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# LE SPAHI

Poëme Lyrique en Quatre Actes

d'après le roman de Pierre LOTI

par

LOUIS GALLET & ANDRÉ ALEXANDRE

*Musique de*

# LUCIEN LAMBERT

Prix du concours musical de la Ville de Paris 1896

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Partition Chant et Piano

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# LE SPAHI

POÈME LYRIQUE EN QUATRE ACTES

Représenté pour la première fois à Paris, au Théâtre National de l'Opéra-Comique

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Direction de M<sup>r</sup> LÉON CARVALHO

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PERSONNAGES

ARTISTES

FATOU..... *Soprano ou Mezzo*..... M<sup>lle</sup> GUIRAUDON.  
CORA..... *Rôle muet*..... M<sup>lle</sup> CHANOZ.  
JEAN PEYRAL..... *Baryton*..... M<sup>r</sup>. BADIALI.  
MULLER..... *Ténor*..... M<sup>r</sup>. CARBONNE  
SAMBA-HAMET..... *Basse*..... M<sup>r</sup>. GRESSE.  
Un officier..... *Rôle muet*..... M<sup>r</sup>. LACROIX.

OFFICIERS, SPAHIS, TIRAILLEURS SÉNÉGALAIS,  
FEMMES SÉNÉGALAISES, MARCHANDS etc.

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*La scène se passe au Sénégal de nos jours.*

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Chef d'orchestre: ALEXANDRE LUIGINI.

---

Chef du Chant: M<sup>r</sup> CUIGNACHE.

Chef des Chœurs: M<sup>r</sup> HENRI CARRÉ.

Maîtresse de Ballet: M<sup>lle</sup> BERNAY.

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# LE SPAHI



## PRÉLUDE

**Presto**

PIANO

*f* (Clairs)

*ff* *f f* *dim.*

*pp*

8<sup>a</sup> bassa

*ff* *pp*

8<sup>a</sup> bassa

*f*

8<sup>a</sup> bassa

First system of a piano score. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *ff* and *mf*.

Second system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *pp*. A dashed line with the number 8 is above the system.

Third system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *ff* and *pp*. A dashed line with the number 8 is above the system.

Fourth system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *f*.

Fifth system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *ff* and *mf*.

First system of a piano score. The right hand features a melodic line with a large slur and a fermata over the final measure. The left hand provides a harmonic accompaniment. Dynamics include *p* and *dim.*

Second system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *cresc.*

Third system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *f pp subito* and *cresc.*

Fourth system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *f pp subito* and *cresc.*

Fifth system of a piano score. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *ff*.

First system of a piano score. The right hand features a series of chords with a descending bass line, marked with a *b2* dynamic. The left hand has a simple accompaniment. A dynamic marking of *mf* is present. A first ending bracket labeled '8' spans the final two measures.

Second system of the piano score. The right hand continues with a melodic line, and the left hand provides harmonic support. A *cresc.* marking is placed above the right hand. A first ending bracket labeled '8' is present at the beginning of the system.

Third system of the piano score. The right hand has a melodic line with a first ending bracket labeled '8' above it. The left hand features a more active accompaniment. Dynamic markings of *ff* and *f* are used.

Fourth system of the piano score. The right hand has a melodic line with a first ending bracket labeled '8' above it. The left hand has a simple accompaniment. A *cresc. sempre* marking is placed above the right hand. Dynamic markings of *f* are used.

Fifth system of the piano score. The right hand has a melodic line with a first ending bracket labeled '8' above it. The left hand has a simple accompaniment. A dynamic marking of *f* is used.

First system of a musical score. The right hand (treble clef) has a few notes at the beginning. The left hand (bass clef) features a triplet of eighth notes, followed by several chords. Dynamics include *fff* and *p*. The tempo marking *rall poco* is present.

Second system of a musical score. The right hand is mostly empty. The left hand has a few notes, including a *pp* dynamic. The tempo marking *Andantino* is present. A *long.* marking is also visible.

Third system of a musical score. The right hand is mostly empty. The left hand has a melodic line with an *espress.* dynamic marking.

Fourth system of a musical score. The right hand has a melodic line with a *p* dynamic. The left hand has a few notes with a *pp* dynamic. The tempo marking *Poco più lento* is present. A time signature change to 3/4 is indicated.

Fifth system of a musical score. The right hand has a melodic line with an *espressivo* dynamic marking. The left hand has a few notes with an *mf* dynamic. The system ends with a *ff* dynamic marking.



First system of musical notation, featuring two staves (treble and bass clefs). The music includes complex rhythmic patterns and dynamic markings such as *ff*. The notation includes various note values, rests, and slurs.

Second system of musical notation, featuring two staves (treble and bass clefs). The music includes complex rhythmic patterns and dynamic markings such as *dolce*. The notation includes various note values, rests, and slurs.

Third system of musical notation, featuring two staves (treble and bass clefs). The music includes complex rhythmic patterns and dynamic markings such as *sf*, *p*, and *dolce*. The notation includes various note values, rests, and slurs.

Fourth system of musical notation, featuring two staves (treble and bass clefs). The music includes complex rhythmic patterns and dynamic markings such as *p*. The notation includes various note values, rests, and slurs.

Fifth system of musical notation, featuring two staves (treble and bass clefs). The music includes complex rhythmic patterns and dynamic markings such as *p*. The notation includes various note values, rests, and slurs.

*pochino accelerando*

First system of musical notation. Treble and bass staves. The bass line features a series of triplets with a downward slant. The treble line has a melodic line with a slur. The instruction *crece molto* is written in the center.

Second system of musical notation. Treble and bass staves. The bass line continues with triplets. The treble line has a melodic line with a slur. The instruction *rall.* is written in the center.

**And<sup>no</sup> con moto**

Third system of musical notation. Treble and bass staves. The bass line features a series of triplets with a downward slant. The treble line has a melodic line with a slur. The instruction *ff* is written in the center.

Fourth system of musical notation. Treble and bass staves. The bass line continues with triplets. The treble line has a melodic line with a slur.

Fifth system of musical notation. Treble and bass staves. The bass line continues with triplets. The treble line has a melodic line with a slur.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a slur over a group of notes. The bass clef staff contains a bass line with a triplet of eighth notes. A dynamic marking of *sf* (sforzando) is placed between the staves.

Second system of musical notation. The treble clef staff features a triplet of eighth notes and a slur. The bass clef staff has a triplet of eighth notes. A dynamic marking of *marcatissimo* is placed between the staves.

Third system of musical notation. The treble clef staff contains a triplet of eighth notes and a slur. The bass clef staff has a triplet of eighth notes.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes and a slur. The bass clef staff has a triplet of eighth notes. A dynamic marking of *dim poco* (diminuendo poco) is placed between the staves.

Fifth system of musical notation. The treble clef staff contains a triplet of eighth notes and a slur. The bass clef staff has a triplet of eighth notes. Dynamic markings of *mf* (mezzo-forte) are placed between the staves.

A S<sup>t</sup> Louis, du Sénégal. Le marché, le dimanche, sur une place. A droite, la maison de Cora, à la mauresque, toute blanche; grands escaliers extérieurs. Vérandah en haut, soutenue par de massives colonnes carrées. A gauche, un cabaret avec des chaises et des tables au dehors. Au fond, la ligne infinie du désert.

Une foule bariolée circule. Devant le cabaret sont attablés Muller et des Spahis. Au premier plan, des marchands et des marchandes sont accroupis sur le sable, riant, criant de toute la force de leurs poumons. Au fond, les Griots chantent et dansent.

Scène 1<sup>re</sup>

MULLER, SPAHIS, MARCHANDS, MARCHANDES, GRIOTS, PEUPLE,  
puis, SAMBA-HAMET et FATOU.

**Allegro**

PIANO

*ff très rythmé.*

Sop.

*ff*

MARCHANDES

Ar\_rê\_tez-vous!

Ar\_rê\_tez vous! \_\_\_\_\_

Contr.

Ar\_rê\_tez-vous!

Ar\_rê\_tez-vous!

Arrê\_tez-vous et admi\_

Tén.

Arrê\_tez-vous!

Arrê\_tez-vous et admi\_

MARCHANDS

Bass.

Arrê\_tez-vous!

Ar\_rê\_tezvous!

Arrê\_tez-vous et admi\_

*ff*

Ar\_rê\_tez-vous! Ar\_rê\_tez-vous! Arrê\_tez-vous et ad\_mi\_

\_rez! Ar\_rê\_tez-vous! Ar\_rê\_tez-vous! Arrê\_tez-vous et ad\_mi\_

\_rez! Arrê\_tez-vous! Ar\_rê\_tez-vous! Arrê\_tez-vous et ad\_mi\_

\_rez! Ar\_rê\_tez-vous! Ar\_rê\_tez-vous! Arrê\_tez-vous et ad\_mi\_

The first system consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble with slurs.

\_rez! Ad\_mi \_ rez! Ad\_mi \_ rez! Admi \_ rez! Admi \_

\_rez! Admi \_ rez! Ad\_mi\_rez! Admi \_ rez! Admi \_

\_rez! Admi \_ rez! Admi \_ rez! Admi \_ rez! Admi \_

\_rez! Admi \_ rez! Admi \_ rez! Admi \_ rez! Admi \_

The second system continues with four staves. The vocal parts repeat the phrase 'Admi \_ rez!' with various rhythmic patterns. The piano accompaniment maintains the same accompaniment style as the first system.

\_rez! Admirez! Admi\_rez! \_\_\_\_\_  
 \_rez! Admirez! Admi\_rez! \_\_\_\_\_ Arrê\_tez-vous! \_\_\_\_\_  
 \_rez! Admirez! Admi\_rez! \_\_\_\_\_ Arrê\_tez-vous! \_\_\_\_\_  
 \_rez! Admirez! Admi\_rez! \_\_\_\_\_  
*p subito* >>> >

\_\_\_\_\_ *ff* Ah! \_\_\_\_\_  
 \_\_\_\_\_ *ff* Ah! \_\_\_\_\_  
 \_\_\_\_\_ *ff* Ah! \_\_\_\_\_  
 \_\_\_\_\_ *ff* Ah! \_\_\_\_\_  
 et admi\_rez! \_\_\_\_\_ Ah! \_\_\_\_\_  
*cresc.* *ff*

Arrê\_tez-vous, admirez, ———— voici des gourous — Des fruits à la

This system contains the first four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. A dynamic marking of *f* (forte) is present in the piano part.

Ad\_mi \_ rez!

Ad\_mi \_ rez!

pul - pe ver - meil - le. Ar\_rê\_tez-vous et ad\_mi\_

Ar\_rê\_tez-vous! ————

This system contains the next four staves of music. The vocal lines continue with the lyrics. The piano accompaniment maintains its rhythmic pattern. Dynamic markings of *f* are present in the piano part.

Des per\_les de ja\_ de, quels  
Voici des pa\_gnes, ro\_ ses, bleus! — Arrê\_tez-vous!  
\_ rez! — Arrê\_tez-vous!

The first system of the score features three vocal staves. The top staff begins with a melodic line in G major, marked with accents. The middle and bottom staves provide harmonic support with sustained notes and some rhythmic patterns. The lyrics are written below the staves, with hyphens indicating syllables across bar lines.

*mf*

The piano accompaniment for the first system consists of two staves. The right hand features a series of sixteenth-note runs, often beamed together, with some notes marked with accents. The left hand provides a steady bass line with some chordal textures. A dynamic marking of *mf* (mezzo-forte) is present.

feux! — Ah!  
Ah!  
Ah!  
et admi\_ rez! — Ah! Voi\_

The second system of the score features three vocal staves. The top staff has a melodic line that ends with a long note marked *ff* (fortissimo). The middle and bottom staves have sustained notes. The lyrics include "feux!", "Ah!", and "et admi\_ rez!".

*cresc.* *ff*

The piano accompaniment for the second system consists of two staves. The right hand has a melodic line with sixteenth-note runs, marked with accents and a dynamic of *ff*. The left hand has a bass line with some chordal textures. A dynamic marking of *cresc.* (crescendo) is present.



*(crié)*  
Des

*(crié)*  
*ff*  
Des pa - gnes!

*ff*  
Ar - rê - tez - vous, admi - rez!

- ci de beaux col - liers de souma - ré, voi - ci de beaux colliers, voi -

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'Des'. The second staff is another vocal line with lyrics 'Des pa - gnes!'. The third staff is a vocal line with lyrics 'Ar - rê - tez - vous, admi - rez!'. The fourth staff is a bass line. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth notes and chords.

per - les!

*(crié)*  
Des

*(crié)*  
Des gourous! Ar - rê - tez - vous, admi -

- ci! Des par - chemins au si - gne vé - né - ré, voi -

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'per - les!'. The second staff is another vocal line with lyrics 'Des'. The third staff is a vocal line with lyrics 'Des gourous! Ar - rê - tez - vous, admi -'. The fourth staff is a bass line. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part continues with the same rhythmic pattern as the first system.

*(crié)* *ff*  
Des per - - - les! Ar\_rê\_tez-  
pa - gnes! *ff* Ar\_rê\_tez-vous!  
*(crié)* *ff*  
\_rez! Des gourous! \_\_\_\_\_ Ar\_rê\_tez-  
\_ci des parchemins, voi - ci! \_\_\_\_\_ Ar\_rê\_tez-vous!

*ff*  
-vous! Ar\_rê\_tez-vous! \_\_\_\_\_ Ar\_rê\_tez-vous!  
Ar\_rê\_tez-vous! Ar\_rê\_tez-vous et admi - rez! Ar\_rê\_tez-  
-vous! Ar\_rê\_tez-vous et admi - rez! Arrê\_tez-vous!  
Ar\_rê\_tez-vous! Ar\_rê\_tez-vous et admi - rez! Ar\_rê\_tez-  
Ar\_rê\_tez-vous! Ar\_rê\_tez-vous et admi - rez! Ar\_rê\_tez-

Ar\_rê\_tez-vous! Ar\_rê\_tez-vous et ad\_mi\_rez! Admi\_

-vous! Ar\_rê\_tez-vous! Ar\_rê\_tez-vous et ad\_mi\_rez! Admi\_rez!

Ar\_rê\_tez-vous! Ar\_rê\_tez-vous et ad\_mi\_rez! Admi\_

vous! Ar\_rê\_tez-vous! Ar\_rê\_tez-vous et ad\_mi\_rez! Admi\_rez!

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some chromatic movement.

\_rez! Admi\_rez! Admirez! Admi\_rez! Admirez! Admi\_rez! \_\_\_\_\_

Admirez! Admirez! Admi\_rez! Admirez! Admi\_rez! \_\_\_\_\_

\_rez! Admi\_rez! Admirez! Admi\_rez! Admirez! Admi\_rez! \_\_\_\_\_

Admirez! Admirez! Admi\_rez! Admirez! Admi\_rez! \_\_\_\_\_

Detailed description: This system contains the second four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics continue with 'Admirez!' and 'Admi\_rez!'.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves. The right hand continues with chords and melodic lines, while the left hand maintains the bass line.

*ff* U - ne merveil - - le!

*ff* U - ne merveil - - le!

*ff* U - ne merveil - - le!

*ff* U - ne merveil - - le!

*sf*

*p*

LES GRIOTS (contralti) *mf*

**Meno mosso.**

Nous al - lons tou - jours, nous marchons, dan -

*staccato* *mf*

*più f* *p*

- sous De vil - le en vil - le, de pla - ce en pla - ce;

*mf* Nous je - tons dans l'es - pa - ce — Hymnes de pri -

*poco rall e dim.* *p* a tempo —  
- ère et chan - sons . —  
*poco rall e dim.* a tempo

*p* très léger

LES GRIOTS  
Nous dan - sons .

8  
Nous chan -

*mf*  
- tons. Nous je - tons dans l'es - pa -

*rall poco e cresc.*  
- ce Hymnes de pri - ère et chan -

*rall poco e dim.*

**a tempo**  
- sous.  
Ten *ff*  
Nous é - tions trois bri - ga - diers Qui vou - lions bien nous a - mu -  
LES SPAHIS atablés au cabaret.  
Basses *ff*  
Nous é - tions trois - bri - ga - diers Qui vou - lions bien nous a - mu -

**a tempo**  
*mf*

*mf*  
Nous dan - sons, nous chan - tons.

*fp*  
- ser.

*fp*  
- ser.

8

*mf*

*ff*  
Nous é - tions trois - bri - ga - diers Qui vou - lions bien nous a - mu -

*ff*  
Nous é - tions trois - bri - ga - diers Qui vou - lions bien nous a - mu -

8

*mf il basso*

*mf*  
Nous je - tons dans l'es - pa - ce Hymnes de pri -

*fp*  
- ser.

*fp*  
- ser.

*crese.*

8

*mf*

- ère et chan - sons.

*sempre ff*  
 Nous fum' chez Jeann' Ma - ri - e

*sempre ff*  
 Nous fum' chez Jeann' Ma - ri - e

*accelerando e cresc.*  
 - Boi - re de com - pa - gni - e;  
 - Boi - re de com - pa - gni - e;

*accelerando e cresc.*

**LES GRIOTS** *cresc.*  
 Nous - al - lons de ville en vil - le, Nous chan - tons - nous dan -  
 Nous faut du vin, Du vin nou - veau, Du  
 Nous faut du vin, Du vin nou - veau, Du



Tempo I<sup>o</sup>

*ff*  
 \_ sons Nous chantons! \_\_\_\_\_

*ff*  
 vin nou - veau! \_\_\_\_\_

*ff*  
 vin nou - veau! \_\_\_\_\_

8

Tempo I<sup>o</sup>

*ff*

MARCHANDES

(crié)  
 Des

MARCHANDS  
 Arrê-tez-vous! Admi\_

Voi - ci de beaux col - liers de souma\_ré, Voi -

*(crié)*  
Des per - les!

pa - gnes!

*(crié)*  
- rez! Des gourous! Ar - rê - tez -

- ci de beaux colliers, voi - ci! Des par - chemins au

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'Des per - les!' and a dynamic marking '(crié)'. The second staff continues the vocal line with 'pa - gnes!'. The third staff continues with '- rez!' and 'Des gourous!', followed by 'Ar - rê - tez -' on the fourth staff. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

*(crié)*  
Des per -

*(crié.)*  
Des pa - gues!

*(crié.)*  
vous, ad - mi - rez! Des gourous!

si - gne vé - né - ré, voi - ci des parchemins, voi - ci!

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'Des per -' and a dynamic marking '(crié)'. The second staff continues with 'Des pa - gues!' and a dynamic marking '(crié.)'. The third staff continues with 'vous, ad - mi - rez!' and 'Des gourous!', followed by 'si - gne vé - né - ré, voi - ci des parchemins, voi - ci!' on the fourth staff. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

— les! Ar\_rê\_tez - vous! Ar\_rê\_tez - vous! \_\_\_\_\_

Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous et admi\_

Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous et admi\_

Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous et admi\_

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with quarter and eighth notes.

Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous et admi\_

\_rez! Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous, Ar\_rê\_tez\_vous et admi\_

\_rez! Arrê\_tez\_vous! Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous et admi\_

\_rez! Ar\_rê\_tez\_vous! Ar\_rê\_tez\_vous, Ar\_rê\_tez\_vous et admi\_

The piano accompaniment continues with similar rhythmic patterns and melodic lines.

\_rez! Deux kha\_liss!  
 \_rez! Deux kha\_liss!  
 \_rez! Deux kha\_liss!  
 \_rez! Deux kha\_liss!

(crié)  
 Trois kha\_liss! Gris-gris! Fé\_ti\_ches!  
 (crié)  
 Trois kha\_liss! I\_ma\_ges sain\_tes! Bra\_ce -  
 Trois kha\_liss! Ar\_rê\_lez-vous, ad\_mi -  
 Trois kha\_liss! Voi\_ci de beaux col\_liers, Voi\_

Parfums! Admi - rez!

-lets! Vieilles com - plain - tes! Admi - rez!

-rez! Ar - rê - tez - vous, Admi - rez!

ci des par - che - mins. Admi - rez!

8

*ff*

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal lines in G major and 3/4 time. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A first ending bracket labeled '8' spans the final two measures of the piano part, marked with a fortissimo (*ff*) dynamic.

(Ils sortent)

8

Detailed description: This system contains the second four staves of the musical score. The top two staves are vocal lines. The third staff is a vocal line with the instruction '(Ils sortent)'. The fourth staff is a bass line. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A first ending bracket labeled '8' spans the final two measures of the piano part.

MULLER, désignant Fatou qui descend en scène avec Samba-Hamet.

*mf*

Fa - tou, l'escla - ve — De la belle Co - ra. —

LES SPAHIS

*f* Fa -

*f* Fa -

8 - 7

*mf*

*marcato*

M.

Mais regardez, ad -

- tou, l'escla - ve de la belle Co - ra. —

- tou, l'escla - ve de la belle Co - ra. —

*f*

M.

- mi - rez la, Vo - yez - moi cet air gra - - ve, Important, Qu'elle se

M. *don - ne En mar - chant. L'é - tran - ge pe - ti - te per -*

**LES SPAHIS**

*f* Fatou!

*f* Fatou!

**FATOU** *(avec regret)*

Oh!

*p* - son - ne! Elle se prend au sé - rioux.

*f* Fatou! *p* Elle se prend au sé - rioux.

*f* Fatou! *p* Elle se prend au sé - rioux.

*sf* *p* *sf* *élevez un peu*

F. 

oui, Vraiment Sam\_ba, c'est trop cher\_ aujourd'hui\_

SAMBA

(brutalement)

**Poco meno mosso**

Trop chère!

*p**sf*

S. 

Cette paire De brace\_lets en argent fin? Si tu veux railler passe ton che\_

*mf*

5

3

*f*

MULLER 

Des brace\_

**Tempo 1<sup>o</sup>***mf*

\_min, Esclave à la langue de vi \_pè\_re!

**Tempo 1<sup>o</sup>***mf*



M.

lets, voyez-vous ça! — Ne lui vends rien, Sam - ba, — Ne lui vends

LES SPAHIS

Ne lui vends rien, Sam - ba, — Ne lui vends

Ne lui vends rien, Sam - ba, —

M.

rien. — Eé - tran - ge pe - ti - te per - son - ne.

(riant.)

rien. Ah! Ah! Ah! Ah! — Ah! Ah! Ah! Ah!

(riant.)

8 — Ah! Ah! Ah! Ah! — 8 — Ah! Ah! Ah!

M.

*p* Des bracelets — voyez-vous ça!... —

*p* Des bracelets — voyez-vous ça!... —

*p* Ah! Des bracelets — voyez-vous ça!... —

MULLER et les Spahis s'éloignent.

*pp*

*accelerando*

**Allegro**

SAMBA, aux Spabis qui s'éloignent.

*ff*

s.

Ah! — je vous vendrais

s.

bien des amulettes Mau - di - tes... Voi - là — les seu - les em -

s.

- plet - tes Di - gues de vous, chiens,

**Presto**

s.

8 pes - te du Sou - dan!

**Presto**

## Più lento

*p*

FATOU

Sam - ba veux-tu me

*dim.* *rall.* *pp*

vendre un simple ta - lis - man? —

Contre eux?...

*f* *espress.* *f*

Pourque la foudre les dé - vo - re, Ces é - trangers, ces â - mes de van -

*f* *dim e rall.* *pp*

FATOU *Andantino*

Non, Non, Sam - ba... —

*pp* *mf* *pp*

— tour!

8

FATOU

Ce que j'im - plo - re... C'est...

SAMBA

Parle donc.

*pp*

Un ta - lis - man d'a - mour.

*espress.*

*p dolce*

Où, j'aime un soldat de Fran - ce!

Ma maî - tresse Cora le re - çoit chaque nuit. Il ne se doute

F. pas de ma folle ten - dres - se, Indif - férent, il pas - se,

F. **Poco più animato**  
 et mon re - gard — le suit.

F. *f* *p*  
 Cora le trompe!.. Hé - las! — pau - vre sol - dat — que

F. j'ai - me, Puisses-tu me tron - ver lorsque tu souf - fri -

F. *ras,* Tu me verras sauter, danser, sourire même

*p*

*leger.*

*f* *p*

F. *rall.* Et te tendre les bras.

*sf* *suivez.* *a Tempo* *mf*

F. — Oh! pres — ser sur mon sein — ton

*f*

F. front mélanco — li — que, Ah! la — voir à

F. *moi, puis comme u - ne plan - te d'A - fri - que, Naître sous tes bai -*

F. *- sers, et fleu -rir en un*

*ff*

**Allegro molto**

**Tempo I<sup>o</sup>**

F. *jour!*

8

*ff* *p*

F. *Sam - ba veux - tu me ven - dre un ta - lis - man d'a -*

*p* *dim.*

*dim.*

F. *- mour ?*

*accel e cresc.*

*sf sf f*

SAMBA *f*

Em-por-te donc cette amu - let - te. Un prêtre du Ma -

*p*

S. *(baissant la voix)* *pp*

- ghreb y tra - ça des mots - mys-té-ri - eux.

*f* *p* *pp* *mf*

S. *f*

D'un sacrilège a - mour qu'elle garde ton ê - tre, O Fa -

*espressivo* *pp*

*f*



s. *mf* *pp*

- tou, crains le châ\_timent des Dieux!

*ff* *p* *pp*

## Scène 2<sup>e</sup>. - LES MÊMES, JEAN, CORA, Officiers.

A ce moment, des éclats de voix, des rires se font entendre, et CORA entourée d'officiers paraît dans le fond. JEAN est entré la suivant du regard, pâle, jaloux.

### Allegro (rires)

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! La folle créa\_tu\_re,

LES OFFICIERS (rires)

Ah! Ah! Ah! Ah! Ah! Ah! Ah! La folle créa\_

### Allegro

*mf*

FATOU

(à SAMBA)

Donne vi\_te, voici ma maitresse.

(rires) Ah! Ah! Ah! Ah! Ce\_Lte Co\_ra!

(rires) - tu\_re, Ah! Ah! Ah! Ah! Ce\_Lte Co\_ra!

*Pscherzando*

Quelle fol - le cet - te Co - ra! - El - le croit ai -

*Pscherzando*

Quelle fol - le, cet - te Co - ra!

*p**dolce**f*

- mer! Chose é - tran - ge, son a - mour change!

Quelle fol - le! Chose é - tran - ge, son a - mour change!

JEAN, se détachant du groupe des officiers qui entoure CORA.

Parjure! In - fâ - me! Elle se rit de moi!

Quelle fol - le!

*p*  
Quelle fol - le, cette Cora! —

*p*  
Quelle fol - le cette Co - ra El - le croit ai -

JEAN *f*  
Ah! la maudi - te!

*pp*  
Quelle fol - le! Qui de nous mainte -

*pp*  
mer. Qui de nous mainte -

nant — lui plai - ra. Quelle fol - le!

*dim*  
nant — lui plai - ra. Quelle fol - le!

*dim.*

*pp*

Cet - te Co - ra.

*pp.*

Cet - te Co - ra.

(CORA et son cortège sont entrés dans la maison.)

SAMBA, à Fatou. *mf*

**Animato** C'est lui, ton beau sol\_dat? L'œuvre insen - se - et

*f* *ff'allargando*

s. Une autre a pris son cœur et sa pen - sé - e, Fa -

*dim.* **poco rall.**

(FATOU et SAMBA sortent.)

s. - ton, les Dieux veillent en - cor sur toi!

**Largo** **a Tempo**

*ppp*

*mf*

Les OFFICIERS traversant la terrasse de la maison de CORA. La folle créa\_tu-re!

*mf*

La folle créa\_

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Les OFFICIERS traversant la terrasse de la maison de CORA. La folle créa\_tu-re!'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *sf pp*.

Ah! ah! ah! ah! Cet-te Co - ra!

- tu - re! Ah! ah! ah! ah! Cet-te Co - ra!

The second system continues the vocal and piano parts. The vocal line has two parts: the top part sings 'Ah! ah! ah! ah! Cet-te Co - ra!' and the bottom part sings '- tu - re! Ah! ah! ah! ah! Cet-te Co - ra!'. The piano accompaniment features chords and melodic lines. Dynamic markings include *f* and *pp*.

MULLER

JEAN, sombre.

Jean! Tu devrais quitter cette femme. - Pourquoi?

The third system introduces two new vocal characters. The top staff is for MULLER, with the lyrics 'Jean! Tu devrais quitter cette femme. - Pourquoi?'. The bottom staff is for JEAN, labeled 'JEAN, sombre.'. The piano accompaniment continues with chords and moving lines. Dynamic markings include *f*.

Scène 3<sup>e</sup>. JEAN, MULLER.

JEAN

*f*

Ah! ——— cœur de pierre, à — — me sans

**Animato assai***mf*

J. foil! Hi — er j'étais près d'el — le! Et ——— la cru-

J. — el — le ——— Me sou-ri — ait et ——— s'a-ban-don — nait; puis, —

*sotto voce*

J. — Au-jour-d'hui... — c'est le mé — pris! —

*rall.**dim. molto*

*p*

1 Si son vi - sa - ge Se dé - tour - ne, si ses hai -

**Andantino**

3 - sers, si son lan - ga - ge N'out plus la même ardeur Dois-je la

3 fuir, — é - touf - fer dans mon cœur — La pas - si - on qui le dé -

*ff*

3 - chi - re? D'un re - gard el - le m'a tantôt congé -

*dolce*

**Poco più mosso**

*p*

1. *Bass* - é... A - - vant de la mau - di - re, Oh! je

1. *Bass* veux la revoir, implo\_rer sa pi\_tié, Je veux lui de\_man\_

*Treble* *cresc poco*

*Bass* *f*

1. *Bass* - der Si c'est fi - ni des rê-ves De volup - té, d'enchan-te-

*Treble* *molto espressivo*

*Bass* *dim.*

1. *Bass* - ment.... O sou\_ve - nir des heures trop

*Treble* *p* *rall.*

*Bass* *p*



1. *brè - - ves! C'est toi femme*  
*dolcissimo*

*espressivo il canto*

1. *au par\_ler charmant, C'est toi, pâle cré\_o - - le,*

1. *c'est toi Qui berças le spa\_hi, Je - té seul,*  
*sempre legato*

1. *é - blou\_i, Loïn de la terre Cève - no - le, En ce pa -*

- ys brûlé par un so - leil de feu; C'est toi

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics in French. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music is in a minor key with a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

qui re - çus le premier a - veu De mon âme

The second system continues the musical score with the same three-staff format. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system.

*più mosso*  
in - no - cente en - co - re, Et tu peux me chasser, — me trahir... —  
*poco agitato*

The third system introduces a change in tempo and dynamics. The tempo marking is *più mosso* and *poco agitato*. The dynamics include *f* (forte) and *mf* (mezzo-forte). The piano accompaniment becomes more active, with a prominent bass line. The vocal line has a more dramatic quality.

MULLER *a Tempo*  
Ces baisers, cet amour fatal,  
Je l'ado - re! —  
*molto espressivo*

The fourth system is marked *a Tempo* and *molto espressivo*. It features a vocal line and piano accompaniment. The piano accompaniment has a more expressive and lyrical quality, with a prominent bass line. The vocal line is more melodic and expressive.

M

Que ton cœur les ou - bli - e. Songe au pays na - tal, \_\_\_\_\_

JEAN

Je l'a - do - re!

M

Laisse-là ta fo - li - e; Songe à tes pa - rents. —

J

Je l'a - do - re!

M

*p* Là-bas, c'est l'hi - ver. Au lo - gis dé -

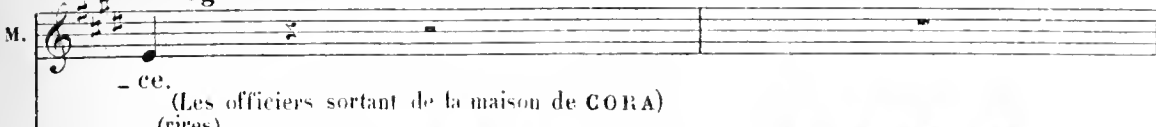
**Allegro**

*p* **Allegro espressivo**

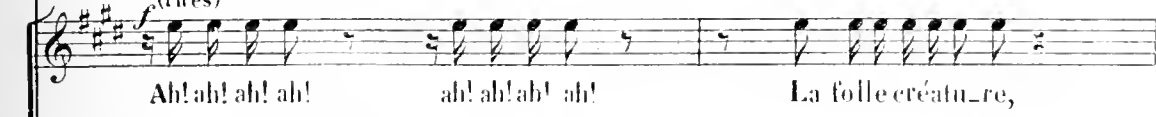
M

- sert Ou attend le sol - dat, on le pleure en si - len -

**Allegro**

M. 

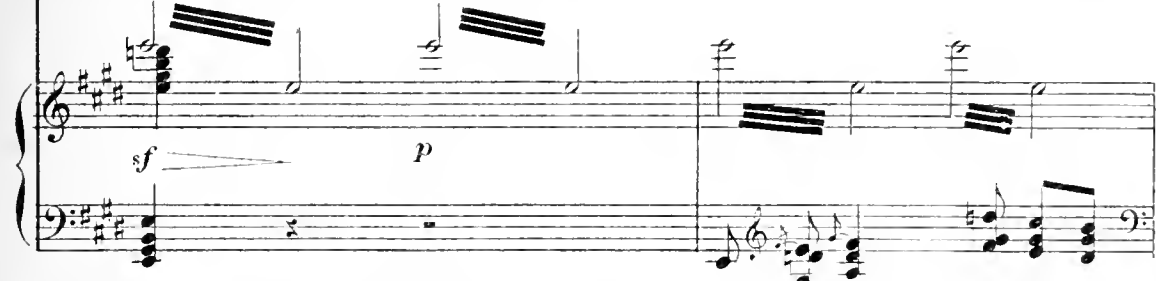
- ce.  
(Les officiers sortant de la maison de CORA)  
(rires)  
Ah! ah! ah! ah! ah! ah! ah! ah! ah! La folle créatu\_re,



**Allegro** Ah! ah! ah! ah! ah! ah! ah! ah! ah! La folle créa\_

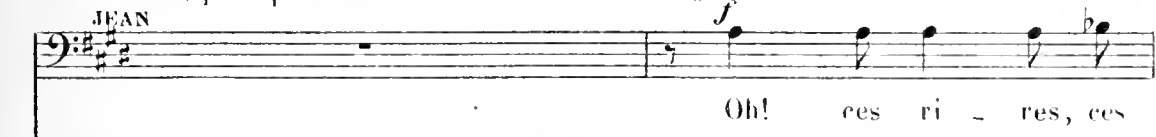


*f* *p*



(La nuit vient peu à peu. Les fenêtres du cabaret s'allument.)

JEAN *f*  
Oh! ces ri - res, ces



Ah! ah! ah! ah! Cette Co - ra! (Ils s'éloignent.)



- tu - re, Ah! ah! ah! ah! Cette Co - ra!




chants redoublent ma souffran - ce. Non, non, je ne puis oubli\_




Animato

MULLER *ff*

Jean, tu perds la tête!

- er!

LES SPAHIS, revenant.

(gaiement.)

Nous fûm's chez Jean' Mari - e.

Animato

Nous fûm's chez Jean' Mari - e.

1<sup>er</sup> Ténors *f* (gaiement.)

Boi - re de compa\_gni - e. Du vin!

2<sup>d</sup> Ténors *f* (gaiement.)

Boi - re de compa\_gni - e. Du vin!

Nous faut du vin! Du

*sempre staccato* *mf*

Du vin! Du vin! Du vin!

vin! Du vin! Du vin!

*staccato*

*crese.*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with the lyrics 'Du vin! Du vin! Du vin!' and a piano accompaniment. The second system continues the vocal line with 'vin! Du vin! Du vin!' and features a piano accompaniment with a 'staccato' marking and a 'crese.' (crescendo) marking. The piano part consists of rhythmic chords in the bass register.

*ff*

Jean! Bien\_tôt va son\_ner l'heu\_re de la re\_trai\_te.

*ff*

All<sup>o</sup> molto Jean! Bien\_tôt va son\_ner l'heu\_re de la re\_trai\_te.

*ff*

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with the lyrics 'Jean! Bien\_tôt va son\_ner l'heu\_re de la re\_trai\_te.' and a piano accompaniment. The fourth system continues the vocal line with 'All<sup>o</sup> molto Jean! Bien\_tôt va son\_ner l'heu\_re de la re\_trai\_te.' and features a piano accompaniment with a 'ff' (fortissimo) marking. The piano part consists of rhythmic chords in the bass register.

A\_vant de ren\_trer au quar\_tier, Viens! le verre en

A\_vant de ren\_trer au quar\_tier, Viens! le verre en

*f*

*ff*

8-

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a vocal line with the lyrics 'A\_vant de ren\_trer au quar\_tier, Viens! le verre en' and a piano accompaniment. The sixth system continues the vocal line with 'A\_vant de ren\_trer au quar\_tier, Viens! le verre en' and features a piano accompaniment with a 'f' (forte) marking and a 'ff' (fortissimo) marking. The piano part consists of rhythmic chords in the bass register. A measure rest '8-' is indicated at the end of the system.

main terminous la fè - - te! Le verre en —

main terminous la fè - - te! Le verre en —

8

Detailed description: This system contains the first vocal phrase. It consists of two vocal staves (soprano and bass) and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The lyrics are 'main terminous la fè - - te! Le verre en —'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

JEAN, égaré, regardant toujours du côté de la maison de CORA.

Laissez - moi...

main!

main!

8

Detailed description: This system contains the second vocal phrase. It starts with a bass line in 2/4 time with a key signature of one flat, marked with a forte 'f' dynamic. The lyrics are 'Laissez - moi...'. Below this are two vocal staves (soprano and bass) with the lyrics 'main!' and a piano accompaniment. The piano accompaniment continues with a similar rhythmic pattern to the first system.

j' é - touf - fe! je veux é - tre seul....

6

6

2

2

*p*

Detailed description: This system contains the third vocal phrase. It begins with a bass line in 2/4 time with a key signature of one flat. The lyrics are 'j' é - touf - fe! je veux é - tre seul....'. Below this are two vocal staves (soprano and bass) with the lyrics 'j' é - touf - fe! je veux é - tre seul....' and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system concludes with a 6/8 time signature change and a piano 'p' dynamic marking.

MULLER, joyeusement.

*f*  
 Jean, viens boire à la sa - té De ceux qui là -

LES SPAHIS

2<sup>es</sup> Basses *pp*

Le verre en main terminons la fê -

bas an pa - ys Gar - dent

2<sup>es</sup> Ténors *pp*

Le verre en main terminons la fê -

1<sup>res</sup> Basses *mf*

Jean! le verre en

- te.

*cresc.*



M. *no - tre mé - moi - re Fi - dè - le - ment.*

*f* Jean! — Du vin!

*f* — te Jean! — Du vin!

*f* main terminons la fê - te. Du

*mf* Jean! le verre en main terminons la fê - te. *f* Du

M. *ff* Viens boi - -

*ff* Du vin! Du vin! — Viens boi - -

*ff* vin! Du vin! — Viens boi - -

*ff* 8 - - - -

M.

- re, Jean! —

- re, Jean! — Oui, le verre en main terminons la

- re, Jean! — Oui, le verre en main terminons la

8

M.

*s. ff*

Viens! —————

JEAN (feignant de consentir)

Oui! ————— c'est ce-

tè — — — — — te! —————

tè — — — — — te!

8-1

J. *la... dans un mo - ment... Al - lez!*

MULLER et les Spahis entrent au cabaret.)

J.

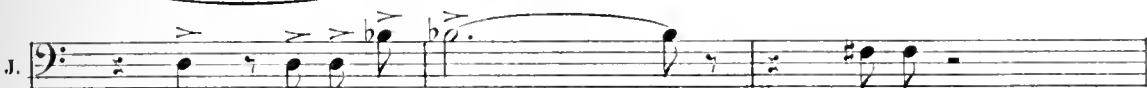
Scène 5<sup>e</sup> — JEAN, puis FATOU. JEAN, seul.

*Non!*

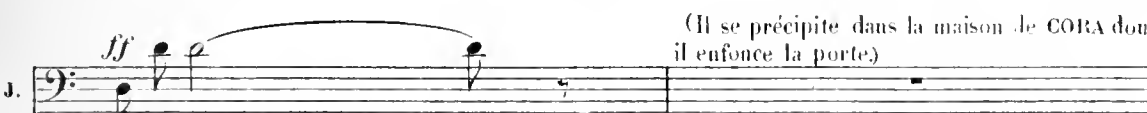
**Meno mosso**

*sotto voce*

*mf*



*pù.f*



(Il se précipite dans la maison de CORA dont il enfonce la porte)

*accelerando* *fff*

**Allegro deciso**

LES SPAHIS (dans le cabaret)

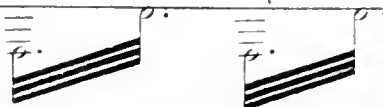
Nous é - tions trois - bri - ga -



Nous é - tions trois - bri - ga -



*mf*



— diers Qui voulions bien nous a — mu — ser. — Nous étions

— diers Qui voulions bien nous a — mu — ser. — Nous étions

*ff marcato* *mf*

*sempre p il basso*

trois — bri — gadiers Qui voulions bien nous a — mu — ser.

trois — bri — gadiers Qui voulions bien nous a — mu — ser.

*ff*

— Nous fûm's chez Jeann' Ma — ri — e — Boi — re de compagni —

— Nous fûm's chez Jeann' Ma — ri — e — Boi — re de compagni —

- e, — Nous faut du vin, — Du vin nou-veau.

JEAN, revenant en scène, affolé. *ff*

Ah! Lâche!.. Lâche!.. j'ai trem-

J. -blé — comme une fem - me. Et le m'a re-gar-dé,

J. — Et j'ai cé-dé... j'ai fui!

*f* *dim.*

Oh! — ces yeux, — cette bouche... Què je

*dim.*

(Il tombe sur une des tables placées à l'extérieur du cabaret.)

meure Là — che que je suis! —

**Quasi adagio**

*sf*

*p* **poco più animato**

*sf* *mf* *espressivo*

FATOU qui a suivi Jean, s'approche de lui, se laisse glisser à ses pieds.

Jean! Jean! Re — gar — de celle qui

*f* *esce molto* *ff*

F. *l'ai - me et qui te tend les bras Ah! mon*

F. *Jean A ca - res - ser donne-moi ton front*

F. *blé - me, \_\_\_\_\_*  
 JEAN *(relevant doucement la tête)*  
*p*  
*C'est toi, Fa - ton... Bien*

J. *vrai, tu ne me chasses pas, Tu m'aimes donc un peu? - toi! -*



allarg.

*f* *ff*

Oui Jean, — moi, je t'ai — — —

JEAN *ff*

Tu m'ai — — —

*p* *molto* *ff*

All<sup>o</sup> molto

F. — me!

J. — mes!

Sopr. *ff*

(dans le cabaret)

Ah! pen\_dant que son\_ne l'heu\_re de la re\_trai\_te,

Contr. *ff*

Ah! pen\_dant que son\_ne l'heu\_re de la re\_trai\_te,

Tén. *ff*

(dans le cabaret)

Ah! pen\_dant que son\_ne l'heu\_re de la re\_trai\_te,

Basses *ff*

Ah! pen\_dant que son\_ne l'heu\_re de la re\_trai\_te,

Clairons dans le lointain

All<sup>o</sup> molto

*ff*

Oui, le verre en main terminons la fê - -  
 Oui, le verre en main terminons la fê - -  
 Oui, le verre en main terminons la fê - -  
 Oui, le verre en main terminons la fê - -

This system contains four vocal staves and a piano accompaniment. The vocal parts are in 3/4 time and feature a melody with a final fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also concluding with a fermata.

**Presto**

- te .

- te .

- te .

- te .

**Presto**

*sempre ff*

8

This system begins with a **Presto** tempo marking. It features four vocal staves with the syllable "- te ." and a piano accompaniment. The piano part is marked *sempre ff* (sempre fortissimo) and includes a first ending bracket labeled "8". The piano accompaniment is more active, with a complex bass line and chords in the right hand.

# ACTE II

SOUS LE GRAND ARBRE BAOBAB, aux environs de Saint Louis.

## PRÉLUDE.

Moderato

PIANO.

The musical score is written for piano in G major (one sharp) and common time (C). It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Moderato'. The score includes several dynamic markings: *p* (piano) at the beginning, *molto espressivo* in the first system, *dolce* in the third system, *cresc.* (crescendo) in the fourth system, and *dim.* (diminuendo) in the fifth system. The piece features a variety of textures, including block chords, arpeggiated figures, and melodic lines with slurs and accents. The final system ends with a fermata over a whole note chord.

*poco a poco cresc. ed accel.*

The first system of music consists of two staves. The upper staff (treble clef) begins with a series of chords and moving lines, marked with a '7' below the first measure. The lower staff (bass clef) features a more active line with eighth and sixteenth notes. The system concludes with the instruction *espress.* above the bass staff.

The second system continues the musical piece. The upper staff shows a continuation of the melodic and harmonic material. The lower staff has a more rhythmic and melodic line. The system ends with a double bar line.

The third system features a more complex texture. The upper staff includes a triplet of eighth notes in the final measure. The lower staff has a steady eighth-note accompaniment. The instruction *cresc. sempre* is placed above the bass staff.

The fourth system is characterized by a change in tempo and dynamics. The upper staff has a *rall.* marking and features a series of chords. The lower staff has a rhythmic accompaniment. The system ends with a *ff* marking and the instruction *a tempo.*

The fifth system begins with a *dim. molto* marking. The upper staff has a melodic line with a triplet in the second measure. The lower staff has a rhythmic accompaniment. The system concludes with a *p* marking and the instruction *espress.*

*mf*  
*p*  
*espress.*  
*accel.*  
*cresc.*  
*f*  
*a tempo*  
*dim.*  
*pp*  
**RIDEAU**

Le baobab étend dans l'air immobile ses branches massives, revêtues d'un frais feuillage d'un vert pâle et tendre. Au loin, les lattes rondes en paille grise, à moitié cachées derrière les palissades de roseaux secs, et coiffées toutes d'un grand bonnet de chaume, découpent de bizarres perspectives sur l'uniformité du ciel bleu. Sur les côtés, des touffes de mimosa portant des fleurs à profusion. C'est le matin, presque l'aube, le soleil se lève à peine au dessus de la tiède torpeur des choses.

**Scène 1<sup>re</sup>** — JEAN, FATOU. Jean est endormi au pied de l'arbre immense aux larges ramures touchant jusqu'à terre. Pour le protéger contre les premiers rayons du soleil, Fatou étend d'une branche à l'autre de l'arbre, un pagne qui forme ainsi un large tendelet d'étoffe bleue au dessus de la tête du Spahi.

**Lo stesso tempo**

*mf*  
*sf*

First system of a piano score. The right hand features a complex, multi-measure rest followed by a series of sixteenth-note chords. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* and the tempo marking *scherzando*.

Second system of the piano score. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords. Dynamics range from *mf* to *ff*. A first ending bracket labeled '8' is present at the bottom.

Third system of the piano score. Similar to the first system, it features complex right-hand textures and a rhythmic left hand. Dynamics include *p*. A first ending bracket labeled '8' is present at the bottom.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords. Dynamics range from *f* to *mf*. A first ending bracket labeled '8' is present at the bottom.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords. Dynamics include *p* and *pp*. A first ending bracket labeled '8' is present at the bottom.

ENTOU *p*

**And<sup>no</sup> con moto** Dors!

*pp* *dolcissimo*

E. Qu' - ne chère i - ma - ge en ca - res -

E. - sant ton rê - ve A - pai - se ton

E. cœur, ton pau - vre cœur é - plo -

E. *ré.* Dors! L'oi - seau des

*dolcissimo*

E. nuits s'est en - vo - lé! Dé - ja

*mf*

E. le clair ma - tin se lè - ve,

*f*

E. le clair ma - tin se lè - ve.

*dim. e rall.* **a tempo** *p*



F. *p*

Re - po - - se et la pe - tite es -

F. - cla - ve Te ber - ce - ra comme un en -

F. *dolce*

- fant. Le ciel est bleu, l'air est moins étouf-

*pp*

F. - fant; - Re - po - - se. Si ta blessure est trop

F. gra - - ve, Si tu ne peux chas-ser le fu - nè-bre sou-

F. - ci Nous fui-rons loin d'i - ci, Jean! — Oui, loin, bien loin d'i -

F. ci. Dors! mon Jean!

F. Dors!

JEAN, S'éveillant

*p*

**Poco più mosso**

Fa - tou, pe - tite es - cla - ve,

ai - je dor - mi long - temps ? —

**Andantino**

*cédez un peu*

*molto espress.*

*p*

O dou - ceur !

U - ne voix ché - ri - e m'ap - pe - lait, — U - ne voix ché -

J. *cresc.*  
 - ri-e n'ap-pe-lait — Sous des cieux moins ar-dents, — Là -

J. - bas, là-bas, dans la pa-tri - et O mon vil -

*rall. poco* *a tempo* *f*

J. - la - ge, ô mes pa - rents! — Et toi ma

*dim.* *dim.* *express.*

J. mè - resain - te fem - me Qui dans tes doigts trem-

J. *dim.*

- blants Tient ta que - nouil - le et dont l'âme Est à moi

J. *pp*

seul O vieille é - gli - se, ô ca - ril -

J.

- lon, Mu - si - ques sans nom - bre, Prés verts où chan - te le gril -

J.

- lon, Sources fol - les, Grandsbois de cha - tai - gniers pleins

J. *dom - bre... poco accel. Sou\_venirs radi\_*

J. *- eux!... Mais je vois au ré\_veil, les sa\_bles... le dé\_*  
*più stretto*

J. *- sert!... L'impla\_ca\_ble So\_leil...\_*

FATOU

*- Hé\_las!\_ Tapen\_sée é\_tait loin de moi...*

F. Hélas! loin de Fa - tou.

**Allegro**

F. *p* Moi, je n'avais soin que de toi - mê - me. Jean; *p*(timidement)

**Più lento**

*p subito* *rall.*

F. je veil - lais ... Et les heu - res Se pas -

F. - saient cal - mes et meil - leu - res; Je te vo - yais char - mé De

F. *vi - vre, Ai - mant, surtout ai - mé, ——— Bien à moi! Bien à*

*f* *rall.*

F. *moi! ——— Nous par - tions au pa -*

**Andantino**

*pp*

*dolciss.*  
*traînez*

F. *- ys de l'or et de l'i - voi - - re; Là -*

*traînez*

(avec une exaltation grandissante)

F. *- bas où les gri - ots hurlent des chœurs guerriers, — Là -*



F. *3*  
 -bas, où les caillans gris dans l'eau tiède vont boire A

F. l'om - bre des pa - lé - ti - viers.

F. *2/4*  
 Les co - li - bris et fleurient de leurs ai - les Nos

*dolcissimo*

F. *3* *ff*  
 fronts resplendissants des clar - tés

*ff*

E  
de l'Is - lam, Des clar -

E  
- tés de l'Is - lam.

E  
*p* Et la nuit berçait nos amours é - ter - nel - les

E  
Au pa - ys de Ga - lam. Au pa - ys de Ga -  
cédés un peu

E. *lan!*

J. JEAN. *p*

Eh quoi! vous rê\_viez à ce - la? Pe -

E. Veux-tu cette a\_mu - let - te? El - le calme les

J. - ti - te Di - vi - ni - té som - bre?

*Pochino più lento*

*espress.*

E. nuits d'angois - se, de crain - te mys - té - ri - eu - se

J. Ton re - gard, tour à tour, est plein de

8

3

(Elle attache des amulettes  
à la veste de Jean.)

F.   
 Pré-fères-tu cette au-tre? Et le charme le  
 J.   
 flam\_mes et d'oum - - bre.

8

F.   
 sort Et con-ju-re la mort. Prends-la, prends-la  
 J.   
 3

f

F.   
 — pour nous ai-mer tou-jours!  
 J.   
 9

mf

FATOU   
 JEAN   
 Je suis heu-  
 O beau-té mys-té-ri-euse, Va! sois sa-tis-  
  
 f

F  
- reu - se, mon Jean. Mon Jean.

J  
- fai - te Tu m'as pris le cœur par ton

*dolce*

J  
char - me, Ton char - me d'amu - let - te! O beau

8

FANTOU  
Je suis heu - reu - se!

J  
- té mys - té - ri - eu - se!

8

*pp*

**Allegro**

CHŒUR DANS LA COULISSE

Quelles sont ces cla-

Sop. *f* Ah!

Cont. *f* Ah!

Tén. *f* Ah!

Bass. *f* Ah!

**Allegro**

(Musique dans la coulisse)

*f* *pp*

FATOU

Jean \_\_\_\_\_

- meurs?

Ah!

Ah!

Ah!

Ah!

F. *C'est fê-te pour nous, Tout le vil-la-ge chan - te*

This system contains the first vocal line (Soprano) and four instrumental staves. The vocal line begins with the lyrics "C'est fê-te pour nous, Tout le vil-la-ge chan - te". The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

*eresc.*  
 G. *Le re-tour du prin-temps, La vo-lup-té brû - lan - te*

*f* Ah! Ah! Ah! Ah!

*f* *eresc.*

This system contains the second vocal line (Soprano) and four instrumental staves. The vocal line begins with the lyrics "Le re-tour du prin-temps, La vo-lup-té brû - lan - te" and includes four "Ah!" exclamations. The piano accompaniment includes a *f* dynamic marking and a *eresc.* (crescendo) marking. The system concludes with a key signature change to one flat.

F. Les amours ra-di - eux et fous! C'est une ivresse in-

Ah! Ah! Ah! Ah!

F. - men - se Qui grandit, qui se lan - ce,

Ah! Ah! Ah! Ah!



*mf* *cresc*

F. Hym-ne ma - gi - que, sans pa - reil, Chan - té par la ver-

Les chants se sont rapprochés, et bientôt, bruyante, lascive, entre la procession des longs cortèges de noce suivie de danseuses nubiennes, de griots hurlant l'hymne d'amour, puis viennent les vieux prêtres yolofs; tout un défilé pittoresque et fantastique de gens hurlant et chantant, accom-

pagné par les coups de tam-tam. — La voix grave des prêtres plane sur tout ce bruit, tout ce désordre.

*p* (Orch dans la salle) *cresc.*

F. - du - re, Les ê - tres, les par - fums, la

F. Ter - re, le So - leil, Par tou - te la na -

- tu - re!

*f* (En scène)  
 Déchaîne-ment des sens, — en-ivre-ment des yeux.

*f* (En scène)  
 Ah!

*f* (En scène)  
 Déchaîne-ment des sens, — en-ivre-ment des yeux.

*f* *mf*

(En scène) *p*  
 A - na - ma - lis fo -

Ah! Ah! Ah! Ah!

*p*  
 A - na - ma - lis fo -

*p*

bil Fa - ra - ma - ta.

*f* E\_treintes et bai - sers, —

*f* E\_treintes et bai - sers, —

bil Fa - ra - ma - ta.

*f marcato*

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line with lyrics 'bil Fa - ra - ma - ta.' and two piano accompaniment staves. The second system continues the vocal line with lyrics 'E\_treintes et bai - sers, —' and the piano accompaniment. The piano part features a 'f marcato' dynamic marking.

Ah! Ah! Ah!

dé - li - res fu - ri - eux!

dé - li - res fu - ri - eux!

*mf*

Detailed description: This system contains the third and fourth systems of the musical score. The third system has a vocal line with lyrics 'Ah! Ah! Ah!' and two piano accompaniment staves. The fourth system continues the vocal line with lyrics 'dé - li - res fu - ri - eux!' and the piano accompaniment. The piano part features a 'mf' dynamic marking.

Ah! — Ah! —  
*p*  
 A - na - ma - lis fo - bil Fa - ra -  
*p*  
 A - na - ma - lis fo - bil Fa - ra -

8—

*p*

*f*  
 Déchaî-ne-ment des sens, — En-i-vre-ment! —  
 - ma - ta.  
 - ma - ta. Ah!  
*f*  
 Déchaî-ne-ment des sens, — En-i-vre-ment! —

8—

*f* *mf*

First system of musical notation. It includes a vocal line with lyrics "E - treintes et baisers," and a piano accompaniment. The piano part features a melodic line with slurs and a bass line. Dynamics include *f* and *ff*. The lyrics "Ah!" are written below the piano accompaniment.

E - treintes et baisers,  
E - treintes et baisers,  
Ah! Ah! Ah! Ah!

Piano accompaniment for the first system, showing the right and left hand parts. The right hand has a complex melodic line with many slurs and ornaments. The left hand has a simpler accompaniment. Dynamics include *ff*.

Second system of musical notation. It includes a vocal line with lyrics "O dé - li -" and a piano accompaniment. The piano part features a melodic line with slurs and a bass line. Dynamics include *f*. The lyrics "Ah!" are written below the piano accompaniment.

O dé - li -  
O dé - li -  
Ah! Ah! Ah!

Piano accompaniment for the second system, showing the right and left hand parts. The right hand has a complex melodic line with many slurs and ornaments. The left hand has a simpler accompaniment. Dynamics include *f*.

*ff*

re! A - na - ma - lis fobil Fa - ra - ma -

*ff*

re! A - na - ma - lis fobil Fa - ra - ma -

*ff*

A - na - ma - lis fobil Fa - ra - ma -

Ah! Ah!

*ff*

**Pochino più lento.**

ta!

ta!

ta!

LES PRÊTRES (Basses)

**Pochino più lento.**

Dans

l'air qui ten - te - ment s'em-



bra - - - se Lais -



-sez mon - ter vos



cris d'ex - ta - - se



Vers les Dieux fré - mis - sants!

U - nis - sez -

vous So - yez bé - nis

*f*

c'est le

8



*mf* Dans l'air

*mf* Dans l'air

*mf* Dans l'air

*mf* Dans l'air

Lans l'air

prin - - - temps.

*più f*

*ff* qui len - te - ment s'em - bra -

*ff* qui len - te - ment s'em - bra -

*ff* qui len - te - ment s'em - bra -

*ff* qui len - te - ment s'em - bra -

*ff*

se Lais - sez mon -

se Lais - sez mon -

se Lais - sez mon -

se Lais - sez mon -

Lais - sez mon -

8- *se*

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with the same key signature. The lyrics are 'se Lais - sez mon -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs.

- ter vos cris d'ex -

- ter vos cris d'ex -

- ter vos cris d'ex -

- ter vos cris d'ex -

- ter vos cris d'ex -

Avec les autres basses jusqu'à la fin de l'Acte

- ter

The second system continues with five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with the same key signature. The lyrics are '- ter vos cris d'ex -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs. A double bar line is present in the piano part, with the instruction 'Avec les autres basses jusqu'à la fin de l'Acte' written above it.

- ta - se Vers les

- ta - se Vers les

- ta - se Vers les

- ta - se Vers les

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics '- ta - se Vers les'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Dieux fré - mis - sants.

Dieux fré - mis - sants.

Dieux fré - mis - sants.

Dieux fré - mis - sants.

The second system continues with four vocal staves and piano accompaniment. The vocal parts are in unison, singing the lyrics 'Dieux fré - mis - sants.'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

U - nis - sez - vous

U - nis - sez - vous

U - nis - sez - vous

U - nis - sez - vous

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'U - nis - sez - vous'. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*ff* So - yez bé - nis

*ff* So - yez bé - nis

*ff* So - yez bé - nis

*ff* So - yez bé - nis

*ff* So - yez bé - nis

The second system continues with four vocal staves and piano accompaniment. The lyrics are 'So - yez bé - nis'. The piano part includes a section marked with a first ending bracket and a repeat sign, ending with a double bar line and a fermata. The dynamic marking *ff* (fortissimo) is present throughout the system.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "C'est le prin -". The music is in a slow, legato style with long notes and slurs.

C'est le prin -

Piano accompaniment for the first system, featuring a dense texture of sixteenth-note runs in the right hand and sustained chords in the left hand. A first ending bracket labeled "8" spans the first two measures.

**All<sup>o</sup> molto**

Four vocal staves in G major, 3/8 time. The lyrics are "- temps. -". The music is in a faster, more rhythmic style with eighth notes and slurs.

**All<sup>o</sup> molto**

*ff*

Piano accompaniment for the second system, featuring sixteenth-note runs in the right hand and chords in the left hand. The dynamic marking *ff* is present.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and accents, and the bass staff continues with a rhythmic accompaniment.

Third system of musical notation, showing a change in the bass line with a descending eighth-note pattern and a melodic line in the treble staff.

Fourth system of musical notation, featuring a more complex texture with chords and a melodic line in the treble staff.

CÉRÉMONIE FÉTICHISTE ET DANSES  
Poco meno mosso

*dim. e rall.*

Fifth system of musical notation, starting with a forte (*f*) dynamic marking. The piece concludes with a series of chords and a melodic line in the treble staff.

Andantino con moto  
*espressivo.*

The musical score is arranged in five systems, each containing a grand staff with a treble clef on top and a bass clef on the bottom. The first system begins with a piano (*p*) dynamic marking. The second system includes a tempo change marking of  $\text{♩} = 20$ . The fourth system features a performance instruction: *La  $\text{♩}$  = la  $\text{♩}$  de la mesure précédente*. The fifth system concludes with a *p léger* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

- System 1:** Treble staff has a melodic line with eighth notes and chords. Bass staff has a steady eighth-note accompaniment. Dynamics: *f*, *p*, *f*.
- System 2:** Treble staff features a long melodic phrase with a slur and a fermata. Bass staff continues the accompaniment. Dynamics: *p*, *f*.
- System 3:** Treble staff has a melodic line with a slur and a fermata. Bass staff continues the accompaniment. Dynamics: *p*, *f*.
- System 4:** Treble staff has a melodic line with chords. Bass staff continues the accompaniment. Dynamics: *f*, *ff*, *f*.
- System 5:** Treble staff has a melodic line with a slur and a fermata. Bass staff continues the accompaniment. Dynamics: *ff*, *f*.

The instruction *poco a poco accelerando ma non troppo* is written above the fifth system. The piece concludes with a double bar line and repeat signs in the bass staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *mf* and *f*. A fermata is placed over a note in the treble clef.

Second system of musical notation, continuing the piece. It includes a *Poco rall.* marking. The system concludes with a double bar line and repeat signs.

**Tempo 1<sup>o</sup> (All<sup>o</sup> molto)**

Third system of musical notation, marking the beginning of the *Tempo 1<sup>o</sup> (All<sup>o</sup> molto)* section. It features a *f* dynamic marking and a series of eighth notes in the bass clef.

Fourth system of musical notation, continuing the *Tempo 1<sup>o</sup> (All<sup>o</sup> molto)* section. It includes a fermata over a note in the treble clef.

Fifth system of musical notation, concluding the *Tempo 1<sup>o</sup> (All<sup>o</sup> molto)* section. It features a fermata over a note in the treble clef.

8

Piano accompaniment system 1, measures 1-5. Treble clef, bass clef. Includes dynamic markings *ff* and accents.

8

Piano accompaniment system 2, measures 6-10. Treble clef, bass clef. Includes dynamic marking *ff* and accents.

FATOU

*ff*

Vocal line for FATOU, measures 1-5. Treble clef. Includes dynamic marking *ff*.

Ah!

JEAN

*ff*

Vocal line for JEAN, measures 1-5. Bass clef. Includes dynamic marking *ff*.

Ah!

*ff*

Vocal line for FATOU, measures 6-10. Treble clef. Includes dynamic marking *ff*.

Ah!

*ff*

Vocal line for JEAN, measures 6-10. Bass clef. Includes dynamic marking *ff*.

Ah!

*ff*

Vocal line for FATOU, measures 11-15. Treble clef. Includes dynamic marking *ff*.

Ah!

*ff*

Vocal line for JEAN, measures 11-15. Bass clef. Includes dynamic marking *ff*.

Ah!

Dans

8

Piano accompaniment system 3, measures 16-20. Treble clef, bass clef. Includes dynamic marking *p* and accents.

*f* All<sup>o</sup> molto

F. *f* Dé - chaî - ne - ment des sens! dé - li - res fu - rioux!

J. *f* Dé - chaî - ne - ment des sens! dé - li - res fu - rioux!

Empty musical staff (Treble clef).

Empty musical staff (Treble clef).

Lais -

Empty musical staff (Treble clef).

Empty musical staff (Bass clef).

l'air qui len - te - ment s'em -

*p* *sf*

Empty musical staff (Treble clef).

Empty musical staff (Bass clef).

F. E - treintes et baisers! En - i - vre - ment des yeux!

J. E - treintes et baisers! En - i - vre - ment des yeux!

Empty musical staff (Treble clef).

Empty musical staff (Treble clef).

- sez mon - ter vos cris d'ex -

Empty musical staff (Treble clef).

Empty musical staff (Bass clef).

- bra - se.

*sf*

Empty musical staff (Treble clef).

Empty musical staff (Bass clef).

F.   
 Prin\_temps d'A - fri - que! Ré - veil ma - gi - que!

J.

Prin\_temps d'A - fri - que! Ré - veil ma - gi - que!

*p* (la moitié)   
 A - na - ma - lis fo - bil! —

*p* (la moitié)   
 A - na - ma - lis fo - bil

- ta - - - se. —

*p*

O prin - - temps d'A -

F.   
 So - leil de feu! Ray - ons ar -

J.

So - leil de feu! Ray - ons ar -

*p* (la moitié)   
 A - na - ma - lis fo -

*p* (la moitié)   
 A - na - ma - lis fo - bil! —

O ré - veil

- fri - que!

F. *\_ dents! Tout ce - la n'en flam - me*

J. *\_ dents! Tout ce - la n'en flam - me*

*bill!*

*ma - gri - que!*

*Ah!*

8

F. *et me gri - se!*

J. *et me gri - se!*

*(Toutes) Ah! Dans*

*(Toutes) Ah! Dans*

*Ah! Dans*

*Ah! Dans*

*Ah! Dans*

Tempo 1° meno mosso

F. *ff* 3 En - i -

J. *ff* 3 En - i -

l'air qui len - te - ment s'em - bra -

l'air qui len - te - ment s'em - bra -

l'air qui len - te - ment s'em - bra -

l'air qui len - te - ment s'em - bra -

Tempo 1° meno mosso

*ff* 8

3 3 3

F. - vre - ment des sens!

J. - vre - ment des sens!

- se Lais - sez mon - ter

- se Lais - sez mon - ter

- se Lais - sez mon - ter

- se Lais - sez mon - ter

8 3

*ff*

*ff*

Dé - li - res fu - ri -

Dé - li - res fu - ri -

vos cris d'ex - ta -

vos cris d'ex - ta -

vos cris d'ex - ta -

vos cris d'ex - ta -

*ff*

- eux!

- eux!

- se Vers les Dieux

- se Vers les Dieux

- se Vers les Dieux

- se Vers les Dieux

F. *En -*

J. *En -*

*dim.* *En -*

fré - mis - sants, C'est *dim.*

fré - mis - sants, C'est *dim.*

fré - mis - sants, C'est *dim.*

fré - mis - sants, C'est *dim.*

fré - mis - sants, C'est *dim.*

**Allegro**

F. *i - vre - ment des yeux!*

J. *i - vre - ment des yeux!*

*le prin - temps!*

*le prin - temps!*

*le prin - temps!*

*le prin - temps!*

**Allegro**



F. 

Jean, c'est

F. 

l'heu-re d'a-mour,

F. 

Jean veux tu nous ai-mer?

F. 

je t'ap-par-tiens, je t'ap-  
JEAN Ah! je t'ai-me! Ah!

Presto

F. *par - tiens!*

J. *Viens!*

*na -*

*na -*

*na -*

*na -*

*na*

**Presto**

*ff*

*fff*

F. *ma - lis fo - bil! Fa - ra - ma -*

J. *ma - lis fo - bil! Fa - ra - ma -*

*ma - lis fo - bil! Fa - ra - ma -*

*ma - lis fo - bil! Fa - ra - ma -*

*ma - lis fo - bil! Fa - ra - ma -*

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the syllable "- ta!" written below the notes. The notes are held in long, sustained positions. The fifth staff is the piano accompaniment, featuring a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The piano part includes dynamic markings such as *ff* and *fff*.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the syllables "A - na - ma -" written below the notes. The notes are held in long, sustained positions. The fifth staff is the piano accompaniment, featuring a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The piano part includes dynamic markings such as *ff* and *fff*.

- lis fo - bil! Fa - ra - ma - ta!  
 - lis fo - bil! Fa - ra - ma - ta!  
 - lis fo - bil! Fa - ra - ma - ta!  
 - lis fo - bil! Fa - ra - ma - ta!

2  
 2  
 fff

**Prestissimo**

(La toile tombe rapidement)



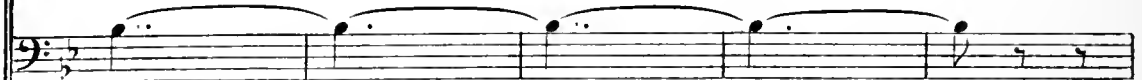
Ah!



Ah!



Ah!



Ah!

**Prestissimo**8<sup>a</sup> bassa

# ACTE III

## MARCHE MILITAIRE FRANÇAISE

Tempo di marcia pochino più mosso

PIANO

The first system of musical notation for piano, measures 1-4. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte dynamic marking (*f*). The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of musical notation for piano, measures 5-8. The right hand continues the melodic line with some rests, while the left hand features a more active accompaniment with slurs and dynamic markings of *f* and *sf*.

The third system of musical notation for piano, measures 9-12. The right hand has a more melodic and flowing line with slurs, while the left hand continues with a rhythmic accompaniment.

The fourth system of musical notation for piano, measures 13-16. The right hand features a melodic line with slurs and dynamic markings of *f* and *sf*. The left hand maintains the accompaniment with slurs and dynamic markings of *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, such as sixteenth-note runs in the bass line, and dynamic markings like *sf* (sforzando).

Second system of musical notation, continuing the piece with intricate melodic lines and harmonic support in both hands.

Third system of musical notation, showing further development of the musical themes with various articulations and dynamics.

Fourth system of musical notation, featuring a mix of melodic and rhythmic elements.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs. Dynamics include *f* and *cresc*.

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides accompaniment. The dynamic marking *ff* is present.

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with slurs.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs. The dynamic marking *marcatissimo* is present.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with slurs.



8

8

This system contains two systems of music. The first system has a treble clef staff with a melodic line and an 8-measure rest indicated by a dashed line. Below it is a grand staff (treble and bass clefs) with a piano accompaniment. The second system continues the grand staff accompaniment.

8

This system continues the grand staff accompaniment from the previous system, featuring a treble clef staff with a melodic line and a grand staff with piano accompaniment. An 8-measure rest is indicated by a dashed line.

This system continues the grand staff accompaniment, featuring a treble clef staff with a melodic line and a grand staff with piano accompaniment.

RIDEAU

This system continues the grand staff accompaniment, featuring a treble clef staff with a melodic line and a grand staff with piano accompaniment. The word "RIDEAU" is written above the treble staff.

This system continues the grand staff accompaniment, featuring a treble clef staff with a melodic line and a grand staff with piano accompaniment.

LE CAMP

Un campement dans une clairière. Le ciel est d'un bleu vert sombre, profond.

Des brousses, des foaillis obscurs. Sur le sable roux s'élève les grandes euphorbes bleu-âtres. Au loin des nappes d'eau croussantes. Au premier plan, à gauche, la tente de Jean on-verte du côté du public. Muller et ses camarades astiquant des armes, des courroies de leur équipement chantent un refrain populaire. Un peu plus loin, Fatou qui semble guetter la venue de quelqu'un. Dans le fond, à droite, tirailleurs senegalais et leurs femmes formant un groupe autour de leur marabout.

Scène 1<sup>re</sup>

MULLER, SPAHIS, TIRAILLEURS SÉNÉGALAIS  
et FEMMES SÉNÉGALAISES, puis JEAN.

All<sup>o</sup> deciso

Ténors *ff* (rires)

LES SPAHIS

Basses

All<sup>o</sup> deciso

*trz*

PIANO

Musical score for the first system. It includes staves for Tenors and Basses, both singing "Ah! Ah! Ah!" with a dynamic marking of *ff* (rires). Below them is the piano accompaniment, marked *f* and *trz*. The tempo is *All<sup>o</sup> deciso*.

MULLER

Vrai, c'est

En A\_fri - que, En A\_fri - que!

En A\_fri - que, En A\_fri - que!

Musical score for the second system. It features Muller's vocal line with lyrics "Vrai, c'est En A\_fri - que, En A\_fri - que!" and piano accompaniment. The tempo is *All<sup>o</sup> deciso*.

*poco rall.*  
*f* *>* *>* *>* *più p*

M. un pa\_ys ma\_gique, Y a d'tout par i - ci: Du so\_leur, d'la fièvre aus -

*p* suivez

*a tempo*  
*f* *ff* *p*

M. -si! En A\_fri - que, En A\_fri - que! — Ai - mez

*ff*  
LES SPAHIS En A\_fri - que! —

*ff*  
En A\_fri - que! —

*a tempo*  
*f*

pl. vous la douc' mu - si\_que? L'chaéal tromp' vos en - nuis,

*poco rall.* *a tempo*

M. Il vous berce' toutes les nuits En A\_fri - - -

*sf* *suivez* *a tempo*

*f* *staccato il basso*

M. - que, En A\_fri - - que! Et des four -

*ff* *LES SPAHIS* En A\_fri - - que!

En A\_fri - - que!

*p*

M. - mis! Des mousti\_ques! Des croco\_dil's! Des serpents!

*pp* *ff* *meno f*

*tr*

*a piacere* **a tempo** *f*

M. *Tout ça gronill' — qu'e' en est char - mant! En A - fri -*

*sf* *suivrez* **a tempo** *f*

M. *- que En A - fri - que! As -*

*LES SPAHIS* *ff* *En A - fri - que!*

*ff* *En A - fri - que!*

M. *- ti - que mon brav' as - tique, Fais r'luir' tant q'tu pour - ras:*

*p léger*

*a piacere* **a tempo**  
*f*  
 M. Lè\_lé\_ganc' — je n'connais qu'à! En A - fri

M. - que, En A - fri que! *ff* (rises)  
 En A - fri que! Ah! Ah! Ah!  
 En A - fri que! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Bra - vo! (Les Spahis sortent)  
 Ah! Ah! Ah! Ah! Ah! Bra - vo!

(Pendant la prière, MULLER, couché, la tête appuyée sur sa selle, se repose.

**Moderato** **rall. poco**

*dim.*

JEAN, assis près de sa tente, rêve au passé.) **Meno mosso**

*mf* *f*

Contralti

MUSULMANS

Ténors

*f* Ah! Ah! Ah!

*pp*

JEAN

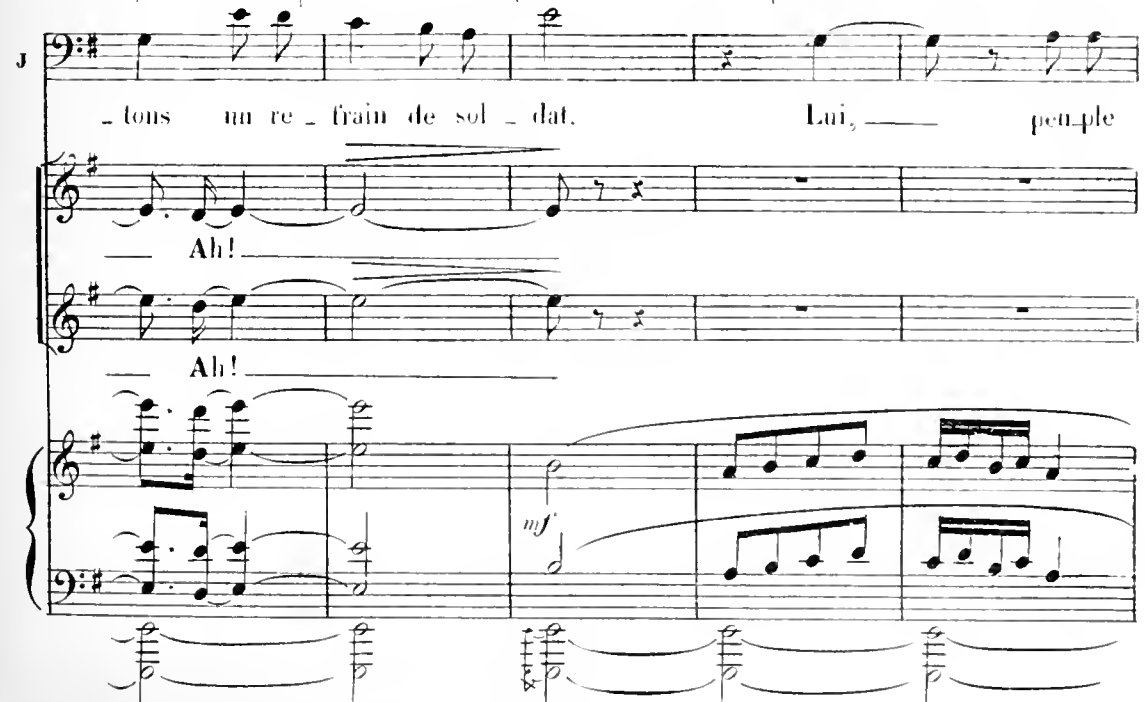
*p* La pri - è - re!

Ah! Ah! Ah!

*mf*

J.  C'est l'heu-re sainte et recueil - li -

J.  - e! Nous, a-vant le com-bat, Nous bu - vous, nous chan-  
*f* Ah!  
*f* Ah! Ah! Ah!  
*pp*

J.  - tons un re - frain de sol - dat. Lui, — pen-ple  
 Ah!  
 Ah!  
*mf*



noir, en - fant de Ma - bo - met, il prie.



Ah!

Ah! Ah! Ah!



JEAN

Autre - fois je pri - ais aus - si...

Ah! Ah! Ah!

Ah! Ah! Ah!

*pochino rall.*

*a Tempo*

*doleiss.*



J. Les mains jointes, ma mère Et moi nous re-ve-nions le

The first system of the musical score. It consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a rest followed by the lyrics 'Les mains jointes, ma mère Et moi nous re-ve-nions le'. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

J. soir par les che-mins. Comme une pri-ère L'Ange-lus dou-ce-ment

The second system of the musical score. The vocal line continues with the lyrics 'soir par les che-mins. Comme une pri-ère L'Ange-lus dou-ce-ment'. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. A 'Cloche' (bell) effect is indicated above the right-hand piano part.

J. -ment ré-son-nait dans les - pa - ce. Et nous de-meurions

The third system of the musical score. The vocal line continues with the lyrics '-ment ré-son-nait dans les - pa - ce. Et nous de-meurions'. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamic markings 'poco più f' and 'poco più f' are present.

J. là chan-tant à voix bas - se: A - ve Ma - ri -

The fourth system of the musical score. The vocal line continues with the lyrics 'là chan-tant à voix bas - se: A - ve Ma - ri -'. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking 'pp' is present.

Poco più animato

- a. ———— O mon en - fan - ce, Pas - sé d'a -  
 Ah! ————  
 Ah! ———— Ah! ———— Ah! ————  
 - mour et de bon - heur, E - gay - ez - moi de  
 Ah! ———— Ah! ————  
 Ah! ———— Ah! ————  
 vo - tre sou - ve - man - ce rall. Et ra - me - nez la clarté ————

Tempo 1° (Il rentre sous sa tente)

*pp*  
 dans mon cœur!

MUSULMANS

*pp* *f* Ah!

*f* Ah! Ah! Ah!

*ppp* Ah! Ah!

Scène 2<sup>e</sup> — FATOU, SAMBA-HAMET, MULLER, JEAN, sous la tente, écrit, utilisant sa selle comme pupitre.

SAMBA à Fatou.

*sotto voce*

As-tu l'ar - gent? et ces bou - cles d'o -

**Allegro**

Musical score for Samba's first line. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The piano part includes dynamic markings *f* and *p*, and a slur with a '6' indicating a sixteenth-note figure. The vocal line has a *sotto voce* marking.

FATOU

*sotto voce*

Voi - ci l'ar -

Musical score for Fatou's first line. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a dynamic marking *p*. The vocal line has a *sotto voce* marking. The lyrics are: "reilles, Ces merveil - les Sont à toi".

Musical score for Fatou's second line, showing only the vocal line in treble clef. The lyrics are: "- gent."

Musical score for Fatou's third line. It features a vocal line in bass clef and a piano accompaniment in bass clef. The piano part includes a dynamic marking *p*. The lyrics are: "C'est ton a - mou - reux, c'est Jean".

Musical score for Fatou's fourth line. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The piano part includes dynamic markings *f* and *p*, and a slur with a '6' indicating a sixteenth-note figure. The vocal line has a *sotto voce* marking.

FATOU

S. Non, je l'ai  
Qui te la don - né sans dou - te?

F. pris. Lui, ja -  
S. Mais il se fâ - che - ra...  
*accelerando*

F. - mais! E - cou - te, Sam - ba,  
S. Mais il se fâ - che - ra...  
*p scherzando*

F. é - cou - te.  
S. Mais il se fâ - che - ra...  
*p scherzando*

*f* Puis-que nous nous ai - mons, puis - - que nous nous ai - *rall.*

*p* *f* saivez *p*

*a tempo*

- mions Sa pe - ti - te for - tu - ne En - tre nous

deux n'est-el - le pas com - mu - ne? Ah! puis-que nous

*f* *f*

nous ai - mons!

*p* *rall. poco* *dim.*

*p* *rall. poco* *dim.*

F

Don-ne-moi les bi - joux.

SAMBA

Eh ouï, c'est en-tén -

*pp* *p*

S

- du... Mais, ré-ponds d'a - bord.

All<sup>o</sup> non troppo

*illuciu* *p*

(Entrainant FATOU à part, mystérieusement.)

S

As - tu vu Ce qu'ils ont

*p*

S

fait dans la jour - né - e? Sais - tu, dis - moi,

*f* *p*

*f subito*



s. — quand l'ar - mé - e re - join - dra cette a - vant -

FATOU qui examine les bijoux qu'elle vient d'acheter, avec indifférence.

Mais, je l'i - gno - re... Et

s. gar - de de Spa - his?

F. puis Que m'im - por - te!

MULLER, se dressant brusquement. *ff*

Que veut ce vi - sa - ge de

M.

traï - tre?

FATOU

(joyeusement)

Où! rien,

rall.

*p*

E.

rien, Mul - ler.

All<sup>o</sup> meno mosso

*légèr*

jà - che-tais des bi -

*p*

*scherzando*

E.

- joux, ...

Ap-prends mon se - cret: Fa -

(avec orgueil)

E

- tou vent se pa-rer — ê - tre plus belle en - co - re,

(Elle sort avec SAMBA,

E

*p rall.*

Pour son sol - dat, — pour son Jean qu'elle a - do-re.

**Andantino**

*mf sostenuto*

MULLER s'en va de son côté.)

*pp*

*s*

Scène 3<sup>e</sup> — JEAN seul.

JEAN, sous sa tente, relisant sa lettre.

Chers pa - rents,

*espress.*

— je vous é - cris a - vec bien de la joie.

*p*

— La cam - pa - gne va fi -

*mf* *espress.*

- nir. Et nous al - lons bien - tôt re - ve - nir Au pa -

*p*

*piu f*

- ys! —————

Eu fin, —————

quel-ques se-mai-nes en..

*f* —————

- co - re Et —————

je se - rai près —————

*dim.* —————

*dolce* —————

*rall. poco*

de vous. —————

(Il se lève et sort de la tente.)

*a tempo*

*p* *mf*

*f* —————

Ah! pauvres vieux! Quel bon - heur. —————

*1.* *cresc.*  
 Dans quelques semaines — On va se revoir — Au fond des Cèvennes,  
**Più mosso**  
*p* *cresc.*

*1.*  
 Que nous serons heu — reux. — Mais toi!..  
**Più lento**  
*f* *p subito*

*1.*  
 Fatou, — Fatou, petite escla — ve,  
*dolce*

*1.*  
 Dont j'ai sen-ti la chaude ha-lei — ne sur mon front

1. *f*

Les Dieux du Soudan béniront Ta jeunesse à la fois in\_son\_cieuse et

3. *p*

gra - ve. O toi — qui m'as her-

*mf* *p*

4. *p*

- cé tandis que je souffrais, T'abandon - ner! — O regrets. —

5. *f*

— Je ne sais quel char - me d'amu - let - te, En

1. J. *toi, ma se - duit.* Le

*rall.* Poco più lento

*ppp*

2 Ped.                      ★ 2 Ped                      ★

3. J. *ciel de Galam se re - flè - te Au fond de tes re -*

8

3. J. *- gards, et lorsque dans la nuit De mon*

8

3 6 6

3. J. *ceur tes bai - sers cher - chent les*

8

*pp*



3. *miens,* Je trem - ble, Je frisson - ne, car il me

*poco a poco stringendo*

*p*

3. sem - ble Qu'en ce pa - ys au soleil a - ven - glant, Loin du foyer qui m'at -

*f*

3. - tend, Là-bas, à l'ombre des pla - ta - nes, Je vais mon -

*rall.* *Largo assai*

*dim.* *pp* 2 Ped.

3. -rir a - près a - voir longtemps souffert; Et qu'un jour, in - di -

*poco più, f*

J. 

- quant la route aux ca - ra - va - nes, Mes os blan - chi -

J. 

- ront sur les sa - bles du dé - sert!

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

*mf*

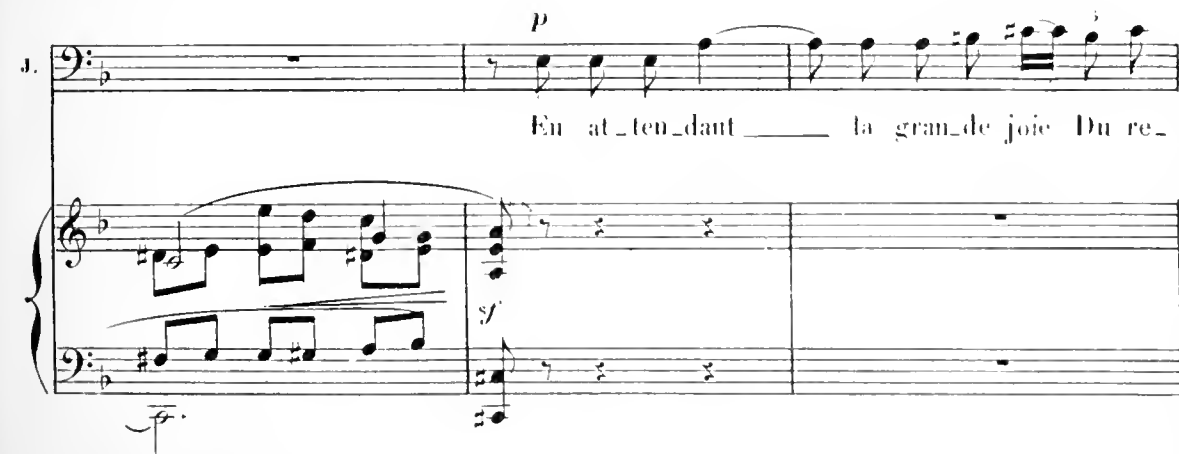
(Il revient lentement vers sa tente, tout rêveur)

**Poco più animato.**

*espressivo.*

*p*



J. 

En at - ten - dant — la gran - de joie Du re -

*p*

*sf*

1. *mf*

- tout je veux vous en\_voy\_er quelques francs Amassés à grand pei\_ne,

2. (fouillant dans son paquetage)

ô pauvres vieux pa\_rents.

*rall.*

3. *mf* *ff*

**All.<sup>o</sup> molto** Rien! rien! On m'a vo\_lé! — Ban\_

*sf*

4. *mf*

- dit! — Flairant la proie — Un de ces noirs a fait le

*mf* *cresc.*

*ff*

coup! \_\_\_\_\_ Ah! c'est trop fort! \_\_\_\_\_

— Qu'on me ren-de l'ar- gent, \_\_\_\_\_ ou bien ga-re la

(Il va sortir menaçant, exaspéré, quand Fatou s'avance, parée, souriante, une petite idole du Soudan.)

mort! \_\_\_\_\_

*ff* *sf* *fff* *rall molto*

**Scène 4<sup>e</sup> — FATOU, JEAN.**

*And<sup>e</sup> con moto.*

*p subito* *poco più f* *dim.*

FATOU avec une coquetterie naïve.

Re - gar - de Jean - comme je suis jo -

**Andantino**

*sf*

*dolcis.* 5 5 5

- li - e Main - te - nant, n'admi - res - tu pas Ces serpents

d'or enroulés à mes bras. Tu peux m'ado -

- rer sans fo - li - e. Re - gar - de Jean, ne suis - je pas jo -

*f*

F. *li - e.* *Pour -* *Tais - toi!*

JEAN *f*

*p*

J. *- qu'on* *ces re - gards* *de cour -*

J. *- roux?* *a tempo.* *Ne suis-je pas char -*

*pp*

J. *= man =* *- te,* *a - vec tous ces bi -*

F. *-joux? Oh! vois ces brace-lets, Vois \_\_\_\_\_ comme ces*

F. *per-les ont l'éclat chan-geant! \_\_\_\_\_ Re-gar-de Jean,*

F. *Ne suis-je pas charmante, mon Jean?  
JEAN, que la colère gagne.*

*f* *Je gar-dais li-de-*

J. *dans u-ne pe-ti-te som-me, On m'a vo-*

FATOU, tranquillement.

C'est moi Qui t'ai pris cet ar - gent.

(bref)

-lé!

*f* *p subito*

Comment! c'est

Puis - que je t'ai - me j'ai bien pu m'ache - ter quelques

toi!

*f*

joyaux d'or fin, Puis - que je t'ai - me!

*All<sup>o</sup> molto*

*ff*

JEAN, furieux.

*ff*

Va-t'en! Va-t'en! à la mi - nu - te mè - me,



FATOU

(implorant.)

Mon Jean, sois-en cer-

Tu m'entends bien!

-tain, je dé-si-rai-s te plai-re davan-ta-ge. Ne me chasse pas d'i-

-ci, Jean! Jean! Jean!

JEAN

Comment! c'est toi! Toi! Ain -

*marcato il basso*

F. Mon

J. \_ si mes vieux pa\_ rents brisés par l'a\_ \_ ge

F. Jean! \_\_\_\_\_ A\_ pai\_ se la co \_

J. Attendraient en vain cet ar\_ gent? \_\_\_\_\_

*ff*

F. \_ lè \_ re, mon Jean!

J. Va\_ l'en! va\_ l'en! \_\_\_\_\_ Pas de pri\_ è \_ re.

Ne re-pa-rai-s ja-mais sur mon che-

*ff* *f*

8

FATOU (Elle embrasse ses amulettes.)

Ah!

- min.

*Presto.*  
*f sempre* *marcato*

Tes a-mu-let-tes!.. vois, ma

main va les bri-ser les je-ter en pous-siè-re.

*f*

*bref.*

Tou - tes! Tou - tes!

*FF* FATOU, avec force.

Ar\_rê - te Jean, Ar\_rê - te!

*Largement.*

Les Oi - vi - ni - tés du Sou -

*rall. pochissimo e dim.*

- dan Ne veulent pas que l'on touche à ces

F. *cho - ses. Oh! ne blas-phê-me*

F. *pas. Gar - de tes lê - vres*

*sempre dim.*

F. *clo - ses. Jean, tu ne m'aimes plus! Ah!*

*JEAN sotto voce*

*rall.* *All' animato assai*

*p*

F. *— quand nos bai - sers é - per - dus — Mon - taient vers l'ori -*

*cresc.*

## cédez un peu

F. *zon de flam-me, Quand tu me di-sais «A toujours!» Je me laissais ber-*

*cédez un peu*

F. *-cer, — Pauvre â-me!*

JEAN *ff*

*a Tempo* Tais-toi! Non! tu n'as pas de

J. *Andante avec une douloureuse lassitude*

*Andante* cœur! — J'ai tort, pour-

*rall molto* *espresso molto*

J. *-tant, — oui, j'ai tort de me mettre en co-lè-re.*

1. Tu ne comprends pas ma dou - leur : — Quand je te parle de ma

**Adagio**

*espressivo*

1. mè - re, Tu ne sais pas ce que je dis. — Va, pourtant, pauvre enfant sau -

1. - va - ge Pare tes bras, ton vi - sa - ge; Va, chante, ris! — c'est ton des -

FATOU

1. O Jean — tes paroles si dou - ces Me font bien plus de mal que tu fu -

- tin! —

**Poco più animato**

*p dolce*

*espressivo*

F. *reur.* Je comprends maintenant — pourquoi tu me re-

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a fermata over the word "reur." followed by the lyrics "Je comprends maintenant — pourquoi tu me re-". The piano accompaniment features several triplet figures in both the right and left hands, with some notes beamed together across bar lines.

F. - pous - ses! Et tu le crois vraiment que je n'ai pas de cœur. — Tous ces bi-

The second system continues the vocal line with the lyrics "- pous - ses! Et tu le crois vraiment que je n'ai pas de cœur. — Tous ces bi-". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand, indicating a strong, forceful accompaniment.

F. Elle arrache ses bijoux et les jette

- joux, tiens, — ils me font horreur!

The third system shows the vocal line with the lyrics "Elle arrache ses bijoux et les jette" and "- joux, tiens, — ils me font horreur!". The piano accompaniment features a dynamic marking of *ff* and includes a melodic line in the right hand that rises and then descends.

**Meno mosso**

F. Que veux-tu maintenant — Sans toi que je devienne, Jean!

**Meno mosso**

*mf* *dim.*

The fourth system is marked **Meno mosso** and features a vocal line with the lyrics "Que veux-tu maintenant — Sans toi que je devienne, Jean!". The piano accompaniment is marked *mf* (mezzo-forte) and includes a dynamic marking of *dim.* (diminuendo), indicating a gradual decrease in volume.



## Andantino

*cresc.*

F. Je sais ai - mer, — je sais pleurer, — je sais souffrir, Ah! garde-

F. moi car je suis bien tien - ne. Car ta vie — est ma

## Più animato

F. vie. — Ah! — je n'ai qu'à mourir — si tu ne veux

## Tempo 1°

F. pas que je t'appar - tien - ne, Jean — Je lis mon sort dans tes

JEAN *p*

Dans ses re - gards an - xi - eux —

F. yeux — Pur tré\_sor dé\_li-ci-eux. La pi-tié

J. Dans la dou\_leur de ses yeux Un pur a\_mour se ré\_vè - le Une

F. qui s'y ré\_vè - le Me fait une â - me nou\_vel - le

J. â\_me s'éveille en el - le. Sa pa - ro\_ - le met en

F. Tu comprends mon tendre é - moi. Jean, mon Jean sois tout à

J. moi Un dé\_li-ci-eux é - moi. —

**Poco più animato**

F. *f* moi Ah! je t'ai - me! *pp* mon Jean, mon roi! \_\_\_\_\_

J. *f* Ah! je t'ai - me! *pp* Ras-su - re - toi! \_\_\_\_\_

*poco allarg.*

**All<sup>o</sup> molto**

(Clairon dans le lointain)

*pp*

FATOU

Reste auprès de moi! \_\_\_\_\_

**Andante**

**All<sup>o</sup> molto**

*pp*

JEAN

(se redressant)

*sotto voce*

3

Des coups de feu!

(Coups de feu dans le lointain. Une lueur rouge peu à peu grandissante éclaire la scène.)

*f*

FATOU

Reste auprès de moi qui t'ai me.

**Andante****All<sup>o</sup> molto**

*p*

*pp*

*poco cresc.*

Piano introduction for the scene, featuring a bass line with eighth notes and a treble line with chords.

Scène 5<sup>e</sup> JEAN, FATOU, MULLER puis LES SPAHIS  
MULLER

Muller's first line, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The piano accompaniment is in bass clef. Dynamics include *pp* and *sf*.

Le camp est sur - pris

Muller's second line, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The piano accompaniment is in bass clef. Dynamics include *sf*.

M Jean! Le pé - ril est ex -

Muller's third line, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The piano accompaniment is in bass clef. Dynamics include *sf*.

M - tré - me! L'enne - mi s'a - van - ce at - ta -

FATOU

voulant retenir JEAN.

l'é  
M.

Jean! mon Jean! \_\_\_\_\_

- quant nos sol - dats! \_\_\_\_\_

*f* *sf* *sf*

JEAN

Va-t'en! \_\_\_\_\_

La rouge lumière de

*sf* *sf* *mf cresc.*

P'incendie envahit tout le ciel. Les clairons sonnent la charge. Les SPAHIS entrent et se groupent pour l'attaque. Les sabres jaillissent des fourreaux.

1<sup>ERS</sup> TÉNORS - MULLER

*ff*  
Pour la Fran - ce ché - ri - e, En a -

2<sup>ES</sup> TÉNORS

*ff*  
SPAHIS Pour la Fran - ce ché - ri - e, En a -

1<sup>RES</sup> BASSES - JEAN

*ff*  
Pour la Fran - ce ché - ri - e, En a -

2<sup>DES</sup> BASSES

*ff*  
Pour la Fran - ce ché - ri - e, En a -

*ff*

- vant, a - mis, en a - vant ! Combat -

- vant, a - mis, en a - vant ! Combat -

- vant, a - mis, en a - vant ! Combat -

- vant, a - mis, en a - vant ! Combat -

- tons vail - lam - ment Pour la  
 - tons vail - lam - ment Pour la  
 - tons vail - lam - ment Pour la  
 - tons vail - lam - ment Pour la

gloire et la Pa - tri - e, Pour la  
 gloire et la Pa - tri - e, Pour la  
 gloire et la Pa - tri - e, Pour la  
 gloire et la Pa - tri - e, Pour la



gloire et la Pa - tri - e!

gloire et la Pa - tri - e!

gloire et la Pa - tri - e!

gloire et la Pa - tri - e!

**Poco allargando** *a tempo*

**Scène 6<sup>e</sup> - SAMBA, FATOU.**

LES SPAHIS sortent impétueusement. Entre SAMBA.

*sempre ff*

SAMBA

*ff*

Ah!

*p cresc.*

s

Les Spa - his sont par -

FATOU

FATOU

Dieu de Ga -

- tis pour le car - na - ge!

F.

- lam sau - vez - le de la mort! — Pi -

s.

O fol - le ra - ge d'a - mour! —

*fff*

— tié! — Ah! —

*ff* *mf* *ff* *mf* *fff marcato*

J'ai sur eux tous je - té le mau\_vais sort! —

(La toile tombe rapidement)

8

8

3

*f*

Pas d'entr'acte

# ACTE IV

## PRÉLUDE

**Presto**

PIANO

The first system of the piano prelude consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes. The left-hand staff is in the bass clef and contains whole rests.

The second system continues the piece. The right-hand staff has a treble clef and contains eighth-note patterns with slurs and accents. The left-hand staff has a bass clef and contains eighth-note patterns with slurs and accents. Dynamics include *f sf* and *dim.* (diminuendo). There are also some vertical markings above the right-hand staff.

The third system features a change in dynamics to *pp* (pianissimo). The right-hand staff has a treble clef and contains sustained notes. The left-hand staff has a bass clef and contains sustained notes. A dashed line labeled "8<sup>a</sup> bassa" is positioned below the left-hand staff.

The fourth system is marked with a fortissimo (*ff*) dynamic. The right-hand staff has a treble clef and contains eighth-note patterns. The left-hand staff has a bass clef and contains eighth-note patterns. A dashed line labeled "8<sup>a</sup> bassa" is positioned below the left-hand staff.

The fifth system begins with a pianissimo (*pp*) dynamic and the instruction *perdendosi* (fading away). The right-hand staff has a treble clef and contains sustained notes. The left-hand staff has a bass clef and contains sustained notes. A dashed line labeled "8<sup>a</sup> bassa" is positioned below the left-hand staff. The system concludes with a forte (*f*) dynamic.

First system of musical notation. The right hand plays a sequence of eighth notes, followed by two measures of triplets. The left hand is mostly silent.

Second system of musical notation. The right hand has long, sustained chords. The left hand plays a melodic line starting in the second measure. Dynamic marking: *mf*.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand plays a rhythmic pattern of eighth notes. Dynamic markings: *pp* and *ff*.

Fourth system of musical notation. The right hand has long, sustained chords. The left hand plays a rhythmic pattern of eighth notes. Dynamic marking: *pp* *perdendosi*.

Fifth system of musical notation. The right hand has chords and a triplet. The left hand is mostly silent. Dynamic markings: *f* and *mf*.

Sixth system of musical notation. The right hand has long, sustained chords with slurs. The left hand plays a melodic line. Dynamic marking: *p*.

8 bassa

*p* *cresc.*

8 bassa

This system shows the first two staves of a musical score. The left staff is in bass clef and contains a melodic line with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) hairpin. The right staff is in treble clef and contains a melodic line. A dashed line with the number '8' and the word 'bassa' is positioned below the left staff, indicating an octave transposition.

8 bassa

*f* *p subito* *cresc.*

8 bassa

This system continues the musical score. The left staff (bass clef) features a melodic line with dynamic markings of *f* (forte), *p subito* (piano subito), and *cresc.* (crescendo). The right staff (treble clef) contains a melodic line. A dashed line with the number '8' and the word 'bassa' is positioned below the left staff.

This system shows the third system of the musical score, consisting of two staves. The left staff is in bass clef and the right staff is in treble clef. Both staves contain melodic lines with various rhythmic patterns and dynamics.

*ff*

This system shows the fourth system of the musical score. The left staff is in bass clef and features a melodic line starting with a dynamic marking of *ff* (fortissimo). The right staff is in treble clef and contains a melodic line. The system concludes with a double bar line.

8

*p*

8

This system shows the fifth system of the musical score. The left staff is in bass clef and the right staff is in treble clef. The left staff contains a melodic line with a dynamic marking of *p* (piano). A dashed line with the number '8' and the word 'bassa' is positioned above the right staff, indicating an octave transposition.

8

*cresc.*

This system contains the first two measures of the piece. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth-note patterns in both hands, with a dynamic marking of *cresc.* (crescendo) in the second measure. A fermata is placed over the first measure.

8

*f*

This system contains measures 3 and 4. The treble clef has a fermata over the first measure. The bass clef has a dynamic marking of *f* (forte) in the second measure. The music continues with eighth-note patterns and chords.

8

This system contains measures 5 and 6. It features a treble clef with a fermata over the first measure and a bass clef with eighth-note patterns. The music is characterized by sustained chords and rhythmic movement.

*pochino rall.*

This system contains measures 7 and 8. The music is marked *pochino rall.* (a little slower). It features a treble clef with eighth-note patterns and a bass clef with sustained chords.

RIDEAU

*sf* *rall.* *p*

This system contains measures 9 and 10. It is titled "RIDEAU" (Curtain). The music starts with a dynamic marking of *sf* (sforzando) and a fermata over the first measure. The tempo is marked *rall.* (rallentando), and the dynamics decrease to *p* (piano) by the end of the system. The piece concludes with a 3/4 time signature.

# LE CHAMP DE BATAILLE — LE DÉSERT

UN SITE PERDU DU PAYS DE DIAMBOUR

Le soir du combat. Maigres broussailles de tamaris et de mimosas. Monticules de sable. Au loin un marais. Au fond, à l'horizon, le soleil disparaissant dans des nuages de sang.

En scène; de part et d'autre, des spahis, frappés sont étendus. Jean est parmi eux.

## Scène 1<sup>re</sup>

SAMBA

And<sup>te</sup> con moto

PIANO

*molto espressivo*

SAMBA

Plus rien ne vit, — plus rien ne bouge, La

s. terre — a bu le sang — des é — tran — gers. —

*dim*

*p*



*s.* Dor - mez tous sur le sa - ble rou - ge, Dor -

*s.* - mez! les dieux de Ga - lam sont ven - gés. Il sort

*sf* Clairons dans le lointain

*sf*

Scène 2<sup>e</sup> JEAN, seul.

*pp* *p*

J'ai mon compte... Ah! le piège Af-

*mf* *p*

- freux! C'est Sam-ba qui nous a tra-his... Lâche-ment ils nous ont sur-  
pochino rall.

*pp*

- pris!... Les cama-rades sont là... tous frap-pés! —

*sf*

(Clairons dans le lointain)

*sf*

JEAN *p*

Aurais-je Assez de for\_ee pour rejoindre nos sol\_

J. -dats, L'ar\_mée?.. *espress.*

*mf*

J. Al\_ lons!.. jus\_ que là -

*ff* *p*

(Il avance péniblement)

J. -bas — Il faut que je me traî\_ ne..

*poco cresc.*

(s'arrêtant épuisé.)

J. *A* boi - re! C'est la mort... *A*

J. pei - ne Si je puis ou - vrir les yeux...

J. Ah! malheureux!

J. — Reverras-tu jamais les tiens — Ta pai - si - ble mai -

Scene 3<sup>e</sup> - JEAN, Les PILLARDS.

1. *- son.*

**All<sup>o</sup> molto** (Cris dans la coulisse)

*pp* *mf* *p*

1. *p*

*Ce bruit!.. Ces voix! —*

(Les cris se rapprochent.)

1. *f*

*Dieu! les pil -*

1. *- lards! —*

(Entrée des pillards. Hommes et femmes se précipi-

***ff e marcato***

tent sur les cadavres qu'ils détroussent. Deux pillards se jettent sur Jean, le couteau levé.

Ils luttent.)

JEAN

*ff* Corbeaux! — Vautours!

(Un des pillards enfonce dans la poitrine de Jean un grand couteau de fer

J. s'arbutant du pied pour le retirer. Les pillards sortent en poussant de grands cris.)

*fff*

*dim.*

JEAN, s'appuyant au roc. *p*

Ah! cette

*rall. poco*  
*pp* *ppp*

*Più lento* *ff*

fois ils ont touché jus - te.. Horri - ble dou - leur! —

*Più lento* *rall.*  
*mf* *ff* *p*

*Adagio* *poco a poco dim.* *più f*

Le som - meil... le som - meil... la mort!..

*Adagio*  
*poco più f* *dim.*

(Il se soutient d'abord contre le roc, puis roule sur le sable. La scène reste vide un instant.)

*pp* **rall.** *ppp*

seul... **rall.** au so - leil... *ppp*

**Più mosso** **rall.**

*mf* *ff* *mf*

**Scène 4<sup>e</sup>** — FATOU, puis JEAN.

**All<sup>o</sup> molto agitato.**

FATOU arrivant affolée, tenant à la main des amulettes qu'elle embrasse fiévreusement.

**All<sup>o</sup> molto agitato.**

*sf* *pp*

*sotto voce*

Deux fois sur la pier - re



F. *son - bre...*

F. *Puis, trois fois* \_\_\_\_\_ *sur le cail - lou*

*sempre staccato*

F. *blanc...* \_\_\_\_\_ *En in - vo -*

F. *- quant* \_\_\_\_\_ *les Dieux.*

F.

pp

F.

Sou -

*pp sempre stacc*

F.

-dain! l'om - bre S'en-

8 1

*f*

F.

-fuit, Le

*p*

*f*

F. mau - vais sort

F. est con -

F. -ju - ré !

(trionphante.)  
F. C'est cela ! C'est ce-la !

F.

*mf*

(presque joyeuse)

F.

J'è - - - - - fais fol - - - - -

*pp*

F.

- le , é - per - du - - - - -

*mf*

(plus calme)

F.

- e ... Mais,

*dim.*

## Cédez un peu

F

je re - nais... mon cœur est

*dim molto*

F

ras - su - ré!... Oui!...

*rall. poco*

F

Jean est vi - vant, Les Dieux m'ont en - ten - du - e,  
La = la du mouvt précédent

*mf* *cresc*

F

Il a re - joint l'ar - mé - e!..

*sf* *ff* *dim.*

*suivez*

(Elle avance de quelques pas et pousse un effroyable cri en apercevant tout à coup le corps de Jean.)

**rall. poco**

**Presto**

FATOU

(un cri)

**ff**

Ah! Lui! Lui! grands Dieux!

**rall. molto**

*dim.*

**pp**

Baigné de sang! Le front blême!.. I - ner - te, les yeux fer-

**All<sup>o</sup> assai**

(Elle se précipite sur lui)

- mès! Jean, c'est moi! Fa -

F. *crsc.*

-ton qui l'a - do - re, E-veil-le-

*mf*

F. *rall.* *ff* **Meno mosso**

-toi, Jean, é - veille - toi ! Dis

*rall.* *f*

F. *mf*

moi que tu m'ai - mes en - co - re Que tu m'as par-don -

F.

-né ! Par - le ! Par - le ! Re - viens à

(L'entourant de ses bras.)

F. *toi.* *Tu m'entends .. Réponds, c'est*

(S'éloignant de lui avec terreur.)

F. *moi, moi !* *Non !.. Rien !..*

*rall.* *Lento*

*Adagio*

F. *Il a ga-gné le Pa-ra - dis !*

*All<sup>o</sup> non troppo* (avec violence) *ff*

F. *Ven-gean - ce !*



F. *f* Ain-si,

*ff* *p*

F. — les prêtres ont menti ! — Les marabouts Trompeurs — se sont mo-

F. -qués de mes tourments ja - lous De mon rêve in-sen - sé de ma

F. folle in - no - cen - - - ce ! Four -

*ff* *f*

F. *bes! J'ai trop prié, trop meur-tri mes ge-noux!*

*sf* *ff*

F. *Vaines a-mu-let-tes je vous mé-*

*p*

F. *-pri-se, Fé-li-ches dé-tes-tés sous mes pieds je vous*

*fp* *ff* *p*

F. *bri-se Et vous Dieux, Dieux im-pos-*

*fp*

F. *leurs* — je vous mau — dis tous ! Oui, tous !

F. — Dieux imposteurs

(Elle tombe, râlant, sur le corps de JEAN.)

F. JEAN *je vous mau — dis !* (revenant à lui)

8. *allargando poco* *fff* *mf* *C'est*

(se redressant)

F. *f* *Pochino meno mosso* *p*  
Vivant ! — Oui, c'est Fa —

I. *pp* *Pochino meno mosso* *p*  
toi Fatou ? —

F. *f*  
 -tou, c'est Fa-ton qui t'ai - me; C'est moi qui te re - viens. —

J.

Ah! C'est

F. *f*  
 Jean, —

J.  
 toi que je vois à cette heure su - prè - me, Bien ai - mè - e!

F.  
 — Lève-toi, Viens! Je sau - rai te sau - ver de la mort mè - me!

## Tempo di marcia

*mf*

L'Armée !

(Clairons et tambours dans le lointain)

*ppp*

8<sup>3</sup> basses

(JEAN s'est redressé peu à peu en entendant la sonnerie des clairons. Soudain, au fond du théâtre, dans un lointain lumineux et comme évoquée par l'hallucination suprême de JEAN, l'armée défile, étendards déployés, aux accents de la Marseillaise.)

*ff*

A l'aide ! Au secours !

8

Jean, plus qu'un dernier effort !

*sempre pp*

*sf p* *sf p*

8

JEAN

(se soulevant dans un effort surhumain)

*pp* L'Armée !

*sf p* *sf p* *sf p*

J. *mf* *ff*  
 La victoi - re! Ah! Le Drapeau!

FATOU (dans un cri déchirant.) *All<sup>o</sup> molto*  
*pp* presque parl<sup>é</sup> (Il roule sur le sable.) Ciel! Mort!  
 Le Drapeau! *rall. molto* *pp* *ff* (Orchestre dans la salle)

F. (La toile tombe rapidement.)