

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

Mon Maître

Camille Erlanger

# Saint Julien

# l'Hospitalier

LÉGENDE DRAMATIQUE EN TROIS ACTES ET SEPT TABLEAUX

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

*et de déclamation le 26 Avril 1894*

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

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## PERSONNAGES

*Julien.*

*Le Châtelain.*

*L'Ermite.*

*Le Bohême.*

*Le Lépreux.*

*Le Christ.*

*Le Nain.*

*Un Varlet.*

*La Mère de Julien.*

*La Princesse d'Occitanie.*

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Camille Erlange

1894

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

Légende dramatique en 3 Actes et 7 Tableaux

d'après le Conte de GUSTAVE FLAUBERT

Poème de

Musique de

**MARCEL LUGUET**

**CAMILLE ERLANGER**



1<sup>er</sup> ACTE

1<sup>er</sup> TABLEAU

L'ENFANCE

LE FESTIN DU BAPTÊME

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

## SCÈNE I

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

Le CHATELAIN.

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

CONTRALTI.

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

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

Vigoreoso giocoso.

PIANO.

*ff*

First system of a musical score. It consists of two staves, treble and bass clef. The music is in 3/4 time and G major. The first measure contains a complex chordal texture. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *ff*. The system ends with a repeat sign.

Second system of the musical score. It consists of two staves. The first measure has a dynamic marking of *ff*. The system ends with a repeat sign.

Third system of the musical score. It consists of two staves. The first measure has a dynamic marking of *ff*. The system ends with a repeat sign.

Fourth system of the musical score. It consists of two staves. The first measure has a dynamic marking of *ff*. The system ends with a repeat sign.

Fifth system of the musical score. It consists of two staves. The first measure has a dynamic marking of *ff*. The system ends with a repeat sign.



First system of a musical score. It consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many notes, including triplets and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present in the bass staff. There are various articulation marks like accents and slurs throughout the system.

Second system of the musical score. It continues the complex texture from the first system. The notation includes many beamed notes and rests. There are several triplet markings (indicated by a '3' over the notes) in both staves. The dynamic *ff* is maintained.

Third system of the musical score. The texture remains dense with many notes. The notation includes various rhythmic values and articulation. Triplet markings are present in both staves. The dynamic *ff* is still indicated.

Fourth system of the musical score. This system shows a change in texture, with fewer notes and more rests, particularly in the bass staff. The treble staff continues with rhythmic patterns. The dynamic *ff* is still present.

Fifth system of the musical score. It features a prominent triplet in the treble staff, marked with a '3' and a dashed line above it. The bass staff has a steady rhythmic accompaniment. The dynamic *ff* is clearly marked at the beginning of the system.

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

System 2: Piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The right hand has a melodic line with triplets and a fermata. The left hand has a bass line with triplets. The dynamic marking *P subito.* is present. Fingerings 6, 7, and 3 are indicated. Below the system, the instruction "les 2 Ped." is written.

System 3: Piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The right hand features a melodic line with triplets. The left hand has a bass line with eighth notes and chords. The system concludes with a fermata over the final measure of the right hand.

System 4: Piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The right hand has a melodic line with triplets and a fermata. The left hand has a bass line with eighth notes and chords. The system concludes with a fermata over the final measure of the right hand.

System 5: Piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The right hand has a melodic line with triplets and a fermata. The left hand has a bass line with eighth notes and chords. The dynamic marking *ff* is present. The system concludes with a fermata over the final measure of the right hand.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with complex rhythmic patterns and triplets.

LES CONVIVES.

SOP.

Ah! la la la la la gais les re -

CONTR.

Ah! la la la la la gais les re -

TEN.

Ah! la la la la la gais les re -

BASSES.

Ah! la la la la la

Piano accompaniment for the second system, continuing the complex rhythmic patterns and triplets from the first system.

S. *- frains!*

C. *- frains!*

T. *- frains!*

B. *Ah!*

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

S.

C.

T.

B.

*f* *appassionato.*

Musical score for piano. The piano part features a complex rhythmic pattern with many sixteenth notes and rests, marked with "x" symbols. The score includes dynamic markings like "f" and "appassionato", and fingering numbers like 6, 7, and 3.

First system of a piano score. The right hand features a melodic line with a trill and a sixteenth-note scale, marked with a forte *f* dynamic. The left hand provides a bass line with triplets. Fingerings 6, 7, and 8 are indicated for the right hand.

Second system of the piano score. The right hand continues the melodic line with a trill and a sixteenth-note scale, marked with a forte *f* dynamic. The left hand features a bass line with triplets. Fingerings 9 and 8 are indicated for the right hand.

Third system of the piano score. The right hand has a melodic line with a trill and a sixteenth-note scale, marked with a fortissimo *ff* dynamic. The left hand has a bass line with triplets and slurs. Fingerings 3 and 3 are indicated for the right hand.

Fourth system of the piano score. The right hand has a melodic line with a trill and a sixteenth-note scale, marked with a fortissimo *ff* dynamic. The left hand has a bass line with triplets and slurs. Fingerings 3 and 3 are indicated for the right hand.

Fifth system of the piano score. The right hand has a melodic line with a trill and a sixteenth-note scale, marked with a fortissimo *ff* dynamic. The left hand has a bass line with triplets and slurs. Fingerings 3 and 3 are indicated for the right hand.

ff

Trompettes.

tr

12

LES CONVIVES.  
TÉNORS.

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

1<sup>ER</sup>S BASSES.

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

2<sup>ES</sup> BASSES.

Trois jours et qua-tre nuits

m.g.

1. har - pes et des tambou-rins,

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

2<sup>es</sup> B.

Qu'au son des har - pes et des

T. Ou - bli - ant cha-cun nos en -

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

2<sup>es</sup> B. tam - bou - rins,

Ou - bli - ant cha-cun nos en -

1. - nuis Nous fes - ti - nons!

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

2<sup>es</sup> B. Ou - bli - ant nos ennuis - Nous festinons, nous fes - ti -

7.  
T. Nous fes - ti - nous!

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

2<sup>e</sup> B. (Rires)  
- nous, nous fes - ti - nous! — *mf* Ah! ah! ah! ah!

*f* M.G.

*mf*

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

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

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

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



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

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

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

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

**Un peu moins vite.**

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

2<sup>e</sup> SOP. *p*  
La la la la ————— la la la la

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

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

**Un peu moins vite**

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

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

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

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

*p*

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

2<sup>de</sup> S.

1<sup>re</sup> C.

2<sup>de</sup> C.

1<sup>re</sup> TEN.

2<sup>de</sup> TEN

1<sup>re</sup> BASSES

2<sup>de</sup> BASSES.

(Rit.) *f*

Ah! ah! ah! ah!

1<sup>re</sup> Tempo.

(Rires)

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

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

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

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

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

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

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

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

Un peu plus lent.

1<sup>re</sup> SOP.

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

2<sup>e</sup> SOP.

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

1<sup>er</sup> CONTR.

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

2<sup>e</sup> CONTR.

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

Un peu plus lent

*p*

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

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

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

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

*mp* *p*

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

2<sup>de</sup> S.

1<sup>re</sup> C.

2<sup>de</sup> C.

*mf*

*un poco rit.*

5 1<sup>o</sup> Tempo.

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

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

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

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

TÉNORS. *ff* Gais les re - frains!

BASSES. *ff* Gais les re - frains!

Gais les re - frains!

*un poco rit.*

6 7

8 1<sup>o</sup> Tempo.

*fff*

S. 

C.  Au son des

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

B.  Trois jours et qua-tre

  
*meno f*

S. 

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

T. 

B. 



S.

C.

T.

B.

*rins*

*meno f*

Ou - bli -

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

*meno f*

CONTRALTI.

*mf*

Nous fes - ti -

TÉNORS.

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

1<sup>res</sup> BASSES.

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

2<sup>es</sup> BASSES.

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

*p*

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

1. Nous fes - ti - nous!

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

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

C.

T. Du soir jusqu'au ma -

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

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



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

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

1<sup>re</sup> SOPRANI.

2<sup>e</sup> SOPRANI.

CONTRALTI.

TÉNORS.

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

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

*dolce.*

Nous en -- guir -- lan -- dons le festin

*pp*

Nous en -- guir -- lan -- dons le -- fest.

*ppp*

Ah! au son des har -- pes

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

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

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

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

P. Au son des

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

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

C.

T. - rins Gais les re -

P. har - pes Gais les re -

1<sup>re</sup> B. har - pes Gais les re -

2<sup>e</sup> B. har - pes Gais les re -

6

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

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

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

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

B. *f* frains!

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

C. tam bou rins.

T. tam bou rins.

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

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

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

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

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

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

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

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

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

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

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

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

SOPRANI.

*dolce.*

Du soir jus - qu'au ma -

CONTRALTI.

TENORS.

BASSES.

*p* *m.f.*

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

S. soir ————— Nous fes - ti -

C. ————— Nous fes - ti -

B. ————— Nous fes - ti -

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

*ff*

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

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

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

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

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

S.  
- nous! Au son des

C.  
- nous!

T.  
la! Au

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

7

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

C.

T.  
son des har - pes Au son des

B.

S. *f* tam - bourins gais les refrains!

C. *f* gais les refrains!

T. har - pes des tam - bou - rins

B. (Bass line, mostly whole rests)

(Piano accompaniment)

S. *f* gais les re - frains!

C. *f* gais les re - frains!

T. (Tenor part, mostly whole rests)

B. (Bass line, mostly whole rests)

(Piano accompaniment)



S. *gais les refrains*

C. *frains*

S.

C.

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

B.

S. 

C.  Au son des har - pes -

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

B. 



S.  gais les re - frains gais les re -

C. 

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

LES BASSES. 



S. *-frains!*

C.

T. *-eux!*

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

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



S.

C.

T. *gais les refrains!*

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

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



8

*f* Ah!

*f* Ah!

*f* Ah!

*f*

*f*

Ah! ——— la la la la la la la la la la

Ah!

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

*f* Ah! ——— Gais les refrains ———

*f*

1<sup>o</sup> Tempo.

S. *ff* Trois jours et qua\_tre

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

T. *ff* Trois jours et qua\_tre

B. *ff* Trois jours et qua\_tre

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

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

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

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

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

8 *tr*

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

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

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

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

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

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

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

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

SOPRANI.

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

CONTRALTI.

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

TÉNORS.

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

BASSES.

*poco rit*

S. Nous fes-ti-nons!

C. Nous fes-ti-nons!

T. nons! Nous fes-ti-nons!

B. *ff* Nous fes-ti-nons!

8-

*poco rit.*

*ff*

Vocal staves for Soprano (S.), Contralto (C.), Tenore (T.), and Bass (B.). Each staff contains a melodic line with a long, sustained note at the beginning, followed by a series of rests and a final note. A circled number '9' is positioned above the first measure of each staff.

Piano accompaniment for the first section. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. A circled number '9' is above the first measure, and a dynamic marking of *ff* (fortissimo) is present in the second measure.

Stesso Tempo.

Piano accompaniment for the second section, marked *Stesso Tempo.* The right hand has a series of chords and triplets, with a dynamic marking of *f* (forte) at the beginning. The left hand continues with a rhythmic accompaniment.

Andantino.

Piano accompaniment for the third section, marked *Andantino.* The tempo is slower. The right hand features a melodic line with a triplet and a dynamic marking of *p* (piano). The left hand has a more active bass line. A *rit.* (ritardando) marking is present at the beginning.



## Le CHÂTELAINE (Père de JULIEN)

Un fils m'est né,

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

te en ce lieu Gloire à Dieu!

Gloire au Seigneur!

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

*f*

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

## 10

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

— te — me! —

LES CONVIVÉS.  
SOPRAN.

CONTRALT.

*mp*

Gloire aux bons sei —

TÉNORS.

BASSES.

*mp*

Et gloire aux bons sei —

*mf*

1<sup>rs</sup> SOPRANI.

*mf*

Gloire aux bons sei - gneurs

2<sup>ds</sup> SOPRANI.

Gloire aux bons sei - gneurs aux no - bles é

C.

1<sup>rs</sup> TÉNORS.

Gloire aux bons sei -

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

Gloire aux bons sei - gneurs!

B.

- gneurs Et gloire aux bons sei - gneurs!

1<sup>rs</sup> S.

gloire aux bons sei - gneurs!

2<sup>ds</sup> S.

-poux gloire aux bons sei - gneurs!

C.

-gneurs gloire aux bons sei - gneurs!

1<sup>rs</sup> T.

gloire aux bons seigneurs - gloire et paix aux no - bles é -

2<sup>ds</sup> T.

gloire aux bons seigneurs gloire et paix aux no - bles é -

B.

gloire au bons sei - gneurs paix aux no - bles é -

*mp*

1<sup>re</sup> et 2<sup>ds</sup> SOUBANS.

*pp*

1<sup>re</sup> et 2<sup>ds</sup> SOUBANS.  
CONTRALTI.

Paix aux no - bles é - poux

aux no - bles é - poux paix et

1<sup>re</sup> et 2<sup>ds</sup> TENORS

Paix aux no - bles é - poux

paix aux no - bles é - poux paix et

BASSES.

- poux aux no - bles é - poux

aux no - bles é - poux paix et

- poux

Paix

aux no - bles é - poux paix et

*pp*

*un poco allarg.*

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

*ff* gloire aux bons sei -

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

*ff* gloire aux bons sei -

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

*ff* gloire aux bons sei -

1<sup>re</sup> BASSES.

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

*ff* gloire aux bons sei -

2<sup>es</sup> BASSES.

*ff*

Gloire aux bons sei -

*poco rit.*

*un poco allarg.*

*pressez un peu.*

**Tempo.**

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

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

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

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

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

*animez un peu.*

**Tempo.**

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

3 3 3

S.  
à l'entour de ces ta - - - bles!

C.  
à l'entour de ces ta - - - bles!

T.  
à l'entour de ces ta - - - bles!

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

*tr*

3 3 3

3 3 3

9

## 11

Le Père de JULIEN à volonté

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

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

Les serviteurs circulent autour des tables emplissant les écuelles.

**Molto Moderato.**

8

*pp*

Les 2 Ped.

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

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

TÉNORS. (Les Serviteurs s'adressant au Châlain)

Les écuelles d'argent — ne sont plus suffi — san — tes.

BASSES.

Les écuelles d'argent — ne sont plus suffi — san — tes.

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

Le Père de JULIEN.

Piano accompaniment for the 'Le Père de JULIEN' section, featuring a treble and bass staff with complex rhythmic patterns and trills.

Les écuell — les man-

Le P.  
de J.

- quer? Vos

**12**  
**Allegro.**

Le P.  
de J.

far - ces sont plai - san - tes

**Allegro.**

Le P.  
de J.

Pour les nouveaux ve - nus on

**Moderato.**

**Moderato.**

Le P.  
de J.

a d'autres vaisseaux;  
serrez un peu.

**8- Moderato.**

*rall.*



8- Ils ne trouveront pas ces coupes trop pe-

- san - - - tes:

*pesant.*

**15 Avec largesse.**

*f*

Apportez sans retard tous mes

**Un poco largo.**

**Un peu plus animé**

grands o-l-i-phants, Les cas-ques en acier, les

*mf*

Trompettes.

**Un peu plus animé**

1. P.  
de J.

beau - mes de batail - le Les

1. P.  
de J.

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

*poco allarg.*

1. P.  
de J.

- le, Car cha - cun doit a -

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

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

1. P.  
de J.

- voir vi - dre - cò - me à sa tail -

l. P.  
do. 3.

*rit.*

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

**Più moderato.**

**14**

l. P.  
do. 3.

- ces d'en - fants!

SOPRANI.

Oui cha.

CONTRALTI.

Oui cha.

TENORS.

**14**

BASSES.

Oui cha.

**Più moderato.**

*mf*

8

S. *-cun* *chacun doit a - voir* *vi - dre -*

C. *-cun* *chacun doit a - voir* *vi - dre -*

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

B. *-cun* *chacun doit a - voir* *vi - dre -*

8-

S. *-cò - me à sa tail - le* *Quand on célèbre ain-*

C. *-cò - me à sa tail - le* *Quand on célèbre ain-*

T. *-cò - me à sa tail - le* *Quand on célèbre ain-*

B. *-cò - me à sa tail - le* *Quand on célèbre ain-*

8-

## Molto largo.

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

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

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

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

## Molto largo.

*ff très soutenu.*

1931

1934

*rit.*

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

LES SERVITEURS.  
BASSES.

*f* Voi-ci les o-li-

All: moderato.

Voi - ci les o-liphants!

*ff molto marcato.*

LES CONVIVES  
SOPRANI.

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

CONTRALTI.

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

TÉNORS.

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

BASSES.

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

LES SERVITEURS.

T  
- phants!

B.  
Voi-ci les

*f*

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

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

LES CONVIVES.  
 SOPRANI.

*3*  
 Voici les

CONTRALTI.

*3*  
 Voici les

TÉNORS

BASSES.

Stesso tempo.

*ff*

S.  
cas - ques les plus beaux!

C.  
cas - ques les plus beaux!

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

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

TÉNORS. SERVITEURS. (s'adressant aux servantes)

*meno f*

Vous au - tres les ser -

BASSES.

*meno f*

Vous au - tres les ser -

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

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



LES CONVIVES.

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

B.

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

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

*sempre p*

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

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

T. -ge.

B. -ge.

*ff*

## 16

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

*mp*

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

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

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

CONTRALTI. *mp*

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

*p*

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

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

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

*p cresc.*

*cresc.*  
*f*  
*allargando.*

*ff*  
*fff allarg. molto.*

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

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

CONTRALTI.

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

TÉNORS.

Un nou - vel o - ri -

**17**  
BASSES.

**Largo.**

8-

*ff*

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

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

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

B.

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

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

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

B. Sur l'her - mi - ne des

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

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

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

B. nap - - - pes

8-

*p*

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

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

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

B. Lors - que

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*errsc.* **ff**

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

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

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

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

*allargando.* **ff**

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

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

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

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

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

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

8<sup>a</sup> bassa.

Piano accompaniment for the first system, featuring complex chords and arpeggiated patterns in both hands. The music is in a minor key and 4/4 time. Dynamics include *ff* and *f*. There are fingerings 6 and 7 indicated.

18

Vocal staves for Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). The Soprano and Contralto parts are mostly rests. The Tenor part has a few notes at the end with a *ff* dynamic. The Bass part is mostly rests. The time signature changes to 3/4.

Trois jours

Piano accompaniment for the second system, including trills and arpeggiated figures. The music continues in 3/4 time. Dynamics include *tr* and *fff*. There are fingerings 9 and 7 indicated.

18

Vocal staves for Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). The lyrics are: "Trois jours et quatre nuits — Qu'au son des har - pes Qu'au et quatre nuits et quatre nuits — Qu'au son des har - pes Qu'au". The tempo/mood is marked **Vigoroso giocoso.**

Trois jours et quatre nuits — Qu'au son des har - pes Qu'au  
Vigoroso giocoso.

Piano accompaniment for the third system, featuring rhythmic patterns and chords. The music is in 3/4 time. There is a fingerings 8 indicated.

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

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

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

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

3

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

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

T. \_nuis nous\_fes\_ti - nons

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



*poco rit.*

**Tempo.**

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

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

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

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

*poco rit.*

**Tempo.**

8

**19**  
Le Père de JULIEN.

Silen - ce Si pourvoir nous at-taquions un peu

le P.  
de J.

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

Les serviteurs apportent un énorme pâté dont

le P.  
de J.

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

**Allegretto.**

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "J'en tiens un dont je veux vous découvrir le jen." The piano accompaniment starts with a rest, then a piano (*p*) chord, and continues with a rhythmic pattern of eighth notes. A dynamic marking of *pp* and a *cresc.* (crescendo) instruction are present. The system concludes with a 7-measure rest in the vocal line and a final chord in the piano accompaniment.

le Châtelain fait sauter le couvercle .

The second system of the musical score consists of piano accompaniment on two staves. It begins with a 7-measure rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes with a 7-measure rest in the right hand. The dynamic marking is *p* (piano).

The third system of the musical score consists of piano accompaniment on two staves. It continues the rhythmic pattern of eighth notes with a 7-measure rest in the right hand. The dynamic marking is *mp* (mezzo-piano).

The fourth system of the musical score consists of piano accompaniment on two staves. It continues the rhythmic pattern of eighth notes with a 7-measure rest in the right hand. The dynamic marking is *f* (forte).

The fifth system of the musical score consists of piano accompaniment on two staves. It continues the rhythmic pattern of eighth notes with a 6-measure rest in the right hand. The dynamic marking is *ff* (fortissimo).

The sixth system of the musical score consists of piano accompaniment on two staves. It continues the rhythmic pattern of eighth notes with a 6-measure rest in the right hand. The dynamic marking is *ff* (fortissimo).

# SCÈNE II

## DIVERTISSEMENT DU NAIN

Les Mêmes — Le NAIN

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

20

Le Père de JULIEN

Voyez!

(Surprise générale)

SOPRANI

CONTRALTI

TÉNORS

Un

BASSES

Assez vite et rythmé.

PIANO

le P.  
de J.

S.

Un nain

Un nain

G.

Un nain —

T.

nain —

Un nain qui

B.

Un nain —

(Rires)

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

(Rires)

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

T. dan - - - se

B. Ah comme il dan - - - se

S. Voyez — ah voy-

C. ah! Voy- ez!

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

B.

S. *ez*

C. *ah voyez*

T.

B.

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). The Soprano staff has a rest with the syllable "ez" below it. The Contralto staff has the syllables "ah" and "voyez" below it. The Tenor and Bass staves have rests. The fifth staff is the piano accompaniment, showing a complex melodic line in the right hand and a more rhythmic bass line in the left hand. The piano part includes various ornaments like grace notes and slurs.

S.

C.

T.

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

The second system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). All vocal staves have rests. The Bass staff has the syllables "Quelle é - tran - ge ca - den - - ce" below it. The fifth staff is the piano accompaniment, continuing the melodic and harmonic development from the first system. It features a prominent melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings like *f* and *tr* (trills) visible.

*tr#* *tr#*

## 21 (Rires)

S Ah! ah! ah! ah! ah!

C Ah! ah! ah!

T Ah!

B

## 21

*tr b*

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

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

T ah! ah! ah! ah! ah!

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

*p*  
*m.g.*

First system of a piano score. 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. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano score, continuing the melodic and harmonic development from the first system. The *p* dynamic marking is also present here.

Third system of the piano score, showing further melodic and harmonic progression.

Fourth system of the piano score, featuring a more active melodic line in the right hand.

*crese.*

Fifth system of the piano score, with a dynamic marking of *crese.* (crescendo) indicating an increase in volume.

Sixth system of the piano score, concluding the page with a final melodic and harmonic statement.

22 Tempo

The first system of music consists of two staves. The upper staff begins with a piano introduction marked *rit.* (ritardando), featuring a series of chords and moving lines. The lower staff provides a harmonic accompaniment. The system concludes with a *f* (forte) dynamic marking.

The second system continues the piano introduction. It features a complex texture with many sixteenth-note passages in the upper staff and a steady accompaniment in the lower staff. Various articulation marks, including slurs and accents, are used throughout.

The third system continues the piano introduction. It features a complex texture with many sixteenth-note passages in the upper staff and a steady accompaniment in the lower staff. A crescendo hairpin is visible at the bottom of the system.

The fourth system marks the beginning of a new section. The upper staff features a melodic line with a *pp dolce.* (pianissimo dolce) marking. The lower staff has a steady accompaniment with a *f.* (forte) dynamic marking.

The fifth system continues the section from the previous system. The upper staff features a melodic line with a *f.* (forte) dynamic marking. The lower staff has a steady accompaniment with a *f.* (forte) dynamic marking.



25

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

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

Third system of musical notation. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with triplets and chords. A dashed line labeled '8' spans across the system.

Fourth system of musical notation. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with triplets and chords. A dashed line labeled '8' spans across the system.

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

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

SOP. *légèr.*

CONTR.

Ah ah ah ah ah Ah ah ah ah ah

*légèr*

Ah ah ah ah ah Ah

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

S.

Ah ah ah ah ah ah ah ah ah ah ah

TEN.

*légèr*

Ah ah ah ah ah ah ah

BASSES

*légèr*

Ah ah ah ah ah ah ah

*ff* *sec.*

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

# CHANSON DU NAIN

Le NAIN.

Stesso tempo.

S. Il va chan-ter — Oy-

C. — Oy-

T. Il va chan-ter

B. —

Stesso tempo. Il va chanter —

*tr* *mf* *tr* *tr* *tr*

S. -ez! Oyez

C. -ez! Oyez

T. Oyez — Oyez —

B. Oyez —

*tr* *tr*

## Le NAIN.

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

*tr*

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

*tr*

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

*tr*

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

*tr* *f tr*

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems, each with a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The piano part features frequent trills and arpeggiated figures. The lyrics are: 'Din, din, din, din, \_\_\_\_\_ din, din, din, Le pe-tit Nain qui na-quit dans u-ne crou-te Lais - sez-lui fai - re la rou - te \_\_\_\_\_ Sur la ta - ble du fes - tin \_\_\_\_\_ Au mi -'. The score includes dynamic markings such as *f* and *f tr*, and various ornaments like trills (*tr*) and slurs. The piece concludes with a sharp sign indicating the end of the section.

1<sup>e</sup> N.

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

8-

*tr*

1<sup>e</sup> N.

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

26

Un peu moins vite.

1<sup>e</sup> N.

Pour bai -

Un peu moins vite.

*p*

1<sup>e</sup> N.

- ser sous son hen - nin

1. N

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

le N

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

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

SOP.

**f**

Din, din, din, din

CONTR

**f**

Din, din, din, din

TÉN.

**f**

Din, din, din, din

BASSES.

**f**

Din, din, din, din

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

*mp* *léger.*

le - N. *léger.* le - pe - tit

S. *léger.* le - pe - tit

C. *léger.* le - pe - tit

T. *léger.* le - pe - tit

B. *léger.* le - pe - tit

*mp* *p*

le - N. nain.

S. nain.

C. nain.

T. nain.

B. nain.

*tr.* *m.g.*

tr... rit.

**27** Moins vite.

Le NAIN. *cabildo*

La plus gen - te da - moi - sel -

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

- le Ti - mi - de

comme une oi - sel - le Se

ca - che sous son hen - nin

*p*



l.N.

Se ca - che sous son hen -

*p*

l.N.

- nin Par erain - te

*p*

l.N.

(Rire malin) *en cédant un peu.* *f*

du vi-lain nain Ah ah ah ah par

*en cédant un peu.* 5

l.N.

erain - te du vi-lain nain!

8

*p*

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

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

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

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

Le NAIN.

Le NAIN.  
 Par erain - te

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

1. N.  
 - pré - e Se pres - se

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

SUR son voi - sin Qui la reçoit

6 *rit.* - - *suivez.*

le N. **29**

ef - fa - ré - - - e

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

le N.

SOP. *p.*

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

CONTR. *p.*

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

TÉN. *p.*

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

BASSES. *p.*

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

*p* 5

Qui la re - çoit ef - fa -

S. diu le vi - lain nain! —

C. diu le vi - lain nain! —

T. diu le vi - lain nain! —

R. diu le vi - lain nain! —

*Perese.*

(Comique)

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

*tr?*

*suivez.*

de ce dé - dain Bai - se sa joue

*rit.*

*P. rit.*

*rit.*

*rit.*

Quasi largo.

Allegro.

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

*rit.* *ff* *ff*

Quasi largo. Allegro.

8

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

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

*p* *più lento.* **1<sup>o</sup> Tempo.**

8 **1<sup>o</sup> Tempo.**

*rit.* *p* *cresc.*

le N. *Din, din, din,*

*f*

le N. *din, din, din, le pe-tit nain qui na-*

*tr* *tr* *tr* *tr*

1. N. *- quit dans u-ne croù - te Lais - sez lui fai - re la*

le N. *rou - te sur la ta - ble*

**31**

1. N. *du fes - tin*

SOP. *f- Din, din, din, din,*

CONTR. *f- Din, din, din, din,*

TEN.

BASSES

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

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

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

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

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

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

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

B. -quit dans u - ne erou - te

S. rou - te, Sur la ta - ble

C. rou - te, Sur la ta - ble

T. rou - te, Sur la ta - ble

B. Sur la ta - ble

Le NAIN.

Din, din, din, din

S. du fes - tin.

C. du fes - tin.

T. du fes - tin.

B. du fes - tin.



**Largo.**

*ff* 2:

Le pe - tit main!

Ah!

Din, din, din,

Ah!

Din, din, din,

**Largo.**

8

*fff*

*fff*

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

din, din, din, din, din, din,

First system of a musical score. It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment. The vocal lines consist of rhythmic patterns of notes with the syllable "din" written below. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Second system of the musical score, continuing the vocal and piano parts. The vocal lines continue with rhythmic patterns and the syllable "din". The piano accompaniment continues with its complex rhythmic pattern. A measure rest of 8 measures is indicated above the piano part in the third measure of this system.

Le NAIN.

52 *allargando.*

Largo.

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

*ff allargando.*

Largo.

Allegro.

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

Allegro.

*fff*

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

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

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

2<sup>e</sup> TABLEAU

## LA CHAMBRE DE L'ACCOUCHEE

## PRÉLUDE

*Lento misterioso.*

PIANO.

*u. alto legato.*

The musical score is written for piano and consists of four systems of staves. The first system shows the beginning of the piece with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 4/2 time signature. The tempo is marked 'Lento misterioso' and the dynamics are 'PIANO'. The first system includes the instruction 'u. alto legato.' in the bass staff. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system features a more complex accompaniment with chords and moving lines in both staves. The fourth system concludes the prelude with a long, sustained note in the treble staff and a final chord in the bass staff.

55

*p*

This system shows the beginning of a musical piece. It features a grand staff with two bass staves and one treble staff. The music is in 3/4 time and B-flat major. The first measure is marked with a piano (*p*) dynamic. The number 55 is written above the treble staff.

*p*

This system continues the musical piece. It features a grand staff with two bass staves and one treble staff. The music is in 3/4 time and B-flat major. The first measure is marked with a piano (*p*) dynamic.

*pp*

7

This system continues the musical piece. It features a grand staff with two bass staves and one treble staff. The music is in 3/4 time and B-flat major. The first measure is marked with a pianissimo (*pp*) dynamic. A fingering of 7 is indicated above the treble staff.

Le thème très en dehors.

7

7

This system continues the musical piece. It features a grand staff with two bass staves and one treble staff. The music is in 3/4 time and B-flat major. Two fingering of 7 are indicated above the treble staff.

7

*dim.*

7

This system continues the musical piece. It features a grand staff with two bass staves and one treble staff. The music is in 3/4 time and B-flat major. A fingering of 7 is indicated above the treble staff, and a *dim.* (diminuendo) marking is present.

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

**54** Tempo.

The second system begins with the tempo change to **54** Tempo. It features two staves. The treble clef has a melody of quarter notes with a slur over the first four notes. The bass clef has a rhythmic accompaniment of eighth notes with slurs.

The third system continues the piece. It features two staves. The treble clef has a melody with a slur over the first four notes. The bass clef has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

The fourth system continues the piece. It features two staves. The treble clef has a melody with a slur over the first four notes. The bass clef has a rhythmic accompaniment.

The fifth system continues the piece. It features two staves. The treble clef has a melody with a slur over the first four notes. The bass clef has a rhythmic accompaniment.

System 1: Treble and bass staves. Treble staff contains a melodic line with a long slur. Bass staff contains a rhythmic accompaniment of eighth notes with triplets. Dynamics include *mf* and *f*.

System 2: Treble and bass staves. Treble staff features a melodic line with a long slur. Bass staff continues the rhythmic accompaniment. Dynamics include *f* and *mf*.

System 3: Treble and bass staves. Treble staff has a melodic line with dynamics *dim.*, *ff*, and *p*. Bass staff has a rhythmic accompaniment with dynamics *mf* and *f*.

System 4: Treble and bass staves. Treble staff has a melodic line with dynamics *sf*, *p*, *dim.*, and *ppp*. Bass staff has a rhythmic accompaniment with dynamics *mf* and *f*.

System 5: Treble and bass staves. Treble staff has a melodic line with dynamics *sf* and *p*. Bass staff has a rhythmic accompaniment with dynamics *mf* and *f*.



## SCÈNE I

La Mère de JULIEN

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

La Mère de JULIEN.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

LES CONVIVÉS ( dans la coulisse )

Stesso tempo.

55

PIANO.

*molto dolce.*

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

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

Third system of musical notation. The piano part concludes with a dynamic marking of *p* and *pp*. The vocal line concludes with a melodic line and a fermata.

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

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

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

First system of musical notation, measures 1-3. The treble clef staff contains a melody with a triplet of eighth notes in measure 1 and 3. The bass clef staff contains a complex accompaniment with multiple beamed eighth notes and slurs.

Second system of musical notation, measures 4-6. The treble clef staff continues the melody with a triplet in measure 4. The bass clef staff features a dense texture of beamed eighth notes with slurs.

Third system of musical notation, measures 7-9. The treble clef staff has a triplet in measure 7. The bass clef staff includes a *m.d.* (mezza dolce) marking in measure 9. The system concludes with a double bar line.

Fourth system of musical notation, measures 10-12. The treble clef staff features a triplet in measure 10 and a fermata over a chord in measure 12. The bass clef staff has a triplet in measure 12. The system concludes with a double bar line.

Fifth system of musical notation, measures 13-15. The treble clef staff has a triplet in measure 13 and a fermata over a chord in measure 15. The bass clef staff has a triplet in measure 15. The system concludes with a double bar line.

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

Second system of musical notation. The upper staff continues the melodic line with trills and triplets. The lower staff features a more active accompaniment with triplets and chords.

Third system of musical notation. The upper staff has a melodic line with trills. The lower staff features a complex accompaniment with many triplets and chords.

Fourth system of musical notation. The upper staff has a melodic line with trills and a large slur over measures 6 and 7. The lower staff has a bass line with chords and a final measure with a double bar line.

1<sup>o</sup> Tempo.

**58**

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

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

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

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

**59** La Mère de JULIEN.

Ah! le doux calme au fond de cette cham-

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

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

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

la M.  
de J.

son Sur le vi-trail, des

la M.  
de J.

bi-ses de dé-cem-

la M.  
de J.

bre! Ah! le doux

**Tempo**

40

la M.  
de J.

cal-me.

**Andante sans lenteur**

Le chant du milieu bien distinct.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Le chant du milieu bien distinct." and features several triplet markings. The piano accompaniment includes a prominent triplet in the right hand and a steady bass line in the left hand.

The second system continues the musical piece. The vocal line has a fermata at the end of the phrase. The piano accompaniment features a series of triplets in the right hand and a descending bass line.

*p*

The third system begins with a piano dynamic marking (*p*). It features a vocal line with a fermata and a piano accompaniment with triplets in the right hand and a sustained bass line.

La Mère de JULIEN.

*p*

Le bon re -

The fourth system is titled "La Mère de JULIEN." and includes the lyrics "Le bon re -". It features a vocal line with a piano dynamic marking (*p*) and a piano accompaniment with triplets in the right hand.

la M.  
de J.

- pos - tout près de l'en - fan -

The fifth system continues the piece with the lyrics "- pos - tout près de l'en - fan -". It features a vocal line and a piano accompaniment with triplets in the right hand.

la M.  
de J.

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

la M.  
de J.

- fran - ce, ————— Et qui vous

la M.  
de J.

don - ne en re - tour l'es - pé -

la M.  
de J.

- ran - ce!



la M.  
de J.

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

la M.  
de J.

Le grand bonheur de vivre et d'être

*p*

*tranquille.*

41

la M.  
de J.

mè - - - re!

*Lento.*

la M.  
de J.

Ah! le doux calme en ce

*p*

la M.  
de J.

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

la M.  
de J.

- gneur tout - puis - sant

la M.  
de J.

En un lit de dé - li - ce ra - vis -

la M.  
de J.

*p*  
- sant!

La M.  
de J.

8 8 8 8 8

7 *rit.* 7 7 7 5

La M.  
de J.

8

*p*

Le bon re - pos,

La M.  
de J.

*pp* 3 42

le doux cal - me!

*dim.* 3 3 3 3

*molto rit.*

(Bruits de fête dans la coulisse)

SOP. *f*

CONTR. *f* Ah

TÉN. Ah

BASSES.

*f*

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

9

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

7 7

Soprano (S.) and Contralto (C.) parts: *f* Ah

Tenor (T.) and Bass (B.) parts: - pes et des tam - bou - rins

Bass (B.) part: Au son des tam - bou - rins

Piano accompaniment: Features a series of arpeggiated chords in the right hand, with a 7th chord indicated. The left hand provides a harmonic accompaniment.

Soprano (S.) and Contralto (C.) parts: *f* Ah

Tenor (T.) and Bass (B.) parts: (Silence)

Piano accompaniment: Features a series of chords in the right hand, with a 9th chord indicated. The left hand provides a harmonic accompaniment.

45

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

45

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

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

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

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

C. ou - bli - ant nos en -

T. *mf.*

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

*tr.*

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

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

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

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

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

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

T. *— rins Nous — fes — ti — nons!*

B. *— rins Nous — fes — ti — nons!*

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

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


T. *Ah — nous — fes — ti — nons*

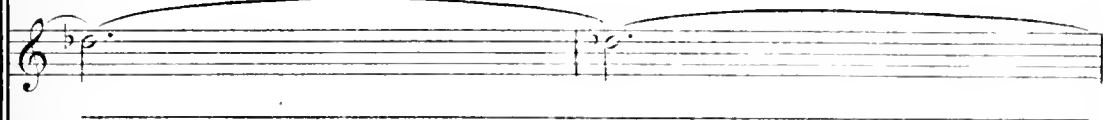
B. *Nous festinons*


*4/4*

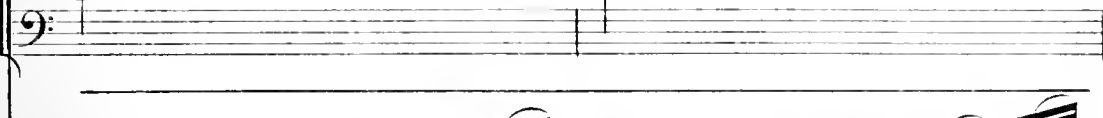
*8*

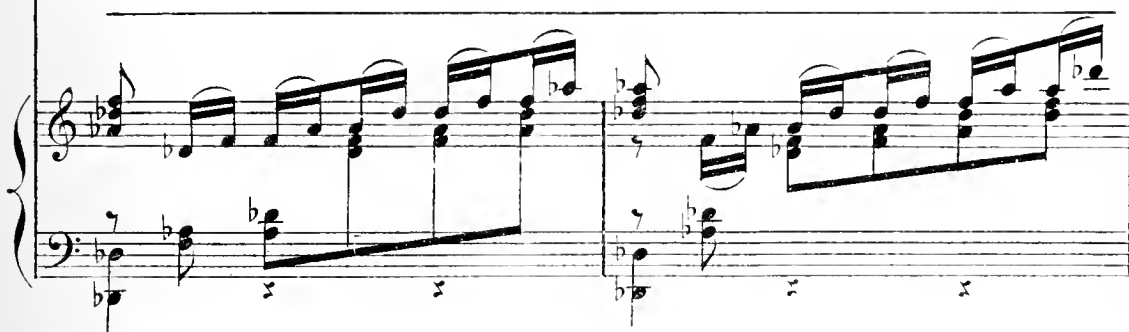


S. 

C. 

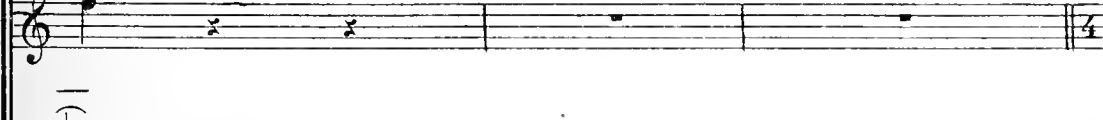
T. 

B. 



S. 

C. 

T. 

B. 



## 45

Lento.

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

(Orchestre)

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

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

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

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

## 46

Musical score for piano, measures 1-4 of section 46. The piece is in 4/4 time and D major. The first measure is marked *f*. The second measure is marked *pp*. The score features a fermata over a whole note chord in the second measure.

## La Mère de JULIEN.

(Apercevant une ombre)

Sous ce rayon de lune comme une ombre mouvan -

*pp*

Detailed description: This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The music is in 3/4 time. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features arpeggiated chords and a moving bass line. A dynamic marking of *pp* is present in the piano part.

-te

rit un poco **Largo.**

*p et sonore.*

Detailed description: This system contains the third and fourth staves. The vocal line continues with a rest and then a note. The piano accompaniment is more complex, with a change in texture. A dynamic marking of *p et sonore.* is present. The tempo marking *rit un poco* and **Largo.** are indicated. A first ending bracket labeled '8' spans the end of the system.

*ppp*

Detailed description: This system contains the fifth and sixth staves. The piano accompaniment continues with a similar texture to the previous system. A dynamic marking of *ppp* is present. The system ends with a double bar line.

## 47 La Mère de JULIEN.

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

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

*pp*

Detailed description: This system contains the seventh and eighth staves. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The music is in 3/4 time. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features arpeggiated chords and a moving bass line. A dynamic marking of *pp* is present. A first ending bracket labeled '8' spans the end of the system.

Detailed description: This system contains the ninth and tenth staves. The piano accompaniment continues with a similar texture to the previous system. The system ends with a double bar line.

CHŒUR INVISIBLE.  
Bouches fermées.

S. *ppp*

C. *ppp*

T. *ppp*

B. *ppp*

B. *ppp*

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

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

S.

C.

T.

B.

B. *p*

La Mère de JULIEN.

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

48

Un poco più animato.

la M.  
de J.

dit!

Un poco più animato.

*ff*

*f*

*f*

*sf* *dim.*

*sf*

La Mère de JULIEN.

*pp* *pp*

La M.  
de J.

par - - le sans ouvrir les lê - vres... vois-je

49

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

bien? suis-je en proie à la fiè - vre?

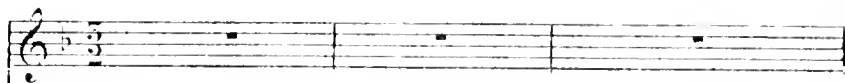
*p*

## SCÈNE II

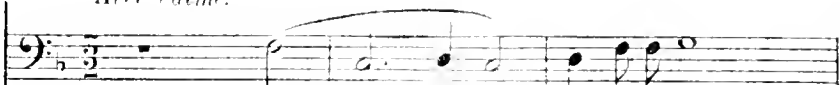
## APPARITION

La Mère de JULIEN - L'ERMITE

La Mère de JULIEN.



L'ERMITE.

*Arce calme.*

O mè - re, réjouis toi!

**Maestoso Religioso.****PIANO.***(Orgue) sostenuto.*

- (Choral)

L'E.



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



L'E.



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



allarg. - - - -

1<sup>re</sup> né Ré - jou - is

*dour.*

allarg. - - - -

Tempo. *f* 50

1<sup>re</sup> toi! Le ciel mettra dans ta fam. il -

*molto sostenuto.*

Tempo. *mf*

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

*mf*

*ff* *p*

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

*p* *mp*



I.E.

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

I.E.

hom - mes choi - sis

*cresc.*

I.E.

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

I.E.

De Ce - lui dont là - haut

FE

lou - te la splendeur bril -

*f cresc.*

*ff*

Stesso Tempo.

FE

- lel

Stesso Tempo.

*fff*

(La vision s'évanouit)

FE

51  
(Orgue.)

*pp*

*très retenu.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A long slur covers the first measure. The second measure contains a dynamic marking of *ff*. The system concludes with three measures of chords, each marked with a Roman numeral IV.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef part includes fingerings (V) and a dynamic marking of *ff*. The bass clef part includes a dynamic marking of *fp*. The system concludes with a double bar line and a 4/4 time signature.

*Più vivo.*

52

Third system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef part includes a dynamic marking of *ff*. The system concludes with a double bar line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef part includes a dynamic marking of *f*. A dashed line with the number 8 is positioned above the treble clef. The system concludes with a double bar line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. A dashed line with the number 8 is positioned above the treble clef. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur and a dynamic marking of *sf*. The bass staff contains a rhythmic accompaniment with a slur.

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff features a complex accompaniment with a slur and a dynamic marking of *sf*.

Third system of musical notation. The treble staff continues the melodic line with a slur. The bass staff features a complex accompaniment with a slur and a dynamic marking of *sf*.

Fourth system of musical notation, starting with a *dim.* marking. The treble staff contains a melodic line with a slur. The bass staff features a complex accompaniment with a slur and a dynamic marking of *sf*.

Fifth system of musical notation, starting with a *dim.* marking. The treble staff contains a melodic line with a slur. The bass staff features a complex accompaniment with a slur and a dynamic marking of *sf*.

Piano introduction for the piece. The score is in G major, 3/4 time. It begins with a piano (*p*) dynamic and a half-note chord in the right hand. The left hand plays a descending eighth-note scale. The piece concludes with a piano-piano (*pp*) dynamic and a *cresc.* marking.

## La Mère de JULIEN.

55

Musical score for the first system of "La Mère de Julien". The vocal line (soprano) begins with the lyrics "Dis - pa - ru - l...". The piano accompaniment starts with a piano-piano-piano (*ppp*) dynamic and a *Largo.* tempo marking. The score includes a *pp* dynamic marking and a *8<sup>a</sup> bassa.* instruction.

La M  
de J.

Musical score for the second system of "La Mère de Julien". The vocal line continues with the lyrics "...tôme s'est é - le - vé...". The piano accompaniment features a *pp* dynamic marking.

La M  
de J.

Musical score for the third system of "La Mère de Julien". The vocal line continues with the lyrics "Sur le rais de la lu - ne là cette forme". The piano accompaniment includes a piano (*p*) dynamic marking.

la M  
de J.

brune a ghis, se...

*pp*

la M  
de J.

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

Non ——— J'ai ré - vé

**Tempo.**

*pp*

doucement et entend la voix des Anges)

# SCENE III

## CHŒUR DES ANGES

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

Moderato.

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

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

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

Moderato.

PIANO.

*pp*

(Sonorité céleste)

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

1<sup>er</sup> Gr.  
S.  
C.

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

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

4<sup>e</sup> Gr.  
S.  
C.

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

Em - pres - sons - nous!  
Em - pres - sons - nous!  
Em - pres - sons -  
Em - pres - sons -  
Em - pres - sons -  
Em - pres - sons -

*pp*

S.

1<sup>re</sup> Gr.

C.

S.

2<sup>e</sup> Gr.

C.

S.

3<sup>e</sup> Gr.

C.

S.

1<sup>re</sup> Gr.

C.

S.

2<sup>e</sup> Gr.

C.

S.

3<sup>e</sup> Gr.

C.



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

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

S. *p* Em - pres - sons -

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

S. - nous!

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

*cresc.*

S. *mf* Empres\_sons - nous!

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

S. *mf* Empres\_sons - nous!

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

S. *mf* Empres\_sons - nous!

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

*ff*

S. *p* Pen -

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

S. *p* Pen -

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

S. Pen -

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

S. chés sur ce ber - ceau fra -

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

S. chés sur ce ber - ceau fra -

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

S. *pp* Pen - chés sur

3<sup>e</sup>Gr. *pp* Pen - chés sur

S.  
Gr. - gi - le

C.  
- gi - le

S.  
ce ber - ceau fra -

Gr.  
ce ber - ceau fra -

C.  
ce ber - ceau fra -

54

S. Où ro - se et frais

Gr. Où ro - se et frais

C. Où ro - se et frais

*p*

54

S. - gi - le Où ro - se et

Gr. - gi - le Où ro - se et

C. - gi - le Où ro - se et

1<sup>re</sup> Gr. S. *p* Dort

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

2<sup>e</sup> Gr. S. *p* Dort

C. Pen - chés

3<sup>e</sup> Gr. S. *p* Dort

C. frais Dort

frais Dort

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

C. let

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

C. sur ce ber - ceau fra - gi -

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

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

S. *-let:*

FG. *p*

C. *Dort*

S. *-let:*

FG. *Dort*

C. *-le* *Dort*

S. *-let:*

FG. *p*

C. *-let:* *Dort*

S.

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

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

S.

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

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

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

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

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

Vers

Vers

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

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

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

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

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

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

lui des - cend des cieux No - tre nu - ée a -

lui des - cend des cieux

lui des - cend des cieux No - tre nu - ée a -

lui des - cend des cieux

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

- gi - le;

- gi - le;

- gi - le;

No - tre nu - ée a - gi -

- gi - le;

No - tre nu - ée a - gi -

No - tre nu - ée a - gi -

No - tre nu - ée a - gi -

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

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

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

Piano accompaniment with a large crescendo hairpin.

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

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

3<sup>e</sup> Voix

4<sup>e</sup> Voix

5<sup>e</sup> Voix

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



55

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

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

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

S. De nos fronts

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

C. De nos fronts

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

C. De nos fronts

S. De nos fronts purs nous lui fe -

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

C. De nos fronts purs nous lui fe -

S. De nos fronts purs nous lui fe -

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

C. De nos fronts purs nous lui fe -

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

C. De nos fronts purs nous lui fe -

sempre p

S. [Musical staff]

1<sup>re</sup> Gr. [Musical staff]

S. [Musical staff] - rous des rê - ves à son in - no -

2<sup>e</sup> Gr. [Musical staff] *pp*

C. [Musical staff] - rous des rê - ves à son in -

S. [Musical staff]

3<sup>e</sup> Gr. [Musical staff]

C. [Musical staff]

Detailed description: This system contains the first two measures of the piece. It includes staves for Soprano (S.), First Grand Chorale (1<sup>re</sup> Gr.), Second Grand Chorale (2<sup>e</sup> Gr.), and Canto (C.), along with a grand staff for piano accompaniment. The vocal parts have lyrics in French. The piano accompaniment features a complex texture with many beamed notes. A dynamic marking of *pp* is present in the 2<sup>e</sup> Grand Chorale part.

S. [Musical staff]

1<sup>re</sup> Gr. [Musical staff]

S. [Musical staff] - een - ee

2<sup>e</sup> Gr. [Musical staff] - no - een - ee

S. [Musical staff]

3<sup>e</sup> Gr. [Musical staff]

C. [Musical staff]

Detailed description: This system contains the next two measures of the piece. It continues the vocal staves and piano accompaniment from the first system. The lyrics continue with '- een - ee' and '- no - een - ee'. The piano accompaniment includes a prominent sixteenth-note figure in the right hand, which is marked with a '6' (sextuplet) in both the vocal and piano parts.

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

*sempre p*

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

*rall un poco.*

*rall un poco.*

Tempo.

S.

2<sup>a</sup> Tu.

C.

S. *mp* De notre ha -

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

C.

S. - meil

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

C.

*Tempo*

S.

1<sup>a</sup> Gr.

C.

S. lei - - ne un par - fum

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

C. ra - - re qui l'en -

S.

3<sup>a</sup> Gr.

C.

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

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

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

S. - cen - se;

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

C. - cen - se;

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

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

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

S. ra - re qui ten - cen -

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

C. ra - re qui ten - cen -

S. ra - re qui ten - cen -

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

C. ra - re qui ten - cen -

S. ra - re qui ten - cen -

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

C. ra - re qui ten - cen -

S. *- se*

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

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

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

S. *- se*

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

*mf* 6 *cresc.* 6

S. Des rê - ves à son in - no -

1<sup>re</sup> Gr. C. Des rê - ves à son

S. *let*

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

S.

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

*mf* 6 *cresc.* 6

S. *cen - ce*

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

S. *des veil - leu - ses à son som -*

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

S. *des veil - leu - ses à son som -*

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

*cresc.*

S. **57** *de notre ha -*

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

S. *de notre ha -*

2<sup>e</sup>Gr. **57** *de notre ha -*

C. *-meil*

S. *-meil*

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

C. *-meil*

*8-*

S. *lei* - - - - - *ne un par\_fum*

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

S. *lei* - - - - - *ne un par\_fum*

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

S. *lei* - - - - - *ne un par\_fum*

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

C. *de notre ha* - *lei* - - - - -

C. *de notre ha* - *lei* - - - - -

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

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

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

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

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

3<sup>e</sup> Gr. *ne un par\_fum* *ra* - - - - - *re*

C. *ne un par\_fum* *ra* - - - - - *re*

C. *ne un par\_fum* *ra* - - - - - *re*



*poco rit.*

S. *se*

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

C. qui ten-ten- *se*

S. *se*

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

C. qui ten-ten- *se*

S. Ah

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

**58** Tempo

S. Et tous en chœur

1<sup>re</sup> Gr. Et tous en chœur

C. Et tous en chœur

S. Et tous en chœur

2<sup>e</sup> Gr. Et tous en chœur

C. Et tous en chœur

S. Et tous en chœur

3<sup>e</sup> Gr. Et tous en chœur

C. Et tous en chœur

Trompettes.

S.  
1<sup>re</sup>Gr. Nous en - chan - te - rons son é -

C.  
Nous en - chan - te - rons son é -

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

C.  
Nous en - chan - te - rons son é -

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

C.  
Nous en - chan - te - rons son é -

S.  
1<sup>re</sup>Gr. -veil De l'har - mo - -

C.  
-veil De l'har - mo - -

S.  
2<sup>e</sup>Gr. -veil De l'har - mo - -

C.  
-veil De l'har - mo - -

S.  
3<sup>e</sup>Gr. -veil De l'har - mo - -

C.  
-veil De l'har - mo - -

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

C. -nie i - dé - a -

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

C. -nie i - dé - a -

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

C. -nie i - dé - a -

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

C. -le de nos can - ti -

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

C. -le de nos can - ti -

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

C. -le de nos can - ti -

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

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

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

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

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

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

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

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

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

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

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

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

S. cou - che des

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

S. cou - che des

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

S. sur sa cou - che

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

*mp*  
*léger.*

S. fleurs mys - ti - ques!

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

S. fleurs mys - ti - ques!

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

S. des fleurs des fleurs mys -

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

*pp*

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

*pp*

ti - - - ques!

*pp*

59 *p*

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

*p* Al - - - le - -

Al - - - le - -

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

C. lu - ia

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

C. Al - le - lu - ia

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

C. Al - le - lu -

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

C. Al - - - le - lu - ia

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

C. Al - - le -

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

C. - ia

*cresc.*

*cresc.*

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

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

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

C<sub>2</sub> ia

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

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

*cresc.*

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

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

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

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

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

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



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

ia  
ia

Hautbois.

*f* *p*

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

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

*p*

S.   
 1<sup>re</sup> Gr.   
 C.   
 S.   
 2<sup>e</sup> Gr.   
 S.   
 3<sup>e</sup> Gr.   
 C.   
 Al - le - lu - ia   
 rit.   
 Al - le - lu - ia   
 rit.   
 rit.   
 rit.

**60**  
Tempo.

S.   
 1<sup>re</sup> Gr.   
 C.   
 S.   
 2<sup>e</sup> Gr.   
 C.   
 S.   
 3<sup>e</sup> Gr.   
 C.   
 Al - le - lu - ia   
 rit.   
 Ah   
 Tempo.   
 pp   
 6   
 6   
 6

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

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

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

*pp* 3

This system contains the first system of a musical score. It includes three vocal staves (Soprano, 1st Alto, and 3rd Alto) and a piano accompaniment. The vocal staves show a melodic line with a fermata. The piano accompaniment features a complex texture with multiple voices, including a prominent melodic line in the upper register and a bass line with a triplet of chords. The dynamic marking *pp* and the number 3 are present.

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

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

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

*ppp* 3

This system contains the second system of a musical score, mirroring the structure of the first system. It includes three vocal staves and a piano accompaniment. The vocal staves show a melodic line with a fermata. The piano accompaniment features a complex texture with multiple voices, including a prominent melodic line in the upper register and a bass line with a triplet of chords. The dynamic marking *ppp* and the number 3 are present.

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

Measures 1-2. The piano accompaniment begins with a melodic line in the right hand and a bass line in the left hand. The vocal parts (Soprano, Alto, Tenor) have rests in the first two measures.

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

Measures 3-4. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The vocal parts have rests in the first two measures. The piano part ends with a fermata and a *rit. poco a poco.* instruction. The bass line features a triplet of eighth notes.

**Lento.**  
Bouches fermées.  
*ppp*

S.

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

Bouches fermées.  
*ppp*

S.

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

Bouches fermées.

S.

Bouches fermées.  
*ppp*

S.

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

Bouches fermées.

*ppp*

**Lento.**  
*ppp*

*ppp*

5<sup>e</sup> TABLEAU

LE BOHÈME

(La campagne avant le lever du jour)

PRÉLUDE

Lent.

BOHÉMIENS  
TÉNORS  
BASSES

PIANO.

Lent.

(Lointain)

61

*molto legato.*

8

*pp*

*p*

This system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a measure containing a chord of F major (F4, A4, C5) with a dynamic marking of *pp*. The lower staff has a bass clef and the same key signature. It begins with a measure containing a chord of F major (F2, A2, C3) with a dynamic marking of *p*. The system concludes with a fermata over the final notes of both staves.

## 62

## MARCHE DES BOHEMIENS.

*m.d.*

*pp*

This system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a measure containing a chord of F major (F4, A4, C5) with a dynamic marking of *pp*. The lower staff has a bass clef and the same key signature. It begins with a measure containing a chord of F major (F2, A2, C3) with a dynamic marking of *pp*. The system concludes with a fermata over the final notes of both staves.

*p*

*mf*

This system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a measure containing a chord of F major (F4, A4, C5) with a dynamic marking of *p*. The lower staff has a bass clef and the same key signature. It begins with a measure containing a chord of F major (F2, A2, C3) with a dynamic marking of *mf*. The system concludes with a fermata over the final notes of both staves.

*mf*

*p*

This system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a measure containing a chord of F major (F4, A4, C5) with a dynamic marking of *mf*. The lower staff has a bass clef and the same key signature. It begins with a measure containing a chord of F major (F2, A2, C3) with a dynamic marking of *p*. The system concludes with a fermata over the final notes of both staves.

*mf*

*p*

This system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a measure containing a chord of F major (F4, A4, C5) with a dynamic marking of *mf*. The lower staff has a bass clef and the same key signature. It begins with a measure containing a chord of F major (F2, A2, C3) with a dynamic marking of *p*. The system concludes with a fermata over the final notes of both staves.

Piano introduction for 'LES BOHÉMIENS'. The score is in B-flat major (two flats) and 3/4 time. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a *pp* (pianissimo) dynamic marking.

### 65 LES BOHÉMIENS

TÉN. (Bohémien dans le lointain)

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

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



1  
\_ mains Ja \_ mais ne se las \_ \_ \_ sent!

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

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

*pp*

64

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

*cresc.*

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

*cresc.* *ff*

**65**  
*très lié.*

*p*

**66** *ff*

(Les Bohémiens plus rapprochés)

TÉN.

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

1<sup>re</sup> BASSES.

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

2<sup>es</sup> BASSES.

Les bo\_hémiens qui pas - sent Vont —

*p*

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

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

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

T. - mains Ja - mais ne se las -

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

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

## 67

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

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

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

## 68

T. las - - sent!

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

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

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

First system of musical notation, measures 65-68. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment with triplets in measures 66 and 67.

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

Third system of musical notation, measures 73-76. The right hand has a triplet in measure 74. The left hand has a triplet in measure 75.

Fourth system of musical notation, measures 77-80. Measure 77 is marked with the number **69** and the dynamic *mf cresc.*. The right hand has a triplet in measure 79. The left hand has a triplet in measure 78.

Fifth system of musical notation, measures 81-84. The right hand has a triplet in measure 83. The left hand has a triplet in measure 82. The dynamic *cresc.* is indicated at the beginning of the system.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A *cresc.* marking is present in the lower staff. A triplet of eighth notes is indicated by a '3' in a circle at the end of the system.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and a *cresc.* marking in the lower staff. A triplet of eighth notes is indicated by a '3' in a circle at the beginning of the system.

70

Third system of musical notation, starting with the measure number '70'. It continues the complex rhythmic patterns and includes a *cresc.* marking in the lower staff. A triplet of eighth notes is indicated by a '3' in a circle at the end of the system.

Fourth system of musical notation. It continues the complex rhythmic patterns. A triplet of eighth notes is indicated by a '3' in a circle at the end of the system.

Fifth system of musical notation. It continues the complex rhythmic patterns and includes a *cresc.* marking in the lower staff. A triplet of eighth notes is indicated by a '3' in a circle at the end of the system.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one sharp (F#). Dynamic markings include *sf* and *f*. A fermata is present over a measure in the bass staff.

Second system of musical notation, continuing the piece with similar rhythmic complexity. The key signature remains one sharp. A dynamic marking of *sf* is present at the beginning of the system.

Third system of musical notation, showing a change in texture with more sustained notes and chords. The key signature is one sharp. A dynamic marking of *f* is present.

Fourth system of musical notation, featuring a dynamic marking of *fff* and a crescendo leading to a *p* (piano) dynamic. The key signature is one sharp. A fermata is present over a measure in the bass staff.

Fifth system of musical notation, concluding the page with complex rhythmic patterns and sustained notes. The key signature is one sharp.

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

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

75

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

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

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



*cresc*

74

*ff*

8

3 3

8

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

75

First system of musical notation, measures 75-78. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with triplets and slurs.

Second system of musical notation, measures 79-82. The right hand continues the melodic line with slurs and accents. The left hand features a prominent triplet accompaniment pattern.

Third system of musical notation, measures 83-86. The right hand continues the melodic line with slurs and accents. The left hand features a prominent triplet accompaniment pattern.

Fourth system of musical notation, measures 87-90. The right hand continues the melodic line with slurs and accents. The left hand features a prominent triplet accompaniment pattern.

Fifth system of musical notation, measures 91-94. The right hand continues the melodic line with slurs and accents. The left hand features a prominent triplet accompaniment pattern. The dynamic marking *sempre ff cresc.* is present at the beginning of the system.

*cresc.*

76

*fff*

77

*aussi fort que possible.*

*mf*

*dim.*

*dim*

*p*

*mp*

*pp*

*pp dim.*

LES ROUMIENS.  
TEN.

BASSES.

*ppp* (Très lointain)

Les bo-hémiens qui

*ppp*

Les bo-hémiens qui

78

8.

*ppp*

*ppp*

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

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

*ppp* Basses seulement.

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

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

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

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

*pppp*

T.

B.

## SCÈNE I

Le Père de JULIEN.—LE BOHÈME.

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

79 *Andantino*

Le Père de JULIEN

PIANO

*Andantino*

Le P.  
de J.

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

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

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

le P.  
de J.

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

The first system of the score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Moi mon bel hé-ri-tier me sou-ri-ra des". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in 3/4 time and features a mix of eighth and quarter notes.

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

le P.  
de J.

yeux!  
**Andantino.**

*p*

The second system of the score consists of three staves. The top staff is a vocal line in bass clef, which is mostly empty. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The tempo is marked "Andantino" and the dynamics are marked "p". The music is in 3/4 time and features a mix of eighth and quarter notes.

*poco rit.*

The third system of the score consists of three staves. The top staff is a vocal line in bass clef, which is mostly empty. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The tempo is marked "poco rit.". The music is in 3/4 time and features a mix of eighth and quarter notes.

**a Tempo.**

*p*

The fourth system of the score consists of three staves. The top staff is a vocal line in bass clef, which is mostly empty. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The tempo is marked "a Tempo.". The music is in 3/4 time and features a mix of eighth and quarter notes.

# SCÈNE II

Le Père de JULIEN — Le BOHÈME

Le Père de JULIEN

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

Tiens un Bo-

Le BOHÈME.

The first system of the musical score consists of three staves. The top staff is for the vocal line of Le Père de Julien, starting with a whole rest followed by a half note G4. The middle staff is for the vocal line of Le Bohême, also starting with a whole rest. The bottom staff is the piano accompaniment, beginning with a piano (*pp*) dynamic and a series of chords in the right hand and bass notes in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

The second system continues the musical score. The vocal line for Le Père de Julien (labeled 'le P. de J.') has the lyrics: "hè - me, que sans dou - te Les siens au - ront a - ban - don - né, Trop". The piano accompaniment features a piano (*p*) dynamic and includes a key signature change to two flats (Bb) in the middle of the system. The bottom staff shows a complex accompaniment with moving lines in both hands.

The third system continues the musical score. The vocal line for Le Père de Julien (labeled 'le P. de J.') has the lyrics: "las d'avoir trop chemi - né — Af - fa - mé, seul — sur la grand'". The piano accompaniment maintains a piano (*p*) dynamic and continues with its complex accompaniment. The key signature remains two flats (Bb).



(S'approchant du vieillard)

le P.  
de J.

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

Cor.  
*p*

le P.  
de J.

Rassu - re - toi répons sans crai - te

le P.  
de J.

Tu trem - bles comme un chien bat - tu

(Le Bohème reste muet)

*mf* *f*

le P.  
de J.

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

*p* *p*

(Cherchant sa bourse)

(Il lui tend sa bourse)

le P.  
de J.

Vite  
a Tempo.

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

(A lui-même)

le P.  
de J.

Plus vite.  
a Tempo.

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

*f* après la voix.

(Au vieillard)

(Il lui jette la bourse)

le P.  
de J.

Vite.  
a Tempo.

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

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

le P.  
de J.

Largo.

hou\_ che

Le BOHÈME comme inspiré.

le B.

Ah! ah! — ton fils; — Des flots de

le B.

sang! — Beaucoup de

**Stesso tempo.**

le B.

gloi — re —

le B.

**Large.** *avec grandeur*

Un tres haut rang! Fa —

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

*f*

le B. *Tou - jours victoi -*

le B. *re!* (Le Bohême disparaît)

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

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

*Lento.*

*p* *pp* *ppp*

Hola! Bon-homme.. Hola attends!

le P.  
de J.

(Grand silence dans la campagne)

*p* *pp* *ppp*

le P.  
de J.

*p* *pp*

Person - ne Le vent

le P  
le J

sif- \_fle et le brouillard se lè - ve

*pp*

*pp*

*tr*

(Il tombe assis sur une pierre, et reste plongé dans une profonde rêverie)

*m.g.*

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

Stesso Tempo.

86

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

A musical score system continuing the piece. The upper staff has the same rapid melodic pattern as the previous system, with some notes marked with an '8' and a dashed line above them. The lower staff has a few notes and rests.

A musical score system continuing the piece. The upper staff has the same rapid melodic pattern, with notes marked with an '8' and a dashed line. The lower staff has a few notes and rests.

(Sortant de sa rêverie et croyant à une hallucination)

A musical score system continuing the piece. The upper staff has the same rapid melodic pattern. The lower staff has a few notes and rests.

le P.  
de J.

J'ai tant veillé ces nuits, il se

le P.  
de J.

*pp*

peut que je ré-ve

le P.  
de J.

C'est le

le P.  
de J.

vent dans les arbres que j'en-



(Appelant encore une fois le Boléro)

le P.  
de J.

- tends

*tr*

le P.  
de J.

(Parlé)

Hé l'ami!

Rien —

(Il rentre dans son château)

*tr*

*molto rit.*

87 TÉN. (Extrêmement lointain)

*ppp*

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

1<sup>es</sup> BASSES

*ppp*

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

2<sup>es</sup> BASSES

*ppp*

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

*ppp*

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

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

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

8

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

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

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

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

8

*ppp*

The second system of the musical score continues with the vocal staves and piano accompaniment. The vocal parts are marked with a piano dynamic (*ppp*) and the number '88'. The lyrics are 'las - - - sent!'. The piano accompaniment includes a first ending bracket labeled '8' and a piano dynamic (*ppp*) marking. The bottom of the page shows a series of piano chords with a *pp* dynamic marking.

8

First system of piano accompaniment. The right hand features a complex rhythmic pattern with many beamed notes, while the left hand plays a steady eighth-note accompaniment. A measure rest is present in the first measure of the right hand.

Second system of piano accompaniment, continuing the complex rhythmic texture from the first system.

Third system of piano accompaniment. The right hand part begins with a *dim.* (diminuendo) marking. The texture remains dense with many beamed notes.

TÉN.

Tenor staff with a whole rest in the first measure, followed by a half note and a quarter note in the subsequent measures.

Bouches fermées.  
*pp*

1<sup>res</sup> BASSES.

First Bass staff with a whole rest in the first measure, followed by a half note and a quarter note in the subsequent measures.

Bouches fermées.  
*pp*

2<sup>es</sup> BASSES.

Second Bass staff with a whole rest in the first measure, followed by a half note and a quarter note in the subsequent measures.

Bouches fermées.  
*pp*

Fourth system of piano accompaniment. The right hand part includes a *ppp* (pianissimo) marking and a *(Cor)* (Cornet) marking. The texture is dense with many beamed notes. The left hand part also includes a *ppp* marking and features a series of chords in the final measures.