

KARADEC

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KARADEC

Musique de scène pour le drame
d'ANDRÉ ALEXANDRE

à Julien TIERSOT.

Vincent d'INDY

Op. 34.

N^o 1

PRÉLUDE

Mouv^t de Marche modéré

PIANO

p

Cresc. poco

più f *p*

A

doux

Cresc. *f*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line, and the bass staff has a more active accompaniment. A *Dimin.* (diminuendo) marking is present in the third measure of the treble staff.

Third system of musical notation. It features dynamic markings: *mf* (mezzo-forte) in the first measure, *più f* (più forte) in the second, *Cresc.* (crescendo) in the third, and *f* (forte) in the fourth. Pedal instructions are shown as *Ped.* with an asterisk (*) in the first and third measures.

Section marker **B** is placed at the beginning of the fourth system. The treble staff has a melodic line with a *Diminuen* (diminuendo) marking in the fourth measure. The bass staff continues with a steady accompaniment. Pedal instructions are shown as *Ped. * Ped. * Ped. * Ped. ** below the staff.

Fifth system of musical notation. The treble staff begins with a vocal line marked *do*. The piano accompaniment in the bass staff starts with a *p* (piano) dynamic marking. The system concludes with sustained chords in the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Un peu plus lent
très soutenu. et expressif

Second system of musical notation, including a key signature change to three sharps (F#, C#, G#) and a time signature change to 3/4. It features dynamic markings *Cresc.* and *mf*.

Third system of musical notation, featuring a *Crescendo* marking and various chordal textures.

Fourth system of musical notation, featuring a *Cresc. f* marking and a *Ped. ** instruction at the end.

Fifth system of musical notation, featuring a *Dimin.* marking and dynamic markings *p*, *mf*, and *pp*. It concludes with a double bar line and a *C* time signature change.

Plus vite

p doux

The first system of the musical score is in common time (C). The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p doux* is placed in the first measure.

marqué

The second system continues the piece. The right hand has a more active melodic line with slurs. The left hand accompaniment includes some chords with accents. The dynamic marking *marqué* is located in the second measure.

Animé

p *sfz*

The third system is in 3/4 time. The right hand has a melodic line with slurs and ties. The left hand features a rhythmic accompaniment of eighth notes. The dynamic marking *p* is in the first measure, and *sfz* is in the second measure.

sfz *Molto* *cresc.*

The fourth system continues the 3/4 time piece. The right hand has a melodic line with slurs. The left hand accompaniment is more rhythmic. The dynamic marking *sfz* is in the first measure, *Molto* is in the second measure, and *cresc.* is in the third measure.

ff *Dimin.* *mf* *Ped.* *

The fifth system concludes the piece. The right hand has a melodic line with slurs. The left hand accompaniment is rhythmic. The dynamic marking *ff* is in the first measure, *Dimin.* is in the second measure, and *mf* is in the third measure. The *Ped.* marking is at the bottom left, and an asterisk *** is at the bottom center.

First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *sfz* (sforzando) with hairpins. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: common time. Dynamics: *Molto*, *cresc.* (crescendo), and *ff* (fortissimo). Includes a *Ped.* (pedal) marking and an asterisk (*) at the end of the system.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: common time. Dynamics: *f e espress.* (forte ed espressivo) and *sfz*. Includes a *D* (D-diminished) chord marking above the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: common time. Dynamics: *sfz* and *Cresc.* (crescendo). The system concludes with a *molto* marking and accents (^) on notes in the bass line.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: common time. Dynamics: *Sempre* (sempre) and *più* (più). The system concludes with the lyrics *cre - scen - do* and a *C* (C-crescendo) marking.

Assez lent

Musical score for the first system, marked "Assez lent". It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. A "Ped." (pedal) marking is present below the bass staff. The key signature has one flat (B-flat), and the time signature is common time (C).

Musical score for the second system, continuing the "Assez lent" section. It includes dynamic markings "Dimin." and "molto". The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A time signature change to 2/4 is indicated at the end of the system. A "*" symbol is located below the right staff.

Mouvt de Marche modéré

Musical score for the third system, marked "Mouvt de Marche modéré". It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A dynamic marking "p" (piano) is present. The key signature has one flat (B-flat), and the time signature is 2/4.

Musical score for the fourth system, continuing the "Mouvt de Marche modéré" section. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. The key signature has one flat (B-flat), and the time signature is 2/4.

Musical score for the fifth system, continuing the "Mouvt de Marche modéré" section. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. Dynamic markings "poco più f" and "Cresc." are present. A time signature change to 3/4 is indicated at the end of the system. A key signature change to two flats (B-flat and E-flat) is also shown.

First system of a musical score in G minor, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. It begins with a *Dimin.* (diminuendo) marking. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The system concludes with a **F** (forte) dynamic marking.

Third system of the musical score. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamics include *p* (piano) and *pù p* (pianissimo).

Fourth system of the musical score. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamics include *pp* (pianissimo) and *Cresc.* (crescendo).

Fifth system of the musical score. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamics include *f* (forte) and *Dimin.* (diminuendo).

ACTE I

N^o 2

SCÈNE I

vite, aux échelles!

Assez animé

CHŒUR

PIANO

Har-di! la jeu-nesse d'Arvor,

Dans les ca-ves bre-ton-nes, Le ci-dre rempli-ra les tonnes, Dans les caves bre-

f *p*

-ton-nes, Le ci-dre rempli-ra les tonnes D'é-cume blanche et de flots

d'or!

mf

f

sfz

p

N^o 3 **SCÈNE II**

ce sont mes compagnons fidèles.

KARADEC. Quand le trouble est dans mon cœur
et que la tempête souffle sur l'océan,

ils arrivent de tous les points de
la laude.... timides.... craintifs....

Lentement

PIANO

pp

pp

Ils se réunissent autour de moi, puis, commencent à
danser au son de mon biniou.

p

Cre - - - scen -

Les rondes, a laugues d'abord, se font

énergiques, ardentes, passionnées

Plus vite

do

molto

f

et dégénèrent en un véritable

tourbillon....

KAR: De temps en temps, retirant le biniou de mes lèvres, je parle aux follets; je leur conte mes peines; ils m'écoutent et brillent avec plus d'éclat pour calmer mes souffrances. Le bal se prolonge jusqu'à une heure avancée dans la nuit,

pendant qu'au lointain, quelque paysan attardé se signe en voyant courir ces flammes; car

les feux follets qui dansent sous l'horizon noir,

Lentement

ce sont les âmes des ancêtres, des peuples primitifs de l'Armorique qui reviennent visiter

le cher pays où les genêts fleurissent éternellement verts.

YVONNE. Tu me fais presque frissonner.

KAR: Ils ne recherchent pas ces amitiés
mystérieuses, ceux qui goûtent le
calme et la douce chaleur du foyer.
Nous, malheureux abandonnés.

c'est à la nature
que nous tendons
les bras,

c'est elle qui nous sourit
par l'arôme des fleurs....

nous berce par le chant
des sources....

c'est elle qui
nous fait aimer
les follets....

Mais il est parfois des angoisses
qu'elle ne peut guérir, la grande
consolatrice....

On n'ose les
lui confier....

on les garde en-
fouies au plus pro-
fond de son âme.

YVONNE: Et quels
sont ces
tourments?

KAR: Ah! ne me demandez rien!
Puissez-vous ne jamais les
connaître.... jamais, vous
m'entendez bien,....

ou, si vous les éprouvez un jour,
que le ciel vous laisse, dans votre
tristesse, un rayon d'espérance....

SCÈNE V

N^o 4sauvons nous, sauvons nous!

Assez animé

CHŒUR

PIANO

The musical score is written in 2/4 time and consists of four systems. The first system shows the beginning of the piece with a Chœur part (treble clef) and a Piano part (grand staff). The tempo is marked 'Assez animé'. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: 'Har - di! la jeu - nes - se d'Arvor, Dans les ca - ves bre -'. The fourth system continues the vocal line with the lyrics: '- ton - nes Le ci - dre rem - pli - ra les ton - nes, Dans les ca - ves bre -'. The piano accompaniment includes dynamic markings such as *f* and *p*.

- ton - nes Le ci - dre rem - pli - ra les ton - nes D'é -

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "- ton - nes Le ci - dre rem - pli - ra les ton - nes D'é -". A triplet of eighth notes is marked with a '3' above it in the vocal line.

- eu - me blanche et de flots d'or!

This system contains the next two staves of music. The vocal line continues with the lyrics: "- eu - me blanche et de flots d'or!". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

This system contains the next two staves of music. The piano accompaniment features a dynamic marking of *f* (forte).

This system contains the final two staves of music on the page. The piano accompaniment includes dynamic markings of *mf* and *p* (piano).

SCÈNE VIII

N^o 5

qu'il doit être limpide et charmant...

Que me font
Les arômes du soir...

KARADEC

Un peu agité

PIANO

Et là haut, tout au fond | Ma pensée, en mon front survit, noire de brume.
Du ciel bleu, la première étoile qui s'allume?

Rallent

pp

(Il s'éloigne lentement)

Assez lent

Telle,

p mais expressif

sous l'océan qui l'engloutit jadis,
Pleure, éternellement debout, la ville d'Ys.

Dimin. *p*

KAR:

Les ge - nêts sont d'or, la bru - yère est ro - se, On de -

First system of the musical score. The vocal line (bass clef) begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment (treble and bass clefs) features a melody in the right hand with dynamics *sfz* and *p*, and a bass line with chords and eighth notes.

- vrait sourire à la lande en fleur; On est morne et blême, hélas!

Second system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment features a melody in the right hand with a *sfz* dynamic and a bass line with chords and eighth notes.

car on n'o - se Son - ger à l'a-mour qu'on a dans le cœur....

Third system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment features a melody in the right hand with a *Cresc.* dynamic and a bass line with chords and eighth notes.

(Marfa le suit longtemps des yeux)

Fourth system of the musical score. The vocal line is mostly rests, indicating Marfa is watching. The piano accompaniment features a melody in the right hand with dynamics *p long*, *Cresc.*, *f*, and *Dimin.*, and a bass line with chords and eighth notes.

Fifth system of the musical score. This system contains only the piano accompaniment. The right hand has a melody with dynamics *più p*, *p*, and *pp*. The bass line has chords and eighth notes.

ACTE II

N^o 6

ENTR'ACTE

Modéré

PIANO

p très simplement

espress. *Cresc.* *soutenu*

p *mf* marqué

Cre - scen - do *più f* **A**

marqué *p*

Cre - scen - do

First system of the musical score. It consists of two staves (treble and bass clef). The music is in a minor key. The first staff has a melodic line with various ornaments and dynamics. The second staff provides harmonic support. Dynamics include *più f*, *f très soutenu*, *Decresc.*, *p*, and *doux*.

Second system of the musical score, marked with a large **B**. It continues the two-staff format. Dynamics include *poco sfz*, *Dimin.*, and *p*.

Third system of the musical score, marked with a large **C**. It features a *Poco riten.* marking. Dynamics include *mf*.

Fourth system of the musical score, marked with a large **a Tempo**. It includes a *tr* (trill) marking in the first staff. The second staff has the instruction *bien marqué et expressif*. Dynamics include *doux*.

Fifth system of the musical score, marked with a large **D**. Dynamics include *Dimin.* and *p*.

Sixth system of the musical score. Dynamics include *pp*.

SCÈNE VIII

№ 7

elles ne se faneront pas

Modérément animé

PIANO.

mf

Cresc. *Dimin.*

Cresc. *Dimin.*

p

N° 8

PRÉLUDE

Assez lent

TÉNORS

CHOEUR

dans la coulisse

BASSES

PIANO

Musical score for the beginning of the prelude. It features vocal staves for Tenors and Basses, and piano accompaniment. The piano part includes triplets and dynamic markings such as *pp* and *sfz*.

Continuation of the piano accompaniment, featuring triplets and dynamic markings like *sfz*.

Vocal entry for the Chorus with the lyrics "Hol - laï - ka!". The dynamic marking is *f*.

Piano accompaniment for the chorus entry, including *Cresc.* markings and a *Ped.* instruction.

Vocal staves for the chorus with the lyrics "Hol - laï - ka!". The dynamic marking is *p*.

Piano accompaniment for the chorus, including dynamic markings like *p* and *sfz*.

sfz

3

3

3

3

f

Hol -

sfz

3

3

sfz

Cresc. molto

Ped.

*

laï - ka! _____

p

^

Hol - laï - ka! _____

fp

p

poco

a

3

3

poco

cre

en pressant

do

3

3

3

3

B Un peu plus vite

First system of piano accompaniment for section B. Treble and bass staves. Time signature 3/4, key signature two flats. Dynamic marking *f*.

Vocal line for section B, first system. Treble and bass staves. Includes lyrics "Hol-lai - ka!". Dynamic marking *ff*.

Second system of piano accompaniment for section B. Treble and bass staves.

Vocal line for section B, second system. Treble and bass staves. Includes lyrics "ka!".

Third system of piano accompaniment for section B. Treble and bass staves. Includes dynamic markings *Dimin.* and *p*.

en retenant

Vocal line for section B, third system. Treble and bass staves. Includes lyrics "Hol -". Dynamic marking *f*. Ends with a C-clef.

Fourth system of piano accompaniment for section B. Treble and bass staves. Includes dynamic markings *p* and *poco sfz*. Ends with a C-clef.

en retenant

1^{er} Mouvement (Assez lent)

laï - ka!

1^{er} Mouvement (Assez lent)

Hol - laï - ka!

N^o 9

SCÈNE II

Très modéré

as-tu jeté ces bouquets?

SOPR. et CONTR.

KAR: O follets, l'horizon est noir, l'air étouffant;

CHŒUR

TEN. et BASSES.

YVONNE: Parle, parle, berger.

Très modéré

PIANO

Accourez, accourez, autour de cette enfant,

Dites-lui le secret adorable et farouche Que, malgré moi, je sens expirer sur ma bouche.

(Des feux follets commencent à luire en se traînant lentement parmi les bruyères et les genêts)

Modéré

pp Lourdement

Dimin.

YVONNE: Dieu! la lande s'emplit de mobiles clartés!
Je les vois..... je les vois luire de tous côtés
Les esprits de la nuit.... s'approcher en cadence...

A

Plus vite

più f

KAR: Yvonnik, nous allons assister à la danse!

Cre seen do

YVON: Je frissonne, berger, ne me délaisse pas!

KAR: Amis, les flots grondants rythmeront vos ebats,
Vous tournerez sans la musique habituelle;

più f

Cresc.

Yvonne a peur, il faut que je reste près d'elle....

en pressant de plus en plus

sfz *più sfz* *f* *sempre*

YVONNE: Eloignez-les! Je n'ose, hélas, lever les yeux.

sfz **B**

Assez vite (Les follets entourent Yvonne et Karadec)

KAR: Les éloigner!

ff 3 6 6

autant dire aux flots furieux
Qui viennent se briser sur la plage bretonne,

ff 3 6 6 6 6

Aux éclairs de la nue, aux oiseaux de l'automne,
A la bande affamée et sinistre des loups,

più ff 6 6 6 6 7 7

Autant dire à la Mort qui passe: arrêtez-vous! Les âmes des aïeux

Lentement

rentrent dans la patrie | Elles nous traqueront, s'attachant à nos corps
Toujours belle, toujours poétique et fleurie; | Et mon tendre secret, tu l'apprendras alors!...

YVONNE: Karadec, soutiens-moi, la force m'abandonne.

KARDEC: Elle a penché son front céleste de madone
Et clos ses yeux.....

(Il l'appuie sur son cœur et l'approche du dolmen)

SOPR.

KAR: Vibrez, collines, ciel natal!

Pendant que les défunts
mènent leur joyeux ball!...

CONTR.

C

TÉN. Solo.

BASSES.

Un peu plus vite (modéré)

La danse

Ah!

Ah!

Un peu plus vite (modéré)

p

des aieux effleu-re Ver- dures et genêts sans bruit, —

sans bruit,

sans

U.ne voix chan - te, U.ne voix pleu - re; Hâ.téz-vous d'ai -

Ah!

bruit. Ah!

espress. *p* *p* *cresc.*

- mer, le temps fuit!

le temps fuit!

KAR: Yvonnik! entends-tu la romance des pâtres?

sfz *pp* *pp* *pp*

D

sfz *Dimin.* *pp*

Regarde ces clartés plus vives et bleuâtres...
 Arthur, Merlin, Tristan, gloires du vieux pays,
 Les vois-tu resplendir sur les monts éblouis?

Très lent

fp Ped. * Ped.

Un amoureux parfum lentement s'évapore... KAR: Viens plus près... viens...
 Yvonne, éveille-toi, je suis fou, je t'adore!
 YV: Au secours!

(Il l'enlace)

sfz > p Ped. *

C'est tout un passé
 De souffrance et de pleurs, mon rêve âpre et glacé
 Qui s'envolent dans ce baiser que je dépose
 Ivre de volupté sur ta lèvre mi-close....

Ped. *

N'es-tu pas une fée ancienne qui renait
 Dans la lande, le teint plus pâle qu'un genêt,
 La taille souple ainsi qu'aux bois une fiancée?...
 Blonde à qui je souris, n'es-tu pas Viviane?...

sf *cresc.*

Oh! non, car son regard mentait sombre et mortel
 Et, dans ton âme, à toi,

ffz Diminuendo Ped. *

se reflète le ciel....

Un peu plus vite (modéré)

La voix chantait, — pleurait de

fp
Ah!

p
Ah!

p
Ah!

G

Un peu plus vite (modéré)

molto

Ped.

*

p

mê-me Quand nos fronts s'unirent ja-dis, — Ah! n'aimez pas!

ff

cresc. *f* *p*

ja-dis, Ah!

cresc. *f* *p*

ja-dis. Ah!

Cresc. molto

f *p*

tout ce qu'on ai - me Tombe et se flé - trit comme un lys .

Musical notation includes vocal line with lyrics and piano accompaniment with dynamics *p*.

cet hymne triste éelos dans les bruyères?
 Ne prêtons point l'oreille aux choses mensongères .

H Plus vite

Musical notation includes piano accompaniment with dynamics *Stringendo*, *sfz*, and *p*.

Souffles brûlants, montez, montez vers les cieus lourds;
 Que tout luise et tressaille et se grise d'amours .

Musical notation includes piano accompaniment with dynamics *piu f*.

Yvonne, ô rougissante et muette épousée,

Musical notation includes piano accompaniment with dynamics *piu f*.

Parle, et que tes aveux, en gouttes de rosée,
Descendent dans mon cœur tout palpitant d'émoi;

più f *Cre - scen - do*

This block contains the piano accompaniment for the first system. It features a grand staff with a treble and bass clef. The music is in a minor key and 3/4 time. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *più f* is present at the beginning, and the lyrics "Cre - scen - do" are written above the right-hand staff.

SOPR. et CONTR.

Par l'âme des aïeux, Yvonne... sois a

TÉNORS

BASSES

ff *A -*

This block shows the vocal staves for Soprano and Contralto, Tenors, and Basses. Each staff has a treble clef and a common time signature. The vocal lines are mostly rests, with a final note in each staff marked with a dynamic of *ff* and a fermata. The lyrics "Par l'âme des aïeux, Yvonne... sois a" are written above the Soprano staff.

molto *sfz* *A -*

This block contains the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The music is in a minor key and 3/4 time. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *molto* is present at the beginning, and the lyrics "A -" are written above the right-hand staff.

moi!

- mants!

- mants!

- mants!

ff

This block shows the vocal staves and piano accompaniment for the third system. The vocal staves (Soprano, Contralto, Tenors, Basses) have treble clefs and common time signatures. Each staff has a whole note with a fermata, and the lyrics "- mants!" are written below each staff. The piano accompaniment is in a grand staff with a treble and bass clef, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking *ff* is present at the beginning.

E - cou - tez le mur - mu - re Des va - gues:
 E - cou - tez le mur - mu - re Des va - gues:
 E - cou - tez le mur - mu - re Des va - gues:

les ma - rins no - yés
 les ma - rins no - yés
 les ma - rins no - yés

Rou - lent, rou - lent sans sé - pul -
 Rou - lent, rou - lent sans sé - pul -
 Rou - lent, rou - lent sans sé - pul -

tu - re, Heur - tant aux rocs

tu - re, Heur - tant aux rocs

tu - re, Heur - tant aux rocs

leurs os bro - yés! **YVONNE: A moi, mon père!**

leurs os bro - yés!

leurs os bro - yés! (*Elle se débat entre les bras du berger*)

leurs os bro - yés!

Cresc. molto *ff* *f sempre*

6 Ped. *

KAR: Amour, amour! que mon cri fasse **YVONNE: A moi!**
Tressaillir les aïeux descendus de l'espace!

3 3

Ped.

KAR: Tu m'appartiens! Il faut que notre hymen
S'accomplisse dans l'ombre au pied de ce dolmen!

(Il va l'entraîner)

(Lilez accourt avec le fermier)

№ 10

SCÈNE III

LOÏC: Misérable, lâche mon enfant, ou je l'étrangle
comme un chien!

(Karadec abandonne Yvonne et s'affaisse sur le sol)

KAR: Ayez pitié de moi,
flots de l'océan...

Voix de la nuit, taisez-vous!

Assez vite

(Les follets disparaissent)

LOÏC: Lilez, aidez-moi à soutenir
ma pauvre fille.

Nous avons été bien inspirés de la chercher
dans la lande voyant qu'elle tardait à rentrer
au logis. — Yvonne, te voilà sauvée...
Quant à toi, sorcier de malheur, infâme Karadec,
je te chasse; tu m'entends bien, je te chasse!

Ah! mon enfant, ma petite Yvonnik ;
ne crains rien; nous allons quitter
cette lande maudite.

(Lilez et Loïc s'éloignent soutenant Yvonne.)

(Karadec s'est endormi.)

en retenant beaucoup

fp *Sempre dim.* *p*

Assez lent

(Marfa sort d'un coin de la lande, s'avance vers le berger

expressif.

et le regarde en silence)

poco più f

p *meno* *p* *molto dimin..*

pp *ppp*

SCÈNE IV

N^o 11

ton front brûle, mon pauvre ami.

Assez lent

CHOEUR

(de très loin)

PIANO

Assez lent

Musical score for Chorus and Piano. The Chorus part consists of four staves (Soprano, Alto, Tenor, Bass) with a 3/4 time signature and a common time signature (C). The Piano part consists of two staves (Right and Left Hand) with a 3/4 time signature and a common time signature (C). The Piano part includes dynamic markings: *mf* and *pp*.

SOPR.

U-ne voix chan - te, u-ne voix pleu - re, Hâtez vous d'aimer,

CONTR.

Ah!

TÉN.

Ah!

BASSES.

Ah!

Musical score for Piano. The Piano part consists of two staves (Right and Left Hand) with a 3/4 time signature and a common time signature (C). The Piano part includes dynamic markings: *p* and *sfz*, and the instruction *espress.*

l'heure fuit.

KAR: Oh! ces accords, cet hymne étrange qui résonne...
 Quitter le sol breton; ne plus revoir Yvonne...
 Sais-tu bien que je l'aime; sais-tu Que cet amour profond et si longuement tu, Comme une flamme d'heure en heure me dévore!

MARFA (à part): Cette fille, j'en suis jalouse!

KAR: Eclate, aurore.
 Pour que j'aïlle à la ferme et tombe à deux genoux,
 Criant: Pitié, pitié, car si votre courroux
 Ne s'apaise, s'il faut m'exiler, alors, maître
 La mort viendra.....

Même mouvt

CONTR. *p*

TÉN. *p*

BASSES. *pp*

Hol - laï - ka!

MARFA: La mort!
 Il a dit vrai peut-être!

Hol - laï - ka!

Ped. *

ACTE IV

ENTR'ACTE

N° 12

Modéré, sans lenteur

PIANO

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a *f* dynamic marking. The second system includes a *sfz* marking. The third system features a *sfz* marking and a *f sempre.* instruction. The fourth system also includes a *sfz* marking. The fifth system is marked with a large 'A' and begins with a *f* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

First system of a piano score. It consists of two staves (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The first staff has a *mf* dynamic marking. The second staff has a *Cresc.* marking. The system concludes with a *sfz* marking and a fermata over the final notes.

Second system of the piano score, starting with a section marker **B**. It features two staves. The first staff has a *marqué* marking. The second staff has a *marqué* marking. The system ends with a fermata.

Third system of the piano score, starting with the instruction **Un peu retenu**. It consists of two staves. The first staff has a *Dimi - nuen - do* marking. The second staff has a *p* marking. The system concludes with a *sfz* marking and a fermata. The key signature changes to two sharps (D major or F# minor) and the time signature changes to 2/4.

Joyusement, pas trop vite

Fourth system of the piano score, starting with the instruction *p*. It consists of two staves. The first staff has a *p* marking. The second staff has a *p* marking. The system ends with a fermata.

Fifth system of the piano score. It consists of two staves. The first staff has a *p* marking. The second staff has a *p* marking. The system concludes with a fermata. The time signature changes to 3/4.

First system of a musical score. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *più f* and *sfz*. There are also some markings that look like '3 x' and '3/4'.

C

Second system of the musical score, starting with a section marker 'C'. It consists of two staves. The key signature is one sharp and the time signature is 2/4. The music is characterized by dense chords and a steady eighth-note accompaniment. The dynamic marking is *poco f*.

Third system of the musical score, consisting of two staves. The key signature is one sharp and the time signature is 2/4. The music continues with dense chords and eighth-note accompaniment. The dynamic marking is *poco più f*.

Fourth system of the musical score, consisting of two staves. The key signature is one sharp and the time signature is 2/4. The music continues with dense chords and eighth-note accompaniment.

Fifth system of the musical score, consisting of two staves. The key signature is one sharp and the time signature is 2/4. The music continues with dense chords and eighth-note accompaniment. Dynamic markings include *f* and *p*. The word *marqué* is written below the bass staff.

musical score system 1, featuring piano accompaniment with a *marqué* marking in the bass line.

musical score system 2, starting with a **D** section marker, including dynamic markings *mf*, *sfz*, and *P e staccato sempre.*

musical score system 3, including the vocal line with lyrics *Cre - scen - do*.

musical score system 4, featuring piano accompaniment with a *f* dynamic marking.

musical score system 5, featuring piano accompaniment with a *ff* dynamic marking.

E

mf

This system contains the first two measures of the piece. The key signature has one sharp (F#). The music is written for piano with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

più f

This system contains the next two measures. The dynamic is increased to *più f* (more forte). The right hand continues its melodic development, and the left hand maintains the eighth-note accompaniment. The system concludes with a 3/4 time signature change.

F

p

This system contains the next two measures. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/4. The dynamic is marked *p* (piano). The right hand has a more active melodic line, and the left hand features a pattern of eighth notes with accents (^) and a 'v' marking.

This system contains the next two measures. The right hand continues with a melodic line, and the left hand has a pattern of eighth notes with an 'x' marking. The music is written in 2/4 time.

Cre - - - scen - - - do

This system contains the final two measures of the page. The lyrics "Cre - - - scen - - - do" are written below the notes. The music concludes with a final chord in the right hand and a descending line in the left hand.

G

molto *f* *Cresc.*

Ped.

7 7 6

ff

ff *Diminuendo*

riten. Plus lent

molto *p*

3/4 2/4

Vite

mf *cresc.* *f* *ff*

2/4

N^o 13

Assez modéré

le serment le plus grave s'oublie.

PIANO

Piano accompaniment for the first system, marked "Assez modéré" and "le serment le plus grave s'oublie." The music is in 2/4 time, starting with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines.

KAR: Les cloches.... Entends-tu vibrer leur hymne clair?

Piano accompaniment for the second system, corresponding to KAR's dialogue: "Les cloches.... Entends-tu vibrer leur hymne clair?" The music continues with a similar melodic and harmonic structure, maintaining the "Assez modéré" tempo.

On dirait des oiseaux s'éparpillant dans l'air.

Piano accompaniment for the third system, corresponding to the stage direction: "On dirait des oiseaux s'éparpillant dans l'air." The music is marked "en diminuant beaucoup" and "piu p" (pianissimo), indicating a significant decrease in volume. The piece concludes with a double bar line and a common time signature (C).

Vous qui, pareilles aux colombes,
Montez jusqu'au bleu firmament,
Descendez aussi vers les tombes,
O cloches, carillon charmant.

Vibrez, vibrez, encore, encore!
Dans les âmes des fiancés
Eveillez un écho sonore;
Faites rêver les trépassés!

Piano accompaniment for the first system of the dialogue, marked "pp" (pianissimo). The music consists of sustained chords in both hands, with a "Ped." (pedal) marking at the beginning and an asterisk (*) at the end.

Ah! qu'on m'enterre, vite, vite,
Avec mon pauvre biniou!
C'est un glas morne qui palpite
Sur mon rêve amoureux et fou.

Qu'on m'enterre! j'ai rendu l'âme.
Vibrez cloches, plus fort, plus fort!
Sonnez l'étrange épithalame
De Karadec et de la Mort.

Piano accompaniment for the second system of the dialogue, marked "pp" (pianissimo). The music features a melodic line in the right hand and chords in the left hand, with a "Ped." marking and an asterisk (*) at the end.

MARFA: Ils approchent. Fuyons, Karadeo.

KAR: Pas encore!

Joyeusement, pas trop vite

(comme de loin)

Perdendosi.

Ped.

p

*

Laisse-moi l'admirer dans sa blancheur d'aurore

A

poco più f

Et la suivre un instant de mes regards derniers.

più f

MARFA: Retirons nous au moins sous ces grands marronniers,

Viens....

(Ils s'éloignent)

e sempre cre - scen - do

sfz

(Entrée du cortège de noce qui défile joyeusement et pénètre dans l'église.)

B

très marqué et lourdement

sfz
p.

Dimin
mf
C

più p
pp
Sempre
dimi nu en do

KAR: Dieu! qu'elle était belle!

O patrie, Armorique,
Ta senteur à la fois délicate et rustique
Revit dans cette enfant, pure comme le lys.

dimin.
p
pp
ppp
D

Tel mon être troublé s'extasiait jadis
Quand au jour du pardon, en tête du cortège,
Si blanche elle portait la bannière de neige. —
Mais ce musicien nouveau! — Dérision!
Des notes sans vigueur, un jeu sans passion. —
Mon biniou, ton règne est fini. Toute chose
Lasse ici bas, chanson d'oiseau, parfum de rose.
Tu dormiras auprès de moi dans le cercueil —
On te fêtait purlant, on te faisait accueil,
Yvonnik adorait ta naïve romance...

MARFA:

Tais toi, tais toi; je sens la fureur qui commence
Agronder sourdement dans mon âme — Toujours
Cette Yvonne! on dirait qu'il n'est d'autres amours.
Ah! ne me parle plus des filles de Bretagne;
Ce n'est pas en courant la lande ou la montagne,
En écoutant gémir les échos attristés,
Qu'elles ressentiront la soif des voluptés.

ppp

Assez lent

(Orgue) *mf*

KAR: Un chant religieux s'élève....

(Il regarde dans l'église.)

Pâle Yvonne!...

Elle rougit un peu sous sa blanche couronne
De fleurs.

Ainsi, la pourpre exquise du matin
Vous effleure, mugnets, corolles de satin.

Enfant, comme la Vierge, en ma détresse immense,

Je veux

l'aimer!

*rallent**(Il s'agenouille.)*

Dimin. *p*

N^o 14

(Les portes de l'église s'ouvrent,
le cortège reparait)

MARFA: Regardez-tous:
un homme expire ici!

de mes tourments, merci...
merci....

TOUS: Karadee!

(Ils s'empresent autour de lui)

Modéré sans lenteur

PIANO

Orgue
(dans l'église) *f*

f *sec.*

MARFA: Il sourit: à lui le ciel en fête
A lui l'extase, - à moi le deuil et la tempête....

Mouv^t de marche modéré

Molto dimin. *p* *pp*

MARFA: L'hymne bohémien se déchaîne au lointain....

poco più f

Je dois marcher, je dois souffrir - c'est le

Cre - scen - do *f*

Destin! Je dois porter en moi ce tourment de la vie,

mf

La morne passion qui hurle inassouvie...

Dimin.

Je dois lutter, je dois me railler des remords.

Hé

p

più p

molto cresc.

rallent

- las!

Quand je voudrais, me penchant sur ce corps
En essayer le sang qui coule, goutte à goutte,

Très lent

sfz

Dimin.

Ped.

Un spectre me repousse et crie: En route!...

Mouvt de marche modéré

p

più p

en route!...

(Elle sort haletante, terrible, comme entraînée
par une force suprême.)

(RIDEAU)

Cresc. do

molto.

ff sfz

Ped.