

*Louis Diemer - Bénédict
Spécial Bonheur - fête mai 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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MUSIQUE DE

CH.-M. WIDOR

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

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

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

Directeur de la Scène : M. ALBERT VIZENTINI.

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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.

The musical score is written for piano and is divided into four systems. The first system begins with a piano introduction marked *ff*, featuring a tremolo bass line and a melodic line with eighth notes. The second system continues with a melodic line containing triplets and sixteenth-note patterns, also marked *ff*. The third system shows further development of these motifs. The fourth system concludes with similar rhythmic patterns and a final *ff* dynamic marking. The score includes various musical notations such as dynamics, articulation marks, and fingerings.

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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 has a more active role with frequent chord changes and slurs. A fermata is present at the end of the system.

Third system of the piano score. The right hand's melody is highly technical, involving many slurs and dynamic markings. The left hand accompaniment is dense with chords. A fermata is placed over the final chord.

Fourth system of the piano score. The right hand has a more melodic line with fewer sixteenth notes, though still with slurs. The left hand accompaniment is simpler, consisting of chords and a few moving lines. A fermata is at the end.

Fifth system of the piano score. The right hand features a series of sustained chords with a fermata over the first one. The left hand has a rhythmic accompaniment with slurs. A fermata is at the end.

First system of musical notation. The treble clef staff contains a series of chords with accidentals (sharps and flats) and a dynamic marking *v*. The bass clef staff contains a continuous eighth-note accompaniment.

Second system of musical notation. The treble clef staff features a melodic line with various accidentals and a dynamic marking *v*. The bass clef staff has a melodic line with accents and a dynamic marking *v*.

Third system of musical notation. The treble clef staff includes a triplet of eighth notes and a dynamic marking *v*. The bass clef staff has a continuous eighth-note accompaniment with a dynamic marking *f* and a marking *8-1*.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes and a dynamic marking *v*. The bass clef staff has a continuous eighth-note accompaniment with a dynamic marking *f* and a marking *8-1*.

Fifth system of musical notation. The treble clef staff includes a triplet of eighth notes and a dynamic marking *v*. The bass clef staff has a continuous eighth-note accompaniment with a dynamic marking *f*.

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. G." and "M. D. 5".

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 harmonic progression. It includes slurs, ties, and a dynamic marking of *ff* in the bass staff. Fingerings of 3 and 5 are indicated.

Fifth system of the musical score, concluding the page. It features slurs, ties, and a dynamic marking of *ff* in the bass staff. Fingerings of 3 and 5 are shown.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a trill marked '8' and a triplet marked '3'. The bass clef contains a supporting line with a triplet marked '3' and various articulation marks.

Second system of musical notation. The treble clef features a melodic line with a trill and a triplet. The bass clef contains a supporting line with a triplet and various articulation marks.

Third system of musical notation. The treble clef features a melodic line with a trill and a triplet. The bass clef contains a supporting line with a triplet and various articulation marks. The instruction *diminuendo* is written above the bass line.

Poco più largo.

Fourth system of musical notation, starting with the instruction *p*. The treble clef features a melodic line with a trill and a triplet. The bass clef contains a supporting line with a triplet and various articulation marks.

Fifth system of musical notation, starting with the instruction *cresc.*. The treble clef features a melodic line with a trill and a triplet. The bass clef contains a supporting line with a triplet and various articulation marks. 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 *crescendo.* marking and a triplet. The lower staff features a *sf* marking and a complex rhythmic pattern with many beamed notes.

Third system of musical notation. The upper staff contains two triplet markings. The lower staff has a *sf* marking and a *ff* (fortissimo) marking, indicating a significant increase in volume.

Fourth system of musical notation. The upper staff has a *sf* marking. The lower staff features a triplet and a *sf* marking, continuing the dynamic intensity.

Fifth system of musical notation. The upper staff has a *sf* marking. The lower staff features a triplet and a *sf* marking, maintaining the dynamic level.

First system of a musical score. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff features a bass line with triplets and a final chord. Dynamics include *sf* and *ff*. A measure number '8' is indicated above the upper staff.

Second system of the musical score. The upper staff continues the melodic line with slurs and accents. The lower staff has a bass line with a triplet and a final chord. Dynamics include *sf*.

Third system of the musical score. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamics include *sf*. The instruction *poco rit.* is written above the staff.

a Tempo.

Fourth system of the musical score. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamics include *p*. The instruction *And.* is written below the staff.

Fifth system of the musical score. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamics include *p*.

a piacere.

a Tempo.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The upper staff has a dynamic marking of *f* followed by *p*, and then *sf*. The lower staff has a dynamic marking of *pp*. Pedal markings are present: a vertical line with a horizontal bar in the first measure, and the word "Ped." with a vertical line in the second and third measures.

Second system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The lower staff has a "Ped." marking with a vertical line in the second measure.

Third system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The upper staff has a "crescendo." marking. The lower staff has a "Ped." marking with a vertical line in the first measure and a "pp" marking in the third measure.

Fourth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The upper staff has a dynamic marking of *p*. The lower staff has dynamic markings of *sf* and *p*. The system ends with a fermata over the final note, with the number "8" above it.

Fifth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The upper staff has a fermata over the first note, with the number "8" above it. The lower staff has a dynamic marking of *f*. The system ends with a fermata over the final note, with the number "8" above it.

First system of musical notation. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a continuous sixteenth-note arpeggiated pattern. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece with similar textures in both hands.

Third system of musical notation. The left hand has a dynamic marking of *f* (forte) and the right hand has a *dimin.* (diminuendo) marking. The piece concludes with a final chord in the right hand.

Fourth system of musical notation. The right hand features a melodic line with a dynamic marking of *pp* (pianissimo). The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, showing the final measures of the piece with complex textures in both hands.

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 tempo instruction "a piacere. a Tempo." is written above the staff.

Third system of the piano score, featuring a prominent *sf* (sforzando) dynamic marking in the right hand.

Fourth system of the piano score, showing a continuation of the melodic and harmonic development.

poco a poco agitato.

Fifth system of the piano score. The tempo instruction "poco a poco agitato." is written above the staff, indicating a gradual increase in tempo.

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 an 8-measure repeat.

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 and a first ending bracket with an 8-measure repeat.

Fifth system of musical notation, starting with a *mf* dynamic marking and transitioning to *ff*. Includes a first ending bracket with an 8-measure repeat.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a dynamic marking of *f*. The lower staff is in bass clef and contains a bass line with a slur over the first two measures and a dynamic marking of *f*. The key signature has one sharp (F#).

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a dynamic marking of *p*. The lower staff is in bass clef and contains a bass line with a slur over the first two measures and a dynamic marking of *f*. The instruction "Con fuoco. (♩=152)" is written above the staff. The key signature has one sharp (F#).

The third system of music consists of two staves. The upper staff is in treble clef and contains a complex chordal texture with a slur over the first two measures. The lower staff is in bass clef and contains a complex chordal texture with a slur over the first two measures. The key signature has one sharp (F#).

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a complex chordal texture with a slur over the first two measures and a dynamic marking of *sf*. The lower staff is in bass clef and contains a complex chordal texture with a slur over the first two measures. The key signature has one sharp (F#).

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a complex chordal texture with a slur over the first two measures and a dynamic marking of *sf*. The lower staff is in bass clef and contains a complex chordal texture with a slur over the first two measures. The key signature has one sharp (F#).

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 slurs and dynamic markings. The lower staff is in bass clef with a key signature of one flat (Bb) and a time signature of 3/4, containing a bass line with slurs and dynamic markings. The word "diminuendo." is written in the first measure, and a piano dynamic marking "*p*" is in the third measure.

This system continues the two-staff musical notation from the first system, maintaining the same clefs, key signature, and time signature. It features melodic and bass lines with various slurs and dynamic markings.

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

f *pp*

This system includes performance instructions: "espressivo e poco rit." and "a Tempo. (♩ = 132)". The musical notation continues with two staves, featuring a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings "*f*" and "*pp*" are present.

This system continues the two-staff musical notation, showing melodic and bass lines with slurs and dynamic markings.

poco rit.

f *pp*

This system includes the instruction "poco rit." and continues the two-staff musical notation. Dynamic markings "*f*" and "*pp*" are present.

a Tempo.

dolcissimo.

Red.

Red.

crescendo.

a piacere.

f

Red.

pp

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, marked with a '3' and a '6'. The lower staff contains a bass line with a dynamic marking of *mp*. Below the staff are two sets of fingering diagrams for the right hand, each consisting of a vertical line of five fingers and a horizontal line of three fingers, with a double-headed arrow between them.

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 two sets of fingering diagrams for the right hand, identical in structure to the first system.

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 fingering diagrams for the right hand, identical in structure to the first system.

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 two sets of fingering diagrams for the right hand, identical in structure to the first system.

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 fingering diagrams for the right hand, identical in structure to the first system.

First system of musical notation. The left hand (bass clef) features a melodic line with triplets and a dynamic marking of *f*. The right hand (treble clef) features a more complex melodic line with slurs and a dynamic marking of *f*. The system concludes with a double bar line.

Second system of musical notation, identical in structure to the first system, featuring melodic lines in both hands with triplets and a dynamic marking of *f*.

Third system of musical notation. The left hand (bass clef) contains the lyrics "cre - - scen - do." written below the notes. The right hand (treble clef) continues the melodic line. The system concludes with a double bar line.

Fourth system of musical notation. The left hand (bass clef) features a rhythmic accompaniment with a dynamic marking of *ff*. The right hand (treble clef) features a melodic line with triplets and a dynamic marking of *f*.

Fifth system of musical notation. Both hands (treble and bass clefs) feature complex melodic lines with triplets and a dynamic marking of *f*.

3

ff

ff

This system contains the first two measures of the piece. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked with a forte dynamic (*ff*) and includes a triplet of eighth notes in the first measure. A large slur covers the entire system.

sf

ff

m.d.

m.g.

This system contains measures 3 and 4. The treble clef part begins with a mezzo-forte (*sf*) dynamic, while the bass clef part starts with a mezzo-piano (*m.g.*) dynamic. The treble clef part has a mezzo-dolce (*m.d.*) dynamic marking above it. The music features sixteenth-note passages and slurs.

This system contains measures 5 and 6. The treble clef part continues with sixteenth-note runs, while the bass clef part features a more rhythmic accompaniment with slurs and accents.

This system contains measures 7 and 8. The treble clef part has a melodic line with slurs and accents, while the bass clef part provides harmonic support with slurs.

sf

sf

sf

This system contains measures 9 and 10. The treble clef part features a melodic line with slurs and accents, marked with a mezzo-forte (*sf*) dynamic. The bass clef part has a rhythmic accompaniment with slurs and accents, also marked with a mezzo-forte (*sf*) dynamic.

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 at the beginning.

pp

8

This system maintains the piano texture. The treble staff has a measure rest of 8 measures at the beginning.

8-1

f ff

f

This system introduces a dynamic shift. 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 later has a 'f' dynamic marking.

pp

8

This system returns to a piano texture. The treble staff has a measure rest of 8 measures at the beginning. The bass staff has a 'piano' marking at the end.

First system of musical notation. The right hand (treble clef) features a continuous sixteenth-note arpeggiated pattern. The left hand (bass clef) has a sparse accompaniment with a few notes and rests.

Second system of musical notation. Similar to the first system, with a sixteenth-note arpeggiated right hand and sparse left hand accompaniment.

Third system of musical notation. The right hand has a melodic line with some slurs. The left hand has a sixteenth-note arpeggiated pattern. Dynamics include *f*, *pp*, and *f*. The instruction *a piacere.* is written above the right hand.

a Tempo.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand has a sixteenth-note arpeggiated pattern. The instruction *dolcissimo.* is written in the left hand.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a sixteenth-note arpeggiated pattern.

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 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 left hand and *sf* (sforzando) in the right hand.

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) and *a piacere.* (ad libitum).

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) and *cresc.* (crescendo). There are also markings for fingerings: 8, 5, and 5.

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). There are also markings for fingerings: 8 and 1.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, rapid melodic line with many beamed notes and slurs. The lower staff is in bass clef and provides a rhythmic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff has the same complex melodic line. The lower staff includes the lyrics "cres - cen - do" written below the notes. A triplet of eighth notes is marked with a "3" above it in the bass staff.

The third system features the tempo instruction "molto." in the lower staff. The melodic line in the upper staff remains highly complex and technical.

The fourth system is marked with the dynamic instruction "f" (forte) in the lower staff. It includes a triplet of eighth notes in the bass staff, marked with a "3" above it.

The fifth system is marked with the dynamic instruction "ff" (fortissimo) in the lower staff. It includes various fingerings such as "1", "2", and "3" for the notes in both staves.

First system of musical notation. The right hand (treble clef) features a series of chords and a prominent glissando of sixteenth notes, marked *glissando.* The left hand (bass clef) plays a rhythmic accompaniment. A dynamic marking of *ff* is present in the left hand.

Second system of musical notation, continuing the piece. It features similar glissando passages in the right hand and accompaniment in the left hand.

Third system of musical notation, showing a more active right hand with sixteenth-note patterns and a steady left hand accompaniment.

Fourth system of musical notation, featuring a complex right hand passage with triplets and a left hand accompaniment.

Fifth system of musical notation, concluding the page with intricate right hand figures and a left hand accompaniment.

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*

*ff*

Si l'on boit!

*f*

## JEAN-PIERRE. (rieur)

Et ça ne coûte rien, ————— car c'est

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

J-P. - me!

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

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



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

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

*sf*

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

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

- té de son nou-veau ba-teau! ———

- té de son nou-veau ba-teau! ———

## JACQUES.

*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.

*p* - tôt, de ta so - li - de poi - gne, va main - te - nir la bar -

a piacere.

1<sup>o</sup> Tempo.

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

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 -  
 - pête. Et que de

JACQUES. (heureux et rieur)

Par - tageant les dan - gers.  
 - pête. Et que de

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

J-P. - ant l'amien - 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-

(♩ = ♩)

- lo - - - - te?

JEAN-PIERRE.

Et moi, ton vieux pa-

(lui serrant les mains)

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

All° con brio. (♩ = 112)

All° con brio 8

JACQUES. *ff*

On sé - paule à la bar - - - re pour

J.-P.

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

*ff*

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

J.-P.

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

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

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 *sf* and *ff*. The music includes a 7-measure rest in the treble and a 3-measure rest in the bass.

Piano accompaniment for the second system, featuring a treble and bass clef with dynamic markings *ff*, *sf*, and *dim.*. The music includes a 3-measure rest in the treble and a 3-measure rest in the bass.

♩

JACQUES. *mf*

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

JEAN-PIERRE. *mf*

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

Piano accompaniment for the third system, featuring a treble and bass clef with dynamic markings *p* and *mf*. The music includes a 3-measure rest in the treble and a 3-measure rest in the bass.

accompl  
en cas de  
coupure

en octaves  
aux 2 mains

J.

au mi lieu des em - bruns, des va - - gues de cha -

J.-P.

au mi lieu des em - bruns, des va - - gues de cha -

Piano accompaniment for the fourth system, featuring a treble and bass clef with dynamic markings *sf*. The music includes a 3-measure rest in the treble and a 3-measure rest in the bass.

★ Paroles traduites du cantique des Pêcheurs basques.



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

*Sa -*

*Sa -*

*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 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

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 features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "ment mar-cherait pour sauver son a-mi," written below. The piano accompaniment is written for the right and left hands, with dynamic markings of *sf* (sforzando) and *f* (forte). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

s'il é-tait en dan-ger.

s'il é-tait en dan-ger.

The second system continues the musical score. The vocal line has the lyrics "s'il é-tait en dan-ger." and includes triplet markings (3) above the notes. The piano accompaniment features complex textures with triplets and dynamic markings of *sf* and *f*. The key signature and time signature remain consistent with the first system.

The third system of the musical score shows the continuation of the piano accompaniment. It features intricate rhythmic patterns, including triplets and sixteenth notes, with dynamic markings of *f* and *sf*. The key signature and time signature are maintained throughout.

*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*** *se.*

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, mon gas.

*cresce molto.*

JEAN-PIERRE. (joyeusement)

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

Eh! le cabaretier, les verressont  
**Allegro.**

*sf* *pp*

J-P.

vi - - - des?

*f*

J-P.

Que fait donc Marie-

TÉNORS.

On t'écoutait, Jean Pier - - - re!

BASSES.

On t'écoutait, Jean Pier - - - re!

*sf*

a piacere

a Tempo

J.P.

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

segue

cresc.

a Tempo

TÉNORS. (appelant)

BASSES. (appelant)

Marie-An

Marie-An

ne!

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.

*f* *p*

## Moderato. (♩ = 69)

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

Moderato.

JEAN-PIERRE. *mf*

Ah!

*dolce* *f*

*And.*

J-P. (l'embrassant) *p*

La chérie de mon cœur!

*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* *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

*p.*

J. *f* tin, — les fa - laises de Fran -

*f*

## 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 in treble clef and piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics 'On a quit -' and 'sa bonne ami - - - - e!'. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

poco meno vivo.

- té sa bonne a - mi - - - - e.

segue.

The second system continues Marie-Anne's vocal line with the lyrics '- té sa bonne a - mi - - - - e.' and the instruction 'segue.'. The piano accompaniment continues with a similar melodic and bass line structure.

Moderato.

(riente) *p*

Quoi, vous tremblez.

JACQUES. *p*

Ah! vous m'avez sur - pris.

Moderato.

The third system introduces Jacques' vocal line in treble clef, marked 'Moderato.' and '(riente) p'. The lyrics are 'Quoi, vous tremblez.' and 'Ah! vous m'avez sur - pris.'. The piano accompaniment is in grand staff, marked 'Moderato.' and 'p', and features long, sustained chords in both hands.

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

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

J. (très ému)  
*J'en'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. *Jacques!* *p* (les yeux baissés) *Mais oui, je vous laissez, i-*

**JACQUES.** (avec un sentiment de reproche)  
*Adieu! vous me laissez?*

*ff*

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

J. *(suppliant)*  
Res - tez!

The first system of music consists of three staves. The top staff is for the male soloist (M-A), the middle for the female soloist (J), and the bottom for the piano accompaniment. The key signature has two sharps (F# and C#). The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand, with dynamic markings *pp* and *f*.

*(joyeuse, avec un peu de coquetterie)*

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

*espressivo.*  
*cresc.*

The second system of music consists of two staves: the top for the male soloist (M-A) and the bottom for the piano accompaniment. The piano accompaniment includes dynamic markings *cresc.* and *espressivo.*

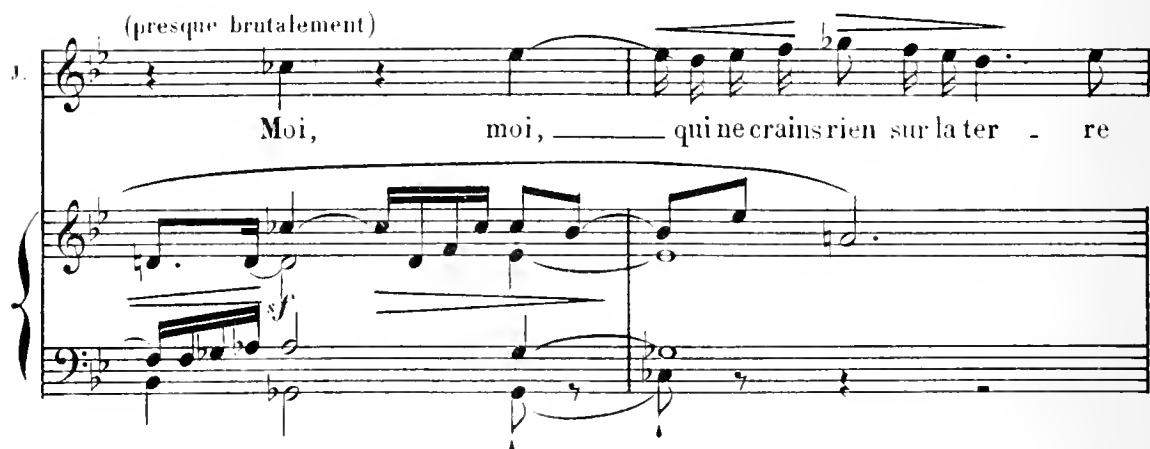
JACQUES. *(très simple)*

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

The third system of music consists of two staves: the top for the character JACQUES and the bottom for the piano accompaniment. The piano accompaniment includes a dynamic marking *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 -

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



## MARIE-ANNE. (émue)

Que je connais?..

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

The first system of the musical score consists of 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 4/4. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

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 similar melodic and harmonic structure. The key signature remains two flats, and the time signature is 4/4.

- - 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 similar melodic and harmonic structure. The key signature remains two flats, and the time signature is 4/4.

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 similar melodic and harmonic structure. The key signature remains two flats, and the time signature is 4/4.

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.

*f* *Rec.*

M-A. *p*

les, vers la

M-A.

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

*pp* *dim.*

M-A.

Ab! je prie bien pour vous, Dieu

*pp*

Allergo con moto. (♩ = 126)

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

Allergo con moto.

*L'ai-je en - ten - du - - - e?*

*p*

**MARIE-ANNE.**  
*Jene sais pas men - tir.*

*pp* *a piacere.*

(très simplement)

M.A. *Je vous ai - - - me!*

*pp*

Allegro. (♩ = 116)

ff

6 6 6 12

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with sixteenth-note patterns. The piece begins with a forte (ff) dynamic.

JACQUES. (ému, fou de joie)

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

3 3 3 3

12 6 6

The vocal line for Jacques is written in a treble clef with a key signature of two sharps. The lyrics are "Et moi, de-puis tou - jours, je ne". The piano accompaniment continues with sixteenth-note patterns in the left hand and chords in the right hand. The tempo and dynamics remain consistent with the introduction.

J. vis que pour vous! Con fuoco accelerando.

sf sf sf sf

12 12 12 12

The vocal line for Jacques continues with the lyrics "vis que pour vous! Con fuoco accelerando." The piano accompaniment features a more active and rhythmic pattern, with frequent sixteenth-note runs in the left hand and chords in the right hand. The dynamic is marked sf (sforzando).

12 12 12 12

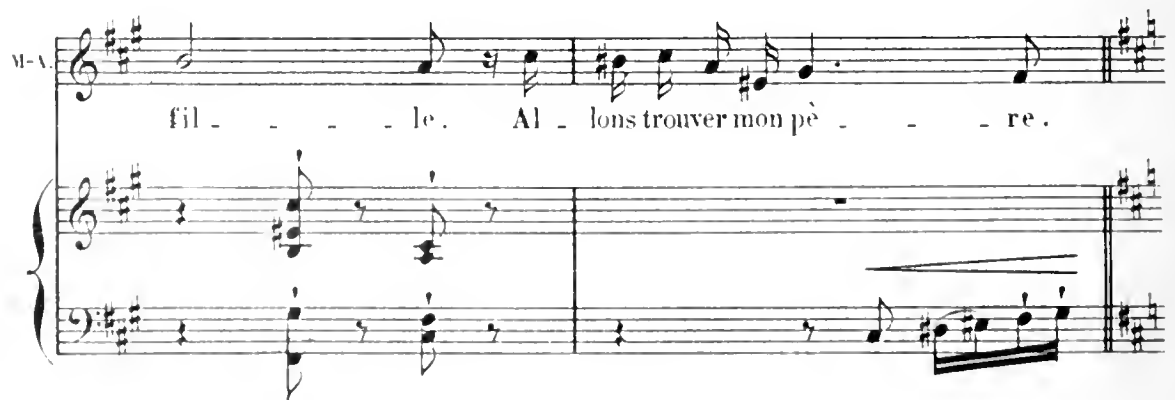
The piano accompaniment continues with a similar rhythmic pattern, featuring sixteenth-note runs in the left hand and chords in the right hand. The dynamic remains sf.

MARIE-ANNE. *p* (très librement)

M-A.  *p* (très librement)  
Peut ê - - treai-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'a — tend.

*Vivo.*

*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

The first system of music consists of a vocal line (M-A.) and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "tre," and continues with "et la main dans la main que l'on pas - se la". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in G major.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "vi - - - e jusqu'à l'heu - re der niè - - - re! Mon". The piano accompaniment includes a *pp* dynamic marking and concludes with a double bar line.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "père était très pau - vre quand il se ma - ri - a; ma mè - re n'avait". The piano accompaniment includes a *pp* dynamic marking and a tempo marking "(♩ = ♩)".

M-A. rien. Chè - re

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics "rien. Chè - re". The piano accompaniment includes a *p* dynamic marking and concludes with a double bar line.

M.A. *mè - - - - - re!*

*cresc.* *Ped.*

M.A.

*cresc.* *pp*

**Più vivo.**

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

**Più vivo.**

*p*

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

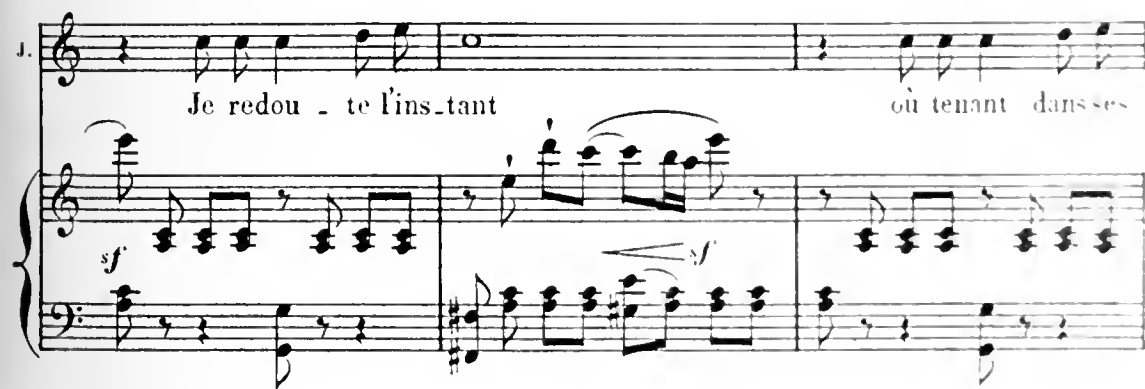
*Hé - las! je le crains trop...*

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

*p*

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

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-er. 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. *p*

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.

- toi - les! Ma - ri - e,

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

M-A *pp*  
il l'implore à ge - noux.  
J *pp* *con anima* *sf*  
Mari - - - e, je tado - - - re,  
p *pp* *ff*  
Red.

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

J. *dim*

**Poco rit.**

A.  
\_ mais . nos deux âmes soient ré - u - ni - - - es.

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

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

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

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

M-A.  
l'au - tre, échangeons nos pa - ro - les

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



MARIE-ANNE.

Adagio.

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

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

Ho\_hého!

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-

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a whole note rest followed by a half note. The middle staff is a vocal line for a children's chorus, also in treble clef, with a key signature of two sharps and a common time signature. It starts with a whole note rest, followed by a series of eighth notes, including a triplet of eighth notes. The bottom staff is a piano accompaniment in bass clef with a key signature of two sharps and a common time signature. It features a steady eighth-note bass line and chords in the right hand.

- ser!

Gai, gai, der-ri-

The second system continues the musical score. The top staff has a whole note rest followed by a half note. The middle staff continues the vocal line with eighth notes and a triplet. The piano accompaniment in the bottom staff continues with eighth notes and chords.

- gué, c'est la fête, on va dan- ser!

The third system continues the musical score. The top staff has a whole note rest followed by a half note. The middle staff continues the vocal line with eighth notes and a triplet. The piano accompaniment in the bottom staff continues with eighth notes and chords.

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

The fourth system concludes the musical score. The top staff has a whole note rest followed by a half note. The middle staff continues the vocal line with eighth notes and a triplet. The piano accompaniment in the bottom staff continues with eighth notes and chords.



*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.

gies 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 *tr* (trill) marking.

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 *tr* marking and a *3* (triple) marking.

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.

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. *o - ra pro no - bis.*

vêtu d'un surplis, le bréviaire sur la poitrine (des mousses portent l'eau bénite, l'encensier 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

pru - dens, Vir - go cle - mens,

pru - dens, Vir - go cle - mens.

pru - dens, Vir - go

pru - dens, Vir - go



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-note patterns and slurs, with a dynamic marking of *p*. The left-hand staff provides a rhythmic accompaniment with eighth notes and slurs. The key signature remains 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 C5. The piano accompaniment continues with the eighth-note melodic pattern from the previous system. 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 C5. The piano accompaniment continues with the eighth-note melodic pattern. 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,

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

M-A. re du

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

MARIE-ANNE et JACQUES montent sur le bateau.

MADELEINE (naïve)

Regardez

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

M<sup>r</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,

jevous le ju - re!  
JEAN-PIERRE. *mf*  
A toi? tantmieux 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 note 'sais,', a quarter rest, and a quarter note 'j'ai'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

rir ma pauvre et chère fem - - - me

The second system continues the vocal line with a quarter note 'rir', a quarter note 'ma', a quarter note 'pauvre', a quarter note 'et', a quarter note 'chère', a quarter note 'fem -', a quarter note 'me'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note passages in the right hand.

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

The third system features a vocal line with a quarter note 'se', a quarter note 'crevant', a quarter note 'à', a quarter note 'la', a quarter note 'pei -', a quarter note 'ne,', a quarter note 'suc -', a quarter note 'combant', a quarter note 'aux', a quarter note 'an -'. The piano accompaniment includes triplet markings (indicated by '3') over the right-hand melody.

- 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 note 'ses', a quarter note 'des', a quarter note 'lon -', a quarter note 'gues', a quarter note 'nuits', a quarter note 'd'at -', a quarter note 'ten -', a quarter note 'te', a quarter note 'par', a quarter note 'les', a quarter note 'soirs', a quarter note 'd'ou -', a quarter note 'ra -'. The piano accompaniment features a more complex harmonic structure with some chromaticism in the bass line.

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<sup>c</sup>. C'est une idée à moi.

*pp* *dolcissimo.*

Red.

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

Lento.

MARIE-ANNE. *mf*

Et be - ne - dic - speran - tes

MADELEINE. *mf*

Et be - ne - dic - speran - tes

JACQUES. *mf*

Et be - ne - dic - speran - tes

MARC. *mf*

Et be - ne - dic - speran - tes

JEAN-PIERRE. *mf*

Et be - ne - dic - speran - tes

SOPR. *mf*

Et be - ne - dic - speran - tes

CONTR. *mf*

Et be - ne - dic - speran - tes

TÉNORS. *mf*

Et be - ne - dic - speran - tes

BASSES. *mf*

Et be - ne - dic - speran - tes

Lento. (♩ = 76)

*p*

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

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



( La foule se relève )

JEAN-PIERRE.

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

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-

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,  
 corps et â - - - mes,  
 â - - - mes, Cha - cum de nous gaie -  
 â - - - mes, Cha - cum de nous gaie -

The first system of the musical score consists of five staves. The top two staves are vocal lines, both marked with a fortissimo (*ff*) dynamic. The lyrics are 'corps et â - - - mes,'. The third and fourth staves are piano accompaniment, featuring a melody with triplets and a bass line with chords. The lyrics 'â - - - mes, Cha - cum de nous gaie -' are written below these staves.

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

The second system of the musical score consists of five staves. The top two staves are vocal lines. The lyrics are 'Pour sauver son a -' and '- ment mar - cherait pour sauver son ami -'. The third and fourth staves are piano accompaniment, featuring a melody with triplets and a bass line with chords. The lyrics '- ment mar - cherait pour sauver son ami -' are written below these staves.

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 é - tait — en dan - ger. Sa - chant que dans l'o -


mi s'il é - tait — en dan - ger. Sa - chant que dans l'o -


— s'il é - tait — en dan - ger. Sa - chant que dans l'o -


— s'il é - tait — en dan - ger. Sa - chant que dans l'o -


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

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

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

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

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

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

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

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

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

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



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. l'au - - - tre, dé - voués corps et â - - - mes, \_\_\_

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

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

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

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

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

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

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

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



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

M. 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

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics like *f* and *mf*.

M.A.  
pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

M.E.  
pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

J.  
pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

M.  
pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

J.P.  
pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

pour sauver son a\_m\_i ——— sil é\_tait ——— en dan.

*f*

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

V.  
- ger

M.  
- ger.

T.  
- ger.

B.  
- ger.

V.  
- ger.

M.  
- ger.

T.  
- ger.

B.  
- ger.

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.

*mf* *pp*

*p*

*Red.*

*Red.*

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



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

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

Third system of musical notation, featuring a bass clef. The music includes various notes, rests, and dynamic markings such as *pp* and *sf*. There are also numerical markings '12' appearing below the notes.

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

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

- scen - do.

*Poco allargando.*

*a Tempo.* (♩ = 65)

*f*

rit. a Tempo.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata. The left hand (bass clef) has a rhythmic accompaniment. Dynamics include *f* and *pp*. The system concludes with a 7/4 time signature change.

Second system of musical notation. The right hand has a complex melodic passage with slurs and accents. The left hand features a triplet of eighth notes. Dynamics include *f* and *pp*.

Third system of musical notation. The right hand has a triplet of eighth notes. The left hand has a complex rhythmic pattern. Dynamics include *f* and *pp*. A *Red.* (Reduction) marking is present below the left hand.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a complex rhythmic pattern. Dynamics include *f* and *pp*. A *Red.* (Reduction) marking is present below the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a complex rhythmic pattern. Dynamics include *f* and *pp*. A *Red.* (Reduction) marking is present below the left hand.



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

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

**Adagio espressivo.**

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

*rit.*

(♩ = 54)

**Andante.** RIDEAU.

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

*rit.*

Il fait petit jour.

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

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

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

*pp*

MARC (de loin lui répondant)

ho! Ho - hé

(♩ = 66)

*pp*

ho! Ho - hé ho! Ho - hé ho!

*pp*

Animato.

*p* rit.

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 shows a piano accompaniment with a treble staff and a bass staff. The vocal line is in the bass clef. Dynamics include *p* and *f*. The key signature has one sharp (F#).

1. *f*

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

The second system continues the vocal line and piano accompaniment. The piano part features long, sustained chords in the treble clef.

1. *f*

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

The third system continues the vocal line and piano accompaniment. The piano part has long, sustained chords in the treble clef.

(♩ = 72)

1. *f*

rude assaut des va - gues...

The fourth system continues the vocal line and piano accompaniment. The piano part features a more active accompaniment in the bass clef.

*p*

L. Reprends du service au tre part, puisque 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

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

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

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

*JACQUES (abattu) p*

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

*Oui, j'ai von\_hi souvent*

**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. *Je laisserais ma vie — en y laissant mon*

*sf* *dim. segue.*

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

*pp dolcissimo.*

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

**LANDI** (ironiquement)

*Ton cœur pauvr' pe - tit Et qu'es.*

**JACQUES** (découragé)

*Moi?*

*- pè - res-tu donc?*

*p*

(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'. It begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) section with a ritardando (*rit.*) marking. The tempo then changes to 'a piacere' (at the performer's discretion), and the dynamic becomes mezzo-forte (*mf*). The piano part features a complex rhythmic pattern with many sixteenth notes.

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

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

The third system is marked 'cresc. poco a poco' (crescendo poco a poco) and 'f rit.' (forte ritardando). The piano part continues with a similar rhythmic texture, showing a gradual increase in volume and a slight slowing down.

met la main sur l'épaule.

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

The fourth system is marked 'poco meno vivo' (a little less lively) and 'rit.' (ritardando). It concludes with a forte (*f*) dynamic. The piano part features a final flourish of notes.

**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*

**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 energetic, 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* *Vivo.*

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

*p* *rit.*

Andante. (♩ = 138)

JACQUES.

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

*p* *Andante.*



J. *ma* - *man* - *che*, en col - le - *ret* - *te* blan - *che*, tu t'en vas danser, n'écou - *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!*

*Red.*

J.

*pp* *f*

**Très calme**

*p* MARIE-ANNE.

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

**Tranquillamente assai**

*8*

M. A. *et faut-il nous créer encore 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*

*espress.*

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*

*crise.*

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 -





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

**Moderato. poco agitato**

M-A. *Et*

*delce.*

*a poco.*

M-A. **Moderato.**

*pp*

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

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



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

M-A. le bouquet au chapeau,

M-A. *p* *f* *pp* *Red.* marchant au son joyeux des cloches,

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

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*

*sf* *dim.*

M-A. *Dieu!*

J. *plus!*

*sf* *sfpp*

M-A.

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

*sfpp*

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 first system of the piano accompaniment consists of two staves. The right hand features a complex texture with triplets and slurs, while the left hand provides a rhythmic accompaniment with triplets. Dynamic markings include *f* and *ff*. The key signature has two sharps (F# and C#).

The second system of the piano accompaniment continues the texture from the first system. It includes dynamic markings *f* and *ff*. The right hand has slurs and triplets, and the left hand has triplets and slurs. The key signature remains two sharps.

The third system of the piano accompaniment features a *riten.* (ritardando) marking. The right hand has slurs and triplets, and the left hand has triplets and slurs. The key signature remains two sharps.

(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*

*Q. ad.*

(agitato)

(tranquillamente)

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

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

*pp*

*rit.*

*Q. ad.*



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

*f* *pp* *p*

*Red.*

*poco a poco cresc.*

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

*f* *pp* *f*

**Poco a poco agitato.**

J. *f*

Que pourrait-il ce flot contre l'amour?

**Poco a poco agitato.**

*f*

MARIE-ANNE

Contre l'amour.

Più animato

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, starting with a whole note rest followed by the lyrics "que je se - rai ta fem - - - - me". The piano accompaniment is on two staves (treble and bass clefs) and begins with a 7-measure rest. The music is in common time (C) and features a melodic line in the right hand and a bass line in the left hand.

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 is on two staves and includes a triplet of eighth notes in the right hand. The music is in common time (C).

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 is on two staves and includes a triplet of eighth notes in the right hand and a dynamic marking of *p* (piano). The music is in common time (C).

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.*



(à JACQUES)

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

**Più vivo**

JACQUES

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

J-P. comp - te...

**Più vivo**

J. sommes promis.

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



J-P.

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

J-P.

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

V. 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!

J.-P.

re.

*sf sf*

J.-P.

Plus un mot, tu m'entends! —

(triquinement)

Pauvre fil-le qui

*Andante* (♩ = 54)

Variante

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

J.-P.

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

*dim.*

MARIE-ANNE

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

JACQUES

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

J.-P.

Ah! la bonne histoi - re!

Quoi? —

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

S'adressant à JACQUES

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

M-A.

Par pi-tié!...

*Poco agitato*

*rit.*

*Vivo*

(♩ = 132)

*ff*

JEAN-PIERRE

Ah! ah! ah!

*ff* *rit.*

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 fini, à tout ja\_mais fi\_

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

J-P.

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

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

**Allegro.**

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

J.P.

- son!

TÉNORS.

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

BASSES.

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

**Allegro.**

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

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

- bleu de bons en - fants, Tra la la la la la la

- bleu de bons en - fants, Tra la la la la la la

JACQUES sort, il est comme fou.

la, — Ho - la! ————— Tra la la

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

The first system consists of three staves. The top two staves are vocal lines in G major (one soprano, one bass). The bottom staff is a grand piano accompaniment with a simple harmonic accompaniment.

la, ————— la la la la. ————— Ho - la!

la, ————— la la la la. ————— Ho - la!

The second system continues the vocal lines and piano accompaniment. The piano part features a more active accompaniment with chords and moving lines.

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

LANDI (à l'hôtelier)

Ho - là!

Ho - là!

The third system features the vocal line and piano accompaniment. The piano part has a rhythmic accompaniment with eighth notes.

Apporte -

I.

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

I.

- sous tout ton grée-ment!

*ff*

I.

L'HÔTELIER.

Voi-

*p*

III.

- là! messieurs, voi - là!

*p*

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. The vocal line begins with a treble clef and contains the lyrics 'qua - tre Et portaient deux cent - dix ca - nons. Al - - -'. The piano accompaniment features a bass line with a treble clef and a right-hand line with a treble clef, providing harmonic support with chords and moving lines.

- 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 continues with similar harmonic structures, including some sixteenth-note passages in the right hand.

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 corner. The vocal line has the lyrics 'ceur au ven - tre, sa - cré nom! Et pa - ta'. The piano accompaniment continues with chords and a steady bass line.

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

The fourth system concludes the page. The vocal line has the lyrics 'paraissent. poum, ou se co - gnait, Et tous les quatre ou les cou - lait. Et pa - ta'. The piano accompaniment provides a final harmonic setting for the lyrics.

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

This system contains the next four staves. The vocal lines continue with the lyrics. The piano accompaniment features 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,

8

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

8

Ol-lé! Ol -

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 musical piece. The upper staff maintains the eighth-note melody, while the lower staff continues the accompaniment. The notation includes various rhythmic values and articulation marks.

The third system of notation shows the progression of the piece. A dynamic marking of *p* (piano) is placed above the lower staff in the final measure of this system.

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

The fifth system of notation features a dynamic marking of *cresc.* (crescendo) above the lower staff in the third measure, and another *f* marking above the lower staff in the final measure.

The sixth and final system of notation on this page. The upper staff continues with eighth-note patterns, and the lower staff features a series of chords with a dynamic marking of *f* (forte) placed above the staff in each of the four measures.

SOPE. *pp*  
 Tout doux, la

CONTR. *pp*  
 Tout doux, la

TÉNORS *pp*  
 Tout doux, la

BASSES *pp*  
 Tout doux, la

bel - le! te - nez - vous

bel - le! te - nez - vous

bel - le! te - nez - vous

bel - le! te - nez - vous

(dispute des deux commères)

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

*mf*  
*mf*  
*mf*  
*mf*

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with the word '- lant.' below it. The bottom staff is another piano accompaniment line with the word '- lant.' below it. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *f* and *sf*.

- 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 -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with the word '- pê -' below it. The bottom staff is another piano accompaniment line with the word '- pê -' below it. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *sf* and *ff*.

- 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 Noum 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*



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 of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both in a key signature of three sharps (F#, C#, G#). The lyrics "Ol - lé! Ol -" are written below the second staff. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The lyrics "- lé! ran tan plan, pa.ta plan, plan, plan, ran tan plan, ran tan" are written below the third staff. The piano part features a rhythmic accompaniment with chords and moving lines.

- lé!

- lé!

plan! Ol.lé! \_\_\_\_\_ Ol.lé!

plan! Ol.lé! \_\_\_\_\_ Ol.lé!

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The lyrics "- lé!" are written below the first staff, and "- lé!" below the second staff. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The lyrics "plan! Ol.lé! \_\_\_\_\_ Ol.lé!" are written below the third staff, and "plan! Ol.lé! \_\_\_\_\_ Ol.lé!" below the fourth staff. The piano part continues with chords and moving lines, including some trills and grace notes.

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 two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing a bass line with chords and single notes.

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 their respective parts, and the piano accompaniment continues with its rhythmic and harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.



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 in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two sharps (F# and C#). 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 lyrics are: "Mais, —", "Jac — ques!", "Jac — ques!", "C'est Jac — ques! Jac — ques!", and "C'est Jac — ques! Jac — ques!". The piano accompaniment features chords and rhythmic patterns.

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)

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

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

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

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

Andantino.

MARC.

*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 - -

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

SOPR. *ff*  
 CONTR. *ff*  
*- 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*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *...lait! Vi-vent nos ca - nons! vi-vent nos ca -*

Piano accompaniment for the first system, marked with a forte *f* dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands.

Four vocal staves with lyrics: *... nons! Ho - lé! Ho - lé! Ho -*

Piano accompaniment for the second system, marked with a forte *f* dynamic. It continues the rhythmic accompaniment from the first system.

## JACQUES. (avec emportement)

*f*

Vi - ve boire et s'en - i -

- lé! Ho - lé!

- lé! Ho - lé!

- lé! Ho - lé!

- lé! Ho - lé!

*f*

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

*f* suivez.

rien!

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

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

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

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 starts with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a fermata over the final note. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rising eighth-note pattern in the right hand and a similar pattern in the left hand, both with slurs. The dynamic marking *f* (forte) is present.

*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 four vocal parts and piano accompaniment. The vocal parts are Soprano (SOPR.), Contralto (CONTR.), Tenors (TÉNORS.), and Basses (BASSES.). Each part has a line of music with lyrics. The Soprano and Contralto parts have a melodic line with a slur. The Tenors and Basses parts have a more rhythmic line with slurs. The piano accompaniment is in a grand staff and features a complex rhythmic pattern with slurs and accents. The dynamic marking *ff* (fortissimo) is present.

ments! Du vin! Du vin!

ments! Du vin! Du vin!

ments! Du vin! Du vin!

ments! Du vin! Du vin!

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

JEAN-PIERRE sort du hangar en bourrant sa pipe.

JACQUES.

Ri - ons de nos pi -

The second system features a vocal line for Jacques and piano accompaniment. The vocal line begins with a fermata and the lyrics "Ri - ons de nos pi -". The piano accompaniment includes a dynamic marking of *f* (forte) and a *dim* (diminuendo) marking. The piano part has a more complex rhythmic structure with many sixteenth notes.

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

*p* *sf*

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

*mf* *sf*

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.

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

The vocal score consists of five staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The lyrics 'com\_me des chiens!' are written below each staff. The music features a triplet of eighth notes in the first measure of each staff, followed by a quarter rest and another triplet of eighth notes in the second measure. The tempo is marked 'Allegro con anima'.

## Allegro con anima (♩=126)

*f* *ff*

The piano accompaniment is written for grand piano with a treble and bass clef. It features a complex rhythmic pattern with many triplets and sixteenth notes. The tempo is marked 'Allegro con anima' with a metronome marking of ♩=126. Dynamics include *f* and *ff*. The key signature is one sharp (F#) and the time signature is 5/4.

## JACQUES

Tout

The piano accompaniment for the 'JACQUES' section continues with a similar complex rhythmic pattern. It includes dynamics like *f* and *ff*. The key signature is one sharp (F#) and the time signature is 5/4.



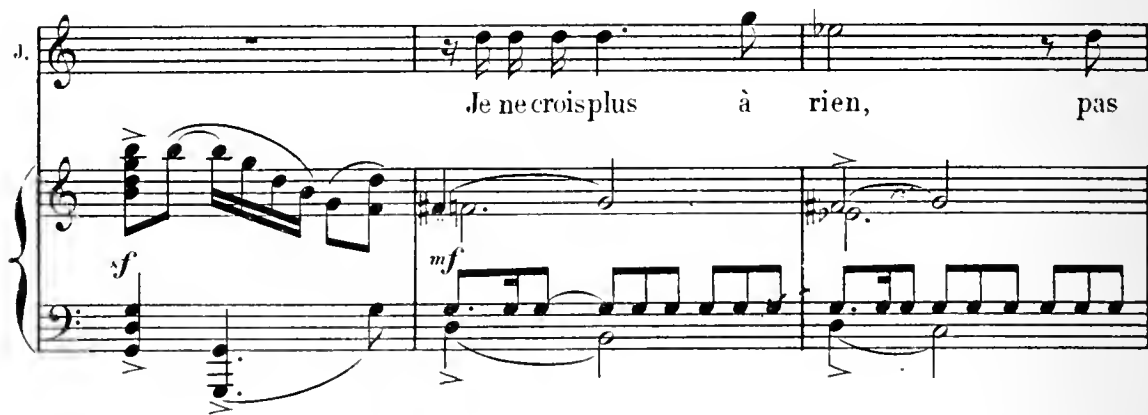
J. n'est qu'in - jus - ti - ce, et men songe i - ci -



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 (♩ = 416)

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!

*p* *ff*

**Allegro con anima**

## JACQUES

*ff*  
Voler?

J. voler? et c'est moi —

J. — qui serais un voleur!

## 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 staff) has the lyrics "Malheur! j'en ai". The piano accompaniment (bottom two staves) 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 staff) has the lyrics "trop sup-por-té... quand on l'in - sul - - te, un ma-te-lot tou-". The piano accompaniment (bottom two staves) 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 staff) has the lyrics "- jours doit a-voir son couteau pour en-trou-er la-pea-udes au - - tres...". The piano accompaniment (bottom two staves) 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>H.</sup> (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!

*a piacere.*

J. - 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!

M. (tout le monde recule terrifié)

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

L. Jac - - - ques! Ce pau - vre

Ecarter-vous! Ecarter-vous! Quel en - ra -

Cris: Prenez garde, retenez - le,

Cris: Prenez garde, retenez - le,

Cris: Arrêtez, arrachez - lui son couteau

Cris: Passez derrière lui, prenez - lui

segue.

Con fuoco. (♩ = 132)

## 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 p'tit gas!

M<sup>o</sup>

JACQUES

J'é - touf - fe... Moderato (♩=116)

MADELEINE

rit. *Meno vivo*

Mon pauvre en - fant... *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.*

*s*

*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.

The musical score is written for piano and consists of five systems of music. The first system is a grand staff with two staves, both in bass clef, with a 2/4 time signature and a key signature of one flat. It begins with a piano (*p*) dynamic. The second system continues the piece with a piano (*p*) dynamic. The third system features a change in dynamics to *sf* (sforzando) and includes a first ending bracket marked with an '8'. The fourth system returns to a piano (*p*) dynamic. The fifth system concludes the piece with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and triplets.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a series of eighth-note chords with accents (>) and dynamic markings of *f*. A slur spans across the first two measures of each staff.

The second system includes a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has the lyrics "cre - scen - do." written below it. The piano accompaniment features a steady eighth-note pattern. Dynamic markings include *p* at the beginning and *f* later in the system.

The third system shows piano accompaniment on two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with chords. A dynamic marking of *ff* is present in the second measure.

The fourth system continues the piano accompaniment. The upper staff has a melodic line with triplet markings (3) over the eighth notes. The lower staff has a bass line with chords. A dynamic marking of *ff* is present in the first measure.

The fifth system features piano accompaniment. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords. A dynamic marking of *ff* is present in the first measure. A first ending bracket is shown in the upper staff, spanning the last two measures.

The sixth system continues the piano accompaniment. The upper staff has a melodic line with triplet markings (3) over the eighth notes. The lower staff has a bass line with chords. A dynamic marking of *ff* is present in the first measure. A first ending bracket is shown in the upper staff, spanning the last two measures.



First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The right hand features a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The left hand provides a bass line with chords and single notes. A fortissimo (*ff*) dynamic is indicated in the second measure. Vertical lines labeled 'V' are placed above the right-hand notes. A triplet of eighth notes is marked with a '3' in the final measure.

Second system of musical notation. The right hand continues with slurs and accents, featuring a triplet of eighth notes in the second measure. The left hand has a steady bass line. Dynamics include *sf* (sforzando) and *f*. Vertical lines labeled 'V' are present above the right-hand notes.

Third system of musical notation. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes in the second measure. The left hand has a bass line with chords. Dynamics include *ff* and *f*. Vertical lines labeled 'V' are present above the right-hand notes.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. A piano (*p*) dynamic is indicated in the first measure. Vertical lines labeled 'V' are present above the right-hand notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. A long slur spans across the right-hand notes in the final measure. Vertical lines labeled 'V' are present above the right-hand notes.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, ending with a pianissimo (*pp*) dynamic. The left hand has a bass line with chords. A triplet of eighth notes is marked with a '3' in the second measure. Vertical lines labeled 'V' are present above the right-hand notes.

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 starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a complex chordal passage in both staves, marked with a forte dynamic.

a Tempo.

The second system continues with two staves. The treble staff features a series of chords and melodic lines, with dynamic markings of *mp*, *mf*, and *p*. The bass staff provides harmonic support with chords and moving lines.

The third system shows two staves with more complex rhythmic patterns, including triplets. Dynamic markings of *ff* and *mf* are present. The treble staff has a melodic line with triplets, while the bass staff has a more rhythmic accompaniment.

The fourth system consists of two staves with prominent triplet patterns in both parts. The treble staff has a melodic triplet line, and the bass staff has a rhythmic triplet accompaniment. A *p* dynamic marking is visible.

The fifth system shows two staves with a melodic line in the treble and a supporting line in the bass. A *p* dynamic marking is present at the beginning of the system.

The sixth system is the final one on the page. It includes the lyrics "cre - scen - do" written below the treble staff. The system ends with a final flourish in the treble staff, marked with an *8* and a fermata.

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. 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, and the left hand has a steady eighth-note accompaniment. A piano (p) dynamic marking is present.

sf p

This system contains measures 9 through 12. The right hand has a melodic line with slurs, and the left hand continues with eighth notes. Dynamic markings include sf and p.

sf ff

This system contains measures 13 through 16. The right hand features a melodic line with triplets and slurs. The left hand has eighth-note accompaniment. Dynamic markings include sf and fortissimo (ff).

sf sf sf

This system contains measures 17 through 20. The right hand has a melodic line with a trill and slurs. The left hand has eighth-note accompaniment. Dynamic markings include 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 continues the melodic line with slurs and accents, featuring a triplet. The left hand accompaniment includes some chords. 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 and a sixteenth-note run. The left hand accompaniment includes chords and a sixteenth-note run. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fourth system of a piano score. The right hand has a melodic line with slurs and accents, including a triplet. The left hand accompaniment includes chords and a sixteenth-note run. 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 accompaniment includes chords and a sixteenth-note run. Dynamics include *f* (forte).



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

1890-1900

Lent. (♩ = 65)  
p

MARIE-ANNE (seule)

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 -

**Moderato.** (♩ = 92)

M.

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

**Moderato.**

*mf*

M-A.

et la mer est mau - vai - se.

**Allegro.**

M-A.

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

*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 - metiè - re.

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? II.

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.

*f*

*ff*

(elle ferme brusquement  
la fenêtre)

MARIE-ANNE.

*f*  
Dieu!

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

M-A. *\_ ton \_ \_ \_ ne, la va \_ gue dé\_ferle en hur\_lant, \_ \_ \_ et*

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

*\_ gando , rit. a Tempo.*

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

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

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

M-A. Ah! La nuit ne sera pas

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

poco allargando

a Tempo

M-A. *ff* *tend.* Et tout là-

*ff* *fp* *ff*

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

*p*

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

*p* *f*

M-A. - san - te je me pros - ter - ne suppli - an - te,

*pp*

rit.

M-A. la gorge plei - ne de sanglots.

*p* *dim.* *f* rit. **Con moto.**

**Moderato.** (♩=100)

*p* *p* *f*

MARIE-ANNE.

Vier - ge Ma - ri - e, Da - me des

*mf* *p* *p*

M-A. flots, prends en pi - tié, je t'en sup - pli - e, mon pè - re, mon

*f* *p*

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* Ouvre 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* *f* *dim.*

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

*ere - scen - do* *f* *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) *f*

M-A - ci!

*ff*

**Moderato.**

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

MADELEINE.

C'est

**Moderato.**

V.A. Sans ce -

M-C 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 pau vre

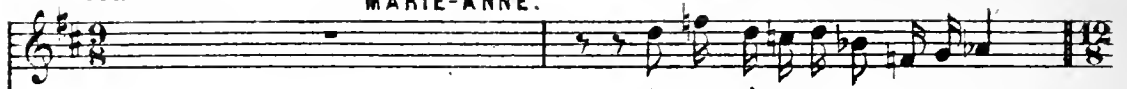
*pp*

M<sup>e</sup>.

fem me, et Jac ques mon en fant, son meilleur ma te

**Animato.**

**MARIE-ANNE.**

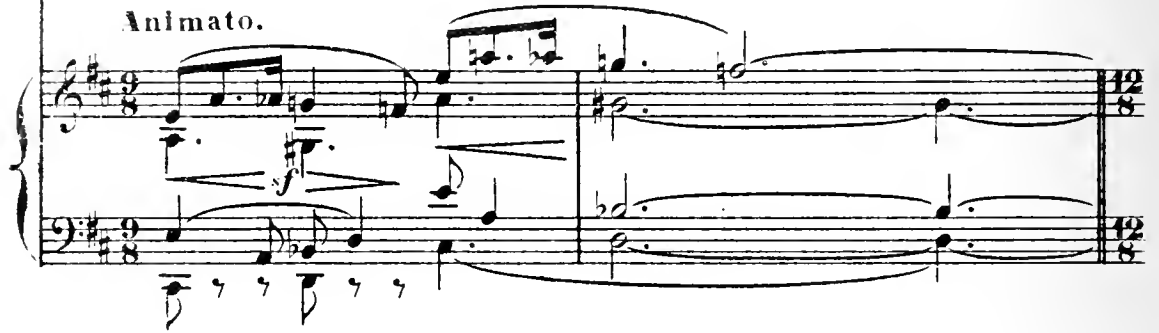


A moi, qu'il aimait tant, il a dit:



lot!

**Animato.**

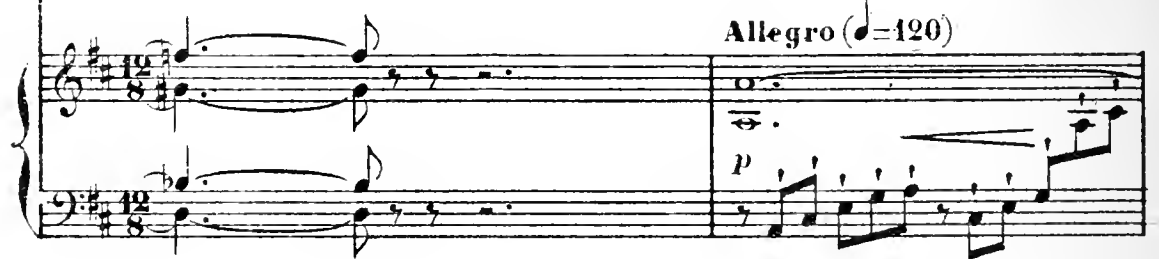


**Allegro**



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

**Allegro (♩=120)**

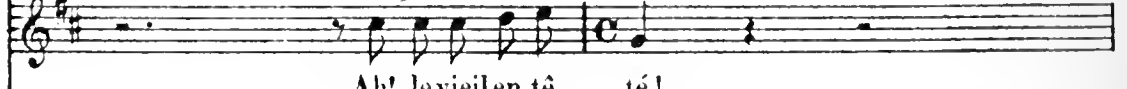


**Moderato.**



Jac - - ques vous parlez il de

**MADELEINE.**



Ah! le vieil en-tê - - 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 -

M<sup>e</sup>:    
 \_lier, en é\_vitant tout

M<sup>e</sup>:    
 bruit.

M<sup>e</sup>:    
 Il ou\_vre la porte et s'en\_

M<sup>e</sup>:    
 \_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<sup>c</sup> -tu jamais a-per-çu? —

*pp*

*Allegro.*

*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*

*pp*

*pp*

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 -

The first system consists of a vocal line (J.) and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (F# and C#). The lyrics are "El - le qui ne prend pas pitié de mes lar - mes, de mes souffran - ces. Re -". The piano accompaniment has a grand staff with treble and bass clefs. It features a complex harmonic structure with many accidentals and a dynamic marking of *p* (piano) in the second measure.

MADELEINE. *p*  
Jac - ques, je te dé -

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

The second system features a vocal line (J.) and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The lyrics are "- descendons chez nous, ta place n'est pas i - ci.". The piano accompaniment has a grand staff with treble and bass clefs. It features a complex harmonic structure with many accidentals and a dynamic marking of *p* (piano) in the second measure.

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

I. J'attendais ce mot là!

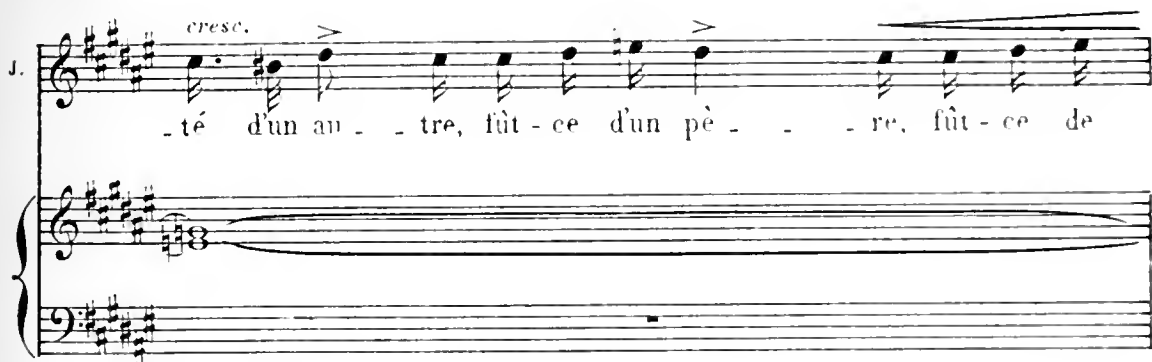
The third system features a vocal line (M<sup>e</sup>) and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The lyrics are "- fends de parler ainsi — devant cette brave fil - le.". The piano accompaniment has a grand staff with treble and bass clefs. It features a complex harmonic structure with many accidentals and a dynamic marking of *mf* (mezzo-forte) in the second measure.

(avec un geste insolent)

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

The fourth system features a vocal line (J.) and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The lyrics are "El - le? u - ne bra - ve fil - le? Pour mé - ri - ter ce nou de". The piano accompaniment has a grand staff with treble and bass clefs. It features a complex harmonic structure with many accidentals and a dynamic marking of *p* (piano) in the first measure.

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*

Moderato. ( $\text{♩} = 116$ )  
Pour m'accabler ainsi d'outrageantes paroles,

*mf* poco animato

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

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

M-A. *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.*

*pp a Tempo.*  
 M.A. - 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.

son par-fum, tel je garde en mon coeur ton souve-nir - ché.

*p* *pp rit.*

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

M-A.

- ri! JACQUES. A - lors!

All<sup>o</sup> con moto. (♩=126)

*f*

J.

Dieu tout puissant! A - lors... toujours... tu m'ai -

*rit.* *ff*

J.

- mes!

*rit.* *ff*

J. Loin de toi, je ne vi - vais plus, de ton

8-1 12 12 6 12

*fp* *sf*

J. coeur je dou - tais.

6 12 8 3

*sf* *ff*

Red.

MARIE-ANNE

Le

8

Red.

M-A. *f* *a piacere.* *a Tempo.*

coeur se re - prend - il

*a Tempo.*

9

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 -

*crescendo.*

re,

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

*f* *p* *sf*

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

J. *f* *cresc.*  
 lo'n 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. *mf*  
 - si - ble!

M<sup>e</sup>. *mf*  
 - si - ble!

JACQUES.  
 Quit - tons

*mf* *crescendo.*

M.A. *f* > Non Non

M<sup>e</sup> *f* > Non Non

J. *sf* > tout et par - tons! Par - tons! Par -

Allargando

M.A. Jamais! — ja\_mais! —

M<sup>e</sup> Jamais! — ja\_mais! — Le

J. — tons! — Si tu m'ai\_mes, suis-moi! —

*ff*

Allargando



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

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

I. - ci, loin de tous!

The first system of music includes three vocal staves and a piano accompaniment. The vocal parts are for M-A., M<sup>e</sup>, and I. The piano accompaniment features triplets and dynamic markings such as *sf*.

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

The second system features a vocal line for M<sup>e</sup> and a piano accompaniment. The piano part includes trills and dynamic markings like *sf*.

MARIE-ANNE.

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

d'el - le!

The third system features a vocal line for M<sup>e</sup> and a piano accompaniment. The piano part includes trills and dynamic markings like *sf*.

M.A. *ff*  
 Jamais, c'est impos - si - ble! **Agitato,**

**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.*

**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 quel moment sera 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 "Réveille-'  
cieux.

**Moderato.** (♩=108)

- vous ' voi-ci les en - fants qui viennent chercher — leurs ca -

- 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-

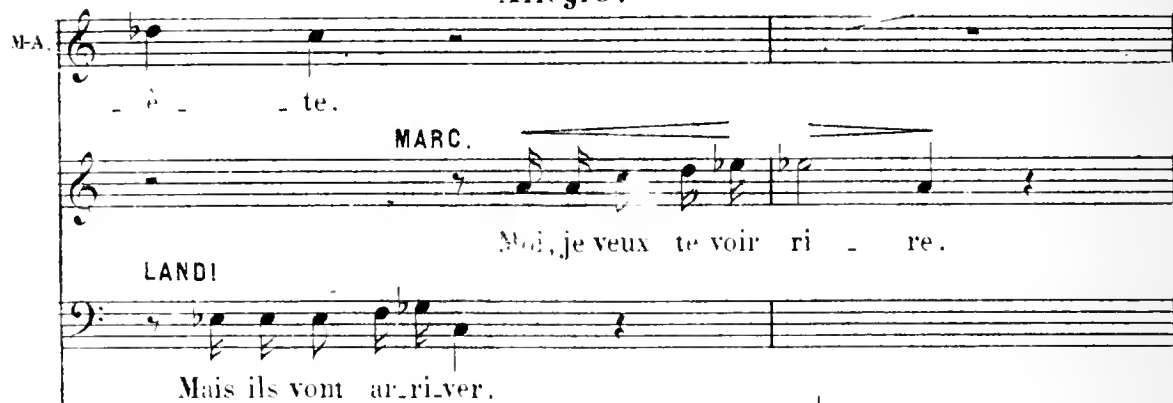
LANDI *p*

Eh! quoi! — les yeux rou- ges?

**Moderato.**

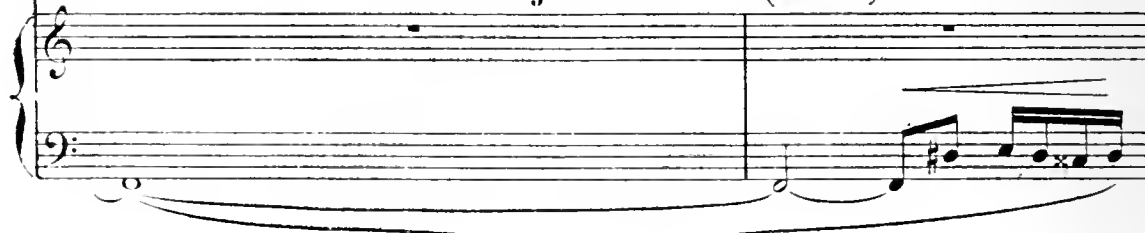
M-A.  *core à la mer, je les at\_tends et je suis in\_ qui\_*

**Allegro.**

M-A.  *te.*  
 MARC. *Moi, je veux te voir ri\_ re.*  
 LANDI *Mais ils vont ar\_river.*

**Allegro.**

(♩=116)



**JEANNE.**

 *T'es*  
*Crain\_ 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.

*sf*

**All<sup>o</sup> risoluto. (♩=120)**

M. *ff*  
 - èl.

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

*ff*

*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!

*dim.*

No - ël!

Pro -



Pro - tè - ge le pau - vre pe - tit mousse, entends sa voix et

Pro - tè - ge

*p*

tends vers lui tes bras mi - gnons. Et si le vent mu - git, si

le pau - vre pe - tit mousse et tends vers lui tes bras. Et

*cresc.*

*cresc.*

*cresc.*

le ba - teau fré - mit, ar - rê - te la tem - pête en sa

si le vent mu - git, ar - rê - te la tem - pête en sa

8

*p* cour - se, et si le vent mu - git, si le bateau fré - *cresc.*

*p* cour - se, et si le vent mu - git, si le bateau fré - *cresc.*

**JEANNE.**

ar - rê - te la tem - pête en sa cour - se. *f tr*

- mit ar - rê - te la tem - pête en sa cour - se. *f*

- mit ar - rê - te la tem - pête en sa cour - se. *f*

8

*p* Veil - le bien - sur le pe - tit mous - se, Fais que

**MARC.** *p* Veil - le bien - sur le pe - tit

**CONTR.** *pp* Pour en - pê - cher les pleurs de

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

*pp*  
- tits en - fants.

*pp*  
- ge nous.

*pp*  
- ge nous.

M-A. No - ël! No - ël!

J. No - ël! No - ël!

M. VOUS. Je - Je - Je - Je -

L. Je - Je - Je - Je -

Piano accompaniment with dynamic markings *f* and *ff*.

M-A. No - ël!

J. No - ël!

M. - sus est né!

L. - sus est né!

Piano accompaniment with dynamic markings *f* and *ff*, and tempo markings *rit.* and *Tempo 1°*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a triplet of eighth notes, a dynamic marking of *sf*, and a sequence of notes ending in a nine-note run. The bass staff provides a harmonic accompaniment with a triplet of eighth notes.

Second system of musical notation. The treble staff continues the melodic line with triplets and a dynamic marking of *sf*. The bass staff features a rhythmic accompaniment with a dynamic marking of *sf*.

Third system of musical notation. The treble staff features a complex rhythmic pattern with triplets and a dynamic marking of *sf*. The bass staff provides a steady accompaniment with a dynamic marking of *sf*.

Fourth system of musical notation. The treble staff continues the melodic line with triplets and a dynamic marking of *sf*. The bass staff features a rhythmic accompaniment with a dynamic marking of *sf*.

*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*

*ff*



First system of musical notation. The treble clef staff features sixteenth-note runs with sixteenth rests, marked with a '6' above the staff. The bass clef staff features triplet chords, marked with a '3' above the staff. A fermata is placed over the final notes of both staves.

Second system of musical notation. The treble clef staff continues with sixteenth-note runs, marked with a '6' above the staff. The bass clef staff continues with triplet chords, marked with a '3' above the staff.

Third system of musical notation. The treble clef staff features sixteenth-note runs with sixteenth rests, marked with a '6' above the staff. The bass clef staff features triplet chords, marked with a '3' above the staff. A fermata is placed over the final notes of both staves.

Fourth system of musical notation. The treble clef staff features sixteenth-note runs with sixteenth rests, marked with a '6' above the staff. The bass clef staff features triplet chords, marked with a '3' above the staff. A fermata is placed over the final notes of both staves.

Fifth system of musical notation. The treble clef staff features sixteenth-note runs with sixteenth rests, marked with a '6' above the staff. The bass clef staff features triplet chords, marked with a '3' above the staff. A fermata is placed over the final notes of both staves.

First system of musical notation. Treble clef with a key signature of one flat (B-flat). The right hand features a series of chords and a melodic line with accents. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is present.

Second system of musical notation. Treble clef with a key signature of one flat. The right hand continues with chords and a melodic line. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* is present.

Third system of musical notation. Treble clef with a key signature of one flat. The right hand features a complex, rapid melodic passage with many accidentals. The left hand has a few notes with rests. A dynamic marking of *f* is present.

Fourth system of musical notation. Treble clef with a key signature of one flat. The right hand has a melodic line with a first ending bracket labeled 'a' and a second ending bracket labeled 'b'. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present. The label **8<sup>a</sup> B.1** is at the bottom left.

Fifth system of musical notation. Treble clef with a key signature of one flat. The right hand has a melodic line with a first ending bracket labeled 'a' and a second ending bracket labeled 'b'. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present. The label **8<sup>a</sup> B.1** is at the bottom left.

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 marking **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 a piano score. The right hand features a melodic line with slurs and accents, marked with a dynamic of *f*. The left hand provides a bass line with a triplet of eighth notes. A dashed line with the number 8 is positioned above the first measure of the right hand.

Second system of a piano score. The right hand continues the melodic line with slurs and accents, marked with a dynamic of *f*. The left hand features a triplet of eighth notes. A dashed line with the number 8 is positioned above the first measure of the right hand.

Third system of a piano score. The right hand has a melodic line with slurs and accents, marked with a dynamic of *mf*. The left hand has a bass line with slurs and accents. The word *cresc.* is written below the right hand.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents, marked with a dynamic of *ff*. The left hand has a bass line with slurs and accents. A dashed line with the number 8 is positioned above the first measure of the right hand.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents, marked with a dynamic of *f*. The left hand has a bass line with slurs and accents.

First system of musical notation, featuring a treble and bass clef. The music consists of a complex, fast-moving melodic line in the treble and a supporting bass line. 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 continues with a highly technical, rapid passage. The bass clef part has a few notes. Dynamics include *ff* (fortissimo). The word "RIDEAU." is written in the right margin.

Third system of musical notation. The treble clef part continues with a highly technical, rapid passage. The bass clef part has a few notes. Dynamics include *f* (forte) and *sf* (sforzando).

Fourth system of musical notation. The treble clef part continues with a highly technical, rapid passage. The bass clef part has a few notes. Dynamics include *f* (forte).

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is for Marie-Anne, with lyrics "Rien! On ne voit". The piano accompaniment is in the bass clef. Dynamics include *mf* (mezzo-forte). A tempo marking "(♩ = 100)" is present. The word "MARIE-ANNE (seule, regardant au large) *mf*" is written above the vocal line. The lyrics "Rien! On ne voit" are written below the vocal line. A measure number '3' is indicated above the final measure of the vocal line.

M-A. rien! Et le bruit de l'o - ra - - - ge

M-A. é.touf - - - fe tout ap - pel.

*p*

M-A. *cresc.* Là - bas! *f* Là - bas!

*cresc.*

M-A. *con fuoco*

*f*

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* later in the system.

M. A. OÙ sont-

M. cor!

Piano accompaniment for the third system. It starts with a piano (*p*) dynamic and includes a *sf* marking at the end.

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'ê-reint 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 one sharp (F#). 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, and the left hand provides harmonic support with chords and moving lines.

## MARIE-ANNE. (doucement)

Et Jac - ques?

il est plus cal - me.

The musical score for Marie-Anne's part includes a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. 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, featuring a melodic line in the right hand and a more rhythmic line in the left hand. The overall mood is gentle, as indicated by the instruction "(doucement)".

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

The musical score for Marie-Anne's part continues with a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. 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, featuring a melodic line in the right hand and a more rhythmic line in the left hand. The overall mood is gentle, as indicated by the instruction "(doucement)".

(♩=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 *sf* and *p*.

vi - - de; ils ne sont pas rentrés?

Musical score for the second vocal line and piano accompaniment, including a mezzo-forte (*mf*) dynamic marking.

*ff*

MARIE-ANNE.

Non! Ma pauvre

*sf* *p*

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

*sf*

M-A. - cor!

*mp*

MARIE-ANNE.

Des cris.

n'entends-tu pas?

JEANNE.

Non!

Ce sont les oiseaux de mer

lut.

*ff*

- tant contre la tem - pê - - - - - ie.

*mf* *sf*

MARIE-ANNE. *p* Tranquillamente.

Les trois femmes debout se pressant Que tous nos vœux,

contre la croix du calvaire. *p*

Que tous nos vœux,

MADELEINE. *p*

Que tous nos vœux, *Poco meno all<sup>o</sup>* Tranquillamente.

*sf* *ff* *p* *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!

*pp*

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

*pp*

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  
*pp*  
- re du Sau - veur!

J<sup>e</sup>  
*pp*  
- re, Ma - ri - e!

M<sup>e</sup>  
*pp*  
du Sauveur mort sur la croix!

*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...

M.

**Moderato.**

**Moderato.** 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.*

**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*

6

**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***

nés. O mer,

**Moderato. (♩ = 80)**

*f*

M-A. *mer sans pi - tié, chien - ne,*

M-A. *gueu - se, tu - euse in - fâ - - me, qui nous prends tous nos*

M-A. *gas, qui man - ges tous les*

M-A. *nô - - - - - tres, qui fais*

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,

*ff* *sf* *sf*

M-A.

mer, je - te

*sf*

M-A.

hais! je te - mau - dis!

*ff* *sf* *ff*

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...

(Grand mouvement de la foule)

All<sup>o</sup> (♩=132)

First system of the musical score. It consists of two staves, treble and bass clef. The music is in 4/4 time and the key signature has two sharps (F# and C#). The first measure is marked *p* (piano). The second measure is marked *ff* (fortissimo). There are dynamic hairpins indicating a crescendo from *p* to *ff*. The system ends with a fermata over a chord.

Second system of the musical score. It consists of two staves. The first measure is marked *sf* (sforzando). The second measure is marked *p* (piano). There are dynamic hairpins indicating a decrescendo from *sf* to *p*. The system ends with a fermata over a chord.

Third system of the musical score. It consists of two staves. The first measure is marked *ff* (fortissimo). The second measure is marked *sf* (sforzando). There are dynamic hairpins indicating a decrescendo from *ff* to *sf*. The system ends with a fermata over a chord.

Fourth system of the musical score. It consists of two staves. The first measure is marked *p* (piano). The second measure is marked *ff* (fortissimo). There are dynamic hairpins indicating a crescendo from *p* to *ff*. The system ends with a fermata over a chord.

Fifth system of the musical score. It consists of two staves. The first measure is marked *sf* (sforzando). The second measure is marked *sf* (sforzando). There are dynamic hairpins indicating a crescendo from *sf* to *sf*. The system ends with a fermata over a chord.

## JACQUES (arrivant et restant indifférent à l'émotion de toute la foule)

La clo - - - che! Il en est

done par là-bas qui cha - vi - rent et s'en vont rouler par le

**Moderato.** (Le bruit de forage cesse dans la coulisse)

fond? J'en -

**Moderato.** (♩=120)

- 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*

*mf*

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

*a Tempo.*

*sf* *segue.*

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*.



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)

*p*

Hé - las mon pauvre enfant! \_\_\_\_\_

MARC. (à leur mère)

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

Coura - ge!

LANDI

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

*p*

MADELEINE. (à son fils)

C'est Jean-Pier - re, et tu vas à la

M.

On reviendra!

**Adagio.**

mort! \_\_\_\_\_

JACQUES.

Embrasse bien ton gas, ma mè - re!

**Adagio.**

*mp*

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*

3 6 6 6  
 3 dim. 3 3

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

*mf* *cresc.* 3

*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 four vocal staves and a piano accompaniment. The vocal parts are marked *ff* and sing the words "Les bra". The piano accompaniment features a complex rhythmic pattern with triplets and a dynamic marking of *ff*. The bass line includes a triplet of eighth notes marked *dim.* and another triplet of eighth notes.

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

*mf*

*dim.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are marked *dim.* and sing the words "- ves!". The piano accompaniment features a complex rhythmic pattern with triplets and a dynamic marking of *mf*. The bass line includes a triplet of eighth notes marked *dim.*.

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 with a slur and a triplet of eighth notes in the right hand, and a bass line with chords and eighth notes in the left hand.

En avant!

En avant!

En avant!

En avant!

En avant!

Allez!

Allez!

*ff*

The second system continues with four vocal staves and a piano accompaniment. The first three vocal staves end with "En avant!". The fourth vocal staff and the piano part conclude with the text "Allez!". The piano part includes a dynamic marking of *ff* and features a triplet of eighth notes in the right hand and a bass line with chords and eighth notes in the left hand.

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

*sf*

8-1

Vo - yez! Les

En a - vant!

- mis, Al - lez! Al - lez!

dur, al - lez! Al - lez!

*sf*

8-1

*ff*

bra - - - - - ves!

Les bra - - - - - ves!

Les bra - - - - - ves!

Les bra - - - - - ves!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The tempo/mood is marked *ff*. The lyrics are 'bra - - - - - ves!' for the first voice, and 'Les bra - - - - - ves!' for the other three voices. The piano accompaniment features a triplet of eighth notes in the right hand and a rhythmic pattern of eighth notes in the left hand.

Cris d'effroi.

Ah!

Ah!

Ah!

Ah!

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The tempo/mood is marked *Cris d'effroi.*. The lyrics are 'Ah!' for all four voices. The piano accompaniment continues with a similar rhythmic pattern to the first system, ending with a final chord.

## 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*

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

CONTR. *ff*

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

TÉNORS. *ff*

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

BASSES. *ff*

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

Un homme est à la mer...

Più vivo

JEANNE

A la mer!

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?

Piano accompaniment for the first system, featuring a busy right hand with sixteenth-note patterns and a left hand with chords and eighth notes.

CH. *b* *f*

sait? Dieu ait son âme.

Piano accompaniment for the second system, continuing the musical texture with similar rhythmic patterns and chordal support.

(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-

*p*  
 tié pour ceux qui sont en mer! \_\_\_\_\_ Pi-tié; Sei-

*p* *f* *m.p.*

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

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

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

TII. *f* *cresc.*  
Pi - tié, Sei - gneur, pour ceux qui

*cresc.*  
- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

*cresc.*  
- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

*cresc.*  
- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

*cresc.*  
- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

*cresc.*

M.A.  
vont pé - rir! Pi - tié! Sei -

J<sup>e</sup>  
vont pé - rir! Pi - tié! Sei -

M<sup>c</sup>  
vont pé - rir! Pi - tié! Sei -

T<sup>H.</sup>  
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 brlo.** (♩=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* (sforzando) 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 (SOPR. CONTR.), starting with a *f* (forte) dynamic. The lyrics are: "Les voilà! les voi-là!"

TÉNORS

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

BASSES

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

Piano accompaniment for the vocalists, featuring a *f* (forte) 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.  
*f*  
*ff*

## MARIE-ANNE.

On apporte JEAN-PIERRE évadé.

Jac - ques, mon père? Dieu merci il est

*f*  
*ff*

## Agitato

M-A. *mort!*

JACQUES *rit.*

Non, — le voi-là dé-jà qui revient à lui...

*Agitato* *rit.*

*p*

## a Tempo (à MARIE-ANNE)

J. *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 ranimant)

Ma fil - le...

(furieux, avec une voix rauque, apercevant Jacques près de sa fille)

J.-P. Jac - - - ques!

rit.

## MARIE-ANNE (suppliante)

Andante C'est lui qui t'a sau - vé.

pp

M.-A. JEAN-PIERRE

Pè - - - re!

Lui! Mieux en va - lu...

M-A. *f* *a piacere*

Pè - - - re, sois bon!

MADELEINE

C'est un si brave cœur — mongas!

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

Staff 1: Marie-Anne's vocal line with lyrics "Jac - - - - - ques". Dynamics: *f*.

JEANNE

Staff 2: Jeanne's vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

MADELEINE

Staff 3: Madeleine's vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

JACQUES

Staff 4: Jacques' vocal line.

MARC

Staff 5: Marc's vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

J.-P.

Staff 6: Jean-Pierre's vocal line with lyrics "JEAN-PIERRE fait signe à JACQUES de s'avancer amoureux sont les plus forts!". Dynamics: *f*.

LANDI

Staff 7: Landi's vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

L'HÔTELIER

Staff 8: L'Hotelier's vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

SOPR.

Staff 9: Soprano vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

CONTR.

Staff 10: Contralto vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

TÉNORS

Staff 11: Tenors vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

BASSES

Staff 12: Basses vocal line with lyrics "Sa - chant que dans l'o-". Dynamics: *ff*.

Sa - chant que dans l'o-

All<sup>o</sup> con brio

Staff 13: Piano accompaniment with dynamics *ff*.





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. S. cha - cum de nous gaie - ment mar - cheraït  
 A. cha - cum de nous gaie - ment mar - cheraït  
 T. cha - cum de nous gaie - ment mar - cheraït  
 B. cha - cum de nous gaie - ment mar - cheraït  
 C. cha - cum de nous gaie - ment mar - cheraït  
 P. cha - cum de nous gaie - ment mar - cheraït  
 C. cha - cum de nous gaie - ment mar - cheraït  
 P. cha - cum de nous gaie - ment mar - cheraït  
 C. cha - cum de nous gaie - ment mar - cheraït  
 P. cha - cum de nous gaie - ment mar - cheraït  
 P. cha - cum de nous gaie - ment mar - cheraït  
 P. cha - cum de nous gaie - ment mar - cheraït



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

M<sup>e</sup>

J.  
M.

J-P.  
L.  
1<sup>H</sup>.

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

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 features a triplet of eighth notes in the first measure.



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 -

Piano accompaniment for the vocal line. The left hand features a triplet of eighth notes and a dynamic marking of *p*.



Eh! quoi! — les yeux rou - ges?

Moderato

Piano accompaniment for the final system. The right hand has a rest, and the left hand has a few notes with a dynamic marking of *f*.