

DIALOGUES DES CARMÉLITES

Opéra en 3 Actes et 12 Tableaux

Musique de
FRANCIS POULENC
(1953-1955)

ACTE I

TABLEAU I

TIMBALES.

Allégo giocoso

1

céder f

2 *Allégo*

1

1

5

c.A. timb. f p

1 3 7 1 2 4 14

5 6 timb. 1 2

vons ff pp

3 4 5 6 7 8 9 10 11 12

ff p

5 2 3 12 9 *Presser* 8

f. ass ff

mf **10** subito lento **10** **11** Plus vite **11** *ff sec* **12** GAI **12** *long.*

vous

trp. **21** *très calme* **21** *Le chevalier:* **22** *vous p*

tacet al

Puis-que vous vous reti- - rez dans votre appartement

Je man dez tout de suite des flambeaux **23** **24** *Allegretto*

trp. **23** **24** *Allegretto*

23 **24** *Allegretto*

lent **25** *lent* **25** *long*

All^o **26** **27** *Andantino* **27** *long*

26 **27** *Andantino* **27** *long* *cors*

Timb. **28** **29** *Animé* **29** *f*

28 **29** *Animé* **29** *f* *sec*

30 *cors* *f* *mf* *pp* *timb.*

31 *Piu mosso* *f* 3 32 8 33 *f*

Lento *pp*

TABLEAU II *Lentement* *sf* [A]

[B] *f*

34 *Lent* 20 35 *Poco piu'* *f* 36 3 8

37 *f* 38 *f* 2^o

grande pause 39 *rude* *La Prieure* *sf*

Je vois que les severi-tes de notre re gle ne vous effraient pas

40 *Mosso* *timb.* *calme* *ff*

(ob.)

Piu mosso 41 *très doux* *cour* *(ci.)*

très calme *lent* *All^o* *vous sf=p*

42 *cors* *p* 6

143 timb. *presser*

p *f*

144 *très calme* *violons* *Plus calme*

145 timb. *long* *ralentir*

146 *calme* *pp* *Lento* *très calme* *Piu mosso*

(Cl.) (Cors) (Chant)

148 *long* *pp*

149 *Très lent*

50

TABLEAU III

Lent *pp* *ppp* *mf*

A B

C

pp

51 52 53 *All.^{to}* 54

6 10 5 10

67 *libre*

tacet al

Blanche: Hé bien — vous ne vous trompez pas

cors All.^o Giocoso

f sec

68 9

timb. *ff*

69 *calme* 70 16

71 *(Fag.) violons*

5 72 7 73 libre VI

limb. 74 6

sf > p = pp

TABLEAU IV *Tres calme* A

(C.A. solo) *p*

B 75 *Moderé*

f

76 *ff* 77

ff

78 *calme* 3 7 79 15 80 3 2

(Corno) f

81 3 6 2 82 3

f

83 2 6

f

1 84 violons

f

85 *Agité limb.* *f* 86 3

f

C *silence* 87 *tres calme* 88 *Più mosso*

f *p*

Kresser D *cedez* 89 1 2 3 4 5 6 7 8 9

p

90 9 91 *Poco Mosso* 10

92 11

93 3 94 long 94 lent 6 95 2 (CORS)

96 15 97 14 97 9 98 2 98 E 9

99 violens mf espr. 100 timb. f

101 2 2 102 7

F 103 11 104 3 105 silence 105 22 106 sub. agitato H (CORS) f sec

107 calme 11 108 libre H 108 Agitato 2 109 calme 6 (CORS)

110 8 111 Violent Mosso ff 112 Agitato 1 2 3 pp

113 3 4 5 6 7 8 3 1 2 pp

3 4 5 6 7 8 3 pp

De E à F coupure facultative

5 114

f

115 *presser* 1° 116 *Agitato* *f*

Bons viles
ff

7 *timb.*

f sec

117 1° 1° *2* *3* 118

f sec
Calme

119 *13*

pp

120

f

long 121 *5* 122

DIALOGUES DES CARMÉLITES

ACTE II

TABLEAU I

Très calme

1 2 3
9 6 6

4 5 6
2 10 12

7 8 9
4 2 3 2 *pp*
(Fl.) (Cl.)

10
2 *Timb.* *p*

11 12
9 6 2
(Ob.) *pp*

I INTERLUDE

11 *Très calme* 12 13 14
10 3 3 2
(C.A.)

Mosso
15 *Timb.* *mf*
C'est peut-être là là qu'est que de Dieu?

Mosso *f* *mf* **TACET**

TABLEAU II

18 *TACET* jusqu'au N° 26

C.A.

Musical staff 18-26: Bass clef, 2/4 time signature. Measure 18 is a whole rest. Measures 19-26 contain a melodic line with various note values and rests.

Musical staff 27: Treble clef, 2/4 time signature. Starts with *pp.* and *Timb.*. Measure 27 contains a melodic line with dynamics *pp.* and *f*.

Musical staff 28-29: Bass clef, 2/4 time signature. Measure 28 has a whole rest. Measure 29 has a whole rest. Fingerings 10, 4, and 2 are indicated above the rests.

Musical staff 30-31: Bass clef, 2/4 time signature. Measure 30 has a whole rest with fingering 3. Measure 31 has a whole rest with fingering 2. Measure 32 starts with a melodic line and *pp.* dynamic.

Musical staff 32: Bass clef, 2/4 time signature. Starts with *Timb.* and *p*. Measure 32 has a whole rest with fingering 6. Measure 33 has a whole rest with fingering 3.

Musical staff 33-34: Bass clef, 2/4 time signature. Measure 33 has a whole rest with fingering 2. Measure 34 has a whole rest with fingering 4. Measure 35 starts with a melodic line and *ppp#* dynamic.

Musical staff 35: Bass clef, 2/4 time signature. Measure 35 has a whole rest with fingering 2. Measure 36 has a whole rest with fingering 3. Measure 37 has a whole rest with fingering 7. Measure 38 starts with a melodic line and *ppp#* dynamic.

II INTERLUDE

Musical staff 36: Bass clef, 2/4 time signature. Starts with *Molto agitato*. Measure 36 has a whole rest with fingering 3. Measure 37 has a whole rest with *ff* dynamic.

Musical staff 37: Bass clef, 2/4 time signature. Measure 37 has a whole rest with fingering 2. Measure 38 has a whole rest with fingering 4. Measure 39 has a whole rest with fingering 2. Measure 40 has a whole rest with fingering 2.

Musical staff 38-40: Bass clef, 2/4 time signature. Measure 38 has a whole rest with fingering 2. Measure 39 has a whole rest with fingering 2. Measure 40 has a whole rest with fingering 6. Measure 41 starts with a melodic line and *p subito* dynamic.

Musical staff 41: Bass clef, 2/4 time signature. Measure 41 has a whole rest with fingering 1. Measure 42 has a whole rest with fingering 2. Measure 43 has a whole rest with fingering 3. Measure 44 has a whole rest with fingering 4. Measure 45 has a whole rest with fingering 5. Measure 46 has a whole rest with fingering 6. Measure 47 has a whole rest with fingering 7.

41 Subito
Tempo agitato

pp

ff

TABLEAU III

très calme

ff

ff

ff

ce qui vous paraît con-

train - le n'est que manque d'habitude et ma la - dres - se je n'ai pu enco - re me faire au bon bonheur de

Timb.

pp

pp

49 TACET

ff

le doute en moi, comme un poi - son De ce poi - son j'ai fait - li

ff

ppp

pp

62

TIMB

très calme

63 Modéré

64

65

TACET

69

Riu mosso, très nerveux

Est-il cro ya - ble qu'on laisse ainsi traquer les prêtres

dans un pays chrétien? Les Fran - çais sont-ils mainte-nant si lâ - ches?

73 Mosso

74 Allegro molto

75

L.A.

Timb. f

f Sur la pla - ce de la mu - ni - ci - pa - li - té les rues se .ront li bres

2 2 2 *Ever long*

78

3 *f*

79

mf

2 2 4

80

81 *Piu' mosso*

2 3 2 *p*
(C.A.)

2 2 4

82

2 2 *Vns I* *Timb. sec*
mf *f*

83

84

8 *Tris sec* 2
f

85

86

8 4 7 4
(Trb.) *pp* long silence (Trb.)

87

88

3 2 2 *Vns I* *Timb.*
f

Tris lent

89

2 *f*

90

f. secco 1

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ACTE III

TABLEAU I

T^o de Sarabande

3 6 1 4 2 C.A.

Timb. 3

ff *pp*

3 4 2 4 4

ff

8 7 9 3

sempre 1^o

9 *En animé* 5 10 *Très calme* Cors 3 II C.A. *Timb.*

Sourd. *p* *pp*

11

2 1

12 *ff* *f* *Timb.*

13 *Molto agitato* 2 *f*

f - p *pp*

Très lent 3 2 14 *Très calme* 5 5 3 15

f. *Timb.* *p* *ff*

I INTERLUDE

calme 4 16 bien lent 9 17 6 18 3

19 8 *H.* *Exc^t lent* 20 *Timb.* 4

21 *En animant* 8 *A tempo* 2 22 *Très calme* 6

et je suis as sez vieille pour sa -

Timb. 23 3

pp *pp*

TABLEAU II *calme* 8 A *sf* *p* 2

B C 2 D 3 *mf* *pp*

24 *Très vite*

25 *Très lent* 5

ff

26 *T^o Agitato* *T^o Lent* *Agitato* *lent* 4 27

f

28 4

Presser 29 *Lent* 5 30 3 *Bl.* *Timb.* 31

que per son ne ne pensât plus à moi *ff*

Presser 2 32 2

33 4 2 4

pp *f*

34 8

35 6 36 *Agitato* *ff* *mf* *p* *lent*

A 11 *pp* 1

B 1 *ppp*

INTERLUDE TACET

TABLEAU III

38 *Bien calme* TACET 41 5 *Fl.*

Timb. 42 *p* *f*

43 *mf* *p* *ppp*

44 5 *f > p* 45 6 *pp*

46 *ff* 2 3

47 *Agite* 10 *cedez* 48 *Suivez* 9 *Tvp. Flaut.* *f*

49 *Timb.* 1 2 3 4 5 *f*

50 *En animant* 10 *ff*

céder

ff

51 *Moderato*

ff *f* *p*

52 *Lourd*

suivre les harpes pp

céder **53** *Tempo I:* 10 **54** 2 **55** 4 **56** 4 1

56 4 **57** cl.B. *Trmb.*

ppp

58 *Agité* *long* 3 3

INTERLUDE

ff *f*

59 2 2 2 2 **60** 3 1.A. **61**

(cors) *et non pas a vos compagnes* *pp*

sf poco

TABLEAU IV *très calme* **A**

mf *f* *f*

B 1 1 **C** 5

D **E** **F**

f *ff* *ff*

Quelques Mesures de Vc. et Cb. ad libitum

TABLEAU IV

02 *Très calme et paisible*

1 2 3 4 5 6 1

pp

63 9

64 *ff*

65 7

66 *f* (4) 67 3

68 1 *f*

69 3 *pp*

70 9

71 *pp*

72 3 73 *pp* doucement ponctuée

74 *pp*

75 6 *p*

Vite III