

*Louis Diemer - Bénédict
Spécial Bonheur - fête mari 1900.*

A

ALBERT CARRÉ

Merci de tout cœur.

CH.-M. WIDOR

HENRI CAIN.

THÉÂTRE NATIONAL DE L'OPÉRA-COMIQUE

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

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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. RUHLMANN.

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

Directeur de la Scène : M. ALBERT VIZENTINI.

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LANDI	<i>Baryton.</i>	BILLOT.
L'HOTELIER.	<i>Trial.</i>	AZÉMA.
MARIE-ANNE	<i>Soprano.</i>	M ^{mes} CL. FRICHÉ.
MADELEINE.	<i>Mezzo-Soprano.</i>	COCYTE.
JEANNE.	<i>Soprano.</i>	COMÈS.

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

DÉCORS de M. JAMBON.

Aux 1^{er}, 2^e et 4^e Actes : Une plage avec une jetée et un calvaire.

Au 3^e Acte : Une chambre dans la maison de Jean-Pierre.

Les Costumes ont été dessinés par M. MULTZER

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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.

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

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand maintains its accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

Third system of the piano score. Similar to the previous systems, it features dense sixteenth-note textures in both hands. A dynamic marking of *f* is visible.

Fourth system of the piano score. The right hand has a more melodic line with fewer sixteenth notes, while the left hand continues with a rhythmic accompaniment. A dynamic marking of *f* is present.

Fifth system of the piano score. The right hand features a series of sustained chords with a dynamic marking of *ff* (fortissimo). The left hand continues with a rhythmic accompaniment. A dynamic marking of *f* is also present.

The first system of music features a treble clef staff with a series of chords and a bass clef staff with a continuous eighth-note accompaniment. A dynamic marking 'v' is present at the beginning of the treble staff.

The second system continues the piece, showing more complex chordal textures in the treble and a more varied bass line. Dynamic markings 'v' and 'f' are used throughout.

The third system includes a triplet of eighth notes in the treble staff, marked with a '3' and a 'v'. The bass staff continues with its rhythmic accompaniment. A dynamic marking 'f' is present.

The fourth system features a triplet of eighth notes in the treble staff, marked with a '3' and a '(b)'. The bass staff has a dynamic marking 'f' and a 'v' at the end.

The fifth system shows further development of the chordal and rhythmic elements. A dynamic marking 'f' is present in the bass staff.

First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a common time signature. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with slurs and ties. A dynamic marking of *ff* is present at the end of the system.

Poco agitato. (♩ = 116)

Second system of the musical score. It begins with a dynamic marking of *sf* in the treble staff and *ff* in the bass staff. The notation includes various ornaments such as accents (>) and slurs. Fingerings are indicated with numbers 3 and 5. The bass staff contains the instruction "M.D. 5" and "M.G." below the staff.

Third system of the musical score, continuing the melodic and rhythmic development. It features slurs, ties, and a dynamic marking of *ff* in the bass staff. Fingerings of 3 and 5 are shown.

Fourth system of the musical score, showing further melodic and rhythmic complexity with slurs and ties in both staves.

Fifth system of the musical score, concluding the page. It includes slurs, ties, and dynamic markings of *ff* in the bass staff. Fingerings of 3 and 5 are indicated.

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

Second system of musical notation. The right hand continues the melodic line with a trill. The left hand has a steady bass line with chords. A dynamic marking *mf* is present.

Third system of musical notation. The right hand has a melodic line with a trill. The left hand features a triplet of eighth notes. A dynamic marking *mf* is present, and the instruction *diminuendo* is written above the bass line.

Poco più largo.

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

Fifth system of musical notation. The right hand has a melodic line with a trill. The left hand has a bass line with chords and a triplet of eighth notes. A dynamic marking *cresc.* is present, and the instruction *f* is written at the end of the system.

First system of musical notation. The upper staff features a melodic line with a triplet of eighth notes and a dynamic marking of *p* (piano) that transitions to *sf* (sforzando). The lower staff provides a harmonic accompaniment with a dynamic marking of *sf*.

Second system of musical notation. The upper staff includes a triplet and a dynamic marking of *sf*. The lower staff begins with a *crescendo.* marking and continues with a *sf* dynamic. Both staves feature complex rhythmic patterns.

Third system of musical notation. The upper staff contains two triplet markings. The lower staff features a dynamic marking of *sf* and includes a *ff* (fortissimo) section. The music is characterized by dense, multi-measure chords.

Fourth system of musical notation. The upper staff has a dynamic marking of *sf*. The lower staff includes a triplet and a dynamic marking of *sf*. The notation is dense with many notes and accidentals.

Fifth system of musical notation. Both the upper and lower staves feature a dynamic marking of *sf*. The music continues with complex rhythmic and harmonic structures.

First system of a musical score. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff has a bass line with triplets and a dynamic marking of *sf*. A dynamic marking of *ff* appears in the second measure of the lower staff. A bracket labeled '8' spans the final two measures of the system.

Second system of the musical score. The upper staff continues the melodic line with slurs and dynamic markings of *sf*. The lower staff has a bass line with a dynamic marking of *sf* and a double bar line with repeat dots.

Third system of the musical score. The upper staff has a melodic line with a dynamic marking of *sf*. The lower staff has a bass line. The system concludes with the instruction *poco rit.* (poco ritardando).

a Tempo.

Fourth system of the musical score. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff has a bass line with a dynamic marking of *p*. The system includes a double bar line with repeat dots.

Fifth system of the musical score. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff has a bass line with a dynamic marking of *p*. The system includes a double bar line with repeat dots.

a piacere.

a Tempo.

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 (*sf*) dynamic, followed by a piano (*p*) dynamic. A *sf* dynamic is also indicated in the bass staff. The system concludes with a piano (*pp*) dynamic. Pedal markings (*Ped.*) are present in both staves. The tempo instruction *a piacere.* is at the beginning, and *a Tempo.* is at the end.

The second system continues the piano accompaniment. It features a steady eighth-note pattern in the bass staff and chords in the treble staff. A *Ped.* marking is located in the bass staff.

The third system includes a *crescendo.* marking in the bass staff. The dynamics range from piano (*p*) to mezzo-piano (*mp*). A *Ped.* marking is also present in the bass staff.

The fourth system features a *pedal point* section in the bass staff, marked with an *8* and a dashed line. The upper staff has dynamics of *sf*, *sf*, and *p*. The tempo instruction *a piacere.* is at the end of the system.

The fifth system continues the *pedal point* section in the bass staff, marked with an *8* and a dashed line. It features a *sf* dynamic in the bass staff and a *Ped.* marking.

First system of musical notation. The right hand (treble clef) features a series of chords with a descending melodic line. The left hand (bass clef) has a complex, multi-measure rhythmic pattern with many sixteenth notes.

Second system of musical notation, continuing the piece. The right hand continues with chords and a descending line. The left hand maintains its intricate rhythmic texture.

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, the final system on the page. The right hand features a more active melodic line with sixteenth notes. The left hand continues with its rhythmic accompaniment.

First system of a piano score. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. Dynamics include *fp* (fortissimo piano).

a piacere. a Tempo.

Second system of the piano score. It includes dynamic markings *f*, *sf*, *p*, and *crescendo.* The right hand has a melodic line with a trill, and the left hand has a bass line with slurs.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Dynamics include *sf* and *ff*.

Fourth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Dynamics include *sf*.

poco a poco agitato.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings.

Vivo. (♩ = 132)

Second system of musical notation, starting with a *p* dynamic marking and transitioning to *f* and *ff*. Includes a first ending bracket with a repeat sign and a fermata over the final measure.

Third system of musical notation, featuring a *f* dynamic marking in the first half and a *p* dynamic marking in the second half.

Fourth system of musical notation, featuring *f* and *ff* dynamic markings, a first ending bracket, and a fermata.

Fifth system of musical notation, starting with a *mf* dynamic marking and transitioning to *ff*. Includes a first ending bracket and a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line has a dynamic marking of *f* and a slur over a series of notes. The treble line has a slur over a few notes.

Second system of musical notation, including a tempo marking *Con fuoco.* (♩ = 152) and dynamic markings *p* and *f*. It features a grand staff with treble and bass clefs.

Third system of musical notation, showing a grand staff with treble and bass clefs. The bass line has a dynamic marking of *f* and a slur over a series of notes.

Fourth system of musical notation, showing a grand staff with treble and bass clefs. The bass line has a dynamic marking of *f* and a slur over a series of notes.

Fifth system of musical notation, showing a grand staff with treble and bass clefs. The bass line has a dynamic marking of *f* and a slur over a series of notes.

diminuendo.

p

This system contains two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a melodic line with a long slur over the first two measures and a dynamic marking of *p* in the third measure. The lower staff is in bass clef with a key signature of one flat (Bb) and a time signature of 3/4. It contains a bass line with a long slur over the first two measures and a dynamic marking of *p* in the third measure.

This system continues the musical notation from the first system, with two staves in treble and bass clefs, maintaining the same key signature and time signature.

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

f *pp*

This system includes performance instructions: "espressivo e poco rit." and "a Tempo. (♩ = 132)". The notation consists of two staves with dynamic markings of *f* and *pp*.

This system continues the musical notation with two staves in treble and bass clefs.

poco rit.

f *pp*

This system includes the instruction "poco rit." and continues the notation with dynamic markings of *f* and *pp*.

a Tempo.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures. The left hand (bass clef) plays a triplet accompaniment. The tempo marking "a Tempo." is at the top. The dynamic marking "dolcissimo." is in the first measure. The first measure of the left hand is marked "Red." with a vertical line.

Second system of musical notation. The right hand continues the melodic line. The left hand continues the triplet accompaniment. The first measure of the left hand is marked "Red." with a vertical line.

Third system of musical notation. The right hand features a melodic line with a slur. The left hand continues the triplet accompaniment. The dynamic marking "crescendo." is in the first measure. The tempo marking "a piacere." is at the top right. The first measure of the left hand is marked "Red." with a vertical line.

Fourth system of musical notation. The right hand features a melodic line with a slur and triplet markings. The left hand continues the triplet accompaniment. The first measure of the left hand is marked "Red." with a vertical line.

Fifth system of musical notation. The right hand features a melodic line with a slur and triplet markings. The left hand continues the triplet accompaniment. The dynamic marking "mp" is in the first measure.

sempre dim. e rit.

Tempo 1^o (♩ = 96)

First system of musical notation. The upper staff contains a melodic line with a fermata over the first measure and a bracketed '8' above it. The lower staff contains a bass line with a dynamic marking of *mp*. Below the staff are two sets of guitar chord diagrams, each consisting of a vertical line of five frets with horizontal lines indicating finger positions.

Second system of musical notation. The upper staff features a melodic line with a fermata and a dynamic marking of *f*. The lower staff has a dynamic marking of *dim.*. Below the staff are three sets of guitar chord diagrams.

Third system of musical notation. The upper staff contains a melodic line with a fermata. The lower staff has a dynamic marking of *f*. Below the staff are two sets of guitar chord diagrams.

Fourth system of musical notation. The upper staff features a melodic line with a fermata and a dynamic marking of *f*. The lower staff has a dynamic marking of *dim*. Below the staff are three sets of guitar chord diagrams.

Fifth system of musical notation. The upper staff contains a melodic line with a fermata. The lower staff has a dynamic marking of *mf*. Below the staff are two sets of guitar chord diagrams.

First system of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The upper staff contains a melodic line with trills and triplets, marked with a forte *f* dynamic. The lower staff contains a bass line with triplets and sustained notes. A fermata is placed over the final note of the upper staff.

Second system of the musical score, continuing the composition from the first system. It maintains the same grand staff and key signature, with similar melodic and bass line textures.

Third system of the musical score, featuring a vocal line. The upper staff contains the lyrics "cre - - scen - do..." with notes underneath. The lower staff provides a harmonic accompaniment. The key signature remains one sharp.

Fourth system of the musical score. The upper staff has a forte *ff* dynamic marking and features a melodic line with trills and triplets. The lower staff has a steady bass line with triplets. A fermata is present over the final note of the upper staff.

Fifth system of the musical score, continuing the melodic and bass line patterns from the previous systems. It includes triplets and a fermata over the final note of the upper staff.

First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*ff*) dynamic. A triplet of eighth notes is marked with a '3' above it. The system concludes with a *sf* (sforzando) dynamic marking.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include *sf* (sforzando), *ff* (fortissimo), *m.d.* (mezzo-dolce), and *m.g.* (mezzo-giove).

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The system features various melodic lines and rests.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains complex melodic passages with slurs and accents.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include *f* (forte) and *sf* (sforzando). The system features triplet markings in both staves.

diminuendo. *pp*

8

This system features a treble and bass staff. The treble staff begins with a series of chords marked with 'A' and 'B' above them, followed by a melodic line. The bass staff provides harmonic support with chords and some melodic fragments. A 'diminuendo.' instruction is placed between the staves, and a 'pp' dynamic marking is present. A measure rest of 8 measures is indicated above the treble staff.

8

This system continues the musical piece with similar chordal textures in both hands. The treble staff has a measure rest of 8 measures. The bass staff continues with a steady accompaniment.

8 *pp*

This system shows further development of the musical themes. The treble staff has a measure rest of 8 measures. The 'pp' dynamic marking is present. The bass staff continues with its accompaniment.

8-1 *f ff*

This system introduces a change in dynamics and texture. The treble staff has a measure rest of 8-1 measures. The bass staff features a triplet of eighth notes marked with 'f' and 'ff'. The treble staff has a 'f' dynamic marking.

pp

This system features a treble staff with a triplet of eighth notes marked with '3' above them, and a 'pp' dynamic marking. The bass staff has a measure rest of 8 measures. The system concludes with a double bar line and a fermata over the final notes.

First system of musical notation. The right hand (treble clef) features a continuous sixteenth-note arpeggiated pattern. The left hand (bass clef) plays a slower, more melodic line with some rests.

Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a few notes with a long slur, indicating a sustained or glissando effect.

Third system of musical notation. The right hand has a melodic line with a slur and a *pp* dynamic marking. The left hand has a melodic line with a slur and a *f* dynamic marking. The text *a piacere.* is written above the right hand.

a Tempo.

Fourth system of musical notation. The right hand has a few notes with a slur and a *dolcissimo.* dynamic marking. The left hand has a melodic line with a slur.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a melodic line with a slur.

First system of a piano score. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* (sforzando) is present in the second measure of the right hand.

Second system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamic markings include *pp* (pianissimo) in the first measure, *sf* (sforzando) in the second measure, *p* (piano) in the third measure, and *sf* (sforzando) in the fourth measure.

a Tempo, poco animato.

Third system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamic markings include *pp* (pianissimo) in the first measure and *a piacere.* (ad libitum) in the second measure.

Fourth system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamic markings include *p* (piano) in the first measure and *cresc.* (crescendo) in the second measure. There are also markings for fingerings: '8' above the right hand and '5' above the left hand.

Fifth system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamic markings include *p* (piano) in the first measure. There are also markings for fingerings: '8' above the right hand and '5' above the left hand.

8

f

p

ff

5

5

Detailed description: This system contains two staves. The upper staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth and sixteenth notes, followed by a series of chords marked with a dynamic of *f*. The lower staff starts with a bass clef and contains a bass line with quarter notes and rests. A dynamic of *p* is indicated. The system concludes with a grand staff (treble and bass clefs) showing a complex, multi-measure passage with a dynamic of *ff* and fingerings of 5 and 5.

8

p

f

Detailed description: This system continues the piece. The upper staff has a treble clef and shows a melodic line with eighth notes and rests, with a dynamic of *p*. The lower staff has a bass clef and contains a bass line with eighth notes and rests, with a dynamic of *f*. The system ends with a grand staff featuring a dynamic of *p* and a melodic line with eighth notes.

f

p

f

Detailed description: This system features two staves. The upper staff has a treble clef and a melodic line with eighth notes and rests, marked with a dynamic of *f*. The lower staff has a bass clef and a bass line with quarter notes and rests, marked with a dynamic of *p*. The system concludes with a grand staff showing a dynamic of *f* and a melodic line with eighth notes.

pp

f

Detailed description: This system consists of two staves. The upper staff has a treble clef and a melodic line with eighth notes and rests, marked with a dynamic of *pp*. The lower staff has a bass clef and a bass line with quarter notes and rests, marked with a dynamic of *f*. The system ends with a grand staff showing a dynamic of *f* and a melodic line with eighth notes.

p

Red.

Detailed description: This system features two staves. The upper staff has a treble clef and a melodic line with eighth notes and rests, marked with a dynamic of *p*. The lower staff has a bass clef and a bass line with quarter notes and rests. The system concludes with a grand staff showing a dynamic of *p* and a melodic line with eighth notes. The word "Red." is written below the bass staff.

First system of musical notation. The right hand features a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with quarter and eighth notes.

Second system of musical notation. The right hand continues with the rapid melodic line. The left hand includes a triplet of eighth notes. The lyrics "cres - cen - do" are written below the bass staff.

Third system of musical notation. The right hand continues with the rapid melodic line. The left hand continues with the accompaniment. The tempo marking "molto." is placed above the bass staff.

Fourth system of musical notation. The right hand continues with the rapid melodic line. The left hand includes a triplet of eighth notes and a dynamic marking "f".

Fifth system of musical notation. The right hand continues with the rapid melodic line. The left hand includes a triplet of eighth notes and a dynamic marking "ff".

First system of musical notation. The treble clef staff contains a series of chords and a long, sweeping glissando marked "glissando." The bass clef staff features a dynamic marking of **ff** and includes several chords and a triplet of eighth notes.

Second system of musical notation, similar to the first. It features a glissando in the treble clef and chords in the bass clef.

Third system of musical notation, separated from the previous by a dashed line. It consists of a continuous eighth-note melody in the treble clef and a bass line in the bass clef.

Fourth system of musical notation, also separated by a dashed line. It shows a treble clef staff with a melodic line and a bass clef staff with a bass line.

Fifth system of musical notation. The treble clef staff contains a complex melodic passage with triplets and slurs. The bass clef staff has a bass line with slurs.

First system of musical notation. The treble clef staff contains a melodic line with a sixteenth-note run ending in a sixteenth-note chord marked with a '6'. The bass clef staff contains a rhythmic accompaniment with a dotted eighth-note pattern. Dynamics include *f* and *fff*. A dashed line with the number '8' is positioned below the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with a sixteenth-note run ending in a sixteenth-note chord marked with a '6'. The bass clef staff continues the rhythmic accompaniment. Dynamics include *f* and *mf*.

Third system of musical notation. The treble clef staff features a continuous sixteenth-note melodic line. The bass clef staff provides a steady accompaniment with chords.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff features a triplet accompaniment. The lyrics "s - i - m - p - l - i - t - e - r - c - e - n - t - e - n - d - o." are written below the treble staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with triplet markings. The bass clef staff features a rhythmic accompaniment with a dotted eighth-note pattern. Dynamics include *f* and *fff*. A dashed line with the number '8' is positioned below the bass staff.

Acte I.

~~~~~

*La scène se passe à St 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!

done! Nous voi - là!

*ff*

*ff*  
Si l'on boit!

## 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.

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

## JEAN-PIERRE (très gentiment à JACQUES)

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

J-P. - tôt, de ta so - li - de poi - gne, va main - te - nir la bar -

a piacere.

1<sup>o</sup> Tempo.

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

*p* 1<sup>o</sup> Tempo.

## 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)

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)

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. - ant lamien - 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-

*sf*

(lui serrant les mains)

*sf*

**All° con brio.** (♩ = 112)

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

**All° con brio 8**

JACQUES. *ff*

On sé - paule à la bar - - - re pour

J-P. *ff*  
On sé - paule à la bar - - - re pour

TÉNORS. *ff*  
On sé - paule à la bar - - - re pour

BASSES. *ff*  
On sé - 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

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

J.  ga - - - re, mous - - ses et ma.te.lots.

J-P.  ga - - - re, mous - - ses et ma.te.lots.



J.   $\oplus$

J-P. 



$\oplus$  (1)

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

Piano accompaniment for the first system, featuring a treble and bass clef with dynamic markings like *sf* and *ff*.

Piano accompaniment for the second system, including dynamic markings like *sf* and *dim.*

♩

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, including dynamic markings like *p*.

accompl  
en cas de  
coupure

en octaves  
aux 2 mains

J.

J.-P.

au mi-lien des em-bruns, des va - - gues de chaî -

au mi-lien des em-bruns, des va - - gues de chaî -

Piano accompaniment for the fourth system, including dynamic markings like *sf*.



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 features 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".

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

1-2. 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".

1. â - - - - me, Cha -

1-2. â - - - - me, Cha -

The third system concludes the musical score with three staves. The piano accompaniment includes a large sustained chord in the right hand and continues with triplet patterns in the left hand. The lyrics are: "â - - - - me, Cha -".

J.   
 - cun de nous gaie-ment mar-cherait pour sauver

J-P.   
 - cun de nous gaie-ment mar-cherait pour sauver

J.   
 son a-mi, ——— s'il était — en dan-ger.

J-P.   
 son a-mi, ——— s'il était — en dan-ger.

TÉNORS.

BASSES.

8

6

3

*Red.*

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

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

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

- bruns des va - gues déchâ - 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

â - - me, Cha - cun de nous gaie -

â - - me, Cha - cun de nous gaie -

ment mar-cherait pour sauver son a-mi,

ment mar-cherait pour sauver son a-mi,

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "ment mar-cherait pour sauver son a-mi," written below them. The bottom two staves are for piano accompaniment, featuring a complex texture with chords and moving lines in both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

s'il é-tait en dan-ger.

s'il é-tait en dan-ger.

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "s'il é-tait en dan-ger." written below them. The bottom two staves are for piano accompaniment, featuring a complex texture with chords and moving lines in both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

The third system of the musical score consists of two staves for piano accompaniment. It continues the complex texture of the previous systems, with intricate chordal and melodic patterns in both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

*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*

*f.* *a piacere.*

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

*Red.*

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

*cresc.*

*f* *a piacere.*

J.-P. plus ai - mé - e.

*segue.*

*f*

J.-P. Je te fe - rai por - ter

*f* *p*

J.-P. là - haut, dans mon ver - ger,

J.-P. pour te lais - ser en - tendre en - cor la voix de l'Océan,

*f*

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

et de là, de là dominer la

*cresc.* *segu.*

J-P. *ff*

mer.  
TÉNORS.

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

*ff* *diminuendo*

JEAN-PIERRE *al. l.*

Pour nous au tres, ma.



Variante

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

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*

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

(tendant les bras à son fils)

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

*cresce molto.*

JEAN-PIERRE. (joyeusement)

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

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

*f.* *pp*

J-P. 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 fem - mes! les fem - mes!

*segue* *cresc.*

TÉNORS. (appelant)

Marie-An - ne!

Marie-An - ne!

Marie-An - ne!

Marie-An - ne!

MARIE-ANNE (arrivant) *ff*

Pè -

M-A.

- 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 fê - 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 -

MARIE- ANNE. (tendant la joue)

Ça ne me fait pas  
Je n'ose te toucher avec mes mains cal- leu - ses.

Moderato. (♩ = 69)

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

Moderato.

JEAN-PIERRE.

Ah!

dolce

sf

And.

(Embrassant)

J-P. La ché-rie de mon cœur!

p

pp

(aux pêcheurs) **Vivo.**

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

**Vivo.**

*pp*

(à JACQUES)

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

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

segue.

**a Tempo.**

Puis, tu viendras à la mai -

J-P.

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

J-P.

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

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. Sur le ba - teau qui peut gé -

*p*

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 - laises de Fran -

## a Tempo

1. *ce!*

1. *p*

D'puis ——— long-temps, ——— la

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

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 features a melody in the right hand and a bass line in the left hand, both in a key with one sharp (F#).

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 -". The piano accompaniment continues with a similar melodic and harmonic structure. The tempo marking "poco meno vivo" is indicated above the vocal line.

Moderato.

(riente) *p*

Quoi, vous tremblez.

JACQUES. *p*

Ah! vous m'avez sur - pris.

Moderato.

The third system introduces Jacques' vocal line. Marie-Anne's part has a rest. Jacques' lyrics are "Quoi, vous tremblez." followed by "Ah! vous m'avez sur - pris." The piano accompaniment features long, sustained chords in both hands. The tempo marking "Moderato" is indicated above Jacques' vocal line.

(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.**

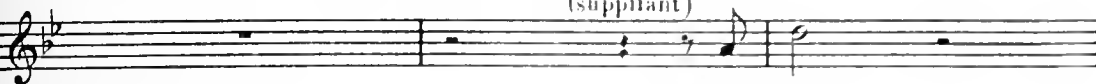
*p* *pp*


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) *ff*


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

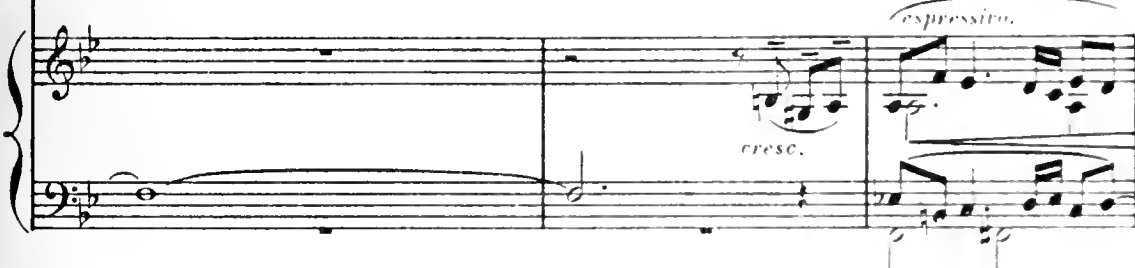
J.    
 (suppliant)   
 Res - tez!



pp   
 f


(joyeuse, avec un peu de coquetterie)

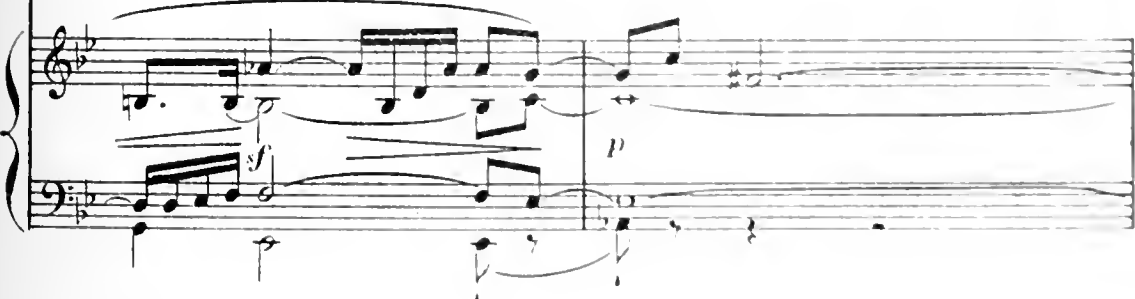
M-A.    
 Alors, vous avez donc quelque chose à me di - re?



cresc.   
*espressivo.*

JACQUES. (très simple)

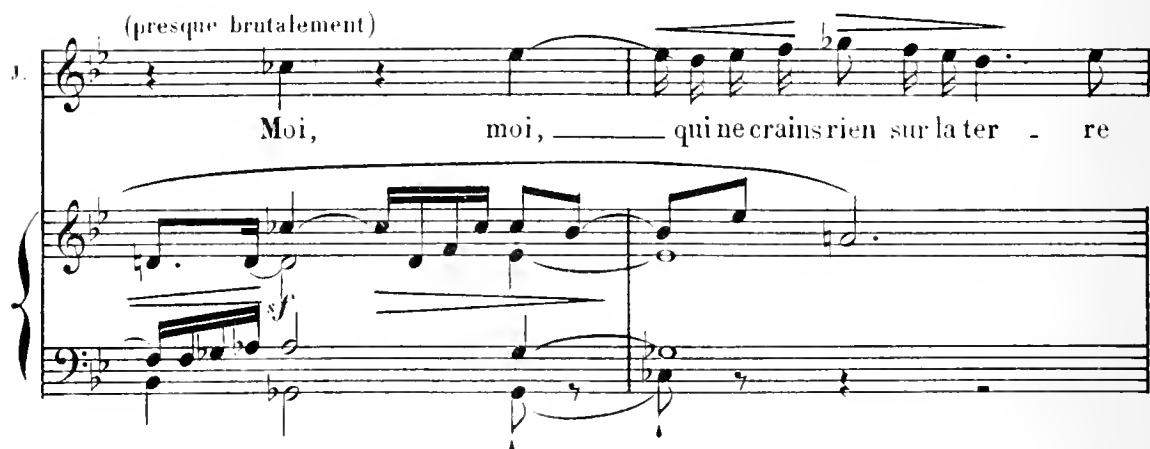
   
 Il suf.fit de me voir plus énn qui en.



p

1.  - 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.  - pe - re, des yeux qui sont ma

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

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

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

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

*cres.*



## 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 three staves. The top staff is the vocal line, starting with the lyrics 'Que je connais?..' and continuing with 'Quand la vague est ter-ri-ble, et que l'on'. The middle staff is the piano accompaniment, marked with a piano 'p' dynamic. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

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

The second system of the musical score continues the vocal line with the lyrics 'croit pé-rir, ——— on voit ——— tous ceux qu'on ai - -'. The piano accompaniment continues with a steady rhythm. The key signature remains two flats, and the time signature is 3/4. The vocal line includes a long note with a horizontal line underneath it, indicating a sustained sound.

- - 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 with the lyrics '- - me ap-pa-raî-tre sou-dain en cet ins-tant su - prê - - me.'. The piano accompaniment continues with a steady rhythm. The key signature changes to two sharps (F# and C#), and the time signature is 3/4. The vocal line includes a triplet of eighth notes.

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

The fourth system of the musical score continues the vocal line with the lyrics 'A - lors, tou-jours la même i - ma - ge se dresse devant moi...'. The piano accompaniment continues with a steady rhythm. The key signature remains two sharps, and the time signature is 3/4. The vocal line includes a triplet of eighth notes.

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

1. *Je vois vos*

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

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

*segue.*

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

*Et moi de même ainsi que vous, dans le pe - ril*

(♩ = 112)

**Moderato e poco a poco agitato.**

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

*segue.* *pp* 6 6 6

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. *f* *Rec.*

les, vers la

M-A. *pp* *dim.*

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

M-A. *pp*

Ab! je prie bien pour vous, Dieu

Allergo con moto. (♩ = 126)

M.A. -ques!  
JACQUES. *f*

Allergo con moto. Pour moi?

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

*p*

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

*pp* *a piacere.*

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

*pp*

Allegro. (♩ = 116)

*ff*

JACQUES. (ému, fou de joie)

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

vis que pour vous! Con fuoco accelerando.

MARIE-ANNE. *p* (très librement)

M-A. *p* (très librement)

Peut ê - - tre ai-je eugrandtort de

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 père.

Vivo. (♩ = 132) JACQUES.

Je sais — ce qui m'at-tend.

*fp* *f*

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

*f*

Mais a - près...

A - près... Jean-Pierre est



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

MARIE-ANNE.

Jamais pareille i - dé - e n'aurait pu me ve -

**Andante** ( $\text{♩} = 50$ )  
(Gentiment, lui redonnant courage)

M. A. - nir. Nest-il pas natu -

**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 était 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.

*cresc.* *pp*

**Più vivo.**

M-A. *Mon père m'aime tant doit aimer ce lui que j'ai - me.*

**Più vivo.**

*p*

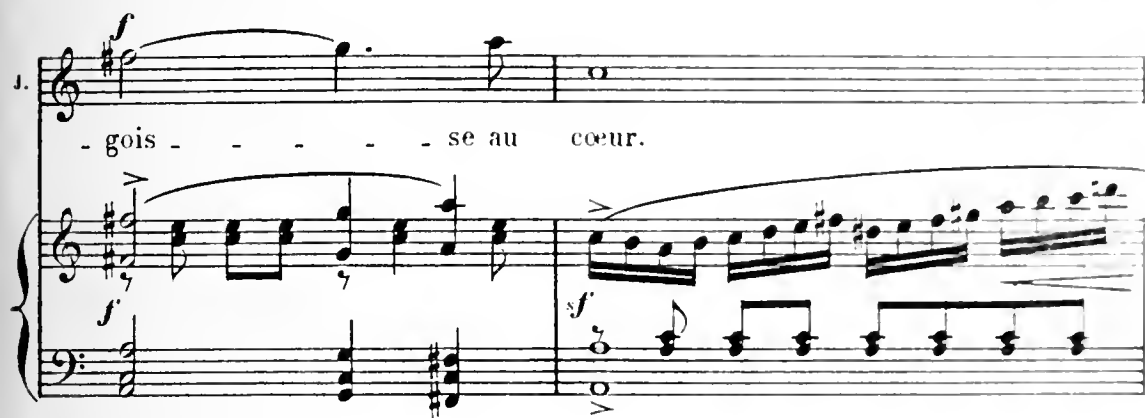
**All<sup>o</sup> vivace.** (♩ = 176)  
JACQUES.

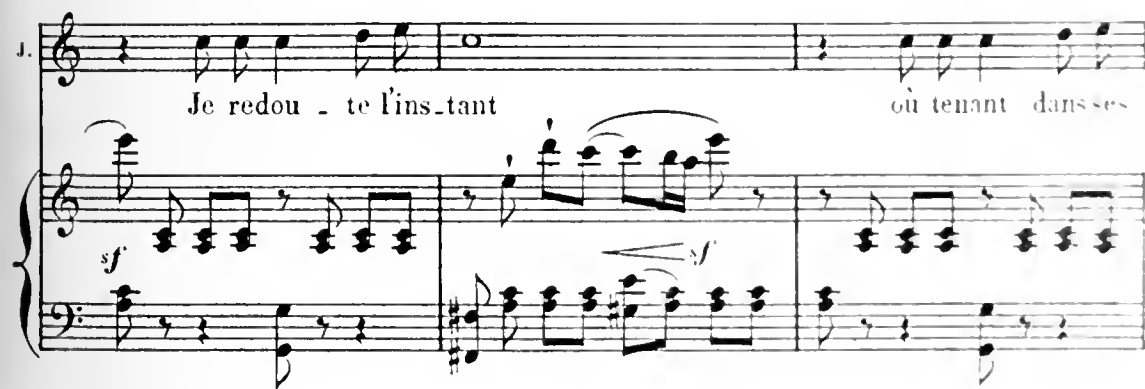
*Hé - las! je le crains trop...*

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

*p*

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

J.   
 - gois - - - - se au cœur.

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

J.   
 mains no - tre sort à tous

1. *deux,*

*eresc.*

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

*fp* *sf*

1. ses pé-ner. J'ai de l'an-

*sf*

1. -gois - - - se au cœur!

*f* *sf*

## MARIE-ANNE

*p*

Pour - quoi dé - ses - pé - rer

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 l'a-vez dit: Dieu nous gar

a piacere

a Tempo

*f*

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

M-A. de!

*dim.* *rit.*

Lento. (♩ = 44)

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

Lento.

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

*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, il l'implore à ge - noux.

*f* *pp*

*p* *pp*

Red.

JACQUES.

A - près l'o - ra - - ge voici le cal - me, sous le bon

*mf* *p*

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

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

Ped.

MARIE-ANNE.

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

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

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

Detailed description: This system contains the first two staves of music. The vocal line (M-A) begins with a forte (*sf*) dynamic. The lyrics are "le pêcheur es-pè - re, les mains jointes, en pri-è - re," followed by "ai - mé - - e," on the second staff. The piano accompaniment consists of two staves with chords and moving lines.

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

Detailed description: This system contains the next two staves. The vocal line (M-A) starts with a pianissimo (*pp*) dynamic. The lyrics are "il l'implore à ge - noux." followed by "Mari - - - e, je t'ado - - - re," on the second staff. The piano accompaniment includes dynamics *p*, *pp*, and *ff*, along with performance markings like "con anima" and "Red." (Ritardando). There are also numerical markings like 3 and 6.

J  
j'ai du so - leil au cœur!  
3 6

Detailed description: This system contains the final two staves. The vocal line (J) has the lyrics "j'ai du so - leil au cœur!". The piano accompaniment features arpeggiated chords with numerical markings 3 and 6.

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

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

*suivez p*  
*espress*

MARIE-ANNE. *p*  
 Je vous ai -

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

M-A. *dim*  
 - mais nos deux â-mes soient réu-nies!

J. *dim*

**Poco rit.**

A.

*p*

mais nos deux âmes soient réu - ni - es.

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

M-A.

*p*

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

JACQUES.

*p*

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

**Tempo I?****Poco meno****Tempo I?**

M-A.

*mf*

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

J.

*mf*

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

Librement

rit.

a Tempo

M-A.

et nos serments de tendresse é - ter - nel - le!

J.

et nos serments de tendresse é - ter - nel - le!

pp

pp

pp

Q. ed.

MARC (dans la coulisse.)

Adagio.

Ho\_hého!

Adagio.

pp

Q. ed.

JACQUES.

Allegro.

C'est la procession qui commence:

Ho\_hého! Ho\_hého!

Allegro.

MARIE-ANNE.

Adagio.

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

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

Ho-hého!

Adagio.

*pp*

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-

-ser!

Gai, gai, der-ri-

-gué, c'est la fête, on va dan-ser!

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

*crise.*

*tr.*



*f*  
Les parrains vont arriver, dig din don, dig din don. Ah!

8<sup>tr.</sup>

(♩ = ♩)  
**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 bou-

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

cierges 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 *pp* dynamic marking and a fermata over the final measure.

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

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

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

**a Tempo**

*p* SOPR.

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

*p* CONTR.

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

TÉNORS.

BASSES.

**a Tempo.**

Piano accompaniment for the fourth system of music, featuring a *p* dynamic marking and a fermata over the final measure.

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.

1 Au début, 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.

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 piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The lyrics are printed below each vocal staff.

pru - dens, Vir - go cle - mens,

pru - dens, Vir - go cle - mens,

pru - dens, Vir - go

pru - dens, Vir - go

The piano accompaniment continues with two staves, providing harmonic support for the vocal parts. The lyrics are printed below each vocal staff.

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* *p* *p* *p* *p* *p*

*cresc.* *f* *p*

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

Allegro (Même mouv!) (♩ = ♩)

MARIE-ANNE.

*p*

Que

The first system of the score consists of five staves. The top staff is a vocal line for Marie-Anne, starting with a whole rest followed by a quarter note G4. The second staff is a vocal line with lyrics "ti - a." and a half note G4. The third and fourth staves are vocal lines with lyrics "a." and a half note G4. The fifth staff is a piano accompaniment line with a half note G4. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Allegro (Même mouv!)

The second system shows the piano accompaniment for the second part of the piece. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff features a melodic line with eighth notes and slurs, with a piano dynamic marking *p*. The left-hand staff features a bass line with eighth notes and slurs, including a sixteenth-note triplet marked with a '6'. The key signature is three sharps and the time signature is common time.

The third system includes a vocal line for Marie-Anne (labeled "M-A.") and piano accompaniment. The vocal line has lyrics "tous nos vœux, mon - tant de la" and consists of quarter notes G4, A4, B4, and G4. The piano accompaniment continues with eighth-note patterns and slurs. The key signature is three sharps and the time signature is common time.

The fourth system includes a vocal line for Marie-Anne (labeled "M-A.") and piano accompaniment. The vocal line has lyrics "ter - re, vien - nent jus - qu'à toi, Sain - te" and consists of quarter notes G4, A4, B4, and G4. The piano accompaniment continues with eighth-note patterns and slurs. The key signature is three sharps and the time signature is common time.



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

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

*p* *f*

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

*cresc.* *f*

M-A. re du

*f* *f* *p*

8-

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

*rit.* *a Tempo.* *cantabile, a Tempo.* *f* *p*

Red.

MARIE-ANNE et JACQUES montent sur le bateau.

MADELEINE (naïve)

Regardez

M<sup>me</sup>  
 donc, patron Jean-Pier - re, comme ils sont gentils tous les deux!

M<sup>me</sup>  
 Quel jo - li cou - ple ça fe - rait...  
 JEAN-PIERRE (rudement)

Ah! ça... deviens-tu

(1) Donner ma fille à un gas sans le sou.  
 fol - - - le? Est-ce une idée à toi, est-ce une idée à lui?

MADELEINE. (crainitive)

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 sou? Tu te mo - ques de

mei, Tu sais, j'ai vu mou -

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 half note 'mei,' followed by a quarter rest, then a quarter note 'Tu', a quarter rest, a quarter note 'sais,', a quarter rest, and a quarter note 'j'ai'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with quarter and eighth notes in the left hand.

rir ma pauvre et chère fem - - - me

The second system continues the vocal line with a quarter note 'rir', followed by a quarter rest, a quarter note 'ma', a quarter rest, a quarter note 'pauvre', a quarter rest, a quarter note 'et', a quarter rest, a quarter note 'chère', a quarter rest, a quarter note 'fem -', a quarter rest, and a quarter note 'me'. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

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

The third system continues the vocal line with a quarter note 'se', a quarter rest, a quarter note 'crevant', a quarter rest, a quarter note 'à', a quarter rest, a quarter note 'la', a quarter rest, a quarter note 'pei -', a quarter rest, a quarter note 'ne,', a quarter rest, a quarter note 'suc -', a quarter rest, a quarter note 'combant', a quarter rest, and a quarter note 'aux an -'. The piano accompaniment includes a triplet of eighth notes in the right hand.

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

The fourth system continues the vocal line with a quarter note '- gois -', a quarter rest, a quarter note 'ses', a quarter rest, a quarter note 'des', a quarter rest, a quarter note 'lon -', a quarter rest, a quarter note 'gues', a quarter rest, a quarter note 'nuits', a quarter rest, a quarter note 'd'at -', a quarter rest, a quarter note 'ten -', a quarter rest, a quarter note 'te', a quarter rest, a quarter note 'par', a quarter rest, a quarter note 'les', a quarter rest, a quarter note 'soirs', a quarter rest, and a quarter note 'd'ou - ra -'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with quarter notes.

J-P. *f*  
 - gan. Ma fille vi - vre ain - si! Jamais! Nen parlons

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

J-P.  
 plus! Pour la Coupe

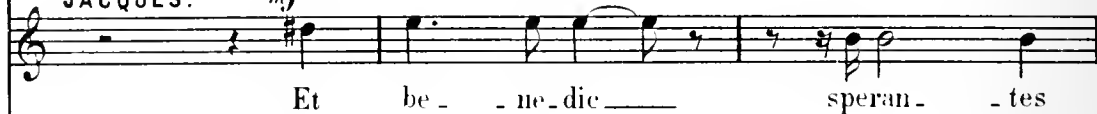
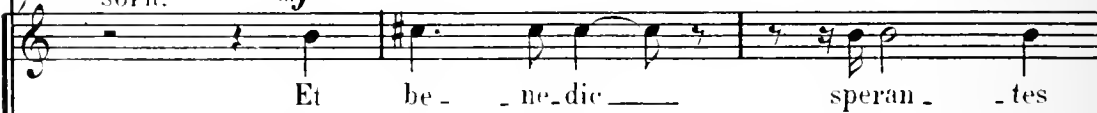
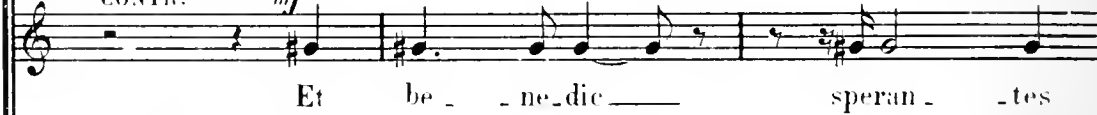
M.  
 C'est une idée à moi.

*pp* *dolcissimo.*

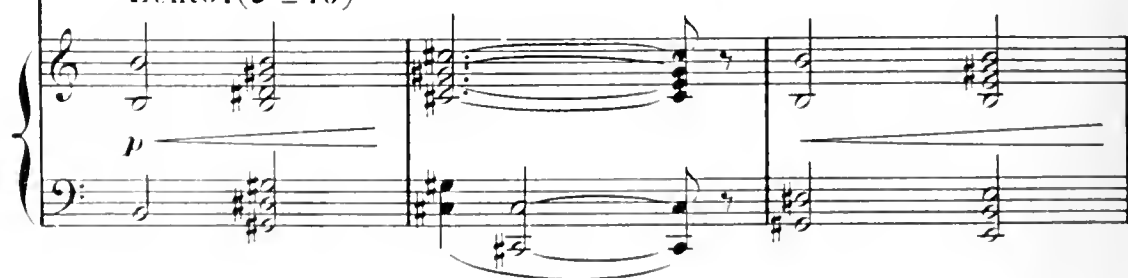
Red.

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

## Lento.

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

Lento. (♩ = 76)







( La foule se relève )

JEAN-PIERRE.

**Allegro.** (♩ = 112)      Main - tenant, \_\_\_\_\_ fends les

J.P. flots, \_\_\_\_\_ ma nou - vel - le bar - que.

J.P. De main \_\_\_\_\_ tu vas por - ter

J.P. \_\_\_\_\_ des gas vaillants et forts, \_\_\_\_\_ des pêcheurs de Saint-

The musical score consists of four systems, each with a vocal line (J.P.) and a piano accompaniment. The key signature is B-flat major and the time signature is 7/4. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The lyrics are: 'Main - tenant, fends les flots, ma nou - vel - le bar - que. De main tu vas por - ter des gas vaillants et forts, des pêcheurs de Saint-'. The piano accompaniment features a prominent triplet pattern in the right hand and a more rhythmic bass line. Dynamic markings include piano (p), sforzando (sf), and fortissimo (ff). The score concludes with a fermata over the final notes.

J.-P. *-Jean!*

TÉNORS. *ff*  
Ho - là! Ho - là!

BASSES. *ff*  
Ho - là! Ho - là!

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

(Jean-Pierre avec les Basses)  
B. 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,  
*ff*  
 corps et â - - - mes,  
 â - - - mes, Cha - cum de nous gaie -  
 â - - - mes, Cha - cum de nous gaie -

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

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 -


*f* *ff* *ff*

M-A. 

ME. 

J. 

M. 

J-P. 











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

ME  
- 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 1





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

V. Cha - cun de nous gaie - ment mar - cherait

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

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

F.P. Cha - cun de nous gaie - ment mar - cherait

Cha - cun de nous gaie - ment mar - cherait

Cha - cun de nous gaie - ment mar - cherait

Cha - cun de nous gaie - ment mar - cherait

Cha - cun de nous gaie - ment mar - cherait

M.A.  
 pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

M.E.  
 pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

J.  
 pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

M.  
 pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

J.P.  
 pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

pour sauver son a\_m\_i ———— s'il é\_tait ———— en dan.

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

1. *- ger*

2. *- ger.*

3. *- ger.*

4. *- ger.*

5. *- ger.*

6. *- ger.*

7. *- ger.*

8. *- ger.*

9. *- ger.*

10. *- ger.*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf sf*

*sf sf*

*bis.*

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

# Acte II.

1876 1877

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

Andante tranquillo. (♩ = 56)

PIANO.

a Tempo.

*dol.*

*p*

*ped.*

*p*

*cresc.*

*p*

*6*

*3*

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *sf* and *p*. Includes a triplet of eighth notes in the treble staff.

Second system of musical notation, featuring bass staves with notes and rests, and dynamic markings including *sf* and *dim.*

Third system of musical notation, featuring bass staves with notes and rests, and dynamic markings including *pp* and *sf*. Includes a triplet of eighth notes in the bass staff.

Fourth system of musical notation, featuring bass staves with notes and rests, and dynamic markings including *sf*. Includes a triplet of eighth notes in the bass staff.

Fifth system of musical notation, featuring treble and bass staves with notes and rests, and dynamic markings including *poco* and *a poco cre*.

- scen - do.

*Poco allargando.*

*a Tempo.* (♩ = 65)

*f*

rit. a Tempo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *f* and *pp*. The tempo markings "rit." and "a Tempo." are positioned above the staff.

Second system of musical notation, continuing the piece with complex rhythmic patterns and triplets in both hands.

Third system of musical notation, featuring a *ped.* (pedal) marking at the beginning and a *tr* (trill) marking in the bass line.

Fourth system of musical notation, including a *ped.* (pedal) marking at the beginning.

Fifth system of musical notation, concluding the page with a *f* dynamic marking at the start.



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*. It also features a fermata and the marking *Red.* below the bass line.

**Adagio espressivo.**

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

*rit.*

(♩ = 54)

**Andante.** RIDEAU.

Fourth system of musical notation, including the instruction *a piacere.*, *pp*, and *p sf*. It features a change in time signature to 6/8 and a fermata. The marking *Red.* is present below the bass line.

*rit.*

Il fait petit jour.

Fifth system of musical notation, including the instruction *a T<sup>o</sup>*. It features a fermata and a change in time signature to 3/4.

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

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

The score for Jacques consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three phrases of "Ho - hé ho!". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady accompaniment with a dynamic marking of *pp* (pianissimo).

MARC (de loin lui répondant)

ho! (♩ = 66) Ho - hé

The score for Marc consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two phrases: "ho!" followed by a long note, and "Ho - hé" with a trill. A tempo marking of *pp* (pianissimo) is present. The piano accompaniment is in a grand staff with the same key signature and time signature, featuring a complex, rhythmic accompaniment with a tempo marking of *pp*.

ho! Ho - hé ho! Ho - hé ho!

The score for Jacques consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three phrases: "ho!", "Ho - hé ho!", and "Ho - hé ho!". The piano accompaniment is in a grand staff with the same key signature and time signature, featuring a complex, rhythmic accompaniment with a dynamic marking of *pp*.

Animato.

rit.

The score for the piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex, rhythmic accompaniment with a dynamic marking of *p* (piano) and a tempo marking of *Animato.* (Allegretto) with a *rit.* (ritardando) marking at the end.

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. Ped.

*f* *p*  
Ped. Ped.

JACQUES.

*p*  
La pêche est-elle bon - - - ne?

*dim.* *pp* *espressivo*

a Tempo

MARC (portant un panier à poisson sur le dos)

*p*  
Pas mauvai - - se.

a Tempo.

*a piacere* 5

animato.

*f*

LANDI

*f*

M.

The first system consists of a bass line and a piano accompaniment. The piano part has a dynamic marking of *p* (piano) at the beginning and *f* (forte) later in the system. The bass line is mostly rests.

1. *f*

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

The second system features a vocal line starting with a forte (*f*) dynamic. The piano accompaniment consists of sustained chords in the right hand and rests in the left hand.

1. *f*

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

The third system continues the vocal line with a forte (*f*) dynamic. The piano accompaniment remains with sustained chords in the right hand and rests in the left hand.

(♩ = 72)

1. *f*

rude assaut des va - - - gues...

The fourth system shows the vocal line with a forte (*f*) dynamic. The piano accompaniment becomes more active, 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'a chassé 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 vu...li 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 pauv' pe - tit Et qu'es.*

**JACQUES** (découragé)

J. *Moi?*

*p* *p*

*- pè - res-tu donc?*

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



(très sombre) *mf*

J. Rien! Mais, \_\_\_\_\_

\_\_\_\_\_ ça 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- et 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 the instruction '- poir!'. Below it, the piano accompaniment consists of two staves. The right hand features a triplet of eighth notes, and the left hand has a steady accompaniment of eighth notes.

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'. The piano accompaniment starts with a piano (*p*) dynamic, followed by a piano-piano (*pp*) section with a ritardando (*rit.*) marking. The tempo then changes to 'a piacere' (ad libitum), and the dynamic increases to mezzo-forte (*mf*).

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

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

The third system shows a vocal line and piano accompaniment. The piano part includes a crescendo marking 'cresc. poco a poco' and a forte (*f*) dynamic, followed by a ritardando (*rit.*) marking.

met la main sur l'épaule.

*poco meno vivo* *rit.* *f*

The fourth system continues the piano accompaniment with a 'poco meno vivo' (slightly less lively) tempo marking. It features a forte (*f*) dynamic and a final ritardando (*rit.*) marking.

*Agitato*

*pp rit.* *sf*

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

C'est toi? C'est bien toi?

*All<sup>o</sup> con moto (♩ = 126)*

*pp riten* *ff*

*sf* *sf*

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*

*sf* *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 consists of a vocal line (M.A.) and a piano accompaniment. The vocal line has a long note 'é' followed by a rest and then 'e'. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

Andante.

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

The second system features a vocal line (M.A.) and piano accompaniment. The tempo is marked 'Andante.'. The vocal line includes the lyrics 'toi. JACQUES. Hélas! Depuis trois mois j'ai si gran.de douleur' and 'Est-cevrai?'. The piano accompaniment has a slow, expressive feel with long notes and a melodic line.

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

The third system features a vocal line (M.A.) and piano accompaniment. The vocal line includes the lyrics 'qu'il semble que l'hiver entre en mon pauvre'. The piano accompaniment continues the slow, expressive feel with long notes and a melodic line.

Allegro.

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

The fourth system features a vocal line (M.A.) and piano accompaniment. The tempo is marked 'Allegro.'. The vocal line includes the lyrics 'cœur. JACQUES. Alors — tu compren.'. The piano accompaniment is more rhythmic and active, with a melodic line in the right hand and a bass line in the left hand.

J. *- dras* *ma pe - ne loin de*

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

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

J. *bien ma raison;* *je suis si mi - se -*

*ff*

J. ra - - - - - ble

*cresc.* *sf*

J. que j'arrive à dou-ter!

*f* *sf*

MARIE-ANNE. *p*

Dou-ter? comment ce-la?

*f*

*P espressivo.*

JACQUES. (presque honteux)

Vivo.

Je me surprends parfois à devenir ja- loux..

*p* *Vivo.*

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

Ja- loux? Regarde-moi.

*p*

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. *ma*nche, 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* Il n'en est qu'un qui t'ai - me tendre -

J. *ment... Et ce lui-là, c'est moi!*

*Ad.*

J.

*pp* *f*

**Très calme**

*p* MARIE-ANNE.

*Nest-ce donc pas assez de nos peines réelles*

**Tranquillamente assai**

*a* *3* *8*

M. A. *et faut-il nous créer en cor d'autres tour.*

*8*

## 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-fanons

M.A.

pas nos chers ser - ments!

*dim.*

*poco rit.* *dim.*

*p*

Andante. (♩ = 63)

M-A.

Moi, je n'oublie pas...

Andante.  
*dolor. espressivo.*

*pp*

And.

M-A.

Jamais, je n'oublierai! Jamais, moi à me à

*pp*

*cresc.*

*p*

segue

M-A.

toi, oui, pour toujours s'est donné e! Et je ne doute

JACQUES.

Mari - e!

a Tempo

*ff*

*p*

*ff*

*p*

*espressivo*

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*

*cresc.*

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

*poco agitato*

*pp* *sf* *p*

**Agitato.**

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

J. 

**Agitato.**  Ma -

**poco accelerando**

M-A.  I - nef - fa -

J.  - ri - - - - - el! 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 fuiss pas!

J. ble joi - e, ne nous fuiss pas!

*ff* *sf* **Agitato.**

M.A. (se levant) *p* Je ne

*ff* *f*

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

*pp*

**Moderato** (♩ = 104)

M.V. *rit. cresc.* - se, qu'un jour ma constan - ce triomphera de

*rit. cresc.*

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

**Moderato. poco agitato**

M-A. *Et*

*delce.*

*a poco.*

M-A. *nous nous verrons tous les deux, moi, très fière*

**Moderato.**

*pp*

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



M-A. *sous le voile \_\_\_\_\_ et la robe blan - - - che, et toi,*

M-A. *le bouquet au cha-peau,*

M-A. *mar-chant au son joy-eux \_\_\_\_\_ des clo - ches,*

M-A. *en - tourés \_\_\_\_\_ de parents, \_\_\_\_\_ d'a - mis en beaux ha - bits \_\_\_\_\_*

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

M-A. *simple cresc.* *f* *pp*  
 - saillie de joi - e... En rêvant... en rê-

M-A. **Animato.**  
 - vant ce bon - heur! **Animato.**

JACQUES.

*a piacere.*

Ab! Viens là, sur ce cœur qui bat \_\_\_\_\_ à se bri-

(♩ = 104)

*ff* *f* *tr* *segue.*

*a Tempo.*

MARIE-ANNE.

Dieu! \_\_\_\_\_

ser!

*a Tempo.*

*fp* *fp* *fp* *tr...* *tr...*

V-A.

Laisse-moi!

*tr...* *tr...* *tr...* *f* *f* *p*

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

JACQUES. *Je ne te quitte*

*f* *dim.*

M-A. *Dieu!*

J. *plus!*

*f* *ff*

M-A.

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

*ff*

Je t'ai - me! Je t'ai -

- me, comme un insen - sé!

MARIE-ANNE.

Par pi-tié, par pi-tié!

JACQUES. *ff*

Un baiser,

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

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

**a Tempo.**  
MARIE-ANNE.

Jac - - - - - ques!

*p*

- co - - re...

**a Tempo.**

*p* *f*

6 6 6 6

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

*mf*

3 3 3

MARIE-ANNE.

Jac - -

tes beaux yeux.

The piano accompaniment for the first system consists of two staves. The right hand features a complex texture with triplets and slurs, while the left hand provides a rhythmic foundation with eighth notes and triplets. Dynamic markings include *f* and *ff*.

The piano accompaniment for the second system continues the musical texture. It includes numerical markings such as '2', '3', and '5' above notes, likely indicating fingerings or specific rhythmic patterns. The right hand has slurs and accents, and the left hand continues with rhythmic accompaniment.

The piano accompaniment for the third system includes the marking *riten.* (ritardando) and *glos.* (glissando). The right hand features slurs and accents, and the left hand has a dense, rhythmic accompaniment with slurs.

(sempre agitato)

M-A. Res - tons ain - si \_\_\_\_\_ tons les

JACQUES. Res - tons ain - si \_\_\_\_\_ tons les

*p*

(tranquillamente)

M-A. deux \_\_\_\_\_ en - la - cés ten - dre -

J. deux \_\_\_\_\_ en - la - cés ten - dre -

*pp*

*Cres.*

(agitato)

(tranquillamente)

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

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

*pp*

*rit.*



M. A. *pp*  
 - ant dans un rê -

J. *pp*  
 - ant dans un rê -

*dolciss.* *ppp poco accel.* *riten.*

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

*Red.*

*poco a poco cresc.*

J. *f*  
 se déchaî - ne en fu - ri - e et que l'orage é - cla - te!

**Poco a poco agitato.**

J. *f*  
 Que pourrait-il ce flot contre l'amour?

**Poco a poco agitato.**

MARIE-ANNE

Contre l'amour.

*f*

*ff*

*f*

*3*

*a piacere*

Più animato

*p*

*mp*

*Più animato (♩ = 92)*

Ardent comme la

Par ce di vin bai ser où tressail le mon

*p*

*p*

*mp*

flam me, qui prend ton te mon

à me, par ton ri re d'en fant dont est fait mon bon.

*Rec.*

M-A. *â - - 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*

*And.*

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

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) and includes a dynamic marking of *f* (forte) in the second measure.

M-A. A toi, mon Jacques pour jamais

JACQUES

A toi, Mari - e pour jamais

The second system of music features a vocal line and piano accompaniment. The vocal line has two parts: the first part is for "M-A." with lyrics "A toi, mon Jacques pour jamais" and the second part is for "JACQUES" with lyrics "A toi, Mari - e pour jamais". The piano accompaniment includes a triplet of eighth notes in the first measure and a dynamic marking of *f* (forte) in the second measure.

M-A. pour jamais

J. pour jamais

The third system of music features a vocal line and piano accompaniment. The vocal line has two parts: the first part is for "M-A." with lyrics "pour jamais" and the second part is for "J." with lyrics "pour jamais". The piano accompaniment includes a triplet of eighth notes in the first measure and a dynamic marking of *p* (piano) in the second measure.

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*

*Red.*



*pp*

Je t'ai - - me! Je t'ai do - -

MARIE-ANNE *pp* (JEAN-PIERRE paraît)

*All? con moto*

Je t'ai do - - re... Mon Père!

re!

*All? con moto*

JEAN-PIERRE (brutal) (à sa fille)

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

(à JACQUES)

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

The first system of the score consists of three staves. The top staff is for the vocal part of J.-P., with lyrics: "- ci... Quant à toi, propre à rien, je vais te régler ton". The middle and bottom staves are for the piano accompaniment, showing chords and melodic lines in the right and left hands respectively.

JACQUES **Più vivo**

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

J.-P. comp - - te...

**Più vivo**

The second system of the score consists of three staves. The top staff is for the vocal part of JACQUES, with lyrics: "Je n'ai qu'une chose à répon - dre: Marie et moi — nous nous". The middle staff is for the vocal part of J.-P., with lyrics: "comp - - te...". The bottom staves are for the piano accompaniment. The tempo marking "Più vivo" appears above the JACQUES staff and below the piano accompaniment staves.

J. sommes promis.

J.-P. Ah! — tu mènes bien tabar — que, mongar — com! En

The third system of the score consists of three staves. The top staff is for the vocal part of J., with lyrics: "sommes promis.". The middle staff is for the vocal part of J.-P., with lyrics: "Ah! — tu mènes bien tabar — que, mongar — com! En". The bottom staves are for the piano accompaniment, which includes some dynamic markings like *sf* and *f*.



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. c.

- 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*

Écoute-le..

JACQUES

*mf*

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

re.

*sf sf*

(triquinement)

Plus un mot, tu m'entends! —

Pauvre fil . le qui

Andante (♩ = 54)

Variante

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

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

*dim.*

MARIE-ANNE

*p* *3*  
Pè - re.

JACQUES

*ff* > > *b*  
Ah! sang Dieu!

J.-P.

Ah! la bonne histoi - re!

Quoi? —

Piano accompaniment for the first system, including grand staff and figured bass.

S'adressant à JACQUES

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

M-A.

Par pi - tié!...

*Poco agitato*

*rit.*

Piano accompaniment for the second system, including grand staff and figured bass.

*Vivo*

(♩ = 132)

Piano accompaniment for the third system, including grand staff and figured bass.

JEAN-PIERRE

Ah! ah! ah!

Piano accompaniment for the fourth system, including grand staff and figured bass.

J-P.

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

J-P.

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

Variante

J-P.

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

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

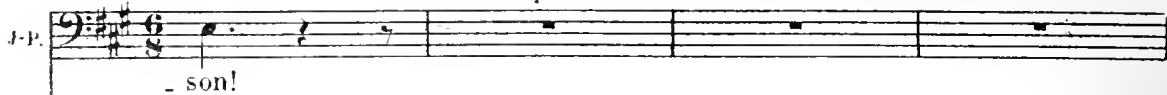
J-P.

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!

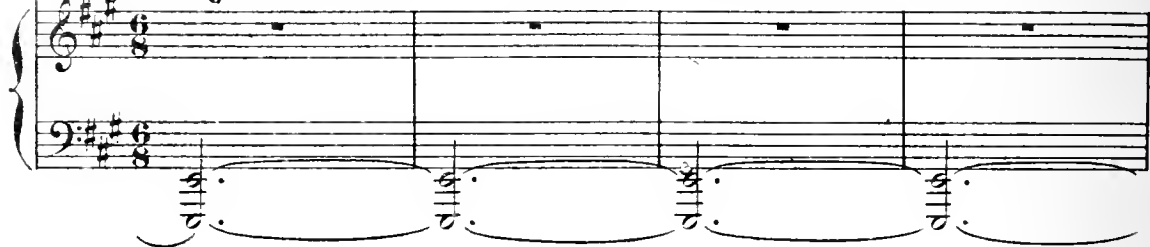
TÉNORS.

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

BASSES.

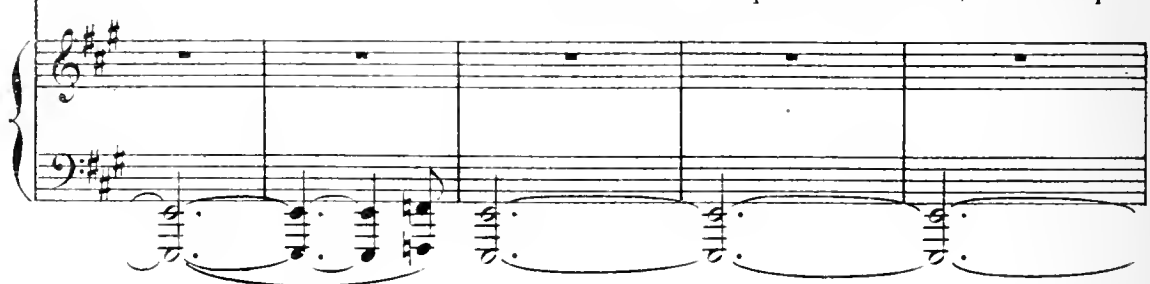
C'est dans la vil - le de Bor - deaux Qu'est ar - ri - vé trois a - vi -

**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

*ff* la, ————— la la la la. ————— Ho - la!  
*ff* la, ————— la la la la. ————— Ho - la!

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

LANDI (à l'hôtelier)

Apporte -  
 Ho - là!  
 Ho - là!

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

I. 
  
 - sous tout ton grée - ment!

I. 
  
 L'HÔTE LIER.  
 Voi -

III. 
  
 - là! messieurs, voi - là!

LANDI

*f*

Sers-nous vite — et du bon. —

SOPR. et CONTR.

Même mouv!

VIEILLE CHANSON  
(dans la coulisse)

(♩ = 112)

Même mouv!

De bon ma - 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 (treble and bass clef). 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 steady bass line and chords in the right hand.

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

The second system continues the musical piece. The vocal line has the lyrics '- lous, en - fants, il faut se bat - tre, Du'. The piano accompaniment includes a melodic line in the right hand that moves upwards, and a bass line with chords.

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 features a bass line with chords and a right hand with chords and some melodic movement.

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

The fourth system continues the piece. 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 consists of a bass line with chords and a right hand with chords.

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

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

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

*ff*  
 nos ca - nons! Et

sardinières, bousculant tables, tabourets, escabeaux.

SOPR. *ff*  
 hale et ti - re! v'là l'essac, v'là l'essac! A

ALTO. *ff*  
 hale et ti - re! v'là l'essac, v'là l'essac! A

TÉNORS. *ff*  
 Et eric, et erac, v'là l'essac, v'là l'essac,

BASSES. *ff*  
 Et eric, et erac, v'là l'essac, v'là l'essac,

- 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 the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes a bass line with a fermata and a treble line with a triplet of eighth notes.

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 the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes a treble line with sixteenth-note runs and a bass line with a fermata.

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,

This system contains four vocal staves and a piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a melodic line with triplets and sixteenth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

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!

This system contains four vocal staves and a piano accompaniment. The piano part continues with the same melodic and harmonic patterns as the first system, supporting the vocal lines. The vocal lines are more rhythmic and repetitive, with the phrase "OI - lé!" appearing at the end of each line.

Ol-lé! Ol -

Ol-lé! Ol -

Ol-lé! Ol - lé! Ol -

Ol-lé! Ol - lé! Ol -

*f*

*mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in treble clef with lyrics 'Ol-lé!'. The piano part consists of a right-hand melodic line with slurs and a left-hand accompaniment. Dynamics include *f* and *mf*.

(1) ⊕

- lé!

- lé!

- lé!

- lé!

*ff*

*pp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in treble clef with lyrics '- lé!'. A first ending bracket labeled '(1)' and a circled cross symbol '⊕' are present above the first vocal staff. The piano part features a right-hand melodic line with triplets and a left-hand accompaniment. Dynamics include *ff* and *pp*.

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

(Danse des Sardinières)

(♩=112)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody with a slur over the first four measures. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar notation. The upper staff features eighth-note patterns, and the lower staff provides accompaniment with some rests in the first measure.

The third system shows the continuation of the melody and accompaniment. A dynamic marking of *p* (piano) is placed above the lower staff in the fourth measure.

The fourth system continues the piece. A dynamic marking of *f* (forte) is placed above the lower staff in the fourth measure.

The fifth system continues the piece. A dynamic marking of *cresc.* (crescendo) is placed above the lower staff in the third measure, and another *f* marking is in the fourth measure.

The sixth system continues the piece. The upper staff has a more active eighth-note melody. The lower staff has a dynamic marking of *f* in the first measure, and another *f* marking in the second measure.

SOPE. *pp*  
Tout doux, la

CONTR. *pp*  
Tout doux, la

TÉNOIRS *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*

- 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

*fp*  
*f*



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

*f*  
 - cas le beau ga -  
*f*  
 - cas le beau ga -  
*f*  
 - cas le beau ga -  
*f*  
 - cas le beau ga -

- 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 pour 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)**

(1)  $\phi$

SOPR. *p*

CONTR. *p*

TÉNORS

BASSES

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

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

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

- - rès pas, Jan - net - to! 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.*

*cres - cen - do*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The lyrics are 'om.bré, s'yo viel\_lo s'yo' repeated across the four staves. The piano accompaniment consists of a right-hand part with arpeggiated chords and a left-hand part with a steady bass line. The word 'cresc.' is written above each vocal staff, and 'cres - cen - do' is written above the piano accompaniment.

viel\_lo Ol - lé! Ol - lé!  
viel\_lo Ol - lé! Ol - lé!  
viel\_lo  
viel\_lo

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

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The lyrics are 'viel\_lo Ol - lé! Ol - lé!' repeated across the first two staves, followed by 'viel\_lo' on the third and fourth staves. The piano accompaniment features a right-hand part with arpeggiated chords and a left-hand part with a steady bass line. The dynamic marking 'f' (forte) is placed above each vocal staff.

Ol - lé! Ol - lé! Ol -

*f*

*f*

Ol -

Allegro

*ff*

- lé! Ol - lé!

- lé!

- lé!

*ff*

Ol - lé! ol - lé! ol - lé! 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 two sharps (F# and C#). 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 two 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 continues the musical score. It features four staves. The top two staves are vocal lines. The lyrics are "- lé!", "- lé!", "plan! Ol.lé! \_\_\_\_\_ Ol.lé!", and "plan! Ol.lé! \_\_\_\_\_ Ol.lé!". The piano accompaniment continues in the bottom two staves, with some chords marked with a dynamic of *f* (forte). The piano part includes some triplet markings and a dashed line indicating a continuation of a rhythmic pattern.

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!" written below it. 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 a bass line in the left hand.

This block contains the second system of the musical score, continuing the vocal and piano parts from the first system. The vocal staves continue with the lyrics "chantons! dansons!". The piano accompaniment continues with the same rhythmic pattern, maintaining the "Con fuoco" and "ff" dynamics.



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 four 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 bottom two staves are piano accompaniment in G major, with the right hand in treble clef and the left hand in bass 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 begins with the character name "JACQUES." followed by the instruction "(avec un mauvais rire.)" and a dynamic marking "*f*". The music is in 6/8 time. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "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? —

M.

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

*p*

JACQUES.

De quoi? Tu le vois bien!

*p*

MARC.

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

*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! Ici ja - dis, tu ne venais ja -

M.

- mais.

**Tranquillamente**

*f*

*pp* *rit.*

*a piacere*

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)

J. j'en veux plein mon cerveau! Buvons pour boire en.

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

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

**Andantino.**

MAR.C.

*p*

**Andantino. (♩ = 80)**

Que dit - il?

LANDI *p*

Qu'a-t-il donc ?

**Allegro**  
JACQUES. (ricanant)

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

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

*f* (♩ = 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*

1. *qua - tre Et portaient deux cent dix ca - nons. (MARC avec les Ténors)*  
 TÉNORS *f* *Et portaient deux cent dix ca - nons. Al - - lons, en - -*  
 BASSES. *f* *(LAMB avec les Basses)*  
 Al - - lons, en - -

*cresc.*

On danse *ff* (JEANNE avec les Sopr.)

SOPR. *ff* Du cœur au

CONTR. *ff* Du cœur au

*fants, il faut se bat - tre, Du cœur au*

*fants, il faut se bat - tre, Du cœur au*



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.

The musical score consists of five systems. The first system has a vocal line and a piano accompaniment. The second system has four vocal lines and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal lines are in G major and 2/4 time. The lyrics are in French and include the words 'Vi - ve boire et s'en - i - lé! Ho - lé!' and '- vrer, ou - bli - er tout et ne plus croire à 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 -

BASSES. *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*

res - - - se et des bai - sers - - - de sa - - - maî -

suivez. *f* suivez.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a triplet of eighth notes and a fermata. The piano accompaniment is in bass clef and consists of a steady eighth-note accompaniment. The lyrics are: "res - - - se et des bai - sers - - - de sa - - - maî -".

*ff* - tres - - - - - se!

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 -

*ff*

Detailed description: This system contains vocal parts for Soprano, Contralto, Tenors, and Basses, along with piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The Soprano and Contralto parts have lyrics: "Ou - bli - er tout, se mo - quer des ser -". The Tenors and Basses parts have lyrics: "Ou - bli - er - - - - tout, se mo - quer des ser -". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes with accents. The dynamic marking *ff* is present. The lyrics are: "- tres - - - - - se!".

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ments! Du vin! Du vin!". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

JEAN-PIERRE sort du hangar en bourrant sa pipe.

JACQUES.

Vocal line for JACQUES with lyrics: "Ri - ons de nos pi -". The piano accompaniment includes a dynamic marking *f* and a *dim.* marking. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

J. *trons.* *Ont - ils* *besoin 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,*

*ff*

*usc* *ff*

Allegro con anima

J. Musical score for vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "com\_me des chiens!". The score is in 5/4 time and features triplets in the vocal lines.

Allegro con anima (♩=126)

 Piano accompaniment for the vocal section, featuring complex rhythmic patterns, triplets, and dynamic markings such as *f* and *ff*.

JACQUES

Tout Musical score for piano accompaniment of the "JACQUES" section, featuring complex rhythmic patterns and dynamic markings such as *f*.



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!

*p*

12 6 6 12

## JACQUES

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

*ff*

## Moderato

## JEAN-PIERRE

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

*fp*

Moderato (♩ = 116)

J.-P.

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

*p*

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 -

cre - scen - do

J-J.

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

J-P.

qui ne se laisse pas \_\_\_\_\_ voler!

*ff*

*Allegro con anima*

JACQUES

*ff*

Voler?

vo-ler? et c'est moi

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 treble clef and a key signature of two flats. It contains the lyrics "C'est bien pour moi?" followed by "(violent)" and "Pour toi, ——— si tu le veux!". The middle staff is the bass line, and the bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) and a dynamic marking of *f* (forte).

Malheur! j'en ai

The second system continues the musical score with three staves. The vocal line (top) has the lyrics "Malheur! j'en ai". The piano accompaniment (bottom) continues with a dynamic marking of *f*.

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

The third system continues the musical score with three staves. The vocal line (top) has the lyrics "trop sup-por-té... quand on l'in - sul - - te, un ma-te-lot tou-". The piano accompaniment (bottom) continues with a dynamic marking of *f*.

- jours doit a-voir son couteau pour en-trou-er la-pea-udes au - - tres...

The fourth system concludes the musical score with three staves. The vocal line (top) has the lyrics "- jours doit a-voir son couteau pour en-trou-er la-pea-udes au - - tres...". The piano accompaniment (bottom) continues with a dynamic marking of *f* and ends with a double bar line and a key signature change to one flat.

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.

Piano accompaniment for the first system, featuring treble and bass staves with a grand staff bracket.

à MARC)

Emmène -

LANDI

Emmenons-le..

P.H.

Il est fou!

SOPR.

Il est fou!

Tenez-le!

CONTR.

Il est fou!

Tenez-le!

TÉNORS.

Il est fou!

Son couteau!

BASSES.

Il est fou!

Attention!

Piano accompaniment for the second system, featuring treble and bass staves with a grand staff bracket. Includes the marking *cresc.*

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

**MARC.**  
Viens. Viens.

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<sup>e</sup> Te-nez-le donc! Te-nez-le donc! Ah! Dieu!

M. Sois sa - - - - - ge.

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

J<sup>e</sup> 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!



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. *a piacere.*  
- ra - - - - - bles! Le premier qui s'ap-

MARC.  
Assez!

LANDI  
Assez!

L'HÔTELIER.  
Assez!

SOPR.  
Ga - - - - re.

CONTR.  
Ga - - - - re.

Assez!

Assez!

*ff* *a piacere.*

Con fuoco.

*ff*  $\text{b}^2$   $\text{b}^2$

S. Ga - re! Jac -

J. - proche est mort!

A. - proche est mort!

M. (tout le monde recule terrifié)

M. (tout le monde recule terrifié)

Tais-toi! Tais-toi! Quel en-ra-

T. Tais-toi! Tais-toi! Quel en-ra-

Jac - ques! Ce pau - vre

B. Jac - ques! Ce pau - vre

Ecartez-vous! Ecartez-vous! Quel en - ra -

B. Ecartez-vous! Ecartez-vous! Quel en - ra -

Cris: Prenez garde, retenez - le,

Cris: Prenez garde, retenez - le,

Cris: Prenez garde, retenez - le,

Cris: Prenez garde, retenez - le,

Cris: Arrêtez, arrachez - lui son couteau

Cris: Arrêtez, arrachez - lui son couteau

Cris: Passez derrière lui, prenez - lui

Cris: Passez derrière lui, prenez - lui

segue.

Con fuoco. (♩ = 132)

Piano accompaniment for the 'segue' section, featuring a dramatic and intense musical texture with heavy chords and rapid passages.

## MADELEINE paraît

## Poco allargando

Jc  
- ques! Jac - - - ques! Ga - - - re!

vc  
- gé! Est - il mé - chant! — Made - lei - - - ne!

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

F.H.  
- 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>o</sup>

*ff* Mongas! mon gas! *a piacere* mon ptit gas!

M<sup>o</sup>

JACQUES

J'é - touf - fe... Moderato (♩=116)

MADELEINE

*rit.* *Meno vivo*

Mon pauvre en - fant... *rit.* *Meno vivo*

*pp*

M<sup>o</sup>

Je le sais ton chagrin!

M<sup>c</sup> *poco rit.* *Vienstènvì - teavec*

*Poco più animato* *poco rit.* *segue*

M<sup>c</sup> *Andantino*  
 moi, Je te con - so - le - rai.

**JACQUES** (tombe en sanglotant dans les bras de sa mère, qui l'emmène comme un enfant)

*Andantino* (♩ = 65) *Maman! maman!*

*pp* *cresc.*

# Acte III.

## MARCHE DE NOËL.

Tempo di marcia.

*PIANO.*

*p*

*p*

8

*ff*

8

*sf*

*p*

*f*

*p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. It consists of several measures of sixteenth-note passages, with some notes beamed together and accented.

Second system of musical notation, featuring a grand staff. The treble clef part includes the lyrics "cre - scen - do." and is marked with a piano *p* dynamic. The bass clef part continues with sixteenth-note patterns. The system concludes with a forte *f* dynamic marking.

Third system of musical notation, featuring a grand staff. The music is marked with a fortissimo *ff* dynamic. It contains sixteenth-note passages in both hands, with some notes beamed together.

Fourth system of musical notation, featuring a grand staff. The music is marked with a fortissimo *ff* dynamic. It consists of sixteenth-note passages, with some notes beamed together and accented.

Fifth system of musical notation, featuring a grand staff. The music is marked with a fortissimo *ff* dynamic. It contains sixteenth-note passages, with some notes beamed together and accented. A dashed line with the number 8 is positioned above the treble clef staff.

Sixth system of musical notation, featuring a grand staff. The music is marked with a fortissimo *ff* dynamic. It contains sixteenth-note passages, with some notes beamed together and accented. A dashed line with the number 8 is positioned above the treble clef staff.



First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with slurs and accents, marked with *f* and *ff*. The bass staff provides harmonic support with chords and single notes. Vertical lines labeled 'V' are present above the treble staff.

Second system of musical notation. The treble staff includes a triplet of eighth notes and is marked with *sf* and *f*. The bass staff continues the harmonic accompaniment.

Third system of musical notation. The treble staff features a triplet of eighth notes and is marked with *ff* and *f*. The bass staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and is marked with *p*. The bass staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and is marked with *p*. The bass staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble staff contains a melodic line with slurs and is marked with *pp*. The bass staff continues the harmonic accompaniment.

Poco rit.

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. There are various rests and dynamic markings throughout the system.

a Tempo.

The second system continues with two staves. The treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings include *mp*, *mf*, and *p*.

The third system features two staves with triplets in both. The treble staff has a triplet of quarter notes G4, A4, B4, followed by a quarter note C5. The bass staff has a triplet of quarter notes G2, A2, B2, followed by a quarter note C3. Dynamic markings include *ff* and *sf*.

The fourth system continues with two staves, both featuring triplet patterns. The treble staff has a triplet of quarter notes G4, A4, B4, followed by a quarter note C5. The bass staff has a triplet of quarter notes G2, A2, B2, followed by a quarter note C3.

The fifth system consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *p* is present.

The sixth system features two staves. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes A2, B2, and C3. The lyrics "cre - scen - do" are written below the bass staff. The system concludes with a final flourish in the treble staff.

8

ff sf sf

This system contains the first four measures of the piece. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with eighth notes. Dynamic markings include fortissimo (ff), sforzando (sf), and sf.

p

This system contains measures 5 through 8. The right hand continues with a melodic line, including a triplet in the final measure. The left hand maintains a steady eighth-note accompaniment. A piano (p) dynamic marking is present.

f p

This system contains measures 9 through 12. The right hand has a melodic line with slurs. The left hand continues with eighth-note accompaniment. Dynamic markings include forte (f) and piano (p).

sf ff

This system contains measures 13 through 16. The right hand features a melodic line with a triplet in the first measure. The left hand continues with eighth-note accompaniment. Dynamic markings include sforzando (sf) and fortissimo (ff).

tr sf sf sf

This system contains measures 17 through 20. The right hand includes a trill (tr) in the second measure. The left hand continues with eighth-note accompaniment, featuring a sixteenth-note triplet in the final measure. Dynamic markings include sforzando (sf) and fortissimo (ff).

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* (piano) and *f* (forte).

Second system of a piano score. The right hand has a melodic line with slurs and accents, including a triplet. The left hand continues with eighth-note accompaniment. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Third system of a piano score. The right hand has a melodic line with slurs and accents, including a triplet. The left hand continues with eighth-note accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte). 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 continues with eighth-note accompaniment. Dynamics include *ff* (fortissimo).

Fifth system of a piano score. The right hand has a melodic line with slurs and accents, including a triplet. The left hand continues with eighth-note accompaniment.

First system of musical notation. The right hand features a complex melodic line with triplets and sixteenth-note runs. The left hand provides a steady accompaniment. A dashed line above the staff indicates a measure repeat starting at measure 8.

Second system of musical notation. The right hand continues with intricate melodic patterns, including a prominent triplet. The left hand accompaniment includes some chords and moving lines. A dashed line above the staff indicates a measure repeat starting at measure 8.

Third system of musical notation. The right hand is dominated by repeated triplet patterns. The left hand accompaniment consists of chords and single notes. A dashed line below the staff indicates a measure repeat starting at measure 8.

Fourth system of musical notation. The right hand features a series of triplets. The left hand accompaniment includes chords and moving lines. A dashed line above the staff indicates a measure repeat starting at measure 8.

Fifth system of musical notation. The right hand continues with melodic lines. The left hand accompaniment includes chords and moving lines. A dashed line above the staff indicates a measure repeat starting at measure 8. The system concludes with a *rit.* (ritardando) marking and a final chord.

## La grande chambre de la maison de JEAN-PIERRE.

1875-1876

Lent. (♩ = 65)  
p

MARIE-ANNE (seule)  
p

Tout est en fête i-ci, c'est la nuit de Noël, voi-là 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 -

*p*

**Moderato.** (♩ = 92)

M.

- très. Le vent souffle en tem - pête - te

**Moderato.**

*mf*

M-A.

et la mer est mau - vai - se.

**Allegro.**

*f*

M-A.

Ils n'ont plus avec eux Jac - ques pour les sauver s'ils é -

*f*

*pp*

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 entré 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*

Plù lento.

M-A. 

elle on a pla-cé la pier-re Dans le vieux ci - metière.

Plù lento. a Tempo

*cre*

Elle quitte son ouvrage, elle pense.



- sen - do.

MARIE-ANNE.

Vivo.



Où sont-ils mainte-

Allegro (♩ = 112)

M-A. 

-nant?

Allegro

accelerando

*ff*

V-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.

Dieu!

M-A. *qu'il vente fort! Et puis tou\_jours la mer mou.*

M-A. *ton - - - ne, la va - gue déferle en hur - lant, et*

M-A. *con\_vre la cô - te gas\_con - - - ne de son écu - - - allar-*

*- gando , rit. a Tempo.*

M-A. *- - - me en sé\_cra - sant!.. a Tempo.*

M-A. Dans la nu - é - e qui - tourbil - lon - - - ne,

*p* *f* *tr*

M-A. passe en cri - ant un go - ë - land.

*tr*

M-A. Ah! La nuit ne sera pas

*ff* *sf*

M-A. bon - - - ne, ce sont les brisants qu'on en -

*poco allargando*

*p*

a Tempo

*ff*

M-A.

tend. Et tout là-

a Tempo

*fp* *ff*

bas la bar - que rou - le, jou - et du vent et de la

M-A.

*p*

hou - le! Pa - tron - ne, à tes pieds, impuis -

M-A.

*p*

- san - te je me pros - ter - ne suppli - an - te,

M-A.

*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, *3* Ou - vre sur eux *3* tes grands yeux bleus.



*riten.* *ff* *pp* **a Tempo**

Rei - - - ne des bien-heu - reux, O Ma -

*segue* *f* *pp* **a Tempo**

M-A. *ff* *f*

- ri - - e. Mè - - re de Jé - sus, Vier - ge

*ere - scen - do* *f* *dim.*

**Poco agitato.** *pp* *pp*

M-A. sain - te. Tou - - te blanche à travers les nu - - es, Pa -

**Poco agitato.**

*Red.*

M-A. *3* *3*

- rais au mi lieu 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.

V.A. *f* Ce sont eux, les voi -

**Vivace.** (♩ = 152)

M-A - ci!

8

*ff*

V.A. *p* Non! c'est Ma-de-lei - ne!

MADELEINE.

8

**Moderato.**

C'est

V.A. Sans ce -

M-A moi, ma pauvre enfant, es - tu sen - 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>.

lère, nous a chassés tous les deux, moi, l'vieux ami e de sa pauvre

*pp*

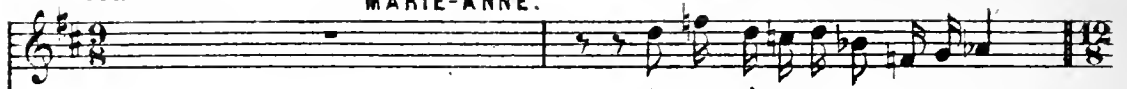
M<sup>e</sup>.

femme, et Jacques mon enfant, son meilleur ma te...

*pp*

**Animato.**

**MARIE-ANNE.**

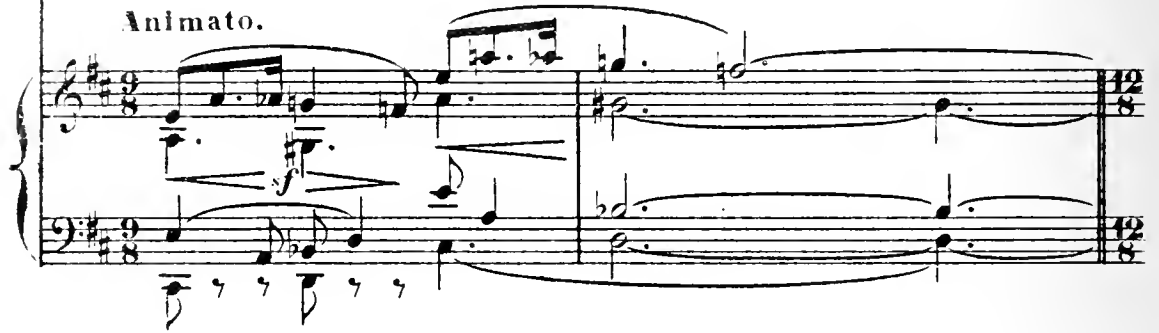


A moi, qu'il aimait tant, il a dit:



lot!

**Animato.**

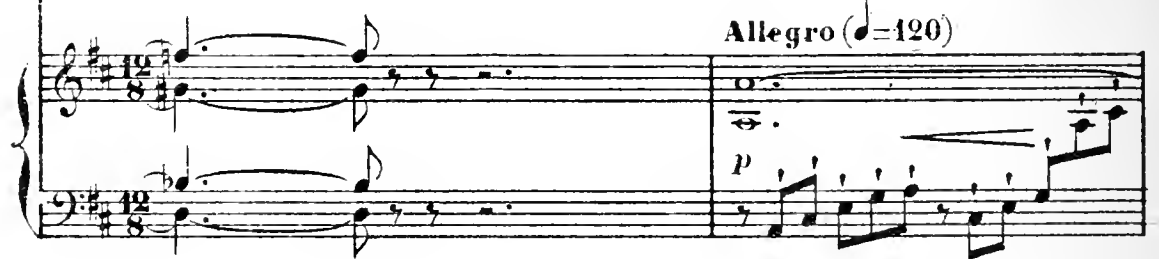


**Allegro**



"Tu seras maudite, si jamais tu veux le revoir."

**Allegro (♩=120)**

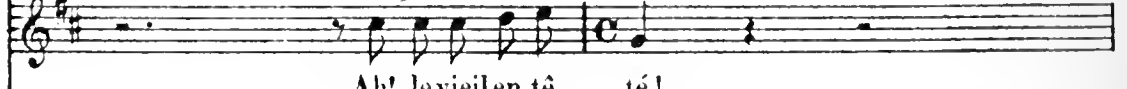


**Moderato.**



Jac - - ques vous parlez il de

**MADELEINE.**



Ah! le vieil ten - - té!

**Moderato.**



M-A  
moi?

M<sup>e</sup>  
Plût à Dieu \_ qu'il m'en par - lât!

*f* *pp* *p*

M<sup>e</sup>  
Quand, par hasard, il ren - tre, il s'as - sied triste et silen - ci -

M<sup>e</sup>  
Lent.  
- eux, les yeux droit devant lui restant là des heu - res sentiè - res...

M<sup>e</sup>  
All<sup>o</sup> Andante.  
Moi, j'en sais qu'en fai - re! Je l'interro - ge... Bah! il ne me répond

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>

lè - - - - - ve et

M<sup>e</sup>

puis ——— comme un vo - leur il des - cend l'es - ca -

Me:    
 \_lier, en é\_vi\_tant tout

Me:    
 bruit.

Me:    
 Il ou - - - vre la porte et s'en -

Me:    
 - 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 a - per -

*pp*

M<sup>e</sup>

- çois mon pauvre en - fant gra - vis -

M<sup>o</sup>

- sant — la fa - lai - se,

M<sup>o</sup>

se dé - chi - rant les

M<sup>o</sup>

ains aux ron - ciers du che -

M<sup>o</sup>

- min, rô - dant au - tour de ta maison... Ne l'as -

*cresc.*

MARIE-ANNE. *p*

*Allegro.*

Jamais — je ne l'ai

M.C. -tu jamais a-per-çu? —

*pp*

*f*

M-A. vu. Je tien-drai mon ser-ment; ja-

*p*

(d'un ton désolé)

M-A. -mais je ne le re-ver-rai!

*f*

*Andante.*

M-A. Moi seu- le, je souffrirai jus- qu'à l'heure der-

*pp*

*Andante.* (♩ = 72)

*pp*

M-A.

niè - - - re, que j'implo - - - re

**Poco agitato**

M-A.

vent. rit. *pp*

MADELEINE.

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

ME  
 per - dre tout cou - ra - ge, et pour l'a - bandon -

ME  
 - ner... Ma - ri - e, ma fil - le, c'est

*Poco a poco animato*  
*f*

*Poco a poco animato*

ME  
 Dieu qui nous con - duit, Ma - ri - e, Ma -

ME  
 - ri - e, c'est Dieu qui nous con -

*f* *f*

*f* *pp* *ppp*

suivez.

**animato**

La porte s'ouvre tout à coup:

M<sup>e</sup>

*duit.*

**animato**

*Ped.*

JACQUES paraît.

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

**All<sup>o</sup> con moto.**MARIE-ANNE. *f*

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 -

MADELEINE. *p*

J. Jac - ques, je te dé -

- descendons chez nous, ta place n'est pas i - ci.

M<sup>e</sup>. - fends de parler ainsi — devant cette brave fil - le.

I. *mf*

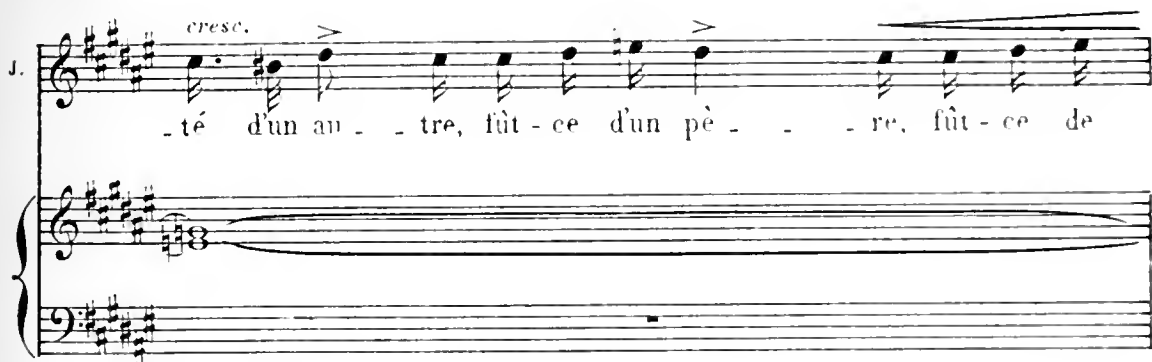
J'attendais ce mot là!

(avec un geste insolent)

J. *p*

El - le? u - ne bra - ve fil - le? Pour mé - ri - ter ce nou de

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 pè - re, fût - ce de*

J.  *Dieu lui mê - me. Non, ne crois plus en el - le... Elle a*

J.  *trop écou - té Jean - Pier - re et sait bien main - te - 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,

**Moderato.** (♩=116)

*mf* poco animato

de regards de mépris, c'est que tu n'as pas vu, sur ma

jeune a-maigrie, les sillons qu'on tra-cés mes lar.

M-A. *sf*

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) *pp*

M-A. *sf*

Ah! com - bien, combien faut-il que tu souf - fres!

*sf*

M-A. *f*

Si ton chagrin, si ton mar - ty - re est causé

*pp*

M.A. *rit.*  
 — par l'oulliquette 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 - chée a gar - dé

sempre più animato

M.A. *pp rit.*  
son par-fum, tel je garde en mon cœur ton souve-nir — ché.

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 - rit.

J. - mes!

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,

1. *sf*  
si j'ai ton âme entiè -

The first system of music consists of a vocal line and a 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 D5 marked *sf*. The piano accompaniment is in a bass clef with a key signature of one flat and a 4/4 time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The right hand has sixteenth-note patterns with fingerings 6, 6, 6, and a triplet of sixteenth notes. The left hand has a similar sixteenth-note pattern. A *crescendo.* marking is placed above the piano part.

re,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note rest, followed by a half note D5, and then a half note E5. The piano accompaniment continues with the same rhythmic patterns, including triplets of sixteenth notes in the right hand.

1. a - lors que nous im - por - te? Fuy -

The third system of music features a vocal line and a piano accompaniment. The vocal line has a half note rest, followed by quarter notes G4, A4, and B4, and then a half note C5. The piano accompaniment is more complex, with dynamic markings *f* and *p*. It includes sixteenth-note patterns with fingerings 12, 6, 6, 12, and 6. A *crescendo.* marking is placed above the piano part.

1. - ons, fuy - ons tous deux...

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note rest, followed by quarter notes G4, A4, and B4, and then a half note C5. The piano accompaniment continues with the same rhythmic patterns, including a triplet of sixteenth notes in the right hand.

J. *f* *cresc.*  
 loin d'ici, ———— loin de tous...  
*cresc.*

J. *ff* *sf*

J. *a piacere* *mf* *a Tempo*  
 com - me des oi - seaux fous dans un vol é - per -  
*segue* *sf* *sf*

J. *p*  
 - du...  
*p*



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\_

*tr* *p*

M-A. - si - ble!

M. - 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 *ff* sui - - vre! Non! C'est im-pos-si - - -

I Si tu m'ai -

---

**a Tempo** 8

*ff*

Rec. Rec. Rec.

M-A *allargando.* *a Tempo.* - - - se! Non! Jac - - -

M - ble! Ah! tais - toi, tais - toi, - - - pitié pour

I - - - mes, viens, par-tous loin d'i -

*allargando.* *a Tempo.* 8

*ff*

Rec. Rec. Rec.

M-A. - ques, Ja\_ mais!

M<sup>e</sup> el - - le! Ja\_ mais!

I. - ci, loin de tous!

The first system of the musical score consists of four staves. The top three staves are vocal lines for M-A., M<sup>e</sup>, and I. respectively. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The piano part features triplets in both hands, with a forte (sf) dynamic marking. There are slurs and accents over the vocal lines.

M<sup>e</sup> N'insis\_ te pas, c'est trop cru\_ el... Vois donc, aies pitie

The second system of the musical score consists of two staves. The top staff is a vocal line for M<sup>e</sup>. The bottom staff is a piano accompaniment. The key signature has two flats. The piano part features trills in the right hand and chords in the left hand, with a forte (sf) dynamic marking. There are slurs and accents over the vocal line.

MARIE-ANNE.

M<sup>e</sup> Par\_ tir d'i\_ ci... Fuir\_ en coupable!

d'el - - - le!

The third system of the musical score consists of two staves. The top staff is a vocal line for M<sup>e</sup>. The bottom staff is a piano accompaniment. The key signature has two flats. The piano part features triplets in both hands, with a forte (sf) dynamic marking. There are slurs and accents over the vocal line.

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!  
 Impossi - 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! Cel — le que j'ai —

**sempre Allegro.**

— mais é — tait bra — ve... cel — le que j'ai — tait

**sempre Allegro.**

(♩ = ♩)

fiè — re; elle est morte, en — tends —

Con fuoco

J. - tu? Morte à ja - mais!

J. Il se sauve comme un feu.

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 quoi on ajoutera 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.

pp

p

de naître aujour - d'hui. Dans de la pail - le fraî - che, Ou lui fit un beau

lit. Haut - bois, fifre et mu - set - te, Sou - nez vos airs joy - eux.

sus vient de naî - tre, L'é - toile est aux



Moderato. MARIE-ANNE. *p*

J'entends l'au - ba - de des "Réveillez-

cieux.

Moderato. (♩=108)

*f* *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, —

M.A. (Les enfants arrivent; ils sont affablés 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.**

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.**

M.

Tes

Grain - dre pour un patron fort comme Jean-Pier - re!

*ff*

f - o - l - l - e!

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.*

*segue.*

a Tempo.

M. *sf*  
 - den - - ce; mé - ri - tez vos ca - deaux.

a Tempo.

*sf*

M. *sf*  
 les beaux sous couleur d'or et vos œufs de No.

All<sup>o</sup> risoluto. (♩=120)

M. *ff*  
 - él.

All<sup>o</sup> risoluto.

*ff*

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.  
 8

*p* Veil - le bien - sur le pe - tit mous - se, Fais le que  
 MARC. *p*  
 CONTR. *pp* Veil - le bien - sur le pe - tit  
 Pour en - pê - cher les pleurs de  
 3

si — le grand vent mu — git, fais — que si tout  
 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

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.  
 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.

*Poco più tranquillo*

A - mis, mer - ci Les gen -

*dolce.*

M-A.

\_tils en - fants!

SOPR. *pp*

CONTR. *pp*

Pour en - pê - cher les pleurs

Pour en - pê - cher les pleurs

de nos pau - vres ma - mans, viens é - parguer la

de nos pau - vres ma - mans, viens é - parguer

JEANNE. *sf*  
Aux tout pe - tits en - fants.

MARC. *sf*  
Aux tout pe - tits en - fants.

LANDI *sf*  
Aux tout pe -

*pp*  
vie aux tout pe - tits en - fants. Pro - tè - - -

*pp*  
vie aux tout pe - tits en - fants. Pro - tè - - -

MARIE-ANNE. *f*  
Prenez, pre - nez, tout est pour vous.

*pp*

*pp*  
Heureux en - fants! Tout est pour

1. - tits en - fants.

- ge nous.

- ge nous.

M.A. *ff* No - ël! No - ël!

Jr. *ff* No - ël! No - ël!

M. *f* VOUS. Jé -

L. *ff* Jé -

*ff* Jé -

*ff* Jé -

*ff* Jé -

*f* 8

*rit.* **Tempo 1<sup>o</sup>**

M.A. No - ël!

Jr. No - ël!

M. - sus est né!

L. - sus est né!

- sus est né!

- sus est né!

- sus est né!

*rit.* 8

*ff* (♩ = 116)

9

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes, a triplet of quarter notes, and a triplet of eighth notes. The bass clef contains a bass line with a triplet of eighth notes. A dynamic marking of *sf* is present. A dashed line with the number 8 is above the treble clef.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes, a triplet of quarter notes, and a triplet of eighth notes. The bass clef contains a bass line with a triplet of eighth notes. A dynamic marking of *sf* is present. A dashed line with the number 8 is above the treble clef and below the bass clef.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes, a triplet of quarter notes, and a triplet of eighth notes. The bass clef contains a bass line with a triplet of eighth notes. A dynamic marking of *sf* is present. A dashed line with the number 8 is below the bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes, a triplet of quarter notes, and a triplet of eighth notes. The bass clef contains a bass line with a triplet of eighth notes. A dynamic marking of *sf* is present.

*Fin du 3<sup>e</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*



First system of musical notation. The treble clef staff contains sixteenth-note runs with sixteenth-note beams and is marked with a '6' above the staff. The bass clef staff contains eighth-note chords with a '3' above the staff, indicating a triplet. The system concludes with a double bar line and a fermata over the final notes.

Second system of musical notation. The treble clef staff features a continuous sixteenth-note melody with accents (>) above several notes. The bass clef staff provides a harmonic accompaniment with eighth-note chords, some of which are beamed together.

Third system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes and a fermata over a group of notes. The bass clef staff features a complex accompaniment with eighth-note chords and a triplet of eighth notes. Dynamics include *sf* (sforzando).

Fourth system of musical notation. The treble clef staff continues the melodic line with a fermata. The bass clef staff has a complex accompaniment with eighth-note chords and a triplet of eighth notes. Dynamics include *sf* (sforzando).

Fifth system of musical notation. The treble clef staff features a melodic line with a fermata and a final flourish of sixteenth notes. The bass clef staff has a simple accompaniment with eighth-note chords. Dynamics include *b* (bristando).

First system of a piano score. The right hand (treble clef) begins with a series of chords, including a B-flat major triad, followed by a series of chords with a descending bass line. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is present. The system concludes with a fermata over the final chord.

Second system of the piano score. The right hand continues with a sequence of chords, some with accidentals, and a descending bass line. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* is present. The system ends with a fermata.

Third system of the piano score. The right hand features a more complex chordal texture with many accidentals. The left hand continues with the eighth-note accompaniment. The system concludes with a fermata.

Fourth system of the piano score. The right hand has a melodic line with a fermata over the first measure, marked with a circled 'a'. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present. The system ends with a fermata. The label **8<sup>a</sup> B.1** is located below the first measure of the bass staff.

Fifth system of the piano score. The right hand has a melodic line with a fermata over the first measure, marked with a circled 'a'. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present. The system ends with a fermata. The label **8<sup>a</sup> B.1** is located below the first measure of the bass staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs. A dynamic marking of *sf* is present in the bass staff.

Second system of musical notation, continuing the piece. It features similar complex textures with beamed notes and slurs. A dynamic marking of *f* is present in the bass staff.

**Poco agitato.** (♩ = 416)

Third system of musical notation, starting with the tempo instruction **Poco agitato.** and a quarter note equal to 416 (♩ = 416). The music is marked *sf* and includes technical markings *M.D. 5* and *M.G.* in the bass staff.

Fourth system of musical notation, continuing the piece with complex textures and slurs.

Fifth system of musical notation, concluding the piece with complex textures and slurs.

First system of musical notation. Treble clef contains a melodic line with a dashed line and '8' above it, and a first ending bracket labeled '1'. Bass clef contains a bass line with a triplet of eighth notes marked '3' and a dynamic marking 'f'. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. Treble clef contains a melodic line with a dashed line and '8' above it, and a first ending bracket labeled '1'. Bass clef contains a bass line with a triplet of eighth notes marked '3' and a dynamic marking 'f'. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. Treble clef contains a melodic line with a dynamic marking 'mf' and a 'cresc.' marking. Bass clef contains a bass line with a dynamic marking 'mf' and a 'cresc.' marking. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. Treble clef contains a melodic line with a dashed line and '8' above it, and a first ending bracket labeled '1'. Bass clef contains a bass line with a triplet of eighth notes marked '3' and a dynamic marking 'ff'. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. Treble clef contains a melodic line with a dynamic marking 'f'. Bass clef contains a bass line with a dynamic marking 'f'. The system concludes with a double bar line and a repeat sign.

First system of musical notation, featuring a treble and bass clef. The music consists of a series of chords and melodic lines. Dynamics include *sf* (sforzando) and *f* (forte). A measure number '8' is indicated at the beginning of the second measure.

Second system of musical notation. The treble clef part features a series of chords with a descending melodic line. Dynamics include *sf* and *f*. 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. The treble clef part continues with a series of chords and a descending melodic line. Dynamics include *f* and *sf*. Measure numbers '7' and '7' are visible above the treble staff.

Fourth system of musical notation. The treble clef part features a series of chords and a descending melodic line. Dynamics include *f* and *sf*. Measure numbers '6' and '6' are visible above the treble staff.

Fifth system of musical notation, including a vocal line and piano accompaniment. The vocal line is for "MARIE-ANNE (seule, regardant au large) *mf*". The lyrics "Rien! On ne voit" are written below the vocal line. A tempo marking "(♩ = 100)" is present. Dynamics include *mf*. A measure number '3' is visible above the vocal staff.

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*.

M. A. OÙ sont-

M. cor!

Piano accompaniment for the third system. It features a piano (*p*) dynamic and a *sf* dynamic marking.

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 musical score for Madeleine's part consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (D major). It features a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The piano accompaniment is written for the left and right hands, with a forte (*sf*) dynamic marking. The right hand has a melodic line with a triplet of eighth notes, while the left hand provides a harmonic accompaniment.

## MARIE-ANNE. (doucement)

Et Jac - ques?

il est plus cal - me.

The musical score for Marie-Anne's part includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps. It begins with a quarter rest, followed by a quarter note, a half note, and a quarter note. The piano accompaniment is written for the left and right hands, with a mezzo-forte (*sf*) dynamic marking. The right hand has a melodic line with a quarter note, a half note, and a quarter note, while the left hand provides a harmonic accompaniment.

Sil était mort... — Nous se - rions bientôt ré-u.

The musical score for Marie-Anne's part includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps. It begins with a quarter rest, followed by a quarter note, a half note, and a quarter note. The piano accompaniment is written for the left and right hands, with a mezzo-forte (*sf*) dynamic marking. The right hand has a melodic line with a quarter note, a half note, and a quarter note, while the left hand provides a harmonic accompaniment.

(♩=120)

M-A.

- nis. (Le bruit de l'orage cesse dans la coulisse)

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

Piano accompaniment for the second system, including a forte (*ff*) dynamic marking and sixteenth-note passages.

JEANNE (entrant, à MARIE-ANNE)

J'ai pas - sé par chez vous, la maison ——— était

Musical score for the first vocal line and piano accompaniment, including dynamic markings like piano (*p*) and forte (*f*).

vi - - de; ils ne sont pas rentrés?

Musical score for the second vocal line and piano accompaniment, including a piano (*p*) dynamic marking.

*sf*

MARIE-ANNE.

Non! Ma pauvre

M-A. Jean - ne, je les attends en -

M-A. - cor!

First system of piano accompaniment. The treble staff contains a complex melodic line with slurs and fingerings (8, 6, 7, 7, 2). The bass staff provides harmonic support with a long note and a descending line. Dynamic markings include *f* and *ff*.

Second system of piano accompaniment. The treble staff continues the melodic line with slurs and fingerings. The bass staff features a long note and a descending line. Dynamic markings include *f* and *ff*.

MARIE-ANNE.

Vocal line for Marie-Anne. The lyrics are "Des cris. n'entends-tu pas?". The melody is simple and expressive, with a fermata over the final note. Dynamic marking is *f*.

Piano accompaniment for Marie-Anne's vocal line. The treble staff has a melodic line with slurs and fingerings (8, 3). The bass staff provides harmonic support with chords and a descending line. Dynamic markings include *f* and *ff*.

JEANNE.

Vocal line for Jeanne. The lyrics are "Non! Ce sont les oiseaux de mer lut.". The melody is simple and expressive, with a fermata over the final note. Dynamic marking is *f*.

Piano accompaniment for Jeanne's vocal line. The treble staff has a melodic line with slurs and fingerings. The bass staff provides harmonic support with chords and a descending line. Dynamic markings include *ff* and *mf*.

*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*

MADELEINE. *p*

Que tous nos vœux, *p*

*Poco meno all<sup>o</sup>* Tranquillamente.

*sf ff p*

*Ca.*

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>e</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>e</sup> Sain - te Mè - - - re du Sau - veur.

*pp*

M.A. Con - so - la - tri - ce de mi - sè - re, é -

*pp*

M.C. Con - so - la - tri - ce de mi - sè - re,

*pp*

M.T. Con - so - la - tri - ce

*pp*

M.A. - cou - te ma voix qui sup - pli - e! Ah!

M.C. ma voix te sup - pli - e! Ah!

M.T. de mi - sère en - tends ma voix,

M-A. *p*  
 — Vier-ge Mari - - e, — e - sau - ce-moi,

Jr.  
 — Vier-ge Mari - - e, — e - sau - ce-moi,

Mt.  
 — Vier-ge Mari - - e, — ma voix — qui sup -

M-A. *cresc.*  
 Vier-ge Ma - ri - - e! E - sau - ce-moi!

Jr.  
*cresc.*  
 Vier-ge Ma - ri - - e! E - sau - ce-moi!

Mt.  
*cresc.*  
 - pli - - - e! E - sau - 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.*

*Ad.*

*Ad.*

en - - - seen - - - do.

**Agitato.**

*f* *p* cre - seen - do.

**JEANNE (à Marc qui arrive) Vivo.**

Eh bien, Marc, d'ouvi-

**Vivo.**

*f* *pp*

tù?

**MARC.**

Je descends de la hê - ve, on ne voit rien au

VI.

lar - ge: du noir, partout du noir, pas un feu de bateau...

Musical score for Violin I (VI.) in G major, 4/4 time. The melody is characterized by wide intervals and a slow, spacious feel. The lyrics are: "lar - ge: du noir, partout du noir, pas un feu de bateau...".

M.

**Moderato.**

**Moderato.** Lamer a re-je - té des é-pa - - ves de bar - - ques...

Musical score for Violin II (M.) in G major, 4/4 time. The tempo is marked **Moderato.** The lyrics are: "Lamer a re-je - té des é-pa - - ves de bar - - ques...".

JEANNE (montrant MARIE-ANNE)

Tais-

M.

**Agitato.** *cresc.*

Si Jean-Pierre en re-vient, il aura de la chan - - ce....

**Agitato.** *cresc.*

Musical score for Jeanne (M.) in G major, 4/4 time. The tempo is marked **Agitato.** with a *cresc.* marking. The lyrics are: "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*  
*allegro*

M-A

sés, le ciel ne veut pas nous en - ten - dre.

*p*

**Poco a poco agitato**

*cres - cen - do.*

*p*

**MARIE-ANNE.**

Sa co - lère est sur nous et nous som - mes dam -

*ff*

*f*

**Moderato. *ff***

*f*

**Moderato. (♩ = 80)**

nés. O mer,

*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*

M.A. *ff*

les femmes veu - ves et les fils or - phelins, les rou -

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 - lan - te,

M-A.

mer, je - te

M-A.

hais! je te - mau - dis!

M-A.



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)

*dp*

MARIE-ANNE.

Viens, Madelei - ne viens! Je veux voir!

MADELEINE.

Reste avec nous...

LANDI (survenant)

C'est la barque à Jean-

- Pier - re; ils ne gouvernent plus, ils sont perdus...

All<sup>o</sup> (♩=132)

First system of the musical score. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The piece 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. A *ff* dynamic marking appears later in the system, followed by a seven-measure rest in the bass staff.

Second system of the musical score. It continues with two staves. The right hand has a more active melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *sf* (sforzando) and *p* (piano).

Third system of the musical score. It features two staves. The right hand has a melodic line with a dashed line above it, possibly indicating a breath mark or a specific articulation. The left hand has a bass line with a seven-measure rest. Dynamics include *ff* and *sf*.

Fourth system of the musical score. It consists of two staves. The right hand has a melodic line with slurs. The left hand has a bass line with a seven-measure rest. Dynamics include *p* and *ff*.

Fifth system of the musical score. It consists of two staves. The right hand has a melodic line with slurs. The left hand has a bass line with a seven-measure rest. Dynamics include *sf*.

## 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 coulisse)

1. fond? J'en -

**Moderato.** (♩=120)

1. - tends qu'on les pleu - re; mais

1. moi, grand Dieu, je les en - vi - e! Pour

*f* *p*  
*dimin.*

1. eux c'est fini de pleu - rer, c'est fini de souf - frir, et d'a -

*f* *p*

1. - voir dans le cœur de ces cho - ses qui font peur, de ces

(sombre) *crescendo.*

*p*

1. cho - ses qui rendent fou!

*f*

*p* (b)

J. Ils sont heu-reux ceux-là, leur pei-ne va fi-

J. - nir... laissez-les donc mou-ri!

*sf* *p* *cresc.* *poco a poco*

JEANNE. *f*

Il faut — les secou-

*accelerand.* *f*

Vivo.

-rir! —

L'HÔTELLIER.

Comment?

Vivo. (♩=144)

*f*

*sf*

JEANNE.

Quoi? Vous ne tentez rien?

MARC. *mf*

Les va.

C'est impos-si-ble.

*p*

*ff*

-gues sont ter-ri-bles, rien ne peut résis-ter; ils sont per-

*p*

## JACQUES.

Il - les sont heu - reux ceux-là,  
- dus, à tout jamais per - dus!

laissez-les donc mourir!

*pp* *cresc.*

## MARC.

Pauvre Jean-Pier - re,

*p*

là... devant nous, sans qu'on y puis - se rien...

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

Vivace (♩=60)



*p* (riant et haussant les épaules)

ah! \_\_\_\_\_ 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. \_\_\_\_\_

**Allegro.**

*p*

LANDI (indigné)

C'est toi, toi,

L. qui par - les ain - si!

MARC. *sf* Al - lons, reprends-toi. Tu es notre pi - lo - *a Tempo.*

*sf* *segue.* *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 key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *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 key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *pp*. 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 key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *pp*. The tempo markings are Moderato, rit., and Adagio. The piano part includes a section marked *pp* with a *ped.* marking.

Musical score for Marie-Anne, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *p*.

## MARIE-ANNE

Reviens à toi... Rappelle-

*f* *pp* *pp*

M-A.

toi!

JACQUES (comme au sortir d'un cauchemar)

Le canot à la

*f*

*cresc.* *r* *accel.* *f* *p*

## Allegro

mer!

Allegro (♩=160)

*fp* *ff*

## MADELEINE

*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.

*ff* Mer\_cil! \_\_\_\_\_

*ff* Mer\_cil! \_\_\_\_\_

*p*

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)

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a *p* dynamic.

MARC.  
Hé - las mon pauvre enfant! \_\_\_\_\_  
(à leur mère)

Je le crois bien, morbleu! \_\_\_\_\_ Coura - ge!

LANDI  
Je le crois bien, morbleu! \_\_\_\_\_

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a *p* dynamic.

MADELEINE. (à son fils)  
C'est Jean-Pier - re, et-tu vas à la

M.  
Ou reviendra!

Musical score for the third system, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *Adagio*. The piano part begins with a *mp* dynamic.

*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, cana - 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.*

*dim.*  
- - - - - ge!  
*dim.*  
- - - - - ge!  
*dim.*  
- - - - - ge!  
*dim.*  
- - - - - ge!

*mf*  
*cresc.*

*ff*  
 Les bra - - - -  
*ff*  
 Les bra - - - -  
*ff*  
 Les bra - - - -  
*ff*  
 Les bra - - - -

*ff*  
 3 *dim.* 3 3

*p* *p* *p*

Detailed description: This system contains five vocal staves and a grand staff for piano accompaniment. The vocal parts are marked *ff* and have the lyrics "Les bra -". The piano accompaniment features a complex rhythmic pattern with triplets and a *dim.* (diminuendo) marking. The bass line includes dynamic markings *p* and *ff*.

*dim.*  
 - - - - - ves!  
*dim.*  
 - - - - - ves!  
*dim.*  
 - - - - - ves!  
*dim.*  
 - - - - - ves!

*mf*

*dim.*

Detailed description: This system contains five vocal staves and a grand staff for piano accompaniment. The vocal parts are marked *dim.* and have the lyrics "- ves!". The piano accompaniment features a complex rhythmic pattern with triplets and a *mf* (mezzo-forte) marking. The bass line includes a *dim.* (diminuendo) marking.

En avant!

En avant!

En avant!

En avant!

*ff*

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the text "En avant!". The piano part features a dynamic marking of *ff* and includes a melodic line in the right hand and a bass line in the left hand.

En avant!

En avant!

En avant!

En avant!

Allez!

Allez!

*ff*

The second system continues with four vocal staves and a piano accompaniment. The vocal parts transition from "En avant!" to "Allez!". The piano part includes a dynamic marking of *ff* and features a melodic line in the right hand and a bass line in the left hand.

*ff* >  
 Voyez!  
*ff* >  
 Voyez!  
*ff* >  
 Voyez!  
 Ramez fort!  
*ff* >  
 Voyez!  
 Ramez fort!  
*ff* >  
 Voyez!

Les bra - ves!  
 Les bra - ves!  
 En avant! Les  
 En avant! En a.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, featuring a complex texture with triplets and sixteenth-note patterns. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part includes dynamic markings like *sf* and *f*.

Vo - yez! Les

En a - vant!

- mis, Al - lez! Al - lez!

dur, al - lez! Al - lez!

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, continuing the complex texture from the first system. The key signature remains one flat (B-flat), and the time signature is 3/4. The piano part includes dynamic markings like *f* and *sf*.

*ff*

bra - - - - - ves!

Les bra - - - - - ves!

Les bra - - - - - ves!

Les bra - - - - - ves!

3

*f*

Detailed description: 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 music is in a key with two sharps (F# and C#) and a 7/8 time signature. The vocal lines are sparse, with long rests. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. A dynamic marking of *ff* is at the beginning, and *f* is in the piano part. A triplet '3' is marked above the first eighth note of the piano part.

Cris d'effroi.

Ah!

Ah!

Ah!

Ah!

Detailed description: 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 music is in the same key and time signature as the first system. The vocal lines consist of a single note 'Ah!' on a long note with a fermata. The piano accompaniment continues with the same rhythmic patterns as in the first system, ending with a final chord. A dynamic marking of *f* is present in the piano part.

## MARIE-ANNE.

*ff* >

Ciel! ————— Ils sont perdus!..

*f*

M.D.

M.G.

## L'HÔTELIER.

Il s ont fran - chi la pas - - -

*mf*

## L'H.

- - - se.

SOPR. *ff*

CONTR. *ff*

TÉNORS. *ff*

BASSES. *ff*

Il - - - - - ga - - - - - gnent!

Il - - - - - ga - - - - - gnent!

Il - - - - - ga - - - - - gnent!

Il - - - - - ga - - - - - gnent!

Il - - - - - ga - - - - - gnent!

Il - - - - - ga - - - - - gnent!

Il - - - - - ga - - - - - gnent!

Il - - - - - ga - - - - - 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

*f* *>* *3*

Un homme est à la mer...

*ff* *f* *3*

Più vivo

JEANNE

*3*

A la mer!

Pi.

Più vivo (♩=160)

L'HÔTELIER

Est-ce qu'on

SOPR. *f*

Qui? Qui?

CONTR. *f*

Qui? Qui?

TEN. *f*

Qui? Qui?

BAS. *f*

Qui? Qui?

ch. sait? Dieu ait son âme.

(Tous, agenouillés)

MARIE-ANNE. *f*

Prions. Pri\_ons. Pri\_

JEANNE. *f*

Prions. Pri\_ons. Pri\_

MADELEINE. *f*

Prions. Seigneur, pi - tié, pi -

FR.

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! \_\_\_\_\_ Priens!

1<sup>e</sup> *p*  
 ons pour ceux qui sont en mer! \_\_\_\_\_ Priens!

M<sup>e</sup> *p*  
 tié pour ceux qui sont en mer! \_\_\_\_\_ Priens!

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-

The piano accompaniment consists of two staves. The right hand plays chords and melodic lines, while the left hand features a rhythmic pattern of eighth notes and triplets. Dynamics include *p* (piano), *ff* (fortissimo), and *M.P.* (mezzo-piano).

M-A. *f* *cresc.*  
Pri - ons! pi - tié pour ceux qui

Jr. *f* *cresc.*  
Pri - ons! pi - tié pour ceux qui

Mr. *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

*cresc.*

M.A.  
 J<sup>e</sup>  
 M<sup>c</sup>  
 T<sup>H.</sup>

vont pé - rir! Pi - tié! Sei -

vont pé - rir! Pi - tié! Sei -

vont pé - rir! Pi - tié! Sei -

vont pé - rir! Pardonne - leur

vont pé - rir! Pi - tié! Sei -

vont pé - rir! Pi - tié! Sei -

vont pé - rir! Pi - tié! Sei -

vont pé - rir! Pi - tié! Sei -

M.A. *ff* *dim.* ah! Ou - vre les

Jr. - gneur!

Me. - gneur!

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!

I<sup>II</sup>.  
- - - - - de!

eux!

eux!

eux!

eux!

**Allegro con brilo.** (♩=116)

*p* *p* *ff*

Red.



Piano introduction in C major, 2/4 time. The right hand features a rapid sixteenth-note pattern, while the left hand provides a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) in both hands.

L'HÔTELIER

Vocal line for the character L'HÔTELIER, starting with a *ff* (fortissimo) dynamic. The lyrics are: "Ho-là! ho-là! les voi-là qui re-vien-".

Piano accompaniment for the L'HÔTELIER vocal line. It features a *sf* dynamic and includes a trill in the right hand.

PH.

Phonetic line for the character PH., consisting of a few notes in the bass clef.

neut!

SOPR. CONTR.

Vocal line for the Soprano/Contralto part, starting with a *f* dynamic. The lyrics are: "Les voilà! les voi-là!"

TÉNORS

Vocal line for the Tenors, starting with a *f* dynamic. The lyrics are: "Les voilà! les voi-là!"

BASSES

Vocal line for the Basses, starting with a *f* dynamic. The lyrics are: "Les voilà! les voi-là!"

Piano accompaniment for the vocalists, featuring a *f* dynamic and a triplet in the right hand.

Moderato. (♩=116)

MARC (dans la coulisse)

Ho - hé-ho! Ho - hé-ho!

Moderato.

8

pp

Péd.

L'HÔTELIER.

Les voi... 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.  
(♩ = 65)

au milieu des pêcheurs et des femmes.

## MADELEINE.

accelerando.

Mon fils!  
accelerando.

## MARIE-ANNE.

On apporte JEAN-PIERRE évadé.

Jac - - - ques, mon père? Dieu merci il est

*f*  
*cresc.*

## 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. *a Tempo*

Adieu!

*a Tempo*

MARIE-ANNE

J. *(rudement)*

Tais-toi!

Ce que j'ai fait, c'est pour vous, quant à lui...

*f*

## JEAN-PIERRE (se ravivant)

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 en va - lu...

M-A. *f* *a piacere*

Pè - - - re, sois bon!

MADELEINE

C'est un si brave cœur — mougas!

JEAN-PIERRE

*a Tempo* Au dia - ble!

J-P. *f*

Ils s'entendent tous! Allons, — Jean-Pier - - - re,

J-P. *p* *pp*

tu n'étais qu'une vieille bru - te! Les

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

MARC

Musical staff for Marc with lyrics: Sa - chant que dans l'o -

J-r.

JEAN-PIERRE fait signe à JACQUES de s'avancer

Musical staff for Jean-Pierre

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.

S.

A.

T.

M.

J.-P.

L.

U.

S.

A.

T.

B.

P.

- ra - - ge au milieu des em-bruns des va - gues déchai -  
et il attire à lui son camarade qu'il embrasse tandis que résonne l'hymne des marins.

- ra - - ge au milieu des em-bruns des va - gues déchai -  
- ra - - ge au milieu des em-bruns des va - gues déchai -  
- ra - - ge au milieu des em-bruns des va - gues déchai -  
- ra - - ge au milieu des em-bruns des va - gues déchai -  
- ra - - ge au milieu des em-bruns des va - gues déchai -  
- ra - - ge au milieu des em-bruns des va - gues déchai -  
- ra - - ge au milieu des em-bruns des va - gues déchai -  
- ra - - ge au milieu des em-bruns des va - gues déchai -



M.A. Comptant bien l'un sur

J.E. né - - - es, Comptant bien l'un sur

M.E. né - - - es, Comptant bien l'un sur

J. 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

F.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

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.H.  
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 - cum de nous gaie - ment mar - cheraït  
 F. cha - cum de nous gaie - ment mar - cheraït  
 M. cha - cum de nous gaie - ment mar - cheraït  
 J. cha - cum de nous gaie - ment mar - cheraït  
 M. cha - cum de nous gaie - ment mar - cheraït  
 J. P. cha - cum de nous gaie - ment mar - cheraït  
 L. cha - cum de nous gaie - ment mar - cheraït  
 U. cha - cum de nous gaie - ment mar - cheraït  
 cha - cum de nous gaie - ment mar - cheraït  
 cha - cum de nous gaie - ment mar - cheraït  
 cha - cum de nous gaie - ment mar - cheraït  
 cha - cum de nous gaie - ment mar - cheraït  
 cha - cum de nous gaie - ment mar - cheraït

The score consists of 12 vocal staves (M. A., F., M., J., M., J. P., L., U., and four unnumbered staves) and a piano accompaniment at the bottom. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "cha - cum de nous gaie - ment mar - cheraït". The piano part features a prominent triplet in the right hand and a steady accompaniment in the left hand.

M.A.  
 J.<sup>e</sup>  
 M.<sup>e</sup>  
 J.  
 M.  
 J.-P.  
 L.  
 T.H.

pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...  
 pour sauver son ami s'il était en dan...

*f* *f* *f* *f* *ff*

M-A.  
1<sup>o</sup>  
- ger!

M.  
- ger!

J.  
M.  
- ger!

J-P.  
L.  
H.  
- ger!

- ger!

- ger!

- ger!

- ger!

*f*

*sf*

*ff*

*f*

*sf*

ANNEXE A

pour la fin du 3<sup>e</sup> Acte

au cas où on supprimerait la scène de Noël.

M.A. *And<sup>te</sup> tranquillo* *rit.*

Ne le quittez pas, il est sinalheu.

*And<sup>te</sup> tranquillo*

segue

M.A. *a Tempo*

-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 harmonic support with chords and moving lines.

Piano accompaniment for the second system. The right hand continues the melodic line with a trill and a wavy line. The left hand continues with harmonic 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 the first system of the vocal part. It starts with a rest, followed by notes marked with dynamics *p* and *3*.



Eh! quoi! — les yeux rou - ges?

Moderato

Piano accompaniment for the third system. The right hand has a rest, while the left hand plays a few notes.