

Je n'oserai jamais

Emilie Marsh

Arrgts : E. Champollion

Tempo: $\text{♩} = 66$ (first section), $\text{♩} = 105$ (second section)

Clarinettes Bb: Treble clef, 6/8 and 4/4 time signatures. Dynamics: *f*.

Basson: Bass clef, 6/8 and 4/4 time signatures. Dynamics: *p*, *gliss.*

Trombone: Bass clef, 6/8 and 4/4 time signatures. Dynamics: *gliss.*

Carillons: Treble clef, 6/8 and 4/4 time signatures. Dynamics: *p*, *mf*.

Piano: Treble and Bass clefs, 6/8 and 4/4 time signatures. Dynamics: *p*, *mf*.

Guitare Folk: Treble clef, 6/8 and 4/4 time signatures. Dynamics: *p*, *mf*.

Violon I: Treble clef, 6/8 and 4/4 time signatures. Dynamics: *arco p*, *f*.

Violon II: Treble clef, 6/8 and 4/4 time signatures. Dynamics: *arco p*, *f*.

Alto: Bass clef, 6/8 and 4/4 time signatures. Dynamics: *arco p*, *mf*.

Violoncelle: Bass clef, 6/8 and 4/4 time signatures. Dynamics: *arco p*, *mf*.

Contrebasse: Bass clef, 6/8 and 4/4 time signatures. Dynamics: *arco p*, *mf*.

4

Pno.

Gtre.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 2, starting at measure 4. The score is for a chamber ensemble consisting of Piano (Pno.), Guitar (Gtre.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Piano part features a complex texture with chords and arpeggios in both hands. The Guitar part plays a rhythmic pattern of eighth notes. The Violin I and II parts have sparse, melodic lines. The Alto part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts provide a harmonic foundation with quarter notes.

7

Tbn.

Pno.

Gtre.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 3, starting at measure 7. The score is for a chamber ensemble consisting of Trombone (Tbn.), Piano (Pno.), Guitar (Gtre.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Trombone part has a whole rest in measure 7, followed by a half note G3 in measure 8 and a whole note G3 in measure 9. The Piano part plays a steady accompaniment of eighth-note chords in the right hand and whole notes in the left hand. The Guitar part plays a complex rhythmic pattern of eighth-note chords with accents. The Violin I part has a dotted quarter note G4 in measure 7, a quarter rest in measure 8, and a dotted quarter note G4 in measure 9. The Violin II part has a quarter note G4 in measure 7, a quarter note F#4 in measure 8, and a dotted quarter note G4 in measure 9. The Alto part plays a rhythmic pattern of eighth notes with accents. The Violoncello part has a dotted quarter note G2 in measure 7, a quarter rest in measure 8, and a dotted quarter note G2 in measure 9. The Contrabass part has a dotted quarter note G1 in measure 7, a quarter rest in measure 8, and a dotted quarter note G1 in measure 9.

10 *gliss.* Couplet 1 A

Tbn.

Car.

Pno.

Gtre.

Vx.E.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Comme il est loin le temps des lon-gues pro-me - na

ppp


sfz

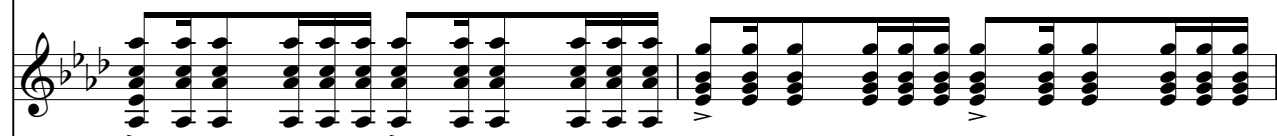
sfz


pizz.

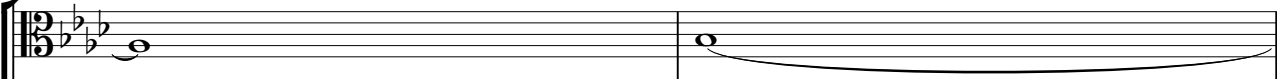
mf

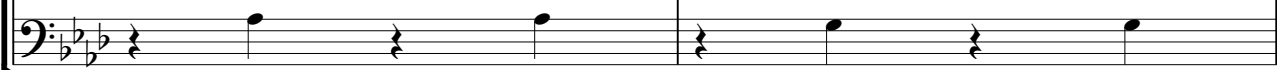
12

Car. 

Gtre. 

Vx.E. 
- - des OÙ j'a-lais va-nu pieds dan-ser sous les ca - sca

Alt. 

Vc. 

14

Car. 

Gtre. 

Vx.E. 
- - des Je vou-lais voy-a - ger ca n'a plus d'im-por -

Alt. 

Vc. 

16

Cl.

Bsn.

Car.

Gtre.

Vx.E.

Alt.

Vc.

tance, je n'ai pas le temps de pren-dre des va- cances -

pp

18

Couplet 1 B

Cl. *mf* *pp*

Bsn. *mf*

Car.

Gtre.

Vx.C

Moi qui a-vais vingt ans un cer-tain mois de mai

Vln. I *mp*

Vln. II *mp*

Alt. *mp*

Vc. *arco mp*

Cb. *mp Leggerio*

20

Car.

Gtre.

Vx.C

Ji - ma-gi-nai la plage en-de-ssous des pa - vé

Vln. I

Vln. II

Alt.

Vc.

Cb.

22

Cl.

Car.

Gtre.

Vx.C

Et rê-vant de che - veux qui tom-be-raït par

Vln. I

Vln. II

Alt.

Vc.

Cb.

24

Cl.

Car.

Gtre.

Vx.C

terre com'd'au-tres j'ai eu peur qu'ils pre-ennent la pou-ssière -

Vln. I

Vln. II

Alt.

Vc.

Cb.

26 Refrain 1 A

Cl. *mp* *mf*

Bsn. *mp*

Tbn. *mf*

Car. *mf*

Pno.

Gtre.

Vx.E. *mf* Y'a t'il une chance pour qu'il ne soit

Vx.C. *mf* Y'a t'il une chance pour qu'il ne soit

Vln. I *mf*

Vln. II *mf*

Alt. *mf*

Vc. *mf*

Cb. *mf*

28

Cl.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C

Vln. I

Vln. II

Alt.

Vc.

Cb.

pas trop tard Quandj'ypense je s'raimieux au - tre part

pas trop tard Quandj'ypense je s'raimieux au - tre part

mf

31 Refrain 1 B

Cl.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Est'cequ'il'y'a desrêvesquel'on re - fuse de voir Pour quoi pré - féret'on ne pas sa -

Est'cequ'il'y'a desrêvesquel'on re - fuse de voir Pour quoi pré - féret'on ne pas sa -

34

Cl.

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

gliss.

mf

voir

voir

The musical score is arranged in a standard orchestral format. It begins at measure 34. The key signature changes from three sharps (F#, C#, G#) to two flats (Bb, Eb) at the start of measure 35. The time signature changes from 2/4 to 4/4 at the start of measure 35. The woodwind parts (Cl., Bsn., Tbn., Vx.E., Vx.C.) feature melodic lines, with the Tbn. part including a glissando and a mezzo-forte (mf) dynamic marking. The string parts (Vln. I, Vln. II, Alt., Vc., Cb.) provide harmonic support with various rhythmic patterns. The piano part (Pno.) features a complex rhythmic accompaniment. The word 'voir' is written above the woodwind parts in measures 35 and 36.

36

Couplet 2 A

Bsn.

Tbn. *gliss.*

Gtre.

Vx.E.

Vln. I

Alt.

Vc.

Cb.

Trés sou-vent je re - pense à ce-tte jo-lie fille - -

38

Bsn.

Gtre.

Vx.E.

Alt.

Vc.

Cb.

Qui lors-que nous par - lons des yeux me de-sha - bille - -

40

Bsn.

Gtre.

Vx.E.

Alt.

Vc.

Cb.

42

Bsn.

Tbn.

Gtre.

Vx.E.

Alt.

Vc.

Cb.

Mais je n'os' rai ja - mais l'in vi-ter boire un verre de peur que l'on nous re gar-de de tra vers

gliss.

44 Couplet 2 B

Cl. *p* *mf*

Bsn.

Tbn. *gliss.*

Gtre. >

Vx.C
Il a vingt ans de plus que moi et je me tue

Alt.

Vc.

Cb.

46

Cl.

Bsn.

Gtre.

Vx.C.

Alt.

Vc.

Cb.

A sur-tout ne ja - mais pa - sser du "Vous" au "Tu" - - -

48

Cl.

Bsn.

Gtre.

Vx.C.

Alt.

Vc.

Cb.

Au ris-que de froi - sser mes au-tres pro-fe - sseurs, dois - j'en-cor' - le voir et mon-trer ma ri-gueur

mf

mf

50

Cl. *sfz*

Bsn. *sfz*

Tbn.

Gtre. *v*

Vx.C ?

Vln. I *v*

Vln. II *v*

Alt. *sfz*

Vc. *sfz*

Cb.

Detailed description: This page of a musical score covers measures 50, 51, and 52. The key signature is three sharps (F#, C#, G#). The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Guitar (Gtre.), Violoncello (Vx.C), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (Alt.), Violoncello (Vc.), and Contrabass (Cb.). Measure 50 features a melodic line in the Clarinet with a slur and a dynamic marking of *sfz*. The Bassoon also has a melodic line with a slur and *sfz*. The Trombone part is mostly rests. The Guitar plays a complex rhythmic pattern of chords with accents (*v*). The Violoncello has a few notes with a question mark. The Violin I and II parts have rests. The Alto Saxophone and Violoncello parts have rhythmic patterns with *sfz* markings. The Contrabass has a steady eighth-note pattern.

Refrain 2 A

52

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

f

mf

f

f

f

f

f

Y'a t'il une chance pour qu'il ne soit pas trop tard

Y'a t'il une chance pour qu'il ne soit pas trop tard

54

Cl.

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Quand j'y pense je s'rai mieux au - tre part

Quand j'y pense je s'rai mieux au - tre part

56 Refrain 2 B

Cl.

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Est'ce qu'il y'a des rêves que l'on re - fuse de voir

Est'ce qu'il y'a des rêves que l'on re - fuse de voir

58

Cl.

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Pour-quoi pré - fére t'on ne pas sa - voir

Pour-quoi pré - fére t'on ne pas sa - voir

Detailed description: This page of a musical score covers measures 58 to 61. The score is for a full orchestra and two vocal parts. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged vertically from top to bottom: Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Piano (Pno.), Guitar (Gtre.), Violin I (Vx.E.), Violin II (Vx.C.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Vx.E. and Vx.C.) have the lyrics 'Pour-quoi pré - fére t'on ne pas sa - voir' written below their staves. The piano part features a complex rhythmic accompaniment with many sixteenth notes. The strings play a steady eighth-note pattern. The woodwinds have more melodic lines, with the clarinet and bassoon having some sustained notes. The guitar part is highly rhythmic, playing a dense pattern of chords and single notes.

Couplet 3

61

mp

mp

pp con sord.

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

mf

mf

Toi qui viens m'é-cou - ter et me par-ler par - fois

63

Tpe I.

Tpe 2.

Tbn.

Vx.E.

T'es - tu dé - ja po - ser la même ques - tion que moi - - ?

Vln. I

Vln. II

Alt.

Vc.

Cb.

65

Tpe I.

Tpe 2.

Tbn.

Vx.C

Est-ce qu'on choi-sit la vie que l'on a dans les mains? Se laiss't'on por-ter sans dé-ci der de rien?

Vln. I

Vln. II

Alt.

Vc.

Cb.

67 *tr* Refrain 3

Cl.

Tpe I.

Tpe 2.

Tbn. *senza sord.*

Car. *mp* *f*

Pno.

Gtre.

Vx.E.

Vx.C. *Y'a t'il une chance pour qu'il ne soit*
Y'a t'il une chance pour qu'il ne soit

Vln. I

Vln. II *arco* *f*

Alt. *arco* *f*

Vc. *arco* *f*

Cb. *arco* *f*

70

Cl.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. II

Alt.

Vc.

Cb.

pas trop tard Quand'ypense je s'raimieuxau - tre part

pas trop tard Quand'ypense je s'raimieuxau - tre part

f

73

Cl.

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. II

Alt.

Vc.

Cb.

f

Est'ce qu'il y'a des rêves que l'on re - fuse de voir

Est'ce qu'il y'a des rêves que l'on re - fuse de voir

75

Cl.

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Pour-quoi pré - fére t'on ne pas sa - voir

Y'a t'il une chance pour qu'il ne soit

arco

Detailed description: This page of a musical score covers measures 75, 76, and 77. The score is for a full orchestra and vocal soloists. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds (Clarinets, Bassoon, Trombones) play melodic lines. The piano part features a complex texture with chords and moving lines. The guitar plays a rhythmic accompaniment with many accents. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a steady accompaniment. The vocal parts (Vox. E. and Vox. C.) sing the lyrics in French. The first vocal line is: "Pour-quoi pré - fére t'on ne pas sa - voir" and "Y'a t'il une chance pour qu'il ne soit". The second vocal line is: "Pour-quoi pré - fére t'on ne pas sa - voir" and "Y'a t'il une chance pour qu'il ne soit". The word "arco" is written above the Violin I part in measure 77.

78

Cl.

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

pas trop tard

Quand j'y pense je s'raimieux au - tre part

pas trop tard

Quand j'y pense je s'raimieux au - tre part

f

81

Cl.

Bsn.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

f

Est'ce qu'il y'a des rêves que l'on re - fuse de voir

Est'ce qu'il y'a des rêves que l'on re - fuse de voir

Detailed description: This page of a musical score, numbered 81, features a variety of instruments and vocal parts. The instruments include Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Piano (Pno.), Guitar (Gtre.), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Soprano (Vx.E.) and Alto (Vx.C.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal parts have the French lyrics: "Est'ce qu'il y'a des rêves que l'on re - fuse de voir". The piano part features a rhythmic accompaniment of chords. The guitar part has a complex, rhythmic pattern. The woodwinds and strings provide harmonic support. A dynamic marking of *f* (forte) is present in the bassoon part.

83

Cl.

Bsn.

Tpe I.

Tpe 2.

Tbn.

Car.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I.

Vln. II.

Alt.

Vc.

Cb.

mp *f*

mp *f*

p

Pour-quoi pré - fére t'on ne pas sa - voir

Pour-quoi pré - fére t'on ne pas sa - voir

Detailed description: This is a page of a musical score, page 83. It features a variety of instruments and vocal parts. The instruments include Clarinet (Cl.), Bassoon (Bsn.), Trumpet I (Tpe I.), Trumpet 2 (Tpe 2.), Trombone (Tbn.), Clarinet (Car.), Piano (Pno.), Guitar (Gtre.), Violin I (Vln. I.), Violin II (Vln. II.), Alto (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Violoncello (Vx.C.) and Violin I (Vx.E.), both with the lyrics "Pour-quoi pré - fére t'on ne pas sa - voir". The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The page number 83 is located at the top left.

86 Coda B

Cl.

Bsn.

Tpe I.

Tpe 2.

Tbn.

Car.

Pno.

Gtre.

Vx.E.
mf Pa la pa pa la pa

Vx.C.
mf pa la pa pa la pa

Vln. I
ff

Vln. II
ff

Alt.

Vc.

Cb.

89

Cl.

Bsn.

Tpe I.

Tbn.

Pno.

Gtre.

Vx.E.

Vx.C.

Vln. I

Vln. II

Alt.

Vc.

Cb.

Pa la pa pa la pa pa la pa pa la pa

Pa la pa pa la pa Pa la pa pa la pa

Detailed description: This page of a musical score, numbered 89, features a variety of instruments and vocal parts. The woodwinds (Clarinets, Bassoon, Trumpets, and Trombones) and strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a complex accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line. The guitar part is highly rhythmic, playing a dense pattern of eighth notes. The vocal parts, including vocal soloists (Vx.E. and Vx.C.), an alto (Alt.), and a vocal cello (Vc.), all sing the lyrics "Pa la pa pa la pa" in a rhythmic pattern. The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents, staccato), and phrasing slurs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

92 Coda C

Cl.
Bsn.
Tpe I.
Tpe 2.
Tbn.
Car.
Pno.
Gtre.
Vx.E.
Vx.C.
Vln. I.
Vln. II.
Alt.
Vc.
Cb.

mp *f*
mp *f*
sfz
sfz

pa la pa pa la pa
pa la pa pa la

Detailed description: This page of a musical score covers measures 92, 93, and 94. The score is for a full orchestra and vocalists. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The instruments listed on the left are Clarinet (Cl.), Bassoon (Bsn.), Trumpet I (Tpe I.), Trumpet II (Tpe 2.), Trombone (Tbn.), Cor Anglais (Car.), Piano (Pno.), Guitar (Gtre.), Violin E (Vx.E.), Violin C (Vx.C.), Violin I (Vln. I.), Violin II (Vln. II.), Alto Saxophone (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Vx.E. and Vx.C.) have lyrics: 'pa la pa pa la pa' and 'pa la pa pa la'. The piano part features a complex rhythmic pattern of chords. The guitar part has a similar rhythmic pattern. The strings (Vln. I, Vln. II, Vc., Cb.) play a steady eighth-note accompaniment. The woodwinds (Cl., Bsn., Tpe I., Tpe 2., Tbn.) have melodic lines. The score includes dynamic markings such as *mp*, *f*, and *sfz*. A 'Coda C' marking is present at the top right. Measure 92 starts with a key signature change from two flats to three flats. Measure 94 ends with a double bar line.

95

Cl. *sfz*

Bsn. *sfz*

Tpe I. *mf* *ff* *sfz*

Tpe 2. *mf* *ff* *sfz*

Tbn. *gliss.* *gliss.* *sfz*

Car. *gliss.*

Pno.

Gtre.

Vln. I *sfz*

Vln. II *sfz*

Alt. *sfz*

Vc. *sfz*

Cb. *sfz*