

A la mémoire de L<sup>re</sup> Delibes

Mon Maître

Camille Erlanger

# Saint Julien

## l'Hospitalier

LÉGENDE DRAMATIQUE EN TROIS ACTES ET SEPT TABLEAUX

*Exécutée pour la première fois au Conservatoire national de musique*

*et de déclamation le 26 Avril 1894*

L'Orchestre sous la direction de M. TAFFANEL. — Les Chœurs sous la direction de M. G. MARTY

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### PERSONNAGES

*Julien.*

*Le Châtelain.*

*L'Ermite.*

*Le Bohême.*

*Le Lépreux.*

*Le Christ.*

*Le Nain.*

*Un Varlet.*

*La Mère de Julien.*

*La Princesse d'Occitanie.*

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Camille Erlange

1894

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# S<sup>T</sup> JULIEN L'HOSPITALIER

Légende dramatique en 3 Actes et 7 Tableaux

d'après le Conte de GUSTAVE FLAUBERT

Poème de

Musique de

**MARCEL LUGUET**

**CAMILLE ERLANGER**



1<sup>er</sup> ACTE

1<sup>er</sup> TABLEAU

L'ENFANCE

LE FESTIN DU BAPTÊME

*Une salle immense d'un château moyen-âge. — Illumination éblouissante. La foule des invités va toujours grossissant. — Dans le fond un orchestre de harpes, flûtes et tambourins fait danser des Ballerins et des Ballerines.*

## SCÈNE I

Le CHÂTELAIN — Dames et Seigneurs — Ballerins et Ballerines — Serviteurs et Servantes

Le CHATELAIN.

1<sup>rs</sup> et 2<sup>ds</sup> SOPRANI.

CONTRALTI.

1<sup>rs</sup> et 2<sup>ds</sup> TÉNORS.

1<sup>rs</sup> et 2<sup>rs</sup> BASSES.

Vigoreoso giocoso.

PIANO.

*ff*

First system of musical notation. It consists of two staves (treble and bass clef) with a brace on the left. The music is in 3/4 time and features a key signature of two sharps (F# and C#). The first staff contains a complex chordal texture with many notes, some of which are grouped in a box. The second staff has a more melodic line with some chords. Dynamics include *f* and *ff*. There are also some markings like *tr* and *tr* with a dashed line.

Second system of musical notation. It consists of two staves. The first staff continues the complex texture from the first system. The second staff has a melodic line with some chords. Dynamics include *ff*. There are also some markings like *tr* and *tr* with a dashed line.

Third system of musical notation. It consists of two staves. The first staff continues the complex texture from the first system. The second staff has a melodic line with some chords. Dynamics include *ff*. There are also some markings like *tr* and *tr* with a dashed line.

Fourth system of musical notation. It consists of two staves. The first staff continues the complex texture from the first system. The second staff has a melodic line with some chords. Dynamics include *ff*. There are also some markings like *tr* and *tr* with a dashed line.

Fifth system of musical notation. It consists of two staves. The first staff continues the complex texture from the first system. The second staff has a melodic line with some chords. Dynamics include *ff*. There are also some markings like *tr* and *tr* with a dashed line.



First system of a piano score. The right hand features a complex, multi-measure rest followed by a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. A dynamic marking of *ff* is present. The system concludes with a double bar line.

Second system of the piano score. Both hands contain dense, multi-measure chords and arpeggiated figures. The right hand includes a triplet of eighth notes. The system ends with a double bar line.

Third system of the piano score. The right hand continues with complex chordal textures and slurs. The left hand provides a steady accompaniment. A triplet of eighth notes is visible in the right hand. The system ends with a double bar line.

Fourth system of the piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand has a rhythmic accompaniment with slurs. The system ends with a double bar line.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a rhythmic accompaniment with slurs. A dynamic marking of *ff* is present. The system ends with a double bar line.

System 1: Piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the first measure of the right hand.

System 2: Piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The right hand has a melodic line with triplets and a fermata. The left hand has a bass line with a triplet. *P subito.* is written in the left hand. **2 Fl.** is written above the right hand. *les 2 Ped.* is written below the left hand. Fingerings 6, 7, and 3 are indicated.

System 3: Piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The right hand features a melodic line with triplets. The left hand has a rhythmic accompaniment with eighth notes.

System 4: Piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment with eighth notes.

System 5: Piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment with eighth notes. *ff* is written in the left hand. A fermata is placed over the first measure of the right hand. Fingerings 8 and 3 are indicated.

The first system of piano accompaniment features a treble clef staff with a melody of eighth and sixteenth notes, often grouped in triplets. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature has three sharps (F#, C#, G#).

LES CONVIVES.

SOP.  
Ah! la la la la la gais les re -

CONTR.  
Ah! la la la la la gais les re -

TEN.  
Ah! la la la la la gais les re -

BASSES.  
Ah! la la la la la

The vocal section consists of four staves. Each staff begins with a dynamic marking of *f* (forte). The lyrics are: "Ah! la la la la la gais les re -" for Soprano, Contralto, and Tenor, and "Ah! la la la la la" for Basses. The musical notation includes notes, rests, and triplet markings.

The second system of piano accompaniment continues the piece with similar rhythmic patterns and triplets in both the treble and bass clef staves. The key signature remains three sharps.

S. *- frains!*

C. *- frains!*

T. *- frains!*

B. *Ah!*

Musical score for voices and piano. The vocal parts (Soprano, Contralto, Tenor, Bass) have lyrics "- frains!" and "Ah!". The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, and some notes marked with an "x".

S.

C.

T.

B.

*f* *appassionato.*

Musical score for piano. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, and some notes marked with an "x". The score includes dynamic markings like "f" and "appassionato", and fingering numbers like 6, 7, and 3.

First system of a piano score. The right hand features a melodic line with a sixteenth-note triplet (marked '6') and a sixteenth-note group (marked '7'). The left hand has a bass line with a triplet (marked '3'). A dynamic marking of *f* is present.

Second system of a piano score. The right hand continues the melodic line with a sixteenth-note triplet (marked '9'). The left hand has a bass line with a triplet (marked '3').

Third system of a piano score. The right hand has a melodic line with a triplet (marked '3'). The left hand has a bass line with a triplet (marked '3'). A dynamic marking of *ff* is present.

Fourth system of a piano score. The right hand has a melodic line with a triplet (marked '3'). The left hand has a bass line with a triplet (marked '3').

Fifth system of a piano score. The right hand has a melodic line with a triplet (marked '3'). The left hand has a bass line with a triplet (marked '3'). A dynamic marking of *ff* is present.

ff

Trompettes.

tr

12

LES CONVIVES.  
TÉNORS.

Trois jours et qua-tre nuits Qu'au son des

1<sup>ERS</sup> BASSES.

Trois jours et qua-tre nuits Qu'au son des

2<sup>ES</sup> BASSES.

Trois jours et qua-tre nuits

m.g.

1. har - pes et des tambou-rins, —

1<sup>res</sup> B. har - pes et des tambou-rins, —

2<sup>es</sup> B. har - pes et des

Qu'au son des har - pes et des

T. — Ou - bli - ant cha-cun nos en -

1<sup>res</sup> B. — Ou-bli-ant cha-cun nos en -

2<sup>es</sup> B. —

tam - bou - rins, —

1. - nuis Nous fes - ti - nons!

1<sup>res</sup> B. - nuis Nous festinons!

2<sup>es</sup> B. - nuis Nous festinons, nous fes - ti -

Ou - bli-ant nos ennuis — Nous festinons, nous fes - ti -

7.  
T. Nous fes - ti - nous!

1<sup>re</sup> B. Nous fes - ti - nous!

2<sup>e</sup> B. (Rires) Ah! ah! ah! ah!  
*mf*

*f* M.G.

*mf*

1<sup>er</sup> TEN. (Rires) Ah! ah! ah! ah! ah! Gais les re -

2<sup>e</sup> TEN. (Rires) Ah! ah! ah! ah! ah! Gais les re - frains! Gais les re -

1<sup>er</sup> B. (Rires) Ah! ah! ah! ah! ah! Gais les re - frains! — Gais les refrains!

2<sup>e</sup> B. Ah! Gais les re - frains! — Gais les refrains!



1<sup>re</sup> T. *frains, gais les refrains!*

2<sup>de</sup> T. *frains, gais les re - frains!*

1<sup>re</sup> B. *Gais les refrains! Gais les re - frains!*

2<sup>de</sup> B. *Gais les refrains! Gais les re - frains!*

**Un peu moins vite.**

1<sup>re</sup> SOP. *p* *La la la la la la la la*

2<sup>de</sup> SOP. *p* *La la la la la la la la*

1<sup>re</sup> CONTR. *p* *Ab! la la la la*

2<sup>de</sup> CONTR. *p*

**Un peu moins vite**

1<sup>re</sup> S. la

2<sup>de</sup> S. la Ah!

1<sup>re</sup> C. la Ah!

2<sup>de</sup> C. Ah!

*p*

1<sup>re</sup> S. Ah!

2<sup>de</sup> S.

1<sup>re</sup> C.

2<sup>de</sup> C.

1<sup>re</sup> TEN.

2<sup>de</sup> TEN

1<sup>re</sup> BASSES

2<sup>de</sup> BASSES.

(Rit.) *f*

Ah! ah! ah! ah!

1<sup>re</sup> Tempo.

(Rires)

1<sup>re</sup> T. Ah! ah! ah! ah! ah! Gais les re -

2<sup>de</sup> T. (Rires) *f* Ah! ah! ah! ah! ah! Gais les re - frains gais les re -

1<sup>re</sup> B. (Rires) *f* Ah! ah! ah! ah! ah! Gais les re - frains!

2<sup>de</sup> B. ah! Gais les re - frains!

*f*

1<sup>re</sup> T. - frains! Gais les re - frains! —

2<sup>de</sup> T. - frains! Gais les re - frains! —

1<sup>re</sup> B. *f* Gais les refrains! Gais les re - frains, gais les refrains! —

2<sup>de</sup> B. *f* Gais les refrains! Gais les re - frains! —

*f*

Un peu plus lent.

1<sup>re</sup> SOP.

*p*  
 La la la la \_\_\_\_\_ la la la la

2<sup>e</sup> SOP.

*p*  
 La la la la \_\_\_\_\_ la la la la

1<sup>er</sup> CONTR.

*p*  
 Ah! \_\_\_\_\_ la la la la

2<sup>d</sup> CONTR.

*p*  
 Ah! \_\_\_\_\_ la la la la

Un peu plus lent

*p*

1<sup>re</sup> S.  
 la la la la la

2<sup>e</sup> S.  
 la la la la la \_\_\_\_\_ Ah \_\_\_\_\_  
*mp*

1<sup>er</sup> C.  
 la la la la la \_\_\_\_\_ Ah \_\_\_\_\_  
*mp*

2<sup>d</sup> C.  
 la la la la la \_\_\_\_\_ Ah \_\_\_\_\_  
*mp*

*mp* *p*

1<sup>re</sup> S. Ah!

2<sup>de</sup> S.

1<sup>re</sup> C.

2<sup>de</sup> C.

*mf*

*un poco rit.* 5 1<sup>o</sup> Tempo. *ff*

1<sup>re</sup> S. Ah!

2<sup>de</sup> S. Ah!

1<sup>re</sup> C. *ff* Gais les re - frains!

2<sup>de</sup> C. *f* Gais les re - frains!

TÉNORS. *ff* Gais les re - frains!

BASSES. *ff* Gais les re - frains!

Gais les re - frains!

*un poco rit.* 6 7 8 1<sup>o</sup> Tempo. *fff*

S. 

C.  Au son des

T.  Trois jours et qua-tre nuits \_\_\_\_\_

B.  Trois jours et qua-tre

  
*meno f*

S. 

C.  har - - pes \_\_\_\_\_ et des tambou -

T. 

B. 



S.

C.

T.

B.

*rins*

*meno f*

Ou - bli -

Au son des har - - pes et des tam - bou -

*meno f*

CONTRALTI.

*mf*

Nous - - - - fes - ti -

TÉNORS.

- ant chacun nos en - nuis Nous fes - ti - nons! - - - -

1<sup>res</sup> BASSES.

- rins Nous fes - ti - nons! Nous fes - ti - nons! - - - -

2<sup>es</sup> BASSES.

- rins Nous fes - ti - nons! Nous fes - ti - nons! - - - -

*p*

C. *no*us! Nous fes - ti - nous!

1. Nous fes - ti - nous!

1<sup>re</sup> B. Gais les re - frains, gais

2<sup>es</sup> B. Gais les re - frains, gais les - refrains!

C.

T. Du soir jusqu'au ma -

1<sup>re</sup> B. les refrains!

2<sup>es</sup> B. Gais les re - frains, gais les refrains!



C.  
T.  
1<sup>re</sup> B.  
2<sup>e</sup> B.

\_tin Da clair -- ma -- tie jus -- qu'au re -- tour du  
Gais les re --

1<sup>re</sup> SOPRANI.

2<sup>e</sup> SOPRANI.

CONTRALTI.

TÉNORS.

soir.  
1<sup>re</sup> BASSES.

\_frains.  
2<sup>e</sup> BASSES.

*dolce.*  
Nous en -- guir -- lan -- dons le festin  
*pp*  
Nous en -- guir -- lan -- dons le -- fest.  
*ppp*  
Ah! au son des har -- pes

1<sup>re</sup> S. Nous en - guir - lan -

2<sup>de</sup> S. de fleurs d'a - ve - nir et d'espoir - Nous

C. fin de fleurs d'a - ve - nir

T. Au son des lar - pes, des fan - tou -

B. Au son des

*pp* *pp* *m.g.*

1<sup>re</sup> S. - dans le fes - tin de fleurs d'a - ve - nir et d'espoir!

2<sup>de</sup> S. en - guir - lan - dans le fes - tin de fleurs d'a - ve -

C.

T. - rins Gais les re -

B. 1<sup>re</sup> et 2<sup>es</sup> BASSES. har - pes Gais les re -

6

1<sup>re</sup> S. *f* Gais les refrains! Au son des har pes des

2<sup>de</sup> S. *f* nir! Au son des har pes des

C. *f* Gais les re frains! Au son des har pes des

T. *f* frains! Au son des har pes des

B. *f* frains!

1<sup>ers</sup> et 2<sup>ds</sup> SOP. tam bou rins.

C. tam bou rins.

T. tam bou rins.

1<sup>res</sup> B. Au son des har pes des tam bou rins.

2<sup>es</sup> BASSES. Au son des har pes des tam bou rins.

S. Vous fes - ti - nons, nous fes - ti - nons! Nous

C. Nous fes - ti - nons, nous fes - ti - nons! Nous

T. Nous fes - ti - nons, nous fes - ti - nons!

1<sup>re</sup> B. Tra la la la la la la la la la la la la la la

2<sup>de</sup> B. rins la la la la la la la la la la la la la la

S. fes - ti - nons, nous fes - ti - nons!

C. fes - ti - nons, nous fes - ti - nons!

T. Tra la la la la la la la la la la

1<sup>re</sup> B. la la la la la la la la la la

2<sup>de</sup> B. la la la la la la la la la la

SOPRANI.

*dolce.*

Du soir jus - qu'au ma -

CONTRATTI.

TENORS.

BASSES.

The piano accompaniment for the first system features a right hand with a melodic line containing triplets and a left hand with a rhythmic accompaniment. Dynamics include *p* (piano) and *m.g.* (mezzo-giochiato). The key signature has two sharps (F# and C#).

S. -fin Du clair ma - tin jus - qu'au re - tour du

G. (Contraltos)

T. (Tenors)

B. (Basses)

The piano accompaniment for the second system continues the melodic and rhythmic patterns from the first system, featuring triplets in both hands. The key signature remains two sharps.

S. soir ————— Nous fes - ti -

C. ————— Nous fes - ti -

B. ————— Nous fes - ti -

Tra la la la la la la la la la la la la

*ff*

S. — nous, nous fes - ti - nons! Nous fes - ti - nons, nous fes - ti -

C. — nous, nous fes - ti - nons! Nous fes - ti - nons, nous fes - ti -

1. — nous, nous fes - ti - nons! Tra la la la la la la la la

1<sup>re</sup> BASSES. la — la la la la la la la la la la la

2<sup>e</sup> BASSES. la — la la la la la

S.  
- nous! Au son des

C.  
- nous!

T.  
la! Au

1<sup>res</sup> BASSES.  
la!

7

S.  
har - - pes Au son des har - pes des

C.  
-

T.  
son des har - - pes Au son des

B.  
-

S. tam - bourins gais les refrains!

C. gais les refrains!

1. har - pes des tam - bou - rins

B.

S. gais les re - frains!

C. gais les re - frains! gais les re -

1.

B.



S. *gais les refrains*

C. *frains*

S.

C.

T. *Cha\_ que jour cha\_ que nuit les é\_ cla\_ tantes ges\_ tes des aï\_*

B.

S. 

C.  Au son des har - pes -

T.  eux - Au son des vio - les d'a -

B. 



S.  gais les re - frains gais les re -

C. 

T.  -mour S'ex - al - tent dans nos chants joy -

LES BASSES. 



S. *-frains!*

C.

T. *-eux!*

1<sup>er</sup> B. *-frains gais les re-frains gais*

2<sup>e</sup> B. *gais les re-frains gais les refrains*



S.

C.

T. *gais les refrains!*

1<sup>er</sup> B. *les refrains!*

2<sup>e</sup> B. *gais les refrains!*



8

*f* Ah!

*f* Ah!

*f* Ah!

*f*

*f*

Ah! ——— la la la la la la la la la

Ah!

1<sup>RES</sup> et 2<sup>ES</sup> BASSES

*f* Ah! ——— Gais les refrains ———

1<sup>o</sup> Tempo.

S. *ff* Trois jours et qua\_tre

C. *ff* la Trois jours et qua\_tre

T. *ff* Trois jours et qua\_tre

B. *ff* Trois jours et qua\_tre

*tr* *ff* 1<sup>o</sup> Tempo.

S. nuits qu'au son des har\_ \_ \_ pes

C. nuits qu'au son des har\_ \_ \_ pes

T. nuits qu'au son des har\_ \_ \_ pes

B. nuits qu'au son des har\_ \_ \_ pes

8 *tr*

S. et des tam\_bourins \_\_\_\_\_ Ou - bli - ant cha\_cun nos en -

C. et des tam\_bourins \_\_\_\_\_ Ou - bli - ant cha\_cun nos en -

T. et des tam\_bourins \_\_\_\_\_ Ou - bli - ant cha\_cun nos en -

B. \_\_\_\_\_ pes des tam\_bourins \_\_\_\_\_ Ou - bli - ant cha\_cun nos en -

S. \_nuis au son des har - pes au son des tam - bourins

C. \_nuis au son des har - pes au son des tam - bourins

T. \_nuis au son des har - pes au son des tam - bou -

B. \_nuis au son des har - - - pes

SOPRANI.



Nous fes-ti-nons nous fes-ti-nons!

CONTRATI.



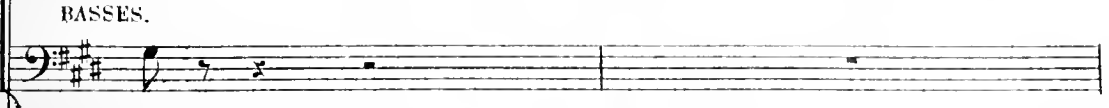
Nous fes-ti-nons nous fes-ti-nons!

TÉNORS.



Nous fes-ti-nons nous fes-ti-nons!

BASSES.



Nous fes-ti-nons nous fes-ti-nons!



*poco rit*



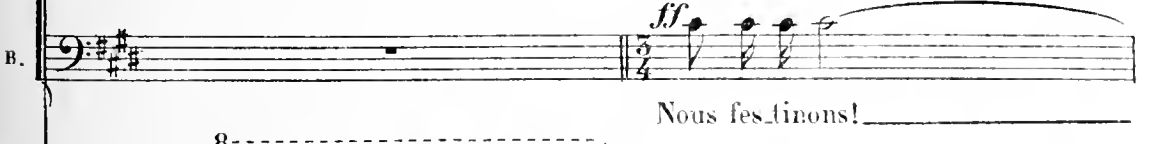
Nous fes-ti-nons!



Nous fes-ti-nons!



nous! Nous fes-ti-nons!



Nous fes-ti-nons!

8-



*poco rit.* *ff*

S.  
C.  
I.  
B.

9

9

*ff*

*f*

Stesso Tempo.

Andantino.



## Le CHÂTELAINE (Père de JULIEN)

Un fils m'est né,

Je veux qu'on l'ai - - me, Qu'on le fé -

te en ce lieu Gloire à Dieu!

Gloire au Seigneur!

1<sup>re</sup> P.  
de J.

*f*

Joie à vous tous — en — cet — te — fê — te de bap —

## 10

1<sup>re</sup> P.  
de J.

— te — me! —

LES CONVIVÉS.  
SOPRAN.

CONTRALT.

*mp*

Gloire aux bons sei —

TÉNORS.

BASSES.

*mp*

Et gloire aux bons sei —

*mf*

1<sup>rs</sup> SOPRANI.

*mf*

Gloire aux bons sei - gneurs

2<sup>ds</sup> SOPRANI.

Gloire aux bons sei - gneurs aux no - bles é

C.

1<sup>rs</sup> TÉNORS.

Gloire aux bons sei -

2<sup>ds</sup> TÉNORS. Gloire aux bons sei - gneurs!

Gloire aux bons sei *mf* - gneurs!

B.

- gneurs Et gloire aux bons sei - gneurs!

1<sup>rs</sup> S.

*f* gloire aux bons sei - gneurs!

2<sup>ds</sup> S.

-poux *f* gloire aux bons sei - gneurs!

C.

-gneurs *f* gloire aux bons sei - gneurs!

1<sup>rs</sup> T.

*f* gloire aux bons seigneurs - gloire et *mp* paix aux no - bles é -

2<sup>ds</sup> T.

*f* gloire aux bons seigneurs gloire et *mp* paix aux no - bles é -

B.

*f* gloire au bons sei - gneurs *mp* paix aux no - bles é -

1<sup>re</sup> et 2<sup>de</sup>s SOUBANS.

*pp*

1<sup>re</sup> et 2<sup>de</sup>s SOUBANS.  
CONTRALTI.

Paix aux no - bles é - poux

aux no - bles é - poux paix et

1<sup>re</sup> et 2<sup>de</sup>s TÉNORS

Paix aux no - bles é - poux

paix aux no - bles é - poux paix et

BASSES.

- poux aux no - bles é - poux

aux no - bles é - poux paix et

- poux

Paix

aux no - bles é - poux paix et

*pp*

*un poco allarg.*

gloire - aux bons sei - gneurs! \_\_\_\_\_

*ff* gloire aux bons sei -

gloire aux bons sei - gneurs! \_\_\_\_\_

*ff* gloire aux bons sei -

gloire - aux bons sei - gneurs! \_\_\_\_\_

*ff* gloire aux bons sei -

1<sup>re</sup> BASSES.

gloire aux bons sei - gneurs! \_\_\_\_\_

*ff* gloire aux bons sei -

2<sup>de</sup>s BASSES.

*ff*

Gloire aux bons sei -

8

*poco rit.*

*un poco allarg.*

*pressez un peu.*

**Tempo.**

S.  
-gneurs! \_\_\_\_\_ Qui nous ont con - viés

C.  
-gneurs! \_\_\_\_\_ Qui nous ont con - viés

T.  
-gneurs! \_\_\_\_\_ Qui nous ont con - viés

1<sup>re</sup> B.  
-gneurs! \_\_\_\_\_ Qui nous ont con - viés

2<sup>e</sup> B.  
-gneurs! \_\_\_\_\_ Qui nous ont con - viés

*animez un peu.*

**Tempo.**

8- \_\_\_\_\_

*animez un peu.*

3 3 3

S.  
à l'entour de ces ta - - - bles!

C.  
à l'entour de ces ta - - - bles!

T.  
à l'entour de ces ta - - - bles!

1<sup>re</sup> et 2<sup>es</sup> BASSES.  
à l'entour de ces ta - - - bles!

tr

3 3 3 3 3 3 3

9

## 11

Le Père de JULIEN à volonté

Qu'a donc qu'on mange amis, compagnons et vassaux

Qu'à flots coulent ici — les boissons dé\_lecta\_bles!

Les serviteurs circulent autour des tables emplissant les écuelles.

**Molto Moderato.**

8

*pp*

Les 2 Ped.

Piano accompaniment for the first system, featuring a treble and bass staff with complex rhythmic patterns and trills.

Piano accompaniment for the second system, continuing the complex rhythmic patterns and trills.

TÉNORS. (Les Serviteurs s'adressant au Châlain)

Les écuelles d'ar-gent — ne sont plus suffi — san — tes.

BASSES.

Les écuelles d'ar-gent — ne sont plus suffi — san — tes.

Piano accompaniment for the vocal parts, featuring a treble and bass staff with complex rhythmic patterns and trills.

Le Père de JULIEN.

Les écuel — les man-

Piano accompaniment for the final system, featuring a treble and bass staff with complex rhythmic patterns and trills.

Le P.  
de J.

- quer? Vos

**12**  
**Allegro.**

Le P.  
de J.

far - ces sont plai - san - tes

**Allegro.**

**Moderato.**

Le P.  
de J.

Pour les nouveaux ve - nus on

**Moderato.**

*pesant*

*rit.*

Le P.  
de J.

a d'autres vaisseaux;

*serrez un peu.*

**8- Moderato.**

*rall.*



8- Ils ne trouveront pas ces coupes trop pe-

- san - - - tes:

*pesant.*

**15 Avec largesse.**

*f*

Apportez sans retard tous mes

**Un poco largo.**

**Un peu plus animé**

grands o-li-phants, Les cas-ques en acier, les

*mf*

**Un peu plus animé**

Trompettes.

1. P.  
de J.

beau - mes de batail - le Les

The first system consists of a vocal line (soprano) and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The music features several triplet markings over the piano accompaniment.

1. P.  
de J.

cas - ques en acier, les beau - mes de ba - tail -

*poco allarg.*

The second system continues the vocal line and piano accompaniment. It includes the instruction *poco allarg.* and features a dynamic marking of *f* (forte) in the piano accompaniment.

1. P.  
de J.

- le, Car cha - cun doit a -

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

*rit.* **4<sup>o</sup> Tempo.**

The third system shows a tempo change to **1<sup>o</sup> Tempo.** and includes the instruction *rit un poco.* The piano accompaniment features a dynamic marking of *p* (piano) and a *rit.* marking.

1. P.  
de J.

- voir vi - dre - cò - me à sa tail -

The fourth system continues the vocal line and piano accompaniment. It includes a dynamic marking of *p* (piano) and a *rit.* marking.

l. P.  
do. 3.

*rit.*

- le Quand on cé- lèbre ain - si les naissan -

**Più moderato.**

**14**

l. P.  
do. 3.

- ces d'en - fants!

SOPRANI.

Oui cha.

CONTRALTI.

Oui cha.

TENORS.

**14**

BASSES.

Oui cha.

**Più moderato.**

*mf*

8

S. - eun chacundoit a - voir vi - dre - -

C. - eun chacundoit a - voir vi - dre - -

T. Oui chacun doit a - voir chacundoit a - voir vi - dre -

B. - eun chacundoit a - voir vi - dre - -

8-

S. - e - me à sa tail - le \_\_\_\_\_ Quand on célèbre ain-

C. - e - me à sa tail - le \_\_\_\_\_ Quand on célèbre ain-

T. - e - me à sa tail - le \_\_\_\_\_ Quand on célèbre ain-

B. - e - me à sa tail - le \_\_\_\_\_ Quand on célèbre ain-

8-

Molto largo.

S. *- si les naissan - ces d'en - fants!*

C. *- si les naissan - ces d'en - fants!*

T. *- si les naissan - ces d'en - fants!*

B. *- si les naissan - ces d'en - fants!*

Molto largo.

*ff très soutenu.*

*rit.*

TÉNORS. (Les Serviteurs accourent apportant des oliphants et des casques)

*f* *3*  
 Voi-ci les o-li-

LES SERVITEURS.

BASSES.

*f* *3*  
 Voi - ci les o-liphants!

All: moderato.

*ff molto marcato.*

LES CONVIVES  
SOPRANI.

*f* *3* *3*  
 Voi-ci des o - liphants!\_

CONTRALTI.

*f* *3* *3*  
 Voi-ci des o - liphants!\_

TÉNORS.

*f* *3* *3*  
 Voi-ci des o - liphants!\_

BASSES.

*f* *3* *3*  
 Voi-ci des o - liphants!\_

LES SERVITEURS.

T  
 - phants!

B.  
 Voi-ci les

*f* *3* *3*

T. *3 3 3*  
 Voi-ci les cas-ques les plus beaux! —

B. *3 3*  
 cas-ques les plus beaux! —

LES CONVIVES.  
 SOPRANI.

*3*  
 Voici les

CONTRALTI.

*3*  
 Voici les

TÉNORS

BASSES.

Stesso tempo.

*ff*

S.  
cas - ques les plus beaux!

C.  
cas - ques les plus beaux!

T.  
Voi-ci les cas - ques les plus beaux!

B.  
Voi-ci les cas - ques les plus beaux!

TÉNORS. SERVITEURS. (s'adressant aux servantes)

*meno f*

Vous au-tres les ser -

BASSES.

*meno f*

Vous au-tres les ser -

T.  
-van - tes A - vant que ces lueurs ne de - viennent déco - van -

B.  
-van - tes A - vant que ces lueurs ne deviennent déco -



LES CONVIVES.

T. *f* <sup>3</sup> *Remplacez*

B.

T. - tes dans ces porte-flambeaux Remplacez vite chaque cier -

B. - van - tes dans ces porte-flambeaux Remplacez vite chaque cier -

*sempre p*

T. <sup>3</sup> <sup>3</sup> vite cha-que cierge.

B. *f* <sup>3</sup> <sup>3</sup> <sup>3</sup> *Remplacez vi-te chaque cierge.*

T. -ge.

B. -ge.

*f*

*ff*

## 16

1<sup>re</sup> SOPRANI LES SERVANTES. (apportant les cires vierges)

*mp*

Voi - ci pour les por-te-flam-beaux mil - le -

2<sup>de</sup> SOPRANI. *mp*

Voi - ci pour les por-te-flam-beaux mil - le

CONTRALTI. *mp*

Voi - ci pour les por-te-flam-beaux mil - le -

*p*

1<sup>re</sup> S. li - vres de ci - re - vier - ge. —

2<sup>de</sup> S. li - vres de ci - re - vier - ge.

C. li - vres de ci - re - vier - ge.

*p cresc.*

*cresc.*  
*f*  
*allargando.*

*ff*  
*fff allarg. molto.*

**17**  
LES CONVIVES.  
SOPRANI. **Largo.**

*ff* Un nou - vel o - ri - ent fe - ra pa -

CONTRALTI.

*ff* Un nou - vel o - ri - ent fe - ra pa -

TÉNORS.

Un nou - vel o - ri -

**17**  
BASSES.

**Largo.**

8-

*ff*

S. lir - en - cor - - - - - Ces - tor - - - - -

C. - lir - fe - ra - - - - - pâ - lir - - - - - Ces - tor - - ches

T. - ent - fe - ra - pâ - lir - - - - - Ces - tor - - ches

B.

S. - ches qui flam - boi - ent Sur l'her - - mi - ne des

C. qui flam - boi - ent Sur l'her - mi - ne des

T. qui flam - boi - ent Sur l'her - mi - ne des

B. Sur l'her - mi - ne des

S. nap - - - pes Lors - qu'en l'honneur

C. nap - - - pes Lors - - qu'en l'hon

T. nap - - - pes Lors - qu'en l'honneur

B. nap - - - pes

8-

*p*

S. du nouveau-né qui dort Lors - que ces - roy -

C. -neur du nouveau-né qui dort Ces roy -

T. du nou - veau - né qui - dort Ces - roy -

B. Lors - que

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*errsc.* **ff**

S. - a - les - a - ga - pes - Ces roy -

C. - a - les - a - ga - pes Ces roy -

T. - a - les a - ga - pes Ces roy -

B. Ces roy - a - les - a - ga - pes Ces roy -

*allargando.* **ff**

**fff** *Quasi largo.*

S. - a - les a - ga - pes s'achève - ront!

C. - a - les a - ga - pes s'achève - ront!

T. - a - les a - ga - pes s'achève - ront!

B. - a - les a - ga - pes s'achève - ront!

**fff** *allargando.* *Quasi largo.*

8<sup>a</sup> bassa.

18

S.

C.

T.

B.

Trois jours

18

**Vigorouso giocoso.**

S. Trois jours et quatre nuits Qu'au son des harpes Qu'au

C. Trois jours et quatre nuits Qu'au son des harpes Qu'au

T. et quatre nuits et quatre nuits Qu'au son des harpes Qu'au

B. Trois jours et quatre nuits Qu'au son des harpes Qu'au

**Vigorouso giocoso.**

S. son des tam\_bou\_rins Ou - bli - ant cha\_cun nos en -

C. son des tam\_bou\_rins Ou - bli - ant cha\_cun nos en -

T. son des tam\_bou\_rins Ou - bli - ant cha\_cun nos en -

B. son des tam\_bou\_rins Ou - bli - ant cha\_cun nos en -

3

S. \_nuis nous festi - nons nous\_fes\_ti -

C. \_nuis nous festi - nons nous\_fes\_ti -

T. \_nuis nous\_fes\_ti - nons

B. \_nuis oubliant nos ennuis nous\_fes\_ti - nons



*poco rit.*

**Tempo.**

S. *nous nous festinons nous fes-ti - nons!*

C. *nous nous festinons nous fes-ti - nons!*

T. *nous fes-tinons nous fes-ti - nons!*

B. *nous fes-tinons nous fes-ti - nons!*

*poco rit.*

**Tempo.**

8

**19**  
Le Père de JULIEN.

Silen - ce Si pourvoir nous at-taquions un peu

le P.  
de J.

— Ces pâtés aus-si ronds que la pan-se des-rei-tres?

Les serviteurs apportent un énorme pâté dont

le P.  
de J.

J'en tiens un dont je veux vous découvrir le jen.

**Allegretto.**

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a rest, followed by a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) and starts with a piano (*p*) dynamic. The right hand features a series of chords and a short melodic run, while the left hand provides harmonic support with chords and a simple bass line.

le Châtelain fait sauter le couvercle .

The piano accompaniment section consists of six systems of music. It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand, often marked with a '7' above the staff. The left hand plays chords and a simple bass line. The dynamics progress from *p* to *mp* (mezzo-piano) in the second system, then to *f* (forte) in the third system, and finally to *ff* (fortissimo) in the fourth system. The piece concludes with a final system marked with a '9' above the staff, indicating the end of the section.

# SCÈNE II

## DIVERTISSEMENT DU NAIN

Les Mêmes — Le NAIN

*Le couvercle saute, un nain sort du pâté, il danse sur la table du festin.*

**20**

Le Père de JULIEN  Voyez! (Surprise générale)

SOPRANI 

CONTRALTI 

TÉNORS  Un

BASSES 

*Assez vite et rythmé.*

PIANO 

le P.  
de J. 

S.  Un nain Un nain

G.  Un nain —

T.  nain — Un nain qui

B.  Un nain —



*Nota.* — Les parties chorales de ce morceau doivent être chantées presque mezzo voce.

(Rires)

S. Ah! ah! ah! ah! ah! ah!

(Rires)

C. Ah! ah! ah! ah! ah!

T. dan - - - se

B. Ah comme il dan - - - se

S. Voyez — ah voy-

C. ah! Voy- ez!

T. Quelle é - tran - ge ca - den - - - ce

B.

S.    
ez

C.    
ah voyez

T. 

B. 



S. 

C. 

T. 

B.    
Quelle é - tran - ge ca - den - - ce



*tr#* *tr#*

**21** (Rires)

S Ah! ah! ah! ah! ah!

C Ah! ah! ah!

T Ah!

B

**21**

*tr b*

S ah! \_\_\_\_\_

C ah! ah! ah! \_\_\_\_\_

T ah! ah! ah! ah! ah!

B ah! ah! ah! ah! ah! ah!

*p*  
*m.g.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. A dynamic marking of *p* (piano) is present in the right-hand part.

Second system of musical notation, continuing the piece with similar complex textures and melodic development. A dynamic marking of *p* is visible.

Third system of musical notation, showing further development of the musical themes. A dynamic marking of *p* is present.

Fourth system of musical notation, featuring a more active melodic line in the right hand. A dynamic marking of *crese.* (crescendo) is present.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, concluding the page with sustained melodic and harmonic textures.

22 Tempo

The first system of music shows a piano introduction. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked as '22 Tempo'. The first measure includes the marking 'rit.' (ritardando), and the second measure includes 'f' (forte).

The second system continues the piano accompaniment. The right hand features a melodic line with eighth-note patterns, and the left hand has a consistent rhythmic accompaniment. The music is written in a key with one flat (B-flat major or D minor).

The third system shows a change in the right-hand melody. The left hand continues with its accompaniment. The right hand now has a more active melodic line with eighth-note runs.

The fourth system is marked 'pp dolce.' (pianissimo dolce). The right hand has a melodic line with a slur over it, and the left hand has a steady accompaniment. The tempo remains '22 Tempo'.

The fifth system continues the 'pp dolce.' section. The right hand has a melodic line with a slur, and the left hand has a steady accompaniment. The tempo remains '22 Tempo'.



25

First system of musical notation. The upper staff features a melodic line with a trill (tr) and a fermata. The lower staff contains a bass line with triplets and chords. A dashed line with the number '8' is positioned above the upper staff.

Second system of musical notation. The upper staff begins with a piano (*p*) dynamic marking and contains a melodic line with eighth notes. The lower staff features a bass line with triplets and chords. A dashed line with the number '8' is positioned above the upper staff.

Third system of musical notation. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with triplets and chords. A dashed line with the number '8' is positioned above the upper staff.

Fourth system of musical notation. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with triplets and chords. A dashed line with the number '8' is positioned above the upper staff.

Fifth system of musical notation. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with triplets and chords. A dashed line with the number '8' is positioned above the upper staff. The system concludes with a forte (*f*) dynamic marking.

Piano accompaniment for the first system, featuring a treble and bass staff with chords and a melodic line.

SOP. *légèr.*

CONTR.

Ah ah ah ah ah Ah ah ah ah ah

*légèr*

Ah ah ah ah ah Ah

Vocal staves for Soprano and Contralto with lyrics and piano accompaniment.

S.

Ah ah ah ah ah ah ah ah ah ah ah

TEN.

*légèr*

Ah ah ah ah ah ah ah

BASSES

*légèr*

Ah ah ah ah ah ah ah

*ff* *sec.*

Vocal staves for Soprano, Tenor, and Basses with lyrics and piano accompaniment.

# CHANSON DU NAIN

Le NAIN.

Stesso tempo.

S. Il va chan-ter — Oy-

C. Oy-

T. Il va chan-ter

B.

Stesso tempo.

tr mf

Il va chanter —

S. -ez! Oyez

C. -ez! Oyez

T. Oyez — Oyez —

B. Oyez —

tr

## Le NAIN.

*f*  
Din, din, din, din, \_\_\_\_\_ din, din, din, Le pe-tit

*tr*

*L-N*  
Nain qui na-quit dans u-ne crou-te Lais - sez-lui

*tr*

*L-N*  
fai - re la rou - te \_\_\_\_\_ Sur la

*tr*

*L-N*  
ta - ble du fes - tin \_\_\_\_\_ Au mi -

*tr* *f tr*

Detailed description: The score is for a piece titled 'Le Nain'. It consists of four systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The lyrics are in French. The first system starts with a forte (f) dynamic. The piano accompaniment features frequent trills (tr) in the right hand. The second system continues the melody. The third system has a fermata over the word 'te'. The fourth system ends with a fermata and a key signature change to one sharp (F#).

1<sup>e</sup> N.

- lieu de la vais - sel - le au mi - lieu de la vais -

8- *tr*

1<sup>e</sup> N.

- sel - le — Sur la ta - ble du fes - tin!

26

Un peu moins vite.

1<sup>e</sup> N.

Pour bai -

Un peu moins vite.

*p*

1<sup>e</sup> N.

- ser sous son hen - nin

1. N

La plus gen - te das - moi - sel - -

le N

*poco rit.* **f** **Tempo.**

- le... Din, din, din, din, din, din, din

SOP.

**f**

Din, din, din, din

CONTR

**f**

Din, din, din, din

TÉN.

**f**

Din, din, din, din

BASSES.

**f**

Din, din, din, din

*poco rit.* **f** **Tempo.** **ff**

*mp* *léger.*

le - N. *léger.* le pe - tit

S. *léger.* le pe - tit

C. *léger.* le pe - tit

T. *léger.* le pe - tit

B. *léger.* le pe - tit

*mp* *p*

le - N. nain.

S. nain.

C. nain.

T. nain.

B. nain.

*tr.* *m.g.*

tr... rit.

### 27 Moins vite.

Le NAIN. *cabrio*

La plus gen - te da - moi - sel -

*And<sup>te</sup> sans lenteur.*

le Ti - mi - de

comme une oi - sel - le Se

ca - che sous son hen - nin

*p*



l.N.

Se ca - che sous son hen -

*p*

l.N.

- nin Par erain - te

*p*

l.N.

(Rire malin) *en cédant un peu.* *f*

du vi-lain nain Ah ah ah ah par

*en cédant un peu.* 5

l.N.

erain - te du vi-lain nain!

8

*p*

SOP. *p*  
 Din, din, din, din, le vi-lain nain! —

CONTR. *p*  
 Din, din, din, din, le vi-lain nain! —

TÉN. *p*  
 Din, din, din, din, le vi-lain nain! —

BASSES. *p*  
 Din, din, din, din, le vi-lain nain! —

Le NAIN.

Le NAIN.  
 Par erain - te

1. N.  
 du vi-lain nain Rou - ge comme u - ne ves -

1. N.  
 - pré - e Se pres - se

le N. *rit.* *ad lib.*

SUR son voi - sin Qui la reçoit

6 *rit.* *suivez.*

le N. **29**

ef - fa - ré - - - e

**Tempo.** *p* *pp*

le N.

SOP. *p.*

Din, din, din, din, din, din,

CONTR. *p.*

Din, din, din, din, din, din,

TÉN. *p.*

Din, din, din, din, din, din,

BASSES. *p.*

Din, din, din, din, din, din,

*p* 5

Qui la re - çoit ef - fa -

S. diu le vi - lain nain! —

C. diu le vi - lain nain! —

T. diu le vi - lain nain! —

R. diu le vi - lain nain! —

*Perese.*

(Comique)

- ré - - - e Pro - fi - tant pro - fi - tant

*tr?*

*suivez.*

de ce dé - dain Bai - se sa joue

*rit -*

*P rit -*

*rit -*

Quasi largo.

Allegro.

*rit.*

*ff*

le N. em - pour - pré - e Et rend grà -

Quasi largo. Allegro.

*rit.* *ff*

8

3<sup>e</sup> bassa...

*più lento.*

1<sup>o</sup> Tempo.

le N. - ce - au mi - gnon nain!

8

1<sup>o</sup> Tempo.

*rit.* *p* *resc.*

Din, din, din,

le N.

*f*

din, din, din, le pe-tit nain qui na-

le N.

*tr*

1. N.

- quit dans u-ne croû - te Lais - sez lui fai - re la

le N

rou - - - te sur la ta - ble

31

1. N.

du fes - tin

SOP.

CONTR.

TEN.

BASSES

Din, din, din, din,

Din, din, din, din,

S. *—* din, din, din, le pe - tit main Qui na -

C. *—* din, din, din, le pe - tit main Qui na -

T. Din, din, din, din, le pe - tit main Qui na -

B. Din, din, din, din, le pe - tit main Qui na -

S. - quit dans u - ne erou - te Lais - - sez lui fai - - re la

C. - quit dans u - ne erou - te Lais - - sez lui fai - - re la

T. - quit dans u - ne erou - te Lais - - sez lui fai - - re la

B. - quit dans u - ne erou - te

S. rou - te, Sur la ta - ble

C. rou - te, Sur la ta - ble

T. rou - te, Sur la ta - ble

B. Sur la ta - ble

Le NAIN.

Din, din, din, din

S. du fes - tin.

C. du fes - tin.

T. du fes - tin.

B. du fes - tin.



**Largo.**

*ff* 2:

Le pe - tit main!

Ah!

Din, din, din,

Ah!

Din, din, din,

**Largo.**

8

*fff*

*fff*

din, din, din, din, din, din.

din, din, din, din, din, din.

First system of a musical score. It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment. The vocal parts are in a 2/4 time signature and feature the lyrics "din, din, din, din, din, din,". The piano accompaniment consists of two staves with complex rhythmic patterns.

Second system of the musical score, continuing the vocal and piano parts. The vocal parts continue with the lyrics "din, din, din, din, din, dia, din, din, din,". The piano accompaniment continues with similar rhythmic patterns. A rehearsal mark "8" is visible above the piano part in the third measure of this system.

Le NAIN.

52 *allargando.*

*Largo.*

Le pe-tit  
 S. din, din, din, din Le pe-tit  
 C. din, din, din, din Le pe-tit  
 T. din, din, din, din Le pe-tit  
 B. din, din, din, din Le pe-tit

*ff allargando.*

*Largo.*

**Allegro.**

S. nain!  
 C. nain!  
 T. nain!  
 B. nain

**Allegro.**

*fff*

Musical score for voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are mostly rests, with some initial notes in the Soprano and Bass staves. The piano accompaniment is not yet visible in this section.

Piano accompaniment section. The right hand features a melodic line with various ornaments and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *f*.

Piano accompaniment section. The right hand has a melodic line with slurs and ornaments. The left hand has a bass line with chords and single notes. Dynamics include *ff*, *allargando*, and *ff*.

## 2. TABLEAU

## LA CHAMBRE DE L'ACCOUCHEE

## PRÉLUDE

Lento misterioso.

PIANO.

*u. alto legato.*

The musical score is written for piano and consists of four systems of staves. The first system shows the beginning of the piece with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 4/2 time signature. The tempo is marked 'Lento misterioso.' and the dynamics are 'PIANO.' and 'u. alto legato.' The melody in the treble clef is characterized by long, flowing lines with many slurs. The bass clef accompaniment features a steady, rhythmic pattern of chords and single notes. The second system continues the melodic development in the treble clef, with the bass clef providing harmonic support. The third system shows a more complex texture with multiple voices in both hands, including some chords and arpeggiated figures. The fourth system concludes the prelude with a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef, ending with a fermata over the final notes.

Musical score system 1, measures 53-55. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with a slur over measures 53-55. The lower staff is in bass clef and contains a bass line with a slur over measures 53-55. A dynamic marking *p* is present in both staves. The number 55 is written above the first staff at the beginning of measure 55.

Musical score system 2, measures 56-58. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 56-58. The lower staff is in bass clef and contains a bass line with a slur over measures 56-58. A dynamic marking *p* is present in the lower staff. A diamond-shaped hairpin symbol is located between the staves in measure 57.

Musical score system 3, measures 59-64. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 59-64. The lower staff is in bass clef and contains a bass line with a slur over measures 59-64. A dynamic marking *pp* is present in the upper staff. A fingering number 7 is written above the upper staff in measure 62.

Le thème très en dehors.

Musical score system 4, measures 65-70. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 65-70. The lower staff is in bass clef and contains a bass line with a slur over measures 65-70. A fingering number 7 is written above the upper staff in measure 67.

Musical score system 5, measures 71-76. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over measures 71-76. The lower staff is in bass clef and contains a bass line with a slur over measures 71-76. A dynamic marking *dim.* is present in the upper staff in measure 75. A fingering number 7 is written above the upper staff in measure 73.

The first system of music is a piano introduction. It consists of two staves, treble and bass clef, with a key signature of two flats. The melody in the treble clef is characterized by arpeggiated chords, each with a slur over it. The bass clef provides a simple accompaniment. A fermata is placed over the final note of the introduction. The tempo marking *poco rit.* is written at the end of the system.

**54** Tempo.

The second system begins with the tempo change to **54**. It features a rhythmic accompaniment in the bass clef, consisting of eighth notes with beamed triplets. The treble clef contains a melody of quarter notes, with some notes beamed together. The key signature remains two flats.

The third system continues the piece with a dynamic marking of *sf* (sforzando) at the beginning. It features a complex texture with multiple voices in both staves, including arpeggiated chords and melodic lines. A slur covers a significant portion of the system.

The fourth system continues the complex texture established in the previous system. It features a mix of arpeggiated chords and melodic lines in both staves, with a slur spanning across the system.

The fifth system concludes the piece with a dynamic marking of *sf*. It features a complex texture with multiple voices in both staves, including arpeggiated chords and melodic lines. A slur covers a significant portion of the system.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and single notes, with a long horizontal line above the staff indicating a sustained or tied note.

Second system of the musical score, starting with a forte (*f*) dynamic marking. It features a melodic line in the treble clef and a bass line in the bass clef, with a long horizontal line above the treble staff.

Third system of the musical score, containing dynamic markings *dim.*, *ff*, and *p*. The system is divided into two measures, with the second measure featuring a piano (*p*) dynamic and a long horizontal line above the treble staff.

Fourth system of the musical score, containing dynamic markings *f*, *p*, *dim.*, and *ppp*. The system is divided into two measures, with the second measure featuring a pianissimo (*ppp*) dynamic and a long horizontal line above the treble staff.

Fifth system of the musical score, containing dynamic markings *f* and *p*. The system is divided into two measures, with the second measure featuring a piano (*p*) dynamic and a long horizontal line above the treble staff.



## SCÈNE I

La Mère de JULIEN

La Mère de Julien est étendue sur son grand lit armorié près du berceau du nouveau-né  
Rien n'éclaire la pièce que par moments le clair de lune par les verrières.

La Mère de JULIEN.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

LES CONVIVÉS ( dans la coulisse )

Stesso tempo.

55

PIANO.

*molto dolce.*

The piano accompaniment consists of two systems. The first system begins with a piano introduction in 3/4 time, marked 'Stesso tempo.' and 'molto dolce.' The key signature has one sharp (F#). The piano part features a melodic line with a large slur and a bass line with sixteenth-note patterns. The second system continues the sixteenth-note patterns in the bass line, with fingerings indicated as 6, 6, 6, 6, 6, 6 in the first part and 6, 6, 6, 5, 5, 6 in the second part. The piano part is written for a grand piano.

First system of musical notation. The piano part features a rhythmic pattern of sixteenth notes with a '6' above the staff, indicating a sixteenth-note group. The vocal line consists of a melodic line with a slur and a fermata.

Second system of musical notation. The piano part continues with the sixteenth-note pattern. The vocal line has a slur and a fermata.

Third system of musical notation. The piano part ends with a double bar line. Dynamic markings 'p' and 'pp' are present. The vocal line ends with a double bar line.

**36** (On entend des échos de la fête venant de la salle du Festin)  
*Quasi allegretto.*

Fourth system of musical notation. The piano part features a rhythmic pattern of sixteenth notes with a '3' above the staff, indicating a triplet. The vocal line has a slur and a fermata. The text 'Flûtes Harpes.' and '(Orchestre dans la coulisse)' is written below the piano part.

Fifth system of musical notation. The piano part continues with the triplet pattern. The vocal line has a slur and a fermata.

First system of musical notation, measures 1-3. The treble clef staff contains a melodic line with a triplet of eighth notes in measure 1 and 3. The bass clef staff contains a rhythmic accompaniment of eighth notes, with a 7-fingered chord in measure 3.

Second system of musical notation, measures 4-6. The treble clef staff continues the melodic line with triplets. The bass clef staff continues the rhythmic accompaniment with eighth notes and a 7-fingered chord in measure 6.

Third system of musical notation, measures 7-9. The treble clef staff features a melodic line with a triplet. The bass clef staff continues the accompaniment with eighth notes and a 7-fingered chord in measure 9. The dynamic marking *m.d.* is present in measure 9.

Fourth system of musical notation, measures 10-12. The treble clef staff shows a melodic line with a triplet and a 7-fingered chord in measure 10. Measures 11 and 12 feature a 7-fingered chord in the bass clef staff and a 7-fingered chord in the treble clef staff. A dashed box labeled '8' spans measures 11 and 12.

Fifth system of musical notation, measures 13-15. The treble clef staff contains a melodic line with a triplet in measure 13. The bass clef staff contains a rhythmic accompaniment with a 7-fingered chord in measure 15. A dashed box labeled '8' spans measures 13 and 14.

First system of musical notation. The upper staff features a melodic line with trills (tr) and triplets (3). The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues with trills and triplets. The lower staff features a more active accompaniment with frequent chord changes and eighth-note patterns.

Third system of musical notation. The upper staff has a melodic line with trills. The lower staff continues with a complex accompaniment, including triplets and various chordal textures.

Fourth system of musical notation. The upper staff features a melodic line with a trill and a long slur over several notes. The lower staff has a more sparse accompaniment with some chordal blocks.

1<sup>o</sup> Tempo.

**58**

Fifth system of musical notation, marked '1<sup>o</sup> Tempo.' and numbered '58'. The upper staff has a melodic line with dynamics *pp*, *f*, and *pp*. The lower staff is labeled '(Orchestra)' and features a rhythmic accompaniment with chords and moving lines.

Piano accompaniment for the first system, featuring a treble and bass clef with complex chordal textures and melodic lines.

Piano accompaniment for the second system, continuing the musical texture with various articulations and dynamics.

Piano accompaniment for the third system, concluding with a *ppp* dynamic marking and a final chordal structure.

**59** La Mère de JULIEN.

Ah! le doux calme au fond de cette cham-

Vocal line and piano accompaniment for the first part of the piece. The vocal line is in 3/4 time, and the piano accompaniment is in 3/4 time. Dynamics include *pp*.

bre, Où cette nuit ber- ce dans la chan-

Vocal line and piano accompaniment for the second part of the piece. The vocal line is in 3/4 time, and the piano accompaniment is in 3/4 time. Dynamics include *m.g.* and *6*.

la M.  
de J.

son Sur le vi-trail, des

la M.  
de J.

bi-ses de dé-cem-

la M.  
de J.

bre! Ah! le doux

**Tempo**

40

la M.  
de J.

cal-me.

**Andante sans lenteur**

Le chant du milieu bien distinct.

This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "Le chant du milieu bien distinct." The piano accompaniment features several triplet patterns in both hands.

This system continues the musical piece. The piano accompaniment includes more triplet patterns and some sustained chords in the bass line.

*p*

This system begins with a piano dynamic marking (*p*). The piano accompaniment continues with triplet patterns and some longer note values.

La Mère de JULIEN.

*p*

Le bon re -

This system starts a new section titled "La Mère de JULIEN." It begins with a piano dynamic marking (*p*) and the lyrics "Le bon re -". The piano accompaniment features triplet patterns.

La M. de J.

- pos tout près de l'en - fan -

This system continues the musical piece with the lyrics "- pos tout près de l'en - fan -". The piano accompaniment features triplet patterns.

la M.  
de J.

- çon ————— Qu'on mit au mon - de à for - ce de souf -

la M.  
de J.

- fran - ce, ————— Et qui vous

la M.  
de J.

don - ne en re - tour l'es - pé -

la M.  
de J.

- ran - ce!



la M.  
de J.

3 3 3 *m.f.* 3 3 3 3

la M.  
de J.

Le grand bonheur de vivre et d'être

*p*

*tranquille.*

41

la M.  
de J.

mè - - - re!

*Lento.*

la M.  
de J.

Ah! le doux calme en ce

*p*

la M.  
de J.

lit de mi - se - re Chan - gé par vous le Sei -

la M.  
de J.

- gneur tout - puis - sant

la M.  
de J.

En un lit de dé - li - ce ra - vis -

la M.  
de J.

*p*  
- sant!

La M.  
de J.

8 8 8 8 8

7 *rit.* 7 7 7 5

La M.  
de J.

8

*p* 8

Le bon re - pos,

La M.  
de J.

*pp* 3 42

le doux cal - me!

*dim.* 3 *molto rit.* 3 3 3 3

(Bruits de fête dans la coulisse)

SOP. *f*

CONTR. *f* Ah

TÉN. Ah

BASSES.

*f*

S.  
C.  
1<sup>st</sup> TEN  
2<sup>d</sup> TEN  
B.  
Trois jours  
Trois jours, trois jours  
Trois jours

9

S.  
C.  
1<sup>st</sup> T.  
2<sup>d</sup> T.  
B.  
et quatre nuits — Au son des har —  
et quatre nuits —  
et quatre nuits —

7 7

S. *f* Ah

C. *f* Ah

1<sup>st</sup> T. - pes et des tam - bou - rins

B. Au son des tam - bou - rins

Piano accompaniment with arpeggiated chords and a triplet in the right hand.

S. *f*

C. *f*

T.

B.

Piano accompaniment with a trill and a 9-measure phrase in the right hand.

45

Vocal staves for Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). The music is in 7/4 time and common time (C). The Soprano part features a melodic line with a long note and a triplet. The other parts are mostly rests.

Piano accompaniment for the first system. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with chords and triplets.

Vocal staves for Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). The music is in common time (C). The lyrics "Ah" are written under each staff. The Soprano part has a melodic line with triplets and slurs. The other parts have accompaniment.

Piano accompaniment for the second system. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with chords and triplets.

S. *mf.* ou - bli - ant - nos en -

C. ou - bli - ant nos en -

T. *mf.*

R. *mf.* ou - bli - ant nos en -

*tr.*

S. - nuis Au son des har - pes Au son des tam - bourins

C. - nuis Au son des har - pes Au son des tam - bourins

T. Au son des har - pes Au son des tam - bou -

B. - nuis Au son des tam - bou - rins Au son des tam - bou -

S. *Nous — fes — ti — nons! Nous — fes — ti —*

C. *Nous — fes — ti — nons! Nous — fes — ti —*

T. *— rins Nous — fes — ti — nons!*

B. *— rins Nous — fes — ti — nons!*

S. *— nons Ah — nous — fes — ti — nons*

C. *— nons nous fes ti nons nous fes — ti — nons*


T. *Ah — nous — fes — ti — nons*

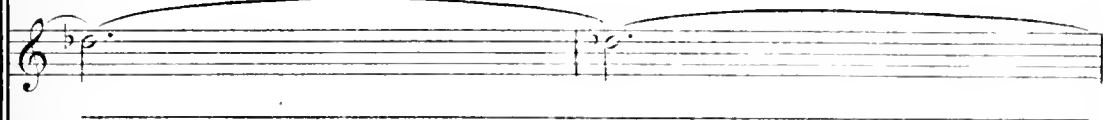
B. *Nous festinons*


*4/4*

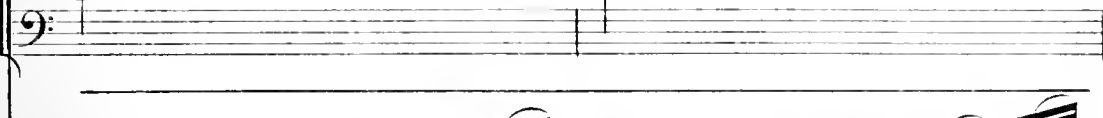
*8*

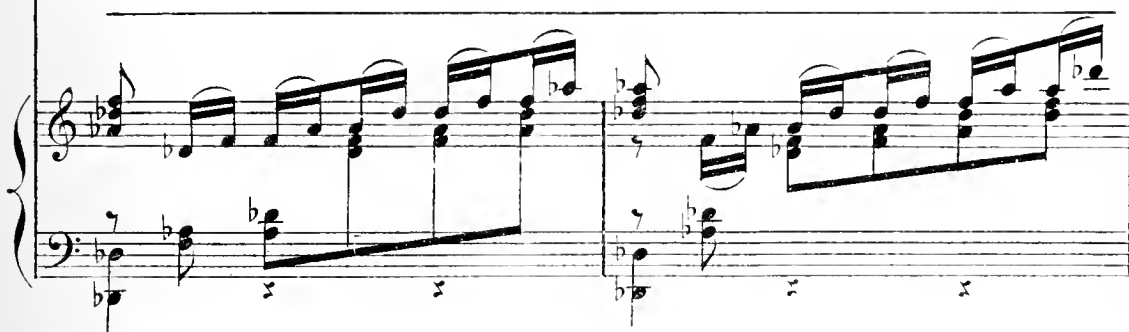


S. 

C. 

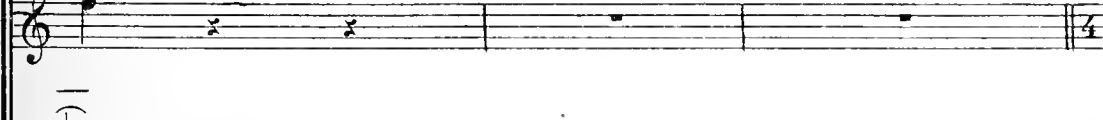
T. 

B. 



S. 

C. 

T. 

B. 



## 45

Lento.

Musical score for piano, measures 1-3 of section 45. The piece is in 4/4 time and D major. The first measure starts with a piano (*p*) dynamic. The second measure is marked *pp*. The third measure features a fermata over a whole note chord.

(Orchestre)

Musical score for orchestra, measures 1-3 of section 45. The score is written for a full orchestra, including strings, woodwinds, and brass. The dynamics are consistent with the piano part, starting with *p* and *pp*.

Musical score for piano, measures 4-7 of section 45. The piano part continues with complex chordal textures and melodic lines in both hands.

Musical score for piano, measures 8-10 of section 45. The piano part concludes with a *pp* dynamic marking.

(Un rayon de lune éclaire peu à peu la chambre)

## 46

Musical score for piano, measures 1-4 of section 46. The piece is in 4/4 time and B-flat major. The first measure is marked *f* (forte). The second measure is marked *pp*. The score features a prominent piano accompaniment with a melodic line in the right hand.

## La Mère de JULIEN.

(Apercevant une ombre)

Sous ce rayon de lune comme une ombre mouvan -

*pp*

Detailed description: This system contains the first two staves of music. The vocal line is on a single treble clef staff, starting with a whole rest followed by a melodic phrase. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *pp* is placed in the piano part.

-te

8- *rit un poco* **Largo.**

*p et sonore.*

Detailed description: This system contains the third and fourth staves. The vocal line continues with a whole rest and then a melodic phrase. The piano accompaniment features a change in texture and dynamics. A dynamic marking of *p et sonore.* is present. A section marked '8-' begins with a *rit un poco* and **Largo.** tempo change.

*ppp*

Detailed description: This system contains the fifth and sixth staves. The piano accompaniment continues with a *ppp* dynamic marking. The music concludes with a final chord in the piano part.

## 47 La Mère de JULIEN.

(L'ombre s'accuse de plus en plus)

Là, cette forme brune qui m'épouvan - te..

8- *pp*

Detailed description: This system contains the seventh and eighth staves. The vocal line begins with a whole rest followed by a melodic phrase. The piano accompaniment features a *pp* dynamic marking. A section marked '8-' begins with a *pp* dynamic marking.

8-

Detailed description: This system contains the ninth and tenth staves. The piano accompaniment continues with a *pp* dynamic marking. The music concludes with a final chord in the piano part.

CHŒUR INVISIBLE.  
Bouches fermées.

S. *ppp*

C. *ppp*

T. *ppp*

B. *ppp*

B. *ppp*

La Mère de JULIEN. (Fixant toujours l'ombre)

S. On dirait que c'est quelque er - mi - te

C.

T.

B.

B. *p*

La Mère de JULIEN.

J'ai peur - il ap - pro - che., il gran -

48

Un poco più animato.

la M.  
de J.

dit!

Un poco più animato.

*ff*

*f*

First system of piano accompaniment. The treble clef part begins with a forte (*f*) dynamic and a *dim.* (diminuendo) marking. The bass clef part features a complex rhythmic pattern with many beamed sixteenth notes.

Second system of piano accompaniment. The treble clef part has a forte (*f*) dynamic. The bass clef part continues with a similar rhythmic pattern to the first system.

La Mère de JULIEN.

Third system of piano accompaniment. The treble clef part has a pianissimo (*pp*) dynamic. The bass clef part continues with a similar rhythmic pattern. A fermata is placed over the final chord in the treble clef.

La M.  
de J.

Fourth system featuring a vocal line and piano accompaniment. The vocal line is in 3/4 time and includes the lyrics: "par - le sans ouvrir les lê - vres... vois-je". The piano accompaniment is in 3/4 time and features a complex rhythmic pattern with many beamed sixteenth notes.

49

(l'Ermite s'avance à pas lents vers la mère de Julien)

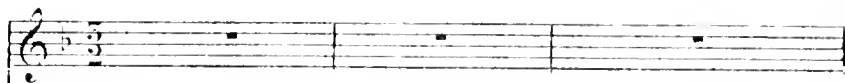
Fifth system featuring a vocal line and piano accompaniment. The vocal line is in 3/4 time and includes the lyrics: "bien? suis-je en proie à la fiè - vre?". The piano accompaniment is in 3/4 time and features a complex rhythmic pattern with many beamed sixteenth notes. A dynamic marking of *p* (piano) is present.

## SCÈNE II

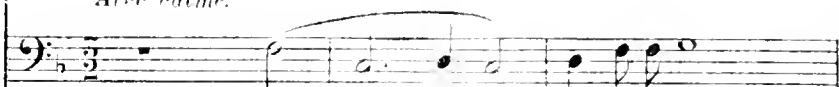
## APPARITION

La Mère de JULIEN - L'ERMITE

La Mère de JULIEN.

*Arce calme.*

L'ERMITE.



O mè - re, réjouis toi!

**Maestoso Religioso.****PIANO.**

(Orgue) *sostenuto.*

- (Choral)

L'É.



Ré - jou - is toi! Car le fils qui l'es né

L'É.



de - puis — qu'il est con - çu, Dieu — l'a pré - des - ti -

allarg. - - - -

1<sup>re</sup> né Ré - jou - is

*dour.*

allarg. - - - -

Tempo. *f* 50

1<sup>re</sup> toi! Le ciel mettra dans ta fa.mil -

*molto sostenuto.*

Tempo. *mf*

1<sup>re</sup> - le un Saint! Ton fils se -

*mf*

*ff* *p*

1<sup>re</sup> - ra, je te le dis, un

*p* *mp*



I.E.

Saint! \_\_\_\_\_ Un des

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The vocal line has a long note for 'Saint!' followed by a rest and then 'Un des'. The piano accompaniment features a complex rhythmic pattern with many beamed eighth notes and chords.

I.E.

hom - mes choi - sis

*cresc.*

The second system continues the vocal line with 'hom - mes choi - sis'. The piano accompaniment includes a 'cresc.' (crescendo) marking. The music continues with similar complex rhythmic patterns and chords.

I.E.

pour le sa - cré des - sein \_\_\_\_\_

The third system features the vocal line with 'pour le sa - cré des - sein' followed by a long note and a rest. The piano accompaniment continues with its characteristic complex rhythmic structure.

I.E.

De Ce - lui dont là - haut

The fourth system shows the vocal line with 'De Ce - lui dont là - haut'. The piano accompaniment concludes the system with a final chord and some sustained notes.

FE

lou - te la splendeur bril -

*f cresc.*

*ff*

Stesso Tempo.

FE

- lel

Stesso Tempo.

*fff*

(La vision s'évanouit)

FE

51  
(Orgue)

*pp*

*très retenu.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with a long slur over several measures, and a bass line with chords and eighth notes. Dynamics include *ff* and *pp*. Roman numerals IV and V are present above the treble staff.

Second system of musical notation, continuing the grand staff. The treble clef part has a complex texture with many beamed notes and slurs. The bass clef part has a steady eighth-note accompaniment. Dynamics include *pp* and *ppp*.

*Più vivo.*

52

Third system of musical notation, starting at measure 52. The tempo is marked *Più vivo.* The music is in 4/2 time. The treble clef part has a melodic line with slurs, and the bass clef part has a steady eighth-note accompaniment. Dynamics include *ff*.

Fourth system of musical notation, continuing the grand staff. The treble clef part has a melodic line with a slur and a dynamic marking of *f*. The bass clef part has a steady eighth-note accompaniment.

Fifth system of musical notation, continuing the grand staff. The treble clef part has a melodic line with a slur and a dynamic marking of *f*. The bass clef part has a steady eighth-note accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures and a fermata over the final note. The left hand (bass clef) plays a rhythmic accompaniment with a dynamic marking of *sf* (sforzando) at the beginning.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment is marked with *sf* in the second measure.

Third system of musical notation. The right hand has a slur and a fermata. The left hand accompaniment is marked with *sf* in the second measure.

Fourth system of musical notation. The right hand begins with a dynamic marking of *dim.* (diminuendo). The left hand accompaniment is marked with *sf* in the second measure.

Fifth system of musical notation. The right hand begins with a dynamic marking of *dim.* The left hand accompaniment is marked with *sf* in the second measure.

Piano introduction for the piece. The score is in G major, 3/4 time. It begins with a piano (*p*) dynamic and a half-note G in the bass. The melody in the right hand consists of a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The piece concludes with a piano (*pp*) dynamic and a half-note G in the bass, followed by the word *rit.* (ritardando).

## La Mère de JULIEN.

55

Musical score for the first system of "La Mère de Julien". The vocal line (soprano) begins with the lyrics "Dis - pa - ru - l... Le fan -". The piano accompaniment starts with a piano (*ppp*) dynamic and a half-note G in the bass. The tempo is marked *Largo.* The piano part features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a piano (*pp*) dynamic and a half-note G in the bass.

8<sup>a</sup> bassa.

La M  
de J.

Musical score for the second system of "La Mère de Julien". The vocal line continues with the lyrics "\_tôme s'est é - le - vé...". The piano accompaniment continues with a piano (*pp*) dynamic and a half-note G in the bass. The tempo remains *Largo.* The piano part features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a piano (*pp*) dynamic and a half-note G in the bass.

La M  
de J.

Musical score for the third system of "La Mère de Julien". The vocal line begins with the lyrics "Sur le rais de la lu - ne là cette forme". The piano accompaniment starts with a piano (*p*) dynamic and a half-note G in the bass. The tempo remains *Largo.* The piano part features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a piano (*p*) dynamic and a half-note G in the bass.

la M  
de J.

brune a ghis, se...

*pp*

la M  
de J.

**Tempo.** *tranquille.* (Elle s'endort)

Non \_\_\_\_\_ J'ai ré - vé

**Tempo.**

*pp*

doucement et entend la voix des Anges)

# SCENE III

## CHŒUR DES ANGES

Les Anges, descendus du ciel, pleurent au-dessus du berceau et veillent sur l'enfant qui dort.  
(Clarté Céleste)

Moderato.

3<sup>e</sup> GROUPE.  
SOPRANI.  
CONTRALTI.

2<sup>e</sup> GROUPE.  
SOPRANI.  
CONTRALTI.

1<sup>er</sup> GROUPE.  
SOPRANI.  
CONTRALTI.

Moderato.

PIANO.

*pp*

(Sonorité céleste)

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

S.  
1<sup>er</sup> Gr.  
Em - pres - sons - nous!

C.  
Em - pres - sons - nous!

S.  
2<sup>e</sup> Gr.  
Em - pres - sons -

C.  
Em - pres - sons -

S.  
5<sup>e</sup> Gr.  
Em - pres - sons -

C.  
Em - pres - sons -

*pp*

S.

1<sup>re</sup> Gr.

C.

S.

2<sup>e</sup> Gr.

C.

S.

3<sup>e</sup> Gr.

C.

S.

1<sup>re</sup> Gr.

C.

S.

2<sup>e</sup> Gr.

C.

S.

3<sup>e</sup> Gr.

C.



S. *p* Em - pres - sons - nous!

1<sup>re</sup> Gr. *p* Em - pres - sons - nous!

S. *p* Em - pres - sons -

2<sup>e</sup> Gr. *p* Em - pres - sons -

S. - nous!

3<sup>e</sup> Gr. - nous!

*cresc.*

S. *mf* Empres\_sons - nous!

1<sup>re</sup> Gr. *mf* Empres\_sons - nous!

S. *mf* Empres\_sons - nous!

2<sup>e</sup> Gr. *mf* Empres\_sons - nous!

S. *mf* Empres\_sons - nous!

3<sup>e</sup> Gr. *mf* Empres\_sons - nous!

*ff*

S. *p* Pen -

1<sup>re</sup>Gr. *p* Pen -

S. *p* Pen -

2<sup>de</sup>Gr. *p* Pen -

S. Pen -

3<sup>e</sup>Gr. Pen -

S. chés sur ce ber - ceau fra -

1<sup>re</sup>Gr. chés sur ce ber - ceau fra -

S. chés sur ce ber - ceau fra -

2<sup>de</sup>Gr. chés sur ce ber - ceau fra -

S. *pp* Pen - chés sur

3<sup>e</sup>Gr. *pp* Pen - chés sur

S.  
Gr. - gi - le

C.  
- gi - le

S.  
ce ber - ceau fra -

Gr.  
ce ber - ceau fra -

C.  
ce ber - ceau fra -

54

S. Où ro - se et frais

Gr. Où ro - se et frais

C. Où ro - se et frais

*p*

54

S. - gi - le Où ro - se et

Gr. - gi - le Où ro - se et

C. - gi - le Où ro - se et

S. *p* Dort

1<sup>re</sup> Gr. dort un mi - gnon en - fan - te -

S. *p* Dort

2<sup>e</sup> Gr. *p* Pen - chés

S. *p* Dort

3<sup>e</sup> Gr. frais

C. frais

Dort

S. dort un mi - gnon en - fan - te -

1<sup>re</sup> Gr. dort un mi - gnon en - fan - te -

C. let

S. dort un mi - gnon en - fan - te -

2<sup>e</sup> Gr. dort un mi - gnon en - fan - te -

C. sur ce ber - ceau fra - gi -

S. dort un mi - gnon en - fan - te -

3<sup>e</sup> Gr. dort un mi - gnon en - fan - te -

C. dort un mi - gnon en - fan - te -

S. *-let:* *p* *Dort*

FGr. *p* *Dort*

C. *Dort*

S. *-let:* *p* *Dort*

FGr. *p* *Dort*

C. *-le* *Dort*

S. *dort* *un mi - guon* *en - fan - te*

FGr. *dort* *un mi - guon* *en - fan - te*

C. *dort* *un mi - guon* *en - fan - te*

S.  
1<sup>re</sup>Gr.  
C.  
\_let

S.  
2<sup>e</sup>Gr.  
C.  
\_let

S.  
5<sup>e</sup>Gr.  
C.  
\_let

Vers

Vers

S.  
1<sup>re</sup>Gr.  
C.  
Vers

S.  
2<sup>e</sup>Gr.  
C.  
Vers

S.  
5<sup>e</sup>Gr.  
C.  
Vers

S.  
lui des - cends des cieux No - tre nu - ée a -

S.  
lui des - cends des cieux No - tre nu - ée a -

S.  
1<sup>re</sup> Gr.  
C.  
S.  
2<sup>e</sup> Gr.  
C.  
S.  
3<sup>e</sup> Gr.  
C.  
S.  
4<sup>e</sup> Gr.  
C.  
S.  
3<sup>e</sup> Gr.  
C.

lui des - cend des cieux No - tre nu - ée a -  
 lui des - cend des cieux  
 lui des - cend des cieux No - tre nu - ée a -  
 lui des - cend des cieux  
 - gi - le;  
 - gi - le;  
 - gi le;  
 No - tre nu - ée a - gi -  
 - gi le;  
 No - tre nu - ée a - gi - le  
 No - tre nu - ée a - gi -  
 No - tre nu - ée a - gi -

1<sup>re</sup> Voix  
le des - cend des cieux.

2<sup>e</sup> Voix  
*pp*  
des - cend des cieux.

3<sup>e</sup> Voix  
*pp*  
le des - cend des cieux.

Piano accompaniment with a large crescendo hairpin.

1<sup>re</sup> Voix  
Nous lui fe - rons de nos

2<sup>e</sup> Voix  
Nous lui fe - rons de nos

3<sup>e</sup> Voix

4<sup>e</sup> Voix

5<sup>e</sup> Voix

Piano accompaniment with a piano (*p*) dynamic marking and a large crescendo hairpin.



55

S. ai - les un man - te - let,

1<sup>re</sup> Gr. ai - les un man - te - let,

C. ai - les un man - te - let,

S. De nos fronts

2<sup>e</sup> Gr. De nos fronts

C. De nos fronts

3<sup>e</sup> Gr. De nos fronts

C. De nos fronts

S. De nos fronts purs nous lui fe -

1<sup>re</sup> Gr. De nos fronts purs nous lui fe -

C. De nos fronts purs nous lui fe -

S. De nos fronts purs nous lui fe -

2<sup>e</sup> Gr. De nos fronts purs nous lui fe -





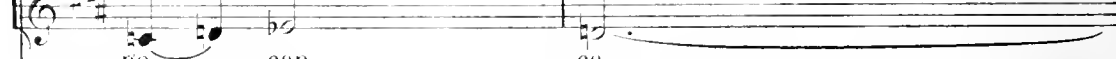




C. De nos fronts purs nous lui fe -

3<sup>e</sup> Gr. De nos fronts purs nous lui fe -

C. De nos fronts purs nous lui fe -

*sempre p*

S.   
1<sup>re</sup> Gr.   
S.   
2<sup>e</sup> Gr.   
C.   
S.   
3<sup>e</sup> Gr.   
C.   


S.   
1<sup>re</sup> Gr.   
S.   
2<sup>e</sup> Gr.   
C.   
S.   
3<sup>e</sup> Gr.   
C.   


S.   
 1<sup>re</sup> Gr.   
 C.   
 S.   
 2<sup>e</sup> Gr.   
 C.   
 S.   
 3<sup>e</sup> Gr.   
 C.   
 De nos yeux bleus   
 De nos yeux bleus des veils

*sempre p*

S.   
 1<sup>re</sup> Gr.   
 C.   
 S.   
 2<sup>e</sup> Gr.   
 C.   
 S.   
 3<sup>e</sup> Gr.   
 C.   
 des veils - leu - ses a son som -   
 - leu - ses a son som -

*rall un poco.*

*rall un poco.*

Tempo.

S.

2<sup>a</sup> Tu.

S. *mp* De notre ha -

2<sup>a</sup> Gr. *mp* De notre ha -

S. - meil

3<sup>a</sup> Gr. - meil

S.

1<sup>a</sup> Gr.

S. lei - - ne un par - fum

2<sup>a</sup> Gr. ra - - re qui l'en -

S.

3<sup>a</sup> Gr.

S. *mf* De notre ha - lei - ne un par - fum

1<sup>re</sup> Gr. *mf* De notre ha - lei - ne un par - fum

C. *mf* De notre ha - lei - ne un par - fum

S. - cen - se;

2<sup>de</sup> Gr. - cen - se;

C. - cen - se;

S. *mf* De notre ha - lei - ne un par - fum

3<sup>e</sup> Gr. *mf* De notre ha - lei - ne un par - fum

C. *mf* De notre ha - lei - ne un par - fum

S. ra - re qui ten - cen -

1<sup>re</sup> Gr. ra - re qui ten - cen -

C. ra - re qui ten - cen -

S. ra - re qui ten - cen -

2<sup>de</sup> Gr. ra - re qui ten - cen -

C. ra - re qui ten - cen -

S. ra - re qui ten - cen -

3<sup>e</sup> Gr. ra - re qui ten - cen -

C. ra - re qui ten - cen -

S. *- se*

1<sup>re</sup> Gr. *- se*

C. *- se*

S. *mf* *3* De nos ai - les u man - te -

2<sup>e</sup> Gr. *mf* *3* De nos ai - les un

S. *- se*

3<sup>e</sup> Gr. *- se*

C. *- se*

*mf* *6* *6* *6*

*crise.*

S. Des rê - ves à son in - no -

1<sup>re</sup> Gr. Des rê - ves à son

S. *let*

2<sup>e</sup> Gr. *3* man - te - let

S.

3<sup>e</sup> Gr.

C.

*6* *6* *6*

*crise.*

S. *cen - ce*

1<sup>re</sup>Gr. *in - no - cen - ce*

S. *des veil - leu - ses à son som -*

2<sup>e</sup>Gr. *des veil - leu - ses à son som -*

S. *des veil - leu - ses à son som -*

3<sup>e</sup>Gr. *des veil - leu - ses à son som -*

*cresc.*

57

S. *de notre ha -*

1<sup>re</sup>Gr. *de notre ha -*

S. *de notre ha -*

2<sup>e</sup>Gr. *de notre ha -*

S. *-meil*

3<sup>e</sup>Gr. *-meil*

S. *-meil*

8-

6

6

S. *lei* - - - - - *ne un par - fum*

1<sup>re</sup> Gr. *de* *notre ha* - *lei* - - - - -

S. *lei* - - - - - *ne un par - fum*

2<sup>e</sup> Gr. *de* *notre ha* - *lei* - - - - -

S. - - - - -

3<sup>e</sup> Gr. - - - - -



S. *ra* - - - - - *re qui l'en* -

1<sup>re</sup> Gr. *ne un par - fum* *ra* - - - - - *re*

S. *ra* - - - - - *re qui l'en* -

2<sup>e</sup> Gr. *ne un par - fum* *ra* - - - - - *re*

S. - - - - -

3<sup>e</sup> Gr. - - - - -





*poco rit.*

S. *se*

1<sup>re</sup> Gr. *se*

C. qui l'en - cein - *se*

S. *se*

2<sup>e</sup> Gr. *se*

C. qui l'en - cein - *se*

S. Ah

3<sup>e</sup> Gr. Ah

*poco rit.*

**58** Tempo

S. Et tous en chœur

1<sup>re</sup> Gr. Et tous en chœur

C. Et tous en chœur

S. Et tous en chœur

2<sup>e</sup> Gr. Et tous en chœur

C. Et tous en chœur

S. Et tous en chœur

3<sup>e</sup> Gr. Et tous en chœur

C. Et tous en chœur

Trompettes.

S. Nous en - chan - te - rons son é -

1<sup>er</sup>Gr. C. Nous en - chan - te - rons son é -

S. Nous en - chan - te - rons son é -

2<sup>e</sup>Gr. C. Nous en - chan - te - rons son é -

S. Nous en - chan - te - rons son é -

3<sup>e</sup>Gr. C. Nous en - chan - te - rons son é -

S. *p* De Phar - mo -

1<sup>er</sup>Gr. C. *p* De Phar - mo -

S. *p* De Phar - mo -

2<sup>e</sup>Gr. C. *p* De Phar - mo -

S. *p* De Phar - mo -

3<sup>e</sup>Gr. C. *p* De Phar - mo -

S. *pp* De Phar - mo -

3<sup>e</sup>Gr. C. *pp* De Phar - mo -

S. *1<sup>re</sup> Gr.* -nie i - dé - a -

C. -nie i - dé - a -

S. *2<sup>e</sup> Gr.* -nie i - dé - a -

C. -nie i - dé - a -

S. *3<sup>e</sup> Gr.* -nie i - dé - a -

C. -nie i - dé - a -

S. *1<sup>re</sup> Gr.* -le de nos can - ti -

C. -le de nos can - ti -

S. *2<sup>e</sup> Gr.* -le de nos can - ti -

C. -le de nos can - ti -

S. *3<sup>e</sup> Gr.* -le de nos can - ti -

C. -le de nos can - ti -

S. 1<sup>re</sup> Gr. - ques,

C. 1<sup>re</sup> Gr.

S. 2<sup>e</sup> Gr. - ques,

C. 2<sup>e</sup> Gr.

S. 3<sup>e</sup> Gr. - ques,

C. 3<sup>e</sup> Gr. - ques,

S. 1<sup>re</sup> Gr. *sempre P* 3 En ef-feuil-lant sur sa

C. 1<sup>re</sup> Gr.

S. 2<sup>e</sup> Gr. *sempre P* 3 En ef-feuil-lant sur sa

C. 2<sup>e</sup> Gr.

S. 3<sup>e</sup> Gr. *sempre P* 3 En ef-feuillant

C. 3<sup>e</sup> Gr.

S. cou - che des

1<sup>re</sup> Gr. C. En ef - feuil - lant des

S. cou - che des

2<sup>e</sup> Gr. C. En ef - feuil - lant des

S. sur sa cou - che

3<sup>e</sup> Gr. C. En ef - feuil - lant des

*mp*  
*léger.*

S. fleurs mys - ti - ques!

1<sup>re</sup> Gr. C. fleurs mys - ti - ques!

S. fleurs mys - ti - ques!

2<sup>e</sup> Gr. C. fleurs mys - ti - ques!

S. des fleurs des fleurs mys -

3<sup>e</sup> Gr. C. fleurs mys - ti -

*pp*

S. 1<sup>er</sup>Gr. C. S. 2<sup>o</sup>Gr. C. S. 3<sup>e</sup>Gr. C.

*pp*

ti - - - ques!

ques!

59 *p*

S. 1<sup>er</sup>Gr. C. S. 2<sup>o</sup>Gr. C. S. 3<sup>e</sup>Gr. C.

*p* Al - - - le - -

Al - - - le - -

S. *1<sup>re</sup> Gr.* lu - ia

C. lu - ia

S. *2<sup>e</sup> Gr.* Al - le - lu - ia

C. Al - le - lu - ia

S. *3<sup>e</sup> Gr.* Al - le - lu -

C. Al - le - lu -

S. *1<sup>re</sup> Gr.* Al - le - lu - ia

C. Al - le - lu - ia

S. *2<sup>e</sup> Gr.* Al - le -

C. Al - le -

S. *3<sup>e</sup> Gr.* - ia

C. - ia

*cresc.*

*cresc.*

S<sub>1</sub> Al - le

C<sub>1</sub> Al - le

S<sub>2</sub> lu - ia

C<sub>2</sub> ia

S<sub>3</sub> Al - le - lu - ia

C<sub>3</sub> Al - le - lu - ia

*cresc.*

S<sub>1</sub> lu - ia

C<sub>1</sub> lu - ia

S<sub>2</sub> Al - le - lu - ia

C<sub>2</sub> Al - le - lu - ia

S<sub>3</sub> Al - le - lu -

C<sub>3</sub> Al - le - lu -



S. 1<sup>re</sup> Gr. C. S. 2<sup>e</sup> Gr. C. S. 3<sup>e</sup> Gr. C.

ia  
ia

Hautbois.

*f* *p*

S. 1<sup>re</sup> Gr. C. S. 2<sup>e</sup> Gr. C. S. 3<sup>e</sup> Gr. C.

*pp*  
Al - le lu - ia  
*pp*  
Al - le lu -

*p*

S. 1<sup>re</sup> Gr. C. S. 2<sup>e</sup> Gr. S. 3<sup>e</sup> Gr. C.

Al - le - lu - ia

*rit.*

*rit.*

*rit.*

**60**

Tempo.

S. 1<sup>re</sup> Gr. C. S. 2<sup>e</sup> Gr. C. S. 3<sup>e</sup> Gr. C.

*ppp* Al - le - lu - ia

*ppp* Al - le - lu - ia

**60**

*ppp*

Ah

Tempo.

*pp*

**6**

**6**

**6**

S. *1<sup>re</sup> Gr.*  
C. *ia*

S. *2<sup>e</sup> Gr.*  
C.

S. *3<sup>e</sup> Gr.*  
C.

*pp* 3

Detailed description: This system contains the first system of a musical score. It includes three vocal staves (Soprano, 1st Contralto, and 3rd Contralto) and a piano accompaniment. The vocal parts are mostly rests, with the 1st Contralto part having a few notes. The piano accompaniment features a complex texture with multiple voices, including a prominent melodic line in the right hand and a bass line in the left hand. A triplet of chords is marked with *pp* and the number 3.

S. *1<sup>re</sup> Gr.*  
C.

S. *2<sup>e</sup> Gr.*  
C.

S. *3<sup>e</sup> Gr.*  
C.

*ppp* 3

Detailed description: This system contains the second system of the musical score. It includes three vocal staves (Soprano, 1st Contralto, and 3rd Contralto) and a piano accompaniment. The vocal parts are mostly rests. The piano accompaniment continues with a similar texture to the first system, featuring a complex texture with multiple voices. A triplet of chords is marked with *ppp* and the number 3.

S. 1<sup>a</sup> Gr. C. S. 2<sup>a</sup> Gr. G. S. 5<sup>a</sup> Gr. C.

Measures 1-2. The piano accompaniment begins with a melodic line in the right hand and a bass line in the left hand. The vocal staves show rests for the Soprano, Alto, and Tenor parts.

S. 1<sup>a</sup> Gr. C. S. 2<sup>a</sup> Gr. G. S. 5<sup>a</sup> Gr. C.

Measures 3-4. The piano accompaniment continues with melodic and harmonic development. The system concludes with a double bar line and repeat signs. The piano part includes a triplet of chords in the left hand.

*pp rit. poco a poco.*

**Lento.**

Bouches fermées.

*ppp*

S.



1<sup>er</sup> Gr.

Bouches fermées.

*ppp*

C.



S.

Bouches fermées.

*ppp*



2<sup>e</sup> Gr.

Bouches fermées.

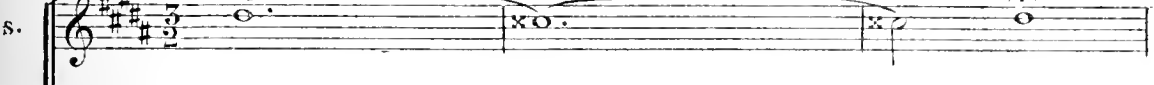
C.



S.

Bouches fermées.

*ppp*



3<sup>e</sup> Gr.

Bouches fermées.

*ppp*

C.



**Lento.**

*ppp*



*ppp*



5<sup>e</sup> TABLEAU

LE BOHÈME

(La campagne avant le lever du jour)

PRÉLUDE

Lent.

BOHÉMIENS  
TÉNORS  
BASSES

PIANO.

Lent.

(Lointain)

61

8

*pp*

*p*

This system contains two staves of music. The upper staff begins with a treble clef, a key signature of two flats, and a time signature of 3/4. It features a melodic line with eighth notes and a dynamic marking of *pp*. The lower staff starts with a bass clef and contains a bass line with a dynamic marking of *p*. A bracket connects the two staves, and a hairpin crescendo is shown in the right-hand portion of the system.

**62** MARCHÉ DES BOHÉMIENS.

*m.d.*

*pp*

This system contains two staves of music. The upper staff has a treble clef and a key signature of two flats. It begins with a dynamic marking of *pp* and a *m.d.* (mezzo-dolce) instruction. The lower staff has a bass clef and contains a bass line with a dynamic marking of *pp*. The music consists of a rhythmic pattern of eighth notes.

*p*

*mf*

This system contains two staves of music. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with a dynamic marking of *p* and a *mf* marking. The lower staff has a bass clef and contains a bass line with a dynamic marking of *p*. The music consists of a rhythmic pattern of eighth notes.

*mf*

*p*

This system contains two staves of music. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with a dynamic marking of *mf* and a *p* marking. The lower staff has a bass clef and contains a bass line with a dynamic marking of *p*. The music consists of a rhythmic pattern of eighth notes.

*mf*

*p*

This system contains two staves of music. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with a dynamic marking of *mf* and a *p* marking. The lower staff has a bass clef and contains a bass line with a dynamic marking of *p*. The music consists of a rhythmic pattern of eighth notes.

Piano introduction for 'LES BOHÉMIENS'. The score features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A dynamic marking of *pp* is present.

### 65 LES BOHÉMIENS

TÉN. (Bohémien dans le lointain)

Vocal and piano accompaniment for 'LES BOHÉMIENS'. The vocal line is in tenor clef with lyrics: "Les bo-hémiens qui pas-sent Vont l'In-fi-ni". The piano accompaniment includes parts for the 1st Basses and 2nd Basses, all with lyrics: "Les bo-hémiens qui pas-sent Vont l'In-fi-ni". The piano part features a *ppp* dynamic and a section marked "(Très lointain)".

Continuation of the vocal and piano accompaniment for 'LES BOHÉMIENS'. The vocal line is in tenor clef with lyrics: "des grands chemins Vont l'in-con-nu des len-de-". The piano accompaniment includes parts for the 1st Basses and 2nd Basses, all with lyrics: "des grands chemins Vont l'in-con-nu des len-de-". The piano part features a *mp* dynamic and a section marked *ppp*.



1<sup>re</sup> V.  
\_ mains Ja \_ mais ne se las \_ \_ \_ sent!

1<sup>er</sup> B.  
\_ mains Ja \_ mais ne se las \_ \_ \_ sent!

2<sup>e</sup> B.  
\_ mains Ja \_ mais ne se las \_ \_ \_ sent!

*pp*

64

*m.g.* *m.d.* *m.g.*

*cresc.*

*m.d.* *m.g.* *m.d.* *cresc.*

*cresc.* *ff*

**65**  
*très lié.*

*p*

*p*

*p*

**66** *ff*

(Les Bohémiens plus rapprochés)

TÉN.

Les bo\_hémiens qui pas - sent Vont l'In - fini

1<sup>re</sup> BASSES.

Les bo\_hémiens qui pas - sent Vont l'In - fini

2<sup>es</sup> BASSES.

Les bo\_hémiens qui pas - sent Vont —

*p*

T. des grands chemins Vont l'incon - nu des len - de -

1<sup>re</sup> B. des grands chemins Vont l'incon - nu des len - de -

2<sup>es</sup> B. l'In - fi - ni des — grands che - mins Vont l'in - con - nu des

T. - mains Ja - mais - ne se las - - -

1<sup>re</sup> B. - mains Ja - mais — ja - mais ne se las - - -

2<sup>es</sup> B. len - de - mains Ja - mais ne se las - - -

67

T. *f* - sent!.. Ja - mais ne se

1<sup>re</sup> B. *f* - sent!.. Ja - mais ne se

2<sup>es</sup> B. *f* - sent!.. Ja - mais ne se

Detailed description: This block contains the musical score for measure 67. It includes three vocal staves (Tenor, First Bass, and Second Bass) and a piano accompaniment. The vocal parts are in a key with two sharps (F# and C#) and feature the lyrics '- sent!..' followed by 'Ja - mais ne se'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings like *f* and *cr*.

68

T. las - - sent!

1<sup>re</sup> B. las - - sent!

2<sup>es</sup> B. las - - sent!

Detailed description: This block contains the musical score for measure 68. It includes three vocal staves and a piano accompaniment. The vocal parts are in a key with two sharps and feature the lyrics 'las - - sent!'. The piano accompaniment features a prominent bass line with a triplet of eighth notes in the right hand, marked with a *f* dynamic.

(Une troupe considérable de Bohémiens débouchent... Ils marchent péniblement)

Detailed description: This block shows the piano accompaniment for the scene description. It features a complex texture with multiple layers of chords and moving lines in both hands. A triplet of eighth notes is clearly visible in the right hand, and there are dynamic markings like *f* and *cr*.

First system of musical notation, measures 65-68. The piece is in D major (two sharps). The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment with triplets in measures 66 and 67.

Second system of musical notation, measures 69-72. The right hand continues the melodic line. The left hand has a triplet in measure 70. A dynamic marking of *m.d.* (mezzo-dolce) is present in measure 71.

Third system of musical notation, measures 73-76. The right hand has a triplet in measure 74. The left hand continues with a steady accompaniment.

Fourth system of musical notation, measures 77-80. Measure 77 is marked with the number **69**. The dynamic marking *mf cresc.* is present in measure 77. The right hand features a melodic line with slurs and accents, and the left hand has a triplet in measure 78.

Fifth system of musical notation, measures 81-84. The dynamic marking *cresc.* is present in measure 81. The right hand has a triplet in measure 83. The left hand continues with a steady accompaniment.

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 one sharp (F#) and one flat (Bb). The music features a complex rhythmic pattern with many beamed notes. A *cresc.* marking is present in the lower staff. A triplet of eighth notes is indicated with a '3' and a bracket in the lower staff.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and beaming. A *cresc.* marking is present in the lower staff. A triplet of eighth notes is indicated with a '3' and a bracket in the upper staff.

70

Third system of musical notation, starting with the measure number '70'. It continues the complex rhythmic and melodic lines. A *cresc.* marking is present in the lower staff. A triplet of eighth notes is indicated with a '3' and a bracket in the lower staff.

Fourth system of musical notation. The rhythmic complexity continues with many beamed notes. A triplet of eighth notes is indicated with a '3' and a bracket in the lower staff.

Fifth system of musical notation. The piece concludes with similar complex rhythmic patterns. A *cresc.* marking is present in the lower staff. A triplet of eighth notes is indicated with a '3' and a bracket in the lower staff.

First system of a piano score. It consists of two staves, treble and bass. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *sf* is present. There are markings for *V* (vibrato) and *3* (triplets) in both staves.

Second system of the piano score. It continues the complex texture from the first system. A dynamic marking of *sf* is present at the beginning. There are numerous *V* markings throughout the system.

Third system of the piano score. It features a large slur over the top staff. There are dynamic markings of *sf* and *p*. There are also markings for *V* and some text boxes containing illegible markings.

Fourth system of the piano score. It begins with a dynamic marking of *fff* and a *p* dynamic marking. There are markings for *V* and some text boxes containing illegible markings. A *3* marking is also present.

Fifth system of the piano score. It continues the complex texture with many beamed notes and slurs. There are markings for *V* and some text boxes containing illegible markings.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with two staves and complex rhythmic patterns.

75

Third system of musical notation, starting at measure 75. It includes dynamic markings *p* (piano) and *f* (forte) with hairpins, and rests in the bass staff.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking and a triplet in the bass staff.

Fifth system of musical notation, featuring a *md* (mezzo-dolce) marking and a triplet in the bass staff.



*cresc*

74

*ff*

8

8

Un vieux Bohémien, très las, resté en arrière, s'assied au pied d'une croix nuye au bord du chemin.

75

*sempre ff cresc.*

*cresc.*

76

*fff*

77

*aussi fort que possible.*

*mf*

*dim.*

*dim*

*p*

*mp*

*pp*

*pp dim.*

LES BOHÉMIENS.  
TEN.

BASSES.

*ppp* (Très lointain)

Les bo - hémiens qui

*ppp*

Les bo - hémiens qui

78

8.

*ppp*

*ppp*

1. pas - sent Rois de misè - re, les Pros - crits!

2. pas - sent Rois de misè - re, les Pros - crits!

*ppp* Basses seulement.

T. Vont é-ter-nels sous le ciel gris, Ja -

B. Vont é-ter-nels sous le ciel gris, Ja -

T. - mais ne se las - - - sent...!

B. - mais ne se las - - - sent...!

*pppp*

T.

B.

## SCÈNE I

Le Père de JULIEN.—LE BOHÈME.

Quelques nobles invités sortent du château, le Père de Julien les accompagne jusqu'à la poterne.

79 *Andantino*

Le Père de JULIEN

*PIANO*

*Andantino*

Le Châtelain les salue d'un cordial adieu.

Le P.  
de J.

Adieu, nobles voi - sins! C'est l'heure où des Ai -

Le P.  
de J.

-eux Le castel fami - lier en hà - te se re - ga - gne,

Le P.  
de J.

Que le Patron des voya - geurs vous accom - pa - gne:

le P.  
de J.

Moi mon bel hé-ri-tier me sou-ri-ra des

(Les invités serrent une dernière fois la main du Châtelain, s'enveloppent dans leurs man-  
teaux et disparaissent par des côtés différents.)

le P.  
de J.

yeux!  
**Andantino.**

*p*

*poco rit.*

**a Tempo.**

*p*

# SCÈNE II

Le Père de JULIEN — Le BOHÈME

Le Père de JULIEN

(Apercevant le Bohême qui tout le temps de la scène précédente n'a pas bougé)

Tiens un Bo-

Le BOHÈME.

The first system of the musical score consists of three staves. The top staff is for the vocal line of Le Père de Julien, starting with a bass clef and a key signature of one sharp (F#). The middle staff is for the vocal line of Le Bohême, also with a bass clef and one sharp. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part begins with a *pp* dynamic marking and features a melodic line in the right hand and a more rhythmic bass line in the left hand.

The second system continues the musical score. It features a vocal line for Le Père de Julien (labeled 'le P. de J.' on the left) with a bass clef and a key signature of one flat (Bb). The lyrics are: "hè - me, que sans dou - te Les siens au - ront a - ban - don - né, Trop". The piano accompaniment continues with a *p* dynamic marking, showing a change in the harmonic structure with a key signature change to two flats (Bbb).

The third system continues the musical score. It features a vocal line for Le Père de Julien (labeled 'le P. de J.' on the left) with a bass clef and a key signature of two flats (Bbb). The lyrics are: "las d'avoir trop chemi - né — Af - fa - mé, seul — sur la grand'". The piano accompaniment continues with a *p* dynamic marking, maintaining the two-flat key signature and providing a steady harmonic accompaniment.



(S'approchant du vieillard)

le P.  
de J.

rou - te D'où viens-tu, vieil - lard? où vas-tu?

Cor.  
*p*

le P.  
de J.

Rassu - re - toi répons sans crai - te

le P.  
de J.

Tu trem - bles comme un chien bat - tu

(Le Bohème reste muet)

*mf* *f*

le P.  
de J.

Quoi! pas un mot? mè - meu - ne plain - te?

*p* *p*

(Cherchant sa bourse)

(Il lui tend sa bourse)

le P.  
de J.

Vite  
a Tempo.

Voici — qui se — ra plus encourageant: Prends-moi cet ar —

(A lui-même)

le P.  
de J.

Plus vite.  
a Tempo.

gent!  
Il garde toujours — sa mine farou\_che..

*f* après la voix.

(Au vieillard)

(Il lui jette la bourse)

le P.  
de J.

Vite.  
a Tempo.

Prends prends donc! Et m'ouvre enfin cet — te

(Le vieillard se lève lentement et reste immobile sous la croix)

le P.  
de J.

Largo.

hou\_ che

Le BOHÈME comme inspiré.

le B.

Ah! ah! — ton fils; — Des flots de

le B.

sang! — Beaucoup de

**Stesso tempo.**

*mf*

le B.

gloi — re —

*ff*

le B.

**Large.** *avec grandeur*

Un tres haut rang! Fa —

le B. *mil - le d'em - pereur!*

*f*

le B. *Tou - jours victoi -*

le B. *re!* (Le Bohême disparaît)

(Le père de Julien reste consterné par la prédiction qu'il vient d'entendre)

Le Père de JULIEN. (Revenant à lui — appelant le Bohème)

Hola! Bon-homme.. Hola attends!

*Lento.*

*p* *pp* *ppp*

le P.  
de J.

(Grand silence dans la campagne)

*p* *pp* *ppp*

le P.  
de J.

Person - ne Le vent

*p* *pp*

le P  
le J

sif- \_ fle et le brouillard se lè - ve

*pp*

*pp*

*tr*

(Il tombe assis sur une pierre, et reste plongé

dans une profonde rêverie)

*m.g.*

A musical score system consisting of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed eighth notes and slurs. The lower staff is in bass clef and contains a few notes, mostly rests, and a long horizontal line indicating a sustained bass note.

Stesso Tempo.

86

A musical score system starting at measure 86. The upper staff features a rapid, ascending melodic line with slurs and accents. The lower staff has a few notes and rests, with a *pp* dynamic marking. The system concludes with a double bar line.

A musical score system continuing the piece. The upper staff has a melodic line with slurs and accents, including some eighth-note patterns. The lower staff has a few notes and rests. The system concludes with a double bar line.

A musical score system continuing the piece. The upper staff has a melodic line with slurs and accents, including some eighth-note patterns. The lower staff has a few notes and rests. The system concludes with a double bar line.

(Sortant de sa rêverie et croyant à une hallucination)

A musical score system continuing the piece. The upper staff has a melodic line with slurs and accents, including some eighth-note patterns. The lower staff has a few notes and rests. The system concludes with a double bar line.

le P.  
de J.

J'ai tant veillé ces nuits, il se

le P.  
de J.

*pp*

peut que je ré-ve

le P.  
de J.

C'est le

le P.  
de J.

vent dans les arbres que j'en-



(Appelant encore une fois le Boléro)

le P.  
de J.

- tends

*tr*

le P.  
de J.

(Parlé)

(Il rentre dans son château)

Hé l'ami! Rien

*tr*

*molto rit.*

87 TÉN. (Extrêmement lointain)

*ppp*

Les bo-hémiens qui pas-sent Rois de misè-re, les Pros-crits!

1<sup>es</sup> BASSES

*ppp*

Les bo-hémiens qui pas-sent Rois de misè-re, les Pros-crits!

2<sup>es</sup> BASSES

*ppp*

Les bo-hémiens qui pas-sent Rois de misè-re

*ppp*

T. — vont E-ter-nels sous le ciel gris Ja - mais ne se

1<sup>re</sup> B. — vont E-ter-nels sous le ciel gris Ja - mais ne se

2<sup>e</sup> B. Ja - mais ne se

8

The first system of the musical score consists of three vocal staves (Tenor, 1st Bass, and 2nd Bass) and a piano accompaniment. The vocal parts are in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: "vont E-ter-nels sous le ciel gris Ja - mais ne se". The piano accompaniment features a complex texture with chords and moving lines in both hands. A first ending bracket labeled "8" spans the final two measures of the piano part.

T. *ppp* 88 las - - - sent!

1<sup>re</sup> B. *ppp* las - - - sent!

2<sup>e</sup> B. *ppp* las - - - sent!

8

*ppp*

The second system of the musical score continues with the vocal staves and piano accompaniment. The lyrics are: "las - - - sent!". The piano accompaniment includes a first ending bracket labeled "8" and a *ppp* dynamic marking. At the bottom of the page, there are several measures of piano accompaniment with a *pp* dynamic marking, which appear to be a continuation or a separate section of the piece.

8

First system of piano accompaniment. The right hand features a complex rhythmic pattern with many beamed sixteenth notes. The left hand has a simpler bass line with eighth notes. A fermata is placed over the first measure of the right hand.

Second system of piano accompaniment. The right hand continues with the complex rhythmic pattern. The left hand has a steady eighth-note bass line.

Third system of piano accompaniment. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand continues with the eighth-note bass line.

TÉN.

Tenor staff with a fermata over the first measure and a note in the second measure.

Bouches fermées.  
*pp*

1<sup>res</sup> BASSES.

First Bass staff with a fermata over the first measure and a note in the second measure.

Bouches fermées.  
*pp*

2<sup>es</sup> BASSES.

Second Bass staff with a fermata over the first measure and a note in the second measure.

Bouches fermées.  
*pp*

Fourth system of piano accompaniment. The right hand has a melodic line with a *ppp* (pianissimo) marking. The left hand has a complex rhythmic pattern with many beamed sixteenth notes. A *(Cor)* marking is present above the right hand.

(Cor)  
*ppp*

*ppp*