



LES NOCES DE FERNANDE

OPÉRA COMIQUE

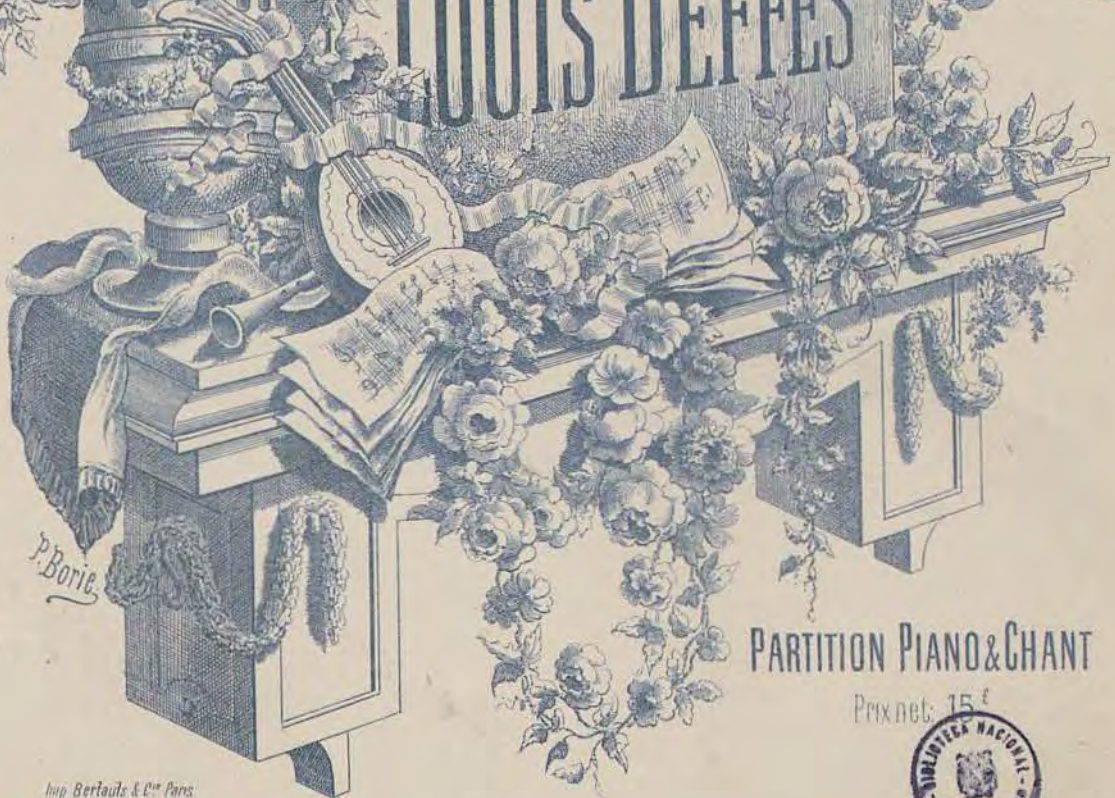
En trois Actes

Paroles de M. M^{rs}

Victorien SARDOU & Emile de NAJAC

Musique

LOUIS DEFFÈS



P. Borie

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Opéra - Comique en trois Actes

Paroles de M.M.

VICTORIEN SARDOU et EMILE de NAJAC.

Musique de

LOUIS DEFFÉS.

PERSONNAGES

L'INFANT	M ^{me} GALLMARIÉ.	FERNANDE	M ^{lle} CHEVRIER.
ENRIQUE	M ^r ENGEL.	LA SUPÉRIEURE du couvent.....	M ^{me} DECROIX.
ARIAS	M ^r MORLET.	SANCHETTE.....	
RIDENDO, gouverneur de l'Infant.....	M ^r BARNOLD.	ISABELLE.....	
TORTESILLAS.....	M ^r DAVOUST.	LA TOURIÈRE.....	
UN CORRÉGIOR.....	M ^r BERNARD.	JUANITA, camériste de Fernande.....	
UN ALCALDE.....	M ^r COLIN.	UN PAGE.....	
UN HÔTELIER.....	M ^r PAMARD.		

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Opéra-Comique en 3 Actes

Paroles de
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OUVERTURE.

Allegro deciso.

PIANO.

ff

The musical score is written for piano and consists of four systems of music. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro deciso'. The first system begins with a forte (*ff*) dynamic. The second system continues the rhythmic pattern. The third system features a dynamic shift to piano (*p*) in the right hand. The fourth system returns to a forte (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of a piano score. The key signature is two sharps (F# and C#). The music is written for both hands. The right hand features a series of chords, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *p* (piano) in both hands.

Second system of the piano score. The right hand has a melodic line with accents and a four-measure rest. The left hand continues with eighth notes. Dynamics include *ff* (fortissimo) in both hands.

Third system of the piano score. The right hand has a melodic line with accents and a four-measure rest. The left hand continues with eighth notes. Dynamics include *ff* (fortissimo) in both hands.

Fourth system of the piano score. The right hand has a melodic line with accents. The left hand continues with eighth notes. Dynamics include *ff* (fortissimo) in both hands.

Fifth system of the piano score. The right hand has a melodic line with accents and a four-measure rest. The left hand continues with eighth notes. Dynamics include *sfz* (sforzando) in both hands, and *f* (forte) in the left hand at the end.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. There are several accents (^) and slurs throughout the piece.

crescendo e allargando.

The second system continues the piece with a *crescendo e allargando* instruction. The upper staff features a complex, multi-voice texture with many notes, while the lower staff has a simpler accompaniment. The dynamics increase from the previous system.

The third system is marked *ff* *Maestoso*. The upper staff has a more active melodic line with some rests, while the lower staff provides a steady accompaniment. The tempo is slower and the volume is very loud.

The fourth system is marked *pp*. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. The dynamics are very soft.

Andante sostenuto.

The fifth system is marked *pp* and *ff*. It features a change in time signature to 6/8. The upper staff has a melodic line with a slur, and the lower staff has a complex accompaniment. The dynamics range from very soft to very loud.

First system of musical notation, featuring a treble clef and a bass clef. The treble staff contains a melodic line with slurs and a sharp sign. The bass staff contains a complex accompaniment with many beamed notes and slurs.

Second system of musical notation, continuing the piece with similar melodic and accompanimental structures.

Third system of musical notation, including a *rit:* (ritardando) marking above the treble staff.

Fourth system of musical notation, starting with an *a tempo.* marking above the treble staff.

Fifth system of musical notation, concluding the page with melodic and accompanimental lines.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and features a complex accompaniment with many beamed sixteenth notes and some slurs.

The second system continues the musical piece. The upper staff shows a melodic line with slurs and accents. The lower staff has a dense accompaniment of beamed sixteenth notes with some slurs.

The third system includes dynamic markings. The upper staff has a melodic line with slurs and accents. The lower staff has a complex accompaniment. A 'p' (piano) marking is present in the middle of the system, and a 'V' (accrescendo) marking is at the end of the system.

The fourth system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff has a complex accompaniment of beamed sixteenth notes with some slurs.

The fifth system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff has a complex accompaniment of beamed sixteenth notes with some slurs.

6

rit.

2/4

2/4

This system contains two staves of music. The upper staff features a melodic line with slurs and ties, ending with a *rit.* marking. The lower staff provides a rhythmic accompaniment with chords and moving lines. The time signature is 2/4.

1^o Tempo.

fp

2/4

2/4

This system continues the piece with a *fp* dynamic marking. The upper staff has a melodic line with slurs and ties. The lower staff features a more active accompaniment with slurs and ties. The time signature is 2/4.

fp

rit.

f

f

Allegro con brio.

3/4

3/4

This system introduces a tempo change to *Allegro con brio*. It includes a *rit.* marking and a *f* dynamic marking. The time signature changes to 3/4.

f

f

This system continues the *Allegro con brio* section with a *f* dynamic marking. The upper staff has a melodic line with slurs and ties. The lower staff features a rhythmic accompaniment with slurs and ties.

f

f

This system concludes the page with a *f* dynamic marking. The upper staff has a melodic line with slurs and ties. The lower staff features a rhythmic accompaniment with slurs and ties.

First system of musical notation. The treble clef staff features a complex rhythmic pattern with a five-finger fingering (5) and a second finger (2) indicated. The bass clef staff has a simple accompaniment. A dynamic marking of *f* is present in the final measure.

Second system of musical notation. The treble clef staff shows chords with accents (^) and a dynamic marking of *f*. The bass clef staff continues the accompaniment. A dynamic marking of *ff* appears in the final measure.

Third system of musical notation. The treble clef staff features a series of chords with accents (^) and a dynamic marking of *f*. The bass clef staff has a steady accompaniment.

Fourth system of musical notation. The treble clef staff shows a sequence of chords with accents (^) and a dynamic marking of *f*. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a series of chords with accents (^) and a dynamic marking of *f*. The bass clef staff has a steady accompaniment.

First system of a piano score. The right hand features a complex, rapid arpeggiated texture with many beamed notes. The left hand plays a more rhythmic accompaniment with some triplets. The system concludes with a *ff* dynamic marking.

Meno presto e con grazia.

Second system of the piano score. The right hand has a prominent triplet pattern in the first two measures, marked with a *p* dynamic. The left hand has a few notes in the second and fourth measures, also marked with a *p* dynamic.

Third system of the piano score. The right hand continues with a complex arpeggiated texture. The left hand has a few notes in the second and fourth measures. The system concludes with a *ff* dynamic marking.

Fourth system of the piano score. The right hand has a prominent triplet pattern in the first two measures, marked with a *p* dynamic. The left hand has a few notes in the second and fourth measures.

Fifth system of the piano score. The right hand continues with a complex arpeggiated texture. The left hand has a few notes in the second and fourth measures. The system concludes with a *ff* dynamic marking.

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with triplets and sixteenth-note patterns in the right hand, and a steady accompaniment in the left hand. There are dynamic markings of *f* and *ff* throughout the system.

animez peu à peu.

Second system of the piano score. It continues the texture from the first system. The instruction *animez peu à peu.* is written above the first measure. The dynamic marking *f* is present in the first measure of both staves.

ff A Tempo.

Third system of the piano score. The instruction *ff A Tempo.* is written above the first measure. The music becomes more rhythmic and driving, with a prominent sixteenth-note pattern in the right hand.

Fourth system of the piano score. The texture continues with intricate sixteenth-note patterns in the right hand and a steady accompaniment in the left hand.

Fifth system of the piano score. The music concludes with a final flourish in the right hand and a sustained accompaniment in the left hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex texture with many beamed sixteenth notes and eighth notes, often grouped with slurs. There are several accents (^) placed above notes in both staves. The system contains four measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with similar rhythmic patterns of beamed notes and slurs. Accents (^) are present above notes in both staves. The system contains four measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with similar rhythmic patterns of beamed notes and slurs. Accents (^) are present above notes in both staves. The system contains four measures.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with similar rhythmic patterns of beamed notes and slurs. Accents (^) are present above notes in both staves. The system contains four measures.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with similar rhythmic patterns of beamed notes and slurs. Accents (^) are present above notes in both staves. The system contains four measures.

de - cres - cen - do.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The music features a series of chords and melodic lines. There are accents (^) over several notes. A slur covers a group of notes in the upper staff. The piece concludes with a fermata over the final notes.

Perdendosi.

Allegretto, 8.

The second system continues the piece. It features piano (pp) dynamics. The time signature changes to 2/4. The music is characterized by rhythmic patterns and chords. There are accents (^) and slurs throughout. The system ends with a fermata.

8.

The third system continues the piece. It features piano (pp) dynamics. The music is characterized by rhythmic patterns and chords. There are accents (^) and slurs throughout. The system ends with a fermata.

8.

The fourth system continues the piece. It features piano (pp) dynamics. The music is characterized by rhythmic patterns and chords. There are accents (^) and slurs throughout. The system ends with a fermata.

8.

The fifth system continues the piece. It features piano (p) and pianissimo (pp) dynamics. The music is characterized by rhythmic patterns and chords. There are accents (^) and slurs throughout. The system ends with a fermata.

8

The first system of music consists of four measures. The right hand (treble clef) plays a sequence of chords and eighth notes, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes. A dotted line above the first measure indicates a repeat sign.

8

The second system of music consists of four measures. The right hand features a melodic line with a crescendo leading to a fortissimo (*ff*) section, followed by a ritardando (*rit.*) and a decrescendo to piano (*p*). The left hand continues with a steady eighth-note accompaniment. The word *delicatamente.* is written above the final measure.

The third system of music consists of four measures. The right hand plays a series of chords with a slight upward curve, while the left hand continues with eighth-note accompaniment.

The fourth system of music consists of four measures. The right hand features a melodic line with eighth-note patterns and some chromaticism. The left hand continues with eighth-note accompaniment.

The fifth system of music consists of four measures. The right hand plays a series of chords with a slight upward curve, while the left hand continues with eighth-note accompaniment.

System 1: Treble and bass staves. Treble clef has a key signature of one flat (B-flat) and a common time signature. The first measure has a dynamic marking *p*. The system concludes with a fermata over a whole note chord.

System 2: Treble and bass staves. The first measure has a dynamic marking *f*. The system concludes with a fermata over a whole note chord.

System 3: Treble and bass staves. The first measure has a dynamic marking *p*. The system concludes with a fermata over a whole note chord.

System 4: Treble and bass staves. The first measure has a dynamic marking *p*. The system concludes with a fermata over a whole note chord.

System 5: Treble and bass staves. The first measure has a dynamic marking *p*. The system concludes with a fermata over a whole note chord.

8

The first system of music consists of three measures. The treble clef part begins with a half note chord (F#4, A4) and a quarter rest. The bass clef part has a quarter note chord (F#2, A2) and a quarter rest. In the second measure, the treble clef has a quarter note chord (F#4, A4) and a quarter note chord (B4, C5), both with accents. The bass clef has a quarter note chord (F#2, A2) and a quarter note chord (B2, C3), both with accents. The third measure features a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the treble, and a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the bass, all with accents.

8

The second system consists of three measures. The treble clef part has a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the first measure, followed by a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the second measure, and a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the third measure. The bass clef part has a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the first measure, followed by a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the second measure, and a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the third measure. All chords in both parts have accents.

8

The third system consists of three measures. The treble clef part has a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the first measure, followed by a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the second measure, and a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the third measure. The bass clef part has a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the first measure, followed by a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the second measure, and a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the third measure. All chords in both parts have accents.

8

The fourth system consists of three measures. The treble clef part has a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the first measure, followed by a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the second measure, and a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the third measure. The bass clef part has a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the first measure, followed by a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the second measure, and a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the third measure. All chords in both parts have accents.

eres - - - cen - - - do.

1° Tempo.

The fifth system consists of three measures. The treble clef part has a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the first measure, followed by a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the second measure, and a quarter note chord (F#4, A4) and a quarter note chord (B4, C5) in the third measure. The bass clef part has a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the first measure, followed by a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the second measure, and a quarter note chord (F#2, A2) and a quarter note chord (B2, C3) in the third measure. All chords in both parts have accents.

f

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter notes and chords. Accents are placed above many notes in both hands.

Second system of musical notation, measures 5-8. The right hand continues with intricate sixteenth-note passages. The left hand has a more melodic line with quarter notes and some chords. The overall texture is dense and rhythmic.

Third system of musical notation, measures 9-12. The right hand has a series of chords and eighth-note patterns. The left hand has a simple quarter-note accompaniment. The instruction *Animez.* is written above the right hand in measure 10.

Fourth system of musical notation, measures 13-16. The right hand features a series of chords and eighth-note patterns. The left hand has a simple quarter-note accompaniment. The overall texture is dense and rhythmic.

Fifth system of musical notation, measures 17-20. The right hand has a series of chords and eighth-note patterns. The left hand has a simple quarter-note accompaniment. The instruction *.encore plus.* is written above the right hand in measure 17. The system ends with a double bar line and a 2/4 time signature.

1^o Tempo.

8

fp

ff *p*

M.D. M.G. M.D. M.G.

M.G.

Detailed description: This system contains the first two measures of the piece. The right hand starts with a fortissimo piano (*fp*) chord and then plays a series of chords. The left hand begins with a fortissimo (*ff*) chord, followed by a piano (*p*) section with eighth-note patterns. The system concludes with a mezzo-forte (*M.G.*) section featuring a triplet in the right hand and a sixteenth-note pattern in the left hand.

8

M.D. M.G. M.D. M.G.

M.G.

Detailed description: This system contains the next two measures. It continues the musical themes from the first system, with the right hand playing chords and the left hand playing rhythmic patterns. The system ends with a mezzo-forte (*M.G.*) section featuring a triplet in the right hand and a sixteenth-note pattern in the left hand.

Allegro assai.

ff *pp*

1 3 3

ff *pp*

Detailed description: This system marks the beginning of the 'Allegro assai' section. The right hand starts with a fortissimo (*ff*) chord and then plays a piano-piano (*pp*) section with triplet eighth notes. The left hand also begins with a fortissimo (*ff*) chord and then plays a piano-piano (*pp*) section with eighth notes. The system concludes with a first ending bracket over the final two measures.

Detailed description: This system contains the first two measures of the 'Allegro assai' section. The right hand plays a continuous eighth-note pattern, while the left hand plays a steady eighth-note accompaniment.

Detailed description: This system contains the next two measures of the 'Allegro assai' section. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The system concludes with a first ending bracket over the final two measures.

First system of musical notation. The treble clef staff contains a melody with a dynamic marking of *p* (piano). The bass clef staff contains a bass line. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a triplet of eighth notes, indicated by the numbers 1, 2, and 3 above the notes.

Third system of musical notation. The treble clef staff features sixteenth-note patterns with fingerings 2, 2, 2, 2, and 6. The bass clef staff continues with a steady bass line.

Fourth system of musical notation. The treble clef staff features a melody with a dynamic marking of *f* (forte). The bass clef staff continues with a steady bass line.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues with a steady bass line.

First system of a piano score. The key signature has two sharps (F# and C#). The music is written for the right and left hands. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. The dynamic marking *cres - - - - - cen* is written across the middle of the system.

Second system of the piano score. It continues the piece with similar rhythmic patterns. The right hand has a triplet of eighth notes marked with a '3' above it. The left hand has a triplet of eighth notes marked with a '3' below it. The dynamic marking *ff* is present. The word *- do* is written in the left margin. A dashed line with the number '8' indicates a measure rest.

Third system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. A dashed line with the number '8' indicates a measure rest.

Fourth system of the piano score. The right hand features a series of chords and moving lines. The left hand has a steady accompaniment. A dashed line with the number '8' indicates a measure rest.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A dashed line with the number '8' indicates a measure rest.

First system of a piano score. The key signature is two sharps (F# and C#). The music is written for a grand piano with a treble and bass clef. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. There are dynamic markings such as *ff* and accents (^).

Second system of the piano score. It continues the melodic and harmonic development from the first system. A first ending bracket labeled "8" spans the final two measures of this system. The notation includes various rhythmic values and articulation marks.

Third system of the piano score. It begins with a first ending bracket labeled "8...". The right hand part is marked with a forte dynamic *ff*. The system shows a continuation of the intricate melodic patterns in the right hand and the supporting bass line.

Fourth system of the piano score. This system continues the complex interplay between the melodic right hand and the harmonic left hand. The notation includes slurs, accents, and dynamic markings.

Fifth system of the piano score. The final system on this page, it concludes the musical phrase with a final cadence. The right hand has a more active melodic line, and the left hand provides a steady bass accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of chords and melodic lines. The upper staff has a sequence of chords: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The lower staff has a sequence of chords: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The music is marked with accents (^) and slurs.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of chords and melodic lines. The upper staff has a sequence of chords: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The lower staff has a sequence of chords: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The music is marked with accents (^) and slurs.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of chords and melodic lines. The upper staff has a sequence of chords: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The lower staff has a sequence of chords: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The music is marked with accents (^) and slurs.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of chords and melodic lines. The upper staff has a sequence of chords: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The lower staff has a sequence of chords: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The music is marked with accents (^) and slurs.

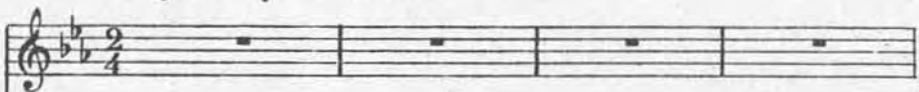
The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of chords and melodic lines. The upper staff has a sequence of chords: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The lower staff has a sequence of chords: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The music is marked with accents (^) and slurs.

N^o 1.

CHOEUR de la patrouille et SCÈNE.

Allegro Tempo di marcia.

L'INFANT.



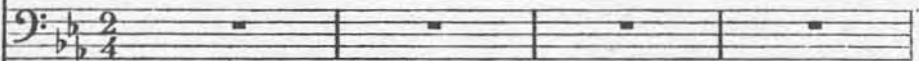
L'HÔTELIER.



RIDENDO.



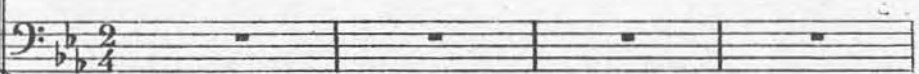
L'ALCADE.



TÉNORS.



BASSES.



Chœur
d'AGUAZILS et du PEUPLE.

Allegro Tempo di marcia.

PIANO.

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a trill (*tr*) in the right hand.

Piano accompaniment for the second system, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a trill (*tr*) in the right hand.

Piano accompaniment for the third system, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a trill (*tr*) in the right hand.

AGUAZILS.

T. *p* Lors - que cha - cun re - po - se Il faut veil - ler la nuit, —

B. *p* Lors - que cha - cun re - po - se Il faut veil - ler la nuit, —

Piano accompaniment for the vocal entry, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

T. *cresc:* C'est u - - ne tris - te cho - se Quand on ai - me son lit. —

B. C'est u - - ne tris - te cho - se Quand on ai - me son lit. —

Piano accompaniment for the second vocal entry, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

- cen - do poco a poco.

T. On re - voit sa de - me - re, A - lors que vient le jour, —

B. On re - voit sa de - me - re, A - lors que vient le jour, —

f *p* *f*

T. Vo - tre fem - me à cette heu - re S'en é - loigne à son

B. Vo - tre fem - me à cette heu - re S'en é - loigne à son

f

T. tour. — Et pour tant de mi - se -

B. tour. Et pour tant de mi - se -

léger. *pp* *fp*

T. *re* Nous ga_guons huit ou dix pau_vres ma_ra_vé.

B. *re* Nous ga_guons huit ou dix pau_vres ma_ra_vé.

pp

fp

T. _dis... Ce n'est guè_re Ce n'est guè

B. _dis... Non, ce n'est guère Non, ce n'est

p

p

T. _re! Lors_que cha_cun re_po_se, Il faut veil_ler la

B. guère! Lors_que cha_cun re_po_se, Il faut veil_ler la

f

p

f

T. nuit — C'est u - ne tris-te cho - se Quand on aime son

B. nuit — C'est u - ne tris-te cho - se Quand on aime son

T. lit. — On re - voit sa demeu - re, A - lors que vient le

B. lit. — On re - voit sa demeu - re, A - lors que vient le

diminuendo poco a poco.

f diminuendo p poco a poco.

T. jour, — Vo - tre femme à cette heu - re S'en é - loigne à son

B. jour, — Vo - tre femme à cette heu - re S'en é - loigne à son

T
tour. Lors- que cha- cun re- po- se, Il faut veiller la nuit —

B
tour. Lors- que cha- cun re- po- se, Il faut veiller la nuit —

f *p*

T
Pour bien fai- re la cho- se Pro- me- nous- nous la nuit.

B
Pour bien fai- re la cho- se Pro- me- nous- nous la nuit.

L'INF: à mi-voix.

Li
Chut!... Ils par- tent...

rit:

RID: (Derrière la grille)

Li: 

rit: Ils sont par - tis! Les al_gua_zils?

p a tempo.

L'INFANT, se mettant à cheval sur la console.

RID:

Li: 

Oui!... Houp! j'y suis! Pour -

rit:

L'INF:

R: 

- vu qu'il ait per - du la pis - - te. Et qui? Ce faquin d'au - ber -

rit: a tempo.

Li: 

- gis - te Qui, pour trois pots, trois pots cas_sés chez lui, Vou_lait

sf

RID: L'INF: rit:

L. nous ar-rê-ter? Eh! oui. Bah! je me ris de ses me-

L'i. - na - - - ces. D'ailleurs, tu vois,.... On n'en-tend

fp *suivez*

RID (Rassuré) L'INF: RID:(Essayant.) a tempo.

L'i. rien. Non, Rien. Mon-te! Eh! je voudrais bien... Mais...

L'INF:

R. Ouf... Eh! la! Eh! la! D'un

p *rit:*

RID: L'INF:

I. rien tu t'em_bar - ras - - - - - ses. Où sommes-nous? Attends, at-

rit: *f* *f* *p*

L'i. - tends... tiens!... Eh! oui da...

fp

L'i. Voi - là le parc Roy - al, et voi - ci la re -

p *p* *suivez:*

L'i. - trai - te De la beau - té la plus par - fai - te De Lis -

Rit: *pp* *suivez.*

pp

a piacere.

a tempo.

RID:

3

bon - ne, Do - na Fer - nan - de d'As - tor - ga!.. Ah! —

suivez.

p

— que dirait le roi don Pé - dro, vo - tre pé - re, S'il vous voy -

fp

fp

- ait, vous — son jeune hé - ri - tier, Moi, moi, vo -

f

R

f

p

- tre gouverneur aus - tè - re, Le précepteur et l'é - co - lier, — Fi -

p

p

p

R. 

- de les à nos ha-bi-tu-des, Sui-vant ain-si la

R. 

nuit, Le cours de nos é-tu-des.

L'INF: (Écoute) RID: 

Chut! Quoi? l'hôte-lier?

L'INF: RID: 

Le voi-ci! fuy-ons!... Comment?

L'INF:

(il saute à terre.)

L'i. Comme ce-ci.

Musical score for L'INF: (il saute à terre.). It features a vocal line for 'L'i.' with the lyrics 'Comme ce-ci.' and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand.

RID: (l'imitant)

R. Ah! par-fois, les nuits sont bien cèdez au chant.

Musical score for RID: (l'imitant). It features a vocal line for 'R.' with the lyrics 'Ah! par-fois, les nuits sont bien cèdez au chant.' and a piano accompaniment. The piano part continues with the sixteenth-note figure.

L'HÔTELIER.

R. ru - des. a tempo. Je les vois, je les

Musical score for L'HÔTELIER. It features a vocal line for 'R.' with the lyrics 'ru - des. a tempo. Je les vois, je les' and a piano accompaniment. The piano part includes a sixteenth-note figure with a '6' marking and dynamic markings 'f' and 'p'.

L'INF:

L'HÔT:

Cer-

vois...

ve-nez par i - cil..

RID:

Cer-nés!

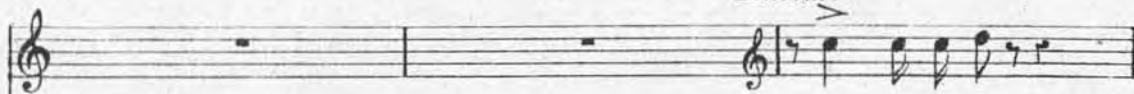
Musical score for L'INF: and L'HÔT:. It features vocal lines for 'L'INF:' (vois...), 'L'HÔT:' (ve-nez par i - cil..), and 'RID:' (Cer-nés!). The piano accompaniment includes a sixteenth-note figure and dynamic markings 'f' and 'p'.

L'in - nes! Cer - nes! L'HÔTELIER.
 R Cernés! *f* Ve - nez, ve - nez, Mon - sieur l'al -
 T *f* Ve - nez, ve - nez, Mon - sieur l'al -
 B LE PEUPLE. *f* Ve - nez, ve - nez, Mon - sieur l'al -
 T *f* Ve - nez, ve - nez, Mon - sieur l'al -
 B LES ALGUAZILS. *f* Ve - nez, ve - nez, Mon - sieur l'al -
 T *f* Ve - nez, ve - nez, Mon - sieur l'al -
 B *f* Ve - nez, ve - nez, Mon - sieur l'al -

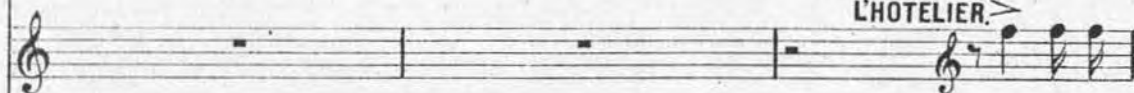
L'ho - ca - - - de nous les te - - - nons!
 L'al - ca - - - de nous les te - - - nons!
 T Quelle al - ga - ra - - -
 T - ca - - - de nous les te - - - nons!
 B - ca - - - de nous les te - - - nons!
 T - ca - - - de nous les te - - - nons!
 B - ca - - - de nous les te - - - nons!
 - do. *Maestoso.* *f*

allarg: Maestoso.
allarg: Maestoso. *f*

L'INFANT.



Oui, quels délits?



L'HÔTELIER.

Ah! quels dé-



RIDENDO:

Oui, quels délits?



- de, quelle alga-ra - - de. Mais quels délits ont ils commis?



- lits? Ma vais - sel - le bri - sé - e, Ma fem - me cour - ti -



- sé - e A mon nez sans fa - çon!.. Je me plains, il m'as -



E^{ho} *son* me Al ca de, je vous som me! De le mettre en pri

f

V V V

Eⁱⁿ (raillant)
Très bien! qu'on m'ar_rê_te C'est ça, c'est

E^{ho} son.

E^{al} C'est jus te! ALguazils, qu'on l'ar_rê te!...

f *p* *p* *p*

suivez.

(Il dégainé) L'ALCADE (avec effroi)
ça! Despieds à la

T Ciel!

B Ciel!

T Ciel! Il est ar_mé!

B Ciel! Il est ar_mé!

f 6 6

L'INFANT (Riant, à Ridendo.)

Fameux les al_guazils de pa... pa!

tê - te. Je vous or -

p suivez.

p

6

(Riant et à part)

Allons, al -

don - - ne de vous ren - - - dre!

f

6

6

(Il rengaine son épée)

- lons, soyons bon prin - - ce

L'ALCADE.
Héroïque.

Al_gua -

L'al
 zils en a - vant!
 ALGUAZILS.
 f Ar - - ré - - tons - -
 f Ar - - ré - - tons - -

(L'Alcade reconnaissant l'Infant.) (à part) (se prosternant)
 L'Infant? J'aurais dû le compren_dre. Ah! Mon_sei -
 - le! L'In_fant?
 - le! L'In_fant?
 PEUPLE.
 - le! L'In_fant?
 - le! L'In_fant?

Li

- gneur! Ah! Mon - sei - gneur! Voi - ci pour toi. J'ai vou -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in bass clef and contains the lyrics: "- gneur! Ah! Mon - sei - gneur! Voi - ci pour toi. J'ai vou -". The piano accompaniment is written in treble and bass clefs, with a key signature of one flat and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Li

- lu me donner cette pe - ti - te fê - - te Devoir com -

p suivez.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in bass clef and contains the lyrics: "- lu me donner cette pe - ti - te fê - - te Devoir com -". The piano accompaniment is written in treble and bass clefs, with a key signature of one flat and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The dynamic marking *p* (piano) is present.

Li

- ment la nuit La po - lice é - tait fai - - - te... Je suis con -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in bass clef and contains the lyrics: "- ment la nuit La po - lice é - tait fai - - - te... Je suis con -". The piano accompaniment is written in treble and bass clefs, with a key signature of one flat and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Li

- tent, très - content sur ma foi, Jen fe - rai mon rapport au

p

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in bass clef and contains the lyrics: "- tent, très - content sur ma foi, Jen fe - rai mon rapport au". The piano accompaniment is written in treble and bass clefs, with a key signature of one flat and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The dynamic marking *p* (piano) is present.

L'i
 roi (s' inclinant) J'en fe - rai mon rapport au
 L'a
 Prin - - - ce, prin - - - ce.

(Le congédiant.)
 L'i
 roi. C'est bien!... veil - lez nuit et jour de la
 L'a

(à part)
 L'i
 sor - te Et que le dia - ble vous em - por - - - -
 L'a

4^o Tempo.
 L'i
 - te!
 PEUPLE et ALGUAZILS
 TÉNORS.
 Lors que cha - cun re - po - se,
 BASSES.
 Lors que cha - cun re - po - se,
 L'a
 4^o tempo.

T
Il faut veil-ler la nuit. C'est u-

B
Il faut veil-ler la nuit. C'est u-

T
-ne tris-te cho-se Quand on ai-me son lit.

B
-ne tris-te cho-se Quand on ai-me son lit.

T
On re-voit sa de-meu-re, A-lors que vient le

B
On re-voit sa de-meu-re, A-lors que vient le

T
jour, Vo - - tre fem_me à cette heu_re

B
jour, Vo - - tre fem_me à cette heu_re

T
S'en é - loigne à son tour. Lors - que

B
S'en é - loigne à son tour. Lors - que

decrescendo.

f *pp*

T
cha - cun re - po - se, Il faut veil - ler la nuit.

B
cha - cun re - po - se, Il faut veil - ler la nuit.

T
Pour bien fai - re la cho - se Pro - me - nous - nous sans

B
Pour bien fai - re la cho - se Pro - me - nous - nous sans

ppp

T
bruit .

B
bruit .

tr

Perdendosi .

tr

No. 9.

SEVILLANA.

Rép. (L'INFANT) Et la nuit! Ah! la nuit!.. l'Été surtout!..

Allegretto.

L'INFANT.

(gaiement)

Nuit d'amour et de plaisir, Que l'on voit trop

tôt finir, Où règne sans partage Une douce fo-

li- - e Nuit d'amour, ô belle nuit!

rit:

A - vec ta - pa - ge ou sans bruit ! Qui ne vit pas la nuit Ne

suivez

connaît pas la vi - - e

a tempo

un poco rit:

f p

a Tempo.

Sous les — ar - ca - des Loin des — al - ca - des

p

Sans les ma - ris... Tout est — per - mis —

On se — que — rel — le Pour — u — — ne bel — le...

L'é — pée en main — — Bril — le — — sou — dain! Ah! ah! ah! (riant)

ah! — — Et de l'a — fai — re Un saint de pierre! Ah! ah! ah!

ah! — — La palme au poing Seul est té — moin.

molto rall: *a tempo.*

suivez.

Nuit d'amour et de plaisir, Que l'on voit trop tôt finir,

Où règne sans partage Une douce folie

Nuit d'amour, ô belle nuit! Avec ta page Ousans bruit!

rit.

Qui ne vit pas la nuit Ne connaît pas la vie

suivez.

un poco rit: Puis chez quel qu'a ne

f-p *p*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The tempo is marked 'a tempo.' and there is a 'un poco rit:' (slightly ritardando) marking above the piano part. Dynamics include 'f-p' (fortissimo-piano) and 'p' (piano).

Au clair de la ne, On va frap per Pour

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Au clair de la ne, On va frap per Pour'. The piano accompaniment continues with similar rhythmic patterns.

sou per Et l'on se gri se

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'sou per Et l'on se gri se'. The piano accompaniment continues with similar rhythmic patterns.

Et tout on bri se!.. Les al gua zils Sur

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'Et tout on bri se!.. Les al gua zils Sur'. The piano accompaniment continues with similar rhythmic patterns.

(riant) > > > >

- vien - - nent - ils? Ah! ah! ah! ah! Vi - te on s'é -

> > > >

- chap - pe Riant sous cape! Ah! ah! ah! ah! Aux cris d'ef -

p

molto rall: *tr* *a tempo.* *tr*

- froi Desgens du Roi! Ah!

suivez. *f*

> > > >

Ah! ah! ah! Nuit d'a_mour et de plai - sir,

p *p*

Que l'on voit trop tôt fi - nir, Où rè - gne sans par - ta - ge U -

- ne dou - ce fo - li - - e. Nuit d'amour, ô bel - le nuit!

A - vec ta - pa - ge Ou sans bruit!.. Qui ne vit

pas la nuit Ne con - naît pas la vi - - e.

Ah! ah! ah! ah! Qui ne vit pas la nuit!

Ah! ah! ah! ah! Ne con - nait

pas la vi - e. O nuit d'a -
cres - cen - do.

mour, ô bel - le nuit!

SÉRÉNADE DUETTO et DUEL.

(RIDENDO)
Rép: Quand il sera temps que je
lui ordonne de rentrer.

Andantino.

L'INFANT.

DON ENRIQUE.

PIANO.

(L'INF:) Oh! qu'elle est fausse.

(ENR:) Avant une heure je serai chez moi.

p

dol. ENRIQUE.

Ai-mer tou -

- jours, toujours — ai - mer, C'est no - tre seu - le rai - - son

d'è - tre. Cha-grins, dou - leurs, peu - vent — char - mer, Quand c'est l'a -

-mour qui les fait naî - tre. L'A -

-mour, L'A - - - - - mour, L'A -

-mour tri - om - phant et vainqueur A su con - qué - rit, con - qué - rit tout mon

p

coeur... Que la fin seu- - le de mes jours _____ Soit

p

L'INF:(à part)
cel - le de mes a - mours!.. C'est un ga - lant à l'â - me vraiment

ten - dre . Et j'ai, sur mon hon - neur, grand plai - sir à l'en -

ENRIQUE.
- ten.dre!... Ai - mer pour - vu qu'on soit - ai -

p

- mé, A - lors - vrai - ment on se - sent vi - vre, C'est le - ciel

bleu l'air em - - bau - me - Ah! quel - doux char - me vous é -

- ni - vre . L' A - - - mour,

Ea - - - mour, — L' A - mour tri - om - phant et vain -

rit.

-queur A su con-qué - rit, con-qué - rit tout mon cœur Que la fin -

seu - - - le de mes jours - - - Soit cel - le de mes a -

p

L'INF (à part)

-mours! Par-bleu c'est le ma - ri!.. DonEnri-que!.. peu n'im -

- por - te! Puisque c'est le ma - ri je suis ma foi ten - té de rire un peu de

L'Infant se moquant d'Enrique.

57

UNIS.

lui. } Ai-mer c'est l'art d'ê-tre — du —
 Ai-mer c'est vi - vre

- pé De mal dor - mir et de — mal vi - vre! Ai-mer. c'est

ê - tre un jour — trom-pé Par la — beau - té qui vous é - - -
rit:
 suivez.

ENRIQ:

- ni - vre. Eh! mais qui donc me nar-gue de la
All^o Mod^{to} ma con spirito.

L'INFANT.

E

sor - te? Qui va là? dans la nuit? Moi, seigneur ca - va -

ENR:

L'INFANT.

Ei

- lier... Qui? toi? Que t'im - por - te!..

ENR:

E

Apparemment un é - co - lier Qui ne mé - ri - te pas - qu'on se met - te en co -

L'INFANT. (raillent)

ENR:

E

- lè - re! Ah! — Nous sommes pru - dent!.. In - so - lent!

E

U-ne leçon t'est né - ces - sai - re Et de moi, tu la re - ce -

p

E

L'INFANT. (Fièrement)

- vras... Des le - çons je ne les crains guè - re, J'en donne et je n'en re - çois

p

E

ENRIQUE. (Raillant)

pas! Eh! bien don - ne - moi donc u - ne le - çon d'es -

fp

E

- cri - me, Tu ne ris - que - ras rien... je se - rai ma - gna -

fp

E
- ni - me, Je te mé-na - ge - rai... je ne veux pas ta

L'INFANT. (Tirant son épée)

E
mort. Des deux, moi cher, tu n'es pas le plus

Li
fort. Morbleu! te mo - ques-tu de

E
Surtout sois cal - me je t'en pri - e!

Li
moi? ALLons en gar-de et dé - fends

E
At - ta - que moi maissans fu - ri - - e

Li - toi Par là, mordieu mon gen - til - homme Flamberge auvent, dé - fends - toi

E Oui la le - çon se - ra com - plè - te Et long temps tu l'en sou - vien -

p *res - - - cen - - - do.*

Li bien Car l'é - co - lier ain - si qu'un homme Va te pu - nir de ton dé -

E - dras Car je suis sûr de ta dé - fai - te En é - co - lier oui, tu te

p *Animato.*

Li dain .

E bats . Suivez les mouvements de la scène .

f

Piano introduction with complex chords and arpeggios. The right hand features a sequence of chords with arpeggiated figures, including a 5-measure arpeggio, an 8-measure arpeggio, and a 6-measure arpeggio. The left hand provides a steady accompaniment. Dynamics include *f* (forte).

Li
Ah! Pres-que pas Une égra-ti-gnu-re au

E

8
Ciel! blessé!

suivez le chant

p

Vocal and piano accompaniment for the first system. The vocal line (Li) begins with "Ah!" and continues with "Pres-que pas Une égra-ti-gnu-re au". The piano accompaniment (E) features a melodic line with an 8-measure arpeggio and a dynamic marking of *p* (piano).

Li
bras!.. Mais le jour va pa-raî-tre il est plus pru-

E
Dieu soit loué!

Vocal and piano accompaniment for the second system. The vocal line (Li) continues with "bras!.. Mais le jour va pa-raî-tre il est plus pru-". The piano accompaniment (E) features a melodic line with a dynamic marking of *p* (piano).

(Gaiement)

Li
- dent, plus prudent de par-tir. a Tempo. Allons, al-lons sans rancu- ne mon

p

p

Vocal and piano accompaniment for the third system. The vocal line (Li) begins with "(Gaiement)" and continues with "- dent, plus prudent de par-tir. a Tempo. Allons, al-lons sans rancu- ne mon". The piano accompaniment (E) features a melodic line with a dynamic marking of *p* (piano).

E: maî - - tre, Je ne suis pas mé-chant, et veux bien con - ve -

p

E: - nir Que me bat - - - - tre, c'é-tait fo -

E: li - - - e, Et que j'ai mé-ri-té mon

rit:

rit:

Un peu plus lent.

E: sort. Je dois en con - ve -

E: O ma fem - - me à bien-tôt! Quel-ques heu - - - res en -

Un peu plus lent.

rall: poco a poco:

3-

Li - nir - j'ai mé - ri - té mon sort — Oui de me battre c'était fo -

E - cor Et Dieu nous u - nit, nous u - nit pour la

Li - li - e!...

E - vi - e!..

decrescendo.

f a tempo.

p

p

pp

pp

N° 4.

CHŒUR ARIOSO ÉDIT.

Rép. Arias... (et tenez-vous prêts à agir à tout instant

All^o moderato.

FERNANDE.

ARIAS.

L'ALCADE.

LE CORREGIDOR.

SOPRANI.

TÉNORS.

BASSES.

Chœur
de SEIGNEURS et PEUPLE.

All^o moderato.

PIANO.

crescendo.

Des enfants accourant.

Ac - cou - rons tous, C'est un beau ma - ri -

Ac - cou - rons tous, C'est un beau ma - ri -

8

a - ge la fi - an - cée à l'instant va sor -

a - ge la fi - an - cée à l'instant va sor -

-tir. Vi - ve la se - no - ra vi - ve la se - no - ra. Mon fi - an -

-tir. Vi - ve la se - no - ra vi - ve la se - no - ra.

TENORS.

BASSES.

Vi - ve la se - no - ra vi - ve la se - no - ra.

cresce e allargando.

f. *cé m'attend, Le ciel va nous u - nir...*

fp

f. *La joie est dans mon cœur, que cha_cun la par-*

ff *p*

f. *-ta - ge.* *cresc e allargando.*

f *f* *f* *f*

Vi - ve la se - no - ra vi - ve la se - no -

Vi - ve la se - no - ra vi - ve la se - no -

Vi - ve la se - no - ra vi - ve la se - no -

Vi - ve la se - no - ra vi - ve la se - no -

f *f* *f* *f* *cresc e allargando.* *f*

a tempo.
dol.

- ra Fer_nan_de d'As tor_ga. Gaîment dans

- ra Fer_nan_de d'As tor_ga.

ra Fer_nan_de d'As tor_ga.

- ra Fer_nan_de d'As tor_ga.

f *ff* *fp* *p*

a tempo.
dol.

l'air, les clo_ches font ta - pa - ge, en_ten - dez -

Dans l'air, les clo_ches font ta - pa - ge,

Dans l'air, les clo_ches font ta - pa - ge,

Dans l'air, les clo_ches font ta - pa - ge,

vous leur ca - ril - lon jo - yeux, il sonne ain -

tin - ter leur ca - ril - lon jo - yeux,

tin - ter leur ca - ril - lon jo - yeux,

tin - ter leur ca - ril - lon jo - yeux,

p

- si l'heu - re du ma - ri - a - ge pour les a -

p Ain - si l'heu - re du ma - ri - a - ge pour les a -

p Ain - si l'heu - re du ma - ri - a - ge pour les a -

p Ain - si l'heu - re du ma - ri - a - ge pour les a -

- mants que pro - tè - gent les cieux. *p* gaîment dans
 - mants que pro - tè - gent les cieux.
 - mants que pro - tè - gent les cieux.
 - mants que pro - tè - gent les cieux.

l'air, les clo - ches font ta - pa - ge, En - ten - dez -
p dans l'air, les clo - ches font ta - pa - ge,
p dans l'air, les clo - ches font ta - pa - ge,
p dans l'air, les clo - ches font ta - pa - ge,

vous leur ca - ril - lon jo - yeux . il sonne ain -

tin - ter leur ca - ril - lon jo - yeux .

tin - ter leur ca - ril - lon jo - yeux .

tin - ter leur ca - ril - lon jo - yeux .

- si l'heu - re du ma - ri - a - ge pour les a -

ain - si l'heu - re du ma - ri - a - ge pour les a -

ain - si l'heu - re du ma - ri - a - ge pour les a -

ain - si l'heu - re du ma - ri - a - ge pour les a -

_mants que pro - tè - gent les cieux.

_mants que pro - tè - gent les cieux.

_mants que pro - tè - gent les cieux.

_mants que pro - tè - gen les cieux.

ff

FERNANDE.
Andante.

ARIOSO.

dolcissimo.

Ah! tout me sou-

rit.

dol:

p

- rit au - jour - d'hui Le ciel est

F. *bleu! pas un nu - a - ge! De mon bon-*

F. *-heur heu - reux pré - sa - ge! Je l'ai - me je*

F. *l'ai - me, il se - ra mon ma - ri Je l'ai - me je*

F. *l'ai - me il se - ra mon ma - ri!... Et si*

dans le cours du v - ya - ge nous sommes surpris par l'o -

- ra - ge, que notre a - mour soit notre a - bri. que notre a -

crescendo.

crescendo.

- mour Soit notre a - bri Ah!

Ah! tout me sou - rit au - jour - d'hui!

F. *Le ciel est bleu, pas un nu-*

facilité
 a *ge De mon bon - heur,*
 F. *- a - ge! De mon bon - heur,*
6 6 rall.
 suivez.

F. *heu - reux pré - sa - ge! je l'ai - me, je l'ai - me il se -*

F. *- ra mon ma - ri. Dieu me donne en par -*
rit.

ta - ge a - mour ten - dre a - mour

F. ta - ge A - mour ten - dre a - mour ten - dre heu - reux ma - ri -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "ta - ge a - mour ten - dre a - mour". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

- a - ge.... Plus de re - tard, plus de sou -

rit. *crescendo.*

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- a - ge.... Plus de re - tard, plus de sou -". The piano accompaniment includes dynamic markings "rit." and "crescendo." and features a more complex rhythmic pattern with sixteenth notes in the right hand.

- ci! ah!

f *lent.* *p*

Oui je l'aime il se - ra mon ma -

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- ci! ah! Oui je l'aime il se - ra mon ma -". The piano accompaniment includes dynamic markings "f" and "p" and a tempo marking "lent.". The piano part features a prominent sixteenth-note figure in the right hand.

Les dames d'honneur de Fern :

- ri!.. Votre futur é -

ff

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- ri!.. Votre futur é -". The piano accompaniment includes a dynamic marking "ff" and features a more active rhythmic pattern with triplets in the right hand.

F

-poux, i - dèle au Saint u - sa - ge, Vous attend à l'au - tel, au Dieu va vous u -

fp

(à mi-voix à Fernande)
ARIAS.

F

- nir!.. Ainsi de mon a - mour je vous offrais le ga - ge Si vous aviez vou -

f

a tempo.

FERNANDE. (S'éloignant de lui et allant aux dames d'honneur)

A

lu..je suis prête a par - tir. *dolce.*

Gaiement dans l'air, les cloches font ta -

dans l'air, les cloches font ta -

dans l'air, les cloches font ta -

dans l'air, les cloches font ta -

a tempo.

-pa - ge, En - ten - dez vous leur ca - ril - lon jo -

-pa - ge, tin - ter leur ca - ril - lon jo -

-pa - ge, tin - ter leur ca - ril - lon jo -

-pa - ge, tin - ter leur ca - ril - lon jo -

-yeux. Il son - ne ain - si l'heu - re du ma ri -

-yeux. ain - si l'heu - re du ma ri -

-yeux. ain - si l'heu - re du ma ri -

-yeux. ain - si l'heu - re du ma - ri -

.. a - ge Pour les a - mants que pro - té - gent les
 - a - ge Pour les a - mants que pro - té - gent les
 - a - ge Pour les a - mants que pro - té - gent les
 - a - ge Pour les a - mants que pro - té - gent les

cieux!..
 cieux!..
 Tenor.
 cieux!.. Les cloches font ta -
 Basse
 cieux!.. Gaiment dans l'air, Les cloches font ta -
 f

pa - ge leur ca - ril - lon joy -

pa - ge En - ten - dez - vous leur ca - ril - lon joy -

8.

ARIAS.

le c. Qu'est-ce donc, Corrégi -

-eux.

8. eux.

8. *allargando.*

LE CORREG. ARIAS. LE CORREG.

le c. - d'or? Seigneur; c'est un édit du Roi.. Dans quel but? Ecoutez, Seigneur.

8.

All^o maestoso.

allargando.

C'est un édit du

C'est un édit du

p écou-tons écou-tons; C'est un édit du

p écou-tons écou-tons; C'est un édit du

p *allargando.*

L'ALCADE (S'avancent et lisent)

Roi! *f* Ha-bi-tant de Lis -

Roi!

Roi!

Roi!

f

1^a

bon - ne un ef_fro_ya_ble cri - me, cette nuit, fut com mis, près des jardins du

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "bon - ne un ef_fro_ya_ble cri - me, cette nuit, fut com mis, près des jardins du". The piano accompaniment includes a triplet of eighth notes in the bass line.

ARIAS.

Un ef_fro_ya_ble cri - me!

1^a

Roi

LE CORREG.

Un ef_fro_ya_ble cri - me!

Un ef_fro_ya_ble cri - me!

Un ef_fro_ya_ble cri - me!

Un ef_fro_ya_ble cri - me!

Un ef_fro_ya_ble cri - me!

Un ef_fro_ya_ble cri - me!

The second system contains multiple vocal parts and piano accompaniment. It starts with the label "ARIAS." and the lyrics "Un ef_fro_ya_ble cri - me!". Below this, there are six vocal lines, each with the lyrics "Un ef_fro_ya_ble cri - me!". The first vocal line is for the "Roi" and is marked "LE CORREG.". The piano accompaniment at the bottom includes a triplet of eighth notes in the bass line.

D'un lâ- che guet a - pens l'Infant fut la vic - ti - me Un profond coup d'é-

ARIAS.

p l'Infant fut la vic - ti - me!

L'ALCADE.

-pée à son bras en fait foi....

LE CORREG.

p l'Infant fut la vic - ti - me!

p l'Infant fut la vic - ti - me!

p l'Infant fut la vic - ti - me!

p l'Infant fut la vic - ti - me!

p l'Infant fut la vic - ti - me!

L'ALCADE.

Au cou - pa - ble la mort! a qui le livre - ra, mil - le beaux se quins

ARIAS.

f Eh! oui pour lui la mort!

d'or.
LE CORREG. Au coupable la mort!

f Eh! oui pour lui la mort!

f Eh! quoi pour lui la mort!

f Eh! quoi pour lui la mort!

f Eh! quoi pour lui la mort!

f Eh! quoi pour lui la mort!

p *p* *ff* *diminuendo.*

p *p* *allarg.*

L'ALCADE. (au loin)

Au coupable la mort *perdendosi.*

N° 5.

ROMANCE.

Rep: Arias (O fortune, aide-moi un peu!
je t'aide assez pour ma part)

Andantino . con spirito.

ARIAS.

PIANO.

The musical score is set in 6/8 time and consists of several systems. The first system shows the beginning of the piano accompaniment with a *p* dynamic. The vocal line (Arias) is marked *dolce*. The lyrics are: "J'ai - me Fer - nan - de et malgré tout j'es - pè - re qu'el - le pour". The piano accompaniment features triplets and is marked *f* and *p*. The second system continues the vocal line with the lyrics: "Je ne puis rien que l'aimer plus en - co - re: Et sa ri -". The piano accompaniment continues with triplets and is marked *p*. The third system shows the vocal line with the lyrics: "-ra m'ap - par - te - nir un jour: Ri - ches - se, hon -". The piano accompaniment continues with triplets and is marked *p*. The fourth system shows the vocal line with the lyrics: "-gueur aug - men - te mon a - mour El - le me". The piano accompaniment continues with triplets and is marked *p*.

A.  *leur, tous les biens de la terre Ne me sont rien au près de son a -*
fuit! et pourtant, je l'a - do-re... de ne sau-rai la per-dre sans re -

3 *3* *3* *3* *3* *3*

A.  *-mour... Je l'a-per - çois comme une ombre trom - peuse De vant mes*
-tour. La plus re - bel - le a fi - ni par se rendre Qui ne vou -

3 *3* *3* *3* *3* *3*

p

A.  *yeux, le jour, la nuit... El - le sou - rit à ma flamme amou -*
-lait rien é - cou - ter... Et quelque jour il faudra bien m'en -

3 *3* *3* *3* *3* *3*

p

rall.

A. *rall.*

A. *rall.*

a tempo.

suivez.

A.

A.

a tempo.

A.

A.

animez.

A. *- dant je ne puis rien, rien, rien, rien*

A. *- dant je ne puis rien, rien, rien, rien*

animez. p cres - cen - do.

A. *rien! je ne puis rien!..*

A. *rien! je ne puis*

f f

A. *rien!..*

A. *rien!..*

2a

ff ff

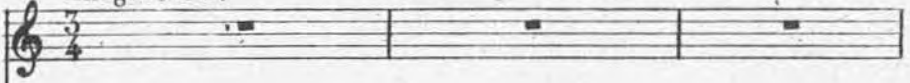
N° 6. FINAL

CHEUR DANSE, SCÈNE, COUPLETS DU CHEVAL.

Rép: Arias (à part) Voici la noce qui revient. Si c'est Enrique nous allons bien le savoir.

Allegro. brio.

FERNANDE.



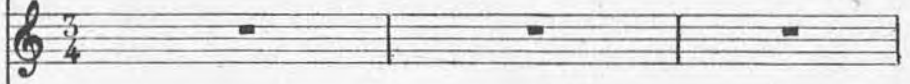
L'INFANT.



JUANITA.



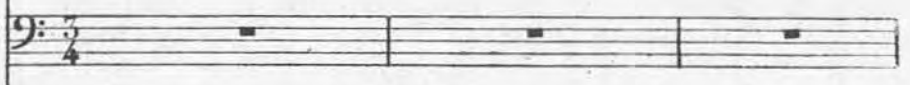
ENRIQUE.



ARIAS.



RIDENDO.



PIANO.



Soprani.

L'hy-men pour eux est u - ne

Soprani.

f L'hy-men pour eux est u - ne

Tenors.

f L'hy-men pour eux est u - ne

Basses.

f L'hy-men pour eux est u - ne

chaî - ne, chaî-ne d'a - mour, chaî - ne de

chaî - ne, chaî-ne d'a - mour, chaî - ne de

chaî - ne, chaî-ne d'a - mour, chaî - ne de

chaî - ne, chaî-ne d'a - mour, chaî - ne de

fleurs. Ta - lis - man qui ca - che la

fleurs. Ta - lis - man qui ca - che la

fleurs. Ta - lis - man qui ca - che la

fleurs. Ta - lis - man qui ca - che la

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'fleurs. Ta - lis - man qui ca - che la'. The piano part features a complex texture with many sixteenth notes and chords.

pei - ne Et nous pré - ser - ve des mal -

pei - ne Et nous pré - ser - ve des mal -

pei - ne Et nous pré - ser - ve des mal -

pei - ne Et nous pré - ser - ve des mal -

The second system continues with four vocal staves and piano accompaniment. The lyrics are 'pei - ne Et nous pré - ser - ve des mal -'. The piano part continues with intricate sixteenth-note patterns and chords.

un peu moins vite. *a mezza voce.*

_heurs. L'hy - men pour eux
 _heurs. L'hy - men pour eux
 _heurs. L'hy - men pour eux
 _heurs. L'hy - men pou eux

un peu moins vite.

ff *p*

est u - ne chaî - ne, chaî - ne d'a -
 est u - ne chaî - ne, chaî - ne d'a -
 est u - ne chaî - ne, chaî - ne d'a -
 est u - ne chaî - ne, chaî - ne d'a -

ff *p*

-mour, chaî - ne de fleurs, ———
 -mour, chaî - ne de fleurs. ———
 -mour, chaî - ne de fleurs. ———
 -mour, chaî - ne fleurs. ———

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes triplets and dynamic markings *f* and *p*.

pp Ta - lis - man qui ca - che la pei - ne
pp Ta - lis - man qui ca - che la pei - ne
 Ta - lis - man qui ca - che la pei - ne
 Ta - lis - man qui ca - che la pei - ne

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes triplets and dynamic markings *pp*.

Et nous pré - ser - ve des mal - heurs! Oui les pré -

Et nous pré - ser - ve des mal - heurs!

Et nous pré - ser - ve des mal - heurs!

Et nous pré - ser - ve des mal - heurs!

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

- ser - ve de tous mal - heurs! De *cres -*

De

De

De

De *cres -*

The piano accompaniment continues with rhythmic patterns, including triplets and slurs, leading to a final chord marked with accents and a *cresc.* marking.

- cen - do. *a tempo.*

tous mal - heurs! L'h - men pour

tous mal - heurs! L'h - men pour

tous mal - heurs! L'h - men pour

tous mal - heurs! L'h - men pour

animez. *ff a tempo.*

eux est u - ne chaî - ne,

eux est u - ne chaî - ne,

eux est u - ne chaî - ne,

eux est u - ne chaî - ne,

ff a tempo.

chaîne d'amour, chaîne de

chaîne d'amour, chaîne de

chaîne d'amour, chaîne de

chaîne d'amour, chaîne de

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and simple bass lines.

fleurs. Talisman qui cache la

fleurs. Talisman qui cache la

fleurs. Talisman qui cache la

fleurs. Talisman qui cache la

The piano accompaniment continues with similar textures, featuring arpeggiated chords in the right hand and sustained chords in the left hand.

pei - ne et nous pré - ser - ve

pei - ne et nous pré - ser - ve

pei - ne et nous pré - ser - ve

pei - ne et nous pré - ser - ve

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'pei - ne et nous pré - ser - ve'. The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand.

des mal - heurs. Oui nous pré -

des mal - heurs. Oui nous pré -

des mal - heurs. Oui nous pré -

des mal heurs. Oui nous pré -

The second system continues with four vocal staves and piano accompaniment. The lyrics are 'des mal - heurs. Oui nous pré -'. The piano accompaniment continues with similar rhythmic patterns.

-ser - ve des mal - heurs!
 -ser - ve des mal - heurs!
 -ser - ve des mal - heurs!
 -ser - ve des mal - heurs!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are '-ser - ve des mal - heurs!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with accents on the first and third notes of each measure.

Oui des mal -
 Oui des mal -
 Oui des mal -
 Oui des mal -

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Oui des mal -'. The piano accompaniment continues with the same rhythmic pattern as the first system, with accents on the first and third notes of each measure.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff begins with the text "_heurs." and contains a simple melodic line with rests. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

_heurs.
_heurs.
_heurs.
_heurs.

ENRIQUE. Récit.

Enrique's recitative. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef) with rests.

Ah: mes a - mis, par - ta - gez mon i - vres - se! Cel - le que

Enrique's recitative. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef) with chords and moving lines. The vocal line includes triplets.

j'aime est ma femme au - jour - d'hui. Rien ne peut plus m'enlever sa ten -

à Arias
avec reproche.

ARIAS. (s'excusant)

E. *- dres - se... Et tu n'étais pas là! Du - ge de mon en -*

A. *- nui... Mais un or - dre du roi me re - tenait i - ci.*

suivez. *rit.*

All^o ben Moderato.
dol. A Fernande.

A. *Plus for - tuné que moi Ma - da - me Mon cher cousin a gagné votre*

All^o ben Moderato.

A. *cœur Mais tout re - gret s'est en - fui de mon*

A. *rit.*

à me. Et je fais en ce jour des vœux pour son bon-

suivez.

ENRIQUE.
avec exécution.

A. *rit.*

heur. Cher Ari - as, que je te remer - ci - e Pour moi tu fus tou-

FERNADE.
(à part)

E. *rit.*

-jours le plus sin - cère a - mi.

D'où vient que malgré

ARIAS.

A Enrique.

F. *rall.*

moi, de lui je me mé - fi - e? Puisse le ciel, cou - sin, t'épargner tout sou-

A. *-ci!*

familièrement.

A. *Cependant, il fau - dra que tu sois sur tes gardes! Ma cousine est char -*

A. *-mante et les ga - lants de cour, Si de très près tu n'y re -*

A. *-gar - des, Au - tour de ton lo - gis rô - de - ront nuit et*

A.

jour. Billets doux et gui - ta - res, i - ront aussi leur train, - Si tu ne te pré -

cres - cen - do poco a poco.

A.

- pa - res A leur barrer le che - min! Tous ces galants de cour, ne m'in - quiètent

rit un poco.

ENRIQUE.
gaiment.

E.

a tempo.

guère! Je sais les cor - ri - ger de la bon - ne fa - çon. Et l'un d'en -

p a tempo.

E.

- tre'ux dé - ja la nuit der - nière, a re - çu de ma main u - ne ver - te le -

FERNANDE.

inquiète.

ENRIQUE.

E

- çon. Ciel! que dis - tu? Que ton cœur se ras - su - ne, Tout s'est fort bien pas.

Ici entre l'Infant suivi
de Ridendo.ARIAS.
(a part)

(haut)

E

- sé. C'était lui! Mais com - ment! C'est fort in - té - res -

FERNANDE.

ENRIQUE.

riant.

A

- sant. Oui, comment finit l'aven - tu - re? Fort simple - ment. Un vrai combat à l'aveu -

E

- glet - te, Jetombe en garde, il fait un pas. Jetends mon e -

E - pé - e Il s'ar - rê - te... Bles - sé lé - gé - re -

L'INF. (s'avancant vivement) ARIAS.

E - ment... U - ne pi - quê - re au bras! Mal - heureux! Tais - toi! Ce - lui que tu bles -

FERNADE.

L'INFANT.

Oh ciel!

ARIAS.

A - sas, C'est l'Infant! Oui, c'est moi!... On cherche le cou,

ENRIQUE.

Oh ciel!

M.D.

E - pa - ble, Et voi - ci l'arrê - t im - pla - ca - ble...

M.D.

M.D.

A - pa - ble, Et voi - ci l'arrê - t im - pla - ca - ble...

M.D.

M.D.

M.D.

M.D.

A

A qui le li_vre - ra, Mil le beaux sequins d'or. Au cou_pa - ble la

p

FERNANDE. . . (avec explosion)

la mort! . . . la mort! Dieu tout puis - sant,

ENRIQUE. . .

mort _____ la mort!

R

1^{re} et 2^d Sop. *f* la mort _____

Tenor. *f* la mort _____

Basse. *f* la mort _____

f la mort _____

f la mort _____

f la mort _____

f la mort _____

f

f

r

prenez ma vi e Mais sauvez le sauvez le du malheur qui l'at-

p suivez

r

à l'infant.

tend! Par-donnez, pardonnez, je vous en sup-pli e Par-don-

Pardonnez,

Pardonnez,

Pardonnez,

Pardonnez,

p *f* *fp* *p*

L'INFANT.

F

- nez par - don_nez, - il est in - no - cent! Je le sais bien, Ma - da -

par - don_nez,

par - don_nez,

par - don_nez,

par - don_nez,

f *p* *p* *p*

ARIAS (vivement)

Lii

- me, Et je vais lui donner un conseil ex - cel - lent C'est de fuir à l'instant!... Mais Monsei -

p *f* *p* *f*

ENRIQUE.

A

- gueur... Quitter ma fem - me, Le jour de mon bon - heur, non, non, ja -

f *p* *suivez* *p*

Il le faut! il le faut!

L'INFANT.
- mais! J'appai-se-rai le roi, Tu revien-dras bien -

FERNANDE.
Mais fuis au nom du ciel; ton sa-lut le ré -

L'in
- tôt.

L'INFANT.
- cla - me Non pas, non

ARIAS.
C'est im-pos - si - ble il est trop tard...

L'in
pas, j'ai ce qu'il faut pour hâter son dé-part!

COUPLETS DU CHEVAL.

All^o vivace.

p

Je te donne un cheval qui n'a point son rival. L'œil en feu, l'œil ar-

All^o vivace.

p

p

p

-dent Il est là qui t'attend Tu bon-dis et tu

p

p

par, Tu franchis les remparts, Et toujours et sans

p

p

fin Dé-vorant le chemin, Tu fuis tu vas, tu

p

L

cours, Tu cours tu cours tou - jours! Tu fuis, tu vas, tu

L

cours, Tu cours tu cours tou - jours! Tu fuis tu vas, tu

L

cours Tu cours tu cours tou - jours! Tu cours tou

L

-jours tu cours tou - jours tu cours tou

L.  *jours !* *diminuendo.*

The first system of music features a vocal line starting with a whole rest, followed by a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes several triplet figures in the right hand. The tempo is marked *diminuendo.*

L.  Moins rapide est l'éclair Son jarret est de

The second system continues the piano accompaniment with triplet figures and a piano (*p*) dynamic. The vocal line begins with a whole rest, followed by the lyrics "Moins rapide est l'éclair Son jarret est de".

L.  fer. Mors aux dents, bride au cou, Il atteint comme un

The third system continues the piano accompaniment with a piano (*p*) dynamic. The vocal line begins with a whole rest, followed by the lyrics "fer. Mors aux dents, bride au cou, Il atteint comme un".

L.  fou, Bois, ravin, plaine et mont, Qu'il franchit d'un seul

The fourth system continues the piano accompaniment with a piano (*p*) dynamic. The vocal line begins with a whole rest, followed by the lyrics "fou, Bois, ravin, plaine et mont, Qu'il franchit d'un seul".

E

p

bond. Et tou-jours sans ef - froi, Sûr de lui, sûr de

E

p

toi, Tu fuis, tu vas, tu cours, Tu cours, tu cours tou -

E

- jours. Tu fuis, tu vas, tu cours, Tu cours, tu cours tou -

E

- jours. Tu fuis, tu vas, tu cours, Tu cours, tu cours ton -

1 2 1

E
- jours : Tu cours tou - - jours , tu cours tou - -

E
- jours , tu cours tou - - - jours!

FERNANDE (A l'Infant) **RIDENDO.**

Ah! mer-ci! Mais le roi — que

L'INFANT.

nous di-ra-t-il? Rien! Le roi fait son de - voir — et

dol. ENRIQUE.

rit:
Li moi je fais le mien! A - dieu! tout ce que

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It begins with a melodic phrase starting on a G4, moving up to A4, B4, and C5. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. A piano dynamic marking 'p' is present in the second measure of the piano part.

E j'ai - - - - - me! Ma chère fem - me, a -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'j'ai' followed by a rest, then continues with 'me! Ma chère fem - me, a -'. The piano accompaniment maintains the eighth-note accompaniment in the bass and chords in the treble. A piano dynamic marking 'p' is present in the fourth measure of the piano part.

E - dieu Dans ce pé - ril ex -

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on '- dieu' followed by a rest, then continues with 'Dans ce pé - ril ex -'. The piano accompaniment maintains the eighth-note accompaniment in the bass and chords in the treble.

E très - - - - - me J'ai con - fi - an - ce en

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'très -' followed by a rest, then continues with 'me J'ai con - fi - an - ce en'. The piano accompaniment maintains the eighth-note accompaniment in the bass and chords in the treble.

dol: FERNANDE.

E
Dieu! A - - - dieu!

L
Le pé-ri - l est ex - trê - me, Il faut se dire a - dieu!

F
tout ce que j'ai - - - - me!

ARIAS. 3

J'é - - choue au mo - ment même où j'allais ê - tre heu -

F
Mon cher é - poux a - - - - dieu!

A
- reux. Mais qu'im - por - te, je l'ai - - -

F  Dans ce pé - ril ex - - -

A  - me! je l'ai - - - je le veux!



F  - trê - - - - - me Pour toi, - - -

Li  Le pé - ril est ex - trê - - - - - me, II

J  Le pé - ril est ex - trê - - - - - me, II

E  Dans ce pé - ril ex - trê - - - - - me J'ai - - -

A  Qui qu'impor - te je l'ai - - - - - me! II

R  Le pé - ril est ex - trê - - - - - me, II



F je — prie - rai Dieu!

L'i faut se di - re a - dieu!

J faut se di - re a - dieu!

E con - fian - ce en Dieu!

A l'au - rai je le veux! 0

R faut se di - re a - dieu!

A ra - ge! il est sau - vé — Mais Fer - nan - de est à

L'INFANT.

Va - t'en! Va - t'en! Va -

RIDENDO.

moi - Le pé - ril est ex - trê - me,
 Le pé - ril est ex - trê - me,
 Le pé - ril est ex - trê - me,
 Le pé - ril est ex - trê - me,
 Le pé - ril est ex - trê - me,

p *f*

ENRIQUE.

t'en! Va - t'en! Fer - nan - - - de que

Il faut se di - re adieu!
 Il faut se di - re adieu!
 Il faut se di - re adieu!
 Il faut se di - re adieu!
 Il faut se di - re adieu!

p *p*

3 rit: 3 a tempo.

F - heur — est dé - truit.

ENRIQUE.

A - - dieu! tout ce que

ARIAS.

3 suivez. 3 a tempo.

Jé - - -

E j'ai - - - - me! Ma chère

A - choue au mo - ment mê - me Où j'allais être heureux!

pp Tu cours, tu cours, tu cours, Tu fuis, tu vas tou - jours! —

pp Tu cours, tu cours, tu cours, Tu fuis, tu vas tou - jours! —

pp Tu cours, tu cours, tu cours, Tu fuis, tu vas tou - jours! —

p

E
fem - me a - - dieu!

A
Mais qu'im - por - te, je l'ai - - - me! Je l'au - rai, je le

Tu cours, tu cours, tu cours, Tu fuis, tu vas tou -

Tu cours, tu cours, tu cours, Tu fuis, tu vas tou -

Tu cours, tu cours, tu cours, Tu fuis, tu vas tou -

E
Dans ce pé - ril ex - - trê - - -

A
veux! Oui qu'im - por - te je

- jours! Le sa - lut, le sa -

- jours! Le sa - lut, le sa -

- jours! Le sa - lut, le sa -

E
A

me 3 J'ai con - fian - ce en

l'ai - me je l'au - rai Je l'au - rai je le
- lut est à ce
- lut est à ce
- lut est à ce

Li

Mon che - val c'est l'é - clair. Prends - le donc et sur

E
A

Dieu.
veux.

prix.
prix.
prix.

prix.

dol.

F A - - dieu! tout ce que j'ai

Ei lui, Tu cours, tu cours, tu

A J'é - - choue au mo - ment

R Tu cours, tu cours, tu

Tu cours, tu cours, tu

Tu cours, tu cours, tu

Tu cours, tu cours, tu

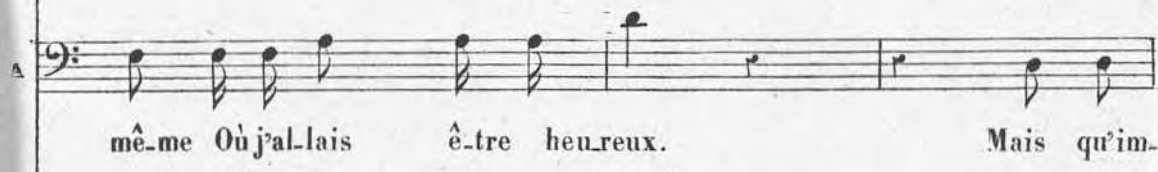
p



S
me! Mon cher é-poux a



A
cours, Tu fuis, tu vas tou-jours —



B
même Où j'al-lais être heu-reux. Mais qu'im-



B
cours, Tu fuis, tu vas tou-jours! —



S
cours, Tu fuis, tu vas. tou-jours! —



A
cours, Tu fuis, tu vas. tou-jours! —



B
cours, Tu fuis, tu vas tou-jours! —



Piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

F
- dieu!

L'i
Tu cours, tu cours, tu cours, Tu fuis, tu vas tou -

A
- por - te je l'ai - - - - me, je l'ai - - - -

R
p
Tu cours, tu cours, tu cours Tu fuis, tu vas tou -

p
Tu cours, tu cours, tu cours, Tu fuis, tu vas tou -

p
Tu cours, tu cours, tu cours, Tu fuis, tu vas ton -

p
Tu cours, tu cours, tu cours, Tu fuis, tu vas tou -

F
Dans ce pé - ril ex - - trê - - - -

L'i
- jours _____ Le sa - lut, le sa -

J
Le sa - lut, le sa -

E
Dans ce pé - ril ex - - trê - - - -

A
- me _____ Oui qu'im - por - te je

R
- jours! _____ Le sa - lut, le sa -

- jours! _____ Le sa - lut, le sa -

- jours! _____ Le sa - lut, le sa -

- jours! _____ Le sa - lut, le sa -

cresc.

F
 - - - me pour toi - - - Je - - - prie - rai

Ti
 - lut Le sa - lut est à ce

J
 - lut Le sa - lut est à ce

E
 - - - me J'ai - - - con - fian - ce en

A
 - l'ai - - me! je l'au - rai Je l'au - rai je le

R
 - lut Le sa - lut est à ce

- lut Le sa - lut est à ce

- lut Le sa - lut est à ce

- lut Le sa - lut est à ce

rit:

F
 Dieu. A - - - -

L
 prix. Mon che-val est à toi, J'en ré-ponds sur ma

S
 prix. Fuy - - - -

E
 Dieu. A - - - -

A
 veux.

R
 prix Ce che-val est à toi, J'en ré-ponds sur ma

prix

prix Fuy - ez, fuy - ez, fuy - - - -

prix Fuy - ez, fuy - ez, fuy - - - -

f 3 3 3

F - dieu! A - - dieu, a - dieu tout
 L: foi. L'oeil en feu, l'air frin-gant, Il est là qui t'at -tend!
 J - ez, Fuy - - - ez, fuy - ez fuy -
 E - dieu! A - - - dieu!
 A Je l'ai - - - me
 R: foi. L'oeil en feu, l'air frin-gant, Il est là qui t'at -tend!
 Fuy - ez, fuy -
 - ez A la gar - de de Dieu! Fuy - ez, fuy -
 - ez A la gar - de de Dieu! Fuy - ez, fuy -
 Piano accompaniment with triplets and dynamics like *p*.

F
ce que j'ai-me! a - dieu! ———— cher é - poux, a -

L
Il est là, il est là, qui l'at-

J
- ez pour qui vous ai - - - me A la gar - de de

E
a - - - dieu ———— a - - -

A
Je l'ai - - - me, je l'au - rai je le

R
Il est là, il est là qui l'at-

- ez pour qui vous ai - - - me A la gar - de de

- ez pour qui vous ai - - - me A la gar - de de

- ez pour qui vous ai - - - me A la gar - de de

F
- dieu: A - - -

Li
- tend, Sur son dos bride en main, Fais presto du che -

J
Dieu! Il faut se di - re a - dieu! Il

E
- dieu! a - - - dieu!

A
veux oui je l'au - rai

R
- tend, Sur son dos bride en main, Fais presto du che -

Dieu Il faut se di - re a - dieu! Il

Dieu Il faut se di - re a - dieu! Il

Dieu Il faut se di - re a - dieu! Il

8

F
- dieu! a - - - dieu! Dans ce pé -

Li
- min. Et si l'on te pour-suit,

J
faut se di-re a - dieu! Il faut se di-re a -

E
a - - - dieu! Dans ce pé -

A
Oui je l'au - rai Oui je l'au -

R
- min. Et si l'on te pour-suit,

faut se di-re a - dieu! Il faut se di-re a -

faut se di-re a - dieu! Il faut se di-re a -

faut se di-re a - dieu! Il faut se di-re a -

8

S - ril ex - trê - - - me, Je prie - rai Dieu —
 T Sans bron_cher jour et nuit, Tu cours, tu cours, tu
 A - dieu — A la gar - - - de de Dieu!
 E - ril ex - trê - - - me Je prie - rai Dieu! —
 B - rai Oui je l'au - rai car je le veux. —
 B Sans bron_cher jour et nuit, Tu cours, tu cours, tu
 - dieu — A la gar - - - de de Dieu.
 - dieu — A la gar - - - de de Dieu.
 - dieu — A la gar - - - de de Dieu.

Musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 7/8 time signature. The piano part features triplet patterns in the right hand and a steady bass line in the left hand.

F
 Oui pour toi _____
 cours, Tu fuis, tu vas toujours!
 se di - re a - dieu! se di - re a -
 E
 Oui pour moi _____ tu prie - ras
 A
 je l'au - rai, je le
 R
 cours, Tu fuis, tu vas toujours!
 se di - re a - dieu, se di - re a -
 se di - re a - dieu, se di - re a -
 se di - re a - dieu, se di - re a -
 (3) (3) (3)

F
A - - - dieu! pour toi, pour

Li
Tufuis, tu vas toujours! • Va! va! car le sa -

J
- dieu! se di - re a - dieu!

E
- dieu - - - A - - - dieu! pour toi, pour

A
veux . Je l'au - rai, je l'au -

R
Tufuis, tu vas toujours! le sa -

- dieu! se di - re a - dieu!

- dieu! se di - re a - dieu!

- dieu! se di - re a - dieu!

8

F
toi, je prie - rai Dieu!..

Li
- lut est à ce prix. Oui le sa -

J
a - - - - - dieu! *p* Fuy - - - - - ez à

E
moi tu prie - ras Dieu!

A
- rai car je le veux! Oui je pau -

R
- lut est à ce prix. Oui le sa -

a - - - - - dieu! *p* Fuy - - - - - ez, à


a - - - - - dieu! *p* Fuy - - - - - ez, à

a - - - - - dieu! *p* Fuy - - - - - ez, à

p *cres - cen - - do.*

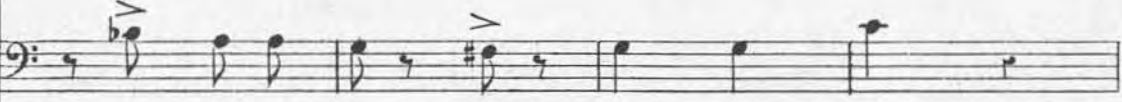
S - lut, Le sa - lut est à ce prix
 A la gar - - - de de Dieu! Fuy -
 T rai oui car je le veux.
 B - lut est à ce prix!
 la gar - - - de de Dieu! Fuy - - -
 la gar - - - de de Dieu! Fuy - - -
 la gar - - - de de Dieu! Fuy - - -

Musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). Dynamics include *p* (piano) and *f* (forte). Performance markings include accents (>) and triplet markings (3).

E*i* 
 Oui le sa - lut, le sa - lut est à ce prix!

J 
 - ez A la gar - - de de Dieu!

A 
 Oui je l'au - rai, oui car je le veux!

R 
 Oui le sa - lut est à ce prix!


 - ez, A la gar - de de Dieu!


 - ez, A la gar - de de Dieu!


 - ez, A la gar - de de Dieu!


 cres - - - - cen - - - do. **ff**

8



System 1: Treble clef contains eighth-note triplets and sixteenth-note patterns. Bass clef contains chords and eighth-note accompaniment. A dotted line with the number 8 is above the treble staff.

8



System 2: Treble clef contains eighth-note triplets and sixteenth-note patterns. Bass clef contains chords and eighth-note accompaniment. A dotted line with the number 8 is above the treble staff.

8



System 3: Treble clef contains eighth-note triplets and sixteenth-note patterns. Bass clef contains chords and eighth-note accompaniment. A dotted line with the number 8 is above the treble staff.

8



System 4: Treble clef contains eighth-note triplets and sixteenth-note patterns. Bass clef contains chords and eighth-note accompaniment. A dotted line with the number 8 is above the treble staff.



System 5: Treble clef contains eighth-note triplets and sixteenth-note patterns. Bass clef contains chords and eighth-note accompaniment. The system concludes with a double bar line.

Fin du 1^{er} Acte.