

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

THE WIFE OF MARTIN GUERRE

AN OPERA IN THREE ACTS

TEXT BY JANET LEWIS

MUSIC BY WILLIAM BERGSMA

To be placed on the program:

"The external events of this story took place as related, and are detailed in the records of the court of Toulouse for the year 1560.

ACT I. Artigues, 1548 - 1556

ACT II. Artigues, 1557 - 1560

ACT III. Artigues, Rieux, Toulouse, 1560."

A unit set. Foreground the skeleton frame of a large room. Back of its boundaries, on either side, higher levels for outside scenes and the trials in Act III. Behind, the white jagged Pyrenees.

A square table near the hearth for the family, a long one beside it for the workers. Festoons of garlic and onions, the long stems braided together, hang from the beams, with bunches of dried herbs. In the hood of the chimney, meats, sausages, and copper pans. A corner of the room can be curtained off as a chamber.

CHARACTERS

BERTRANDE (soprano), the wife of Martin Guerre.

DIANE (coloratura), his sister.

ANNETTE (mezzo-soprano), his sister.

CATHERINE (contralto), servant.

SANXI (treble), his son.

FATHER ANTOINE (tenor), priest at Artigues.

MARTIN GUERRE (baritone).

OLD GUERRE (bass-baritone), his father; this singer also Third Soldier

PIERRE GUERRE (bass), his uncle.

The following smaller parts may be doubled as follows:

STEWARD, JUDGE II (tenor).

YOUNG SOLDIER, CRIER I (tenor).
FIRST WORKER, *ESPAGNOL* (tenor)

CARTER, CRIER II (bass).

SOLDIER FROM ROCHEFORT, JUDGE I (bass).

The following bit parts come from and return to the chorus:

WOMAN (mezzo-soprano),

JEAN DU TILH, ^{2nd}WORKER, MAN (baritones); ^{3rd}WORKER, MAN-AT-ARMS (basses).

NEIGHBORS, WORKERS, MAID SERVANTS, SPECTATORS.

x x x x

ORCHESTRA: 2 FLUTES (1 alternate PICCOLO), OBOE, CLARINET (alternate BASS CLARINET),
BASSOON; TRUMPET (C), HORN; HARP, PERCUSSION; 2 VIOLINS, VIOLA, 2 CELLOS, BASS.

In a small hall (900 seats or so) the string parts should be played by one player each (Violin 1, Violin 2, Viola, Cello 1, Cello 2, Bass Viol). These solo players should play those parts marked "Tutti" or "Solo", omitting those marked "Ripieno". In a larger theatre the strings should be reinforced at the discretion of the conductor. These supplementary players should play those parts marked "Tutti" and "Ripieno". The parts marked "Solo" should be played by one player only.

x x x x

DURATION: 2 $\frac{1}{4}$ hours, including intermissions.

THE WIFE OF MARTIN GUERRE ³

TEXT BY JANET LEWIS

MUSIC BY WILLIAM BERGSMA

1952 - 55

revised 1958 - 60

ACT I

LENTO (♩ ca 60)
(Str. + Bn.) (+ Fl.)

p *express.* *cresc poco*

(Cl.) *mp* *cresc* *loco*

Harp *loco* *mf. cresc* *dim*

(Curtain) *dim*

(+ Bass pizz 8)

Detailed description: This is a musical score for Act I, consisting of four systems of music. The first system is for strings and bassoon, marked 'LENTO (♩ ca 60)' and '(Str. + Bn.)'. It features a piano part with a dynamic of *p* and the instruction 'express.', and a bassoon part with a dynamic of *mp* and 'cresc poco'. The second system includes a clarinet part '(Cl.)' with a dynamic of *mp* and 'cresc', and a harp part with 'loco' markings. The third system continues the harp part with 'mf. cresc' and 'dim' markings. The fourth system is marked '(Curtain)' and 'dim'. The score includes various musical notations such as slurs, ties, and dynamic markings.

revised to 8/28/60

Music © Copyright 1960 by William Bergsma
Words © Copyright by Janet Lewis
Sole Selling Agent Galaxy Music Corporation,
Boston, Massachusetts
All rights reserved Made in U S A

2 BERTRANDE (TO A PERSON OFF-STAGE, OR MERELY REMEMBERED.)

mp espress.
FARE. WELL, MAR. TIN, KEEP SAFE, MAR. TIN,

poco meno

2 (+ ob) *pp*
pp molto espressivo

con 8

B.

mf. cresc
COME QUICKLY HOME.

p. *cresc* *3* *p* *mp* *ff* *(Ap)*

con 8

loco

(THE LIGHTS COME UP ON STAGE. IT IS LATE AFTERNOON OR EARLY DUSK. THE HEARTH-FIRE GLOWS. VOICES ARE HEARD OFF STAGE. CATHERINE RUNS TO BERTRANDE.)

CATHERINE

CARTER (OFF STAGE)

MA-DAME!

WHERE HAVE YOU BEEN,

MA-

HI

THERE!

Allegro (♩ ca 152)

3 *f* *pp* *mp* *pp* *p*

con 8

ANNETTE *f*

C. *f*
 DAME? THEY ARE COM.ING HOME! THE MEN ARE COM.ING HOME! BER. TRAN. DE, BER.
 CARTER *f*
 MOVE O. VER! OUT OF THE WAY!

4

pp *f* *p* *pp*
 LOLO

DIANE (MOCKING) *f*
 (BUT BERTRANDE IS BUSY WITH CATHERINE. TURNS TO DIANE.) AN. NETTE, AN. NETTE, AN. NETTE!
 ANN. TRAN. DE! DI ANE, DI. ANE!

pp *p*

ANN. HELP ME WITH THE TA. BLE, HELP ME WITH THE KET-TLE, HELP ME, HELP ME,
 1st. WORKER (OFFSTAGE) GID. DAP!

5

p

BERTRANDE

6

mf

ANN. HELP ME!

CATH. MA - DAME!

1st WORKER HEY!

WORKERS THE MAS - TER!

GOOD EVE - NING, MAS - TER!

IS THE

WINE REA - DY?

HAS IT BEEN WARMED?

WORKERS CATHERINE

IT IS REA. DY. THE

7

CATH. THE MAS - TER IS HERE, MA - DAME!

CARTER OUT OF THE WAY THERE!

WORKERS MAS - TER! THE MAS - TER!

8

B. *f* THE WINE?

C. *mf* AND

1st WORKER *f* GID-DAP, GID-DAP!

WORKERS *f* GOOD EVE-NING, MAS-TER.

8

C. IT IS HERE, MA-DAME.

poco rit

to 8 as original
 BERTRANDE. "Now as
 on EVERY NIGHT..."

(takes the cup, moves slowly to the doorway. The workers begin to group outside)

9

ca 126 mp dolce

Bertr.

Now, as on ev - -

ca 126

VI. sord

p dolce Fl.

B.

- ery night, I stand here at the

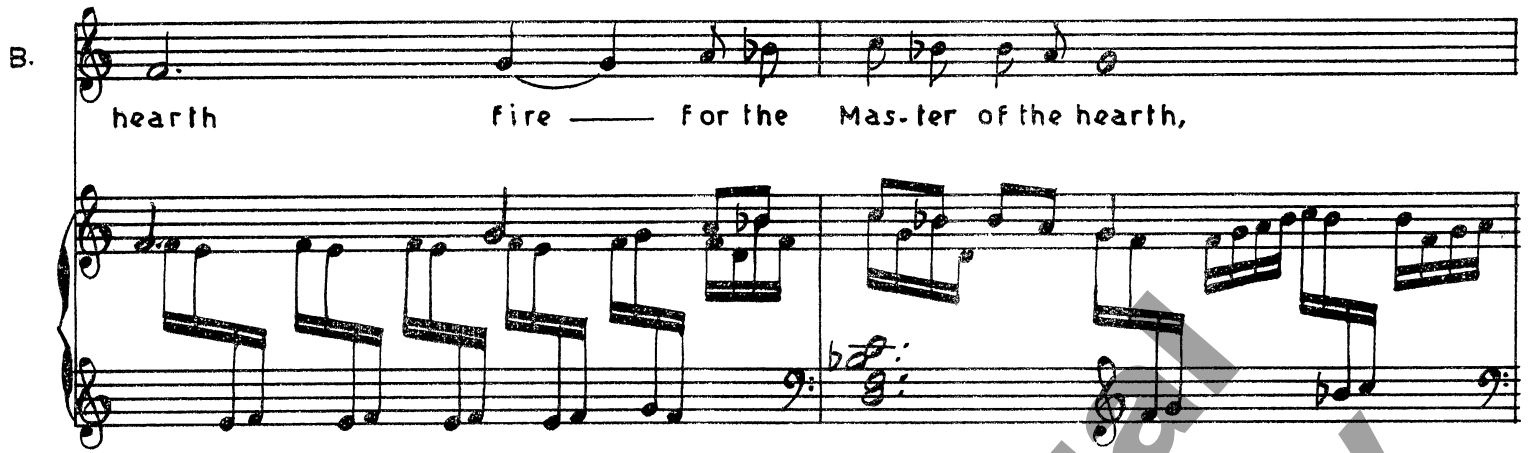
B.

door - - way with the cup of wine,

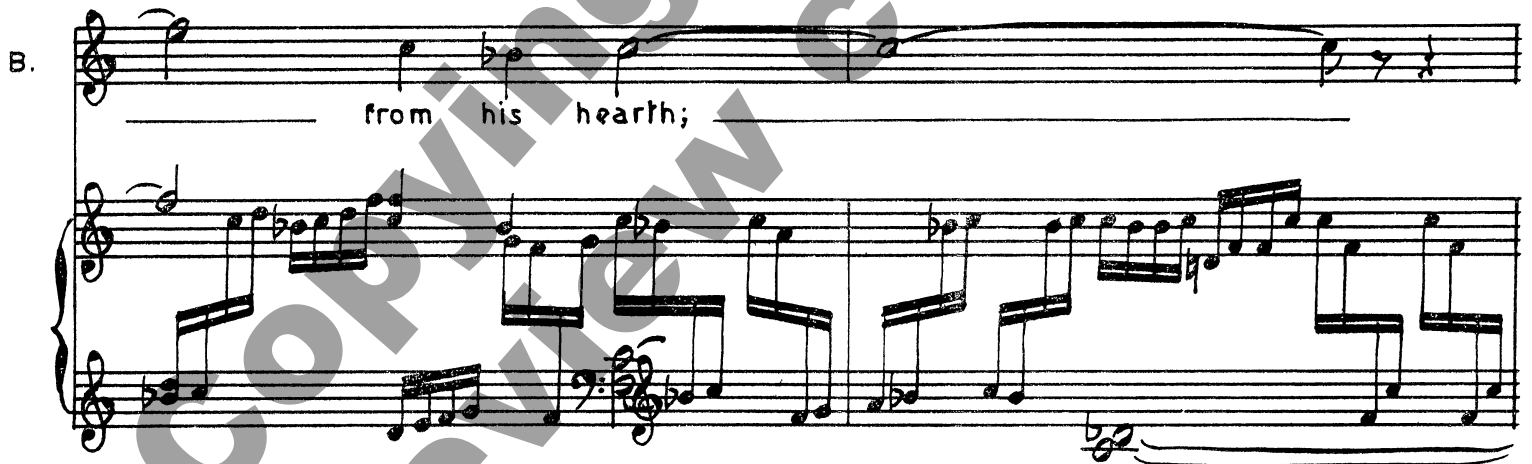
10

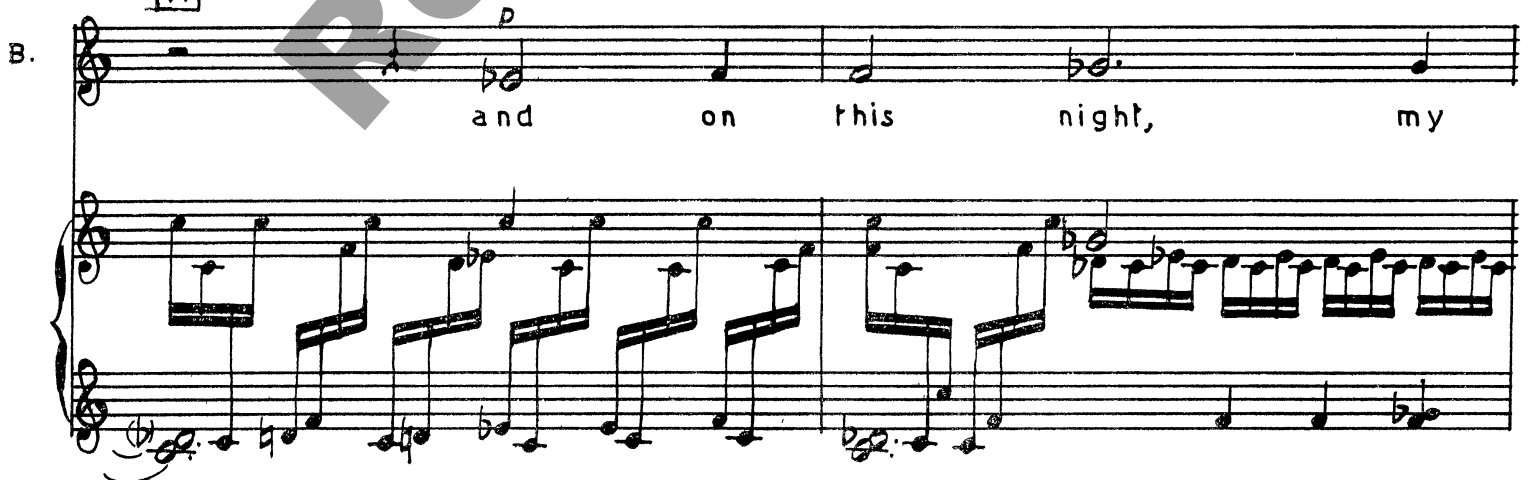
B.

warmed at the

B.  *hearth* *fire* — *for the* *Mas-ter* of the *hearth,*

B.  of - *fered* to *him* — *as* *wel* - *come* —

B.  — *from* *his* *hearth;*

B.  *and* *on* *this* *night,* *my*

B. *cresc. poco*

hand is un-stead - y, and my heart is sick, ———

Harp

B. *mf*

and I am full ———

B. *dim.*

of

dim.

[12] PESANTE (♩ ca 92)
 (Old Guerre appears
 Fear. ———
 PESANTE Ob., Cl. —
 (♩ ca 92) Tr. $\frac{6}{8}$ *f*

in the doorway, with the light on him. Bertrande meets him, hands him the

W.W.
Str.

cup. He drinks.)

Piano accompaniment for the first system, measures 11-12. The right hand features a melodic line with a fermata over the first measure, while the left hand provides a rhythmic accompaniment.

Piano accompaniment for the second system, measures 13-14. Measure 13 is marked with a box containing the number 13 and the instruction *dim.* (diminuendo).

Cath. (cheerfully) *f*
Sup-per is read-y, Mas-ter.

Cathedral voice part, measures 13-14. The part is marked *f* and includes the lyrics "Sup-per is read-y, Mas-ter." The melody is cheerful and rhythmic.

Piano accompaniment for the third system, measures 13-14. The right hand has a melodic line with a *mp* (mezzo-piano) dynamic marking.

Old Guerre *mf, sempre non dolce*
Where is Mar-tin?

Old Guerre voice part, measures 14-15. The part is marked *mf, sempre non dolce* and includes the lyrics "Where is Mar-tin?".

Piano accompaniment for the fourth system, measures 14-15. The right hand features a melodic line with a *mp* dynamic marking. The instrument is identified as Tr, Hrn (Trumpet, Horn).

O.G. (No one answers)

O.G. voice part, measures 14-15. The part is marked "(No one answers)" and consists of a whole rest.

Piano accompaniment for the fifth system, measures 14-15. The right hand features a melodic line with a *mp* dynamic marking.

Bertr. *mp*
I do not know,
O. G.
Where is my son, — Ma-dame?

Detailed description: This system contains the first two vocal parts. The Bertr. part is in treble clef with a mezzo-piano (*mp*) dynamic. The O. G. part is in bass clef. Below the vocal staves is a piano accompaniment with treble and bass clefs. The lyrics are: Bertr. "I do not know," and O. G. "Where is my son, — Ma-dame?"

B. 15
— my fa - ther.
O. G. *mf*
He is late.
Hrn

Detailed description: This system contains the vocal parts for B. and O. G. The B. part is in treble clef. The O. G. part is in bass clef with a mezzo-forte (*mf*) dynamic. Below the vocal staves is a piano accompaniment. A horn part (Hrn) is introduced in the second measure of the O. G. line. The lyrics are: B. "— my fa - ther." and O. G. "He is late." A box containing the number "15" is placed above the B. staff.

Old G.
Well, these folk de-serve — their food.
p

Detailed description: This system contains the vocal part for Old G. in bass clef with a piano (*p*) dynamic. Below the vocal staff is a piano accompaniment. The lyrics are: "Well, these folk de-serve — their food."

O. G.
Let them eat. We will not

Detailed description: This system contains the vocal part for O. G. in bass clef. Below the vocal staff is a piano accompaniment. The lyrics are: "Let them eat. We will not"

ACT II.

MODERATO (♩ ca 84)

(Curtain. Bertrande with Sanxi by the hearth. He is eight

Ob.

mp piacevole

C.+ Harp

years old and recites his catechism.)

SANXI

mf

Grievous mat-ter, suf-fic-ient re-flect-ion,
Fl.

BERTRANDE

1 (Absently)

mp

(Absently)

Ve-ry well, ve-ry well.

And now, —

Sanxi

the full con-sent of the will.

rit. - - - -

Bertr. *f*
 — the four ways we may commit a mortal sin? —

Sanxi *f*
 The three things con-si-tute a mor-tal sin are
 that

rit. - - - -

fp con la voce *fp*

2

B.

mf
 S. Griev-ous mat-ter, suf-fic-ient re-flec-tion, the full con-sent of the

mp

mp (Puzzled) rit. a tempo
 B. Re-peat the an-swer, San-xi.

f
 S. will. Griev-ous mat-ter, suf-fic-ient re-
 rit. a tempo

f

mf (Gently reproving)

B. — But you gave the same an-swer for two questions, — San-xi.

S. — -flect - ion... (Hilarious) *f* No,

Ob.

Sanxi 3 (Laughs delightedly) BERTR. *mp* (Smiling)

Mo-ther, for three questions, the same an-swer! You not must

W.W. + Harp. *f* *f-mp*

Bertr. (Looks at him) *mp*

joke at sa-cred things. Ah. San-xi, —

B. — you will be a man, soon. — Will you leave me, too? —

Ob. *mp* Celli

4 (He snuggles to her)

B.

rit.poco
dim.

(f) (Offstage, approaching) God

CHORUS OFFSTAGE

He has re - turned!
(f) It is he! It is

pp
mp
pp

(ad lib. accelerando poco a poco senza misura)

Ten. dr. pp

(Sanxi runs to the door, Bertrande rises, stands still.) be praised! God be praised!

CHORUS OFFSTAGE

he! God be praised! He has re - turned! God The
be praised! God be

(f) It is he!

pp
p - pp

simile, sempre accel. al N° 6

(SUDDENLY ENTER PIERRE, ANNETTE, CATHERINE)

CHORUS OFFSTAGE

He has re-turned! He has re-turned! He Has Re-

young praised! Mas-ter! The young God be praised! It is he!

It is he! The young Master! The young

cresc. poco - - al - -

and Martin, who pauses on the threshold as the others rush forward. Behind him the Maid-servants and Workers.)

6

Cath. *f* It is he, Madame! —

Pierre *f* It is Mar.

-turned! * God be praised!

CHORUS OFFSTAGE

It is he! He has re-turned! It is he! He has re-turned!

Mas-ter! The young Master!

6

Cl. *f*

p (*cresc. - poco - - al - - mp*) Ob.Tr. Str. *ffz*

* Repeat ad lib. if needed.

Ann. *f*
Ber-tran-de, — it is our brother — Mar-tin!

Cath.

Pierre
- tin, my child!

ffz *fz* *f* *Tr.*

7 (Martin comes slowly forward.)

Martin *mf dolce*
you are

Ob. - Cl. *mf dolce* *mp dolce*
Celli + Harp *mf dolce* *mp dolce* *(R.H.)*

Ann. *f*
You are right, Mar-

Martin
ve-ry beau-ti-ful. — Ma-dame. *f ruvido*

Pierre
Blessed Je-su! Are you sur-prised? —

mf *ff* *ff* *ff*
Harp *ff* *ff* *ff* *ff*
Hrn

Ann. *tin, she has changed. It is a great-er beau-ty.*

Pierre *But why stand there? Em-brace —*

Pierre *(Martin kisses her strongly.)*

Bertrande *Mar-tin, Mar-tin, — is it you at last? —*

B. *Cru-el! Cru-el! E-ven your voice, Martin, is strange —*

12 -trande passionate, but still not daring to believe.)

Martin

same. There his pa-ter-nal ground, the son who bore his

mp

13

Catherine

mp

ma mezza voce you are home, Mas-ter!

Martin

name, all safe and sound.

mf dolce

Bn

13

Ann.

mp

you are home, Bro-ther!

Cath.

you are home, Mas-ter!

Steward

you are home, Mas-ter! — you are home, Mas-ter!

Martin *mp*

Af - ter the years of tra - vel and of war. Hap -

Harp

M. *cresc. poco*

- - py that man who found his heart's de - sire, fair

Fl.

cresc. poco

Harp

14 *mf*

Bertr. *mp cresc.*

Ah! Ah!

(Suddenly presses close to him in surrender and acceptance.)

Cath. *mp*

You are home,

Steward *mp*

You are

Martin

- as be - fore, wait - ing be - side his fire.

Fl. Cl. *dim.*

mp Bn

REVISED TO APRIL 20, 1955
" " AUGUST 13, 1955
" " AUGUST 28, 1960

ACT III.

(Curtain. A corner of the room is curtained off as a chamber. Father Antoine is with Bertrande. Catherine sits outside.)

FATHER ANTOINE

ANDANTE (♩ ca 76)

** mf*

I have

ANDANTE (♩ ca 76)

** if needed for curtain*

F.A.

brought you, as you re-quest-ed. what may calm your mind, — al-though

Harp

F.A.

I think it worth-less. It is the

(Gives her the paper)

F.A. 8 test-i - mony — of those who heard this sol - dier. The man him -

The first system of the musical score consists of two staves. The upper staff is for the vocal line, marked 'F.A.' and starting with a piano '8'. The lyrics are 'test-i - mony — of those who heard this sol - dier. The man him -'. Above the staff, there is a dynamic marking 'h' and the instruction '(Gives her the paper)'. The lower staff is for the piano accompaniment, showing chords and melodic lines in both hands.

BERTRANDE

F.A. 8 - self we could not find, — nor a - ny trace of him be - yond Lu - chon.

The second system of the musical score consists of two staves. The upper staff is for the vocal line, marked 'F.A.' and starting with a piano '8'. The lyrics are '- self we could not find, — nor a - ny trace of him be - yond Lu - chon.'. Above the staff, there is a dynamic marking 'mf' and the instruction 'I'. The lower staff is for the piano accompaniment, showing chords and melodic lines in both hands.

1

B. thank you, Fa - ther.

F.A. 8 I coun - sel you most grave - ly:

The third system of the musical score consists of three staves. The upper staff is for the vocal line, marked 'B.', with the lyrics 'thank you, Fa - ther.'. The middle staff is for the vocal line, marked 'F.A.' and starting with a piano '8', with the lyrics 'I coun - sel you most grave - ly:'. The lower staff is for the piano accompaniment, showing chords and melodic lines in both hands. A first ending bracket labeled '1' is placed above the first measure of the B. vocal line.

mf ma con forza

B.  Dis-eased and foul as all re-port him, to

F. A.  such a man is no serv-ant of the truth.



B.  me he seems a mes-sen-ger of God! 2

F. A.  *mf* (sadly) The De-vil



B.  *mp ma deciso* This paper gives me strength. I thank you,

F. A.  too has messengers. (Pierre enters to Catherine.)



3

(Father Antoine
blesses her, leaves.)

CATH.

mf (Grumpily)

B. *mf*
Fa - ther once a - gain. Still very poorly, all con-

PIERRE

mp

How is my niece?

CATH. - fused and up-set. She will not see the Mas-ter.

(Enters to them)

mf

F. A. 8 Good morning, my son

(To Catherine)

F. A. 8 Be care-ful of your mis-tress, do not leave her much a-

(Goes. 4 Catherine too goes off, separately. Pierre approaches the chamber)

F. A. *8* - lone I fear greatly for her reason.

BETR. (Stands suddenly) *ff* Who is there?

PIERRE *mf* Bertran - de?

B. *PIU MOSSO* (♩ ca 116)

P. *mf* (Enters the chamber) Your un-cle

PIU MOSSO (♩ ca 116) *p* *p sempre*

5 *mp ma intenso*

B. *f* *mf*

Help me my un-cle, help me I beg of you, help me! I have no else to where

B. *p*

turn. Be-lieve me I beseech you, believe me,

(Shocked by her appearance)

Pierre You are not well, my niece...

B. I am not mad! All my household believe me mad. There is on-ly

P.

B. you to help me. I have no proof, there is no

P. *mp* Gent-ly, my child.

The first system of the musical score consists of three staves. The top staff is for the vocal line (B.), the middle for the piano accompaniment (P.), and the bottom for the grand staff. The vocal line begins with the lyrics "you to help me." followed by "I have no proof, there is no". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes the lyrics "Gent-ly, my child." below the staff.

B. proof, — except the story of the sol-dier.

P. *mf* *b* *bp* A strange

The second system continues the musical score. The vocal line (B.) has the lyrics "proof, — except the story of the sol-dier." and a measure number "6" in a box above the staff. The piano accompaniment (P.) includes dynamics *mf*, *b*, and *bp*, and the lyrics "A strange" below the staff.

B.

P. stor - y. I was an - gry then, but now the

sim. *f*

The third system of the musical score shows the vocal line (B.) with the lyrics "stor - y. I was an - gry then, but now the". The piano accompaniment (P.) includes the dynamics *sim.* and *f*, and the lyrics "stor - y. I was an - gry then, but now the" below the staff.

B.

P.

pic - ture seems to move, like peo - ple chang - ing pla - ces in a

This system contains the first three staves of music. The vocal line (B.) is mostly silent. The piano accompaniment (P.) consists of a single melodic line with notes and accidentals. The grand piano accompaniment features a bass line with sustained notes and a treble line with chords and moving lines.

B.

P.

How?

dance. And he has act - ed strange - ly. He

This system contains the next three staves. The vocal line (B.) has a few notes and rests, with the word "How?" written below. The piano accompaniment (P.) continues with a melodic line. The grand piano accompaniment includes a section marked "mp" (mezzo-piano) with a box around it, indicating a specific performance instruction.

B.

P.

came to me for mon - ey, a - bove that due him. I re -

This system contains the final three staves. The vocal line (B.) is silent. The piano accompaniment (P.) continues with a melodic line. The grand piano accompaniment features a bass line with sustained notes and a treble line with chords and moving lines, ending with a "sim." (sforzando) marking.

B. *mf* What then? _____ *mp* I un-der-

P. -fused. He was an-gry.

B. -stand. _____ *7 mp* Now that he fears de-tection,

B. *cresc.* now that he has pil-laged us, now that he has des-troyed me,

B. *mf* (Weeps.)
he will go a - way.

Musical score for B. The vocal line starts with a five-measure phrase marked *mf* and "(Weeps.)". The lyrics are "he will go a - way." The piano accompaniment consists of two staves with various chords and melodic lines.

(Strikes his hand on his knee.)
f *distinto*
Pierre Madame, give me your per-mission to ac - cuse him. He shall not leave us un-

Musical score for Pierre. The vocal line begins with the instruction "(Strikes his hand on his knee.)" and a dynamic marking of *f* *distinto*. The lyrics are "Madame, give me your per-mission to ac - cuse him. He shall not leave us un-". The piano accompaniment features a long, sustained note in the right hand and a more active line in the left hand.

(Strangled with emotion.)
Bertr. Accuse him, punish him, do with him as you like, _____
Pierre - punished.

Musical score for Bertr. and Pierre. Bertr.'s vocal line is marked "(Strangled with emotion.)" and includes the lyrics "Accuse him, punish him, do with him as you like, _____". Pierre's vocal line continues with "- punished." The piano accompaniment continues with chords and melodic fragments.

Piano accompaniment for the final part of the page, consisting of two staves with various chords and melodic lines.