - è - re, *f* il l'implore *pp* à ge - noux.

*p* *pp* *Red.*

JACQUES. A - près l'o - ra - - ge voi-ci le cal - me, sous le bon

*mf* *p*



J. vent \_\_\_\_\_ s'enfle la voi - le. Je sens l'espoir re -

- naî - tre! Mon ciel \_\_\_\_\_ sem - plit d'ê -

Ped.

MARIE-ANNE.

J. En Dieu, qui voit sa mi - sè - re, en lui seul.

- toi - les! Ma - ri - - e,

M-A *sf*  
le pêcheur es-pè - re, les mains jointes, en pri-è - re,  
J  
ai - mé - - e,

M-A *pp*  
il l'implore à ge - noux.  
J *pp* *con anima* *f*  
Mari - - - e, je t'ado - - - re,  
p *pp* *ff*  
Ped.

J  
j'ai du so - leil au cœur!  
3 3 6

J. *f*  
 C'est toi, mon doux prin-temps, prin-temps

J. *p*  
 par qui tout reflé-rit! Je t'a-

*suivez p*  
*espress.*

MARIE-ANNE. *p*  
 Je vous ai -

*dim.*  
 - do - re! Je t'a - do - re! Qu'à ju-

M-A.  
 - me! Qu'à ju-

J.  
 - mais nos deux â-mes soient ré-u-ni-es!

*dim*

**Poco rit.**

A.

\_ mais nos deux âmes soient réu - ni - es.

Très chastement. Debout l'un près de l'autre, les mains jointes comme en prière.

M-A.

JACQUES.

Devant Dieu qui nous voit sin - cè - res, pour jamais l'un à

Devant Dieu qui nous voit sin - cè - res, pour jamais l'un à

M-A.

J.

Tempo 1?

Poco meno

Tempo 1?

l'au - tre, échangeons nos pa - ro - les

l'au - tre, échangeons nos pa - ro - les



MARIE-ANNE.

Adagio.

Oui, Jacques à tout à l'heu - re!  
 (lui envoyant un baiser)

sauvez-vous? Tout mon cœur!  
 (se rapprochant)

Ho\_hého!

*pp*

Adagio.

Ho\_hého! Ho\_hého! Allons, flâ -

Moderato. (en scène)

Moderato.

*fp* *dim.* *f*

JACQUES.

Mer - ci, je vais me dépê -

- neur, il faut aller chercher

*p*

## Allegro. (♩ = 120)

cher.

CHŒUR D'ENFANTS (Des gamins peu à peu envahissent la scène)

Allegro. Gai, gai, ca-rillon-nous, c'est la fête on va dan-

The first system of the score consists of three staves. The top staff is a vocal line for a soloist, starting with a whole note 'cher.' followed by a rest. The middle staff is for a 'CHŒUR D'ENFANTS', with a vocal line that begins with a quarter note 'f' and a triplet of eighth notes. The bottom staff is the piano accompaniment, starting with a piano introduction marked 'f'.

- ser!

Gai, gai, der-lin-

The second system continues the vocal and piano parts. The vocal line has a rest followed by a quarter note 'ser!' and then a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note pattern.

- gné, c'est la fête, on va dan-ser!

The third system shows the vocal line with a rest followed by a quarter note 'gné, c'est la fête, on va dan-ser!' and then a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand.

Dig din don, — ca-rillon-nous, — c'est la fête, on va danser!

The fourth system concludes the page with the vocal line singing 'Dig din don, — ca-rillon-nous, — c'est la fête, on va danser!' and a triplet of eighth notes. The piano accompaniment includes a 'tr.' (trill) in the right hand.

Les parrains vont ar\_river, dig din don, dig din don. Ah!

(♩ = ♩)  
**Con brio.** (On hisse les pavois)

*ff*

(♩ = 96)  
**Moderato assai.** Des jeunes filles arrivent en blanc, des pêcheuses en costume de

*p*

travail, les filets enguirlandés, puis deux fillettes en simple costume de pêche, des bouquets

*p*

à la main; deux autres jeunes filles portant des bannières et précédant un groupe entourant

*p*



la statue de la Vierge. Pêcheurs et pêcheuses dans leurs costumes pittoresques tenant de loi-

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

cières de cire allumés. L'hôtelier sort du cabaret et, avec l'aide de JEANNE, dresse sur une

Piano accompaniment for the second system of music, including a *mp* dynamic marking and a 2/7 time signature.

petite table couverte d'une simple serviette, une sorte de petit autel sur lequel il place incognito

Piano accompaniment for the third system of music, featuring a *3* triplet marking and the instruction *a piacere*.

entouré de bouquets et de deux chandeliers dont il allume les cierges.

**a Tempo**

*p* SOPR.

Vocal line for Soprano, starting with the lyrics: Ky - ri - e e - le - i - son, Chris - te e - le - i -

*p* CONTR.

Vocal line for Contralto, starting with the lyrics: Ky - ri - e e - le - i - son, Chris - te e - le - i -

TÉNORS.

Vocal line for Tenors, currently blank.

BASSES.

Vocal line for Basses, currently blank.

**a Tempo.**

Piano accompaniment for the final system of music, including a *p* dynamic marking.

son, e - le - i - son, e -

son, e - le - i - son, Chris -

*p*

Ky - ri - e e - le - i - son, Chris -

*p*

(1) Après les jeunes filles, JEAN-PIERRE et

le - i - son.

te e - le - i - son.

*mf*

Ma - ter a - ma - bi -

te e - le - i - son.

o) Au théâtre, si est nécessaire pour le défilé du cortège on pourra répéter les 8 premières mesures du Kyrie, page 85 (Voir la partition d'orchestre)

MARIE-ANNE suivis de l'équipage avec le petit mousse et JACQUES; sa mère est près de lui, il

T. *lis, Ma - ter cre - a - to - ris,*

B.

porte sur sa vareuse la médaille militaire et la médaille de sauvetage, et tient en ses mains

*cresc.*

T. *Ma - ter ve - ne - ran - da,*

B.

un petit bateau ex-voto.

Enfin le vieux prêtre

T. *o - ra pro no - bis.*

B. *o - ra pro no - bis.*

vêtu d'un surplis, le bréviaire sur la poitrine (des mousses portent l'eau bénite, l'encens et la croix.)

*ff* SOPR.

Ky - ri - e e - le - i - son, — Chris - te e -

*ff* CONTR.

Ky - ri - e e - le - i - son, — Chris - te e -

*ff*

Ky - ri - e e - le - i - son, — Chris - te e -

*ff*

Ky - ri - e e - le - i - son, — Chris - te e -

se dirige vers le bateau dont il fait le tour en l'encensant.

- le - i - son, —

- le - i - son, — Chris - te,

*ff*

- le - i - son, — Ky - ri - e e - le - i - son, —

*ff*

- le - i - son, — Ky - ri - e e - le - i - son, —

Chris - te e - le - i - son. Vir - go

Chris - te e - le - i - son. Vir - go

Chris - te e - le - i - son. Vir - go

Chris - te e - le - i - son. Vir - go

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Chris - te e - le - i - son. Vir - go". The piano part features arpeggiated chords and a melodic line in the right hand.

pru - dens, Vir - go cle - mens,

pru - dens, Vir - go cle - mens.

pru - dens, Vir - go

pru - dens, Vir - go

The second system continues the vocal and piano parts. The lyrics are "pru - dens, Vir - go cle - mens,". The piano accompaniment continues with similar arpeggiated textures.

Vir - - go fi - de - - lis, Ro - sa

Vir - - go fi - de - - lis, Ro - sa

Fi - de - - lis, Ro - sa

Vas spi - - ri - tu - a - le, Ro - sa

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

mys - ti - ca, cau - sa nos - trae læ - ti - -

mys - ti - ca, cau - sa nos - trae læ - ti - - ti -

mys - ti - ca, cau - sa nos - trae læ - ti - - ti -

mys - ti - ca, cau - sa nos - trae læ - ti - - ti -

Allegro (Même mouv!) (♩ = ♩)

MARIE-ANNE.

*p*

ti - a.

a.

a.

a.

Allegro (Même mouv!)

*p*

Red.

M-A.

tous nos vœux, mon - tant de la

M-A.

ter - re, vien - nent jus - qu'à toi, Sain - te

A.  
Mè - - - re du Sau - veur mort sur la

M-A.  
croix, *p* Con - so - la - tri - ce

M-A.  
de mi - sè - re, é - cou - te ma voix qui sup - *cresc.*

M-A.  
- pli - e, *p* Ah! Vier - ge Mari - - e,



M-A. ex - au - ce-nous, Vier-ge Mari - e,

*p* *sf*

M-A. *cresc.* ex - au - ce - nous, Sain - te Mè -

*cresc.*

M-A. re du

*f* *sf* 8-1

M-A. *rit.* a Tempo. Sau-veur.

*rit.* *cantabile.* a Tempo. Red.

MARIE-ANNE et JACQUES montent sur le bateau.

MADELEINE (naïve)

Regardez

ME donc, patron Jean-Pierre, comme ils sont gentils tous les deux!

ME Quel joli couple ça ferait...

JEAN-PIERRE (rudement)

JEAN-PIERRE (rudement) Ah! ça... deviens-tu

(1) Donner ma fille à un gars sans le sou.  
JEAN-PIERRE folle? Est-ce une idée à toi, est-ce une idée à lui?

MADELEINE. (craintive)

A moi,

je vous le ju - re!

JEAN-PIERRE. *mf*

A toi? tant mieux ma foi

La belle affai - - re! Ma fil - - le la com -

- pa - gne d'un gas sans le son? Tu te mo - - ques de

1-P. *mf*

moi, Tu sais, j'ai vu mon -

1-P.

rir ma pauvre et chère fem - - - me

1-P.

se crevant à la pei - - ne, suc - combant aux an -

1-P. *mf*

- gois - ses des lon - gues nuits d'at - teu - te par les soirs d'ou - ra -

J-P. *f*  
 - gan. Ma fille vi - vie ain - si! Jamais! N'en parlons

MADELEINE (timidement) *p*  
 Jac - - - - - ques ne m'a rien dit.

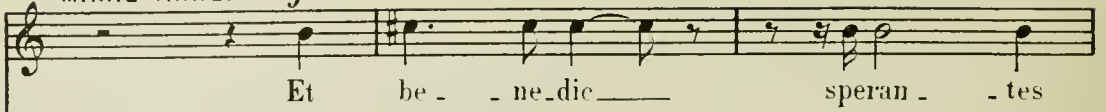
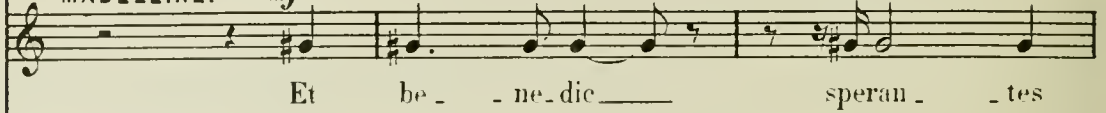
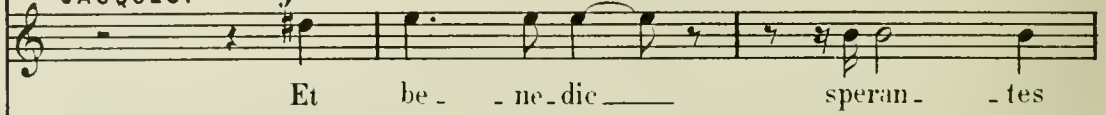
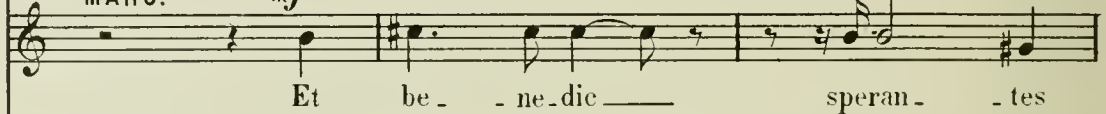
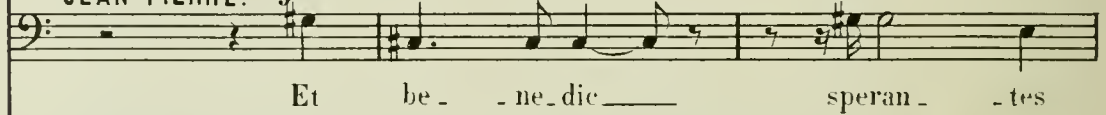
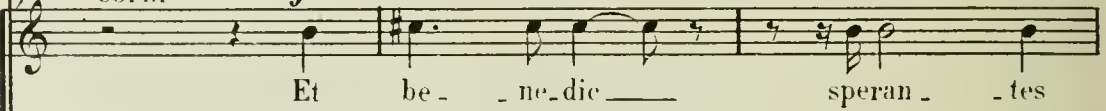
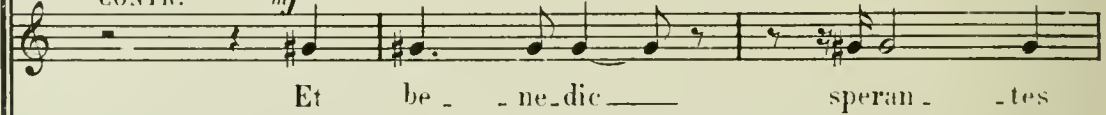
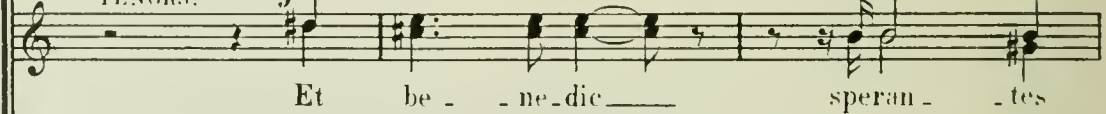
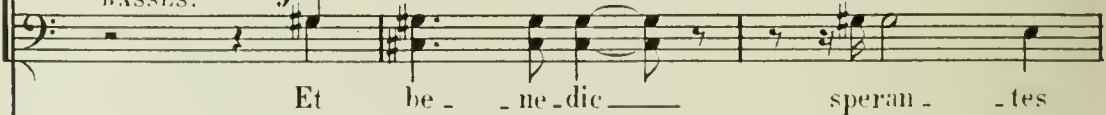
J-P. plus! Pour la Coupure

M. C'est une idée à moi.

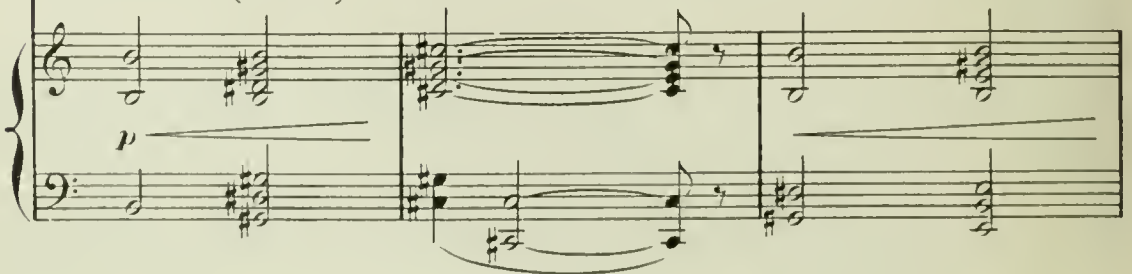
*pp* *dolcissimo.*  
*Ad.*

(Le Prêtre s'avance pour la bénédiction, tous s'agenouillent)

## Lento.

MARIE-ANNE. *mf*MADELEINE. *mf*JACQUES. *mf*MARC. *mf*JEAN-PIERRE. *mf*SOPR. *mf*CONTR. *mf*TÉNORS. *mf*BASSES. *mf*

Lento. (♩ = 76)



*pp*

M-A. in te Do\_mine, Do mi-ne De - - - us.

*pp*

M. in te Do\_mine, Do mi-ne De - - - us.

*pp*

J. in te Do\_mine, Do mi-ne De - - - us.

*pp*

M. in te Do\_mine, Do mi-ne De - - - us.

*pp*

J-P. in te Do\_mine, Do mi-ne De - - - us.

*pp*

in te Do\_mine, Do mi-ne De - - - us.

*pp*

in te Do\_mine, Do mi-ne De - - - us.

*pp*

in te Do\_mine, Do mi-ne De - - - us.

*pp*

in te Do\_mine, Do mi-ne De - - - us.

*pp*

in te Do\_mine, Do mi-ne De - - - us.

( La foule se relève )

JEAN-PIERRE.

Allegro. (♩ = 112)

Main - tenant, \_\_\_\_\_ fends les

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole note rest, followed by a quarter note G, a quarter note A, and a quarter note B, all under a slur. The piano accompaniment features a right hand with eighth-note triplets and a left hand with a similar triplet pattern. The key signature has two flats and the time signature is 2/4.

The second system continues the vocal line with the lyrics "flots, \_\_\_\_\_ ma nou - vel - le bar - que." The piano accompaniment continues with rhythmic patterns, including eighth-note triplets and chords. The vocal line has a slur over the notes G, A, B, and a triplet of G, A, B.

The third system features the vocal line with the lyrics "De-main \_\_\_\_\_ tu vas por - ter". The piano accompaniment includes a dynamic marking of *sf* (sforzando) and continues with eighth-note triplets and chords. The vocal line has a slur over the notes G, A, B, and a triplet of G, A, B.

The fourth system features the vocal line with the lyrics "\_\_\_\_\_ des gas vailants et forts, \_\_\_\_\_ des pêcheurs de Saint-". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and continues with eighth-note triplets and chords. The vocal line has a slur over the notes G, A, B, and a triplet of G, A, B.



J.-P. *ff* -Jean!

TÉNORS. *ff* Ho - là! Ho - là!

BASSES. *ff* Ho - là! Ho - là!

T. (Jacques avec les Ténors) A nous, en - fants! Sa -

B. (Jean-Pierre avec les Basses) A nous, en - fants! Sa -

**Allegro deciso.**

T. - chant que dans Fo - ra - - ge, Au milieu des em.

B. - chant que dans Fo - ra - - ge, Au milieu des em.

**Allegro deciso.**

SOPR.  
 Dans l'o - ra - - - - ge,  
 CONTR.  
 Dans l'o - ra - - - - ge,  
 - bruns des va - gues déchaî - né - - - - es,  
 - bruns des va - gues déchaî - né - - - - es,

comp\_tant bien l'un sur l'au - - - - tre, dé - voués corps et  
 comp\_tant bien l'un sur l'au - - - - tre, dé - voués corps et

*ff*  
 corps et â - - - mes,  
 corps et â - - - mes,  
 â - - - mes, Cha - cun de nous gaie -  
 â - - - mes, Cha - cun de nous gaie -

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef, with lyrics 'corps et âmes' and 'Chacun de nous gaie'. The bottom two staves are piano accompaniment in treble and bass clefs, featuring chords and triplets. The key signature has two sharps (F# and C#), and the time signature is 3/4. Dynamics include *ff* and accents.

Pour sauver son a -  
 Pour sauver son a -  
 -ment mar - cherait pour sauver son a - mi  
 -ment mar - cherait pour sauver son a - mi

Detailed description: This system contains the next four staves of music. The vocal lines continue with lyrics 'Pour sauver son ami' and '-ment marcherait pour sauver son ami'. The piano accompaniment continues with chords and triplets. The key signature and time signature remain the same as in the first system. Dynamics include *ff* and accents.

MARIE-ANNE.

Sa - chant que dans l'o -

MADELEINE.

Sa - chant que dans l'o -

JACQUES.

Sa - chant que dans l'o -

MARC.

Sa - chant que dans l'o -

JEAN-PIERRE.

Sa - chant que dans l'o -

mi s'il était en dan-ger. Sa - chant que dans l'o -

mi s'il était en dan-ger. Sa - chant que dans l'o -

s'il était en dan-ger. Sa - chant que dans l'o -

s'il était en dan-ger. Sa - chant que dans l'o -

*sf* *f* *III*

M-A. *ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

M. *ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

J. *ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

M. *ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

J-P. *ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

*ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

*ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

*ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

*ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

*ra - - - ge, au milieu des em-bruns des va - gues déchaî.*

M. A.  
- né - - - - - es, comptant bien l'un sur

M<sup>e</sup>  
- né - - - - - es, comptant bien l'un sur

J.  
- né - - - - - es, comptant bien l'un sur

M.  
- né - - - - - es, comptant bien l'un sur

J.-P.  
- né - - - - - es, comptant bien l'un sur

- né - - - - - es, comptant bien l'un sur

- né - - - - - es, comptant bien l'un sur

- né - - - - - es, comptant bien l'un sur

- né - - - - - es, comptant bien l'un sur

8 8

M-A.  
l'au - - - tre, dé - voués corps et â - - - mes, —

M.  
l'au - - - tre, dé - voués corps et â - - - mes, —

J.  
l'au - - - tre, dé - voués corps et â - - - mes, —

M.  
l'au - - - tre, dé - voués corps et â - - - mes, —

J. P.  
l'au - - - tre, dé - voués corps et â - - - mes, —

l'au - - - tre, dé - voués corps et â - - - mes, —

l'au - - - tre, dé - voués corps et â - - - mes, —

l'au - - - tre, dé - voués corps et â - - - mes, —

l'au - - - tre, dé - voués corps et â - - - mes, —

M-A. Cha - eun de nous gaie - ment mar - cherait

M. Cha - eun de nous gaie - ment mar - cherait

J. Cha - eun de nous gaie - ment mar - cherait

M. Cha - eun de nous gaie - ment mar - cherait

J-P. Cha - eun de nous gaie - ment mar - cherait



Cha - eun de nous gaie - ment mar - cherait

Cha - eun de nous gaie - ment mar - cherait

Cha - eun de nous gaie - ment mar - cherait

Cha - eun de nous gaie - ment mar - cherait







(Sur le baisser du rideau, le parrain et la marraine jettent des dragées aux enfants qui se battent pour les avoir)

The musical score consists of several parts:

- Vocal Parts:** Five vocal staves labeled A, M, J, V, and another unlabeled staff. Each staff contains a single note with a fermata, followed by the syllable '- ger.'.
- Piano Accompaniment:** A grand staff (treble and bass clef) with a complex rhythmic accompaniment. It features a series of triplets and accents, with dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The piano part includes a 'bis.' section with a repeat sign and a *sf sf* marking.

Fin du 1<sup>er</sup> Acte.

## Acte II.

u. n. 622

*Sur le port. (même décor) Les bateaux ne sont plus aux mêmes places.*

Andante tranquillo. (♩ = 56)

PIANO.

*mf* *pp*

*p*

*Red.*

*Red.*

*cresc.* *f* *poco rit.*

a Tempo.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and a *dol.* (dolando) marking. The second system features a *ped.* (pedal) marking and a *p* dynamic. The third system continues the melodic and harmonic development. The fourth system includes a *p* dynamic marking. The fifth system concludes with a *cresc.* (crescendo) marking and includes sixteenth-note passages in both hands. Various musical notations such as accents (>), slurs, and fingerings (3, 6) are used throughout to guide the performer.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *sf* and *p*. A triplet of eighth notes is indicated with a '3' above it.

Second system of musical notation, featuring a bass clef. The music includes various notes, rests, and dynamic markings such as *sf* and *dim.*

Third system of musical notation, featuring a bass clef. The music includes various notes, rests, and dynamic markings such as *pp*, *sf*, and the number '12' indicating a measure count.

Fourth system of musical notation, featuring a bass clef. The music includes various notes, rests, and dynamic markings such as *sf*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *poco*, *a poco*, and *cre*.

- scen - do.

*Poco allargando.*

*a Tempo.* (♩ = 63)

rit. a Tempo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a more rhythmic line in the bass clef. Dynamics include *f* and *pp*. The tempo marking "rit. a Tempo." is positioned above the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef part has a prominent melodic line with slurs and accents. The bass clef part has a rhythmic accompaniment with triplets. Dynamics include *f* and *pp*.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef part has a melodic line with slurs and accents. The bass clef part has a rhythmic accompaniment with triplets. Dynamics include *f* and *pp*. The marking "Ped." is present below the bass clef.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef part has a melodic line with slurs and accents. The bass clef part has a rhythmic accompaniment with triplets. Dynamics include *f* and *pp*. The marking "Ped." is present below the bass clef.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The treble clef part has a melodic line with slurs and accents. The bass clef part has a rhythmic accompaniment with triplets. Dynamics include *f* and *pp*. The marking "Ped." is present below the bass clef.

First system of musical notation, featuring a treble and bass clef with various rhythmic patterns and dynamics.

Second system of musical notation, including the instruction *sempre diminuendo.*, *rit.*, and *pp*. A *Red.* (Reduction) mark is present below the system.

**Adagio espressivo.**

Third system of musical notation, starting with *cresc.* and *sf*. It includes a triplet of eighth notes marked with a '3' below.

*rit.*

(♩ = 54)  
**Andante.** RIDEAU.

Fourth system of musical notation, featuring *pp*, *a piacere.*, and *p sf*. A *Red.* (Reduction) mark is present below the system.

*rit.* Il fait petit jour.

Fifth system of musical notation, including *sf*, *pp*, and *a T<sup>o</sup>*.



JACQUES (au fond de la scène, tourné vers la mer)  
a Tempo.

a Tempo. Ho - hé ho! Ho - hé ho! Ho - hé

MARC (de loin lui répondant)

ho! Ho - hé

(♩ = 66)

tr

pp

ho! Ho - hé ho! Ho - hé ho!

pp

Animato.

rit.

p

Andante.

Une barque accoste, on aperçoit le haut de ses mats dépassant le quai; les pêcheurs montent par la coupée.

(♩ = 65)

*f espressivo.*  
*f*  
Ped.

*f*  
*p*  
Ped.

JACQUES.

La pêche est-elle bon - - - ne?

*dim.*  
*pp*  
8

a Tempo

MARC (portant un panier à poisson sur le dos)

Pas mauvai - - se.

a Tempo.

*a piacere 5*

animato.

*f*

LANDI

*f*

M. =

The first system consists of a bass line and a grand staff. The bass line begins with a whole rest followed by a series of eighth notes. The grand staff features a piano (*p*) section with complex chordal textures and a forte (*f*) section with more active melodic lines.

l. *f*

toi, que ça doit te man - quer de nê - tre plus des nô - tres,

The second system shows a vocal line in the bass clef with lyrics. The piano accompaniment consists of sustained chords in the grand staff.

l. *f*

de ne plus sen - tir sous tes pieds tout le ba - teau fré - mir au

The third system continues the vocal line and piano accompaniment from the previous system.

(♩ = 72)

l. *f*

rude assaut des va - - - gues...

The fourth system features a vocal line and a more active piano accompaniment with moving lines in both hands.

*p*

L. Reprends du ser\_vice au\_tre part, puis\_que le patron Jean-

**Vivo.**

L. Pier - re t'achassé de chez lui.

**Vivo.**

*cresc.* *f*

JACQUES. (sombre)

*cresc.* *f* *f* (menaçant) (♩ = 54)

C'est\_vrai! il\_m'a chassé... moi! moi! Vois-tu... **Andante.**

*rit.* **Tempo.**

LANDI *p*

*rit.* **Tempo.**

Ah! — ça\_t'avance

1. *bien de te faire du mal.* *Andante.* *Vas-tu conti\_nu\_*

1. *- er,* *comme depuis trois mois, à te croi\_ser les*

1. *bras sans chercher du tra\_vail,* *toi, le meilleur pi\_*

*JACQUES (abattu) p*

1. *Oui, j'ai voulu souvent*

1. *- lo\_te des pêcheurs de Saint-Jean?*

**Poco più agitato.**

1. m'en al-ler loin d'i-ci... **Poco più agitato.** mais, que veux-

**Allegro**

1. - tu? je n'ai plus de cou - ra - - -

- ge et je ne puis, mê - me pour un ins -

**Poco agitato.**

1. - tant, — me décider — à quitter le pays; **Poco agitato.**

*dim. e rit.*

J. j'y laisserais ma vie — en y laissant mon

*sf.* *dim.* *segue.*

**Andante.** (♩. = 65) (1) LANDI (ironiquement)

J. cœur. Ton cœur!.. Pauv' pe - tit! Et qu'es

**Andante.**

*pp dolcissimo.*

LANDI (ironiquement)

Ton cœur pauvr' pe - tit Et qu'es

JACQUES (découragé)

Moi?

- pè - res-tu donc? —

*p* *p*

(1) Si on adopte, comme à l'Opéra-Comique de Paris, la version indiquée en petites notes, il faudrait nécessairement supprimer les deux mesures qui suivent et passer de suite à la dernière accolade.

J. *(très sombre)* *mf*

Rien! Mais,

J. *ca fi\_nira mal!* *cresc.*

LANDI hausse les épaules et, après avoir regardé JACQUES un instant, s'en va lentement.



*p*

## JACQUES (seul)

Voi-là bientôt trois mois que ma me-re m'a

*pp* **Agitato**

dit: « Il ne faut plus son-ger à ta douce Ma-ri-e: son père est inflex-

**Agitato**

*pp*

-i-ble.» Voilà bientôt trois mois... trois mois de déses-

JACQUES reste assis, la tête

- poir!

The first system of music shows a vocal line with a fermata and a piano accompaniment. The piano part features a triplet in the right hand and a steady bass line in the left hand.

dans ses mains; MARIE-ANNE paraît dans le fond de la scène, l'aperçoit, puis, après

**Agitato**

*p* *pp rit.* *a piacere* *mf*

The second system is marked 'Agitato'. It features a more active piano accompaniment with dynamic markings: *p*, *pp rit.*, *a piacere*, and *mf*. The tempo changes to 3/4.

avoir lentement tourné autour de lui, vient s'asseoir à ses côtés et doucement lui

*cresc. poco a poco* *f rit.*

The third system continues the piano accompaniment with a *cresc. poco a poco* and a *rit.* marking. The dynamics range from *f* to *rit.*

met la main sur l'épaule.

*poco meno vivo* *rit.*

The fourth system is marked *poco meno vivo* and *rit.*. The piano accompaniment features a steady bass line and a melodic line in the right hand.

**Agitato**

*rit.* *pp* *sf*

**All<sup>o</sup> con moto**

C'est toi? C'est bien toi?

*pp* *riten* **All<sup>o</sup> con moto** (♩ = 126) *ff*

*f* *f*

**MARIE-ANNE**

*p* **Mod<sup>to</sup> assai** **Allegro** (voyant son émotion)

Oui, c'est moi, Jacques... Tu ne m'as donc pas oubli

**Mod<sup>to</sup> assai** **Allegro** *f* *pp*

(JACQUES fait un geste, n'ayant pas la force de répondre) (murmuré)

M.A. *é - - e* Je ne pen - - se qu'à

The first system shows a vocal line with a melodic line and a piano accompaniment. The vocal line has a long note 'é' followed by a rest and then 'e'. The piano accompaniment consists of a few chords and a short melodic phrase.

Andante.

M.A. *toi. JACQUES. Hélas! Depuis trois mois j'ai si gran.de douleur*  
*Est-cevrai?*

The second system continues the vocal line with 'toi. JACQUES. Hélas! Depuis trois mois j'ai si gran.de douleur' and 'Est-cevrai?'. The piano accompaniment is more active, with a 3/4 time signature and a melodic line in the right hand.

Andante..

M.A. *qu'il semble que l'hiver entre en mon pauvre*

The third system continues the vocal line with 'qu'il semble que l'hiver entre en mon pauvre'. The piano accompaniment features a long, sustained chord in the left hand and a melodic line in the right hand.

Allegro.

M.A. *cœur. JACQUES. Alors — tu compren.*

The fourth system continues the vocal line with 'cœur. JACQUES. Alors — tu compren.'. The piano accompaniment is more rhythmic and active, with a 3/4 time signature and a melodic line in the right hand.

1. *- dras* *ma pei - ne loin de*

1. *toi?* *Oui, vrai -*

1. *- ment, quel - quefois, je voudrais qu'on me di - se si j'ai*

1. *bien ma raison;* *je suis si mi - sé -*

*ff*

J. ra - - - - - ble

*cresc.* *sf*

J. que j'arrive à dou-ter!

*f* *sf*

MARIE-ANNE. *p*

Dou-ter? comment ce-la?

*sf*

*P* *espressivo*

JACQUES. (presque honteux)

Vivo.

Je me surprends parfois à devenir ja - lous..

*p* *Vivo.*

MARIE-ANNE. (s'agenouillant près de lui)

Ja - lous? Regarde-moi. —

*p* *Vivo.*

M-A. Je devrais me fâcher, je neveux qu'en ri - re...

*p* *rit.*

Andante. (♩ = 138)

JACQUES.

Quand, — pour t'amuser, les soirs de di -

*p* *Andante.*

J. *manche, en col - le - ret - te blan - che, tu t'en vas danser, n'é - cou - te*

J. *pas les amoureux, — ne crois pas en leurs compliments, ah! —*

J. *— tu me ferais si malheureux — en profanant — nos chers serments!*

J. *agitato un poco* *p* *Il n'en est qu'un qui t'ai - me tendre -*



J. *ment...* Et ce\_lui-là, c'est moi!

*Red.*

J.

*pp* *f*

**Très calme**

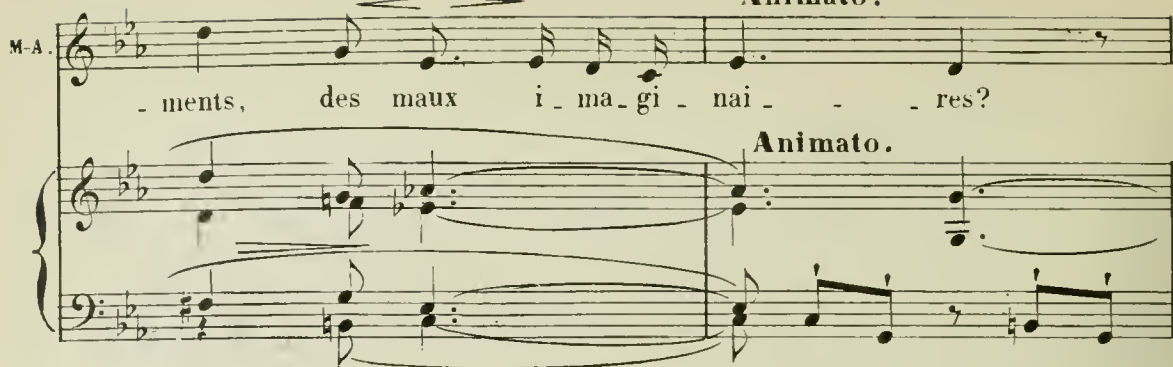
*p* MARIE-ANNE.

Nest-ce donc pas assez de nos peines ré - el - les

**Tranquillamente assai**

M A et faut-il nous cré - er en - cor d'autres tour.

**Animato.**

M.A. 

ments, des maux i\_ma\_gi\_nai\_res?

**Animato.**

M.A. 

Jac - ques,rappel - le - toi,

M.A. 

rappel - le - toi! ne pro\_fanous

M.A. 

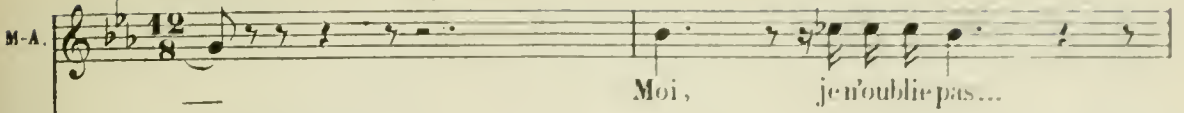
pas nos chers ser - ments!

*dim.*

*poco rit e dim.*

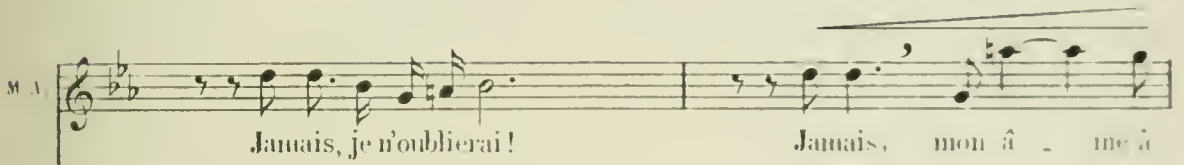
*p*

Andante. (♩ = 63)

M. A. 

Andante.  
*dolce espressivo.*



M. A. 



M. A. 

JACQUES.  


a Tempo



M.A. pas, car je t'ai - me plus que tu ne m'ai - mes.

J. Tais-toi!

M.A. Gar - de ma foi et ma ten - dres - se, je n'oublie pas!

*poco agitato*

*cr. sc.*

M.A. De toi. j'ai fait mon coeur,

*poco agitato*

*pp* *sf* *p*

*Ad.*

## Agitato.

M-A. *de toi ma joie et ma tris - tes - - se!*

J.

*Agitato.* Ma -

## poco accelerando

M-A. *I - nef - fa*

J. *- ri - - - e! Le ciel sou -*

M-A. *- ble joi - - - e! Ah!*

J. *- vre quand j'en - tends ta voix! I - nef - fa*

**Agitato.**

M.A. *ne nous fuis pas!*

J. *ble joi - e, ne nous fuis pas!*

*ff* *ff* *mf*

(se levant) *p*

M.A. *Je ne*

*ff* *f*

M.A. *vis que dans l'es-péran - ce, di - vine et ra - di - en -*

*pp*

**Moderato** (♩ = 104)

M.A. *se, qu'un jour ma constan - ce triomphera de*

*cresc.*

M-A. *tout, de tout...*

**Moderato. poco agitato**

M-A. *dulce. Et a piacere.*

M-A. **Moderato.**

*nous nous verrons tous les deux, moi, très fière*

**Moderato.**

M-A. *à ton bras, l'anneau d'or brillant à mon doigt.*

M-A. *sous le voile et la robe blanche, et toi,*

M-A. *le bouquet au chapeau,*

M-A. *marchant au son joyeux des cloches,*

*And.*

M-A. *entourés de parents, d'amis en beaux habits*

*And.*



M-A. *f*

de fête. A\_lors... Je sens mon cœur qui tres-

M-A. *simpre cresc.* *f* *pp*

-saille de joie... En rêvant... en rê-

M-A. **Animato.**

-vant ce bon-heur!

**Animato.** *cresc.*

*f* *f* *f*

JACQUES.

*a piacere.*

Ah! Viens là, sur ce cœur qui bat à se bri-

*ff* *f tr* *segue.*

(♩ = 104)

*a Tempo.*

MARIE-ANNE.

Dieu!

ser!

*a Tempo.*

*fp* *fp* *f*

M-A.

Laisse-moi!

*f* *f* *p*

M-A. *Laisse-moi!* *Je n'ai plus de cou - ra - ge!* *f*

JACQUES. *Je ne te quitte*

The first system of the musical score consists of three staves. The top staff is for the vocal part of M-A, with lyrics "Laisse-moi!" and "Je n'ai plus de cou - ra - ge!". The middle staff is for the vocal part of JACQUES, with lyrics "Je ne te quitte". The bottom two staves are for the piano accompaniment, with dynamic markings *f* and *dim.* indicating a decrease in volume.

M-A. *Dieu!* *f*

J. *plus!* *f*

The second system of the musical score consists of three staves. The top staff is for the vocal part of M-A, with lyrics "Dieu!". The middle staff is for the vocal part of J, with lyrics "plus!". The bottom two staves are for the piano accompaniment, with dynamic markings *f* and *ff* indicating a very loud volume.

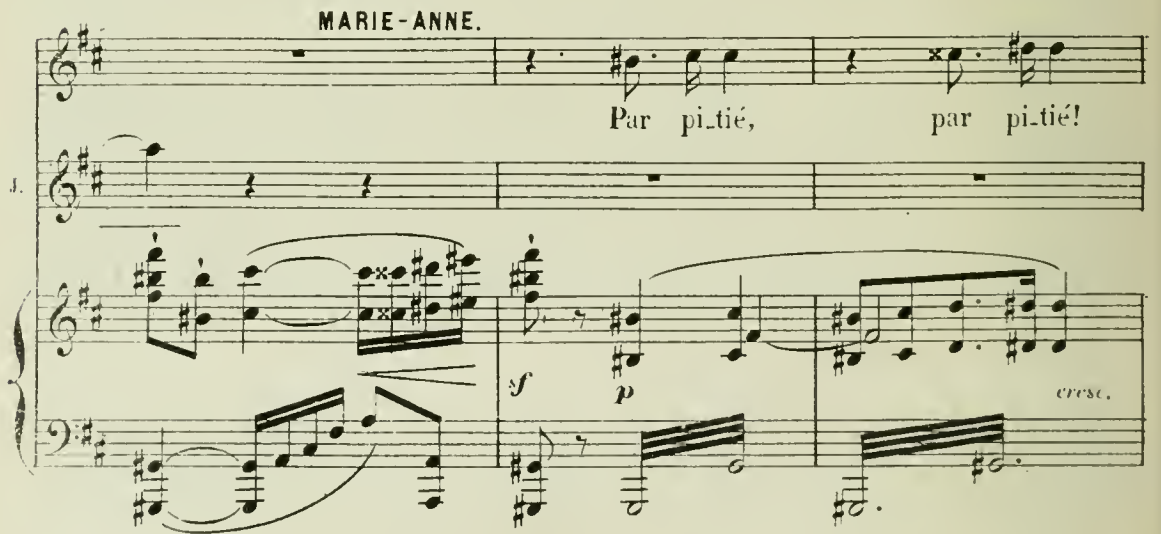
M-A.

J. *Je te tiens, je te gar - de!*

The third system of the musical score consists of three staves. The top staff is for the vocal part of M-A, which is empty. The middle staff is for the vocal part of J, with lyrics "Je te tiens, je te gar - de!". The bottom two staves are for the piano accompaniment, with dynamic markings *ff* and trills indicated by 'tr' and 'x' symbols.

J.   
Je t'ai - me! Je t'ai -

J.   
- me, comme un insen - sé!

MARIE-ANNE.   
Par pi-tié, par pi-tié!

JACQUES.   
Un baiser,

un bai - ser... un bai - ser en -

*ff* *f* *dim.* *segue.*

a Tempo.  
MARIE-ANNE.

Jac - - - - - ques!

- co - - re...

*p*

a Tempo.

*p* *f*

6 6 6

Lais - se-moi me griser de tes lè - vres, de

*mf*

3 3 3

MARIE-ANNE.

Jac - -

J. tes beaux yeux.

*f ff*

3

*f*

M-A.

*f ff*

3

5 5 5

M-A.

ques.

riten.

3

(sempre agitato)

M-A. Res - tons ain - si - - - - - tous les

JACQUES. Res - tons ain - si - - - - - tous les

*p*

(tranquillamente)

M-A. deux en - la - cés ten - dre -

J. deux en - la - cés ten - dre -

*pp*

*f*

*Red.*

(agitato)

(tranquillamente)

M-A. - ment, dou - ce - ment, nous croy.

J. - ment, dou - ce - ment, nous croy.

*pp*

*rit.*

*Red.*

M-A. *pp*  
 - ant dans un rê -

J. *pp*  
 - ant dans un rê -

*dolciss. ppp poco accel. ritén.*

M-A. *Andante. (♩ = 63) pp*  
 - ve! Pour toi, j'oublie tout!

J. *Andante.*  
 - ve! Il n'est que toi sur

*pp*

M-A. *rit.*  
 J'oublie tout! Mon âme à

J. *p*  
 ter - re! O mon a - mante ai - mé - e,

*cresc. segue.*



a Tempo

M-A. *ff* *p*  
 toi, oui, pour toujours s'est donné - - e!

J. *f* *p* (contenu)  
 a - do - ré - - - e! Que le flot sur nous

*f* *pp* *p*  
*Red.*

*poco a poco cresc.*  
 se déchaî - ne en fu - ri - e et que l'orage é - cla - te!

*Poco a poco agitato.* *f*  
 Que pourrait-il ce flot contre l'amour?

*Poco a poco agitato.* *f*

MARIE-ANNE

Contre l'amour.

*f*

*a piacere*

*ff* *f*

3

Più animato

*p*

*pp*

*tr.*

Più animato (♩ = 92)

*p*

*pp*

*tr.*

Ad.

M-A. *à - - me!*

J. *heur, je te jure à ja - mais que tu se - ras ma*

*p cresc. sf*

**Allegro mod<sup>to</sup>**

M-A. *Et moi,*

J. *fem - me.*

**Allegro mod<sup>to</sup> (♩ = 116)**

*ff sf*

*Ped.*

M-A. *je le jure aus - si, je te jure à ja - mais*

*3*

M-A. que je se-rai ta fem - - - - me

The first system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a common time signature. The lyrics are "que je se-rai ta fem - - - - me". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a series of chords and melodic lines, including a prominent triplet of eighth notes in the right hand.

M-A. A toi, mon Jacques pour jamais

JACQUES

A toi, Mari - e pour jamais

The second system of music features two vocal lines and piano accompaniment. The top vocal line is labeled "M-A." and has the lyrics "A toi, mon Jacques pour jamais". The middle vocal line is labeled "JACQUES" and has the lyrics "A toi, Mari - e pour jamais". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a series of chords and melodic lines, including a prominent triplet of eighth notes in the right hand.

M-A. pour jamais

J. pour jamais

The third system of music features two vocal lines and piano accompaniment. The top vocal line is labeled "M-A." and has the lyrics "pour jamais". The middle vocal line is labeled "J." and has the lyrics "pour jamais". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a series of chords and melodic lines, including a prominent triplet of eighth notes in the right hand.

M.A. Je

J. Je

*dim.* *pp*

Poco a poco rit.

M.A. t'ai - - - me, je t'ado - re, je me meurs dans tes

J. t'ai - - - me, je t'ado - re, je me meurs dans tes

Poco a poco rit.

Andante

M.A. bras!

J. bras!

Andante

*pp*

*And.*

*pp*

J. Je t'ai - - me! Je t'a - do - -

MARIE-ANNE *pp* **All! con moto** (JEAN-PIERRE parait)

Je t'a-do - - re... Mon Pè-re!

J. re!

**All! con moto**

JEAN-PIERRE (brutal) (à sa fille)

On me l'a - vait bien dit. Viens!

(à JACQUES)

J.-P. *- ci... Quantà toi, propre à rien, je vais te régler ton*

**Più vivo**

JACQUES

J.-P. *Je n'ai qu'une chose à répon - dre: Marie et moi — nous nous*

*comp - - te...***Più vivo**
*sommes promis.*

J.-P. *Ah! — tu mènes bien ta bar - que, mongar - gon! En*

*que, mongar - gon!**En*

J-P.

vrai pêcheur, tu sais où ten - dre tes \_\_\_\_\_ fi -

J-P.

\_ lets. Et l'on jet - te l'ap - pas, et l'on fait son ga -

v. r.

\_ lant pour pal - per les é - cus du vieux patron Jean - Pier -

J-P.

\_ lant pour pal - per les é - cus du vieux patron Jean - Pier -



MARIE-ANNE

*p*

Ecoute-le..

JACQUES

*mf*

Oh! Patron, faut pas di-re ça, ce n'est pas vrai!

re.

*f f*

(ironiquement)

Plus un mot, tu m'entends! —

Pauvre fil-le qui

Andante (♩ = 54)

Variante

que ce monsieur lui ferait la cour si — et le n'avait pour dot que ses beaux yeux

croit — que ce monsieur lui ferait la cour si — et le n'avait pour dot que ses beaux yeux

*dim.*

MARIE-ANNE

*p*  $\overset{3}{\curvearrowright}$   
Pè - re.

JACQUES

*ff*  $\overset{>}{\curvearrowright}$   $\overset{>}{\curvearrowright}$   
Ah! sang Dieu!

J-P.

Ah! la bonne histoi - re!

Quoi? —

*p*  $\overset{3}{\curvearrowright}$

s'adressant à JACQUES

Après un instant d'hésitation,  
JACQUES s'enfuit comme un fou.

M-A.

Par pi-tié!...

*Poco agitato*

*rit.*

*Vivo*

(♩ = 132)

*ff*

JEAN-PIERRE

Ah! ah! ah!

*ff*

J-P.

Et toi main\_te\_nant tu vas res\_ter chez

J-P.

nous, et ne re\_ver\_ras plus ce beau\_cœur de fil\_les,

Variante

J-P.

reur d'argent. C'est fi\_ni, à tout ja\_mais fi\_

sim\_ple cou\_rer d'argent. C'est fi\_ni, à tout ja\_mais fi\_

J-P.

ni! Et tu tombe\_i - ras, ou si non...

ni! Et tu tombe\_i - ras, ou si non... A la mai\_

**Allegro.**

Brutalement il entraîne sa fille,  
tandis qu'une chanson de matelots résonne au loin.

J.P.

- son!

TÉNORS.

(dans la coulisse) C'est dans la vil - le de Bor-deaux Qu'est ar - ri - vé trois a - vi -

BASSES.

C'est dans la vil - le de Bor-deaux Qu'est ar - ri - vé trois a - vi -

**Allegro.**

- sos;

Les mate - lots qui sont de - dans, Ce sont par-

- sos;

Les mate - lots qui sont de - dans, Ce sont par-

- bleu de bons en - fants.

Tra la la la la la la

- bleu de bons en - fants.

Tra la la la la la la

JACQUES sort, il est comme fou.

la, — Ho - la! — — — — — Tra la la

la, — Ho - la! — — — — — Tra la la la, tra la la la, Tra la la

The first system consists of three staves. The top two staves are vocal lines in treble and bass clefs, both in a key with two sharps (F# and C#). The lyrics are "la, — Ho - la! — — — — — Tra la la" for the top voice and "la, — Ho - la! — — — — — Tra la la la, tra la la la, Tra la la" for the bottom voice. The piano accompaniment is on the bottom staff, starting with a series of chords in the right hand and a rhythmic pattern in the left hand.

la, — — — — — la la la la. — — — — — Ho - la!

la, — — — — — la la la la. — — — — — Ho - la!

The second system continues the musical piece. The vocal lines have lyrics "la, — — — — — la la la la. — — — — — Ho - la!" for both parts. The piano accompaniment features a more active melody in the right hand, with a forte (*ff*) dynamic marking. The left hand continues with a rhythmic accompaniment.

Les pêcheurs et les matelots en bordée sont entrés en scène et frappent aux volets du cabaret.

LANDI (à l'hôtelier)

Ho - là!

Ho - là!

The third system begins with the vocal line "Ho - là!" in both parts. The piano accompaniment is highly rhythmic and energetic, with a forte (*f*) dynamic marking. The right hand plays a series of eighth-note chords, while the left hand provides a steady bass line.

I.

nous du bon, du sec, vieil hôte - lier, cré vieux for - ban, ou nous cas -

Detailed description: This system contains a vocal line in the bass clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment is mostly rests in this system.

I.

- sous tout ton grée - ment!

*ff*

Detailed description: This system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *ff* (fortissimo) and includes a complex chordal texture with some sixteenth-note patterns. There are first and second endings indicated by '1' and '2' above the piano part.

I.

L'HÔTELIER.

Voi -

*p*

Detailed description: This system marks the beginning of a new section for the character 'L'HÔTELIER'. The vocal line is mostly rests. The piano accompaniment features a dynamic marking of *p* (piano) and consists of block chords and simple rhythmic patterns.

II.

- là! messieurs, voi - là!

*p*

Detailed description: This system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *p* and includes a complex rhythmic pattern with many sixteenth notes.

LANDI *f*

Sers-nous vite — et du bon. —

SOPR. et CONTR. **Même mouv!** (dans la coulisse) *p*

(♩ = 112) **Même mouv!** De bonna - tin no - tre frè -

LANDI

Les sardi - niè - res!

- ga - te Vit ar - ri - ver à l'ho - ri - zon De beaux vais - seaux, ils é - taient

qua - tre Et portaient deux cent - dix ca - nons. Al - - -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'qua - tre Et portaient deux cent - dix ca - nons. Al - - -'. The piano accompaniment features a bass line with a few notes and a treble line with chords.

- lons, en - fants, il faut se bat - tre, Du

The second system continues the musical piece. The vocal line has the lyrics '- lons, en - fants, il faut se bat - tre, Du'. The piano accompaniment includes a more active treble line with some eighth-note patterns.

Les Sardinières  
ceur au ven - tre, sa - cré nom! Et pa - ta

The third system includes the section title 'Les Sardinières' in the upper right. The vocal line has the lyrics 'ceur au ven - tre, sa - cré nom! Et pa - ta'. The piano accompaniment continues with chords and a steady bass line.

paraissent.  
poum, ou se co - gnait, Et tous les quatre ou les cou - lait. Et pa - ta

The fourth system concludes the page. The vocal line has the lyrics 'paraissent. poum, ou se co - gnait, Et tous les quatre ou les cou - lait. Et pa - ta'. The piano accompaniment remains consistent with the previous systems.



SOPR. *cresc.*  
 poum, on les cou - lait! Vi - vent nos ca - nous! Vi - vent

CONTR. *cresc.*  
 poum, on les cou - lait! Vi - vent nos ca - nous! Vi - vent

*ff* Les hommes se précipitent sur les  
 nos ca - nous! Et

*ff*  
 nos ca - nous! Et

sardinières, bousculant tables, tabourets, escabeaux.

SOPR.  
 hale et ti - re! v'là l'ressac, v'là l'ressac! A

ALTO.  
 hale et ti - re! v'là l'ressac, v'là l'ressac! A

TÉNORS. *ff*  
 Et cric, et crac, v'là l'ressac, v'là l'ressac,

BASSES. *ff*  
 Et cric, et crac, v'là l'ressac, v'là l'ressac.

- marre ou vi - re! v'la l'pressac! v'la l'pres\_sac! Et  
 - marre ou vi - re! v'la l'pressac! v'la l'pres\_sac! Et  
 Et flie et flac, v'la l'pressac, v'la l'pres\_sac!  
 Et flie et flac, v'la l'pressac, v'la l'pres\_sac!

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The piano part includes a dynamic marking of *f* and a fermata over a measure.

hale et ti - re, v'la l'pressac,  
 hale et ti - re, v'la l'pressac,  
 Et crac, et crac, v'la l'pressac,  
 Et crac, et crac, v'la l'pressac,

This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The piano part includes a dynamic marking of *f* and a fermata over a measure.

v'la l'res\_sac, A - marre ou vi - - re,  
 v'la l'res\_sac, A - marre ou vi - - re,  
 v'la l'res\_sac, Et flic et flac,  
 v'la l'res\_sac, Et flic et flac,

8

v'la l'res\_sac, v'la l'res\_sac! OI - lé!  
 v'la l'res\_sac, v'la l'res\_sac! OI - lé!  
 v'la l'res\_sac, v'la l'res\_sac! OI - lé!  
 v'la l'res\_sac, v'la l'res\_sac! OI - lé!

8

Ol-lé! Ol-lé! Ol-lé! Ol-lé! Ol-lé!

The first system consists of five staves. The top four staves are vocal parts, each with the lyrics "Ol-lé!". The bottom staff is a grand staff for piano, with a treble clef on top and a bass clef on the bottom. The piano part features a melodic line in the treble clef with accents and a bass line with chords. Dynamics include *f* and *mf*.

lé! lé! lé! lé!

The second system consists of five staves. The top four staves are vocal parts, each with the lyrics "lé!". The bottom staff is a grand staff for piano. The piano part features a treble clef with a melodic line containing triplets and a bass line with chords. Dynamics include *ff* and *pp*. A circled cross symbol (⊕) is placed above the first measure of the vocal lines and the piano accompaniment.

(1) Coupure facultative du signe ⊕ au même signe ⊕ page 174

(Danse des Sardinières)

(♩=112)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a tempo marking of quarter note = 112. It features a continuous eighth-note melody with slurs and accents. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar notation to the first system, maintaining the eighth-note melody in the upper staff and the accompaniment in the lower staff.

The third system of music shows a change in dynamics, with a *p* (piano) marking appearing in the lower staff. The upper staff continues with its eighth-note pattern, while the lower staff provides a more active accompaniment.

The fourth system features a *f* (forte) dynamic marking in the lower staff. The upper staff's melody remains consistent, and the lower staff's accompaniment becomes more rhythmic and pronounced.

The fifth system includes a *cresc.* (crescendo) marking in the lower staff and a *f* (forte) dynamic marking. The upper staff continues with its eighth-note melody, and the lower staff's accompaniment grows in intensity.


The sixth and final system on this page features multiple *f* (forte) dynamic markings in the lower staff. The upper staff continues with its eighth-note melody, and the lower staff's accompaniment is highly rhythmic and energetic.

SOPR. *pp*  
 Tout doux, la

CONTR. *pp*  
 Tout doux, la

TÉNORS *pp*  
 Tout doux, la

BASSES *pp*  
 Tout doux, la



bel - le! te - nez - vous

bel - le! te - nez - vous

bel - le! te - nez - vous

bel - le! te - nez - vous



(dispute des deux commères)

bien! es! es! es! es! l'au -

bien! es! es! es! es! l'au -

bien! es! es! es! es! l'au -

bien! es! es! es! es! l'au -

*mf*

*mf*

*mf*

*mf*

*f<sub>p</sub>*

*f*

- ral.. es! es! es! es! l'aura

- ral.. es! es! es! es! l'aura

- ral.. es! es! es! es! l'aura

- ral.. es! es! es! es! l'aura

*f<sub>p</sub>*

*f*

*f* pas! *pp* Voi - ci Lu -  
*f* pas! *pp* Voi - ci Lu -  
*f* pas! *pp* Voi - ci Lu -  
*f* pas! *pp* Voi - ci Lu -

- cas le beau ga -  
 - cas le beau ga -  
 - cas le beau ga -  
 - cas le beau ga -



- lant. S'il est ja - lous, tant pis pour lui, quand on a fait choix d'un ma -  
 - lant. S'il est ja - lous, tant pis pour lui, quand on a fait choix d'un ma -  
 - lant.  
 - lant.

- ri. Il voudrait en vain se fâ - cher, Mais ne pour,rait rien em - pê -  
 - ri. Il voudrait en vain se fâ - cher, Mais ne pot,rait rien em - pê -  
 Il voudrait en vain se fâ - cher, Mais ne pour,rait rien em - pê -  
 Il voudrait en vain se fâ - cher, Mais ne pour,rait rien em - pê -

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

**Vivace**

*ff*

lui!

*ff*

lui!

*ff*

lui!

*ff*

lui!

**Vivace, (♩ = 88)**

*f*

(1)  $\phi$

SOPR. *p*

CONTR. *p*

TÉNORS

BASSES

Can toum, om - bré, s'yo viel - lo Noun plou -

Can toum, om - bré, s'yo viel - lo Noun plou -

*p* *f* *f* *f* *f*

- - rès pas, Jan - net - to! can toum,

- - rès pas, Jan - net - to! can toum,

can toum,

can toum,

*f* *mp* *f* *pù forte*

om-bré, s'yo viel-lo s'yo  
om-bré, s'yo viel-lo s'yo  
om-bré, s'yo viel-lo s'yo  
s'yo viel-lo s'yo

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*f*  
*cres - cen - do*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are 'om-bré, s'yo viel-lo s'yo'. The piano accompaniment features a right-hand part with arpeggiated chords and a left-hand part with a steady bass line. Dynamics include 'cresc.' and 'f'.

viel-lo Ol - lé! Ol - lé!  
viel-lo Ol - lé! Ol - lé!  
viel-lo  
viel-lo

*f*  
*f*  
*f*  
*f*

Detailed description: This system continues the vocal and piano parts. The vocal parts sing 'viel-lo Ol - lé! Ol - lé!'. The piano accompaniment continues with arpeggiated figures. Dynamics include 'f'.

Ol - lé! Ol - lé! Ol -

*f*

*f*

Ol -

*f*

Allegro

*ff*

- lé! Ol - lé!

- lé!

- lé! *ff* Ol lé! ol - lé! ol lé! ol -

- lé! *ff* Ol lé! ol - lé! ol lé! ol -

Allegro (♩ = 120)

*ff*

Ol - lé! Ol -

- lé! ran tan plan, pa.ta plan, plan, plan, ran tan plan, ran tan

- lé! ran tan plan, pa.ta plan, plan, plan, ran tan plan, ran tan

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Ol - lé! Ol -" and "- lé! ran tan plan, pa.ta plan, plan, plan, ran tan plan, ran tan". The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of three sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes.

- lé!

- lé!

plan! Ol.lé! \_\_\_\_\_ Ol.lé!

plan! Ol.lé! \_\_\_\_\_ Ol.lé!

The second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of three sharps. The lyrics are "- lé!", "- lé!", "plan! Ol.lé! \_\_\_\_\_ Ol.lé!", and "plan! Ol.lé! \_\_\_\_\_ Ol.lé!". The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of three sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with an '8' and a '3'.

chantons! dansons! —  
chantons! dansons! —  
chantons! dansons! —  
chantons! dansons! —

**Con fuoco**  
*ff*

This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a 6/8 time signature with a key signature of three sharps (F#, C#, G#). Each vocal line has the lyrics "chantons! dansons!" followed by a long dash. The piano accompaniment is marked "Con fuoco" and "ff" (fortissimo). The piano part consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

This block contains the second system of the musical score. It continues the four vocal parts and piano accompaniment from the first system. The vocal parts have rests in this system. The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and chords in the left hand.

SOPR. *ff*  
Chantons! Dansons! Aimons!

CONTR. *ff*  
Chantons! Dansons! Aimons!

TÉNORS. *ff* (MARC avec les Ténors)  
C'est dans la vil - le de Bor,deaux Qu'est ar,ri - vé trois a,vi.

BASSES. *ff* (LANDI avec les Basses)  
C'est dans la vil - le de Bor,deaux Qu'est ar,ri - vé trois a,vi.

Ran tan plan,pa ta plan,plan, plan, ran plan plan.

Ran tan plan,pa ta plan,plan, plan, ran plan plan.

- sos. Les mate - lots qui sont de -

- sos. Les mate - lots qui sont de -



— dans — Ce sont par-bleu, de bons en-fants!

— dans — Ce sont par-bleu, de bons en-fants!

The first system consists of five staves. The top two staves are vocal lines for two voices, both in treble clef with a key signature of two sharps (F# and C#). The third staff is a vocal line for a third voice, also in treble clef. The fourth and fifth staves are piano accompaniment, with the fourth in bass clef and the fifth in treble clef. The lyrics are: "— dans — Ce sont par-bleu, de bons en-fants!".

JACQUES. *f* (avec un mauvais rire.)

Mais, —

Jac — ques!

Jac — ques!

C'est Jac — ques! Jac — ques!

C'est Jac — ques! Jac — ques!

The second system consists of seven staves. The top staff is a vocal line for Jacques, in treble clef with a key signature of two sharps. The second staff is piano accompaniment in bass clef. The third and fourth staves are vocal lines for two other voices, both in treble clef. The fifth and sixth staves are piano accompaniment, with the fifth in bass clef and the sixth in treble clef. The lyrics are: "JACQUES. *f* (avec un mauvais rire.)", "Mais, —", "Jac — ques!", "Jac — ques!", "C'est Jac — ques! Jac — ques!", and "C'est Jac — ques! Jac — ques!".

Il est pâle. déjà un peu gris)

I.

— j'entends rire i - ci, mes amis, me voi - là!

MARC.

Au ca-baret? —

The first system of music includes a vocal line for character I, a vocal line for Marc, and piano accompaniment. The vocal line for I contains the lyrics '— j'entends rire i - ci, mes amis, me voi - là!'. The vocal line for Marc contains the lyrics 'Au ca-baret? —'. The piano accompaniment consists of chords and melodic fragments in the right and left hands.

M.

— C'est vraiment du nou - veau! Comment, c'est toi?

*p*

The second system of music includes a vocal line for character M and piano accompaniment. The vocal line for M contains the lyrics '— C'est vraiment du nou - veau! Comment, c'est toi?'. The piano accompaniment features a piano dynamic marking (*p*) and includes chords and melodic lines in both hands.

JACQUES.

De quoi? Tu le vois bien!

*p*

The third system of music includes a vocal line for character Jacques and piano accompaniment. The vocal line for Jacques contains the lyrics 'De quoi? Tu le vois bien!'. The piano accompaniment includes a piano dynamic marking (*p*) and features chords and melodic lines in both hands.

MARC.

Tu viens boire avec nous? — Que veux - tu?

The fourth system of music includes a vocal line for character Marc and piano accompaniment. The vocal line for Marc contains the lyrics 'Tu viens boire avec nous? — Que veux - tu?'. The piano accompaniment consists of chords and melodic fragments in the right and left hands.

*f*

Du plus rai - - - de!

**Poco meno vivo**

MARC.

*p*

C'est à n'y rien com - pren - dre, on m'a changé notre

*espressivo*

*sf*

M.

hom - - - me! I - ci ja - dis, tu ne venais ja -

M.

- mais.

**Tranquillamente**

*sf*

*pp e rit.*

JACQUES. (se versant encore à boire et frappant sur la table)

J'y viendrai main.te - nant, car je veux ou-bli - er.

**a Tempo. (Allegro)**

MARC. *pp* Rien! *(avec fureur)* Buvons, sangdieu, bu -

*p* Qu'est-ce qu'on t'a fait?

- vons! Vi - ve ce qui rend fou, vivent les cris, le ri - -

*p*

- re, vi-ve l'ab-sinthe et l'eaude vi - - e. J'en veux plein mongosier,

*sempre cresc.*

1. j'en veux plein mon cerveau! ——— Buvons ——— pour boire en-

1. *ff* — co — — — — — re! *Agitato* C'est si bon d'être gris, de

1. per — — dre la rai — son, *rit.* et de ne plus penser... (il boit toujours)

Andantino.

MARC.

*p*

Andantino. (♩ = 80)

Que dit-il?

LANDI

*p*

Qu'a-t-il donc?

*sf*

**Allegro**

JACQUES. (ricanant)

A - lors quoi, les a - mis, vous ne ri - ez donc

*pp*

plus? Trouble-rai-je la fê - - - te, suis-je donc un gê-

(♩ = 112) (chantant) *p*

- neur? Tra la la la, no - tre frè -

1. *ga - te Vit arri - ver à l'ho - ri - zon De beaux vais - seaux, ils é - taient*

2. *qua - tre Et portaient deux cent dix ca - nons. (MARC avec les Ténors)*  
*Et portaient deux cent dix ca - nons. Al - - lons, en - - (LANDI avec les Basses)*  
*Al - - lons, en - -*

TÉNORS  
BASSES.

*cresc.*

3. *On danse*  
*ff' (JEANNE avec les Sopr.)*  
 Du cœur au  
 Du cœur au  
 - fants, il faut se bat - tre, Du cœur au  
 - fants, il faut se bat - tre, Du cœur au

SOPR.  
CONTR.

ven - - - tre, sa - - - cré nom! Et pa-ta poum, on se co -

ven - - - tre, sa - - - cré nom! Et pa-ta poum, on se co -

ven - - - tre, sa - - - cré nom! Et pa-ta poum, on se co -

ven - - - tre, sa - - - cré nom! Et pa-ta poum, on se co -

*sf sf sf ff*

-gnait Et tous les quatre on les cou - lait, Et pa-ta poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pa-ta poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pa-ta poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pa-ta poum, on les cou -

*f sf*



\_lait! Vi-vent nos ca - nons! vi-vent nos ca -  
 \_lait! Vi-vent nos ca - nons! vi-vent nos ca -  
 \_lait! Vi-vent nos ca - nons! vi-vent nos ca -  
 \_lait! Vi-vent nos ca - nons! vi-vent nos ca -

8

\_nons! Ho - lé! Ho - lé! Ho -  
 \_nons! Ho - lé! Ho - lé! Ho -  
 \_nons! Ho - lé! Ho - lé! Ho -  
 \_nons! Ho - lé! Ho - lé! Ho -

8

## JACQUES. (avec emportement)

*f*

Vi - ve boire et s'en - i -

- lé! Ho - lé!

- lé! Ho - lé!

- lé! Ho - lé!

- lé! Ho - lé!

*f*

- vrer, ou - bli - er tout et ne plus croire à

*f* suivez.

rien!

SOPR. *ff*  
Vi - ve boi - - - re et s'en - i -

CONTR. *ff*  
Vi - ve boi - - - re et s'en - i -

TÉNORS. *ff*  
Vi - ve boi - - - re et s'en - i -

BASSLS. *ff*  
Vi - ve boi - - - re et s'en - i -

Se mo - quer des ser - ments, ri - re de la ca -

- vrer .

- vrer .

- vrer .

- vrer .

*, a piacere*

1.

1. *ff*

SOPR.  
Ou - bli - er tout, se mo - quer des ser -

CONTR.  
Ou - bli - er tout, se mo - quer des ser -

TÉNORS.  
Ou - bli - er tout, se mo - quer des ser -

BASSES.  
Ou - bli - er tout, se mo - quer des ser -

ments! Du vin! Du vin!

ments! Du vin! Du vin!

ments! Du vin! Du vin!

ments! Du vin! Du vin!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics "ments! Du vin! Du vin!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

JEAN-PIERRE sort du hangar en bourrant sa pipe.

JACQUES.

Ri - ons de nos pa -

*f*

*dim*

The second system features a vocal line for Jacques and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ri - ons de nos pa -". The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *dim* (diminuendo).

J. *- trons. \_\_\_\_\_* *Ont - ils \_\_\_\_\_* *be - soin de*

*p* *sf*

J. *nous,* *ils vien - - - - -* *nent nous ser - rer les*

*mf*

J. *mains, puis nous trai - tent com - me des chiens. \_\_\_\_\_*

SOPR. *ff*

CONTR. *ff* *Oui, \_\_\_\_\_*

TÉNORS. *ff* *Oui, \_\_\_\_\_*

BASSES. *ff* *Oui, \_\_\_\_\_*

*Oui, \_\_\_\_\_*

*cresc.* *ff*

## Allegro con anima

1.

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

## Allegro con anima (♩=126)

*f*

*ff*

## JACQUES

Tout

J. n'est qu'in - jus - ti - ce, et men songe i - ci -



J. - bas



J. Je ne crois plus à rien, pas



J. plus à Dieu qu'au Dia - - - ble.





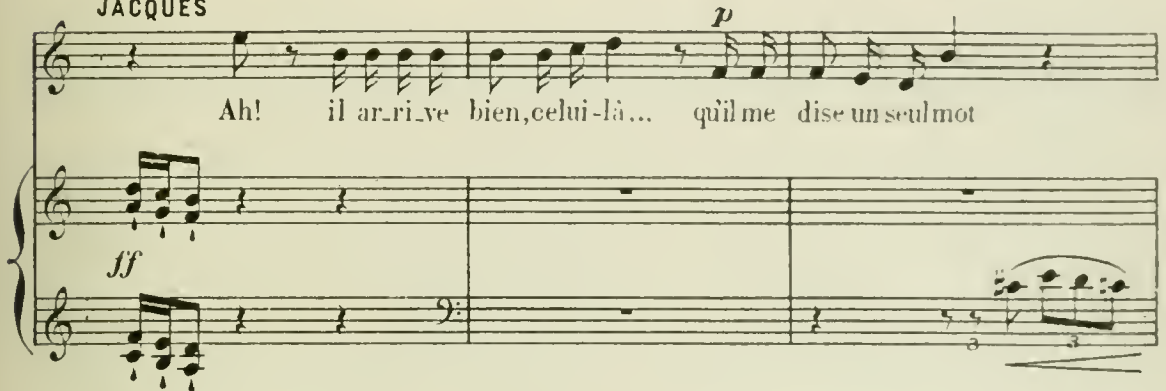
## JEAN-PIERRE

Que c'est bê - - - - - te un i - vro - - - - gne!



## JACQUES

Ah! il ar - ri - ve bien, celui - là... qu'il me dise un seul mot



## Moderato

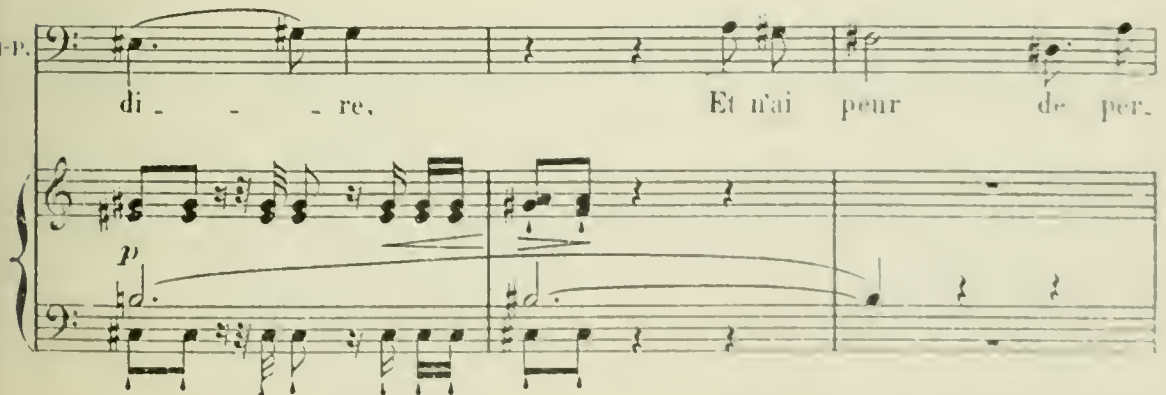
## JEAN-PIERRE

Je di - rai - - - ce qu'il - - - me plait à



J.-P.

di - - - re, Et n'ai peur de per -



J-P.

- son - - - ne Et, par - bleu, c'est bien

J-P.

sim - - ple: on en veut au pa - tron, on crie con - tre ce -

J-P.

- lui qui dé - fend son bien, sa fil - le, son ar - gent, \_\_\_\_\_

J-P.

qui ne se laisse pas \_\_\_\_\_ vo - ler! **Allegro con anima**

## JACQUES

*ff*

Voler?

*J.*

vo-ler? et c'est moi —

*J.*

— qui serais un vo-leur!

## JEAN-PIERRE (en ricanant)

Et tant pis pour ceux qui se re-con-nais-sent!

JACQUES

C'est bien pour moi?  
(violent)

Pour toi, ——— si tu le veux!

The first system of the musical score consists of three staves. The top staff is the vocal line for Jacques, starting with a rest followed by a melodic phrase. The middle staff is the bass line, providing harmonic support. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are written below the vocal line.

Malheur! j'en ai

The second system continues the musical score. The vocal line has a rest followed by the lyrics 'Malheur! j'en ai'. The piano accompaniment continues with a similar rhythmic pattern, maintaining the harmonic structure.

trop sup-por-té... quand on l'in - sul - - te, un ma-te-lot tou-

The third system shows the vocal line with the lyrics 'trop sup-por-té... quand on l'in - sul - - te, un ma-te-lot tou-'. The piano accompaniment continues to provide a steady harmonic and rhythmic foundation.

- jours doit a-voir son couteau pour en trou-er la peau des au - - tres...

The fourth system concludes the page with the vocal line lyrics '- jours doit a-voir son couteau pour en trou-er la peau des au - - tres...'. The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand. The system ends with a double bar line and a key signature change to three sharps (F# major/C# minor).

All<sup>o</sup> agitato (♩ = 116)

JEANNE.

(JACQUES retire sa veste)

J'ai peur!

MARC (à JACQUES)

Viens.

L'HÔTELIER.

Ça se gâte, emmenez-le.

à MARC)

Emmène -

LANDI

Emmenons-le..

Il est fou!

SOPR.

Il est fou!

Tenez-le!

CONTR.

Il est fou!

Tenez-le!

TÉNORS.

Il est fou!

Sonconteau!

BASSES.

Il est fou!

Attention!

cresc.

J. le. J'ai peur! \_\_\_\_\_

MARC. Viens. Viens.

L. Allons, viens, rentrons chez-nous.

(aux femmes) Prenez gar - - - de! Ecartez-vous écartez-

Allez-y! Il est fou!

Allez-y! Allez-y!

Allez-y! Allez-y!

Prenez gar - - - de! Prenez gar - - - de!

J.  
Te-nez-le donc! Te-nez-le donc! Ah! Dieu!

M.  
Sois sa - - - - - ge.

L.  
Tais-toi, plus de bruit! Plus de bruit, non!

H.  
(à JACQUES)  
vous! Tais-toi, plus de bruit! Plus de bruit, non!

Te-nez-le donc! Te-nez-le donc! Pre - nez gar - - de.

Te-nez-le donc! Te-nez-le donc! Pre - nez gar - - de.

Quel en-ra-gé! Est-il méchant!

Quel en-ra-gé! Est-il méchant!

The musical score is written in G major (one sharp) and common time (C). It features four vocal parts: J. (Tenor), M. (Mezzo-soprano), L. (Bass), and H. (Bass). The piano accompaniment is in the bottom system, with a 6/8 time signature indicated by the number '6' above the notes. The lyrics are in French and describe a scene where characters are shouting and accusing each other.

JACQUES. *ff*  
 Lâchez-moi! \_\_\_\_\_ Lâchez-  
 TÉNORS. *ff*  
 Tenez-le bien,  
 BASSES. *ff*  
 Tenez-le bien, \_\_\_\_\_

moi! Scélé - rats, bandits, mi - sé -  
 MARC. Assez! Assez!  
 LANDI Assez! Assez!  
 ne lâchez pas! Assez! Assez!  
 ne lâchez pas! Assez! Assez!



JEANNE. *ff*

Ga - - - - re!

J. - ra - - - - - bles! *a piacere.*

Le premier qui s'ap-

MARC.

Assez!

LANDI

Assez!

L'HÔTELIER.

Assez!

SOPR.

Ga - - - - re.

CONTR.

Ga - - - - re.

Assez!

Assez!

*a piacere.*

*ff*



## MADELINE paraît

## Poco allargando

J<sup>c</sup> - ques! Jac - - - ques! Ga - - - re!

V<sup>c</sup> - gé! Est - il mé - chant! - Madelei - - - ne!

L. Jac - ques! Quel en - ra - gé! - Sa pau - vre mè - re!

F<sup>H</sup> - gé! - Il veut tout tuer! - La pau - vre fem - me!

il est fou, il veut tout tuer! Made - lei - - - ne!

il est fou, il veut tout tuer! Voilà sa mè - re!

il ne sait plus ce qu'il fait, il est fou. Made - lei - - - ne!

le bras, gare! prenez donc garde! La pau - vre fem - me!

## Poco allargando

M<sup>c</sup>

*ff* Mongas! mon gas! *a piacere* mon p'tit gas! —

M<sup>c</sup>

JACQUES

J'é - touf - fe... Moderato (♩=116)

MADELEINE

rit. *Meno vivo*

Mon pauvre en - fant... *Meno vivo*

pp

M<sup>c</sup>

je le sais ton chagrin!

*poco rit.*

Vienstènvì - travec

*Poco più animato*

*poco rit.*

*s*

*aque*

*Andantino*

moi, Je te con-so-le-rai.

JACQUES (tombe en sanglotant dans les bras de sa mère, qui l'emène comme un enfant)

*Andantino* (♩ = 65)

Maman! maman!

*pp*

*cresc.*

*f*

*p*

*f*

*pp*

*ff*

# Acte III.

## MARCHE DE NOËL.

Tempo di marcia.

PIANO.

*p*

The musical score is written for piano and consists of five systems of grand staff notation. The first system includes the tempo marking 'Tempo di marcia.' and the dynamic 'piano' (piano). The second system begins with a piano (*p*) dynamic. The third system features a forte (*ff*) dynamic and includes a first ending bracket marked with an '8'. The fourth system starts with a fortissimo (*sf*) dynamic and includes a piano (*p*) dynamic marking. The fifth system begins with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and triplets.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a forte (*f*) dynamic. The music features a series of sixteenth-note runs in the right hand, often beamed together, and corresponding chords or single notes in the left hand. There are several accents (>) and slurs over the notes.

The second system continues the musical piece. The upper staff has the lyrics "cre - scen - do." written below it. The dynamic starts piano (*p*) and transitions to forte (*f*) towards the end of the system. The notation includes sixteenth-note patterns and chords in both hands.

The third system shows the continuation of the musical texture. The upper staff has a melodic line with slurs and accents, while the lower staff provides harmonic support with chords and moving lines. A fortissimo (*ff*) dynamic is indicated in the middle of the system.

The fourth system features a fortissimo (*ff*) dynamic. The upper staff includes a triplet of sixteenth notes. The lower staff continues with a steady accompaniment of chords and moving lines.

The fifth system concludes with a fortissimo (*ff*) dynamic. The upper staff has a complex melodic passage with slurs and accents. The lower staff has a measure rest in the final measure, indicated by a large '8' above the staff.

The sixth system continues with a fortissimo (*ff*) dynamic. It features several triplet markings over sixteenth notes in the upper staff. The lower staff provides a consistent accompaniment.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand plays a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The left hand provides a bass accompaniment. A fortissimo (*ff*) dynamic is indicated in the second measure. A triplet of eighth notes is marked with a '3' in the fifth measure.

Second system of musical notation. Continuation of the piece. The right hand features a triplet of eighth notes in the first measure, followed by a forte (*f*) dynamic. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a fortissimo (*ff*) dynamic in the first measure. A triplet of eighth notes is marked with a '3' in the third measure. The left hand accompaniment is consistent.

Fourth system of musical notation. The right hand begins with a piano (*p*) dynamic. The left hand accompaniment continues with a steady rhythm.

Fifth system of musical notation. The right hand features a long, sweeping melodic line with a slur and an accent. The left hand accompaniment is visible below.

Sixth system of musical notation. The right hand concludes with a piano-piano (*pp*) dynamic. The left hand accompaniment continues to the end of the system.



Poco rit.

The first system of music consists of two staves. The upper staff (treble clef) begins with a series of eighth notes, followed by a half note, and then a quarter note. The lower staff (bass clef) starts with a half note, followed by a quarter note, and then a half note. The system concludes with a dynamic marking of *ff* and a fermata over a chord.

a Tempo.

The second system of music consists of two staves. The upper staff begins with a series of eighth notes, followed by a quarter note, and then a half note. The lower staff starts with a half note, followed by a quarter note, and then a half note. The system concludes with a dynamic marking of *p*.

The third system of music consists of two staves. The upper staff begins with a series of eighth notes, followed by a quarter note, and then a half note. The lower staff starts with a half note, followed by a quarter note, and then a half note. The system concludes with a dynamic marking of *mf*.

The fourth system of music consists of two staves. The upper staff begins with a series of eighth notes, followed by a quarter note, and then a half note. The lower staff starts with a half note, followed by a quarter note, and then a half note. The system concludes with a dynamic marking of *p*.

The fifth system of music consists of two staves. The upper staff begins with a series of eighth notes, followed by a quarter note, and then a half note. The lower staff starts with a half note, followed by a quarter note, and then a half note. The system concludes with a dynamic marking of *p*.

The sixth system of music consists of two staves. The upper staff begins with a series of eighth notes, followed by a quarter note, and then a half note. The lower staff starts with a half note, followed by a quarter note, and then a half note. The system concludes with a dynamic marking of *s*.

8

First system of musical notation. The treble clef staff contains a melodic line with triplets and accents. The bass clef staff contains a rhythmic accompaniment. Dynamics include *ff*, *sf*, and *sf*. A dashed line is present above the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a triplet. The bass clef staff has a rhythmic accompaniment with accents. Dynamics include *p*.

Third system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment with accents. Dynamics include *sf* and *p*.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a triplet. The bass clef staff has a rhythmic accompaniment with accents. Dynamics include *sf* and *ff*.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a triplet. The bass clef staff has a rhythmic accompaniment with accents. Dynamics include *sf* and *sf*. A *tr* (trill) is marked above a note in the treble staff.

First system of a piano score. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *sf*, and *f*.

Second system of a piano score. The right hand continues with slurred phrases and accents, featuring a triplet. The left hand has a more complex accompaniment with triplets and slurs. Dynamics include *sf* and *ff*.

Third system of a piano score. The right hand has a melodic line with slurs and accents, including a triplet. The left hand features a complex accompaniment with slurs and accents, including a triplet. Dynamics include *cresc.*, *sf*, and *f*. Fingerings 6 and 8 are indicated.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents, including a triplet. The left hand features a complex accompaniment with slurs and accents. Dynamics include *ff*.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents, including a triplet. The left hand features a complex accompaniment with slurs and accents. Dynamics include *f*.

8

3 3 3 3 3 3 3 3 3 3

*sf*

System 1: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a bass line with chords and slurs. A dashed line above the staff indicates a measure repeat starting at measure 8.

8

3 3 3 3 3 3 3 3 3 3

*sf sf*

System 2: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a bass line with chords and slurs. A dashed line above the staff indicates a measure repeat starting at measure 8.

3 3 3 3 3 3 3 3 3 3

*sf sf sf sf sf sf sf*

8

System 3: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a bass line with chords and slurs. A dashed line below the staff indicates a measure repeat starting at measure 8.

3 3 3 3 3 3 3 3 3 3

*sf sf sf sf sf sf sf*

8

System 4: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a bass line with chords and slurs. A dashed line above the staff indicates a measure repeat starting at measure 8.

8

*rit.*

System 5: Treble and bass clefs. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a bass line with chords and slurs. A dashed line above the staff indicates a measure repeat starting at measure 8. The system concludes with a *rit.* marking and a final chord.

## La grande chambre de la maison de JEAN-PIERRE.

1876-1877

Lent. (♩ = 65)

*p*

MARIE-ANNE (seule)

*p*

Tout est en fête ici, c'est la nuit de Noël, voilà tous nos voi-

M. A.

-sins qui s'en vont à l'é-gli-

M. A.

Où mon père et moi

M-A.

frère sont-ils donc à cette heu - re? Depuis deux jours, — ils ne sont pas ren -

**Moderato.** (♩ = 92)

M.

- très. Le vent souffle en tem - pête - te

**Moderato.**

M-A.

et la mer est mau - vai - - se.

**Allegro.**

M-A.

Ils n'ont plus avec eux Jac - ques pour les sauver s'ils é -

Tempo 1<sup>o</sup> ma poco agitato. *cresc.*

M.A. *taient en danger.* Le malheur est plus fort que

Tempo 1<sup>o</sup> ma poco agitato.

M.A. moi. Hélas! Mon âme à pleines

M.A. voi les, dans la peine est en tré e.

Andante. (♩ = 46)

Andante. (♩ = 92)

*lourd.*

Elle se met à travailler à un filet de pêche.

et, machinalement, chante un air du pays.

M-A.

Par -

**Andante.**

M-A.

- tant pour un loïn-tain voy-a-ge, La-mi s'en est al-lé, — Lais -

**Andante.**

*pp*

M-A.

- sant dans son vil-la-ge Cœur d'a-mour dé-so-lé. —

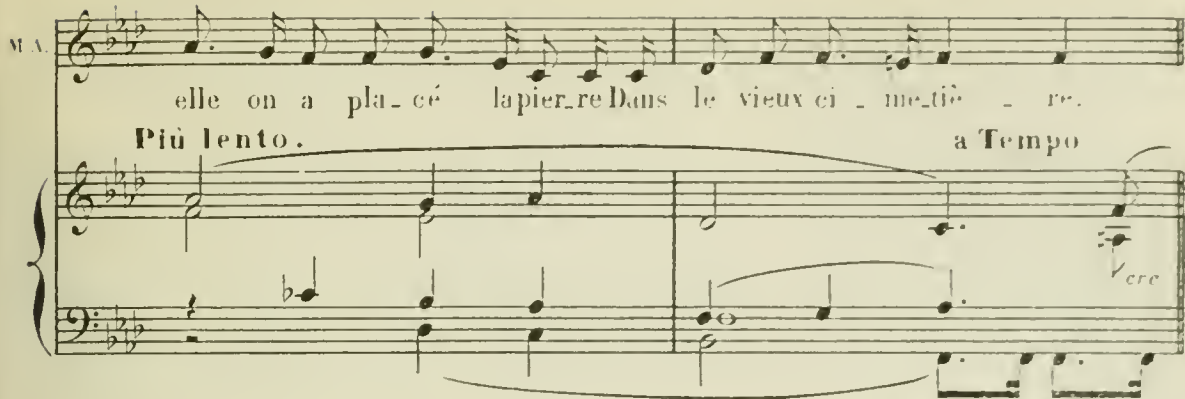
M-A.

Sans nouvel-les de son a-mi, Dou-leurs cruel-les l'ont fait — pé-ri. — Sur

*f* *pp* *pp*



Più lento.

M.A. 

elle on a pla-cé la pier-re Dans le vieux ci - metière.

Più lento. a Tempo

*cre*

Elle quitte son ouvrage, elle pense.



- sen - do.

*f*

MARIE-ANNE.

Vivo.



Où sont-ils mainte-

*f*

Allegro (♩ = 112)

M.A. 

-nant? Il-

Allegro

accelerando

*ff*

M-A

devraient être là...

**Allegro vivace.** (♩ = 152)

*p*

Elle court à la fenêtre qui s'ouvre avec fracas; sa bougie s'éteint.

(elle ferme brusquement  
la fenêtre)

MARIE-ANNE.

*f*  
Dieu!

M.-A. *qu'il vente fort!* Et puis tou - jours la mer mou -

M.-A. - ton - - - ne, la va - gue dé - ferle en hur - lant, et

M.-A. con - vre la cô - te gas - con - - - ne de son é - cu - - - - - allar -

- gando rit. a Tempo. me en sé - cra - sant!.. a Tempo.

- gando *f* *p* *ff*

M-A.

Dans la nu - é - e qui - tourbil - lon - - - ne,

M-A.

passé en cri - ant un go - ë - land.

M-A.

Ah! La nuit ne sera pas

M-A.

poco allargando

bon - - - ne, ce sont les brisants qu'on en -

a Tempo

*ff*

M-A. *ff* *tend.* Et tout là -

a Tempo

*fp**ff*

M-A. bas la bar - que rou - le, jou - et du vent et de la

M-A. hou - le! Pa - tron - ne, à tes pieds, impuis -

*p*

M-A. - san - te je me pros - ter - ne suppli - an - te,

*pp*

rit.

M.A. *la gorge plei - ne de sanglots.*

*p* *dim.* *f* *rit.* *Con moto.*

Moderato. (♩=100)

*p* *p* *f*

MARIE-ANNE.

*mf* *p*

Vier - ge Ma - ri - e, Da - me des

*p*

M.A. *f* *p*

flots, prends en pi - tié, je t'en sup - pli - e, mon pè - re, mon

M-A. frè - re et leurs ma - te - lots.

M-A. *p* Da - me des flots, Vier - ge Ma - ri - e! Pro - tec -

M-A. - tri - ce des mal - heu - reux, *cre - scen - do.* A - pai - se la

M-A. vague en fu - ri - e, Ou - vre sur eux tes grands yeux bleus.

*riten.* *ff* *pp* a Tempo

Rei - - - ne des bien-heu - reux, O Ma -

*segue* a Tempo

M-A. - ri - - e. Mè - - re de Jé - sus, Vier - ge

*ere - scen - do* *ff* *f* *dim.*

**Poco agitato.**

M-A. *pp* *pp* sain - te. Tou - - te blanche à travers les nu - - es, Pa -

**Poco agitato.**

*Red.*

M-A. - rais au milieu de l'o - ra - - - ge, Sour - i - an - - te,



Poco meno vivo

rit.

M-A. vers tes enfants les mains ten - du - es, com me je te

M-A. vois sur li - ma - ge que tous les soirs je viens prier.

M-A. Da - me des flots, Vierge Ma - ri -

M-A. - e!

Con anima.

poco rit.

**Vivace.**

On frappe à la porte.

M.A. *f* Ce sont eux, les voi -

**Vivace.** (♩ = 152)

M.A. - ci!

*ff*

M.A. **Moderato.** *p* Non! c'est Ma.de.lei - ne!

**MADELEINE.**

C'est

**Moderato.**

M.A. Sans ce -

M.C. moi, ma pauvre enfant, es - tu seu - le?

## Andante.

M-A.

la aurais-je osé vous re ce voir?

Andante. (♩ = 52)

*cresc.*

## MADELEINE.

C'est vrai! Jean-Pierre, dans sa co-

*f* *pp* *f*

M<sup>e</sup>.

lè-re, nous a chassés tous les deux, moi, l'ixielle ami e de sa pau vre

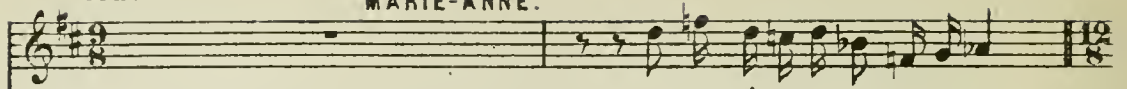
*pp*

M<sup>e</sup>.

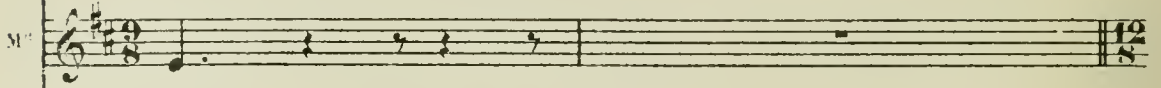
fem-me, et Jac-ques mon en-fant, son meil-leur ma-te-

**Animato.**

**MARIE-ANNE.**

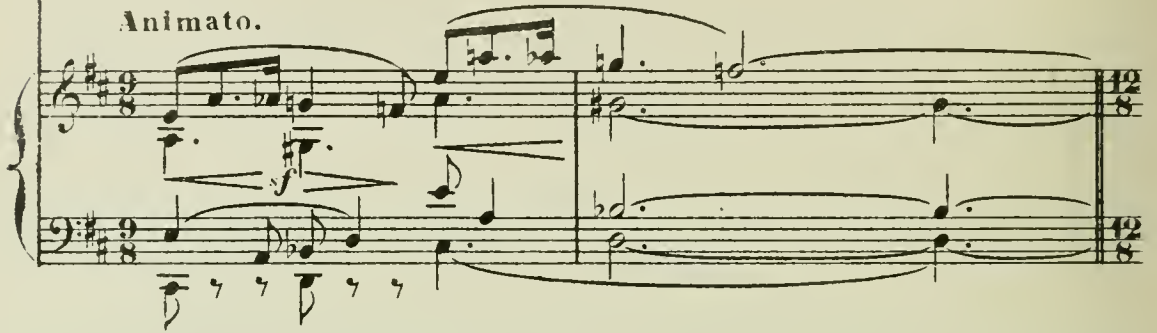


A moi, qu'il aimait tant, il a dit:

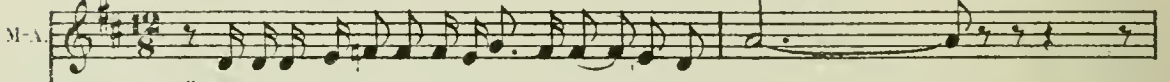


lot!

**Animato.**



**Allegro**

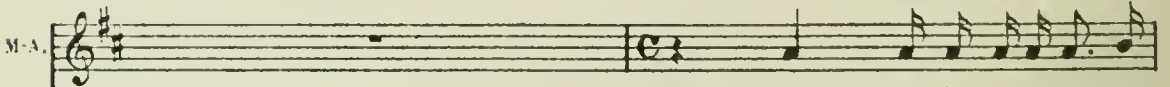


"Tu seras maudite, si jamais tu veux le revoir."

**Allegro (♩=120)**

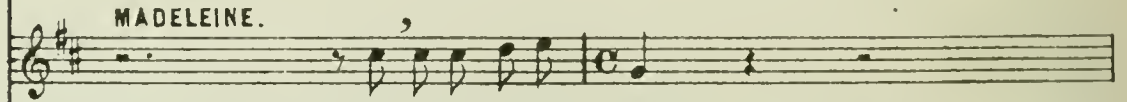


**Moderato.**



Jac - - ques vous parle-t-il de

**MADELEINE.**



Ah! le vieil en-tê - - té!

**Moderato.**



M-A. *moi?*

M<sup>c</sup> *Plût à Dieu \_ qu'il m'en par - lât!*

*f* *pp* *p*

M<sup>c</sup> *Quand, par hasard, il ren - tre, il s'as - sied triste et silen -*

M<sup>c</sup> *- eux, les yeux droit devant lui restant là des heu - res sentiè - res...*

*Lent.*

M<sup>c</sup> *Moi, j'en sais rien fai - re! Je l'interro - ge... Bah! il neme répond*

*All<sup>o</sup>* *Andante.*

*All<sup>o</sup>* *Andante.*

**Andante.**

M<sup>e</sup>

rien! Au mi lieu de la

**Andante.** (♩=58)

*p*

nuit, je l'entends par fois qui se

M<sup>e</sup>

le - - - - - ve et

M<sup>e</sup>

puis ——— comme un vo leur il des cend l'es ca -

M: *li-er, en é-vi-tant tout*

M: *bruit.*

M: *Il ou-vre la porte et s'en-*

M: *-fuit...*

M<sup>e</sup>

Je le suis, quand je

M<sup>e</sup>

peux, ———— quand il ne me voit

M<sup>e</sup>

pas. Et ça - per -

*pp*

M<sup>e</sup>

- çois mon pauvre en - fant gra - vis -



M<sup>te</sup>

- sant — la fa - lai - se,

M<sup>te</sup>

se dé - chi - rant les

M<sup>te</sup>

ains aux ron - ciers du che -

M<sup>te</sup>

- miu, rô - dant au - tour de ta maison... Ne l'as -

*cresc.*

MARIE-ANNE. *p*

*Allegro.*

Jamais — je ne l'ai

M<sup>o</sup> - tu jamais a-per - çu? —

*pp*

*Allegro.*

M-A. vu. *f* Je tien - drai mon ser - ment; ja -

*p*

(d'un ton désolé)

M-A. - mais je ne le re-ver - rai! —

*f*

*Andante.* *pp*

M-A. Moi sen - le, je souffrirai jus - qu'à l'heure der.

*Andante.* (♩ = 72)

*pp*

M-A.

niè - - - re, que j'implo - - - re - - -

**Poco agitato**

M-A.

-vent.

MADELEINE.

rit.

*pp*

Ma fil - - - le, ma pauvre en - fant... At -

**Poco agitato**

rit.

**L'istesso Tempo.**

M<sup>e</sup>

**L'istesso Tempo.**

tends que sur ton front tes che - veux aient blan - -

*pp*

M<sup>e</sup>

-chi pour parler de mou - rir, pour

M<sup>e</sup>  
 per - dre tout cou - ra - - ge, et pour t'a - bandon -

M<sup>e</sup>  
 - ner... Ma - ri - - e, ma fil - - le, c'est

*Poco a poco animato*  
*f*

*Poco a poco animato*

M<sup>e</sup>  
 Dieu qui nous con - duit, Ma - ri - - e, Ma -

M<sup>e</sup>  
 - ri - - e, c'est Dieu qui nous con -

*f* *f*

*f* *pp* *ppp*

*f* *pp* *ppp*

suivez.

**animato**

La porte s'ouvre tout à coup.

M<sup>e</sup>

*animato*

*animato*

*Ped.*

JACQUES paraît.

*f*

*f*

*f*

*p*

**All<sup>o</sup> con moto.**

MARIE-ANNE.

Jac - - - ques!

JACQUES (à MADELEINE)

Je t'avais vue entrer, car j'étais là, sur la fa -

**All<sup>o</sup> con moto.**

*f*

(montrant MARIE-ANNE)

- laise à m'enivrer du vent qui fouettait mon vi - sa - ge Tu viens rire avec el - le...

J. *El - le qui ne prend pas pitié de mes lar - mes, de mes souffran - ces. Re -*

The first system shows a vocal line for 'J.' with lyrics 'El - le qui ne prend pas pitié de mes lar - mes, de mes souffran - ces. Re -'. The piano accompaniment consists of two staves, with a dynamic marking of *p* (piano) in the right hand.

MADELEINE. *p*

J. *Jac - ques, je te dé -*

*- descendons chez nous, ta place n'est pas i - ci.*

The second system features a vocal line for 'J.' with lyrics 'Jac - ques, je te dé - descendons chez nous, ta place n'est pas i - ci.' The piano accompaniment includes a dynamic marking of *p* (piano) and a long melodic line in the right hand.

M<sup>e</sup>. *- fends de parler ainsi — devant cette brave fil - le.*

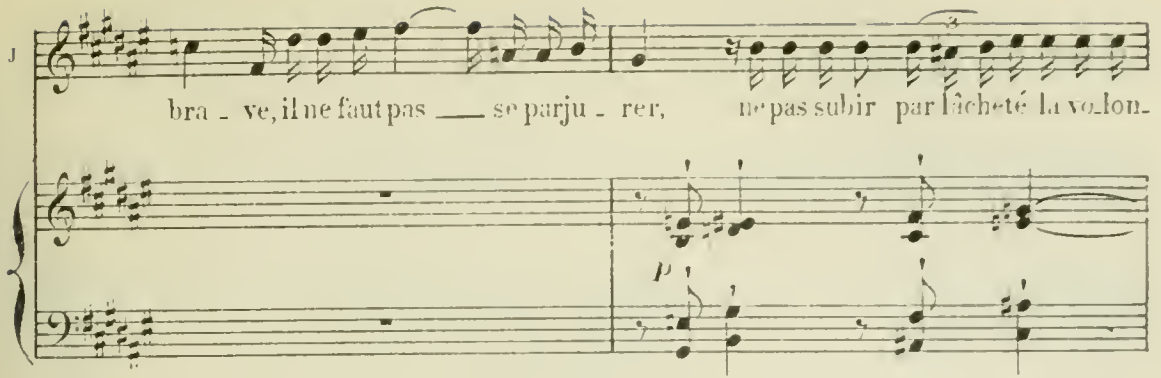
I. *J'attendais ce mot là!*

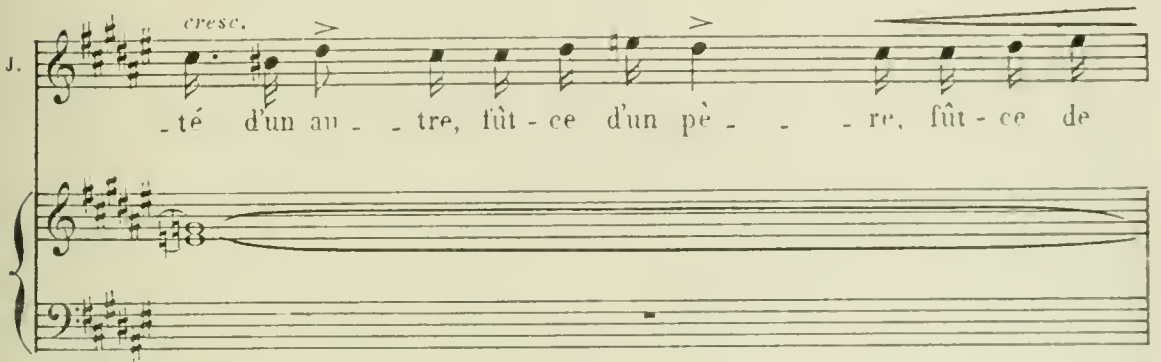
The third system shows a vocal line for 'M<sup>e</sup>.' with lyrics '- fends de parler ainsi — devant cette brave fil - le.' and a vocal line for 'I.' with lyrics 'J'attendais ce mot là!'. The piano accompaniment has a dynamic marking of *mf* (mezzo-forte).

(avec un geste insolent)

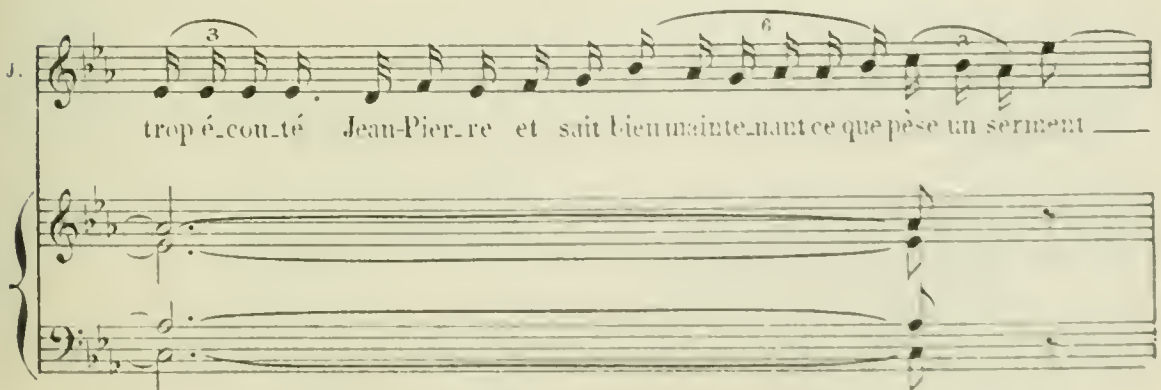
J. *El - le? u - ne bra - ve fil - le? Pour mé - ri - ter ce nom de*

The fourth system features a vocal line for 'J.' with lyrics 'El - le? u - ne bra - ve fil - le? Pour mé - ri - ter ce nom de'. The piano accompaniment is in the key of D major and has a dynamic marking of *p* (piano).

J.  bra - ve, il ne faut pas — se parju - rer, ne pas subir par lâcheté la volon-

J. *cresc.*  - té d'un au - - tre, fût - ce d'un père - - - re, fût - ce de

J. *f*  Dieu lui mê - - - me. Non, ne crois plus en el - le... Elle a

J.  trop écou - té Jean - Pier - re et sait bien mainte - nant ce que pèse un serment —

## MARIE-ANNE.

*ff**>*

Tais-toi, Jacques, c'est mal!  
— contre le poids d'argent...

**Moderato.***p*

Pour m'accabler ainsi d'outrageantes paroles,

*mf* poco animato

de regards de mépris, c'est que tu n'as pas vu, sur ma

jeune a-maigri-e, les sillons qu'on tra-cés mes lar.



M-A. *f*

- mes... Moi, je lis au fond de ton à -

*mf*

M-A. *p* **Andante.**

- me, et je ne t'en veux pas. Pour être aussi méchant,

**Andante. (♩=48)**

*f* *pp*

M-A. *f*

Ah! com - bien, combien faut-il que tu souf - - fres!

*f*

M-A. *f*

Si ton chagrin, si ton mar - ty - re est causé

*pp*

M.A. *rit.*  
 — par l'oubli que tu crains dans mon cœur... *rit.* rap-pel-le ton cou-  
*rit.*

M.A. *pp a Tempo.*  
 - ra - - - ge, re - trou - ve le bonheur... Tiens, re -

M.A. *sp* *riten.* *poco a poco più agitato.*  
 - gar - de, — en mon livre d'heu - - res, la fleur par toi cueil-  
*rit. espressivo* *poco a poco più agitato.*

M.A. *f*  
 - li - - - e, et qui bien que sé - chee a gar - dé

sempre più animato

M-A.

son par. fum, tel je garde en mon cœur ton souve - nir — ché.

*pp rit.*

All<sup>o</sup> con moto.

M-A.

- ri!

JACQUES. *f*

A - lors!

All<sup>o</sup> con moto. (♩=126)

J.

Dieu tout puissant! A - lors... toujours... tu m'ai -

*sf rit.*

J.

- mes!

*sf*

*sf*

*sf*

J. Loin de toi, je ne vi - vais plus, de ton

J. coeur je dou - tais.

MARIE-ANNE

Le

M-A. *f* *a piacere.* *a Tempo.*

coeur — se re - prend - il

*a Tempo.*

M-A. *a piacere.* **a Tempo.**

a - lors qu'il s'est don - né? JACQUES. *sf*

*p* **a Tempo.** Ma - ri - e, par -

*sf* **Animato**

- don - ne-moi ... j'ai trop souf - fert!

Eh bien,

si j'ai ta foi,

J. *sf*  
si j'ai ton âme entiè -  
*crescendo.*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, and ends with a half note G4. The piano accompaniment is in a bass clef with a key signature of one flat and a 4/4 time signature. It features a rhythmic pattern of sixteenth notes, with triplets of sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. The word "crescendo." is written above the piano part.

J. re,  
3

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a half note A4, and ends with a half note G4. The piano accompaniment continues with the same rhythmic pattern, featuring triplets of sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

J. a - lors que nous im - por - te? Fuy -  
12 6 6 12 6 6 6  
*f* *p* *f*

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, and ends with a half note G4. The piano accompaniment continues with the same rhythmic pattern, featuring triplets of sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings *f*, *p*, and *f* are present. The word "Fuy -" is written above the vocal line.

J. - ons, fuy - ons tous deux...  
3

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, and ends with a half note G4. The piano accompaniment continues with the same rhythmic pattern, featuring triplets of sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

1. *f* *cresc.*

loin d'ici, ——— loin de tous...

1. *ff* *sf*

*a piacere* *mf* *a Tempo*

com - - me des oi - seaux fous dans un vol é - per -

*segue* *sf* *sf*

1. *p*

- du, ———

J. *f* *a piacere.* **a Tempo.**  
 en cachant nos a\_mours.

*tr* **a Tempo.**  
*ff* *sf* *mf*  
*segue.* 8!

MARIE-ANNE. *sf*  
 Ja\_mais, c'est impos-

MADELEINE. *sf*  
 Ja\_mais, c'est impos-

*3* *tr* *3* *3* *p*

M-A. *mf*  
 - si - ble!

M<sup>c</sup>. *mf*  
 - si - ble!

JACQUES.  
 Quit - tons

*mf* *crescendo.*



M.A. *f* > Non Non

M<sup>e</sup> *f* > Non Non

J. *sf* > tout et par - tons! Par - tons! Par -

Allargando

M.A. Jamais! — ja\_mais! —

M<sup>e</sup> Jamais! — ja\_mais! — Le

J. — tons! — Si tu m'ai\_mes, suis-moi! —

*ff*

Allargando

a Tempo

M-A *ff* > Non! Non! Mor-telle an-gois - - -

M<sup>e</sup> *ff* sui - - vre! Non! C'est im-pos-si - - -

J Si tu m'ai -

a Tempo <sup>8</sup>

*ff*

Ped. *3* Ped. *3* Ped. *3*

allargando. a Tempo.

M-A - - - se! Non! Jac - - -

M<sup>e</sup> - ble! Ah! tais - toi, tais - toi, pitié pour

J - - - mes, viens, par-tous loin d'i -

allargando. a Tempo.

*8* *ff*

Ped. *3*

M-A. - ques, Ja\_ mais!

M<sup>e</sup> el - le! Ja\_ mais!

F. - ci, loin de tous!

The first system of music includes three vocal staves and a piano accompaniment. The vocal parts are in a key with two flats and a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes with triplets and dynamic markings such as *sf* and *trb*.

M<sup>e</sup> N'insis - te pas, c'est trop cru - el... Vois donc, aies pitié

The second system features a vocal line for M<sup>e</sup> and a piano accompaniment. The vocal line includes the lyrics "N'insis - te pas, c'est trop cru - el... Vois donc, aies pitié". The piano accompaniment has dynamic markings like *sf* and *trb*, and a fermata is placed over the final chord.

MARIE-ANNE.

M<sup>e</sup> Par - tir d'i - ci!.. Fuir - en coupable!..

d'el - le!

The third system includes a vocal line for M<sup>e</sup> and a piano accompaniment. The vocal line has the lyrics "MARIE-ANNE. Par - tir d'i - ci!.. Fuir - en coupable!.. d'el - le!". The piano accompaniment features triplets and dynamic markings like *sf* and *trb*.

M.A. *ff*  
 Jamais, c'est impos - si - ble! **Agitato,**  
*trb*  
*ff*

**L'Istesso Tempo.** MARIE-ANNE. *rit.*  
 Impos - si - ble!  
 MADELEINE. Impos - si - ble!  
 JACQUES. Impos - si - ble, dis-tu? Impos - si - ble?  
**L'Istesso Tempo.** *rit.*  
*p* *p*

**a Tempo.** (furieux)  
 Eh bien, oui, oublie tout, reste i - ci  
**a Tempo.**

*cresc.*

Et — ne crains rien pour moi, car — je ne t'aime

*sf* plus! *f* Cel — le que j'ai —

*sempre Allegro.*

— mais é — tait bra — ve... cel — le que j'aimais é — tait

*sempre Allegro.*

(♩ = ♩)

fiè — re; elle est morte, en — tends —

Con fuoco

J. - tu? Morte à ja - mais!

J. Il se sauve comme un fou.

MARIE-ANNE. *p* (1)  $\oplus$

très mesuré, sans ralentir Sui - vez -

M-A. (♩ = ♩) *And<sup>te</sup> tranquillo.*

- le... Ne le quittez pas!

MADELEINE. *And<sup>te</sup> tranquillo.*

Te laisser

(1) A partir de ce signe  $\oplus$  on peut, supprimant la scène de Noël, finir l'Acte par les 11 mesures de l'annexe A qu'on trouvera à la fin de la partition.

All<sup>o</sup> Tempo di Marcia.

M<sup>e</sup>

seu - le!

CHŒUR D'ENFANTS (dans la coulisse)

Jé - sus dans u - ne crê - che

(♩ = 116)

All<sup>o</sup> Tempo di Marcia.

8

*pp*

*p*

de naître aujour - d'hui. Dans de la pail - le fraî - che, Ou lui fit un beau

8

lit. Haut - bois, fifre et mu - set - te, Son - nez vos airs joy - eux.

8

*f*

*f*

- sus vient de naî - tre, L'é - toile est aux

8

Moderato. MARIE-ANNE. *p*

J'entends l'au - ba - de des "Réveillez-

cieux.

Moderato. (♩=108)

*sf* *p*

M-A. - vous >> voi-ci les en - fants qui viennent chercher — leurs ca -

M-A. - deaux de Noël.

Gaiement

*pp* *sf* *p* *dim.*



M.A. *p* (elle va ouvrir) *mf*  
 Que ceux-là du moins soient heureux! — Entrez, en-

M.A. (Les enfants arrivent; ils sont affublés de pauvres  
 \_trez, mes bons amis, mes chers enfants! — **Tempo di Marcia.**

manteaux simulant ceux des Rois mages. Deux ou trois gamins ont des couronnes, d'autres portent

une petite crèche, un autre tient une étoile en carton doré au bout d'un bâton)

**Moderato.**

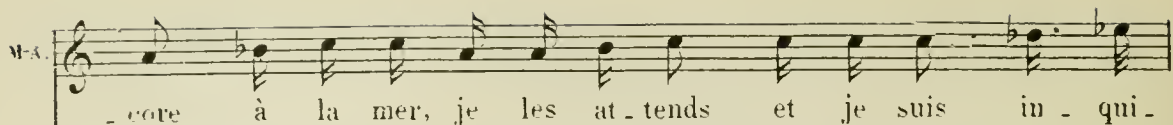
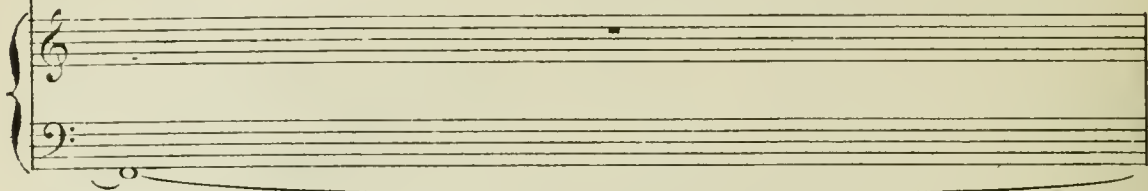
MARIE-ANNE

Mon père et mon frère sont en-

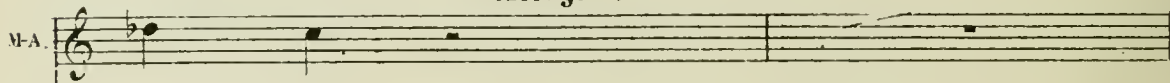

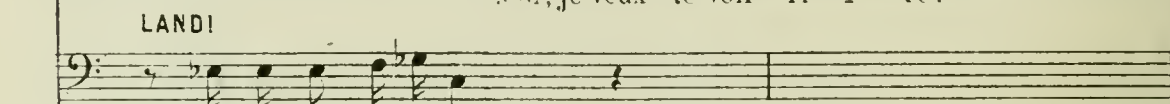
LANDI *p*  
 Eh! quoi! — les yeux rou - ges?

**Moderato.**

(D) On peut, si l'entrée des gamins le nécessite, jouer à partir du signe  $\oplus$  les neuf mesures de l'annexe B et revenir ensuite au C. Moderato au bas de cette page.  $\oplus$

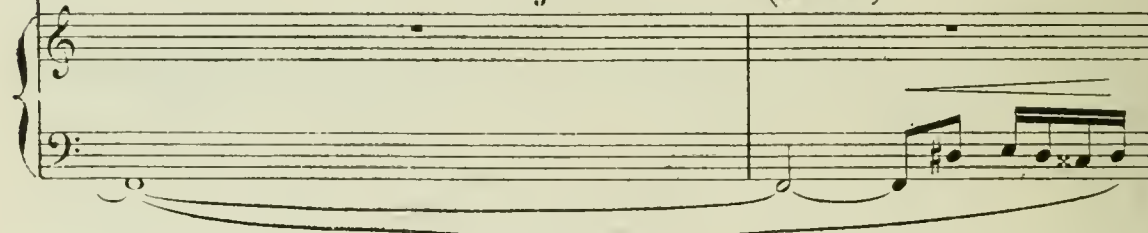
M-A.    
 - core à la mer, je les at - tends et je suis in - qui -   


**Allegro.**

M-A.    
 - è - te.   
 MARC.    
 Moi, je veux te voir ri - re.   
 LANDI    
 Mais ils vont ar - ri - ver.

**Allegro.**

(♩=116)



**JEANNE.**

   
 T'es   
 Crain - dre pour un patron fort comme Jean-Pier - re!   


*ff*

I.  
fol - - - - - le!

M.  
En at\_tendant je le remplace i -

*sf* *p*

M.  
-ci!.. Al - lons, vi - te des sous à tous ces garçons-

*p*

MARIE-ANNE *p*

Marc, - - - - - vous ê - tes

M.  
-là!

*sf* *p*

M.A.

bon; toi, Lan - di, et toi, ma pe - ti - te

*diminuendo*

M.A.

Jean, ne, mer - ci du fond du cœur! —

Même mouv!

MARC. *f*

Attention, mes en -

Même mouv!

*pp*

M.

- fants, chan - tez bien en me - su - re, ra - mez bien en ca -

*a piacere.*

*cresc.*

*scène.*

a Tempo.

M. *f*  
den - ce; mé - ri - tez vos ca - deaux.

a Tempo.

*f*

M. *f*  
les beaux sous couleur d'or et vos œufs de No.

*f*

All<sup>o</sup> risoluto. (♩=120)

M. *ff*  
- él.

All<sup>o</sup> risoluto.

*ff* *f*

Q. 4

*f*

SOPR. **Moderato.**

Pe - tit Jé - sus aux blonds cheveux de

CONTR.

**Moderato.**

*sf* *p* *Ped.*

miel, petit Jé - sus tout d'or et tout d'ar - gent vê - tu, pe -

Pe - tit Jé - sus aux blonds che - veux de miel, petit Jé -

- tit Jé - sus, qui, les soirs de No - ël, vient porter des gâ -

- sus, tout d'or et tout d'ar - gent vê - tu, pe - tit Jé -

JEANNE.

*cresc.*

No - ël! No - ël! No -

MARC.

No - ël! No - ël! No -

- teaux sur nos humbles ber - ceaux,

- sus qui les soirs de No - ël,

*dimin.*

- ël! No - ël!

*dim.*

- ël! No - ël!

LANDI

*dim.*

No - ël!

*dim.*

No - ël!

Pro -

*dim.*

No - ël!

Pro - tè - ge le pau - vre pe - tit mousse, entends sa voix et

Pro - tè - ge

*p*

tends vers lui tes bras mi - gnons. Et si le vent mu - git, si

le pau - vre pe - tit mousse et tends vers lui tes bras. Et

*cresc.*

*cresc.*

*cresc.*

le ba - teau fré - mit, ar - rê - te la tem - pête en sa

si le vent mu - git, ar - rê - te la tem - pête en sa

8



*p* cour - se, et si le vent mu - git, si le bateau fré - *cresc.*

*p* cour - se, et si le vent mu - git, si le bateau fré - *cresc.*

**JEANNE.**

ar - rê - te la tem - pête en sa cour - se. *f tr*

- mit ar - rê - te la tem - pête en sa cour - se. *f*

- mit ar - rê - te la tem - pête en sa cour - se. *f*

8

*p* Veil - le bien sur le pe - tit mous - se, Fais que

**MARC.** *p* Veil - le bien sur le pe - tit

**CONTR.** *pp* Pour en - pê - cher les pleurs de

J<sup>r</sup> si le grand vent mu - git, fais que si tout  
 M. mous - se, Fais que si le grand vent mu - git, tout  
 Et fais que si le grand  
 Fais que si tout  
 nos - pau - vres ma - mans, fais que si tout

LANDI

J<sup>r</sup> le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.  
 M. le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.  
 L. vent mu - git, l'o - ra - ge s'ar - rête en sa cour - se.  
 le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.  
 le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.

*crescendo.*

MARIE-ANNE.

A - mis, mer - ci

Les gen.

Poco più tranquillo

*dolce.*

M-A.

\_tils en - fants!

SOPR.

*pp*

Pour en - pê - cher les pleurs

CONTR.

*pp*

Pour en - pê - cher les pleurs

de nos pau - vres ma - mans, viens é - pargner la

de nos pau - vres ma - mans, viens é - pargner

JEANNE.

Aux tout pe - tits en - fants.

MARC.

Aux tout pe - tits en - fants.

LANDI

Aux tout pe -

vie aux tout pe - tits en - fants. Pro - tè - - -

vie aux tout pe - tits en - fants. Pro - tè - - -

MARIE-ANNE.

Prenez, pre - nez, tout est pour vous.

Heureux en - fants! Tout est pour

- tits en - fants.

- ge nous.

- ge nous.

M-A. *ff* No - ël! No - ël!

J. *ff* No - ël! No - ël!

M. *f* vous. Jé -

L. *ff* Jé -

*ff* Jé -

*ff* Jé -

*ff* Jé -

*ff* 8

*rit.* **Tempo 1<sup>o</sup>**

M-A. No - ël!

J. No - ël!

M. - sus est né!

L. - sus est né!

- sus est né!

- sus est né!

- sus est né!

*rit.* 8

*ff* (♩ = 116)

8

3

3

3

9

*sf*

3

This system contains three measures. The first measure features a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The second measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The third measure has a treble clef with a triplet of eighth notes followed by a nine-note ascending scale and a bass clef with a triplet of eighth notes. A dynamic marking of *sf* is present in the second measure.

8

3

3

3

*sf*

*sf*

8

This system contains three measures. The first measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The second measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The third measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. Dynamic markings of *sf* are present in the first and second measures.

3

3

3

3

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

8

This system contains six measures. The first measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The second measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The third measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The fourth measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The fifth measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The sixth measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. Dynamic markings of *sf* are present in all six measures.

3

3

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

This system contains four measures. The first measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The second measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The third measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. The fourth measure has a treble clef with a triplet of eighth notes and a bass clef with a single eighth note. Dynamic markings of *sf* are present in all four measures.

*Fin da 3<sup>a</sup> Acte.*

## Acte IV.



*Sur la jetée, pendant l'orage; il fait encore nuit. Un calvaire.*

All<sup>o</sup> ma non troppo. (♩=96)

PIANO.

*ff*

*ff*

*ff*

*ff*

First system of musical notation. The right hand features sixteenth-note runs with sixteenth-note beams and is marked with a '6' above the staff. The left hand features triplet chords marked with a '3' above the staff. The system concludes with a double bar line and a fermata over the final notes.

Second system of musical notation. The right hand continues with sixteenth-note runs, marked with accents (>) above the notes. The left hand continues with triplet chords, also marked with a '3' above the staff.

Third system of musical notation. The right hand features sixteenth-note runs with accents (>) and a dynamic marking of *sf* (sforzando). The left hand features triplet chords with accents (>) and a dynamic marking of *sf*.

Fourth system of musical notation. The right hand continues with sixteenth-note runs and accents (>). The left hand continues with triplet chords and accents (>). A dynamic marking of *sf* is present at the beginning of the system.

Fifth system of musical notation. The right hand features sixteenth-note runs with accents (>) and a dynamic marking of *sf*. The left hand features triplet chords with accents (>). The system concludes with a double bar line and a fermata over the final notes.



First system of musical notation. Treble clef with a key signature of one flat (B-flat). The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line with accents. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation. The right hand continues with a sequence of chords, including some with accidentals like sharps and naturals. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has a more complex melodic line with many accidentals. The left hand has some rests and then continues with the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a first ending bracket labeled 'a' and a second ending bracket labeled '(b)'. The left hand continues with the eighth-note accompaniment. The system ends with the marking "8<sup>a</sup> B.1".

Fifth system of musical notation. Similar to the previous system, it features a first ending bracket labeled 'a' and a second ending bracket labeled '(b)'. The left hand concludes with a final chord. The system ends with the marking "8<sup>a</sup> B.1".

First system of a piano score. The right hand features a melodic line with a trill-like figure and a fermata. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* is present in the bass clef.

Second system of the piano score, continuing the melodic and rhythmic patterns from the first system. A dynamic marking of *f* appears at the end of the system.

**Poco agitato.** (♩ = 116)

Third system, beginning with a dynamic marking of *sf*. The right hand has a melodic line with a fermata and a five-fingered scale-like passage. The left hand has a similar passage with a five-fingered scale-like figure. Fingerings are indicated with the number 5. Performance instructions "M.D. 5" and "M.G." are written in the bass clef.

Fourth system of the piano score, showing further development of the melodic and rhythmic themes.

Fifth system of the piano score, concluding with a fermata in the right hand and a final chord in the left hand.

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *f* and a first ending bracket. The bass clef staff contains a bass line with a triplet of eighth notes and a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *f* and a first ending bracket. The bass clef staff includes a triplet of eighth notes and a dynamic marking of *f*. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The treble clef staff shows a melodic line with a dynamic marking of *mf* and a *cresc* (crescendo) marking. The bass clef staff has a dynamic marking of *mf*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *ff* and a first ending bracket. The bass clef staff includes a triplet of eighth notes and a dynamic marking of *ff*. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *f*. The bass clef staff includes a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *sf*. A measure number '8' is indicated at the start of the second measure.

Second system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics include *sf* and *ff*. A measure number '8' is at the start, and '9' is at the end. The word "RIDEAU." is written in the right margin.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics include *f* and *sf*. Measure numbers '7' and '7' are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Measure numbers '6' and '6' are present.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a vocal line with lyrics. Bass staff contains a piano accompaniment. Dynamics include *mf*. The tempo marking  $(\text{♩} = 100)$  is present. The lyrics are "MARIE-ANNE (seule, regardant au large) Rien! On ne voit". A measure number '3' is at the end of the vocal line.

M-A. rien! Et le bruit de l'o - ra - - ge

M-A. é - touf - - fe - tout - ap - pel.

*p*

M-A. *cresc.* Là - bas! *f* Là - bas!

*cresc.*

M-A. *con fuoco*

*ff*

Piano accompaniment for the first system. The right hand has a 7-measure rest. The left hand plays a rhythmic accompaniment. Dynamic markings include *sf*.

**Agitato.**

MARIE-ANNE (à MADELEINE qui arrive)

Toujours rien, Madelei - - ne?

MADELEINE.

(Dans la coulisse, bruits d'orage, vent, grêle, pluie, etc.)

Rien en -

**Agitato.**

Piano accompaniment for the second system. It begins with a piano (*p*) dynamic and transitions to *sf*. The right hand has a long note with a fermata.

M-A. OÙ sont-

M<sup>e</sup> - cor!

Piano accompaniment for the third system. It begins with a piano (*p*) dynamic and transitions to *sf*. The right hand has a melodic line with a fermata.

M.A.

ils Toute la nuit, sur la fa-lai-se, je suis res-

M.A.

-tée les at-ten-dant... Ny pouvant plus te-

M.A.

-nir, je suis venue i-ci... lan-gois-se m'étreint et m'op-pres-se.

*Meno vivo.* *a Tempo.*

*Meno vivo.* *a Tempo.*

M.A.

Je viens déjà de tant souffrir!

## MADELEINE.

Ne faibl<sup>3</sup>is pas, — ma chère en-fant. —

The score for Madeleine features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Ne faibl<sup>3</sup>is pas, — ma chère en-fant. —". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It includes a triplet of eighth notes in the vocal line and a dynamic marking of *sf* (sforzando) in the piano part.

## MARIE-ANNE. (doucement)

Et Jac - ques?

M<sup>e</sup> il est plus cal - me.

The score for Marie-Anne features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Et Jac - ques?" and "M<sup>e</sup> il est plus cal - me." The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It includes a dynamic marking of *p* (piano) in the piano part.

M<sup>e</sup> A. Sil était mort... — Nous se - rions bientôt — réu -

The score for Marie-Anne features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "M<sup>e</sup> A. Sil était mort... — Nous se - rions bientôt — réu -". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It includes a dynamic marking of *sf* (sforzando) in the piano part.



(♩=120)

M-A.

- nis. (Le bruit de l'orage cesse dans la coulisse)

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'x' and a triplet of eighth notes in the right hand.

The second system of the score is for piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of two sharps. The music is marked with a forte dynamic (*ff*). The right hand features a series of chords, some with accents, and a triplet of eighth notes. The left hand has a melodic line with a sixteenth-note triplet and a sixteenth-note run.

JEANNE (entrant, à MARIE-ANNE)

J'ai pas - sé par chez vous, la maison — é - tait

The third system of the score features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'x' and a triplet of eighth notes in the right hand.

vi - - de; ils ne sont pas rentrés?

The fourth system of the score features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps. It begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'x' and a triplet of eighth notes in the right hand.

*ff*

6

6

Detailed description: This block shows the piano introduction. The right hand features a series of chords with sixteenth-note patterns. The left hand has a melodic line with sixteenth-note runs, marked with a '6' and a slur. The dynamic is marked *ff* (fortissimo).

MARIE-ANNE.

Non! Ma pauvre

*sf* *p*

Detailed description: This block contains the vocal line for Marie-Anne. The melody is simple, with lyrics "Non! Ma pauvre". The piano accompaniment features a melodic line in the left hand and chords in the right hand. Dynamics are marked *sf* (sforzando) and *p* (piano).

M-A. Jean - ne, je les at - tends en -

*sf*

Detailed description: This block continues the vocal line for Marie-Anne. The lyrics are "Jean - ne, je les at - tends en -". The piano accompaniment includes a melodic line in the left hand and chords in the right hand. A dynamic marking of *sf* is present.

M-A. - cor!

*mp*

Detailed description: This block shows the final part of the vocal line for Marie-Anne. The lyrics are "- cor!". The piano accompaniment features a melodic line in the left hand and chords in the right hand. The dynamic is marked *mp* (mezzo-piano).

8  
1  
6  
7  
7  
2

*f* *ff*

*f* *ff*

MARIE-ANNE.

*f*

Des cris. n'entends-tu pas?

8-1  
3  
3

*f* *f*

JEANNE.

Non! Ce sont les oiseaux de mer lui.

*ff* *mf* *ff*

*ff*

- tant contre la tem - pê - - - - - ie.

*mf* *sf*

MARIE-ANNE. *p* Tranquillamente.

Les trois femmes debout se pressant Que tous nos vœux,

contre la croix du calvaire. *p*

Que tous nos vœux,

MADELEINE. *p*

Que tous nos vœux, *Poco meno all<sup>o</sup>* Tranquillamente.

*sf* *ff* *p* *p*

*Re.*

M-A. mon - tant de la ter - - - re,

J. mon - tant de la ter - - - re,

M. mon - - - tant de' la ter - - -

M-A. vien.nent jus.qu'à toi, Sain - te Mè - - - re du Sau -

1<sup>re</sup> vien.nent jus.qu'à toi, Sain - te Mè - - - re du

M<sup>re</sup> - re, vien - nent jus - - - qu'à toi,

M-A. - veur mort sur la croix.

1<sup>re</sup> Sau - veur mort sur la croix.

M<sup>re</sup> Sain - te Mè - - - re du Sau - veur,

*pp*

M.A. Con - so - la - tri - ce de mi - sè - re, é -

M.<sup>1</sup> Con - so - la - tri - ce de mi - sè - re,

M.<sup>2</sup> *pp* Con - so - la - tri - ce

*pp*

M.A. - cou - te ma voix qui sup - pli - e! Ah!

M.<sup>1</sup> ma voix te sup - pli - e! Ah!

M.<sup>2</sup> de mi - sère en - tends ma voix,

M.A. *p*  
 — Vier-ge Mari - - e, — e - xau - ce-moi,

M.  
 — Vier-ge Mari - - e, — e - xau - ce-moi,

M.E.  
 — Vier-ge Mari - - e, — ma voix — qui sup -

M.A. *cresc.*  
 Vier-ge Ma - ri - - e! E - xau - ce-moi!

M.  
*cresc.*  
 Vier-ge Ma - ri - - e! E - xau - ce-moi!

M.E.  
*cresc.*  
 - pli - - - e! E - xau - ce - moi! Sain - te

M-A Sain - te Mè - - - - -

J<sup>e</sup> Sain - te Mè - - - - -

M<sup>e</sup> Mè - - re du Sau - - veur mort

M-A - re du Sau-veur!

J<sup>e</sup> - re, Ma - ri - e!

M<sup>e</sup> du Sauveur mort sur la croix!

*pp*

*pp*

*pp*

*cantabile.*

Ped. Ped.



Two staves of piano accompaniment in G major. The right hand features a melody with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The lyrics "en - - - - - do." are written below the notes.

Two staves of piano accompaniment. The tempo is marked "Agitato." The right hand has a more active melody with sixteenth notes. The left hand continues with eighth notes. Dynamics include *sf* and *p*. The lyrics "cre - - - - - do." are written below the notes.

JEANNE (à Marc qui arrive) **Vivo.**

Vocal line and piano accompaniment for Jeanne. The vocal line starts with a rest followed by the lyrics "Eh bien, Marc, d'ouviets-". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *sf* and *pp*. The tempo is marked "Vivo."

Vocal line and piano accompaniment for Marc. The vocal line starts with a rest followed by the lyrics "tu? Je descends de la hê - ve, on ne voit rien au". The piano accompaniment consists of sustained chords in both hands. Dynamics include *pp*.

M. lar - ge: du noir, partout du noir, pas un feu de bateau...

**Moderato.**

M. **Moderato.** Lamer a re-je - té des é - pa - - ves de bar - - ques...

JEANNE (montrant MARIE-ANNE)

M. **Agitato.** *cresc.* Tais-  
Si Jean-Pierre en re-vient, il aura de la chan - - ce...

All<sup>o</sup> moderato.  
qui redescend du fond.)

M.  
- toi, Marc! —

All<sup>o</sup> moderato.

(♩=104)  
*p*

MARIE-ANNE. (désespérée)

Hé-las! tout est mal-heur, la mort — plane sur

*p* *ff* *p*

M-A.  
nous! —

*p*

M-A.  
Nos vœux sont repus.

*f*

*f* *alleg*

M-A.

sés, le ciel ne veut pas nous en tendre.

*p*

**Poco a poco agitato**

*crescend.* do.

**MARIE-ANNE.**

Sa colère est sur nous et nous sommes dam-

*ff*

M.A.

- nés. O mer,

*sf* **Moderato. *ff***

**Moderato. (♩ = 80)**

*f*

M-A. *mer sans pi - tié, chien - ne,*

M-A. *gueu - se, tu - euse in - fâ - me, qui nous prends tous nos*

M-A. *gas, qui man - ges tous les*

M-A. *nô - tres, qui fais*

V.A.

les femmes veu - ves et les fils or - phelins, les rou -

*sf*

M.A.

- lant dans tes replis ver - dâ - tres. O mer

M.A.

sourde à tou - te douleur, à nos pri -

M.A.

- è - res, à nos lar - mes... O mer,

*cres* - cen - do.

M-A. *o mer hur - lau - - - te,*

*ff sf sf*

M-A. *mer, je - te*

*sf sf*

M-A. *hais! je te - mau - dis!*

*ff sf ff*

M-A.

*sf sf*

On-entend la cloche d'alarme.

All<sup>o</sup> con moto.

MARC. *f*

Une barque est en vu - - - e!

*ff* Cloche.

(L'orage reprend dans la coulisse)

MARIE-ANNE.

Viens, Madelei - ne, viens! Je veux voir!

MADELEINE.

Reste avec nous...

LANDI (survenant)

C'est la barque à Jean-

L. - Pier - re; ils ne gouvernent plus, ils sont perdus...



(Grand mouvement de la foule)

All<sup>o</sup> (♩=132)

First system of the musical score. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a rapid sixteenth-note scale in the right hand, marked with a '7' above it.

Second system of the musical score. It continues the two-staff format. The right hand starts with a sforzando (*sf*) dynamic, featuring a series of descending sixteenth-note figures. The left hand has a more static accompaniment. The system ends with a piano (*p*) dynamic.

Third system of the musical score. The right hand begins with a fortissimo (*ff*) dynamic and contains several slurs and accents. The left hand features a sixteenth-note scale in the first half, marked with a '7', and a sustained chord in the second half. The system ends with a sforzando (*sf*) dynamic.

Fourth system of the musical score. The right hand starts with a piano (*p*) dynamic. The left hand has a steady accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a rapid sixteenth-note scale in the right hand.

Fifth system of the musical score. The right hand begins with a sforzando (*sf*) dynamic. The left hand features a sixteenth-note scale in the first half, marked with a '7', and a sustained chord in the second half. The system ends with a sforzando (*sf*) dynamic.

## JACQUES (arrivant et restant indifférent à l'émotion de toute la foule)

La clo - - - che! Il en est

1. donc par là-bas qui cha - vi - rent et s'en vont rouler par le

**Moderato.** (Le bruit de forage cesse dans la roulotte)

3. fond? J'en -

**Moderato.** (♩=120)

4. - tends qu'on les pleu - re; mais

1. moi, grand Dieu, je les en - vi - e! Pour

*f* *p*  
*dimin.*

1. eux c'est fi - ni de pleu - rer, c'est fi - ni de souf - frir, et d'a -

*p* *f*

1. - voir dans le cœur de ces cho - ses qui font peur, de ces

*p* (sombre) *crescendo.*

1. cho - ses qui rendent fou!

*f* 3

*p*

J. Ils sont heu-reux ceux-là, leur pei-ne va fi-

J. - nir... laissez-les donc mou-ri-ri!

*sf* *poco a poco* *cresc.*

JEANNE. *f*

Il faut — les secou-

*accelerand.* *f*

Vivo.

-rir! —

L'HÔTELIER.

Comment?

Vivo. (♩=144)

*f*

*sf*

JEANNE.

Quoi? Vous ne tentez rien?

MARC. *mf*

Les va-

C'est impos-si-ble.

*p*

*crac.*

-gues sont ter-ri-bles, rien ne peut résis-ter; ils sont per-

*p*

JACQUES.

Ils sont heu - reux ceux-là,

- dus, à tout jamais per - dus!

laissez-les donc mourir!

MARC.

Pauvre Jean-Pier - re,

là... devant nous, sans qu'on y puis - se rien...

The musical score consists of three systems, each with a vocal line and piano accompaniment. The first system is for voice VI, the second for voice J., and the third for voice M. The piano accompaniment is written for grand piano. The score includes various musical notations such as slurs, triplets, and dynamic markings. The lyrics are in French and are placed below the vocal lines.

JACQUES.

C'est Jean-Pier

Moderato. *P* *a piacere.*

re? Ah! Jean-Pier re, à ton tour de pleu-

MARC.  
Oui.

Moderato.

- rer, de crier mainte - nant: c'est l'Océan qui me

*ff* **Vivace.**

ven

*ff* **Vivace** (♩=60)

*p* (riant et haussant les épaules)

ah! ah! ah! ah! ah!

*fp*

(très concentré) *p*

ah! ah! ah! ah! ah! ah! Jean-Pier re...

*fp*

*f*

Etre impi-toy-a-ble!

*p*

*p* Allegro.

Comp-te ton ar-gent maintenant.

*p* Allegro.



LANDI (indigné)

C'est toi, toi,

L. qui par - les ain - si!

MARC. *sf* Al - lous, *sf* reprends-toi. Tu es notre pi - lo - *a Tempo.*

M. - te. Peut-on essay - er de sortir le ba - teau?  
(L'orage reprend dans la coulisse) *f*

## JACQUES

. A\_vec ces vagues - là, c'est la mort pour dix bra - - -

Musical score for Jacques, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *sf*.

## MARIE-ANNE (accourant vers JACQUES)

Jac - - - - ques, c'est mon pè - re qui meurt!

- ves.

Musical score for Marie-Anne, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *sf*. A stage direction in the piano part reads: (Le bruit de l'orage cesse).

Moderato

rit.

(elle le regarde suppliante)

Adagio

Musical score for Marie-Anne, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f*, *pp*, and *Red.*.

Musical score for Marie-Anne, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p*.

MARIE-ANNE

Reviens à toi... Rappelle-

M. A. toi!

JACQUES (comme au sortir d'un cauchemar)

Le canot à la

*cresc.* *v* *accel.* *f* *p*

Allegro

mer!

Allegro (♩=160)

*fp* *ff*

MARIE-ANNE

*a piacere*

C'est courir à la mort...

*fp* *segue*

JACQUES. *a Tempo*

Quels sont les vo-lon-tai-res?.. qui ne craint pas la mort?—

*a Tempo*

MADELEINE. (à son fils) *p*

Je n'ai que toi, n'embarque

Tous les matelots dans un élan.

TÉNORS. *f*

Moi!

Moi!

BASSES. *f*

Moi!

Moi!

pas!

JACQUES. *f*

(à un pêcheur)

(à deux autres pêcheurs)

C'est le devoir!

Pas toi... t'as quatre enfants. Je vous prends, les deux

Allegro risoluto.

frè - - - res.

TÉNORS.

BASSES.

Mer\_cil! \_\_\_\_\_

Mer\_cil! \_\_\_\_\_

*p*

*ff*

Vous de mê - -

Nous! \_\_\_\_\_ Nous! \_\_\_\_\_

Nous! \_\_\_\_\_ Nous! \_\_\_\_\_

*f*

- - - me.

Es-tu des nô\_tres, Lan\_di? Et toi Marc?

MADELEINE (montrant la vieille mère de Marc et de Landi)

*p*

Hé - las mon pauvre enfant! \_\_\_\_\_

MARC. (à leur mère)  
Je le crois bien, morbleu! \_\_\_\_\_ Coura - ge!

LANDI  
Je le crois bien, morbleu! \_\_\_\_\_

MADELEINE. (à son fils)

C'est Jean-Pier - re, et tu vas à la

M.  
On reviendra!

**Adagio.**

mort! \_\_\_\_\_

JACQUES.  
Embrasse bien ton gas, ma mè - re!

**Adagio.**

MARIE-ANNE.

Jac - - - ques, sau - ve - les!

M. A. Mais reviens, ou je meurs!

JACQUES.

(aux femmes)  
Embarquez-vous, cama - ra - - des, et vous, pri - ez pour

Les pêcheurs s'arrachent aux bras des femmes et des enfants, et descendent la coupée.

All<sup>o</sup> ma non troppo.

nous!

All<sup>o</sup> ma non troppo. (♩=96)

## La foule du haut de la jetée.

SOPR. *ff*

CONTR. *ff*

TÉNORS. *ff*

BASSES. *ff*

Cou-ra - - - - -

Cou-ra - - - - -

Cou-ra - - - - -

Cou-ra - - - - -

*ff*

*dim.*

*mf*

*dim.*

- - - - - ge!

*dim.*

- - - - - ge!

*dim.*

- - - - - ge!

*dim.*

- - - - - ge!

*mf*

*cresc.*

*mf*





En avant!

En avant!

En avant!

En avant!

*ff*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The lyrics 'En avant!' are written below each vocal staff.

En avant!

En avant!

En avant!

En avant!

Allez!

Allez!

*ff*

This system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics 'En avant!' are written below each vocal staff, and 'Allez!' appears at the end of the system. The piano accompaniment continues with its complex rhythmic pattern. A triplet of eighth notes is visible in the vocal parts.

*ff* > *Voyez!*  
*ff* > *Voyez!*  
*ff* > *Voyez!*  
*ff* > *Voyez!*  
 Ramez fort!  
 Ramez fort! *ff* > *Voyez!*

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the instruction *ff* and the word "Voyez!". The piano accompaniment includes a section marked "Ramez fort!" with a triplet of eighth notes.

*ff*  
*ff*  
 Les bra - ves!  
 Les bra - ves!  
 En avant! Les  
 En avant! En a.

This system continues the vocal and piano parts. The vocal parts sing "Les bra - ves!" and "En avant! Les". The piano accompaniment features a section marked *ff* with a triplet of eighth notes.

Cou-ra - ge! En a - vant! \_\_\_\_\_

Cou-ra - ge! En a - vant! \_\_\_\_\_

bra - ves cœurs! Les ru - des gas! Les a -

\_\_\_\_\_ - vant les bra - - - ves, les bra - ves cœurs! Ra - mez

*sf*

8-1

Vo - yez! Les

En a - vant!

- mis, Al - lez! \_\_\_\_\_ Al - lez!

dur. al - lez! Al - lez! \_\_\_\_\_

*sf*

8-1

*ff*  
bra - - - - - ves!  
Les bra - - - - - ves!  
Les bra - - - - - ves!  
Les bra - - - - - ves!

*f*  
3  
[Piano accompaniment with triplets]

Cris d'effroi.

Ah!  
Ah!  
Ah!  
Ah!

[Piano accompaniment for the 'Cris d'effroi' section]

## MARIE-ANNE.

*ff* >

Ciel! ————— Ils sont perdus!..

*f*

M.D.

M.G.

## L'HÔTELIER.

Ils ont fran - chi la pas - - -

*mf*

l'H. - - - se.

SOPR. *ff*

Il - - - - - gnent!

CONTR. *ff*

Il - - - - - gnent!

TÉNORS. *ff*

Il - - - - - gnent!

BASSES. *ff*

Il - - - - - gnent!

Il - - - - - gnent!

Il - - - - - gnent!

Il - - - - - gnent!

Il - - - - - gnent!

Al-lez! Al-lez! Al-lez!

Vo-yez Vo-yez Vo-yez

Ils ga - - - - - gnent!

Les bra - ves cœurs, les ru - des gas!

L'HÔTELIER

Un homme est à la mer...

Più vivo

JEANNE

A la mer!

Più vivo (♩=160)



L'HÔTELIER

Est-ce qu'on

SOPR.

Qui?

Qui?

CONTR.

Qui?

Qui?

TEN.

Qui?

Qui?

BAS.

Qui?

Qui?

Piano accompaniment for the first system, featuring a treble and bass clef with various rhythmic patterns and dynamics.

Vocal line for the second system, starting with a bass clef and a key signature change to B-flat major.

sait?

Dieu ait son âme.

Piano accompaniment for the second system, including a grand staff with treble and bass clefs and dynamic markings.

(Tous, agenouillés)

MARIE-ANNE. *f*  
Prions. Pri\_ons. Pri\_

JEANNE. *f*  
Prions. Pri\_ons. Pri\_

MADELEINE. *f*  
Prions. Seigneur, pi - tié, pi -

T.H. *f*  
Seigneur, pi - tié, pour

SOPR. *p* *f*  
Pi - tié, sei\_gneur, Dieu tout puis - sant, pi -

CONTR. *p* *f*  
Pi - tié, sei\_gneur, Dieu tout puis - sant, pi -

TÉNORS. *p* *f*  
Pi - tié, sei\_gneur, Dieu tout puis - sant, pi -

BASSES. *p* *f*  
Pi - tié, sei\_gneur, Dieu tout puis - sant, pi -

*p* M.D. *f*

M-A. *p*  
 ons pour ceux qui sont en mer! \_\_\_\_\_ Priors!

1<sup>e</sup> *p*  
 ons pour ceux qui sont en mer! \_\_\_\_\_ Priors!

M<sup>e</sup> *p*  
 tié pour ceux qui sont en mer! \_\_\_\_\_ Priors!

T<sup>u</sup>. *p*  
 ceux qui sont en mer! \_\_\_\_\_ Pitié!

*p*  
 tié pour ceux qui sont en mer! \_\_\_\_\_ Pi - tié; Sei -

*p*  
 tié pour ceux qui sont en mer! \_\_\_\_\_ Pi - tié; Sei -

*p*  
 tié pour ceux qui sont en mer! \_\_\_\_\_ Pi - tié; Sei -

*p*  
 tié pour ceux qui sont en mer! \_\_\_\_\_ Pi - tié; Sei -

M-A. *f* *cresc.*  
Pri - ons! pi - tié pour ceux qui

Jr. *f* *cresc.*  
Pri - ons! pi - tié pour ceux qui

M. *f* *cresc.*  
Pri - ons! pi - tié pour ceux qui

TII. *f* *cresc.*  
Pi - tié, Sei - gneur, pour ceux qui

*cresc.*  
- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

*cresc.*  
- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

*cresc.*  
- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

*cresc.*  
- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

M.A.  
 J.  
 M.C.  
 T.U.

vont pé - rir! Pi - tié! Sei -  
 vont pé - rir! Pi - tié! Sei -  
 vont pé - rir! Pi - tié! Sei -  
 vont pé - rir! Pardonne - leur

*ff*  
*ff*  
*ff*  
*ff*

vont pé - rir! Pi - tié! Sei -  
 vont pé - rir! Pi - tié! Sei -  
 vont pé - rir! Pi - tié! Sei -  
 vont pé - rir! Pi - tié! Sei -

*ff*  
*ff*  
*ff*  
*ff*

*ff*  
*f*

M.A. *ff* *dim.* - gneur, ah! Ou - vre les

Jr. - gneur!

Me. - gneur!

T.H. dans ta mi - sé - ri - cor - - - - -

- gneur! Pi - tié pour *dim.*

- gneur! Pi - tié pour *dim.*

- gneur! Pi - tié pour *dim.*

- gneur! Pi - tié pour *dim.*

8 *ff* *sf* *sf*

(Pendant toute la scène, le jour  
s'est levé peu à peu)

M. A.  
bras, reçois-les dans ta grâ - - - ce!

J<sup>e</sup>  
Reçois-les dans ta grâ - - - ce!

M<sup>e</sup>  
Reçois-les dans ta grâ - - - ce!

H.  
- - - - - de!

eux!

eux!

eux!

eux!

**Allegro con brío.** (♩=116)

*p* *p* *ff*

Red.

*sf*

L'HÔTELIER

*sf*

Ho-là! ho-là! les voi-là qui re-vien-

*sf*

PH.

- - - nent!

SOPR. CONTR.

*f*

Les voilà! les voi-là!

TÉNORS

*f*

Les voilà! les voi-là!

BASSES

*f*

Les voilà! les voi-là!



Moderato. (♩=116)

MARC (dans la coulisse)

Ho - hé-ho! Ho - hé-ho!

Moderato.

8

pp

Péd.

L'HÔTELIER.

Les vo... pi -

Ho - hé-ho!

8

rons pour l'abor da - - - ge.

(se rapprochant)

Ho - hé-ho!

MARIE-ANNE.

Je les entends, c'est

Ho - hé, ho!

*pp*

Andante. Les sauveteurs apparaissent

eux!

Andante.

(♩ = 63)

au milieu des pêcheurs et des femmes.

MADELEINE.

accelerando.

Mon fils!

accelerando.

MARIE-ANNE.

On apporte JEAN-PIERRE évanoui.

Jac - - - ques, mon pè - - - re? Dieu merci il est

*cresc.*

*ff*

**Agitato**

M-A. *mort!*

**JACQUES** *rit.*

Non, — le voi-là dé-jà qui revient à lui...

**Agitato** *rit.*

*p*

**a Tempo** (à MARIE-ANNE)

J. *Adieu!*

**a Tempo**

**MARIE-ANNE**

J. *(rudement)* *Tais-toi!*

Ce que j'ai fait, c'est pour vous, quant à lui...

*f* *p*

## JEAN-PIERRE (se ranimant)

Ma fil - - le...

(furieux, avec une voix rauque, apercevant Jacques près de sa fille)

J. P. Jac - - - ques!

rit.

## MARIE-ANNE (suppliante)

Andante C'est lui qui t'a sau - vé.

pp

M. A. JEAN-PIERRE

Pè - - - re!

Lui! Mieux est va - lu...

M-A. *f* Pè - - - re, sois bon!

*a piacere*

MADELEINE C'est un si brave cœur — mon gas!

JEAN-PIERRE

*a Tempo* Au dia - ble!

J-P. Ils s'entendent tous! Allons, — Jean-Pier - - - re,

*f*

J-P. tu n'étais qu'une vieille bru - - - te! Les

*p* *pp*

All<sup>o</sup> con brio

MARIE-ANNE

Musical staff for Marie-Anne with lyrics: Jac - - - - - ques

JEANNE

Musical staff for Jeanne with lyrics: Sa - chant que dans l'o -

MADELEINE

Musical staff for Madeleine with lyrics: Sa - chant que dans l'o -

JACQUES

Musical staff for Jacques (empty)

MARC

Musical staff for Marc with lyrics: Sa - chant que dans l'o -

JEAN-PIERRE fait signe à JACQUES de s'avancer

Musical staff for Jean-Pierre with lyrics: amoureux sont les plus forts!

LANDI

Musical staff for Landi with lyrics: Sa - chant que dans l'o -

L'HÔTELIER

Musical staff for L'Hôtelier with lyrics: Sa - chant que dans l'o -

SOPR.

Musical staff for Soprano with lyrics: Sa - chant que dans l'o -

CONTR.

Musical staff for Contralto with lyrics: Sa - chant que dans l'o -

TÉNORS

Musical staff for Tenors with lyrics: Sa - chant que dans l'o -

BASSES

Musical staff for Basses with lyrics: Sa - chant que dans l'o -

Sa - chant que dans l'o -

All<sup>o</sup> con brio

Piano accompaniment for the final section of the page.



M-A. Comptant bien l'un sur

J. né - - - es, Comptant bien l'un sur

M. né - - - es, Comptant bien l'un sur

J-P. Comptant bien l'un sur

L. né - - - es, Comptant bien l'un sur

I.H. né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

ff f



M-A. l'au - - - tre, dé - voués corps et â - - - mes,

J-E. l'au - - - tre, dé - voués corps et â - - - mes,

M-E. l'au - - - tre, dé - voués corps et â - - - mes,

J. l'au - - - tre, dé - voués corps et â - - - mes,

M. l'au - - - tre, dé - voués corps et â - - - mes,

J-P. l'au - - - tre, dé - voués corps et â - - - mes,

L. l'au - - - tre, dé - voués corps et â - - - mes,

T.N. l'au - - - tre, dé - voués corps et â - - - mes,

l'au - - - tre, dé - voués corps et â - - - mes,

l'au - - - tre, dé - voués corps et â - - - mes,

l'au - - - tre, dé - voués corps et â - - - mes,

l'au - - - tre, dé - voués corps et â - - - mes,

l'au - - - tre, dé - voués corps et â - - - mes,

M-A. cha - cun de nous gaie - ment mar - cheraït  
 F. cha - cun de nous gaie - ment mar - cheraït  
 ME. cha - cun de nous gaie - ment mar - cheraït  
 J. cha - cun de nous gaie - ment mar - cheraït  
 M. cha - cun de nous gaie - ment mar - cheraït  
 J-P. cha - cun de nous gaie - ment mar - cheraït  
 L. cha - cun de nous gaie - ment mar - cheraït  
 F.H. cha - cun de nous gaie - ment mar - cheraït  
 cha - cun de nous gaie - ment mar - cheraït  
 cha - cun de nous gaie - ment mar - cheraït  
 cha - cun de nous gaie - ment mar - cheraït  
 cha - cun de nous gaie - ment mar - cheraït



M-A.  
Je

M-E

J.  
M.

J-P.  
L.  
I'H.

-ger!

-ger!

-ger!

-ger!

ANNEXE A

pour la fin du 3<sup>e</sup> Acte

au cas où on supprimerait la scène de Noël.

(♩ = ♩)  
And<sup>te</sup> tranquillo rit.

M.A. Ne le quittez pas, il est sinalheu.

And<sup>te</sup> tranquillo segue

a Tempo

M.A. -reux.

a Tempo

pp f

f

p rit.

## ANNEXE B

(page 261)

Piano accompaniment for the first system. The right hand features a melodic line with a trill (tr) and a wavy line above it. The left hand provides a rhythmic accompaniment with chords and moving lines.

Piano accompaniment for the second system. The right hand includes a triplet (3) and a trill (tr) with a wavy line above it. The left hand continues with a rhythmic accompaniment.



Moderato

MARIE-ANNE

Vocal line for Marie-Anne. The melody begins with a rest followed by a series of eighth notes.

Mon père et mon frère sont en -

Bass line for Marie-Anne. It starts with a rest, followed by a half note, and then a triplet (3) of eighth notes. A dynamic marking of *p* is present.



Eh! quoi! — les yeux rou - ges?

Moderato

Piano accompaniment for the third system. The right hand has a rest. The left hand has a few notes in the bass register.











M           Widor, Charles Marie  
1503         Les pêcheurs de Saint-Jean.  
W63P3      Piano-vocal score. French,  
            Les pêcheurs de Saint-Jean

*Music*

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