

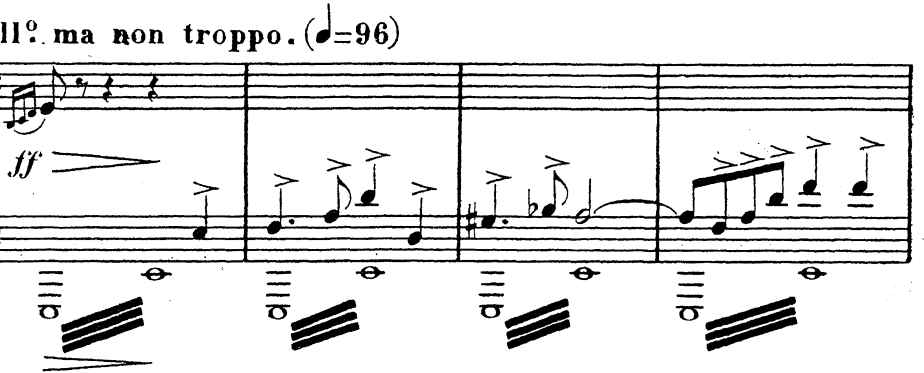
# Acte IV.



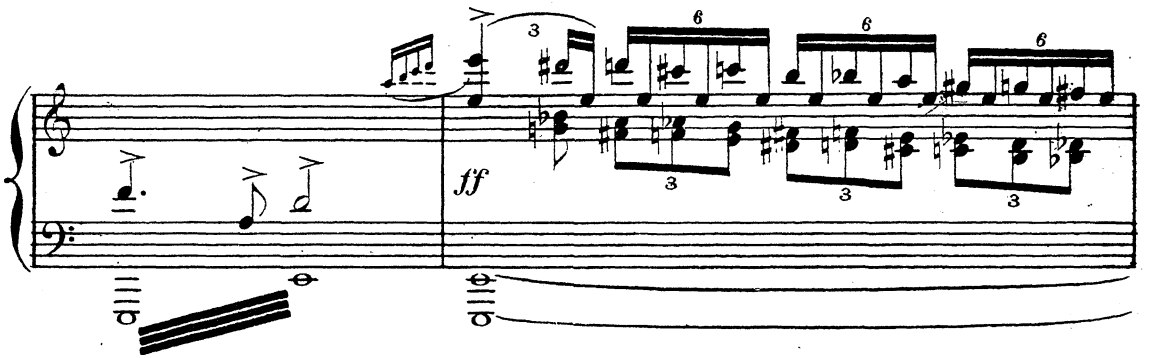
*Sur la jetée, pendant l'orage; il fait encore nuit. Un calvaire.*

All<sup>o</sup>. ma non troppo. (♩=96)

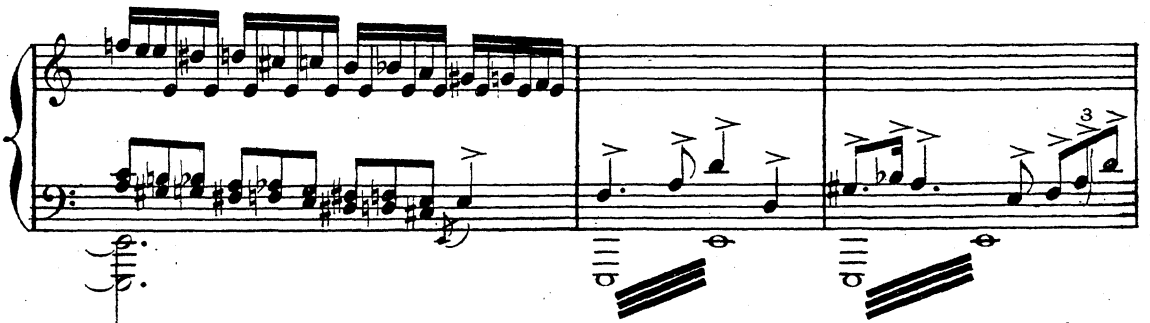
PIANO.



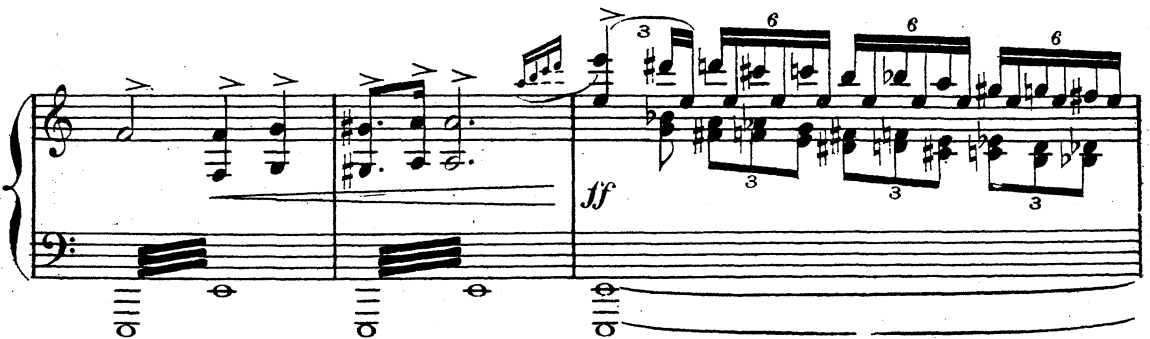
First system of musical notation. Treble clef, C major, 4/4 time. The right hand starts with a *ff* dynamic and a crescendo hairpin. The left hand features a rhythmic accompaniment of eighth notes with a *mf* dynamic. The system contains four measures.



Second system of musical notation. Treble clef, C major, 4/4 time. The right hand features a melodic line with a *ff* dynamic, including triplets and sixteenth-note runs. The left hand continues the rhythmic accompaniment with a *mf* dynamic. The system contains four measures.



Third system of musical notation. Treble clef, C major, 4/4 time. The right hand features a melodic line with a *ff* dynamic, including triplets and sixteenth-note runs. The left hand continues the rhythmic accompaniment with a *mf* dynamic. The system contains four measures.



Fourth system of musical notation. Treble clef, C major, 4/4 time. The right hand features a melodic line with a *ff* dynamic, including triplets and sixteenth-note runs. The left hand continues the rhythmic accompaniment with a *mf* dynamic. The system contains four measures.

First system of musical notation. The right hand (treble clef) features sixteenth-note runs with sixteenth rests, marked with a '6'. The left hand (bass clef) features triplet chords, marked with a '3'. A fermata is placed over the final chord of the system.

Second system of musical notation. The right hand continues with sixteenth-note runs. The left hand features a steady eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with slurs and accents, marked with *sf*. The left hand has a rhythmic accompaniment with slurs and accents.

Fourth system of musical notation. Similar to the third system, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand, both with slurs and accents.

Fifth system of musical notation. The right hand continues with sixteenth-note runs. The left hand has a simple accompaniment. A fermata is placed over the final chord of the system.

First system of a piano score. The right hand (treble clef) begins with a *ff* dynamic marking and features a series of chords and a melodic line. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The system concludes with a fermata over the final chord.

Second system of the piano score. The right hand continues with a sequence of chords, while the left hand maintains the eighth-note accompaniment. The system ends with a fermata.

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

Fourth system of the piano score. The right hand has a triplet of eighth notes marked with a circled '3' and a 'b' below it. The left hand continues with the eighth-note accompaniment. The system ends with a fermata. The marking **8<sup>a</sup> B. I** is located below the left hand.

Fifth system of the piano score. The right hand has a triplet of eighth notes marked with a circled '3' and a 'b' below it. The left hand continues with the eighth-note accompaniment. The system ends with a fermata. The marking **8<sup>a</sup> B. I** is located below the left hand.

First system of a musical score. The right hand (treble clef) features a melodic line with a triplet of eighth notes at the beginning, marked with a '3' above it. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The dynamic marking *sf* is present in the left hand.

Second system of the musical score, continuing the melodic and rhythmic patterns from the first system. The dynamic marking *sf* is visible at the end of the system.

**Poco agitato.** (♩ = 116)

Third system, starting with the tempo instruction **Poco agitato.** and a quarter note equal to 116 (♩ = 116). The right hand has a melodic line with accents and slurs. The left hand has a bass line with a *ff* dynamic marking and a fingering of '5' on the first note. The text 'M.D. 5' and 'M.G.' are written below the left hand.

Fourth system of the musical score, showing further development of the melodic and harmonic material.

Fifth system of the musical score, concluding with a final cadence. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. The dynamic marking *sf* is present.

First system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *f* and a triplet of eighth notes. The bass clef staff provides harmonic support with chords and a triplet of eighth notes. A dashed line with the number '8' above it spans the first measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with a dynamic marking of *f* and a triplet of eighth notes. The bass clef staff features a triplet of eighth notes. A dashed line with the number '8' above it spans the first measure of the treble staff.

Third system of musical notation. The treble clef staff has a dynamic marking of *mf* and a *cresc.* marking. The bass clef staff has a *cresc.* marking. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *ff* and a triplet of eighth notes. The bass clef staff has a triplet of eighth notes. A dashed line with the number '8' above it spans the first measure of the treble staff.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *sf*. The bass clef staff has a dynamic marking of *sf*. The system concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It contains several measures of complex, fast-moving passages with slurs and accents. Dynamic markings include *sf* (sforzando) and *f* (forte). A measure number '8' is indicated at the beginning of the second measure.

Second system of musical notation, continuing the grand staff. It features a prominent *ff* (fortissimo) dynamic marking. The music includes a *RIDEAU.* instruction. Measure numbers '8', '7', and '9' are visible above the staff.

Third system of musical notation, continuing the grand staff. It features a *sf* (sforzando) dynamic marking. The music includes a *sf* dynamic marking and a double bar line with repeat dots. Measure numbers '7' and '7' are visible above the staff.

Fourth system of musical notation, continuing the grand staff. It features a *mf* (mezzo-forte) dynamic marking. The music includes a *mf* dynamic marking and a double bar line with repeat dots. Measure numbers '6' and '9' are visible above the staff.

Fifth system of musical notation, featuring a vocal line and a grand staff. The vocal line is for **MARIE-ANNE** (seule, regardant au large) *mf*. The lyrics are **Rien! Ou ne voit**. The tempo is marked  $(\text{♩} = 100)$ . The grand staff includes a *mf* dynamic marking. A measure number '3' is visible above the vocal line.

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

M-A. é - touf - - - fe (tout - ap - pel.

*p*

M-A. *cresc.* Là - bas! *sf* Là - bas!

*cresc.*

M-A. *con fuoco*

*ff*

Piano accompaniment for the first system. The right hand has a 7-measure rest. The left hand plays a rhythmic accompaniment. Dynamic markings include *sf* (sforzando).

**Agitato.**

MARIE-ANNE (à MADELEINE qui arrive)

Vocal lines for Marie-Anne and Madeleine. Marie-Anne's line includes the lyrics "Toujours rien, Madelei - - ne?". Madeleine's line includes the lyrics "Rien en -". Stage directions include "(Dans la coulisse, bruits d'orage, vent, grêle, pluie, etc.)".

**Agitato.**

Piano accompaniment for the second system. It features a piano (*p*) section followed by a sforzando (*sf*) section.

Vocal lines for Marie-Anne (M-A) and Madeleine (M) and piano accompaniment for the third system. Marie-Anne's line includes the lyrics "Où sont-". Madeleine's line includes the lyrics "- cor!". The piano accompaniment includes a piano (*p*) section and a sforzando (*sf*) section.



M-A. ils Tou-te la nuit, sur la fa-lai-se, je suis res-

M-A. -tée les at-tendant... N'y pouvant plus te-

M-A. -nir, je suis venue i-ci... l'an-gois-se m'étreint et m'op-pres-  
se.

**Meno vivo.**      **a Tempo.**

**Meno vivo.**      **a Tempo.**

M-A. Je viens déjà de tant souffrir!

## MADELEINE.

Ne fai.blis pas, — ma chère en.fant. —

## MARIE-ANNE. (doucement)

Et Jac - ques?

il est plus cal - me.

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

(♩=120)

M-A.

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

*ff*

6

JEANNE (entrant, à MARIE-ANNE)

J'ai pas - sé par chez vous, la maison é - tait

6 12

*p*

J.

vi - - de; ils ne sont pas rentrés?

3

*ff*

6

6

Detailed description: This block shows the piano introduction. The treble staff contains a series of chords, each marked with a 'V' and a '6'. The bass staff features a melodic line with a '6' marking and a slur. The dynamic marking *ff* is placed in the first measure.

MARIE-ANNE.

Non! Ma pauvre

*sf* *p*

Detailed description: This block contains the first vocal entry for Marie-Anne. The vocal line is on a single staff with the lyrics 'Non! Ma pauvre'. The piano accompaniment is on two staves, with dynamic markings *sf* and *p*. A slur covers the vocal line and the first part of the piano accompaniment.

M-A. Jean - - - ne, je les at\_tends en -

*sf*

Detailed description: This block shows the second vocal entry for Marie-Anne. The vocal line is on a single staff with the lyrics 'Jean - - - ne, je les at\_tends en -'. The piano accompaniment is on two staves, with a dynamic marking *sf*. A slur covers the vocal line and the piano accompaniment.

M-A. - cor!

*pp*

Detailed description: This block shows the third vocal entry for Marie-Anne. The vocal line is on a single staff with the lyrics '- cor!'. The piano accompaniment is on two staves, with a dynamic marking *pp*. A slur covers the vocal line and the piano accompaniment.

8 1 6 7 7

*f* *ff*

This system shows the first two staves of a piano introduction. The upper staff features a melodic line with a series of eighth notes, marked with dynamics *f* and *ff*. The lower staff provides harmonic support with chords and a bass line. A dashed line above the upper staff indicates a measure rest for 8 measures, with a first ending bracket labeled '1'.

This system continues the piano introduction. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with chords. The dynamics remain *f* and *ff*.

MARIE-ANNE.

*f* 3

Des cris. n'entends-tu pas? —————

*f* 3

This system contains the vocal line for Marie-Anne and the piano accompaniment. The vocal line starts with a dynamic of *f* and includes a triplet of eighth notes. The piano accompaniment features chords and a bass line with a triplet of eighth notes. Dynamics include *f* and *ff*.

JEANNE.

Non! Ce sont les oiseaux de mer lut.

*ff* *mf* *ff*

This system contains the vocal line for Jeanne and the piano accompaniment. The vocal line begins with a dynamic of *ff*. The piano accompaniment includes chords and a bass line with dynamics *ff* and *mf*.

*ff*

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

*mf* *sf*

MARIE-ANNE. *p* **Tranquillamente.**

Les trois femmes debout se pressant Que tous nos vœux,

contre la croix du calvaire.

MADELEINE. *p*

Que tous nos vœux,

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

*f* *ff* *p* *p*

*ped.*

M-A. mon - tant de la ter - - - re,

Jc. mon - tant de la ter - - - re,

Me. mon - - - tant de la ter - - -

M-A. vien.nent jus.qu'à toi, Sain - te Mè - - - re du Sau -

Je vien.nent jus.qu'à toi, Sain - te Mè - - - re du

Me - - re, vien - nent jus - - - qu'à toi,

M-A. - veur mort sur la croix.

Je Sau - veur mort sur la croix.

Me Sain - te Mè - - - re du Sau - veur,

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

1<sup>re</sup> *pp*  
 Con - so - la - tri - ce de mi - sè - re,

M<sup>e</sup> *pp*  
 Con - so - la - tri - ce

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

1<sup>re</sup> *pp*  
 ma voix te sup - pli - e! Ah!

M<sup>e</sup> *pp*  
 de mi - sère en - tends ma voix,



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

J<sup>e</sup> *p*  
 Vier-ge Mari - - e, e - xau - ce-moi,

M<sup>e</sup> *p*  
 Vier-ge Mari - - e, ma voix qui sup -

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

J<sup>e</sup> *cresc.*  
 Vier-ge Ma - ri - - e! E - xau - ce-moi!

M<sup>e</sup> *cresc.*  
 - pli - - - e! E - xau - ce - moi! Sain - te

M-A. Sain - te Mè -

Je. Sain - te Mè -

Me. Mè - re du Sau - veur. mort

*f*

M-A. *pp* - re du Sau-veur!

Je. *pp* - re, Ma - ri - e!

Me. *pp* du Sauveur mort sur la croix!

*pp* *cantabile.*

*Ped.* *Ped.*



cre - - scen - - do.



**Agitato.**

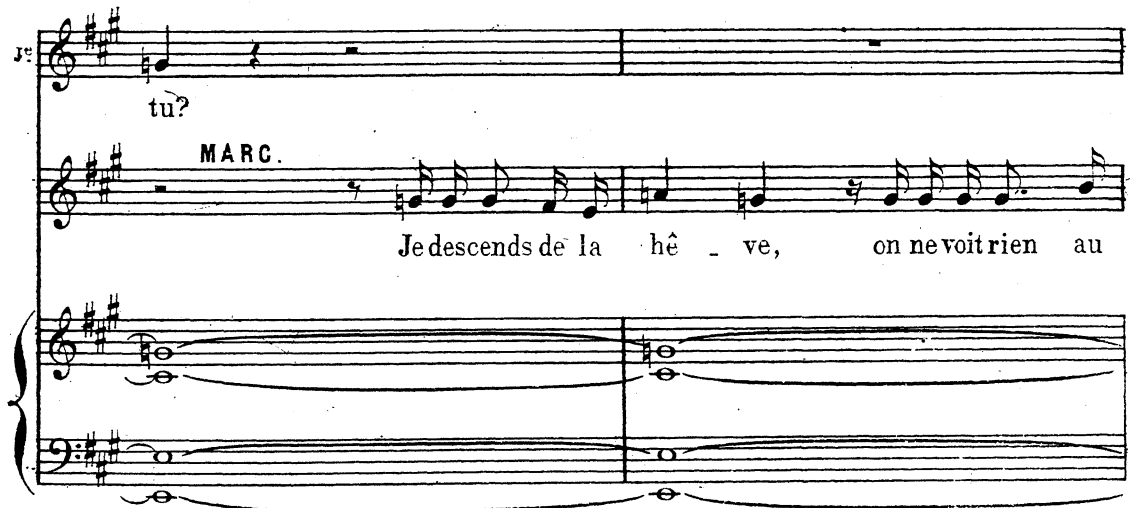
cre - sce: - do.



**JEANNE (à Marc qui arrive) Vivo.**

Eh bien, Marc, d'où viens-tu?

**Vivo.**



**MARC.**

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

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

**Moderato.**

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

**JEANNE** (montrant MARIE-ANNE)

**Agitato.** *cresc.* Tais-  
 Si Jean-Pierre en re.vient, il aura de la chan - - ce....  
**Agitato.** *cresc.*

All<sup>o</sup> moderato.  
qui redescend du fond.)

1<sup>e</sup>

All<sup>o</sup> moderato.

(♩=104) *p*

MARIE-ANNE. (désespérée)

*f* Hé\_ las! tout est mal\_ leur, la mort \_ plane sur *p* *ff* *p*

M-A. nous! \_

*p* *cresc.* 3

M-A. *f* Nos vœux sont repous\_ *3*

*sf* *dim* *pp*

M.A. *ses, le ciel ne veut pas nous en - ten - dre.*

**Poco a poco agitato**

*cres - cen - do.*

**MARIE-ANNE.**

*Sa co - lè - re est sur nous et nous som - mes dam -*

M.A. *- nés. O mer,*

**Moderato. ff**

**Moderato. (♩ = 80)**

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

*sf* *f* *sf* *p*

M-A. *ff.*  
 les femmes veu - ves et les fils or - phelins, les rou -

M-A. *sf.*  
 - 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)

8

MARIE-ANNE.

Viens, Madelei - ne, viens!

Je veux voir!

MADELEINE.

Reste avec nous...

LANDI (survenant)

C'est la barque à Jean-

L. *2.*

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

*3*

*4*

(Grand mouvement de la foule)

All<sup>o</sup> (♩=132)

First system of the musical score. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The piece is marked 'All<sup>o</sup> (♩=132)'. The first measure is marked 'p' (piano). The second measure is marked 'ff' (fortissimo). There are dynamic markings and accents throughout. A fermata is placed over the final measure of the system.

Second system of the musical score. It consists of two staves, treble and bass clef. The key signature has two sharps. The first measure is marked 'sf' (sforzando). The second measure is marked 'p' (piano). There are dynamic markings and accents throughout.

Third system of the musical score. It consists of two staves, treble and bass clef. The key signature has two sharps. The first measure is marked 'ff' (fortissimo). The second measure is marked 'sf' (sforzando). There are dynamic markings and accents throughout. A fermata is placed over the final measure of the system.

Fourth system of the musical score. It consists of two staves, treble and bass clef. The key signature has two sharps. The first measure is marked 'p' (piano). The second measure is marked 'ff' (fortissimo). There are dynamic markings and accents throughout. A fermata is placed over the final measure of the system.

Fifth system of the musical score. It consists of two staves, treble and bass clef. The key signature has two sharps. The first measure is marked 'sf' (sforzando). The second measure is marked 'sf' (sforzando). There are dynamic markings and accents throughout. A fermata is placed over the final measure of the system.

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

*f*

La clo - - - che! Il en est

J. donc par là-bas qui cha - vi - rent et s'en vont rouler par le

**Moderato.** (Le bruit de l'orage cesse dans la coulisse.)

J. fond? J'en -

**Moderato.** (♩=120)

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

*sf*

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

*f* *p*

*sf* *dimin.*

J. *eux c'est fini de pleurer, c'est fini de souffrir, et d'a -*

*sf* *p* *sf*

J. *- voir dans le cœur de ces choses qui font peur, de ces*

(sombre) *crescendo.*

*p* *sf*

J. *choses qui rendent fou!*

*f* *p*

*p* (h)

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

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

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

JEANNE. *f*

Il faut — les secou-

*accelerand.* *f*

**Vivo.**

Je - rir! —

L'HÔTELIER.

Comment?

**Vivo. (♩=144)**

*f*

*f*

JEANNE.

Quoi? Vous ne tentez rien?

MARC. *mf*

Les va -

L'hôt.

C'est impos-si-ble.

*p*

M.

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

*p*

*crusc.*

## JACQUES.

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

laissez-les donc mourir!

*pp* *cresc.*

## MARC.

Pauvre Jean-Pier - - re,

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 - ge!

Vivace (♩=60)

*p* (riant et haussant les épaules)

ah! ah! ah! ah! ah!

*fp*

(très concentré)

*p*

ah! ah! ah! ah! ah! ah! Jean-Pier re...

*fp*

*f*

Etre impi-toy-a-ble!

*p*

*p* Allegro.

Comp-te ton ar-gent maintenant.

*p* Allegro.

LANDI (indigné)

C'est toi, toi,

Musical score for Landi (indigné). The system consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are "C'est toi, toi,".

L. qui par - les ain - si!

Musical score for Landi (indigné). The system consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are "qui par - les ain - si!".

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

Musical score for Marc. The system consists of a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are "Al - lons, reprends-toi. Tu es notre pi - lo -". There are dynamic markings *sf* and *a Tempo.* and a *segue.* marking in the piano part.

M. - te. Peut-on essay - er de sortir le ba - teau? *f*

(Eorage reprend dans la coulisse)

Musical score for Marc. The system consists of a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are "- te. Peut-on essay - er de sortir le ba - teau?". There are dynamic markings *f* and a stage direction "(Eorage reprend dans la coulisse)".

JACQUES

A musical score for the character Jacques. It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The lyrics are: ". A\_vec ces vagues - là, c'est la mort pour dix bra - - -". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It includes dynamic markings such as *f* and *mf*.

MARIE-ANNE (accourant vers JACQUES)

A musical score for the character Marie-Anne. It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The lyrics are: "Jac - - - - ques, c'est mon pè - re qui meurt!". The piano accompaniment is in a grand staff with the same key signature and time signature. It 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

A piano accompaniment score for Marie-Anne's scene. It is in a grand staff with a key signature of one sharp (F#) and a 4/8 time signature. The tempo markings are *Moderato*, *rit.*, and *Adagio*. The dynamics range from *f* to *pp*. The score includes a *Red.* (Reduction) marking at the bottom.

A continuation of the piano accompaniment score for Marie-Anne's scene. It is in a grand staff with a key signature of one sharp (F#) and a 4/8 time signature. The dynamics are marked as *p*.

MARIE-ANNE

Reviens à toi... Rappelle-

*f* *pp* *pp*

M-A. toi!

JACQUES (comme au sortir d'un cauchemar)

Le canot à la

*f* *p*

*cresc.* *e* *accel.*

Allegro

mer!

Allegro (♩=160)

*fp* *ff*

MADELEINE

*a piacere*

C'est cou.rir à la mort...

*fp* *segue*

JACQUES. *a Tempo*

*f*

Quels sont les vo-lon-tai-res?.. qui ne craint pas la mort?

*a Tempo*

MADELEINE. (à son fils) *p*

*p*

Je n'ai que toi, n'embarque

Tous les matelots dans un élan.

TÉNORS. *f*

Moi! Moi!

BASSES. *f*

Moi! Moi!

M<sup>e</sup>

pas!

JACQUES. *f* (à un pêcheur) (à deux autres pêcheurs)

C'est le devoir! Pastoi... t'as quatre enfants. Je vous prends, les deux

## Allegro risoluto.

J. frè - - - res.

TÉNORS. *ff* Mer\_c\_i!

BASSES. *ff* Mer\_c\_i!

*p* *ff*

J. Vous de mê - -

Nous! Nous!

Nous! Nous!

*sf* *sf* *sf*

J. - - - me. Es-tu des nô\_tres, Lan\_di? Et toi Marc?

*f*

## 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! \_\_\_\_\_

*f* *p*

MADELEINE. (à son fils)

C'est Jean-Pier - re, et-tu vas à la

M.

On reviendra!

**Adagio.**

M<sup>e</sup>

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

JACQUES.

Embrasse bien ton gas, ma mè - re!

**Adagio.**

*pp*

*ed.*



Le bateau de sauvetage poussé par les pêcheurs, glisse vers la mer.

MARIE-ANNE.

Jac - - - ques, sau-ve - les!

*p*

Red.

M-A. *p*

Mais reviens, ou je meurs!

*pp*

Red.

JACQUES.

*f* (aux femmes)

Embarquez-vous, cama - ra - - des, et vous, pri - ez pour

Les pêcheurs s'arrachent aux bras des femmes et des enfants, et descendent la coupée.

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

nous!

All<sup>o</sup> ma non troppo. (♩=96)

*p* *mf* *cresc.*

La foule du haut de la jetée.

SOPR. *ff*  
Cou.ra - - - - -

CONTR. *ff*  
Cou.ra - - - - -

TÉNORS. *ff*  
Cou.ra - - - - -

BASSES. *ff*  
Cou.ra - - - - -

*ff*  
*dim.*  
*ff*

*dim.*  
- - - ge!

*dim.*  
- - - ge!

*dim.*  
- - - ge!

*dim.*  
- - - ge!

*dim.*  
- - - ge!

*mf*  
*dim.*  
*dim.*  
*cresc.*  
*3*



En avant!

En avant!

En avant!

En avant!

*ff*

This system contains four vocal staves and a piano accompaniment. Each vocal staff begins with the text "En avant!". The piano accompaniment consists of a treble and bass clef staff with a forte (*ff*) dynamic marking. The music is in 7/8 time and features a driving, rhythmic accompaniment with a melodic line in the treble clef.

En avant!

En avant!

En avant!

En avant!

Al - lez!

Al - lez!

*ff*

This system continues the musical score with four vocal staves and a piano accompaniment. The first three vocal staves end with "En avant!". The fourth vocal staff has "Al - lez!" written below it, with a fermata over the final note. The piano accompaniment continues with the same driving rhythm, marked with a forte (*ff*) dynamic. The piano part includes a triplet of eighth notes in the bass clef.

*ff* >  
Voyez!

*ff* >  
Voyez!

*ff* >  
Ramez fort! Voyez!

*ff* >  
Ramez fort! Voyez!

*ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 4/4 time. The first two vocal staves have rests followed by a note with an accent and a dynamic marking of *ff*. The third and fourth vocal staves have a triplet of notes followed by a rest, then a note with an accent and a dynamic marking of *ff*. The piano accompaniment features a triplet of notes in the right hand and a single note in the left hand, followed by a series of chords with accents and a dynamic marking of *ff*.

Lesbra - ves!

Lesbra - ves!

En avant! Les

En avant! En a -

*ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 4/4 time. The first two vocal staves have a note with an accent and a dynamic marking of *ff*, followed by a rest and then a note with an accent and a dynamic marking of *ff*. The third and fourth vocal staves have a triplet of notes followed by a rest, then a note with an accent and a dynamic marking of *ff*. The piano accompaniment features a series of chords with accents and a dynamic marking of *ff*.

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

*f*

8--1

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a complex rhythmic pattern and the left hand playing a bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The music features triplets and accents.

Vo - yez! Les

En a - vant!

- mis, Al - lez! Al - lez!

dur, al - lez! Al - lez!

*f*

8--1

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a complex rhythmic pattern and the left hand playing a bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The music features triplets and accents.

*ff*  
bra - - - - - ves!  
Les bra - - - - - ves!  
Les bra - - - - - ves!  
Les bra - - - - - ves!  
3

Cris d'effroi.  
Ah!  
Ah!  
Ah!  
Ah!

MARIE-ANNE.

*ff* Ciel! Ils sont perdus!..

M.D.  
M.G.

L'HÔTELIER.

Ils ont fran - chi la pas - - -

*mf*

l'H.

- - - se.



SOPR. *ff*  
Ils ga - - - - - gnent!

CONTR. *ff*  
Ils ga - - - - - gnent!

TÉNORS. *ff*  
Ils ga - - - - - gnent!

BASSES. *ff*  
Ils ga - - - - - gnent!

The first system of the musical score features four vocal staves (Soprano, Contralto, Tenors, and Basses) and a piano accompaniment. The vocal parts are marked with a forte dynamic (*ff*) and sing the lyrics "Ils ga - - - - - gnent!". The piano accompaniment consists of two staves (treble and bass clef) with a forte dynamic (*ff*). It includes various musical notations such as slurs, accents, and a triplet of eighth notes in the bass line.

Ils ga - - - - - gnent!

Ils ga - - - - - gnent!

Ils ga - - - - - gnent!

Ils ga - - - - - gnent!

The second system of the musical score continues the vocal and piano parts from the first system. It features the same four vocal staves and piano accompaniment. The lyrics "Ils ga - - - - - gnent!" are repeated. The piano accompaniment maintains the same musical structure, including the triplet in the bass line.

Al-lez! Al-lez! Al-lez!

Vo-yez Vo-yez Vo-yez

Ils ga - - - - gnent!

Les bra - ves cœurs, les ru - des gas!

L'HÔTELIER

Un homme est à la mer...

Più vivo

JEANNE

A la mer!

Più vivo (♩=160)

L'HÔTELIER

Est - ce qu'on

SOPR.

Qui?

Qui?

CONTR.

Qui?

Qui?

TEN.

Qui?

Qui?

BAS.

Qui?

Qui?

Piano accompaniment for the first system of vocal staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The music is in a minor key, indicated by the flat sign on the bass clef.

H.

sait? \_\_\_\_\_ Dieu \_\_\_\_\_ ait son â - me. \_\_\_\_\_

Piano accompaniment for the second system of vocal staves. The right hand continues the melodic line with eighth notes and rests. The left hand features a rhythmic accompaniment with eighth notes and chords, including some triplets. The music is in a minor key, indicated by the flat sign on the bass clef.

(Tous, agenouillés)

MARIE-ANNE. *f*  
Prions. Pri-ons. Pri-

JEANNE. *f*  
Prions. Pri-ons. Pri-

MADELEINE. *f*  
Prions. Seigneur, pi-tié, pi-

H. *f*  
Seigneur, pi-tié, pour

SOPR. *p* *f*  
Pi-tié, sei-gneur, Dieu tout puis-sant, pi-

CONTR. *p* *f*  
Pi-tié, sei-gneur, Dieu tout puis-sant, pi-

TÉNORS. *p* *f*  
Pi-tié, sei-gneur, Dieu tout puis-sant, pi-

BASSES. *p* *f*  
Pi-tié, sei-gneur, Dieu tout puis-sant, pi-

M.D. *p* *f*

M-A. *p*  
 - ons pour ceux qui sont en mer! Prions!

1<sup>e</sup> *p*  
 - ons pour ceux qui sont en mer! Prions!

M<sup>e</sup> *p*  
 - tié pour ceux qui sont en mer! Prions!

H. *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* *ff* M.D.

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

M. Pri - ons! pi - tié pour ceux qui

M. Pri - ons! pi - tié pour ceux qui

T.H. Pi - tié, Sei - gneur, pour ceux qui

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

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

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

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

*f* *cresc.*

M.A.  
vont pé - rir! Pi - tié! Sei -

Je  
vont pé - rir! Pi - tié! Sei -

Me  
vont pé - rir! Pi - tié! Sei -

l'H.  
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 -

8

ff sf

8

M.A. - gneur, ah! Ou - vre les

J<sup>e</sup> - gneur!

M<sup>e</sup> - gneur!

H. dans ta mi - sé - ri - cor - - - - -

- gneur! Pi - tié pour

- gneur! Pi - tié pour

- gneur! Pi - tié pour

- gneur! Pi - tié pour

8

8

*ff* *sf* *sf*

*dim.* *dim.* *dim.* *dim.*

*ff* *sf* *sf*

8

8

Detailed description: This is a page of a musical score, page 330. It features four vocal parts (M.A., J<sup>e</sup>, M<sup>e</sup>, H.) and a piano accompaniment. The vocal parts are in French. The piano part includes dynamic markings like *ff* and *sf*, and performance instructions like *dim.* and *sf*. There are also numerical markings like '8' and '3' indicating fingerings or measures. The score is written in standard musical notation with treble and bass clefs.



(Pendant toute la scène, le jour s'est levé peu à peu)

M-A. *sf* *3* *3* bras, reçois-les dans ta grâ - - - ce!

J<sup>e</sup> *sf* *3* *3* Reçois-les dans ta grâ - - - ce!

M<sup>e</sup> *sf* *3* *3* Reçois-les dans ta grâ - - - ce!

H. - - - - - de!

eux!

eux!

eux!

eux!

**Allegro con brio.** (♩.=116)

8

*p* *p* *ff* *3* *3* *3*

Ped.

8

*sf*

## L'HÔTELIER

*ff*

Ho-là! ——— ho-là! ——— les voilà qui re-vien - - -

PH. - - - nent!

SOPR. CONTR. *f*

Les voilà! les voi - là!

TÉNORS *f*

Les voilà! les voi - là!

BASSES *f*

Les voilà! les voi - là!

Moderato. (♩=116)

MARC (dans la coulisse)

Ho - hého! Ho - hého!

Moderato.

8

pp

Ped.

L'HÔTELIER.

Les voiei... pa -

Ho - hého!

8

rons pour l'abor.da - - ge.

(se rapprochant)

Ho - hého!

## MARIE-ANNE.

Je les entends, c'est

Ho - hého!

*pp*

## Andante. Les sauveteurs apparaissent

eux!

*Andante.*

(♩ = 63)

au milieu des pêcheurs et des femmes.

## MADELEINE.

*accelerando.*

Mon fils!

*accelerando.*

*f*

## MARIE-ANNE.

On apporte JEAN-PIERRE évanoui.

Jac - - - ques, mon père? Dieu du ciel il est

*cresc.*

*ff*

8

## Agitato

M-A. mort!

JACQUES rit.

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

Agitato rit.

*p*

## a Tempo (à MARIE-ANNE)

J. Adieu! —

a Tempo

## MARIE-ANNE

(rudement) Tais-toi!

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

*f* *p*

## JEAN-PIERRE (se ranimant)

Ma fil - - le...

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

J. P. Jac - - - ques!

rit.

## MARIE-ANNE (suppliante)

Andante C'est lui \_\_\_\_\_ qui t'a sau - vé.

pp

M-A. JEAN-PIERRE

Pè - - - re!

Lui! Mieux eut va - lu...

M-A. *sf*  
 Pè - - - re, sois bon!  
*f*  
*a piacere*

MADELEINE  
 C'est un si brave cœur — mon gas!  
 JEAN-PIERRE  
*a Tempo* Au dia - ble!

J-P. *f*  
 Ils s'entendent tous! Al lons, — Jean-Pier - - - re,  
*sf*

J-P. *p*  
 tu n'étais qu'une vieille bru - - te! Les  
*pp*

All<sup>o</sup> con brio

MARIE-ANNE

Jac - - - - - ques

JEANNE

*ff*

Sa - chant que dans l'o -

MADELEINE

*ff*

Sa - chant que dans l'o -

JACQUES

MARC

*ff*

Sa - chant que dans l'o -

JEAN-PIERRE fait signe à JACQUES de s'avancer

J.-P.

amoureux \_\_\_\_\_ sont les plus forts!

LANDI

*ff*

Sa - chant que dans l'o -

L'HÔTELIER

*ff*

Sa - chant que dans l'o -

SOPR.

*ff*

Sa - chant que dans l'o -

CONTR.

*ff*

Sa - chant que dans l'o -

TÉNORS

*ff*

Sa - chant que dans l'o -

BASSES

*ff*

Sa - chant que dans l'o -

All<sup>o</sup> con brio

*ff*



M.A.

Jr.

Me.

J.

M.

J-P.

L.

H.

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

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

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

et il attire à lui son camarade qu'il embrasse tandis que résonne l'hymne des marins.

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

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

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

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

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

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

*mf*

*sf*

3

22



M-A. l'au - - - tre, dé - vou.és corps et â - - - mes,

J<sup>e</sup> l'au - - - tre, dé - vou.és corps et â - - - mes,

M<sup>e</sup> l'au - - - tre, dé - vou.és corps et â - - - mes,

J. l'au - - - tre, dé - vou.és corps et â - - - mes,

M. l'au - - - tre, dé - vou.és corps et â - - - mes,

J-P. l'au - - - tre, dé - vou.és corps et â - - - mes,

L. l'au - - - tre, dé - vou.és corps et â - - - mes,

I<sup>n</sup>. l'au - - - tre, dé - vou.és corps et â - - - mes,

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

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

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

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

*sf*

8



M-A. pour sauver son a.mi s'il é.tait en dan.

1<sup>e</sup>. pour sauver son a.mi s'il é.tait en dan.

2<sup>e</sup>. pour sauver son a.mi s'il é.tait en dan.

J. pour sauver son a.mi s'il é.tait en dan.

M. pour sauver son a.mi s'il é.tait en dan.

J-P. pour sauver son a.mi s'il é.tait en dan.

L. pour sauver son a.mi s'il é.tait en dan.

1<sup>H</sup>. pour sauver son a.mi s'il é.tait en dan.

2<sup>H</sup>. pour sauver son a.mi s'il é.tait en dan.

3<sup>H</sup>. pour sauver son a.mi s'il é.tait en dan.

*sf sf sf ff*

M-A.  
J<sup>e</sup>

M<sup>e</sup>

J.  
M.

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

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

