

# JEANNE d'ARC

DRAME

en 5 Actes et en Vers

DE

JULES BARBIER

MUSIQUE DE

# Ch. Gounod.

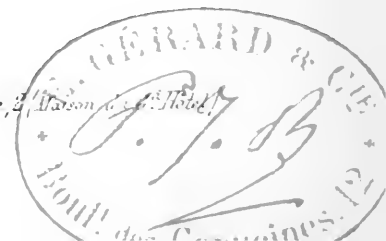
Partition Chant et Piano

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# JEANNE D'ARC

Drame en Cinq Actes, en Vers

DE  
JULES BARBIER

Représenté pour la Première fois, à Paris le 8 Novembre 1873, sur le  
THÉÂTRE DE LA GAITÉ

MUSIQUE DE

## CH. GOUNOD

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# JEANNE D'ARC

DRAME  
de  
JULES BARBIER.

Musique  
de  
CH. GOUNOD.

## INTRODUCTION.

Adagio (♩=54)

PIANO. (ORCHESTRE)

*f* *dim.* *p* *mf*

Detailed description: This system shows the first four measures of the introduction. The piano part is in the left hand, and the orchestra part is in the right hand. The piano part starts with a fortissimo (*f*) chord, then a dynamic marking of *dim.* (diminuendo) over the next two measures, followed by a piano (*p*) dynamic. The orchestra part enters in the fourth measure with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

(Echo sur

*pp*

Detailed description: This system shows measures 5 through 8. The piano part continues with a piano-pianissimo (*pp*) dynamic. The orchestra part is not present in this system. The piano part features a triplet of eighth notes in measure 7.

le théâtre) (ORCHESTRE)

*mf*

Detailed description: This system shows measures 9 through 12. The piano part continues with a piano-pianissimo (*pp*) dynamic. The orchestra part enters in measure 10 with a mezzo-forte (*mf*) dynamic. The piano part features a triplet of eighth notes in measure 11.

Detailed description: This system shows measures 13 through 16. The piano part continues with a piano-pianissimo (*pp*) dynamic. The orchestra part is not present in this system. The piano part features a triplet of eighth notes in measure 15.

(Echo) (ORCHESTRE) *dim.*

*pp* *f*

Detailed description: This system shows measures 17 through 20. The piano part continues with a piano-pianissimo (*pp*) dynamic. The orchestra part enters in measure 18 with a fortissimo (*f*) dynamic, then a dynamic marking of *dim.* (diminuendo) over the next two measures. The piano part features a triplet of eighth notes in measure 19.

(Echo)

*f* *pp*

And<sup>te</sup> quasi mod<sup>to</sup> (♩ = 72)

*p* (ORCHESTRE)

Ped. ⊕ Ped. ⊕ Ped. ⊕

*sf* *dim.* *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

*pp* *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

*cres - cen - do* *f dim.* *p* *pp*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

First system of a piano score. The right hand features a melodic line with slurs and a *cresc.* marking. The left hand provides a harmonic accompaniment. Pedal markings are present below the staff.

Ped.      ⊕ Ped.      ⊕ Ped.      ⊕ Ped.      ⊕

Second system of a piano score. The right hand contains triplets and dynamic markings *f dim.* and *p*. The left hand continues with a steady accompaniment. Pedal markings are present below the staff.

Ped.      ⊕ Ped.      ⊕ Ped.      ⊕ Ped.      ⊕ Ped.      ⊕

Third system of a piano score. The right hand features complex textures with triplets and slurs. The left hand accompaniment is consistent. Pedal markings are present below the staff.

Ped.      ⊕ Ped.      ⊕ Ped.      ⊕ Ped.      ⊕ Ped.      ⊕

Fourth system of a piano score. The right hand begins with a *pp* dynamic and later moves to *p*. The left hand accompaniment is present. Pedal markings are present below the staff.

Ped.      ⊕ Ped. ⊕ Ped.      ⊕

Fifth system of a piano score, starting with the tempo marking **Adagio.** The right hand has a melodic line, and the left hand has a more active accompaniment. A *p* dynamic is marked. Pedal markings are present below the staff.

**Adagio.**

*p*

Ped.      ⊕ Ped.      ⊕ Ped.      ⊕

## ACTE I.

N° 1.

## CHŒUR DES FUGITIFS.

RÉP: Arrêtez-vous! entrez! mon  
père vous en prie.

Moderato (♩ = 84)

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

TENORS.

BASSES.

PIANO.

Moderato (♩ = 84)

*p*

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords, primarily triads and dyads, with some grace notes. The left hand plays a rhythmic pattern of eighth notes, often beamed in pairs, with some chords. The tempo is marked Moderato (♩ = 84).

The piano accompaniment for the second system continues the musical texture. The right hand features more complex chordal structures, including some sixteenth-note patterns. The left hand maintains the rhythmic eighth-note pattern. The tempo remains Moderato (♩ = 84).

The piano accompaniment for the third system concludes the piece. The right hand features a final, more complex chordal structure. The left hand maintains the rhythmic eighth-note pattern. The tempo remains Moderato (♩ = 84).

First system of piano accompaniment. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass line with chords. Dynamics include *p* and *cre*.

Second system of piano accompaniment. The right hand continues the melodic line with some grace notes. Dynamics include *scen*, *do*, and *mol*.

Third system of piano accompaniment. The right hand has a more active melodic line. Dynamics include *-to.* and *f*.

(JEANNE) Mais quoi, d'ou venez vous?  
 (UN VIEILLARD) Nous fuyons la patrie!...

Piano accompaniment for the vocal entry. The right hand has a melodic line with some grace notes. Dynamics include *ff* and *rit.*. Pedal markings are present.

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics. The piano accompaniment supports the vocal lines. Dynamics include *And<sup>te</sup> (♩=60)*, *f*, and *dim.*.



Mod<sup>to</sup> (♩ = 84)

*p*

-e! Fem - mes, en - fants, - vieil -

*p*

-e! Fem - mes, en - fants, - vieil -

*p*

-e! Fem - mes, en - fants, - vieil -

Mod<sup>to</sup> (♩ = 84)

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-zard nous poussons nos trou - peaux! Hé -

-zard nous poussons nos trou - peaux! Hé -

-zard nous poussons nos trou - peaux! Hé -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

las! hé - las! re - verrons nous cet - te ter - re ché -

*p*

*cre - scen*

*p*

*cre - scen*

*p*

*cre - scen*

*p*

*cre - scen*

ri - e, Nos champs se - més par nous, par

*do.*

*f*

*do.*

*f*

*do.*

*f*

*do.*

*f*

d'au - tres moisson - nés, Et le pai - si - ble

And<sup>te</sup>

(♩=60)

chan - me où nos enfants sont nés? Nous fuy\_ons la patri -

chan - me où nos enfants sont nés? Nous fuy\_ons la patri -

chan - me où nos enfants sont nés? Nous fuy\_ons la patri -

*dim.* *rit.* *dim.* *rit.* *dim.* *rit.*

*dim.* *rit.* *cresc.* *dim.*

And<sup>te</sup> (♩=60)

Più presto. (♩=112) (avec terreur)

*P* \_e! Nous fuy\_ons la patri - e! Le sol dis\_pari -

*P* \_e! Nous fuy\_ons la patri - e! Le sol dis\_pari -

*P* \_e! Nous fuy\_ons la patri - e! Le sol dis\_pari -

*P* *Più presto.* (♩=112)

*cre*

\_tra sous d'ari - des buissons, Et les fo - rets - pren -

\_tra sous d'ari - des buissons, Et les fo - rets - pren -

\_tra sous d'ari - des buissons, Et les fo - rets - pren -

*cre*

*scen* *do*

dront la pla - ce des moissons! L'é-pou - van - te sui - vra ces

*scen* *do*

dront la pla - ce des moissons! L'é-pou - van - te sui - vra ces

*scen* *do*

dront la pla - ce des moissons! L'é-pou - van - te sui - vra ces

*ff*

hor - des en fu - ri - e, Et la flam - me et le

*ff*

hor - des en fu - ri - e, Et la flam - me et le

*ff*

hor - des en fu - ri - e, Et la flam - me et le

*rit.*

fer de nos cruels vain - queurs - Passe -

*rit.*

fer de nos cruels vain - queurs - Passe -

*rit.*

fer de nos cruels vain - queurs - Passe -

*dim.* **And<sup>te</sup>** (♩ = 60) *p*

\_ront sur ces toits ou sont res - tés nos cœurs! Nous fuy\_

\_ront sur ces toits ou sont res - tés nos cœurs! Nous fuy\_

\_ront sur ces toits ou sont res - tés nos cœurs! Nous fuy\_

*dim.* **And<sup>te</sup>** (♩ = 60) *p*

Ped. ⊕

*p* **Mod<sup>to</sup>** (♩ = 84)

\_ons la patri - e! Nous fuy\_ons la patri - e!

\_ons la patri - e! Nous fuy\_ons la patri - e!

\_ons la patri - e! Nous fuy\_ons la patri - e!

*p* **Mod<sup>to</sup>** (♩ = 84)

*f* *p* *f* *p*

*pp*

SORTIE du CHŒUR

RÉP. Que le ciel bénisse votre  
toît!

Moderato (♩ = 84)

PIANO.

The first system of piano accompaniment consists of two staves. The right-hand staff begins with a piano (*p*) dynamic and features a melodic line with eighth notes. The left-hand staff provides a bass line with eighth notes. A crescendo hairpin is shown, leading to a fortissimo (*f*) dynamic in the middle of the system, followed by a decrescendo hairpin leading back to a piano (*p*) dynamic by the end of the system.

The second system continues the piano accompaniment. The right-hand staff has a melodic line with a crescendo hairpin leading to a fortissimo (*f*) dynamic, followed by a decrescendo hairpin to a piano (*p*) dynamic. The left-hand staff continues with a bass line, including a fermata over a chord in the middle of the system.

The third system concludes the piano accompaniment. The right-hand staff features a melodic line with a decrescendo hairpin leading to a pianissimo (*pp*) dynamic. The left-hand staff continues with a bass line, ending with a fermata over a chord.

## MÉLODRAME.

RÉP. Cette pierre a glissé sur  
mon front. — Dieu élément!

All<sup>o</sup> moderato.

PIANO.

CRIS: Sus! sus! à l'ennemi...

cre - - - - -  
- scen - - - - -

- - do.

f

dim.

p

## N° 5.

## FINAL — LES VOIX.

Moderato (♩ = 80)

LES DEUX SAINTES

DESSUS

TENORS

CHOEUR  
invisible

JEANNE.

Moderato (♩ = 80)

Ah les cloches!... il semble à leur voix familière,

PIANO.

(Cloches)

*pp*

(elle s'agenouille)

Que l'âme vers le ciel s'envole tout entière! Seigneur Dieu tout puissant, j'implore ta

bonté! Laisse, laisse ma vie en son obscurité, Et daigne rejeter par une marque insigne

Ce fardeau trop pesant sur une autre plus digne! Ciel! me trompè-je?  
au bruit de ces cloches, je sens



L'épouvante et l'extase  
envahir tous mes sens!..

L'ombre s'évanouit,  
les saintes se révèlent!

L'Archange m'apparaît!

Ped. ⊕ Ped. ⊕

LES VOIX, 1<sup>rs</sup> et 2<sup>ds</sup> DESSUS.

Jean\_ ne!      JEANNE.  
les voix m'appellent!      Jean\_ ne!

Dieu t'a par\_lé!...      tu n'as pas enten\_ du!...      Cœur

2 Ped.

lâ\_ che!      cœurs sans foi\_      d'avoir tant atten\_ du!...      Cœur

2 Ped.

JEANNE. Non! nou! grâce! pitié      pour moi! pour      Il m'aime! voulez-vous  
mon vieux père!      que je le desespère!...

JEANNE.  
O voix! terribles

Jean - ne! Jean - ne! o - bé - is à Jésus ton sei - gneur!

una corda.

sempre pp

voix qui torturez mon cœur!

LES SAINTES.

Jean - ne, Jean - ne, Dieu l'a choisi.

una corda.

sempre pp

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

les S. - si - e! Va! va! pauvre â - me d'effroi sai -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

les S. - si - e! Va! va! fil - le de Dieu, va!

ôtez la petite Ped.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Toi Sei -

DESSUS.  
Jé\_sus Ma\_ri - a! -

TENORS.  
Jé\_sus Ma\_ri - a! -

una corda.

Ped. ⊕ Ped. ⊕ Ped. ⊕

les S.  
-gneur à toi se re - vè - le; C'est la voix de Dieu qui t'ap - pel - le;

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

les S.  
Va! - - - va! - - - fil - le de Dieu, va! - - - JEANNE.  
mes saintes!

ôtez la petite Ped

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

LES SAINTES.

L'épreuve est a -

Jé - sus ma - ri - a!

Jé - sus ma - ri - a!

una corda.

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

mè - re! A ton vil - la - ge dis a - dieu! - Tu fui - ras ton père et ta

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

mè - re, Pour sui - vre le Sei - gneur ton Dieu -

demain,

otez la 1<sup>re</sup> Ped.

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

S. *les*

Jean - ne! Jean - ne!

Jé - sus ma - ri - a!

Jé - sus ma - ri - a!

demain! encore un jour!

una corda.

Ped. ⊕ Ped. ⊕

S. *les*

Dieu l'a choi - si - e! Va! va! pauvre âme d'éfroi sai -

Ped ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

S. *les*

- si - e! Va! va! fil - le de Dieu, va!

otez la pte Ped

Ped ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Jésus mari - a!

Jésus mari - a!

ma corda. JEANNE. Dieu le veut! Pardonnez, mon père, à votre Jeanne!

*sempre pp*

Ped. ⊕ Ped ⊕

LES VOIX. 1<sup>re</sup> et 2<sup>d</sup> DESSUS.

A vous désobeir c'est Dieu qui me condamne! Je le vois! je l'entends! Jean - ne mon

Ped. ⊕ Ped

LES SAINTES.

Jean - ne ma mère! ah! va! je se - rai vers toi!

père! ma mère! ah! va!

⊕ Ped. ⊕ Ped ⊕

LES S.

Va! fil - le de Dieu! va!

Jé - sus mari -

Jé - sus mari -

ôtez la p<sup>te</sup> Ped.

Ped. ⊕ Ped ⊕ Ped ⊕ Ped ⊕

les  
S. va! fil le de

a! Je sus ma ri a!

a! Je sus ma ri a!

*allargando.*

Ped. ⊕ Ped ⊕ Ped ⊕ Ped ⊕

les  
S. Dieu! va!

Jésus mari a!

Jésus mari a!

*cre - scen - do.*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

*ff*

Ped. ⊕ Ped. ⊕ Ped. ⊕

Fin du 1<sup>er</sup> Acte.

## ACTE II.

N° 4.

## CHŒUR et BALLADE.

Allegretto (♩ = 92).

LOYS.

1<sup>er</sup> DESSUS.2<sup>es</sup> DESSUS.

PIANO.

Allegretto (♩ = 92).

*p**tr**tr**tr**tr**tr**tr*



First system of piano accompaniment, featuring a treble and bass clef with a complex rhythmic pattern of eighth and sixteenth notes.

Second system of piano accompaniment, continuing the rhythmic pattern with some chordal textures in the right hand.

Third system of piano accompaniment, showing a transition in the bass line with some sustained notes.

*p*

Beau pa - ge, vou - lez vous nous di - re La bal -

Beau pa - ge, vou - lez vous nous di - re La bal -

First system of vocal and piano accompaniment. The vocal line is in a soprano and alto register, with lyrics in French. The piano accompaniment is in the bass clef.

- la - de du prison - nier? Get - te bal - la - de que sou - pi - re Ce - lui

- la - de du prison - nier? Get - te bal - la - de que sou - pi - re Ce - lui

Second system of vocal and piano accompaniment, continuing the vocal line and piano accompaniment.

qui ne peut oubli - er? Ce - lui qui de son doux ser - va - ge Chante

qui ne peut oubli - er? Ce - lui qui de son doux ser - va - ge Chante

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "qui ne peut oubli - er? Ce - lui qui de son doux ser - va - ge Chante". The piano part features a steady accompaniment with chords and moving lines in both hands.

les plaisirs ef\_fa - cés? Faut-il vous en prier, faut-il vous en prier, Beau

les plaisirs ef\_fa - cés? Faut-il vous en prier, faut-il vous en prier, Beau

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "les plaisirs ef\_fa - cés? Faut-il vous en prier, faut-il vous en prier, Beau". The piano part features a steady accompaniment with chords and moving lines in both hands.

pa - ge? hé - las! et n'est - ce pas as - sez? hé - las!

pa - ge? hé - las! et n'est - ce pas as - sez? hé - las!

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "pa - ge? hé - las! et n'est - ce pas as - sez? hé - las!". The piano part features a steady accompaniment with chords and moving lines in both hands.

LOYS.

Qui de nous ne connaît ces

et n'est-ce pas as - sez?

et n'est-ce pas as - sez?

vers mouillés de lar - mes Dont le sou - pir loin - tain se mêle au bruit des

ar - mes!

(♩=80).

(♩=80).

For - tu - ne, veuil - lez

Ped

moi lais - ser. En paix u - ne fois, je vous pri - e; Trop

Ped.

lon - guement, sans vous las - ser; A - vez - en sur moi seigneu -

- ri - - e! De mes pleurs faites raille - ri - e, Et

M.G.

jamais ne voulez ou - ir — Les maux que m'a - vez fait souf -

- frir! — Bien des ans sont dé - ja pas - sés! Doi -

je toujours ain - si lan - guir? Hé - las! et n'est -

*rit.* **tempo.**

**tempo.**

*rit.*

ce - pas as - sez? Hé - las! et n'est - ce - pas as -

*tr. rit.*

*suirez.*

tempo.

L. - sez? —

*p* Hé - las et n'est - ce pas as - sez? Hé - las et n'est - ce

*p* Hé - las et n'est - ce pas as - sez? Hé - las et n'est - ce

tempo.

Tous maux suis con - tent de porter,

*rit.* tempo. pas as - sez?

pas as - sez? tempo.

*suivrez.*

Ped. ⊕

L. Hors un seul qui trop fort m'ennui - e, C'est qu'il me faut si

Ped. ⊕

loin rester - De cel - le que j'ai pour a - mi - - e! Dès long-

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and contains the lyrics 'loin rester - De cel - le que j'ai pour a - mi - - e! Dès long-'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

- tems en sa compa - gni - e Lais - sai mon cœur et mon dé - sir; Vers

The second system continues the musical score. The vocal line has the lyrics '- tems en sa compa - gni - e Lais - sai mon cœur et mon dé - sir; Vers'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

moi ne veulent re - ve - nir! D'el - le ne sont jamais las - sés! Pri -

The third system of the score features the vocal line with lyrics 'moi ne veulent re - ve - nir! D'el - le ne sont jamais las - sés! Pri -'. The piano accompaniment includes some chromatic movement in the bass line.

- somnier suis d'amour mar - tyr! Hé - las! et n'est -

*rit.* **tempo.**

**tempo.**

*rit.*

The fourth system concludes the page. The vocal line has the lyrics '- somnier suis d'amour mar - tyr! Hé - las! et n'est -'. Above the vocal line, the tempo marking '*rit.* **tempo.**' is present. Below the piano accompaniment, the marking '**tempo.**' is placed above a specific passage, and '*rit.*' is placed below another passage. The piano accompaniment features a mix of chords and moving lines.

*rit.*  
*tr.*

ce pas as - sez? Hé - las! et n'est - ce pas as -

*sùitez.*

**tempo.**

- sez? Hé - las! et n'est - ce pas as - sez? Hé - las!

*p* Hé - las! et n'est - ce pas as - sez? Hé - las!

*p* Hé - las! et n'est - ce pas as - sez? Hé - las!

**tempo.** Hé - las! et n'est - ce pas as - sez? Hé - las!

*rit.*  
*tr.* **tempo.**

et n'est - ce pas as - sez?

*rit.* et n'est - ce pas as - sez?

*rit.* et n'est - ce pas as - sez?

**tempo.**

*sùitez.* *cresc.* *f*



CHŒUR.

DANS LA COULISSE, PENDANT LA PRIÈRE DU ROI.

RÉP. Et c'est lui qui pardonne!  
Quo dites-vous?

Andante.

LE ROI. Écoute! on promène la croix

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

pp Ve - xil - la Re -

TENORS et BASSES.

pp Ve - xil - la Re -

Par la ville, en priant Dieu pour le sang des Rois!

- - - gis pro - - - de - unt

- - - gis pro - - - de - unt

Sûre Dieu, de mon front détourne ta colère! Seul tu lis dans mon cœur,

ful - get cru - cis

ful - get cru - cis

que ta grâce l'éclaire! Si je suis légitime héritier des Valois, Qu'il te plaise sauver

mys - te - - ri - um

mys - te - - ri - um

ma couronne et mes droits! Et, si je ne suis pas l'héritier légitime,

quo car ne car

quo car ne car

Si mon trône est le fruit du parjure et du crime, Sire Dieu, qu'il te plaise,

nis con di tor

nis con di tor

en ta grande bonté, Me conserver la vie avec

Sus pen

Sus pen

la liberté!

sus est pa

sus est pa

ti bu lo

ti bu lo

N<sup>o</sup> 6.

## ENTRÉE DE LA COUR.

RÉP: Qu'on entre!—Il faut céder;  
le ruisseau devient fleuve.

**Maestoso pomposo** (♩ = 60).

(À la manière des anciens menets).

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line with trills, while the left hand provides a steady accompaniment of chords.

The second system continues the piece. The right hand has a prominent melodic line with trills and chords, while the left hand continues with a rhythmic accompaniment of chords.

The third system features a repeat sign. The right hand has a melodic line with trills and chords, and the left hand has a steady accompaniment of chords.

The fourth system continues the melodic and harmonic development. The right hand has a melodic line with trills and chords, and the left hand has a steady accompaniment of chords.

The fifth system concludes the piece. The right hand has a melodic line with trills and chords, and the left hand has a steady accompaniment of chords.

N<sup>o</sup> 7.  
MÉLODRAME.

RÉP: Ni de moi, ni de vous!

(LE ROI) De moi, dis-tu? (JEANNE) J'ai lu jusqu'en votre pensée  
Adagio. La prière qu'à Dieu vous avez adressée:

PIANO.

The first system of piano accompaniment consists of two staves. The right staff begins with a treble clef and a common time signature. It contains three measures: the first measure starts with a forte (*f*) dynamic and features a melodic line with eighth notes; the second measure has a piano (*p*) dynamic and contains a whole note chord; the third measure has a pianissimo (*pp*) dynamic and contains a whole note chord. The left staff begins with a bass clef and a common time signature, mirroring the right staff's dynamics and containing whole notes in the first two measures and a half note in the third.

Si je suis légitime héritier des Valois, Qu'il te plaise sauver ma couronne et mes droits!

The second system of piano accompaniment consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It contains two measures of chords: the first measure has a whole note chord, and the second measure has a whole note chord. The left staff has a bass clef and contains two measures of chords: the first measure has a whole note chord, and the second measure has a whole note chord.

Et, si je ne suis pas l'héritier légitime, Si mon trône est le fruit du parjure et du crime,

The third system of piano accompaniment consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It contains two measures of chords: the first measure has a whole note chord, and the second measure has a whole note chord. The left staff has a bass clef and contains two measures of chords: the first measure has a whole note chord, and the second measure has a whole note chord.

Sire Dieu, qu'il te plaise, en ta gran - de bon - té,

The fourth system of piano accompaniment consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It contains two measures of chords: the first measure has a whole note chord, and the second measure has a whole note chord. The left staff has a bass clef and contains two measures of chords: the first measure has a whole note chord, and the second measure has a whole note chord.

Me conserver la vie avec la liberté!

The fifth system of piano accompaniment consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It contains two measures: the first measure has a whole note chord, and the second measure has a melodic line with eighth notes. The left staff has a bass clef and contains two measures: the first measure has a whole note chord, and the second measure has a whole note chord.

N° 8.

FINAL.

REP: Dieu le veut! Dieu le veut!

All<sup>o</sup> maestoso. (♩ = 100)

DESSUS. *ff*  
Dieu le veut! — Dieu le veut! — Dieu le

TÉNORS. *ff*  
Dieu le veut! — Dieu le veut! — Dieu le

BASSES. *ff*  
Dieu le veut! — Dieu le veut! — Dieu le

All<sup>o</sup> maestoso. (♩ = 100)

PIANO. *ff*

Ped

veut! Dieu le veut! — Dieu le veut! Oui,

veut! Dieu le veut! — Dieu le veut! Oui,

veut! Dieu le veut! — Dieu le veut! Oui,

tous pour la Fran\_cce Nous combattons à tes cô\_tés! Dieu le

tous pour la Fran\_cce Nous combattons à tes cô\_tés! Dieu le

tous pour la Fran\_cce Nous combattons à tes cô\_tés! Dieu le

veut! tu rends l'es\_pé\_ran\_cce A ces cœurs qu'elle a\_vait quit\_

veut! tu rends l'es\_pé\_ran\_cce A ces cœurs qu'elle a\_vait quit\_

veut! tu rends l'es\_pé\_ran\_cce A ces cœurs qu'elle a\_vait quit\_

-tés! Dieu le veut! la Fran\_cce meur\_tri\_e Par

-tés! Dieu le veut! la Fran\_cce meur\_tri\_e Par

-tés! Dieu le veut! la Fran\_cce meur\_tri\_e Par

Ped. Ped. Ped. Ped.

*f* toi se réveille et s'émeut! ———— *p* Nous déli-vrerons la pa-

*f* toi se réveille et s'émeut! ———— *p* Nous déli-vrerons la pa-

*f* toi se réveille et s'émeut! ———— *p* Nous déli-vrerons la pa-

*cre* - *scen* - *do.*  
- tri - e! Nous déli-vrerons la pa-tri - e! Nous dé-

*cre* - *scen* - *do.*  
- tri - e! Nous déli-vrerons la pa-tri - e! Nous dé-

*cre* - *scen* - *do.*  
- tri - e! Nous déli-vrerons la pa-tri - e! Nous dé-

*f* - li - vrerons la pa-tri - e! Dieu le veut! Dieu le

*f* - li - vrerons la pa-tri - e! Dieu le veut! Dieu le

*f* li - vrerons la pa-tri - e! Dieu le veut! Dieu le

veut! *p* Cri sa - cré qui fai -

veut! *p* Cri sa - cré qui fai -

veut! *p* Cri sa - cré qui fai -

*dim.* *p*

Ped.

- sais fris - sonner l'o - ri - flam - me Sur le che - min du

- sais fris - sonner l'o - ri - flam - me Sur le che - min du

- sais fris - sonner l'o - ri - flam - me Sur le che - min du

Christ que nous al - lions ven - ger, Ar - me nos

Christ que nous al - lions ven - ger, Ar - me nos

Christ que nous al - lions ven - ger, Ar - me nos



*cre - scu - do - molto.*

cœurs — et les enflam - me, Ar - me nos cœurs — et les en -

cœurs — et les enflam - me, Ar - me nos cœurs — et les en -

cœurs — et les enflam - me, Ar - me nos cœurs — et les en -

*cre - scu - do - molto.*

*ff*

flam - - me Pour la hai - - ne de l'é - tran -

*ff*

flam - - me Pour la hai - - ne de l'é - tran -

*ff*

flam - - me Pour la hai - - ne de l'é - tran -

*ff*

Ped. Ped.

- ger! Pour la hai - - ne de l'é - tran -

- ger! Pour la hai - - ne de l'é - tran -

- ger! Pour la hai - - ne de l'é - tran -

Ped. Ped.

ger! Ar - me nos cœurs et l'es en -

ger! Ar - me nos cœurs et l'es en -

ger! Ar - me nos cœurs et l'es en -

- flam - me Pour la hai - ne de l'étran - ger! Dieu le

- flam - me Pour la hai - ne de l'étran - ger! Dieu le

- flam - me Pour la hai - ne de l'étran - ger! Dieu le

*p* Ped

veut! Dieu le veut! Dieu le veut! Dieu le

veut! Dieu le veut! Dieu le veut! Dieu le

veut! Dieu le veut! Dieu le veut! Dieu le

1 2 Tous avançant de deux pas.

*ff* veut! Dieu le veut! Oui, —

*ff* veut! Dieu le veut! Oui, —

*ff* veut! Dieu le veut! Oui, —

8

*ff*

Ped.

tous pour la Fran - ce Nous combattons à tes cô - tés! Dieu le

tous pour la Fran - ce Nous combattons à tes cô - tés! Dieu le

tous pour la Fran - ce Nous combattons à tes cô - tés! Dieu le

veut! tu rends l'es-pé - ran - ce A ces cœurs qu'elle a - vait quit - *dim.*

veut! tu rends l'es-pé - ran - ce A ces cœurs qu'elle a - vait quit - *dim.*

veut! tu rends l'es-pé - ran - ce A ces cœurs qu'elle a - vait quit - *dim.*

*dim.*

Ped.

*p* *f*  
 - tés! Dieu le veut! — la Fran - ce meur - tri - - e Par

*p* *f*  
 - tés! Dieu le veut! — la Fran - ce meur - tri - - e Par

*p* *f*  
 - tés! Dieu le veut! — la Fran - ce meur - tri - - e Par

Ped. ⊕

*p*  
 toi se réveille et sè - meut! — Nous dé - li - vrerons la pa -

*p*  
 toi se réveille et sè - meut! — Nous dé - li - vrerons la pa -

*p*  
 toi se réveille et sè - meut! — Nous dé - li - vrerons la pa -

*f*  
 - tri - el! Nous dé - li - vrerons la pa - tri - el! Nous dé -

*f*  
 - tri - el! Nous dé - li - vrerons la pa - tri - el! Nous dé -

*f*  
 - tri - el! Nous dé - li - vrerons la pa - tri - el! Nous dé -

*f*  
 - tri - el! Nous dé - li - vrerons la pa - tri - el! Nous dé -

- li - vrerons la pa - tri - e! Dieu le vent! Dieu le  
 - li - vrerons la pa - tri - e! Dieu le vent! Dieu le  
 - li - vrerons la pa - tri - e! Dieu le vent! Dieu le

Detailed description: This system contains the first three lines of the musical score. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a 4/4 time signature. The lyrics are: '- li - vrerons la pa - tri - e! Dieu le vent! Dieu le'.

*ff*  
 vent! Nous dé - li - vrerons la pa - tri - e! Nous dé  
*ff*  
 vent! Nous dé - li - vrerons la pa - tri - e! Nous dé  
*ff*  
 vent! Nous dé - li - vrerons la pa - tri - e! Nous dé

Detailed description: This system contains the next three lines of the musical score. It includes dynamic markings 'ff' (fortissimo) above the vocal lines and below the piano accompaniment. The lyrics are: 'vent! Nous dé - li - vrerons la pa - tri - e! Nous dé'. Pedal markings 'Ped.' are present at the beginning and end of the system.

- li - vrerons la pa - tri - e! Dieu le vent! —  
 - li - vrerons la pa - tri - e! Dieu le vent! —  
 - li - vrerons la pa - tri - e! Dieu le vent! —

Detailed description: This system contains the final three lines of the musical score. The lyrics are: '- li - vrerons la pa - tri - e! Dieu le vent! —'. The piano accompaniment features a prominent 8-measure rest in the right hand. Pedal markings 'Ped.' are present at the beginning and end of the system.

Dieu le veut!

Dieu le veut!

Dieu le veut!

*ff*

Ped.

Ped.

Ped.

Ped.

Fin du 2<sup>e</sup> Acte.

# ACTE III.

N° 9.

## CHŒUR DE SOLDATS, COUPLETS ET RONDE.

Allegretto. (♩ = 88)

PERRINE.

MAITRE JEAN.

DESSUS.

TÉNORS.

BASSES.

Allegretto. (♩ = 88)

PIANO.

*f*

*p*

*f*

*p*

*cre - scen - do.*

Ténors.

Basses.

*f*

Demain la ba - tail - le,

*f*

Demain la ba - tail - le,

*p*

*f*

Au - jour d'hui le vin! Demain la ba - tail - le,

*p*

*f*

Au - jour d'hui le vin! Demain la ba - tail - le,

*p*

*f*

Au - jour d'hui le vin! Frap - per d'es - toc et de

*p*

*f*

Au - jour d'hui le vin! Frap - per d'es - toc et de



tail - le! Frap - per des - toc et de tail - le, Et boire en pre - nant la  
tai - le! Frap - per des - toc et de tail - le, Et boire en pre - nant la

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a minor key and 4/4 time. Dynamics include piano (*p*) and piano fortissimo (*pp*).

tail - le D'un minois di - vin Tout le reste est vain! Demain la ba -  
tail - le D'un minois di - vin Tout le reste est vain! Demain la ba -

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a minor key and 4/4 time. Dynamics include piano fortissimo (*f*).

- tail - - le, Demain la ba - tail - - le,  
- tail - - le, Demain la ba - tail - - le,

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a minor key and 4/4 time. Dynamics include piano fortissimo (*f*). Pedal markings (*Ped*) are present at the bottom of the piano accompaniment staves.

*ff*  
 Au - jour d' hui le vin!  
 Au - jour d' hui le vin!

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'Au - jour d' hui le vin!'. The bottom staff is a vocal line in bass clef with the same lyrics. Below these are two piano accompaniment staves (treble and bass clefs) with a dynamic marking of *ff*. The piano part features a rhythmic accompaniment with chords and moving lines.

MAITRE JEAN (à Perrine)  
 Viens ça, bel - le blon - de, Et

This system contains the third and fourth staves of music. The top staff is a vocal line in bass clef with lyrics 'Viens ça, bel - le blon - de, Et'. The bottom staff is a piano accompaniment staff in bass clef. The piano part continues with a rhythmic accompaniment.

M J  
 chante aux An - glais, — Pour me - ner la ron - de, Tes joy -

This system contains the fifth and sixth staves of music. The top staff is a vocal line in bass clef with lyrics 'chante aux An - glais, — Pour me - ner la ron - de, Tes joy -'. The bottom staff is a piano accompaniment staff in bass clef. The piano part continues with a rhythmic accompaniment.

M J  
 - eux cou - plets!  
*f*  
 Oui, oui, chan - te - nous les! Oui,

This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with lyrics '- eux cou - plets!' and 'Oui, oui, chan - te - nous les! Oui,'. The bottom staff is a vocal line in bass clef with the same lyrics. The piano accompaniment is present in the bottom staff of the previous system and continues here.

*f*  
 Oui, oui, chan - te - nous les! Oui,  
 - do.

This system contains the ninth and tenth staves of music. The top staff is a vocal line in treble clef with lyrics 'Oui, oui, chan - te - nous les! Oui,'. The bottom staff is a piano accompaniment staff in bass clef. The piano part continues with a rhythmic accompaniment.

oui, chan-te-nous les!  
 oui, chan-te-nous les!

Ped

Allegretto. (♩ = 96)

PERRINE.

Allegretto.

Ren -

- trez, An - glais, ren - trez vos

cor - nes! Car, ja - mais, ja - mais, ja - mais n'au - rez beau gi -

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*p*  
P. *p*  
\_ bier! \_\_\_\_\_

Des. *p*  
Ren - trez, An - glais, ren - trez vos \_\_\_\_\_

Tén. *p*  
Ren - trez, An - glais, ren - trez vos \_\_\_\_\_

Bas. *p*  
Ren - trez, An - glais, ren - trez vos \_\_\_\_\_

*p*

*cre - - scen - - do f dim.*  
cor - nes! Car ja - mais, ja - mais, ja - mais n'au - rez beau gi -

*cre - - scen - - do f dim.*  
cor - nes! Car ja - mais, ja - mais, ja - mais n'au - rez beau gi -

*cre - - scen - - do f dim.*  
cor - nes! Car ja - mais, ja - mais, ja - mais n'au - rez beau gi -

*cresc - - f dim.*

PER.

En France ne me - nez, En France ne me - nez vos

*p*  
- bier!*p*  
- bier!*p*  
- bier!

*p*

sor - nes! E - tes ma - tés en l'é - chi - quier, ma - tés en l'é - chi -

*p*

- quier! ma - tés, ma - tés, Ê - tes ma - tés en l'échi - quier! —

Des. *p* Ren -

Tén. *p* Ren -

Bas. *p* Ren -

Ren -

- trez, An - glais, ren - trez vos cor - nes!

- trez, An - glais, ren - trez vos cor - nes!

- trez, An - glais, ren - trez vos cor - nes!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a high register, with lyrics: "- trez, An - glais, ren - trez vos cor - nes!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

cre - - scen - - do. *f* *dim.* *p*  
 Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier!

cre - - scen - - do. *f* *dim.* *p*  
 Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier!

cre - - scen - - do. *f* *dim.* *p*  
 Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier!

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier!". The piano part includes dynamic markings: *f* (forte), *dim.* (diminuendo), and *p* (piano).

*crese - - f* *dim.* *p*

This block shows the piano accompaniment for the second system, including the grand staff with treble and bass clefs. It features a *crese - - f* (crescendo to forte) and *dim.* (diminuendo) marking.

PER.  
 Tôt donc em - me - nez vos li - cornes, vos li - cor - nes

*p*

The third system begins with a vocal line marked "PER." (Percussion) and the lyrics: "Tôt donc em - me - nez vos li - cornes, vos li - cor - nes". The piano accompaniment starts with a *p* (piano) dynamic.

P.  
*f*  
Ou n'ob-tien-drez point, n'obtiendrez point de quartier,

P.  
point de quar-tier, point de quar-tier!  
Des. *p*  
Ren -  
Ten. *p*  
Ren -  
Bas. *p*  
Ren -

*dim.* *p*

- trez, An - glais, ren - trez vos cor - nes!  
- trez, An - glais, ren - trez vos cor - nes!  
- trez, An - glais, ren - trez vos cor - nes!

cre - - scen - - do *f* *dim.* *p*

Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier! Ren -

cre - - scen - - do *f* *dim.* *p*

Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier! Ren -

cre - - scen - - do *f* *dim.* *p*

Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier! Ren -

*cresc.* *f* *dim.* *p*

- trez, ren - trez vos cor - nes, ren - trez, ren - trez vos cor - nes!

- trez, ren - trez vos cor - nes, ren - trez, ren - trez vos cor - nes!

- trez, ren - trez vos cor - nes, ren - trez, ren - trez vos cor - nes!

*f* *p* *f*

cre - - scen - - do *ff*

Car ja - mais n'au - rez beau gi - bier! ja - mais!

cre - - scen - - do. *ff*

Car ja - mais n'au - rez beau gi - bier! ja - mais!

cre - - scen - - do *ff*

Car ja - mais n'au - rez beau gi - bier! ja - mais!

*cre - - scen - - do* *ff* *ff*



## RONDE DANSEE.

The first system of music consists of two staves, treble and bass clef, with a brace on the left. The key signature has one sharp (F#). The music begins with a repeat sign. The first two measures have accents (^) over the first notes of both staves. The melody in the treble clef is a sequence of eighth notes, while the bass clef provides a harmonic accompaniment of chords.

The second system continues the piece. The treble clef features a melodic line with eighth notes and some slurs. The bass clef continues with chordal accompaniment. A repeat sign is present at the end of the system.

The third system shows a more active treble clef with a continuous eighth-note melody. The bass clef accompaniment consists of steady chords. The key signature remains one sharp.

The fourth system includes vocal lyrics: *cre - scen - do.* The treble clef has a melodic line with slurs and accents. The bass clef accompaniment is marked with a piano (*p*) dynamic. The lyrics are placed below the treble staff.

The fifth system features a forte (*f*) dynamic marking. The treble clef has a busy melodic line with many slurs and accents. The bass clef accompaniment is more rhythmic, with eighth-note patterns.

The sixth system concludes the piece. The treble clef has a melodic line with several accents (^). The bass clef accompaniment continues with eighth-note patterns. The key signature remains one sharp.

The first system of music consists of two staves. The treble staff contains a series of chords and eighth-note patterns, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the musical piece. A dynamic marking of *p* (piano) is placed above the treble staff in the final measure of the system.

The third system shows a more active bass staff with a melodic line, while the treble staff continues with chords and rhythmic accompaniment.

The fourth system features various articulation marks, including slurs and accents, over the notes in both staves.

The fifth system includes the lyrics "cre - seen - do." written above the bass staff. Below the bass staff, there are several "Ped." markings with a circled plus sign, indicating pedal points.

The sixth system includes the lyrics "mol - to." and "f dim. p cre" written above the bass staff. The notation includes dynamic markings and articulation marks.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The lyrics "- scen - do" are written below the right-hand staff. Dynamic markings include *f* and *dim*. A "Ped." instruction is located below the left-hand staff, and a circled plus sign "⊕" is positioned below the right-hand staff.

Second system of the piano score. The right hand continues with a melodic line, and the left hand plays a series of chords. The lyrics "- scen - do" are present. A dynamic marking of *ff* is shown. Accents are placed above several notes in both hands.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand plays chords. The dynamic marking *dim.* is present. A circled plus sign "⊕" is located below the right-hand staff.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand plays chords. A circled plus sign "⊕" is located below the right-hand staff.

Fifth system of the piano score. The right hand continues with a melodic line, and the left hand plays chords. A circled plus sign "⊕" is located below the right-hand staff.

Sixth system of the piano score. The right hand has a melodic line with slurs, and the left hand plays chords. The lyrics "cre - scen - do." are written below the right-hand staff. Dynamic markings include *f*. "Ped." instructions are located below the left-hand staff, and circled plus signs "⊕" are located below the right-hand staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns in the right hand and chords in the left hand. Pedal markings are present: "Ped." with a plus sign in the first measure, and "Ped." with a plus sign in the third measure.

Second system of musical notation, continuing the piece. It includes a key signature change to one flat (B-flat) in the second measure. Pedal markings are present: "Ped." with a plus sign in the second measure, and "Ped." with a plus sign in the fourth measure.

Third system of musical notation, continuing the piece. Pedal markings are present: "Ped." with a plus sign in the first measure.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the third measure. The system concludes with accented chords in both hands.

Fifth system of musical notation, continuing the piece with eighth-note patterns in the right hand and chords in the left hand.

Sixth system of musical notation, concluding the piece with eighth-note patterns in the right hand and chords in the left hand.

( la danse s'interrompt )

PERRINE. Une flèche! MAITRE JEAN. Attendez, je fais le mort! Perrine, Glisse-moi seulement jusqu'à ma coulevrine!

**Moderato.**

Les Anglais sortent-ils de leurs retranchements? MAITRE JEAN. ( il met le feu à sa coulevrine )

PERRINE. Oui, deux ou trois! Tout beau, mignons!

mes compliments!

MAITRE JEAN.

**Reprenez le mouv! des Couplets.**

Si de vos forts passez les

bor - - - nes,

Vous garde un tour de mon métier, Vous garde un



tour de mon mé - tier, Vous garde un tour de mon mé - tier!

Des.

*p*

Ren -

Tén.

*p*

Ren -

Bas.

*p*

Ren -

di - mi - nu - en - do.

*p*

- trez, An - glais, ren - trez vos cor - nes!

- trez, An - glais, ren - trez vos cor - nes!

- trez, An - glais, ren - trez vos cor - nes!

*cre - scen - do* *f* *dim* *p*  
 Car ja - mais, ja - mais, jamais n'au - rez beau gi - bier! Ren -  
*cre - sce - do* *f* *dim* *p*  
 Car ja - mais, ja - mais, jamais n'au - rez beau gi - bier! Ren -  
*cre - scen - do* *f* *dim.* *p*  
 Car ja - mais, ja - mais, jamais n'au - rez beau gi - bier! Ren -

- trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!  
 - trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!  
 - trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!  
*f* *p* *f*

*cre - scen - do* *f*  
 Car ja - mais n'au - rez beau gi - bier, ja - mais!  
*cre - scen - do* *f*  
 Car ja - mais n'au - rez beau gi - bier, ja - mais!  
*cre - scen - do* *f*  
 Car ja - mais n'au - rez beau gi - bier, ja - mais!  
*cre - scen - do* *ff*

## FINAL - PRIÈRE.

JEANNE. — D' Aulon! mon étendard!  
 LOYS. — Elle prie! RICHARD. — A genoux!

**Moderato maestoso.** (♩=66) (♩=76)

DESSUS.

TÉNORS.

BASSES.

PIANO.

**Moderato maestoso.** (♩=66) (♩=76)

JEANNE. Dieu de miséricorde,

*p* *pp*

Viens, esprit créateur! Descends du Ciel! accorde Le secours de ta grâce aux cœurs créés par

toi!.. qu'ils vivent dans ta foi!

Donne leur ton amour! verse leur ta lumière!

Ceux qui souffrent seront guéris par la prière; Et, si de leur souffrance



ils ne peuvent guérir, Apprends-leur à souffrir! Défends-les! garde-les

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes, with some notes beamed together.

sous ta main paternelle! Et, quand viendra la mort, dans la vie éternelle,

Piano accompaniment for the second system, continuing the musical texture from the first system with similar chordal and melodic elements.

Des. *p*  
Tén. *p*  
Bas. *p*

Dieu de misé-ri - cor - de,  
Dieu de misé-ri - cor - de,  
Dieu de misé-ri - cor - de,  
Seigneur Dieu, reçois-les! Dieu de misé-ri - cor - de,

Vocal and piano accompaniment for the third system. It includes three vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'Dieu de misé-ri - cor - de,' and are followed by 'Seigneur Dieu, reçois-les!' and 'Dieu de misé-ri - cor - de,'. The piano accompaniment provides harmonic support with chords and moving lines.

Dieu de mi-séri - cor - de, Viens! esprit créa - teur, — Des\_cends du  
Dieu de mi-séri - cor - de, Viens! esprit créa - teur, — Des\_cends du  
Dieu de mi-séri - cor - de, Viens! esprit créa - teur, — Des\_cends du

Vocal and piano accompaniment for the fourth system. The vocal parts continue with the lyrics 'Dieu de mi-séri - cor - de, Viens! esprit créa - teur, — Des\_cends du'. The piano accompaniment features more complex chordal structures and melodic lines.

*p*

Ciel — ac — corde Le secours de ta grâ — ce aux cœurs créés par

*p*

Ciel — ac — corde Le secours de ta grâ — ce aux cœurs créés par

*p*

Ciel — ac — corde Le secours de ta grâ — ce aux cœurs créés par

*cresc.*

toil — Qu'ils vivent dans ta foi! Qu'ils vivent dans ta foi! — Donne

*cresc.*

toil — Qu'ils vivent dans ta foi! Qu'ils vivent dans ta foi! — Donne

*cresc.*

toil — Qu'ils vivent dans ta foi! Qu'ils vivent dans ta foi! — Donne

*cresc.*

*cresc. f*

leur ton a — mour, — verse leur ta lu — miè — re! Ceux qui souffrent se —

*cresc. f*

leur ton a — mour, — verse leur ta lu — miè — re! Ceux qui souffrent se —

*cresc. f*

leur ton a — mour, — verse leur ta lu — miè — re! Ceux qui souffrent se —

*cresc. f*

*cresc.*

-ront guéris par la pri - è - re; Et, si de leur souf -

-ront guéris par la pri - è - re; Et, si de leur souf -

-ront guéris par la pri - è - re; Et, si de leur souf -

*cresc.*

*cresc.*

*dim.*

*p* *cresc.* *p*

- fran - ce ils ne peu - vent gué - rir, — Apprends leur à souf -

- fran - ce ils ne peu - vent gué - rir, — Apprends leur à souf -

- fran - ce ils ne peu - vent gué - rir, — Apprends leur à souf -

*p* *cresc.* *p*

*p* *cresc.* *dim.* *p*

*cresc.* *p* *f*

- frir, — Apprends leur à souf - frir! — Défends - les, — garde -

- frir, — Apprends leur à souf - frir! — Défends - les, — garde -

- frir, — Apprends leur à souf - frir! — Défends - les, — garde -

*cresc.* *p* *f*

*p* *cresc.* *f*

Ped. ⊕ Ped. ⊕

*pp*  
 les — sous ta main — pa — ter — ne — le! Et, quand viendra la  
*pp*  
 les — sous ta main — pa — ter — ne — le! Et, quand viendra la  
*pp*  
 les — sous ta main — pa — ter — ne — le! Et, quand viendra la

*cresc.*  
 mort, — et, quand viendra la mort, — dans la vie é — ter —  
*cresc.*  
 mort, — et, quand viendra la mort, — dans la vie é — ter —  
*cresc.*  
 mort, — et, quand viendra la mort, — dans la vie é — ter —

*dim.* *p* *cresc.*  
 nel — le, Sei — gneur Dieu, re — çois les! — dans la vie é — ter —  
*dim.* *p* *cresc.*  
 nel — le, Sei — gneur Dieu, re — çois les! — dans la vie é — ter —  
*dim.* *p* *cresc.*  
 nel — le, Sei gneur Dieu, re — çois les! — dans la vie é — ter —

*f* *dim.* *p* *pp*

nel le, Seigneur Dieu, Sei gneur Dieu, re cois

*f* *dim.* *p* *pp*

nel le, Seigneur Dieu, Sei gneur Dieu, re cois

*f* *dim.* *p* *pp*

nel le, Seigneur Dieu, Sei gneur Dieu, re cois

*ff*

les! Aux anglais!

les! Aux anglais!

JEANNE Maintenant les Anglais sont à vous *ff* Aux anglais!

les! Aux anglais!

*pp* *ff*

*2 cresc.* *ff*

Ped. Ped.

*ff*

Ped.

Fin du 3<sup>e</sup> Acte.

C. M.

ACTE IV.  
1<sup>er</sup> TABLEAU.  
N<sup>o</sup> 11.  
CHŒUR.

Moderato (♩ = 92)

1<sup>ers</sup> DESSUS.

2<sup>es</sup> DESSUS.

PIANO.

*p*

*sempre p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

cres - cen - do.

8

dim.

p

8

p

dim.

1<sup>re</sup> DESSUS.

p

Sans ver - ser le sang et le prend les

vil - les! On voit les oi -

p

Le mou - rant renaît à son doux re-gard!

seaux à sa voix do - ci - les Descen - dre des cieux sur son éten

dard! Les an - ges pour  
D'un mot el - le sait cap - ti - ver les â - mes!

el - le ont des chants d'a - mour!  
El - le prend les

dans des plus gran - des da - mes, Et comme n - ue



*pp très doux.*

C'est l'an - ge de Dieu lui mê -

*p* rei - ne en fait à son tour! *pp* C'est l'an - ge de Dieu lui mê -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a rest followed by a melodic phrase. The middle staff is a second vocal line, also in G major, with lyrics. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- me; Elle appor - te le Saint Chrème, Elle vient sécher nos pleurs; Sa bou - che

- me; Elle appor - te le Saint Chrème, Elle vient sécher nos pleurs; Sa bou - che

The second system continues the musical score with two vocal lines and piano accompaniment. The vocal lines are in G major and contain the lyrics. The piano accompaniment continues with a similar rhythmic pattern, using chords and moving lines.

*cre* - - - *scen* - - - *do.* *p dim.*

rend des o - ra - cles, El - le ré - pand les mi - racles; Comme Dieu répand les

*cre* - - - *scen* - - - *do* *p dim*

rend des o - ra - cles, El - le ré - pand les mi - racles; Comme Dieu répand les

*cre* - - - *scen* - - - *do.* *dim.*

The third system of the musical score features two vocal lines and piano accompaniment. The vocal lines are in G major and include the lyrics. The piano accompaniment continues with chords and moving lines, ending with a decrescendo.

*p* fleurs! El - le ré - pand les mi - ra - cles, Com - me Dieu ré - *cresc.* *dim.*

*p* fleurs! El - le ré - pand les mi - ra - cles, Com - me Dieu ré - *cresc.* *dim.*

*p* *cresc.* *dim.*

Ped.  $\oplus$

*p* *pp* *p*

-pand les fleurs! C'est el - -

*pp* *p*

-pand les fleurs!

*p* *pp*

-le!

*p*

C'est el - - le!

## REPRISE du CHOEUR

RÉP: Ce n'est pas un miracle il vivait,

1<sup>er</sup> DESSUS.

2<sup>e</sup> DESSUS.

PIANO.

*p*

Mod<sup>to</sup> (♩ = 92)

*p*

C'est l'an-

C'est l'an-

-ge de Dieu lui mè - me Elle apporte le saint Chrème; Elle vient sécher nos

-ge de Dieu lui mè - me Elle apporte le saint Chrème; Elle vient sécher nos

cre - - scen - do.

pleurs; Sa bou - che rend des o - ra - cles; El - le ré - pand les mi -

cre - - scen - do.

pleurs; Sa bou - che rend des o - ra - cles; El - le ré - pand les mi -

cre - - scen - do.

*dim.* *p*  
 -racles, Comme Dieu répand les fleurs! Et le répand les mi - ra - cles,  
*dim.* *p*  
 -racles, Comme Dieu répand les fleurs! Et le répand les mi - ra - cles,  
*cresc.*  
*dim.* *p* Ped.  
*cresc.* *dim.* *p*  
 Com - me Dieu ré - pand les fleurs! —  
*cresc.* *dim.* *p*  
 Com - me Dieu ré - pand les fleurs! —  
*cresc.* *dim.* *p* *pp*  
 Ped.

No 11<sup>ter</sup>

## FANFARE

RÉP: Le roi décidera

Maestoso

PIANO

*p*  
 Ped. ⊕ Ped. ⊕

2<sup>me</sup> TABLEAUN<sup>o</sup> 12

## MARCHE du SACRE

Maestoso (♩ = 100)

PIANO

*p*

Ped.

*cres* - - - - *cen*

*do.*

*ff*

24

*sempre ff*

Ped.

First system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Second system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Third system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Fifth system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Sixth system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and triplets. Pedal markings are present: "Ped." with a circled cross symbol in the first measure and a circled cross symbol in the second measure.

Second system of musical notation. The right hand continues with triplets and slurs. The left hand has a steady accompaniment. Pedal markings include "Ped." with a circled cross symbol in the first measure and "Ped." with a circled cross symbol in the final measure.

Third system of musical notation. The right hand features a prominent triplet pattern. The left hand has sustained chords. A "Ped." marking with a circled cross symbol is located in the second measure.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment. A "Ped." marking is in the first measure, and a dynamic marking of *p* (piano) is in the second measure.

Fifth system of musical notation. The right hand has sustained chords with slurs. The left hand has a rhythmic accompaniment.

Sixth system of musical notation. The right hand has sustained chords with slurs. The left hand has a rhythmic accompaniment.

First system of musical notation. The right hand features a melodic line with triplets and a dynamic marking of *ff*. The left hand provides a bass accompaniment with chords and triplets. Pedal markings are present below the bass staff.

Second system of musical notation. The right hand continues with complex textures and triplets. The left hand features chords with figures 6 and 12. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand has dense chordal textures. The left hand features chords with figures 12 and 3. Pedal markings are present below the bass staff.

Fourth system of musical notation. The right hand continues with complex textures. The left hand features chords with figures 12, 6, and 12. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand has dense chordal textures. The left hand features chords with figures 12 and 3. Pedal markings are present below the bass staff.

Sixth system of musical notation. The right hand features chords with triplets. The left hand features chords with figures 3 and 12. The system concludes with a tempo change to *Adagio*, a *rit.* marking, and a dynamic marking of *fff*. Pedal markings are present below the bass staff.



REPRISE de la MARCHÉ et CHOËUR.

Maestro (♩ = 100)

RÉP: Priez pour moi!—Noëll

1<sup>rs</sup> et 2<sup>es</sup>  
DESSUS

First vocal staff (Soprano and Alto) with lyrics: No\_ëll! No\_ëll! No\_

TENORS

Second vocal staff (Tenors) with lyrics: No\_ëll! No\_ëll! No\_

BASSES

Third vocal staff (Basses) with lyrics: No\_ëll! No\_ëll! No\_

Maestro (♩ = 100)

PIANO

Piano accompaniment for the first system, featuring triplets and dynamic markings like *ff* and *mf*. Includes pedal markings: Ped. ⊕

Fourth vocal staff with lyrics: -ëll No\_ëll Que la terre et que le ciel Re.ten\_

Fifth vocal staff with lyrics: -ëll No\_ëll Que la terre et que le ciel Re.ten\_

Sixth vocal staff with lyrics: -ëll No\_ëll Que la terre et que le ciel Re.ten\_

Piano accompaniment for the second system, including chords and triplets. Includes pedal markings: Ped. ⊕

-tis - sent des lou-an - ges, des lou-an-ges de l'Eter - nell! No-  
 -tis - sent des lou-an - ges, des lou-an-ges de l'Eter - nell! No-  
 -tis - sent des lou-an - ges, des lou-an-ges de l'Eter - nell! No-

Ped. 3 3 3 12 3

-èl! No-èl! Que la terre et que le ciel - Reten-  
 -èl! No-èl! Que la terre et que le ciel - Reten-  
 -èl! No-èl! Que la terre et que le ciel - Reten-

Ped. 3 6 12 12 6 12 12 3

-tis - sent des lou-an - ges, des lou-an-ges de l'Eter - nell! Sur le  
 -tis - sent des lou-an - ges, des lou-an-ges de l'Eter - nell! Sur le  
 -tis - sent des lou-an - ges, des lou-an-ges de l'Eter - nell! Sur le

Ped. 3 3 3 3 3 3

trône et sur l'au - tel, Sur le trône et sur l'au -  
 trône et sur l'au - tel, Sur le trône et sur l'au -  
 trône et sur l'au - tel, Sur le trône et sur l'au -

Ped ⊕ Ped ⊕ Ped ⊕ Ped

- tel Des - cen - dez, sain - tes pha - lan - ges,  
 - tel Des - cen - dez, sain - tes pha - lan - ges,  
 - tel Des - cen - dez, sain - tes pha - lan - ges,

Ped ⊕ Ped ⊕ Ped

Chœur im - mor - tel! No - ël! No -  
 Chœur im - mor - tel! No - ël! No -  
 Chœur im - mor - tel! No - ël! No -

Ped ⊕ Ped ⊕ Ped

-él! Saint Mi - chel!

Ped. ⊕

saint Rapha\_ell! Répon\_

saint Rapha\_ell! Répon\_

saint Rapha\_ell! Répon\_

Ped ⊕

-dez, prin - ces des an - ges, Répon - dez à no - tre ap -

-dez, prin - ces des an - ges, Répon - dez à no - tre ap -

-dez, prin - ces des an - ges, Répon - dez à no - tre ap -

Ped ⊕

- pell — No — ðl! — No — ðl!  
 - pell — No — ðl! — No — ðl!  
 - pell — No — ðl! — No — ðl!

Ped. ⊕ Ped. ⊕ Ped. ⊕

Dieu clé — ment! — Dieu pa — ter — nell!  
 Dieu clé — ment! — Dieu pa — ter — nell!  
 Dieu clé — ment! — Dieu pa — ter — nell!

Ped. ⊕ Ped. ⊕

A tes enfants que tu ven — ges, A tes en — fants ou —  
 A tes enfants que tu ven — ges, A tes en — fants ou —  
 A tes enfants que tu ven — ges, A tes en — fants ou —

vre le Ciel! No-ël! No-ël!

vre le Ciel! No-ël! No-ël!

vre le Ciel! No-ël! No-ël!

Ped.  $\oplus$  Ped.

12  $\oplus$  6 12  $\oplus$  12  $\oplus$  3 Ped.  $\oplus$  Ped.

Ped. 3  $\oplus$  Ped.  $\oplus$

*Adagio.*

*rit.* *fff*

Ped.  $\oplus$

Fin du 4<sup>e</sup> Acte.

# ACTE V

## 1<sup>er</sup> TABLEAU

(LA PRISON)

N<sup>o</sup> 15

CHOEUR de SOLDATS

Allegretto (♩ = 92)

Les 2 SAINTES

TENORS

BASSES

PIANO

Allegretto (♩ = 92)

*f* *dim.* *p*

PIANO

First system of musical notation, including piano and bass staves. Dynamics include *f*.

Second system of musical notation, including piano and bass staves. Features triplets and a *dim.* marking.

Third system of musical notation, including a vocal line and piano accompaniment. Dynamics include *p*.

J'ai bonne es\_pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

Fourth system of musical notation, including a vocal line and piano accompaniment. Dynamics include *p*.

J'ai bonne es\_pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

Fifth system of musical notation, including piano and bass staves. Dynamics include *p*.

Sixth system of musical notation, including a vocal line and piano accompaniment.

j'ai bonne es\_pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

Seventh system of musical notation, including a vocal line and piano accompaniment.

j'ai bonne es\_pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

Eighth system of musical notation, including piano and bass staves.



C'est l'ar-gent de Fran-ce Qui paî - ra, — Qui paî - ra! — C'est

C'est l'ar-gent de Fran-ce Qui paî - ra, — Qui paî - ra! —

l'ar-gent de Fran-ce Qui paî - ra, Qui paî - ra! —

C'est l'ar-gent de Fran-ce Qui paî - ra, Qui paî - ra! —

J'ai bon-ne es-pé - ran - ce, j'ai bon-ne es-pé - ran - ce,

J'ai bon-ne es-pé - ran - ce, j'ai bon-ne es-pé - ran - ce,

Ped. ⊕ Ped. ⊕

C'est l'ar\_gent de Fran\_ce Qui paî - ra, Qui paî - ra!

C'est l'ar\_gent de Fran\_ce Qui paî - ra, Qui paî - ra!

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a major key with one flat (B-flat). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets in the right hand.

(on roule les dés)

*f* Ped. *p* *cresc.*

The piano accompaniment for the first system is shown in detail. It includes a forte (*f*) dynamic marking, a pedal instruction (Ped.), a piano (*p*) dynamic marking, and a crescendo (*cresc.*) instruction. The music is written in a major key with one flat.

1<sup>er</sup> Soldat.

*f* Six!

The first soldier's vocal line is shown. It begins with a forte (*f*) dynamic marking and the word "Six!". The melody is simple and rhythmic.

(on roule les dés)

*f* Ped. *p* *cresc.*

The piano accompaniment for the first soldier's line is shown. It includes a forte (*f*) dynamic marking, a pedal instruction (Ped.), a piano (*p*) dynamic marking, and a crescendo (*cresc.*) instruction. The music is written in a major key with one flat.

Tous *f*

2<sup>e</sup> Soldat. *f* Trois!

Tous Vic\_toi - - re!

Tous Mordieu!

The second system features two vocal lines. The first is for the second soldier, starting with a forte (*f*) dynamic and the word "Trois!". The second line is for the group, starting with a forte (*f*) dynamic and the words "Vic\_toi - - re!" and "Mordieu!".

Temps d'arrêt court.

*f* Temps d'arrêt court.

The piano accompaniment for the second system is shown. It includes a forte (*f*) dynamic marking and a "Temps d'arrêt court" (short time stop) instruction. The music is written in a major key with one flat.

Ver\_sons nous à boi - re!

Ver\_sons nous à boi - re!

*dim.*

*p*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major (one sharp) with lyrics 'Ver\_sons nous à boi - re!'. The piano accompaniment is in the bass clef, starting with a *dim.* marking and a *p* marking. The piano part features a rhythmic pattern of eighth notes and chords.

Ver\_sons nous à boi - re, Ver\_sons nous à boire Et doublons l'en -

Ver\_sons nous à boi - re, Ver\_sons nous à boire Et doublons l'en -

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'Ver\_sons nous à boi - re, Ver\_sons nous à boire Et doublons l'en -'. The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth notes.

-jeu, Et doublons l'en - jeu!

-jeu, Et doublons l'en - jeu!

*p*

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines conclude with the lyrics '-jeu, Et doublons l'en - jeu!'. The piano accompaniment continues, featuring a *p* marking and triplet figures in the right hand.

Ped. ⊕

Mod<sup>to</sup> (♩ = 80)

LES DEUX SAINTES.

Mod<sup>to</sup> (♩ = 80)

Jeanne, reprends cou - ra - ge! Ne desespé - re

- te - nez. *pp* una corda.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

pas! Sous la honte et l'ou - tra - ge, Va! nous soutien -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

- drons tes pas! Va! va! ne desespé - re pas!

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

*Votez la 1<sup>re</sup> Ped.*

All<sup>to</sup> (♩ = 92)

1<sup>er</sup> Soldat.

All<sup>to</sup> (♩ = 92)  
(on roule les dés)

Cinq!

*p* *cresc.*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

(on roule les dés)

Musical score for the piano introduction. The piece is in 3/4 time with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand features a series of sixteenth-note runs, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *cresc.* (crescendo) marking and a fermata.

Ped. ⊕

Musical score for the first vocal entry. The vocal line is in 3/4 time with a key signature of one flat. The lyrics are: "TOUS. Vic - toi - re! Deux! Mordieu!" The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) and *dim.* (diminuendo).

TOUS.  
 2<sup>d</sup> Soldat. Vic - toi - re!  
 TOUS.  
 Deux! Mordieu!  
*dim.*

Musical score for the second vocal entry. The vocal line continues with the lyrics: "Versons nous à boi - re! Versons nous à boi - re, Versons nous à boi - re!" The piano accompaniment consists of chords and eighth-note patterns. Dynamics include *p* (piano).

Versons nous à boi - re! Versons nous à  
 Versons nous à boi - re! Versons nous à  
 boi - re, Versons nous à boi - re, Et doublons l'en - jeu! Et doublons l'en -

Ped. ⊕

Musical score for the third vocal entry. The vocal line continues with the lyrics: "boi - re, Versons nous à boire, Et doublons l'en - jeu! Et doublons l'en -" The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano).

boi - re, Versons nous à boire, Et doublons l'en - jeu! Et doublons l'en -  
 boi - re, Versons nous à boire, Et doublons l'en - jeu! Et doublons l'en -

Ped. ⊕

-jeu!

-jeu!

*retenez.*

LES DEUX SAINTES. **Mod<sup>to</sup>** (♩ = 80)

**Mod<sup>to</sup>** (♩ = 80)

Voi - ci, pour faire trê - ve A tes longues dou.

*pp*

Ped. ⊕ Ped. ⊕

le S. S.

-leurs, - Le pa - ys que ton rê - ve Ap - pelle avec des pleurs! Voi -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

le S. S.

-ci, chargé d'of - fran - des Et pa - ré de guir - lan - des, Lebeau

les  
S.

mai tout en fleurs! Le beau mai tout en fleurs! Le beau

Ped ⊕

les  
S.

*rit.* All<sup>to</sup> (♩ = 92) *dim.*

mai — tout en fleurs!

*rit. Otez la petite* Ped. *f* *dim.*

Ped. ⊕ Ped. ⊕

les  
S.

*p* J'ai bonne es - pé - ran - ce, Mon dé gagna, Mon

*p* J'ai bonne es - pé - ran - ce, Mon dé gagna, Mon

*p*

Ped ⊕

dé gagera! J'ai bonne es - pé - ran - ce, Mon dé gagera, Mon  
 dé gagera! J'ai bonne es - pé - ran - ce, Mon dé gagera, Mon

dé gagera! C'est l'argent de France Qui paï - ra, Qui paï - ra! C'est  
 dé gagera! C'est l'argent de France Qui paï - ra, Qui paï - ra!

l'argent de France Qui paï - ra, Qui paï - ra!

C'est l'argent de France Qui paï - ra, Qui paï - ra!

*f*  
 Ped.



1<sup>er</sup> Soldat.

(on roule les dés)

*p* *cresc.* *f* *f*

Deux!

Ped. ⊕

TOUS.

2<sup>d</sup> soldat.

Vie

(on roule les dés)

*p* *cresc.* *f* *f*

As!

LES DEUX SAINTES.

Es - - père

- toi - re! vic - toi - - re!

TOUS.

Mor - dieu! mor - dieu!

*f* *p*

1<sup>es</sup> S.

en Dieu! Jean - - -

*p* Ver - sons nous à boi - re! Ver - sons nous à

*p* Ver - sons nous à boi - re! Ver - sons nous à

*pp*

1<sup>es</sup> S.

-ne, Es - - père en Dieu! - - -

boi - re! Ver - sons nous à boi - re, Et vi - ve le jeu! - - -

boi - re! Ver - sons nous à boi - re, Au diable le jeu! - - -

Ped.

1<sup>es</sup> S.

Es - - père, es - - - père

Et vi - ve le jeu! Et vi - ve le jeu!

Au diable le jeu! Au diable le jeu!

*cre - - - scen*

1<sup>es</sup> S.

do - - - - - *f*

en - - - - - Dieul - - - - - Es - - - - - père - - - - -

do - - - - - *f*

vi - ve - le - jeul - - - - - Et - - - - - vi - -

do - - - - - *f*

An - dia - ble - le - jeul - - - - - An - dia -

*f*

Ped. ⊕ Ped.<sup>2</sup>

1<sup>es</sup> S.

en - - - - - Dieul

- ve, - vi - - - - - le jeul

ble, au dia - - - - - ble le jeul

Ped. ⊕ Ped.

1<sup>es</sup> S.

8-

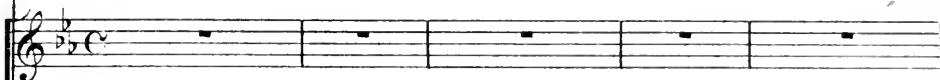
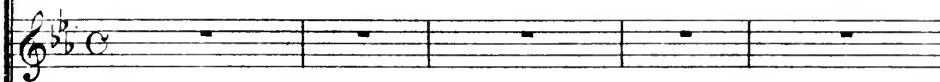
⊕

2<sup>me</sup> TABLEAUN<sup>o</sup> 14.

## MARCHE FUNÈBRE.

CHŒUR DE MOINES. All<sup>o</sup> moderato. (♩=100)

BASSES.

1<sup>ers</sup> TÉNORS2<sup>ds</sup> TÉNORS

BASSES.

All<sup>o</sup> moderato.

PIANO.

- scen - - - do - - - mol

1<sup>ers</sup> Tén.

2<sup>ds</sup> Tén.

Bas.

La voi

- to - - - ff

1<sup>ers</sup> Ténors.

La voilà! — la voilà! —

1<sup>ers</sup> Ténors.

La voi - là! — la voilà!

2<sup>ds</sup> Ténors. f

La voilà! — la voilà!

- là! — la voilà!

- là! — la voilà!

Ped.

1<sup>ers</sup> Tén.

WARWICK. Pas de long préambule,  
n'est-ce pas?

Lisez-nous  
simplement la formule;

2<sup>ds</sup> Tén.

Musical notation for the first two tenors. The first tenor part (1<sup>ers</sup> Tén.) and the second tenor part (2<sup>ds</sup> Tén.) both have a vocal line with a whole note rest followed by a fermata. The bass line below has a whole note rest followed by a fermata.

Piano accompaniment for the first system. The right hand plays a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. A *pp* (pianissimo) dynamic marking is present.

JEAN D'ESTIVET

Je ne veux pas diner ici. Qu'avez-vous donc? Elle a reçu son Dieu saintement!

Musical notation for the first vocal line, including the lyrics. The notation shows a vocal line with notes and rests, and a piano accompaniment below.

mais pardon!..

J'ai hâte comme vous que tout ceci finisse.

Musical notation for the second vocal line, including the lyrics. The notation shows a vocal line with notes and rests, and a piano accompaniment below.

LOYSEUR.  
Mylord!

WARWICK.  
Eh! bien?

LOYSEUR.  
C'est Jeanne! on la  
mène au supplice!

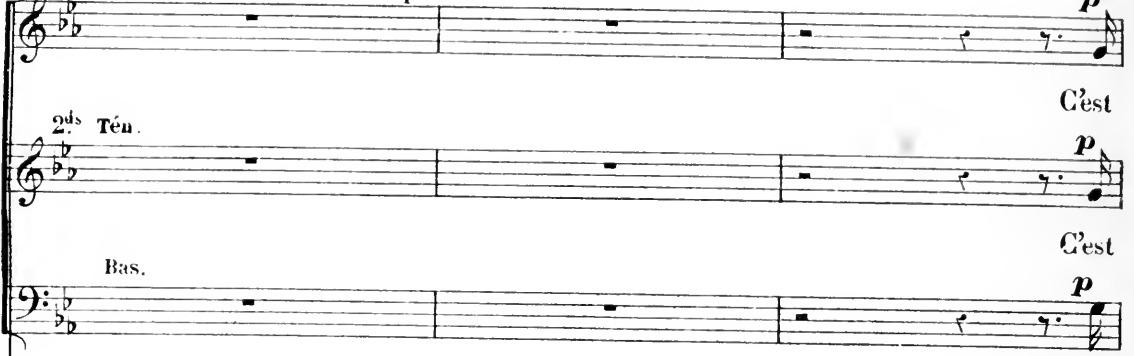
WARWICK.  
Après?

Musical notation for the final system, including the lyrics. The notation shows a vocal line with notes and rests, and a piano accompaniment below.

Ah! cet argent que vous m'avez donné, Il me brûle! WARWICK. LOYSELEUR. És-tu fou? non, non! je suis damné!



*1<sup>ers</sup>* Tén. GORDON. Comme elle est pâle! BROWN. Allons!.. *p*



*cresc.*  
el - - le! c'est el - - le! pla - - ce!  
*cresc.*  
el - - le! c'est el - - le! pla - - ce!  
*cresc.*  
el - - le! c'est el - - le! pla - - ce!



cre - - - - - scen - - - - - do



*f*  
pla - - - ce!  
*f*  
pla - - - ce!  
*f*  
pla - - - ce!

*ff*  
*And.<sup>no</sup> (♩:80)*  
*p*  
Ped.

Ped. ⊕ Ped.



## Les Moines.

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "O - ra - te pro e -". The piano accompaniment includes a bass line with a "Ped." marking and a treble line with a circled plus sign.

Second system of the musical score. The vocal line continues with the lyrics "- à!". The piano accompaniment continues with similar textures, including a bass line with a "Ped." marking and a treble line with a circled plus sign.

Third system of the musical score. The piano accompaniment is marked *p* mais très marqué. The bass line features a circled plus sign and a "Ped." marking. The treble line has a circled plus sign.

Fourth system of the musical score. The piano accompaniment includes a treble line with a circled plus sign and a bass line with a "Ped." marking and a circled plus sign.

Fifth system of the musical score. The piano accompaniment includes a treble line with a circled plus sign and a bass line with a "Ped." marking and a circled plus sign.

First system of a piano score. The right hand features a complex texture with many beamed notes and slurs. The left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present in the right hand.

Second system of the piano score. The right hand has a melodic line with slurs and a *dim.* marking. The left hand continues with eighth notes. A *p* marking is in the right hand.

Les Moines.

Third system, featuring a vocal line in the bass clef. The lyrics are "O - ra - te pro e - â!". The piano accompaniment includes a triplet in the right hand and a *Ped.* marking in the left hand.

Fourth system of the piano score. The right hand has a melodic line with slurs and a *p* marking. The left hand has a steady accompaniment.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, including dynamic markings *cresc.*, *dim.*, and *p*. The notation shows a progression of chords and a melodic line in the bass.

Third system of musical notation, including dynamic markings *f* and *p*. The notation features complex chordal textures and a melodic line in the treble.

Fourth system of musical notation, including *Ped.* markings and circled plus signs. The notation shows a dense texture of chords and a melodic line in the treble.

Les Moines.

Fifth system of musical notation, including the vocal line *O - ra* and *Ped.* markings. The notation shows a vocal line and piano accompaniment.

- te pro e - òl

The first system consists of three staves. The top staff is a vocal line with lyrics '- te pro e - òl'. The middle staff is the piano's right hand, and the bottom staff is the left hand. The music is in a minor key with a 7/8 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the piano accompaniment. It features dynamic markings: *sf* (sforzando) in the first two measures, *dim.* (diminuendo) in the third measure, and *p* (piano) in the fourth measure. The right hand has a melodic line with some grace notes, while the left hand maintains a consistent eighth-note pattern.

The third system continues the piano accompaniment. It features the dynamic marking *sempre p* (sempre piano) in the first measure and *pp* (pianissimo) in the fourth measure. The melodic line in the right hand continues with grace notes and a final flourish.

Les Moines.

O - ra - te pro e - òl

The fourth system consists of three staves. The top staff is a vocal line with lyrics 'O - ra - te pro e - òl'. The middle staff is the piano's right hand, and the bottom staff is the left hand. The music is in a minor key with a 7/8 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A 'Ped' (pedal) marking is present at the end of the system.

N° 15.  
MÉLODRAME.

RÉP. Est-ce fait?. Toi, commence!

**Adagio.**

JEAN d'ESTIVET.

Se levant, un parchemin à la main. Au nom du Dieu clément, et comme c'est rai-

PIANO.

- son De préserver le corps chrétien de tout poison, Toi Jeanne, par devant tes juges légi-

- times, Pour schisme, idolâtrie et beaucoup d'autres

crimes, Admise à pénitence, et, malgré ton ser -

ment, Retombée, ô douleur! en ton aveugle -

ment, Nous l'avons déclarée hérétique et par -

- jure, Et, de même qu'un membre atteint de pourri -

- ture Est arraché de corps, nous l'arrachons ain -

- si, Du pouvoir séculier implorant la mer -

- ci, Et le priant pour toi d'adoucir sa sen -

- tence, Si tu peux être encore admise à pénitence. JEANNE. O mes pauvres parents!

JEAN d'ESTIVET.

O ma mère! Vade in pace!

*ppp* una corda.

Ped. ⊕

N° 16.  
FINAL.

RÉP. C'est Dieu qui la vengel..

Allegro (♩=88).

LES DEUX SAINTES.

CHŒUR INVISIBLE.  
DESSUS.

JEANNE.

LES SOLDATS  
TÉNORS.

LES BOURGEOIS  
1<sup>res</sup> BASSES.

LES MOINES  
2<sup>es</sup> BASSES.

Le

Allegro (♩=88).

PIANO.

*p*

Les Soldats.

Le feu! voy -

feu!

Ped.

ez il ex - pi - rel.

Sor - cie

Ped.

re! Les Bourgeois.

Mar - ty

cre

re! Le feu! le

re!

scen

do.

Ped.



feu!

*f* Le feu!

*f*

Ped.

CHŒUR INVISIBLE.

Jean - ne! Jean - ne!

*sempre f*

Les Bourgeois.

O for - fait!

Ped.

Les Soldats.

Dieu te dam - ne!

Ped.

CHŒUR INVISIBLE.

Les Bourgeois. Jean - ne!

O jus - te Dieu!

Ped.

Les Soldats.

fil - le de Dieu! Le feu! le

Ped.

feu!

*pp*

Ped.

JEANNE.

Ah! le paradis s'ouvre! arrière, lâches craintes!

Je comprends maintenant les promesses des saintes!

Piano accompaniment for the first system, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords and single notes.

CHOEUR INVISIBLE.

C'est Dieu qui me délivre! ah! Jésus Maria!

Jé - sus Ma - ri -

Vocal line and piano accompaniment for the second system, including lyrics and musical notation.

Piano accompaniment for the third system, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords and single notes.

Les Bourgeois.

Jé - sus Ma - ri

Vocal line and piano accompaniment for the fourth system, including lyrics and musical notation.

Piano accompaniment for the fifth system, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords and single notes.

Les Soldats.

3

*f* Va, fil - le d'en - fer!

*ff*

Ped.

This system contains the first two staves of the piece. The top staff is a vocal line in treble clef with a forte (*f*) dynamic. The lyrics are "Va, fil - le d'en - fer!". The bottom staff is a piano accompaniment in bass clef with a fortissimo (*ff*) dynamic, featuring a rhythmic pattern of eighth notes. A pedaling instruction "Ped." is placed below the piano staff. A circled cross symbol is located at the end of the piano staff.

val :

*dim.*

This system contains the second two staves of the piece. The top staff is a vocal line in treble clef with a fermata over the first measure. The lyrics are "val :". The bottom staff is a piano accompaniment in bass clef with a *dim.* dynamic, continuing the rhythmic pattern of eighth notes.

Les Moines.

O - - - ra - - -

*pp*

This system contains the first two staves of the second piece. The top staff is a vocal line in bass clef with a fermata over the first measure. The lyrics are "O - - - ra - - -". The bottom staff is a piano accompaniment in bass clef with a pianissimo (*pp*) dynamic, featuring a rhythmic pattern of eighth notes.

- te pro e - - -

This system contains the second two staves of the second piece. The top staff is a vocal line in bass clef with a fermata over the first measure. The lyrics are "- te pro e - - -". The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern of eighth notes.

- al

This system contains the third two staves of the second piece. The top staff is a vocal line in bass clef with a fermata over the first measure. The lyrics are "- al". The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern of eighth notes.

LES 2 SAINTES.

Va! je se - rai vers toi!

Ped. ⊕ Ped.

Va! fil - le de

⊕ Ped. ⊕

Dieu!

Ped. ⊕ Ped. ⊕

Va! Val je se - rai vers  
1<sup>rs</sup> et 2<sup>ds</sup> Dessus. CHŒUR INVISIBLE.  
Va! je se - rai vers

Ped. ⊕ Ped. ⊕

les S.

toi! Va! fil - le de Dieu!

toi! Va! fil - le de Dieu!

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Moderato (♩=76).

les S.

f va!

Dessus.

f va!

Ténors.

f ah!

Basses.

f ah!

LA FOULE.

Moderato (♩=76).

f

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

8

Ped