

Acte II.



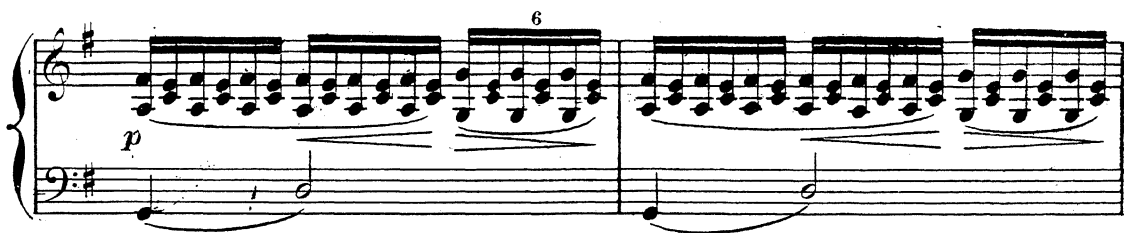
Sur le port. (même décor) Les bateaux ne sont plus aux mêmes places.

Andante tranquillo. (♩ = 56)

PIANO.



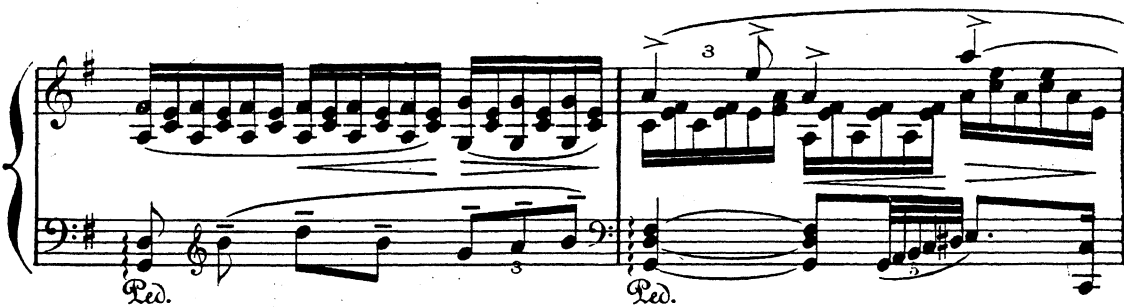
Musical notation for the first system, piano part. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 7/4. The music begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*pp*) dynamic. The melody is primarily in the treble clef, with some notes in the bass clef. There are rests in the bass clef for the first two measures.



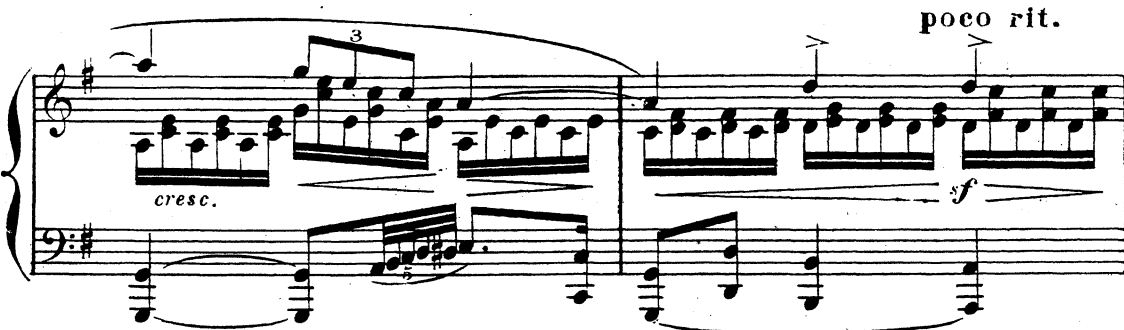
Musical notation for the second system, piano part. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 7/4. The music is marked piano (*p*). The right hand has a complex, rhythmic pattern of eighth notes, while the left hand has a simpler accompaniment. A fermata is placed over the first measure of the right hand.



Musical notation for the third system, piano part. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 7/4. The music is marked piano (*p*). The right hand continues with a complex, rhythmic pattern of eighth notes. The left hand has a simple accompaniment. There are markings for *Red.* (Reduction) in both hands.



Musical notation for the fourth system, piano part. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 7/4. The music is marked piano (*p*). The right hand has a complex, rhythmic pattern of eighth notes, including a triplet of eighth notes. The left hand has a simple accompaniment. There are markings for *Red.* (Reduction) in both hands.



Musical notation for the fifth system, piano part. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 7/4. The music is marked piano (*p*). The right hand has a complex, rhythmic pattern of eighth notes, including a triplet of eighth notes. The left hand has a simple accompaniment. There are markings for *cresc.* (crescendo) and *sf* (sforzando) in the right hand, and *poco rit.* (poco ritardando) in the left hand.

a Tempo.

dol.
p
Red.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the upper staff with a *dol.* (dolce) marking and a *p* (piano) dynamic. The lower staff provides accompaniment with triplet markings (3) and accents (>). A *Red.* (ritardando) marking is placed below the first measure of the lower staff.

The second system continues the piece. It features more complex rhythmic patterns, including triplets (3) and sixteenth-note runs. The *p* dynamic is maintained. A *dim.* (diminuendo) marking is visible in the lower staff.

The third system shows a continuation of the melodic and accompanimental lines. The *p* dynamic is consistent throughout.

The fourth system includes a *p* dynamic marking and features a *5* (quintuplet) marking in the upper staff.

The fifth system concludes the page with a *cresc.* (crescendo) marking and includes sextuplet (6) markings in both staves.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a triplet of eighth notes and a dynamic marking of *p*. The bass clef part features a rhythmic accompaniment with a dynamic marking of *sf*.

Second system of musical notation, featuring a bass clef. The bass clef part contains a rhythmic accompaniment with a dynamic marking of *sf* and a *dim.* (diminuendo) marking.

Third system of musical notation, featuring a bass clef. The bass clef part contains a rhythmic accompaniment with a dynamic marking of *mp* and a *sf* marking. The treble clef part contains a melodic line with a dynamic marking of *sf* and a triplet of eighth notes.

Fourth system of musical notation, featuring a bass clef. The bass clef part contains a rhythmic accompaniment with a dynamic marking of *sf* and a triplet of eighth notes. The treble clef part contains a melodic line with a dynamic marking of *sf* and a triplet of eighth notes.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a dynamic marking of *poco*. The bass clef part contains a rhythmic accompaniment with a dynamic marking of *a poco* and a *cre - -* marking.

scen - do.

This system contains the first two measures of the piece. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with eighth notes. The key signature has one flat (B-flat).

Poco allargando. **a Tempo.** (♩ = 63)

f

This system contains measures 3 and 4. Measure 3 is marked "Poco allargando" and measure 4 is marked "a Tempo." with a tempo indication of a quarter note equal to 63. A dynamic marking of *f* (forte) is present in measure 4. The key signature changes to two sharps (D major).

This system contains measures 5, 6, and 7. The right hand features a melodic line with slurs and ties, while the left hand continues with a rhythmic accompaniment. The key signature remains D major.

This system contains measures 8, 9, and 10. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The key signature remains D major.

This system contains measures 11, 12, and 13. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings of *f* and *p* are present. The key signature remains D major.

rit. a Tempo.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 5/4. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *f* and *pp*. The tempo marking *rit.* is above the first measure, and *a Tempo.* is above the second measure.

Second system of musical notation. It continues the grand staff from the first system. The treble staff features a complex, rapid sixteenth-note passage. The bass staff has a more melodic line with some triplet markings (indicated by a '3' over the notes).

Third system of musical notation. The treble staff continues with melodic lines and some triplet markings. The bass staff has a dense, rhythmic accompaniment. A *Red.* (Reduction) symbol is placed below the first measure of the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a complex, rhythmic accompaniment with many sixteenth notes. A *Red.* (Reduction) symbol is placed below the first measure of the bass staff.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff features a complex, rhythmic accompaniment. Dynamics include *f*, *p*, and *pp*. A *Red.* (Reduction) symbol is placed below the first measure of the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests, including a prominent eighth-note pattern in the right hand.

Second system of musical notation. It includes dynamic markings *pp* and *rit.*, and the instruction *sempre diminuendo.*. A fermata is placed over the final measure of the system.

Adagio espressivo.

Third system of musical notation, starting with the tempo marking *Adagio espressivo.*. It features a *cresc.* marking and a dynamic *f*. The system concludes with a triplet of eighth notes.

Fourth system of musical notation. It includes the tempo marking *Andante.* and the instruction *RIDEAU.*. Dynamic markings *pp*, *a piacere.*, *p*, and *sf* are present. A tempo change to 6/8 time is indicated at the end of the system.

Fifth system of musical notation. It begins with the tempo marking *rit.* and the instruction *Il fait petit jour.*. Dynamic markings *f* and *pp* are used. The system ends with the instruction *a T?*.

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

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

MARG (de loin lui répondant)
pp

ho! Ho - hé

(♩ = 66)

ho! Ho - hé ho! Ho - hé ho!

Animato.

rit.

p

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

(♩ = 63)

f espressivo.

Ped.

sf

p

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 *p*

Mais

The first 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#). The vocal line begins with a rest followed by a series of eighth notes. The piano accompaniment features a complex texture with chords and moving lines in both hands.

L. *mf*

toi, que ça doit te man - quer de n'ê - tre plus des nô - tres,

The second system continues the vocal line with the lyrics "toi, que ça doit te man - quer de n'ê - tre plus des nô - tres,". The piano accompaniment provides harmonic support with sustained chords and a steady bass line.

L. *mf*

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

The third system continues the vocal line with the lyrics "de ne plus sen - tir sous tes pieds tout le ba - teau fré - mir au". The piano accompaniment maintains the harmonic structure with a consistent bass line.

(♩. = 72)

L. *mf*

rude assaut des va - - - - gues...

The fourth system concludes the vocal line with the lyrics "rude assaut des va - - - - gues...". The piano accompaniment features a more active bass line with eighth notes and chords, leading to a final cadence.

p

L. Reprends du ser-vice au-tre part, puis-que le patron Jean-

Vivo.

L. Pier - re t'a-chassé de chez lui.

Vivo.

cresc. *f*

JACQUES. (*sombre*) *cresc.* *sf* *sf* (*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*

Oui, j'ai vou_lu sou_vent_

L. *- lo_te des pécheurs de Saint-Jean?*

Poco più agitato.

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

Allegro

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

-ge et je ne puis, mê-me pour un ins-

Poco agitato.

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

dim e. rit.

J. *dim e. rit.*
 j'y laisserais ma vie — en y laissant mon

Andante. (♩ = 65)

(1) LANDI (ironiquement)

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

pp dolcissimo.

LANDI (ironiquement)

Ton cœur pauv' pe - tit Et qu'es.

JACQUES (découragé)

L. 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,

J. — 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 mè-re m'a

pp **Agitato**

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

Agitato

pp

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

sf

sf

JACQUES reste assis, la tête

1. - poir!

The first system of music shows a vocal line starting with a fermata and the text '- 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

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

The second system of music features a vocal line with a fermata and piano accompaniment. The piano part includes dynamic markings: *p*, *pp rit.*, *a piacere*, and *mf*. The tempo is marked **Agitato**. The piano part consists of two staves with various rhythmic patterns.

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

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

The third system of music shows a vocal line with a fermata and piano accompaniment. The piano part includes dynamic markings: *cresc. poco a poco*, *f*, and *rit.*. The piano part consists of two staves with various rhythmic patterns.

met la main sur l'épaule.

poco meno vivo *rit.* *sf*

The fourth system of music features a vocal line with a fermata and piano accompaniment. The piano part includes dynamic markings: *poco meno vivo*, *rit.*, and *sf*. The piano part consists of two staves with various rhythmic patterns.

Agitato

rit. pp sf cresc.

All^o con moto

C'est toi? C'est bien toi?

All^o con moto (♩ = 126)

pp riten. ff

sf sf

5

MARIE-ANNE

p Mod^{to} assai Allegro (voyant son émotion)

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

Mod^{to} 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 shows a vocal line (M.A.) with lyrics "é - - e" and "Je ne pen - - se qu'à". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

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.) with lyrics "toi. JACQUES. Hélas! Depuis trois mois j'ai si gran de douleur" and "Est-cevrai?". The piano accompaniment includes a tempo change to "Andante..." and a key signature change to three flats.

I.A. qu'il semble que l'hiver — entre en mon pauvre

The third system shows a vocal line (I.A.) with lyrics "qu'il semble que l'hiver — entre en mon pauvre". The piano accompaniment includes a tempo change to "Andante..." and a key signature change to three flats.

Allegro.

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

The fourth system features a vocal line (M.A.) with lyrics "cœur. JACQUES. Alors — tu compren.". The piano accompaniment includes a tempo change to "Allegro." and a key signature change to three flats.

J. *- dras* *ma pei - 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 - sé -*

ff

J. ra - - - - - ble

cresc. *sf*

J. que j'arrive à dou-ter!

f *sf*

MARIE-ANNE. *p*

Dou-ter? comment ce-la?

sf

p *espressivo.*

JACQUES. (presque honteux)

Vivo.

Je me surprends parfois à devenir ja - loux..

p Vivo.

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

p

Ja - loux? Regarde-moi. —

p

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

p rit.

Andante. (♩ = 138)

JACQUES.

p

Andante. Quand, — pour t'amu - ser, les soirs de di -

p

Andante.

pp

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

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

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

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

J. *ment... Et ce lui-là, c'est moi!*

Ped. *sf*

J.

pp *sf*

Très calme
p MARIE-ANNE.

N'est-ce donc pas assez de nos peines réelles

Tranquillamente assai

sf

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

sf

Animato.

M-A. - ments, des maux i - ma - gi - nai - res?

M-A. Jac - - - ques, rap - pel - le - toi,

M-A. rap - pel - le - toi! ne pro - fanons

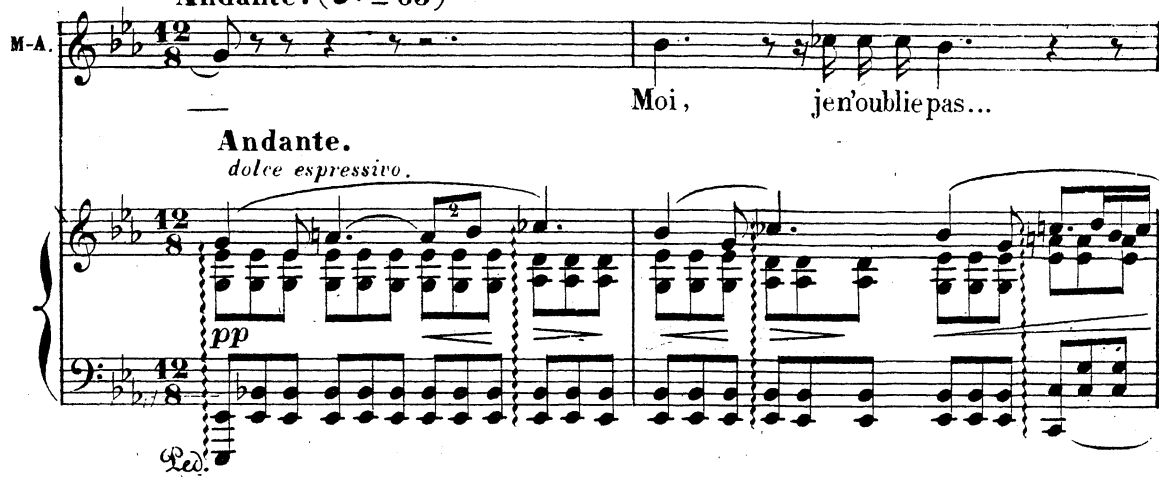
M-A. pas nos chers ser - ments!

dim.

poco rit. e dim.

p

Andante. (♩ = 63)

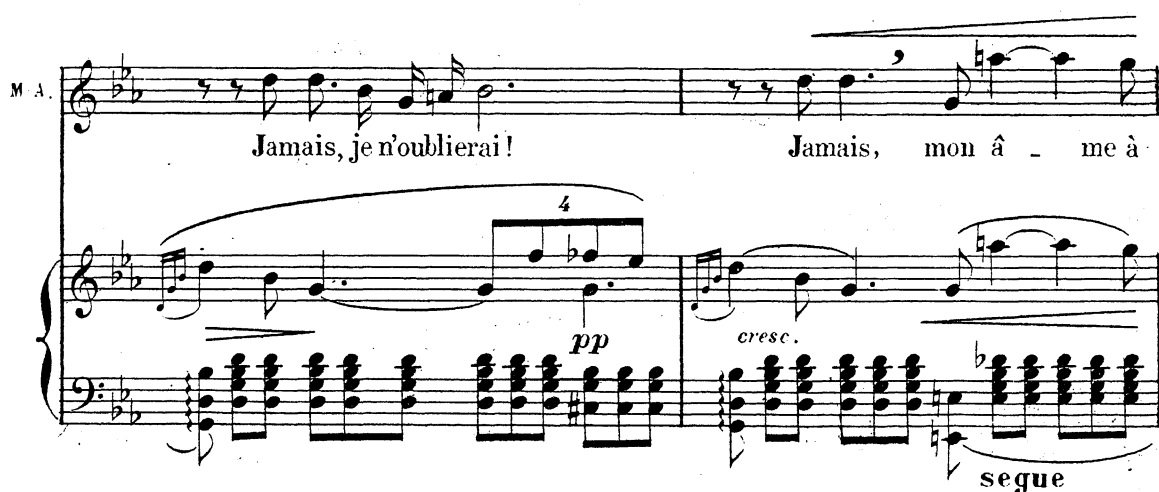
M-A. 

Moi, jen'oublie pas...

Andante.
dolce espressivo.

pp

Ped.

M-A. 

Jamais, je n'oublierai! Jamais, mon â - me à

pp

cresc.

segue

M-A. 

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

JACQUES.

a Tempo

Mari - e!

sf

p

espressivo.

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

J. Tais-toi!

4
sf

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

poco agitato

cresc.

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

poco agitato

pp sf p

Ed.

Agitato.

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

J. 



Agitato.

Ma -

M-A. *poco accelerando*  I - nef - fa -

J.  - ri - - - e! Le ciel s'ou -



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

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



Agitato.

V-A. *ne nous fuis pas!*

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

ff *sf* *mf*

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

ff *f*

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

pp

Moderato (♩ = 104)

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

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

Moderato. poco agitato

p

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

M-A. **Moderato.**

pp

Moderato.

pp

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

M-A.  sous le voile _____ et la robe blan - - - che, et toi,

f

M-A.  le bouquet au cha-peau,

M-A.  mar-chant au son joy-eux _____ des clo - ches,

p *f* *pp*

Red.

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

Red.

M-A. *f*

de fê - te. A - lors... Je sens mon cœur qui tres -

sf *cresc.*

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

- saille de joi - e... En rêvant... en rê -

sf

M-A. **Animato.**

- vant ce bon - heur!

Animato. *cresc.*

p *sf*

sf *sf* *f*

JACQUES.

a piacere.

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

(♩ = 104)

ff sf tr *segue.*

a Tempo.

MARIE-ANNE.

Dieu!

J. - ser!

a Tempo.

fp fp fp *tr tr*

M-A.

Laisse-moi!

tr tr tr *f sf 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!*

f *fp*

M-A.

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

fp *tr*

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

- me, comme un insen - sé!

MARIE-ANNE.

Par pi-tié, par pi-tié!

JACQUES.

Un baiser,

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

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

a Tempo.
MARIE-ANNE.

J. Jac - - - - - ques!

- co - - - re...

p

a Tempo.

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

p

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

mf

MARIE-ANNE.

Jac -

tes beaux yeux.

f *ff* *sf*

M-A.

M-A.

ques.

riten.

(sempre agitato)

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

(tranquillamente)

M-A. deux en - la - cés ten - dre -
 J. deux en - la - cés ten - dre -

(agitato)

(tranquillamente)

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

M-A. *pp*
 - ant dans un rê -

J. *pp*
 - ant dans un rê -

dolciss. ppp poco accel. rit.

Andante. (♩ = 63) *pp*₂

M-A. - ve! Pour toi, j'oublie tout!

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

Andante. *pp*

M-A. J'oublie tout! Mon âme à

J. *p*₂ ter - re! O mon a - mante ai - mé - - e,

rit. 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

sf *pp* *p*

Red.

J. *poco a poco cresc.*

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

Poco a poco agitato.

J. *f*

Que pourrait-il ce flot contre l'amour?

Poco a poco agitato. *f*

MARIE-ANNE

f
Contrelamour.

ff *f* *a piacere*

Più animato

M.A. *p* Ardent comme la
J. Par ce di vin bai - ser où tressail - le mon

Più animato (♩ = 92)

p *pp* *tr*

M.A. *p* flam - me, qui prend tou - te mon
J. *p* â - me, par ton ri - re d'en - fant dont est fait mon bon.

pp *tr*

Rec.

M-A. *à - me!*

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

p cresc. sf

Allegro mod^{to}

M-A. *Et moi,*

J. *fem - me.*

Allegro mod^{to} (♩ = 116)

ff

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

M-A. *p*
que je se_rai ta fem - - - - me

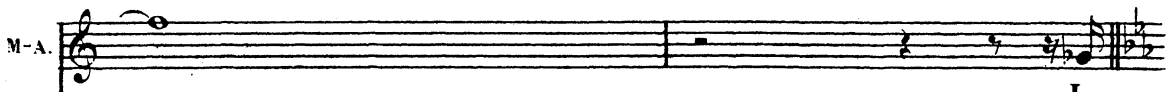
The first system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a 7/8 time signature and a common time signature. The lyrics are "que je se_rai ta fem - - - - me". The piano accompaniment is on two staves (treble and bass clefs) and includes a dynamic marking of *p* (piano).

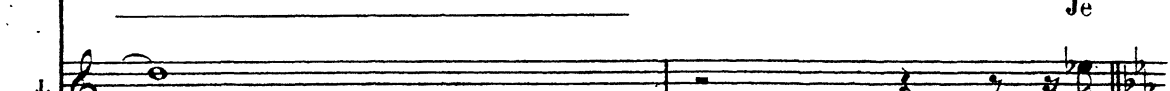
M-A. *p*
A toi, mon Jacques pour jamais _____
JACQUES
A toi, Mari - e pour jamais _____

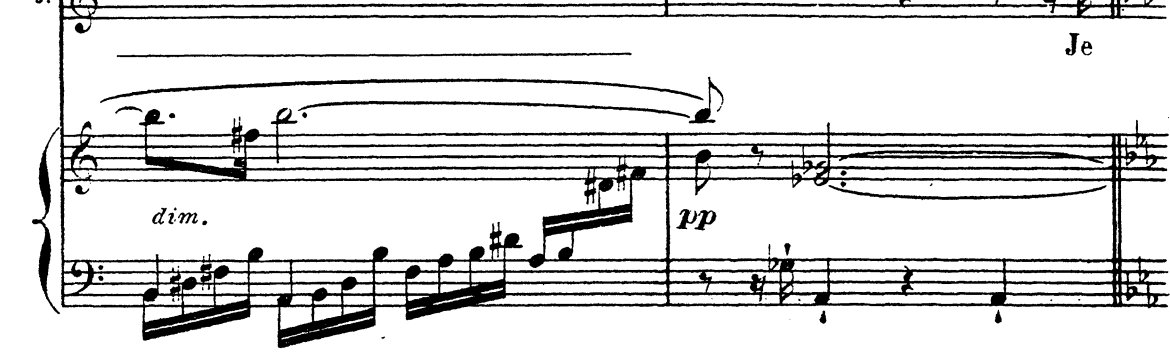
The second system of music features two vocal lines and piano accompaniment. The top vocal line is for the male voice (M-A.) with lyrics "A toi, mon Jacques pour jamais _____". The middle vocal line is for the female voice (J.) with lyrics "A toi, Mari - e pour jamais _____". The piano accompaniment is on two staves and includes a dynamic marking of *p*. There are triplets and a fermata in the vocal lines.

M-A. *p*
pour jamais _____
J. *p*
pour jamais _____

The third system of music continues the two vocal lines and piano accompaniment. The male voice (M-A.) and female voice (J.) both have lyrics "pour jamais _____". The piano accompaniment includes a dynamic marking of *p* and features triplets and a fermata.

M-A.  Je

J.  Je

dim.  *pp*

Poco a poco rit.

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

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

Poco a poco rit. 

Andante

M-A.  bras!

J.  bras!

Andante  *pp*

Red.

pp

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

MARIE-ANNE *pp* (JEAN-PIERRE paraît)

Je t'a do - - re... Mon Père!

J. - - - re!

All^o con moto

JEAN-PIERRE (brutal) (à sa fille)

On me l'a - vait bien dit. Viens à

ff

(à JACQUES)

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

Più vivo

JACQUES

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

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

Più vivo

J. *sommes promis.*

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

J-P.

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

J-P.

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

V r.

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

J-P.

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

MARIE-ANNE

p
Ecoute-le..

JACQUES

mf

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

J-P.

- re.

sf sf

(ironiquement)

J-P.

Plus un mot, tu m'entends! _____

Pau-vre fil-le qui

Andante (♩ = 54)

Variante

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

J-P.

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

dim.

MARIE-ANNE *p* 3
Pè - re.

JACQUES *ff*
Ah! sang Dieu!

J.-P. Ah! labonnehistoi - re! Quoi? _____

M.-A. s'adressant à JACQUES Après un instant d'hésitation,
JACQUES s'enfuit comme un fou.
Par pitié!...

Poco agitato *rit.*

Vivo
(♩ = 132)

ff

JEAN-PIERRE
Ah! ah! ah!

J-P.

Et toi main_té_nant tu vas res_ter chez

J-P.

nous, et ne re_ver_ras plus ce beau coureur de fil_les,

Variante

J-P.

reur d'argent. C'est fi.ni, — à tout ja.mais fi_

sim_ple cou_reur d'argent. C'est fi.ni, — à tout jamais fi_

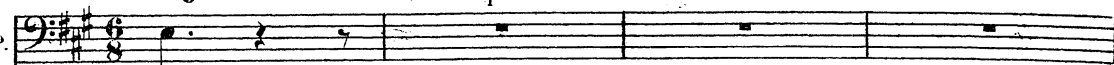
J-P.

ni! — Et tu m'obé.i_ras, ou si.non...

ni! — Et tu m'obé.i_ras, ou si.non... A la mai_

Allegro.

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

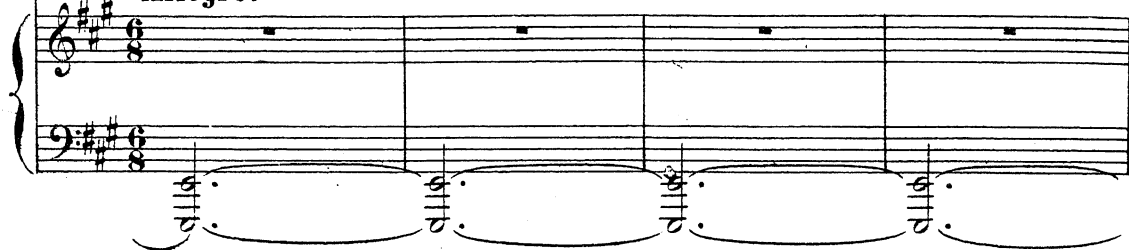
J.-P. 
 - son!

TÉNORS. 

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

BASSES.

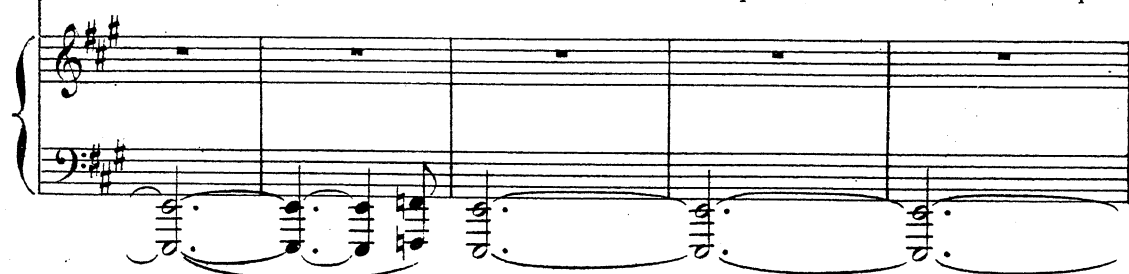
C'est dans la vil - le de Bor-deaux Qu'est ar-ri - vé trois a - vi -

Allegro.


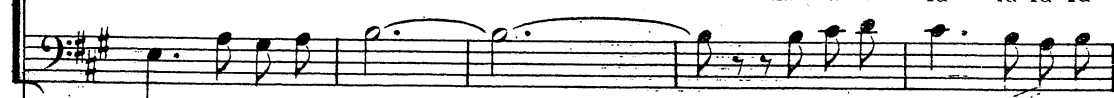
- sos; Les mate - lots qui sont de - dans, Ce sont par-



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



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



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



JACQUES sort, il est comme fou.


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

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

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

LANDI (à l'Hôtelier)

Apporte -
 Ho - là!
 Ho - là!

L. 

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

L. 

- sons tout ton grée-ment!

ff

L. 

L'HÔTE-LIER.

Voi-

p

L.H. 

- là! messieurs, voi-là!

p

LANDI *f*

Sers-nous vite — et du bon. —

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

(♩ = 112) **Même mouv!** *p*

VIEILLE CHANSON

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 - -

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

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

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

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

cresc.

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

ff
 nos ca - - - - - nons! Et

sardinières, bousculant tables, tabourets, escabeaux.

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

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

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

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

ff

- marre ou vi - re! v'la l'pressac! v'la l'pres_sac! Et *ff*
 - marre ou vi - re! v'la l'pressac! v'la l'pres_sac! Et *ff*
 Et flic et flac, v'la l'pressac, v'la l'pres_sac!
 Et flic et flac, v'la l'pressac, v'la l'pres_sac!

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes, often beamed in groups of six, with some triplet figures. The left hand provides a steady bass line with occasional chords and rests.

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

The piano accompaniment continues with similar rhythmic patterns. The right hand has prominent sixteenth-note runs and triplet figures. The left hand maintains a consistent bass line with some chordal support.

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,

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part includes a section marked with a dashed line and the number 8.

v'la l'res_sac, v'la l'res_sac! Ol-lé!
 v'la l'res_sac, v'la l'res_sac! Ol-lé!
 v'la l'res_sac, v'la l'res_sac! Ol-lé!
 v'la l'res_sac, v'la l'res_sac! Ol-lé!

Musical score for the second system, featuring vocal staves and piano accompaniment. The piano part includes a section marked with a dashed line and the number 8.

Ol-lé! Ol -

Ol-lé! Ol -

Ol-lé! Ol - lé! Ol -

Ol-lé! Ol - lé! Ol -

sf *mf*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, each with the lyrics "Ol-lé!". The piano accompaniment features a rapid sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *sf* and *mf*.

①

-lé!

-lé!

-lé!

-lé!

tr *ff* *mp*

This system continues the vocal and piano parts. It includes a circled number 1 above the first vocal staff. The piano accompaniment features a trill in the right hand and a rhythmic bass line. Dynamic markings include *ff* and *mp*.

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

(Danse des Sardinieres)

$\text{♩} = 112$

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a continuous eighth-note melody with a slur over the first four measures. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some eighth-note patterns.

The second system continues the piece. The upper staff maintains the eighth-note melody, while the lower staff provides accompaniment with some rests in the second measure.

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

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

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

The sixth system continues the piece. Dynamic markings of *sf* (sforzando) are placed above the lower staff in the first, second, third, and fourth measures.

SOPR. *pp*
Tout doux, la

CONTR. *pp*
Tout doux, la

TENORS *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

fp

f

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

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

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

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

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 -

fp

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

fp *fp*

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 3/8.

Vivace

lui!
 lui!
 lui!
 lui!
 lui!

Vivace (♩ = 88)

The second system begins with the tempo marking "Vivace" and a dynamic marking of *ff*. It features five vocal staves, each with the word "lui!" written below. The piano accompaniment is in the right and left hands, with a dynamic marking of *f*. The key signature is one sharp (F#) and the time signature is 3/8. A first ending bracket is marked with a circled "1" above the staff.

(1) Fin de la coupure facultative

SOPR.

p

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

CONTR.

p

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

TÉNORS

BASSES

p *sf* *sf* *sf* *sf*

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

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

can toun,

sf *pp* *sf* *più forte*

om-bré, s'yo viel-lo s'yo

om-bré, s'yo viel-lo s'yo

om-bré, s'yo viel-lo s'yo

s'yo viel-lo s'yo

cresc.

f

cres - cen - do

viel-lo Ol-lé! Ol-lé!

viel-lo Ol-lé! Ol-lé!

viel-lo

viel-lo

f

f

sf

sf

sf

sf

Ol - lé! Ol - lé! Ol -

f

f

8

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The first vocal staff has a melodic line with a fermata. The second vocal staff has a similar line. The third vocal staff has a more active line with lyrics 'Ol - lé! Ol - lé! Ol -'. The fourth vocal staff has a bass line with lyrics 'Ol -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure. A measure rest '8' is indicated above the piano part.

Allegro

ff

Ol - lé! Ol - lé!

ff

Ol - lé! Ollé! ol - lé! ollé! ol -

ff

Ol - lé! Ollé! ol - lé! ollé! ol -

Allegro (♩=120)

ff

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The tempo is marked 'Allegro' and the dynamic is 'ff'. The vocal parts have lyrics 'Ol - lé! Ol - lé!', 'Ol - lé! Ollé! ol - lé! ollé! ol -', and 'Ol - lé! Ollé! ol - lé! ollé! ol -'. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes. The tempo marking 'Allegro' is followed by '(♩=120)'. The dynamic 'ff' is repeated.

Ol - lé! Ol -

Ol - lé! Ol -

- lé! ran tan plan, pa-taplan, plan, plan, ran tan plan, ran tan

- lé! ran tan plan, pa-taplan, plan, plan, ran tan plan, ran tan

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics 'Ol - lé! Ol -' and '- lé! ran tan plan, pa-taplan, plan, plan, ran tan plan, ran tan'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- lé!

- lé!

plan! Ol.lé! ——— Ol.lé!

plan! Ol.lé! ——— Ol.lé!

The second system continues the vocal and piano parts. The vocal parts have lyrics '- lé!', '- lé!', 'plan! Ol.lé! ——— Ol.lé!', and 'plan! Ol.lé! ——— Ol.lé!'. The piano accompaniment includes a section with a fermata and a triplet of eighth notes.

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

Con fuoco
ff

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, each with the lyrics "chantons! dansons!". The piano accompaniment is marked "Con fuoco" and "ff" (fortissimo). The music is in 6/8 time and the key signature has three sharps (F#, C#, G#).

This system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts have rests in the first two measures, followed by notes in the third and fourth measures. The piano accompaniment continues with rhythmic patterns and chords. The key signature and time signature remain the same as in the first system.

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 is three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are: "- dans — Ce sont par-bleu, de bons en-fants!". The piano part features a triplet of eighth notes in the right hand and chords in the left hand.

JACQUES. *f* (avec un mauvais rire.)
Mais, —
Jac - - ques!
Jac - - ques!
C'est Jac - ques! Jac - - ques!
C'est Jac - ques! Jac - - ques!

The second system consists of seven staves. The top staff is for Jacques, starting with the instruction "JACQUES. *f* (avec un mauvais rire.)" and the word "Mais,". The following three staves are vocal lines for other characters, with lyrics: "Jac - - ques!", "Jac - - ques!", and "C'est Jac - ques! Jac - - ques!". The bottom two staves are piano accompaniment. The key signature changes to two sharps (F#, C#) and the time signature is 6/8. The piano part includes dynamic markings like *sf* and features a triplet of eighth notes in the right hand.

Il est pâle, déjà un peu gris)

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

MARC.

Au ca-baret? —

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and a melodic line. The key signature has one flat (B-flat), and the time signature is 4/4.

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

p

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and a melodic line. The key signature has one flat (B-flat), and the time signature is 4/4.

JACQUES.

De quoi? Tu le vois bien!

p

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and a melodic line. The key signature has one flat (B-flat), and the time signature is 4/4.

MARC.

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

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and a melodic line. The key signature has one flat (B-flat), and the time signature is 4/4.

f

Du plus rai - - - de!

Poco meno vivo

MARC.

p

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

M.

hom - - - me! Ici ja - dis, tu ne venais ja -

M.

- mais.

Tranquillamente

a piacere pp e rit.

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

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

a Tempo. (Allegro)

MARC. *pp* (avec fureur)

Rien! Buvons, sangdieu, bu -

p

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

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

p

re, vive l'ab - sinthe et l'eau de vi - - e. J'en veux plein mongosier,

sempre cresc.

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

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

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

Andantino. **MARCO.** *p*
 Que dit - il?

Andantino. (♩ = 80)

LANDI

p

Qu'a-t-il donc?

f

Allegro

JACQUES. (ricanant)

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

pp

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

(♩ = 112) (chantant) *p*

- neur? Tra la la la, no - tre fré -

p

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

J. *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* (LANDI avec les Basses)

Al - - lons, en - -

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

CONTR. *ff*

Du cœur au

Du cœur au

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

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

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

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

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

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

sf sf sf ff

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

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

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

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

f sf

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

8

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

8

JACQUES. (avec emportement)

f
Vi - ve boire et s'en - i -
- lé! Ho - lé!
- lé! Ho - lé!
- lé! Ho - lé!
- lé! Ho - lé!

sf

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are 'Vi - ve boire et s'en - i - lé! Ho - lé!' repeated across the vocal staves.

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

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts continue the lyrics '- vrer, ou - - bli - er tout et ne plus croire à'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are '- vrer, ou - - bli - er tout et ne plus croire à' and '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

J. *res - - - se et des bai - sers - - - de sa - - - maî -*

suivez. *ff* *suivez.*

ff

J. *- 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

ments! Du vin! Du vin!

ments! Du vin! Du vin!

ments! Du vin! Du vin!

ments! Du vin! Du vin!

JEAN-PIERRE sort du hangar en bourrant sa pipe.

JACQUES.

f

Ri - ons de nos pa -

dim.

J. *- trons. _____* *Ont - ils _____* *be - soin de*

p *sf*

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

mf

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

SOPR. *ff*

CONTR. *ff* *Oui, _____*

TÉNORS. *ff* *Oui, _____*

BASSES. *ff* *Oui, _____*

Oui, _____

cresc. *ff*

Allegro con anima

J. _____

_____ *3* com_me des chiens!

_____ *3* com_me des chiens!

_____ *3* com_me des chiens!

_____ *3* com_me des chiens!

Allegro con anima (♩=126)

sf *ff*

JACQUES

_____ **Tout**

sf

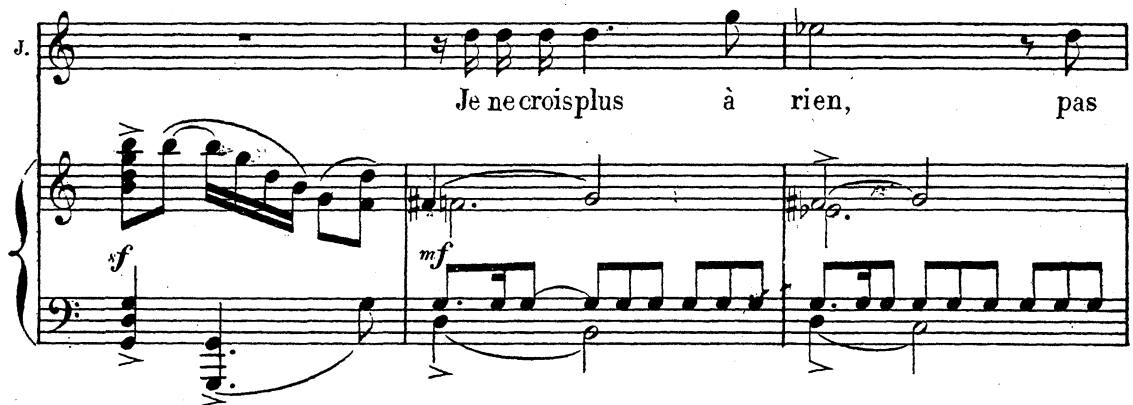
J. n'est qu'in - jus - ti - ce, et men songe i - ci -



J. - bas



J. Je ne crois plus à rien, pas



J. plus à Dieu qu'au Dia - - - ble.



JEAN-PIERRE

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

JACQUES

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

Moderato

JEAN-PIERRE

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

Moderato (♩=116)

J-P.

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

J-P. *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-P.

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

J-P. *p* *ff*

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

JACQUES

ff

Volez?

vo-ler?

et c'est moi

qui serais

un vo-leur!

JEAN-PIERRE (en ricanant)

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

JACQUES

C'est bien pour moi?
(violent)

Pour toi, ——— si tu le veux!

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'C'est bien pour moi?' and '(violent)'. The middle staff is the bass line in bass clef, with lyrics 'Pour toi, ——— si tu le veux!'. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs), showing chords and melodic lines.

Malheur! j'en ai

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'Malheur! j'en ai'. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs).

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

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'trop sup- por- té... quand on l'in- sul- - te, un ma- te- lot tou-'. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs).

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics '- jours doit a- voir son cou- teau pour en- trou- er la peau des au- - tres...'. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs). The system ends with a double bar line and a key signature change to D major.

All^o agitato (♩ = 116)

JEANNE.

(JACQUES retire sa veste)

MARC (à JACQUES)

J'ai peur! ———

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)

LANDI

Emmène -

Emmenons-le..

I'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.

L. Allons, viens, rentrons chez-nous.

H. (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!

Piano accompaniment with grand staff.

Je Te nez-le donc! Te nez-le donc! Ah! Dieu!

M. Sois sa - - - - - ge.

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

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

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

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

Quel en-ra-gé! Est-il méchant!

Quel en-ra-gé! Est-il méchant!

JACQUES. *ff*
Lâchez-moi! _____ Lâchez-

TÉNORS. *ff*
Tenez-le bien, _____

BASSES. *ff*
Tenez-le bien, _____

moi! Scélé - rats, bandits, mi - sé -

MARC.
Assez! Assez!

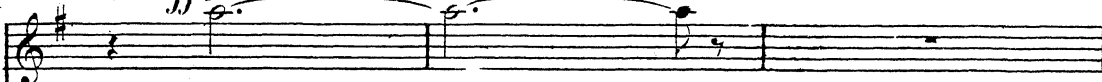
LANDI
Assez! Assez!

ne lâchez pas! Assez! Assez!

ne lâchez pas! Assez! Assez!

JEANNE.

ff



Ga - - - - - re!

J.

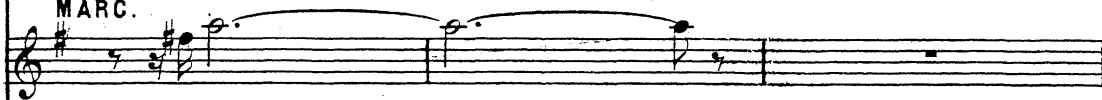


- ra - - - - - bles!

a piacere.

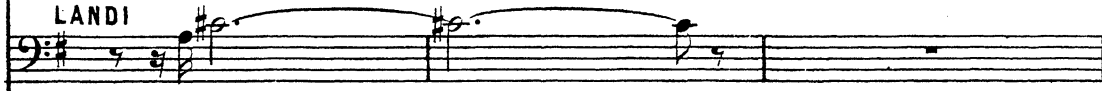
Le premier qui s'ap-

MARC.



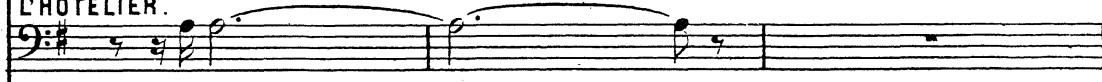
Assez! _____

LANDI



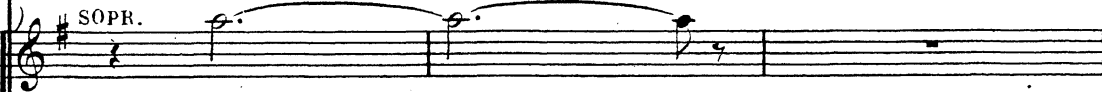
Assez! _____

L'HÔTELIER.



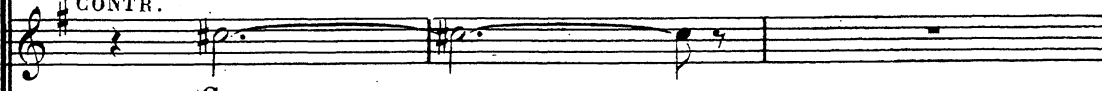
Assez! _____

SOPR.

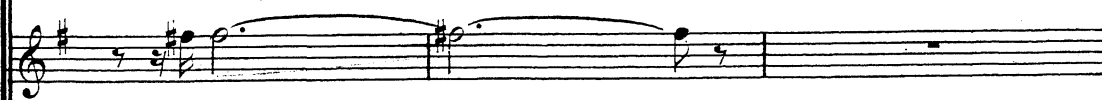


Ga - - - - - re.

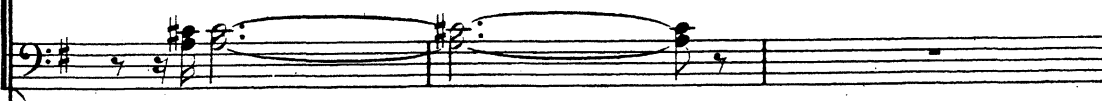
CONTR.



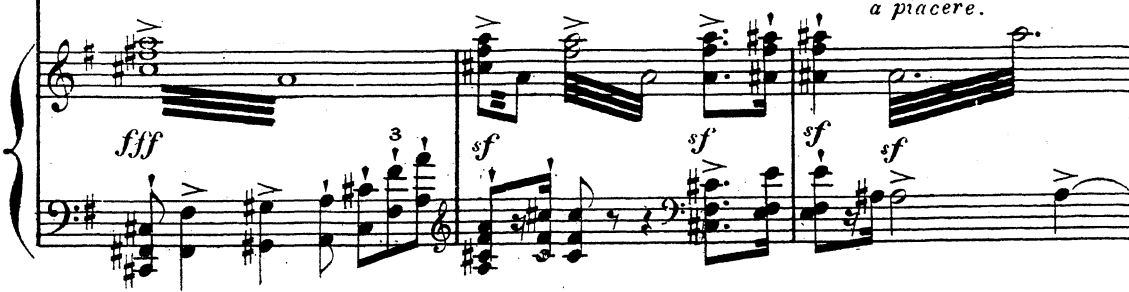
Ga - - - - - re.



Assez! _____



Assez! _____



fff

a piacere.

Con fuoco.

ff *b2*

Ga - - - re! Jac - - -

- proche est mort! _____ (tout le monde recule terrifié)

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

Jac - - - ques! Ce pau - vre

Ecartez-vous! Ecartez-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)

fff *b2*

sf sf

MADELEINE paraît

Poco allargando

J^e
- - ques! Jac - - - ques! Ga - - - re!

M^e
- gé! Est - il mé - chant! - Madelei - - - ne!

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

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

ff *a piacere*

Mongas! mon gas! mon p'tit gas!

a piacere

f *p*

JACQUES

J'é - touf - fe... Moderato (♩=116)

MADELEINE rit. Meno vivo

Mon pauvre en - fant... Meno vivo

rit. *pp*

M^e

je le sais ton chagrin!

poco rit.

M.^c

Poco più animato.

poco rit.

Vienst'envi - teavec

f

segue

Andantino

M.^c

moi, Je te con - so - le - rai.

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

Andantino (♩ = 63)

Maman! maman!

pp

cresc.

f

p

f

tr.

pp

ff