



JEANNE d'ARC

DRAME

en 5 Actes et en Vers

DE

JULES BARBIER

MUSIQUE DE

Ch. Gounod.

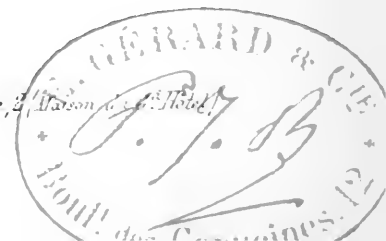
Partition Chant et Piano

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Drame en Cinq Actes, en Vers

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JULES BARBIER

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THÉÂTRE DE LA GAITÉ

MUSIQUE DE

CH. GOUNOD

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JEANNE D'ARC

DRAME
de
JULES BARBIER.

Musique
de
CH. GOUNOD.

INTRODUCTION.

Adagio (♩=54)

PIANO. (ORCHESTRE)

f *dim.* *p* *mf*

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

(Echo sur

pp

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

le théâtre) (ORCHESTRE)

mf

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

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

(Echo) (ORCHESTRE) *dim.*

pp *f*

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

(Echo)

f *pp*

And^{te} quasi mod^{to} (♩ = 72)

p (ORCHESTRE)

Ped. ⊕ Ped. ⊕ Ped. ⊕

sf *dim.* *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

pp *p*

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

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

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

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

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

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

f dim. *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

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

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

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

pp *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕

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

Adagio.

p

Ped. ⊕ Ped. ⊕ Ped. ⊕

ACTE I.

N° 1.

CHŒUR DES FUGITIFS.

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

Moderato (♩ = 84)

1^{rs} et 2^{ds} DESSUS.

TENORS.

BASSES.

PIANO.

Moderato (♩ = 84)

p

The piano accompaniment for the first system features a right hand with sustained chords and a left hand with a rhythmic pattern of eighth notes. The tempo is marked Moderato (♩ = 84).

The piano accompaniment for the second system continues the musical texture, with the right hand playing chords and the left hand maintaining the rhythmic pattern.

The piano accompaniment for the third system concludes the piece, featuring a final chord in the right hand and a rhythmic pattern in the left hand. The tempo is marked Moderato (♩ = 84).

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

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

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

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

Vocal entry notation for Jeanne and the Old Man. It shows the vocal line and piano accompaniment. Dynamics include *ff* and *rit.*. Pedal markings are present.

Vocal chorus notation. It includes the vocal line and piano accompaniment. The tempo is marked *And^{te} (♩=60)*. Dynamics include *f* and *dim.*. The lyrics are: "Nous fuy_ons la patri - e! Nous fuy_ons la pa-tri -".

Mod^{to} (♩ = 84)

p

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

p

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

p

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

Mod^{to} (♩ = 84)

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-zard nous poussons nos trou - peaux! Hé -

-zard nous poussons nos trou - peaux! Hé -

-zard nous poussons nos trou - peaux! Hé -

cresc.

cresc.

cresc.

cresc.

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

p *cre - scen*

p *cre - scen*

p *cre - scen*

p *cre - scen*

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

do. *f*

do. *f*

do. *f*

do. *f*

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

And^{te}

(♩=60)

chan - me où nos enfants sont nés? Nous fuy_ons la patri -

chan - me où nos enfants sont nés? Nous fuy_ons la patri -

chan - me où nos enfants sont nés? Nous fuy_ons la patri -

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

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

And^{te} (♩=60)

Più presto. (♩=112) (avec terreur)

P _e! Nous fuy_ons la patri - e! Le sol dis_pari -

P _e! Nous fuy_ons la patri - e! Le sol dis_pari -

P _e! Nous fuy_ons la patri - e! Le sol dis_pari -

P *P* *P*

(avec terreur)

Più presto. (♩=112)

cre

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

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

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

cre *cre* *cre*

cre

scen *do*

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

scen *do*

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

scen *do*

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

ff

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

ff

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

ff

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

rit.

fer de nos cruels vain - queurs - Passe -

rit.

fer de nos cruels vain - queurs - Passe -

rit.

fer de nos cruels vain - queurs - Passe -

dim. **And^{te}** (♩ = 60) *p*

dim. *p*

dim. *p*

dim. *p* **And^{te}** (♩ = 60)

Ped. ⊕

p **Mod^{to}** (♩ = 84)

p

p

p **Mod^{to}** (♩ = 84)

f *p* *f* *p*

pp

SORTIE du CHŒUR

RÉP. Que le ciel bénisse votre
toît!

Moderato (♩ = 84)

PIANO.

The first system of the piano accompaniment consists of two staves. The right-hand staff begins with a piano (*p*) dynamic and features a series of chords in the first measure, followed by a melodic line in the second measure. The left-hand staff provides a rhythmic accompaniment with eighth notes. A crescendo hairpin is shown between the two staves, leading to a fortissimo (*f*) dynamic in the second measure, which then returns to piano (*p*) in the third measure.

The second system continues the piano accompaniment. The right-hand staff features a melodic line with a crescendo hairpin leading to a fortissimo (*f*) dynamic, which then returns to piano (*p*) in the second measure. The left-hand staff continues with eighth-note accompaniment. A fermata is placed over the final chord of the system.

The third system concludes the piano accompaniment. The right-hand staff features a melodic line with a crescendo hairpin leading to a pianissimo (*pp*) dynamic. The left-hand staff continues with eighth-note accompaniment. A fermata is placed over the final chord of the system.

MÉLODRAME.

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

All^o moderato.

PIANO.

pp

CRIS: Sus! sus! à l'ennemi...

cre - - - - - sen - - -

- - do.

f

dim.

p

N° 5.

FINAL — LES VOIX.

Moderato (♩ = 80)

LES DEUX SAINTES

DESSUS

TENORS

CHOEUR
invisible

JEANNE.

Moderato (♩ = 80)

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

PIANO.

(Cloches)

pp

(elle s'agenouille)

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

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

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

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

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

L'Archange m'apparaît!

Ped. ⊕ Ped. ⊕

LES VOIX, 1^{rs} et 2^{ds} DESSUS.

Jean - ne! JEANNE.
les voix m'appellent! Jean - ne!

Dieu t'a par - lé!... tu n'as pas enten - du!... Cœur

2 Ped.

lâ - che! cœurs sans foi - d'avoir tant atten - du!

2 Ped.

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

⊕

JEANNE.
O voix! terribles

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

una corda.

sempre pp

voix qui torturez mon cœur!

LES SAINTES.

Jean - ne, Jean - ne, Dieu l'a choi -

una corda.

sempre pp

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

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

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

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

ôtez la petite Ped.

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

Toi Sei -

DESSUS.
Jé_sus Ma_ri - a! -

TENORS.
Jé_sus Ma_ri - a! -

una corda.

Ped. ⊕ Ped. ⊕ Ped. ⊕

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

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

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

ôtez la petite Ped

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

LES SAINTES.

L'épreuve est a -

Jé - sus ma - ri - a!

Jé - sus ma - ri - a!

una corda.

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

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

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

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

demain,

otez la 1^{re} Ped.

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

S.
Jean - ne! Jean - ne!

Jé - sus ma - ri - a!

Jé - sus ma - ri - a!

demain! encore un jour!

una corda.

Ped. ⊕ Ped. ⊕

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

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

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

otez la pte Ped.

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

Jésus mari - a!

Jésus mari - a!

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

sempre pp

Ped. ⊕ Ped ⊕

LES VOIX. 1^{re} et 2^d DESSUS.

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

Ped. ⊕ Ped ⊕

LES SAINTES.

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

père! ma mère! ah! va!

⊕ Ped. ⊕ Ped ⊕

LES S.

Va! fil - le de Dieu! va!

Jé - sus mari -

Jé - sus mari -

ôtez la p^{te} Ped.

Ped. ⊕ Ped ⊕ Ped ⊕ Ped ⊕

les S. va! fil le de

a! Jé sus ma ri a!

a! Jé sus ma ri a!

allargando.

Ped. ⊕ Ped ⊕ Ped ⊕ Ped ⊕

les S. Dieu! va!

Jésus mari a!

Jésus mari a!

cre - scen - do.

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

sf

Ped. ⊕ Ped. ⊕ Ped.

ACTE II.

N° 4.

CHŒUR et BALLADE.

Allegretto (♩ = 92).

LOYS.

1^{er} DESSUS.2^{es} DESSUS.

PIANO.

Allegretto (♩ = 92).

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

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

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

Third system of piano accompaniment, showing a change in the bass line's rhythmic structure.

p

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

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

First system of the vocal entry, including two vocal staves and piano accompaniment. The lyrics are: Beau pa - ge, vou - lez vous nous di - re La bal -

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

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

Second system of the vocal entry, including two vocal staves and piano accompaniment. The lyrics are: - la - de du prison - nier? Get - te bal - la - de que sou - pi - re Ce - lui

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

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

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

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

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

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

LOYS.

Qui de nous ne connaît ces

et n'est-ce pas as - sez?

et n'est-ce pas as - sez?

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

ar - mes!

(♩=80).

(♩=80).

For - tu - ne, veuil - lez

Ped

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

Ped.

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

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

M.G.

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

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

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

rit. **tempo.**

tempo.

rit.

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

tr. rit.

suirez.

tempo.

L. - sez? —

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

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

tempo.

Tous maux suis con - tent de porter,

rit. tempo. pas as - sez?

pas as - sez? tempo.

suivrez.

Ped. ⊕

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

Ped. ⊕

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

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

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

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

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

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

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

rit. **tempo.**

tempo.

rit.

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

rit.
tr.

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

sùitez.

tempo.

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

p

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

p

tempo.

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

rit.
tr. **tempo.**

et n'est - ce pas as - sez?

rit.

et n'est - ce pas as - sez?

rit.

et n'est - ce pas as - sez?

tempo.

sùitez.

cresc.

f

CHŒUR.

DANS LA COULISSE, PENDANT LA PRIÈRE DU ROI.

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

Andante. LE ROI. Écoute! on promène la croix

1^{rs} et 2^{ds} DESSUS.

pp Ve - xil - la Re -

TENORS et BASSES.

pp Ve - xil - la Re -

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

- - - gis pro - - - de - unt

- - - gis pro - - - de - unt

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

ful - get cru - cis

ful - get cru - cis

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

mys - te - - ri - um

mys - te - - ri - um

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

quo car ne car

quo car ne car

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

nis con di tor

nis con di tor

en ta grande bonté, Me conserver la vie avec

Sus pen

Sus pen

la liberté!

sus est pa

sus est pa

ti bu lo

ti bu lo

N^o 6.

ENTRÉE DE LA COUR.

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

Maestoso pomposo (♩ = 60).

(À la manière des anciens menets).

PIANO.

The musical score is written for piano in 3/4 time, featuring a grand staff with treble and bass clefs. The tempo is marked 'Maestoso pomposo' with a quarter note equal to 60 beats per minute. The piece begins with a forte (*f*) dynamic. The right hand plays a series of chords and arpeggiated figures, often marked with trills (*tr*). The left hand provides a steady accompaniment of chords and moving lines. The score is divided into five systems, each with two staves. A repeat sign is present in the third system. The piece concludes with a final cadence in the fifth system.

N^o 7.
MÉLODRAME.

RÉP: Ni de moi, ni de vous!

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

PIANO.

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

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

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

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

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

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

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

Me conserver la vie avec la liberté!

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

N° 8.

FINAL.

REP: Dieu le veut! Dieu le veut!

All^o maestoso. (♩ = 100)

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

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

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

All^o maestoso. (♩ = 100)

PIANO. *ff*

Ped

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

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

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

tous pour la Fran_cce Nous combattons à tes cô_tés! Dieu le

tous pour la Fran_cce Nous combattons à tes cô_tés! Dieu le

tous pour la Fran_cce Nous combattons à tes cô_tés! Dieu le

veut! tu rends l'es_pé_ran_cce A ces cœurs qu'elle a_vait quit_

veut! tu rends l'es_pé_ran_cce A ces cœurs qu'elle a_vait quit_

veut! tu rends l'es_pé_ran_cce A ces cœurs qu'elle a_vait quit_

-tés! Dieu le veut! la Fran_cce meur_tri_e Par

-tés! Dieu le veut! la Fran_cce meur_tri_e Par

-tés! Dieu le veut! la Fran_cce meur_tri_e Par

Ped. Ped. Ped. Ped.

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

Detailed description: This system contains the first two lines of music. It includes three vocal staves (Soprano, Alto, Bass) and two piano staves. The vocal parts are in French, with lyrics: 'toi se réveille et s'émeut! ———— Nous déli-vrerons la pa-'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. Dynamics range from *f* (forte) to *p* (piano).

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

Detailed description: This system contains the second two lines of music. It includes three vocal staves and two piano staves. The vocal parts continue the lyrics: '—tri - e! Nous déli-vrerons la pa-tri - e! Nous dé-'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *cre* (crescendo) and *scen* (decrescendo).

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

Detailed description: This system contains the final two lines of music. It includes three vocal staves and two piano staves. The vocal parts conclude the lyrics: '—li - vrerons la pa-tri - e! Dieu le veut! Dieu le'. The piano accompaniment features a final cadence with sustained chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *f* (forte).

veut! *p* Cri sa - cré qui fai -
 veut! *p* Cri sa - cré qui fai -
 veut! *p* Cri sa - cré qui fai -

dim. *p*

Ped.

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

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

cre - scu - do - molto.

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

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

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

cre - scu - do - molto.

ff

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

ff

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

ff

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

ff

Ped. Ped.

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

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

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

Ped. Ped.

ger! Ar - me nos cœurs et l'es en -

ger! Ar - me nos cœurs et l'es en -

ger! Ar - me nos cœurs et l'es en -

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

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

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

Ped

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

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

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

f

1 2
Tous avançant de deux pas.

ff veut! Dieu le veut! Oui, —

ff veut! Dieu le veut! Oui, —

ff veut! Dieu le veut! Oui, —

ff 8

Ped.

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

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

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

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

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

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

dim.

Ped.

p *f*

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

p *f*

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

p *f*

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

Ped. ⊕

p

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

p

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

p

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

f

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

f

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

f

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

f

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

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

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

Detailed description: This system contains the next three staves. It begins with a forte dynamic marking 'ff'. The vocal lines continue with the lyrics: 'vent! Nous dé - li - vrerons la pa - tri - e! Nous dé'. The piano accompaniment features a rhythmic pattern of eighth notes. Pedal markings are present at the bottom of the system.

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

Detailed description: This system contains the final three staves. The vocal lines end with a fermata over the word 'vent!'. The piano accompaniment includes a fermata and a final chord. Pedal markings are present at the bottom of the system.

Dieu le veut!

Dieu le veut!

Dieu le veut!

ff

Ped.

Ped.

Ped.

Ped.

ACTE III.

N° 9.

CHŒUR DE SOLDATS, COUPLETS ET RONDE.

Allegretto. (♩ = 88)

MUSICAL SCORE FOR VOICES:

- PERRINE. (Soprano line)
- MAITRE JEAN. (Bass line)
- DESSUS. (Soprano line)
- TÉNORS. (Soprano line)
- BASSES. (Bass line)

Each voice part consists of a single staff with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The notes are mostly rests, indicating that the vocalists are silent during this section.

Allegretto. (♩ = 88)

PIANO. (Piano accompaniment)

The piano part is written in two systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic and transitions to piano (*p*) in the second system. The music features a rhythmic accompaniment with chords and moving lines in both hands.

At the bottom of the page, there is a vocal line with lyrics: *cre - scen - do.*

Ténors.

Basses.

f

Demain la ba - tail - le,

f

Demain la ba - tail - le,

p

f

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

p

f

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

p

f

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

p

f

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

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

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

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

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

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

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

ff
 Au - jourd'hui le vin!
 Au - jourd'hui le vin!

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are marked *ff* and contain the lyrics "Au - jourd'hui le vin!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system features a vocal line in bass clef with the lyrics "Viens ça, bel - le blon - de, Et" and a piano accompaniment. The piano part continues with a similar rhythmic pattern to the first system.

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

The third system includes a vocal line in bass clef with the lyrics "chante aux An - glais, — Pour me - ner la ron - de, Tes joy -" and a piano accompaniment. The piano part has a more complex texture with many sixteenth notes. The word "cre" is written above the piano staff.

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

The fourth system features a vocal line in bass clef with the lyrics "- eux cou - plets!" and "Oui, oui, chan - te - nous les! Oui,". The piano accompaniment is marked *f* and consists of a steady eighth-note accompaniment.

M J
 - do.
 Oui, oui, chan - te - nous les! Oui,

The fifth system includes a vocal line in bass clef with the lyrics "- do." and "Oui, oui, chan - te - nous les! Oui,". The piano accompaniment is marked *f* and continues with the eighth-note accompaniment.

oui, chan-te-nous les!

oui, chan-te-nous les!

Ped

Allegretto. (♩ = 96)

PERRINE.

Ren -

Allegretto.

- trez, An - glais, ren - trez vos

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

cresc. *f* *dim.*

cresc. *f* *dim.*

p
P. *p*
_ bier! _____

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

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

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

p

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

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

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

cresc - - f dim.

PER.

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

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

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

P. - quier! ma - tés, ma - tés, Ê - tes ma - tés en l'échi - quier! _____

Des.

p

Tén.

Ren -

p

Bas.

Ren -

p

Ren -

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

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

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

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

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

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

crese - - f dim. p

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

p

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

P.
point de quar-tier, point de quar-tier!

Des. *p*
Ren -

Ten. *p*
Ren -

Bas. *p*
Ren -

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

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

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

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

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

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

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

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

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

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

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

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

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

f *p* *f*

cre - - scen - - do *ff*

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

cre - - scen - - do. *ff*

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

cre - - scen - - do *ff*

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

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

RONDE DANSEE.

The first system of the score consists of two staves, treble and bass clef, joined by a brace. The key signature is one sharp (F#). The music begins with a repeat sign. The first measure has an accent (^) over the first chord. The melody in the treble clef features eighth-note patterns, while the bass clef provides a steady accompaniment of chords.

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

The third system shows a more active treble clef with continuous eighth-note patterns. The bass clef accompaniment remains consistent with the previous systems.

The fourth system features a treble clef with a melodic line that includes slurs and accents. The bass clef accompaniment is dense with chords. The lyrics "cre - scen - do." are written below the treble staff, with a piano (*p*) dynamic marking at the beginning.

The fifth system begins with a forte (*f*) dynamic marking. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment consists of eighth-note patterns.

The sixth system continues the piece. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment consists of eighth-note patterns. The system ends with a final cadence.

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a rhythmic accompaniment with chords and moving lines.

The second system continues the musical piece. A piano (*p*) dynamic marking is present in the bass staff towards the end of the system.

The third system shows a more active bass staff with a melodic line that includes a slur and a fermata. The treble staff continues with chords and melodic fragments.

The fourth system features a melodic line in the bass staff with a slur and a fermata. The treble staff continues with chords and melodic fragments.

The fifth system includes lyrics: *cre - seen - do.* The bass staff has a melodic line with a slur and a fermata. Below the staves, there are several "Ped." markings with a circled plus sign.

The sixth system includes lyrics: *mol - to.* and *f dim. p cre*. The bass staff has a melodic line with a slur and a fermata. The treble staff continues with chords and melodic fragments.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *dim*. Pedal markings are present below the staff.

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

Ped. ⊕

Second system of the piano score. The right hand continues with eighth-note patterns. The left hand features a series of chords with accents (^) above them. Dynamics include *ff*.

- scen - do *ff*

Third system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *dim.* and *p*.

dim. *p*

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with chords.

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

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with chords. Dynamics include *f*. Pedal markings are present below the staff.

cre - scen - do. *f*

Ped. ⊕ Ped. ⊕

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and slurs. The left hand (bass clef) plays a bass line with chords and eighth notes. Pedal markings are present: "Ped." with a plus sign in the second measure, and "Ped." with a plus sign in the fourth measure.

Second system of musical notation. Similar to the first system, it features a melodic right hand and a bass left hand. Pedal markings include "Ped." with a plus sign in the second measure, and "Ped." with a plus sign in the third and fourth measures.

Third system of musical notation. The right hand continues with a melodic line. The left hand has a bass line with chords. A "Ped." marking with a plus sign is located in the first measure.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a bass line with chords. A dynamic marking of *ff* (fortissimo) is present in the fourth measure, accompanied by accents (^) over the notes.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a bass line with chords.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a bass line with chords.

(la danse s'interrompt)

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

Moderato.

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

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

mes compliments!

MAITRE JEAN.

Reprenez le mouv! des Couplets.

Si de vos forts passez les

bor - - - nes,

Vous garde un tour de mon métier, Vous garde un



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

Des.

p

Ren -

Tén.

p

Ren -

Bas.

p

Ren -

di - mi - nu - en - do.

p

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

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

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

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

- trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!
 - trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!
 - trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!

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

FINAL - PRIÈRE.

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

Moderato maestoso. (♩=66) (♩=76)

DESSUS.

TÉNORS.

BASSES.

PIANO.

Moderato maestoso. (♩=66) (♩=76)

JEANNE. Dieu de miséricorde,

p *pp*

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

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

Donne leur ton amour! verse leur ta lumière!

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

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

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

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

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

Des. *p*

Tén. *p*

Bas. *p*

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

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

p

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

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

p

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

p

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

p

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

cresc.

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

cresc.

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

cresc.

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

cresc.

cresc. f

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

cresc. f

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

cresc. f

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

cresc. f

cresc.

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

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

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

cresc.

cresc.

dim.

p *cresc.* *p*

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

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

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

p *cresc.* *p*

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

cresc. *p* *f*

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

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

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

cresc. *p* *f*

p *cresc.* *f*

Ped. ⊕ Ped. ⊕ Ped. ⊕

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

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

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

mort, — et, quand viendra la mort, — dans la vie é — ter —

mort, — et, quand viendra la mort, — dans la vie é — ter —

mort, — et, quand viendra la mort, — dans la vie é — ter —

nel — le, Sei — gneur Dieu, re — çois les! — dans la vie é — ter —

nel — le, Sei — gneur Dieu, re — çois les! — dans la vie é — ter —

nel — le, Sei — gneur Dieu, re — çois les! — dans la vie é — ter —

f *dim.* *p* *pp*
 nel le, Seigneur Dieu, Sei gneur Dieu, re cois
dim. *p* *pp*
 nel le, Seigneur Dieu, Sei gneur Dieu, re cois
f *dim.* *p* *pp*
 nel le, Seigneur Dieu, Sei gneur Dieu, re cois

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

ff *crise.* *ff*
 Ped.

Ped.

Fin du 3^e Acte.

ACTE IV.
1^{er} TABLEAU.
N^o 11.
CHŒUR.

Moderato (♩ = 92)

1^{ers} DESSUS.

2^{es} DESSUS.

PIANO.

p

sempre p

Ped. ⊕ Ped. ⊖ Ped. ⊕ Ped. ⊖ Ped. ⊕ Ped. ⊖

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

crés - cen - do.

dim. *p*

p *dim.*

1^{re} DESSUS. *p*

Sans ver - ser le sang et le prend les

vil - les! On voit les oi -

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

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

p

dard! Les an - ges pour

D'un mot el - le sait cap - ti - ver les â - mes!

el - le ont des chants d'a - mour!

El - le prend les

Ped. ⊕

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

pp très doux.

C'est l'an - ge de Dieu lui mê -

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

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The second staff is another vocal line, starting with a melodic phrase. The piano accompaniment is shown on the bottom two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

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

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

The second system continues the vocal and piano parts. The vocal lines are on the top two staves, and the piano accompaniment is on the bottom two staves. The piano part features a prominent chordal texture in the right hand, with the left hand moving more slowly.

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

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

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

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

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

The third system concludes the page. It features the same vocal and piano parts as the previous systems. The piano accompaniment includes dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo).

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

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

p *cresc.* *dim.*

Ped. \oplus

p *pp* *p*

-pand les fleurs! C'est el - -

pp *p*

-pand les fleurs!

p *pp*

-le!

p

C'est el - - le!

REPRISE du CHŒUR

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

1^{er} DESSUS.

2^e DESSUS.

PIANO.

p

Mod^{to} (♩ = 92)

p

C'est l'an...

C'est l'an...

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

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

cre - - scen - do.

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

cre - - scen - do.

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

cre - - scen - do.

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

No 11^{ter}

FANFARE

RÉP: Le roi décidera

Maestoso
PIANO *p*
 Ped. Ped.

2^{me} TABLEAUN^o 12

MARCHE du SACRE

Maestoso (♩ = 100)

PIANO

p

Ped.

cres - - - - *cen*

do.

ff

24

sempre ff

Ped.

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

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

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

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

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

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

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

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

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

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

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

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

First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 2/4. The piece begins with a *ff* dynamic. The right hand features a series of triplets and sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. Continuation of the piece. The right hand continues with complex triplet and sixteenth-note passages. The left hand features chords with sixteenth-note patterns. Pedal markings are present.

Third system of musical notation. The right hand has dense chordal textures with triplets. The left hand has a rhythmic accompaniment with triplets. Pedal markings are present.

Fourth system of musical notation. Similar to the previous systems, with complex right-hand textures and rhythmic left-hand accompaniment. Pedal markings are present.

Fifth system of musical notation. The right hand continues with dense chordal textures. The left hand has a rhythmic accompaniment with triplets. Pedal markings are present.

Sixth system of musical notation. The right hand has a series of chords with triplets. The left hand has a rhythmic accompaniment. The system concludes with a *rit.* (ritardando) and *fff* (fortissimo) dynamic marking. Pedal markings are present.

REPRISE de la MARCHÉ et CHŒUR.

Maestro (♩ = 100)

RÉP: Priez pour moi!—Noë!l

1^{rs} et 2^{es}
DESSUS

ff
No_ë!l_ No_ë!l_ No_

TENORS

ff
No_ë!l_ No_ë!l_ No_

BASSES

ff
No_ë!l_ No_ë!l_ No_

PIANO

Maestro (♩ = 100)
ff
Ped. ⊕ Ped. ⊕ Ped. ⊕
3

ë!l No_ë!l_ Que la terre et que le ciel_ Re_ten_

ë!l No_ë!l_ Que la terre et que le ciel_ Re_ten_

ë!l No_ë!l_ Que la terre et que le ciel_ Re_ten_

Ped. ⊕ Ped. ⊕
6 . 12 . 12 . 6 . 12 . 12 . 3
3

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

Ped. 3 3 3 12 3

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

Ped. 3 6 12 12 6 12 12 3

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

Ped. 3 3 3 3 3 3

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

Ped ⊕ Ped ⊕ Ped ⊕ Ped

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

Ped ⊕ Ped ⊕ Ped

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

Ped ⊕ Ped ⊕ Ped

-él! Saint Mi - chel!

Ped. ⊕

saint Rapha_ell! Répon_

Ped. ⊕

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

Ped. ⊕

- pell No - òll No - òll

- pell No - òll No - òll

- pell No - òll No - òll

Ped. ⊕ Ped. ⊕ Ped. ⊕

Dieu clé - ment! Dieu pa - ter - nell!

Dieu clé - ment! Dieu pa - ter - nell!

Dieu clé - ment! Dieu pa - ter - nell!

Ped. ⊕ Ped. ⊕

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

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

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

vre le Ciel! No-ël! No-ël!

vre le Ciel! No-ël! No-ël!

vre le Ciel! No-ël! No-ël!

Ped. \oplus Ped.

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

Ped. 3 \oplus Ped. \oplus

Adagio.

rit. *fff*

Ped. \oplus

Fin du 4^e Acte.

ACTE V

1^{er} TABLEAU

(LA PRISON)

N^o 15

CHOEUR de SOLDATS

Allegretto (♩ = 92)

Les 2 SAINTES

TENORS

BASSES

PIANO

The first system of the score shows the vocal staves for 'Les 2 SAINTES', 'TENORS', and 'BASSES', all of which are currently silent. The piano accompaniment begins with a treble clef staff marked *f* and a bass clef staff. The tempo is *Allegretto* with a quarter note equal to 92 beats per minute. The piano part features triplet patterns in the treble and a steady accompaniment in the bass.

The piano accompaniment continues with several systems of music. It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f*, *dim.*, and *p*. The music is written in a 2/4 time signature with a key signature of one flat (B-flat).

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

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

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

J'ai bonne es_pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

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

J'ai bonne es_pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

Fifth system of musical notation, including piano accompaniment. Dynamics include *p*.

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

j'ai bonne es_pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

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

j'ai bonne es_pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

Eighth system of musical notation, including piano accompaniment.

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

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

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

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

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

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

Ped. ⊕ Ped. ⊕

C'est l'ar_gent de Fran_ce Qui paî - ra, Qui paî - ra!

C'est l'ar_gent de Fran_ce Qui paî - ra, Qui paî - ra!

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a major key with a flat in the key signature. The piano accompaniment features a rhythmic pattern with triplets and chords.

(on roule les dés)

f Ped. \oplus *p* *cresc.*

The piano accompaniment for the second system is marked with a forte dynamic (*f*) and includes a pedal instruction (Ped.). It features a melodic line with a crescendo (*cresc.*) and a dynamic change to piano (*p*).

1^{er} Soldat.

f Six!

The first soldier's vocal line is marked with a forte dynamic (*f*) and includes the word "Six!".

(on roule les dés)

f Ped. \oplus *p* *cresc.*

The piano accompaniment for the second system is marked with a forte dynamic (*f*) and includes a pedal instruction (Ped.). It features a melodic line with a crescendo (*cresc.*) and a dynamic change to piano (*p*).

Tous *f*

2^e Soldat. *f* Trois!

Tous Vic_toi - - re!

Tous Mordieu!

The second system features two vocal lines. The first is for the second soldier, marked with a forte dynamic (*f*) and the word "Trois!". The second is for all soldiers, marked with a forte dynamic (*f*) and the words "Vic_toi - - re!" and "Mordieu!".

Temps d'arrêt court.

f Temps d'arrêt court.

The piano accompaniment for the third system is marked with a forte dynamic (*f*) and includes the instruction "Temps d'arrêt court." (short stop time).

Ver_sons nous à boi - re!

Ver_sons nous à boi - re!

dim.

p

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

Ver_sons nous à boi - re, Ver_sons nous à boire Et doublons l'en -

Ver_sons nous à boi - re, Ver_sons nous à boire Et doublons l'en -

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'Ver_sons nous à boi - re, Ver_sons nous à boire Et doublons l'en -'. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

-jeu, Et doublons l'en - jeu!

-jeu, Et doublons l'en - jeu!

p

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

Ped. ⊕

Mod^{to} (♩ = 80)

LES DEUX SAINTES.

Mod^{to} (♩ = 80)

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

- te - nez. *pp* una corda.

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

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

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

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

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

Votez la 1^{re} Ped.

All^{to} (♩ = 92)

1^{er} Soldat.

All^{to} (♩ = 92)
(on roule les dés)

Cinq!

p *cresc.*

(on roule les dés)

Musical score for the piano introduction. The piece is in 3/4 time and B-flat major. It begins with a piano (*f*) dynamic, followed by a piano (*p*) section, and ends with a *cresc.* (crescendo) leading to a fortissimo (*f*) dynamic. The score includes a pedal point marked "Ped. ⊕".

Musical score for the first vocal line. The vocal line is in 3/4 time and B-flat major. The lyrics are: "TOUS. Vic - toi - re! Deux! Mordieu! TOUS." The piano accompaniment features a piano (*f*) dynamic and a *dim.* (diminuendo) section. The score includes a pedal point marked "Ped. ⊕".

Musical score for the second vocal line. The vocal line is in 3/4 time and B-flat major. The lyrics are: "Versons nous à boi - re! Versons nous à boi - re, Versons nous à boire, Et doublons l'en - jeu! Et doublons l'en -". The piano accompaniment features a piano (*p*) dynamic and a *dim.* (diminuendo) section. The score includes a pedal point marked "Ped. ⊕".

Musical score for the third vocal line. The vocal line is in 3/4 time and B-flat major. The lyrics are: "boi - re, Versons nous à boire, Et doublons l'en - jeu! Et doublons l'en -". The piano accompaniment features a piano (*p*) dynamic and a *dim.* (diminuendo) section. The score includes a pedal point marked "Ped. ⊕".

-jeu!

-jeu!

retenez.

LES DEUX SAINTES. **Mod^{to}** (♩ = 80)

Mod^{to} (♩ = 80)

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

pp

Ped. ⊕ Ped. ⊕

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

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

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

les S.

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

Ped ⊕

les S.

rit. **All^{to}** (♩ = 92) *dim.*

mai — tout en fleurs!

All^{to} (♩ = 92)

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

Ped. ⊕

Ped. ⊕

les S.

p

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

p

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

p

Ped ⊕

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

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

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

f
 Ped.

1^{er} Soldat.

(on roule les dés)

Deux!

p *cresc.* *f* *f*

Ped. ⊕

TOUS.

2^d soldat.

Vie

(on roule les dés)

As!

p *cresc.* *f*

LES DEUX SAINTES.

Es - - père

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

TOUS.

Mor - dieu! mor - dieu!

f *p*

1^{es} S.

en Dieu! Jean

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

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

pp

1^{es} S.

-ne, Es - père en Dieu!

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

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

Ped.

1^{es} S.

Es - père, es - père

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

Au diable le jeu! Au diable le jeu!

cre - scen

1^{es} S.

do - - - - - *f*

en - - - - - Dieu! - - - - - Es - - - - - père - - - - -

do - - - - - *f*

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

do - - - - - *f*

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

f

Ped. ⊕ Ped.²

1^{es} S.

en - - - - - Dieu!

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

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

Ped. ⊕ Ped.

1^{es} S.

8-

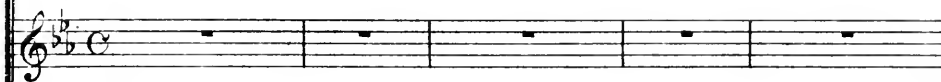
⊕

2^{me} TABLEAUN^o 14.

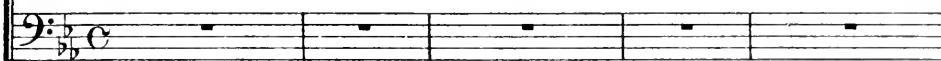
MARCHE FUNÈBRE.

CHŒUR DE MOINES. All^o moderato. (♩=100)

BASSES.

1^{ers} TÉNORS2^{ds} TÉNORS

BASSES.

All^o moderato.

PIANO.

- scen - - - do - - - mol

1^{ers} Tén.

2^{ds} Tén.

Bas.

La voi

- to - - - ff

1^{ers} Ténors.

La voilà! — la voilà! —

1^{ers} Ténors.

La voi - là! — la voilà!

2^{ds} Ténors. f

La voilà! — la voilà!

- là! — la voilà!

- là! — la voilà!

Ped.

1^{ers} Tén.

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

Lisez-nous
simplement la formule;

2^{ds} Tén.

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

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

JEAN D'ESTIVET

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

Musical notation for the first vocal line. It includes the lyrics "Je ne veux pas diner ici. Qu'avez-vous donc? Elle a reçu son Dieu saintement!" and the piano accompaniment. The vocal line is written in a bass clef with a melodic line and some slurs.

mais pardon!..

J'ai hâte comme vous que tout ceci finisse.

Musical notation for the second vocal line. It includes the lyrics "mais pardon!.. J'ai hâte comme vous que tout ceci finisse." and the piano accompaniment. The vocal line is written in a bass clef with a melodic line and some slurs.

LOYSELEUR.
Mylord!

WARWICK.
Eh! bien?

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

WARWICK.
Après?

Musical notation for the final system. It includes the lyrics "LOYSELEUR. Mylord! WARWICK. Eh! bien? LOYSELEUR. C'est Jeanne! on la mène au supplice! WARWICK. Après?" and the piano accompaniment. The vocal lines are written in a bass clef with melodic lines and slurs.

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

1^{ers} Tén. **GORDON.** Comme elle est pâle! **BROWN.** Allons!.. *p*

2^{ds} Tén. *p* C'est
p C'est
p C'est

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

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

f

pla - - - ce!

f

pla - - - ce!

f

pla - - - ce!

ff

And.^{no} (♩:80)

p

Ped.

Ped.

Ped.

Les Moines.

O - ra - te pro e -

Ped.

- à!

p mais très marqué.

Ped.

Ped.

Ped.

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. A *cresc.* (crescendo) marking is present in the right hand.

Second system of the piano score. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand continues with eighth-note accompaniment. A *p* (piano) dynamic marking is shown in the right hand.

Les Moines.

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

Fourth system of the piano score. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand continues with eighth-note accompaniment.

Fifth system of the piano score. The right hand features a melodic line with slurs. The left hand continues with eighth-note accompaniment.

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

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

Third system of musical notation, including dynamic markings *f* and *p*. The notation features complex chordal textures in both hands.

Fourth system of musical notation, including *Ped.* markings and circled plus signs. The notation shows a dense texture of chords and a moving bass line.

Les Moines.

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

te pro e - âl

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music features a melodic line in the vocal part and a more rhythmic accompaniment in the piano part.

sf *sf* *sf* *dim.* *p*

This system contains the next two staves. The piano part features a series of chords in the right hand and a steady bass line in the left hand. Dynamics include *sf* (sforzando), *dim.* (diminuendo), and *p* (piano).

sempre p *pp*

This system continues the piano accompaniment. The dynamics are *sempre p* (sempre piano) and *pp* (pianissimo). The piano part consists of sustained chords in the right hand and a simple bass line in the left hand.

Les Moines.

O - ra - te pro e - âl

Ped

This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature remains two flats. The system concludes with a *Ped* (pedal) marking and a fermata over the final chord.

N° 15.
MÉLODRAME.

RÉP. Est-ce fait?. Toi, commence!

Adagio.

JEAN d'ESTIVET.

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

PIANO.

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

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

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

ment, Retombée, ô douleur! en ton aveugle -

ment, Nous t'avons déclarée hérétique et par -

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

Piano accompaniment for the first line of text, consisting of two staves (treble and bass clef) with a key signature of one flat and a common time signature. The music is a simple harmonic accompaniment with chords in the right hand and single notes in the left hand.

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

Piano accompaniment for the second line of text, continuing the harmonic accompaniment from the first line.

- si, Du pouvoir séculier implorant la mer -

Piano accompaniment for the third line of text, continuing the harmonic accompaniment.

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

Piano accompaniment for the fourth line of text, continuing the harmonic accompaniment.

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

Piano accompaniment for the fifth line of text, continuing the harmonic accompaniment.

JEAN d'ESTIVET.

O ma mère! Vade in pace!

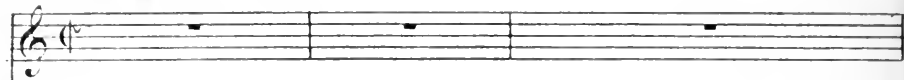
Piano accompaniment for the sixth line of text, featuring a *ppp una corda* section with a *Ped.* (pedal) marking and a circled cross symbol.

N° 16.
FINAL.

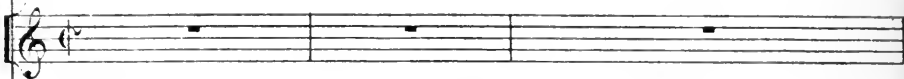
RÉP. C'est Dieu qui la vengel..

Allegro (♩=88).

LES DEUX SAINTES.

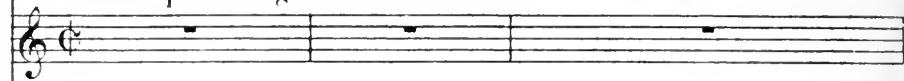


CHŒUR INVISIBLE.
DESSUS.

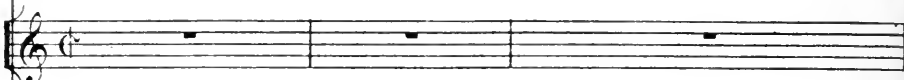


Mon père éloignez vous. Le feu!..

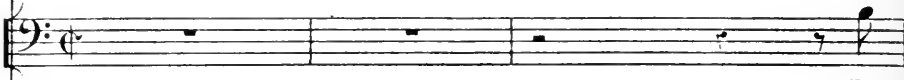
JEANNE.



LES SOLDATS
TÉNORS.

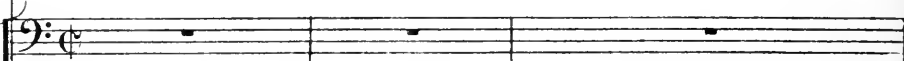


LES BOURGEOIS
1^{res} BASSES.



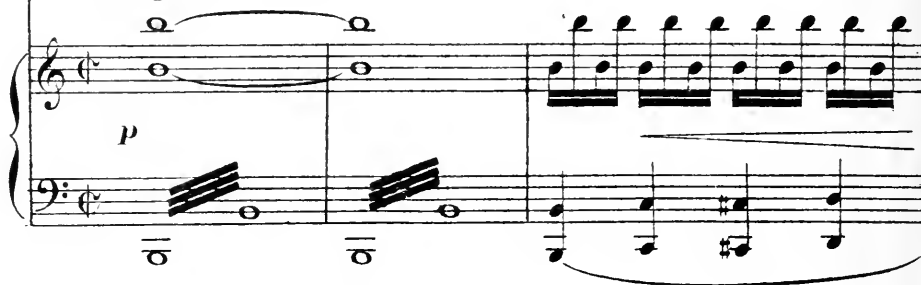
Le

LES MOINES
2^{es} BASSES.



Allegro (♩=88).

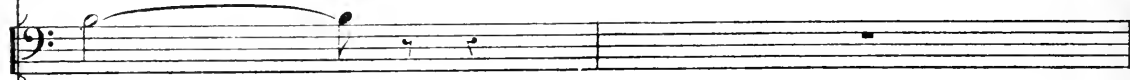
PIANO.



Les Soldats.



Le feu! voy -



feu!



Ped.

ez il ex - pi - rel.

Sor - cie

Ped.

re! Les Bourgeois.

Mar - ty

cre

re! Le feu! le

re!

seen do.

Ped.

feu!

f Le feu!

f

Ped.

CHŒUR INVISIBLE.

Jean - ne! Jean - ne!

sempre f

Les Bourgeois.

O for - fait!

Ped.

Les Soldats.

Dieu te dam - ne!

Ped.

CHŒUR INVISIBLE.

Les Bourgeois. Jean - ne!

O jus - te Dieu!

Ped.

Les Soldats.

fil - le de Dieu! Le feu! le

Ped.

feu!

pp

Ped.

JEANNE.

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

Je comprends maintenant les promesses des saintes!

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

CHOEUR INVISIBLE.

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

Jé - sus Ma - ri -

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

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

Les Bourgeois.

Jé - sus Ma - ri

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

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

Les Soldats.

f Va, ³ fil - le d'en - fer!

ff

Ped.

This system contains the first two staves of the piece. The top staff is a vocal line starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a forte (*f*) dynamic and features a triplet of eighth notes. The lyrics 'Va, fil - le d'en - fer!' are written below the notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It starts with a fortissimo (*ff*) dynamic and consists of a steady eighth-note accompaniment. A 'Ped.' (pedal) marking is present below the bass staff, and a circled cross symbol is located at the end of the system.

val :

dim.

This system continues the piano accompaniment from the previous system. The top staff is empty. The middle staff continues the eighth-note accompaniment, with a 'dim.' (diminuendo) marking below it. The bottom staff continues the bass line accompaniment. A circled cross symbol is located at the end of the system.

Les Moines.

O - - - ra - - -

pp

This system contains the first two staves of the second piece. The top staff is a vocal line starting with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a piano (*pp*) dynamic and features a long note. The lyrics 'O - - - ra - - -' are written below. The bottom staff is a piano accompaniment with a grand staff, starting with a piano (*pp*) dynamic and a steady eighth-note accompaniment.

- te pro e - - -

This system continues the piano accompaniment for 'Les Moines'. The top staff is empty. The middle staff continues the eighth-note accompaniment, with the lyrics '- te pro e - - -' written below. The bottom staff continues the bass line accompaniment.

- al

This system continues the piano accompaniment for 'Les Moines'. The top staff is empty. The middle staff continues the eighth-note accompaniment, with the lyrics '- al' written below. The bottom staff continues the bass line accompaniment.

LES 2 SAINTES.

Va! je se - rai vers toi!

Ped. ⊕ Ped.

les S. Va! fil - le de

⊕ Ped ⊕

les S. Dieu!

Ped. ⊕ Ped. ⊕

les S. Va! Val je se - rai vers

1^{rs} et 2^{ds} Dessus. CHOEUR INVISIBLE.

Val je se - rai vers

Ped. ⊕ Ped. ⊕

Les S.

toi! Va! fil - le de Dieu!

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Moderato (♩=76).

Les S.

f va!

Dessus.

f va!

Ténors.

f ah!

Basses.

f ah!

LA FOULE.

Moderato (♩=76).

f

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

8

Ped