

LE PRÉ-AUX-CLERCS,

Comic Opera,

IN THREE ACTS,

BY

HEROLD.

WITH FRENCH AND ENGLISH WORDS.

100

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LE PRÉ-AUX-CLERCS.

DRAMATIS PERSONÆ.

MARGUERITE, (wife of Henry IV, King of Navarre, sister of Henry III, King of France)	<i>Soprano.</i>
ISABELLE MONTAL, (a young Béarnaise Countess)	<i>Soprano.</i>
NICETTE, (a hostess of Etampes, betrothed to Girot)	<i>Soprano.</i>
MERGY, (a young Béarnaise gentleman, envoy of Henry IV)	<i>Tenore.</i>
CANTARELLI, (an Italian, superintendent of the fêtes at the French court, and officer of the king's light horse)	<i>Baritono.</i>
COMMINGE, (a Courtier and Colonel of the king's light horse)	<i>Tenore.</i>
GIROT, (host of the "Pré-aux-Clercs"	<i>Basso.</i>
A SUBALTERN (of the king's light horse)	<i>Basso.</i>
THREE GUARDS (Archers) of the grounds of the "Pré-aux-Clercs"	<i>Bassi.</i>
AN OFFICER,	<i>Basso.</i>

Guards, Officers, Light Horsemen, Courtiers, Archers, Masques, People, Dancers, &c.

MARGUERITE, wife of Henry IV, king of Navarre, and sister to Henry III, king of France, while detained at the Louvre as a hostage of peace between the two sovereigns, is accompanied by ISABELLE DE MONTAL, a Béarnaise countess. The charms of the young Isabelle soon win the general admiration of the French court, and the dreaded swordsman COMMINGE, a colonel, a favourite of the King, pays special attention to her, and aspires to her hand.

The King of Navarre, to recall his Queen, sends as envoy to the Louvre the BARON DE MERGY, a young Béarnaise gentleman, whose fond affection for Isabelle, requited by the lady, is favoured by Marguerite. MERGY arrives at Etampes, near Paris, and resting awhile at NICETTE's inn finds the place à la fête for the approaching wedding of Nicette and GIROT, the host of the famous Pré-aux-Clercs in Paris. Here he meets CANTARELLI, an Italian, director of the court festivities, tutor of deportment to Isabelle and officer of the King's light horse, who informs him of what passes at the court concerning Isabelle. Soon after, Marguerite and Isabelle being with the royal hunting party in the neighbouring forest alight at the place where Marguerite comes to visit Nicette, her god-daughter. Here the two lovers meet after their long separation, and their emotion raises suspicion in the mind of the pretender Comminge.

Mergy, having exposed to the King his mission, meets with a refusal, and is informed that Isabelle shall wed Comminge. Marguerite, to prevent this detested match, plots with Nicette and the unwilling Cantarelli to marry in secret Isabelle to Mergy and procure their escape. The marriage is fixed to take place at the chapel of the Pré-aux-Clercs, simultaneously with that of Nicette and Girot. Mergy during a masked ball has a secret meeting with Marguerite, to arrange for his wedding and flight; he, however, encounters the hopeful Comminge, who, misled by Cantarelli, believes there is some love intrigue between Mergy and Marguerite. Jokes and resentment follow, after which a challenge to fight a duel at the Pré-aux-Clercs. The following night Mergy secretly weds Isabelle at the chapel, then meeting Comminge in the grounds they fight; Comminge falls, when Mergy and Isabelle, supplied with a passport which Marguerite has compelled Cantarelli to obtain from the King under false pretences, leave Paris and fly to Navarre.

The Scene is laid, in the First Act, at the Village of Etampes; in the Second Act at the Palace of the Louvre, in Paris; in the Third Act on the Grounds of the "Pré-aux-Clercs."

The action takes place in the year 1582.

The first system of the score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music begins with a series of chords in the bass and a melodic line in the treble. A dynamic marking of *ff* (fortissimo) is placed above the treble staff.

The second system continues the piece with similar textures. The treble staff features a more active melodic line with eighth-note patterns, while the bass staff provides a steady accompaniment of chords.

The third system shows a change in dynamics. The treble staff has a melodic line with a slur and a dynamic marking of *ff*. The bass staff continues with a rhythmic accompaniment. A breath mark (>) is visible above the treble staff.

The fourth system features a more complex texture. The treble staff has a melodic line with a slur and a dynamic marking of *ff*. The bass staff has a rhythmic accompaniment with a breath mark (>) above it.

The fifth system is marked with *con espressione.* The treble staff has a melodic line with a slur and a dynamic marking of *p*. The bass staff has a rhythmic accompaniment with a dynamic marking of *pp* (pianissimo).

The sixth system concludes the piece. The treble staff has a melodic line with a slur and a dynamic marking of *p*. The bass staff has a rhythmic accompaniment with a dynamic marking of *pp*.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various notes and rests, including a trill-like figure. The bass staff contains a complex accompaniment with many beamed notes and rests.

Second system of musical notation, including the instruction *rall.* (rallentando). The treble staff continues the melodic line, and the bass staff continues the accompaniment.

Third system of musical notation, including the instruction *ad lib.* (ad libitum). The treble staff features a melodic line with a trill-like figure, and the bass staff continues the accompaniment.

Fourth system of musical notation, including the instruction *a tempo.* and the dynamic marking *pp* (pianissimo). The treble staff features a melodic line, and the bass staff continues the accompaniment.

Fifth system of musical notation, including the dynamic marking *pp*. The treble staff features a melodic line with a trill-like figure, and the bass staff continues the accompaniment.

Sixth system of musical notation, including the instruction *tr* (trill). The treble staff features a melodic line with a trill-like figure, and the bass staff continues the accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with trills (tr) and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *ff*, *pp*, and *p*.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes dynamic markings *ff* and *pp*.

Fourth system of musical notation. The right hand includes trills (tr) and slurs. The left hand accompaniment features slurs and accents.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes dynamic markings *cresc.* and *dim.*

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes slurs and accents.

Seventh system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes slurs and accents.

cresc.

ff

ff

ff

8va.....

8va.....

ff

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The bass line includes a fortissimo (*ff*) dynamic marking and several slurs.

Second system of musical notation, continuing the piece with complex rhythmic patterns in both hands.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, marked *a tempo.* in the upper right and *rall.* in the lower left. The bass line features a pianissimo (*pp*) dynamic marking.

Fifth system of musical notation, including trills (*tr*) in the treble and a *Sva* (Sustained) marking in the upper right.

Sixth system of musical notation, featuring dynamics of *ff*, *pp*, and *p*, along with trills (*tr*) in the treble.

Seventh system of musical notation, concluding the page with a *Sva* marking in the upper right.

8va.....

8va.....

8va.....

8va.....

8va.....

8va.....

8va.....

8va.....

The first system of music features a treble and bass clef. The treble clef part begins with a complex, multi-measure rest followed by a melodic line with slurs and accents. The bass clef part provides a rhythmic accompaniment with chords and moving lines.

The second system continues the piece, showing more intricate melodic and harmonic development in both staves. The treble clef part has several slurs and accents, while the bass clef part maintains a steady accompaniment.

The third system introduces a dynamic marking of *ff* (fortissimo) in both staves. The treble clef part features a series of slurs and accents, and the bass clef part has a more active, rhythmic accompaniment.

The fourth system shows a continuation of the melodic and harmonic themes. The treble clef part has a series of slurs and accents, and the bass clef part has a more active, rhythmic accompaniment.

The fifth system continues the piece, showing more intricate melodic and harmonic development in both staves. The treble clef part has several slurs and accents, while the bass clef part maintains a steady accompaniment.

The sixth system features a dynamic marking of *ff* (fortissimo) in the bass clef part. The treble clef part has a series of slurs and accents, and the bass clef part has a more active, rhythmic accompaniment.

The seventh system concludes the piece, showing a final melodic and harmonic development in both staves. The treble clef part has a series of slurs and accents, and the bass clef part has a more active, rhythmic accompaniment.

No. 1.

INTRODUCTION.

Allegro franco.

PIANO-FORTE.

The first system of the piano introduction features a treble and bass clef. The treble clef has a melody starting with a quarter note G4, followed by eighth notes. The bass clef provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *ff* is present at the beginning.

The second system continues the piano introduction. The treble clef melody is more active, with many sixteenth notes. The bass clef accompaniment consists of chords and moving lines. A dynamic marking of *p* is present at the beginning.

The third system continues the piano introduction. The treble clef melody is more active, with many sixteenth notes. The bass clef accompaniment consists of chords and moving lines.

The fourth system continues the piano introduction. The treble clef melody is more active, with many sixteenth notes. The bass clef accompaniment consists of chords and moving lines.

ff Soprani 1mi e 2di.

Ah! quel beau jour de fê - te,
Hail, hap - py pair, love, smil - ing,

ff Tenori 1mi e 2di.

Ah! quel beau jour de fê - te,
Hail, hap - py pair, love, smil - ing,

ff Bassi.

Ah! quel beau jour de fê - te,
Hail, hap - py pair, love, smil - ing,

The vocal introduction features three staves for Soprano, Tenor, and Bass. Each staff has a vocal line with lyrics. The piano accompaniment is shown in the bottom two staves. The lyrics are: "Ah! quel beau jour de fê - te, Hail, hap - py pair, love, smil - ing,". The dynamic marking *ff* is present for each vocal part.

quel for - tu - né mo - ment, ah! quel beau jour de
 soon will your for - tune sway, hail, hap - py pair, love,

quel for - tu - né mo - ment, ah! quel beau jour de
 soon will your for - tune sway, hail, hap - py pair, love,

quel for - tu - né mo - ment, ah! quel beau jour de
 soon will your for - tune sway, hail, hap - py pair, love,

fê - te, quel for - tu - né mo - ment, chan - tons tous
 smil - ing, soon will your for - tune sway, hail, fair - est

fê - te, quel for - tu - né mo - ment, chan - tons tous
 smil - ing, soon will your for - tune sway, hail, fair - est

fê - te, quel for - tu - né mo - ment, chan - tons tous
 smil - ing, soon will your for - tune sway, hail, fair - est

pour Ni - cet - te, chan - tons pour son a - mant!
 bride be - guil - ing, hail, bride - groom, hail this day!

pour Ni - cet - te, chan - tons pour son a - mant!
 bride be - guil - ing, hail, bride - groom, hail this day!

pour Ni - cet - te, chan - tons pour son a - mant!
 bride be - guil - ing, hail, bride - groom, hail this day!

chan - tons tous pour Ni - cet - te, chan - tons pour
 hail, fair - est bride be - guil - ing, hail, bride - groom,

chan - tons tous pour Ni - cet - te, chan - tons pour
 hail, fair - est bride be - guil - ing, hail, bride - groom,

chan - tons tous pour Ni - cet - te, chan - tons pour
 hail, fair - est bride be - guil - ing, hail, bride - groom,

son a - mant! chan - tons, chan - tons tous pour Ni -
 hail this day! hail thou, hail thou, fair bride be -

son a - mant! chan - tons, chan - tons tous pour Ni -
 hail this day! hail thou, hail thou, fair bride be -

son a - mant! chan - tons, chan - tons tous pour Ni -
 hail this day! hail thou, hail thou, fair bride be -

- cet - te, oui, chan - tons pour son a - mant! chan - tons, chan - tons pour son a -
 - guil - ing, hail, thou bride-groom, hail this day! hail thou, hail, bride-groom, hail this

- cet - te, oui, chan - tons pour son a - mant! chan - tons, chan - tons pour son a -
 - guil - ing, hail, thou bride-groom, hail this day! hail thou, hail, bride-groom, hail this

- cet - te, oui, chan - tons pour son a - mant! chan - tons, chan - tons pour son a -
 - guil - ing, hail, thou bride-groom, hail this day! hail thou, hail, bride-groom, hail this

ff

- mant! ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
 day! hail, hap - py pair, love, smil - ing, soon will your for - tune sway!

ff

- mant! ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
 day! hail, hap - py pair, love, smil - ing, soon will your for - tune sway!

ff

- mant! ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
 day! hail, hap - py pair, love, smil - ing, soon will your for - tune sway!

GIROR.

Voy - ez com - me on ad - mi - - re mon air
 See how each eye is gaz - - ing on thy

NICETTE.

no - ble et ga - lant!
 spouse with de - light!

Ne me fai - tes pas
 In - deed your - self so

ri - - re, ce n'est pas le mo - ment!
 prais - - ing, you'll make all laugh out - right!

GIBOT.

U - ne ta - ble dres - sé - - e au jar - din vous at - tend!
A gay feast 'neath yon bow - - ers will re - gale you till night!

a - vec ma fi - an - cé - e, je vous
we'll come soon 'mid those flow - ers, and will

joins à l'in - stant!
make the hour bright!
Soprani 1mi. *pp* U - ne ta - ble dres -
A gay feast 'neath those

Soprani 2di. *pp* U - ne ta - ble dres - sé - e,
A gay feast 'neath those bow - ers,

Tenori 1mi e 2di. *pp* U - ne ta - ble dres -
A gay feast 'neath those

Bassi. *pp* U - ne ta - ble dres - sé - e,
A gay feast 'neath those bow - ers,

f

- sé - e, au jar - din nous at - tend! u - - ne
 bow - ers, will re - gale us till night! a gay

f

au jar - din nous at - tend! u - - ne
 will re - gale us till night! a gay

f

- sé - e, au jar - din nous at - tend! u - - ne
 bow - ers, will re - gale us till night. a gay

f

au jar - din nous at - tend! u - - ne
 will re - gale us till night! a gay

f cresc.

ta - ble dres - sé - - - e! ah! quel beau jour de
 feast 'neath yon bow - - - - - ers! hail, hap - py pair,

ta - ble dres - sé - - - e! ah! quel beau jour de
 feast 'neath yon bow - - - - - ers! hail, hap - py pair,

ta - ble dres - sé - - - e! ah! quel beau jour de
 feast neath yon bow - - - - - ers! hail, hap - py pair,

ff

fê - te, quel for - tu - né... mo - ment!
love, smiling, soon will your for - tune... sway!

fê - te, quel for - tu - né... mo - ment!
love, smiling, soon will your for - tune... sway!

fê - te, quel for - tu - né... mo - ment!
love, smiling, soon will your for - tune sway!

ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
hail, hap - py pair, love smil - ing, soon will your for - tune sway!

ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
hail, hap - py pair, love smil - ing, soon will your for - tune sway!

ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
hail, hap - py pair, love smil - ing, soon will your for - tune sway!

pp
 chan - tons tous pour Ni - cet - te, chan - tons pour
hail, fair - est bride be - quil - ing, hail, bride - groom,

pp
 chan - tons tous pour Ni - cet - te, chan - tons pour
hail, fair - est bride be - quil - ing, hail, bride - groom,

pp
 chan - tons tous pour Ni - cet - te, chan - tons pour
hail, fair - est bride be - quil - ing, hail, bride - groom,

son a - mant! chan - tons tous pour Ni - cet - te,
 hail this day! hail, fair - est bride be - guil - ing,

son a - mant! chan - tons tous pour Ni - cet - te,
 hail this day! hail, fair - est bride be - guil - ing,

son a - mant! chan - tons tous pour Ni - cet - te,
 hail this day! hail, fair - est bride be - guil - ing,

chan - tons pour son a - mant! chan - tons,
 hail, bride - groom, hail this day! hail then,

chan - tons pour son a - mant! chan - tons,
 hail, bride - groom, hail this day! hail then,

chan - tons pour son a - mant! chan - tons,
 hail, bride - groom, hail this day! hail then,

chan - tons tous pour Ni - cet - te, oui, chan - tons pour son a -
 hail then, fair bride be - guil - ing, hail, thou bride-groom, hail this
cresc.

chan - tons tous pour Ni - cet - te, oui, chan - tons pour son a -
 hail then, fair bride be - guil - ing, hail, thou bride-groom, hail this
cresc.

chan - tons tous pour Ni - cet - te, oui, chan - tons pour son a -
 hail then, fair bride be - guil - ing, hail, thou bride-groom, hail this
cresc.

f

- mant, chan - tons, chan - tons pour son a - mant!
 day, hail then, hail bride - groom, hail this day!

- mant, chan - tons, chan - tons pour son a - mant!
 day, hail then, hail bride - groom, hail this day!

- mant, chan - tons, chan - tons pour son a - mant!
 day, hail then, hail bride - groom, hail this day!

ff

ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
 hail, hap - py pair, love, smil - ing, soon will your for - tune sway!

ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
 hail, hap - py pair, love, smil - ing, soon will your for - tune sway!

ah! quel beau jour de fê - te, quel for - tu - né mo - ment!
 hail, hap - py pair, love, smil - ing, soon will your for - tune sway!

ff

ah! quel beau jour de fê - te, quel for - tu - né, quel for - tu - né mo -
 hail, hap - py pair, love, smil - ing, your for - tune soon, your for - tune soon will

ah! quel beau jour de fê - te, quel for - tu - né, quel for - tu - né mo -
 hail, hap - py pair, love, smil - ing, your for - tune soon, your for - tune soon will

ah! quel beau jour de fê - te, quel for - tu - né, quel for - tu - né mo -
 hail, hap - py pair, love, smil - ing, your for - tune soon, your for - tune soon will

- ment, quel for - tu - né mo - ment!
 sway, your for - tune soon will sway!

- ment, quel for - tu - né mo - ment!
 sway, your for - tune soon will sway!

- ment, que! for - tu - né mo - ment!
 sway, your for - tune soon will sway!

p

p

Detailed description: The image shows a page of a musical score. At the top, there are three vocal staves with lyrics in French and English. The lyrics are: '- ment, quel for - tu - né mo - ment! sway, your for - tune soon will sway!'. Below the vocal staves is a piano accompaniment consisting of several systems of grand staff notation (treble and bass clefs). The piano part features a complex texture with many chords and moving lines. There are dynamic markings such as 'p' (piano) and 'p' (piano) throughout the score. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time or 3/4 time based on the notation.

No. 2.

DUO.

Allegro maestoso.

PIANO-FORTE.

The piano introduction is in B-flat major, 3/4 time, and consists of two staves. The right hand features a series of chords and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and a melodic line. Dynamics include *ff* and *f*. Trills are marked with *tr*.

GIROT.

Moderato.

Les ren - dez -
The Pré - aux -

The first system shows the vocal line for Girot and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a descending melodic line in the right hand, marked with *dim.* and *ff*, and a steady accompaniment in the left hand. A measure number '15' is indicated above the vocal line.

- vous de no - ble com - pa - gni - e se don - nent tous dans ce char - mant se -
- Clercs, where rank and Court are meet - ing, is the re - sort where joy and plea - sure

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A triplet of eighth notes is marked with '3' above the vocal line.

- jour, et dou - ce - ment on y pas - se la vi - e, et dou - ce -
reign, where free from care, old and young all are greet - ing, where free from

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

- ment on y pas - se la vi - e, a cé - lé - brer le cham - pagne et l'a -
 care, old and young all are greet - ing, and wor - ship dai - ly mirth, love, and cham -

- mour, a..... cé - lé - brer le champagne et l'a - mour, a..... cé - lé - brer le champagne et l'a -
 - pagne, all..... wor - ship dai - ly mirth, love, and champagne, all..... wor - ship dai - ly mirth, love, and cham -

Animato. **NICETTE.**

- mour!
 - pagne! Et du pa - ys je se - rai la mai -
 Say, of that king - dom the queen shall I
Sva.....

GIROT.

- tres - se?
 be then? Vous en au - rez l'hon - neur et le plai -
 In - deed such hon - our your's shall be, Ni -
Sva.....

NICETTE.

Je re - ce - vrai la cour et la no - bles - se?
What! there the Court and fash-ion high shall see then?

- sir!
 - cette!

Oui, tout ce -
Yes, all such

Je re - ce - vrai la cour et la no -
What! there the Court and fash-ion high shall

- la folk
 chez moi se fait ser - vir!
are caught with-in my net!

- bles - se?
see thee?

Et du pa -
Say, of that

Oui, tout ce - la
Yes, all such folk

chez moi se fait ser - vir!
are caught with-in my net!

f

- ys je se - rai la maî - tres - se? Ah! quel plai -
 king - dom the queen shall I be then? Hap - py Ni -

Vous en au - rez l'hon - neur et le plai -
 In - deed such hon - our yours shall be, Ni -

- sir! Les ren - dez - vous de no - ble com - pa - gni - e se don - nent
 - cette! The Pré - aux - Clercs, where rank and Court are meet - ing, is the re -

- sir!
 - cette!

tous dans ce char - mant sé - jour, et dou - ce - ment on y pas - se la
 - sort where joy and plea - sure reign, where, free from care, old and young all are

vi - - - e, et dou - ce - ment on y pas - se la vi - e, a cé - lé -
 greet - - - ing, where, free from care, old and young all are greet - ing, and wor-ship

oui, dou - ce - ment on y pas - se la vi - e, la vi - e,
 yes, free from care, old and young all are greet - ing, are greet - ing,

- brer le champagne et l'a - mour, a..... cé - lé - brer le champagne et l'a -
 dai - ly mirth, love and cham - pagne, all..... wor-ship dai - ly mirth, love, and cham -

a cé - lé - brer..... le champagne et l'a -
 and wor - ship dai - - - - ly mirth, love, and cham -

- mour! a..... cé - lé - brer le cham - pa - - - gne et..... l'a -
 - pagne! all..... worship dai - - - - ly mirth, love,..... and..... cham -

- mour! cé - lé - brer..... le champagne et l'a - mour! l'a -
 - pagne! worship dai - - - - ly mirth, love, and champagne! cham -

Allegro moderato.

- mour!
- pague!

- mour!
- pague!

pp

Detailed description: This system contains the first two systems of music. The top system has a vocal line in G major, 2/4 time, with lyrics '- mour!' and '- pague!'. The bottom system has a piano accompaniment in G major, 2/4 time, with a *pp* dynamic marking. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mezza voce.

Dans la prai - ri - e frai - che et fleu - ri - e da - me jo -
On the clo - ver..... there you'll dis - co - ver some la - dy

Detailed description: This system contains the third system of music. The vocal line is in G major, 2/4 time, with lyrics 'Dans la prai - ri - e frai - che et fleu - ri - e da - me jo -' and 'On the clo - ver..... there you'll dis - co - ver some la - dy'. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

- li - e vien - dra s'as - seoir. Dans la prai - ri - e frai - che et fleu -
ro - ver with care ad - vance. On the clo - ver..... there you'll dis -

NICETTE.

Detailed description: This system contains the fourth system of music. The vocal line is in G major, 2/4 time, with lyrics '- li - e vien - dra s'as - seoir. Dans la prai - ri - e frai - che et fleu -' and 'ro - ver with care ad - vance. On the clo - ver..... there you'll dis -'. The piano accompaniment continues. A character name '*NICETTE.*' is written above the vocal line.

- ri - e da - me jo - li - - e vien - dra s'as - seoir! Ce - lui qui
- co - ver some la - dy ro - ver oft with care ad - vance! Soon her love

GIROT.

Detailed description: This system contains the fifth system of music. The vocal line is in G major, 2/4 time, with lyrics '- ri - e da - me jo - li - - e vien - dra s'as - seoir! Ce - lui qui' and '- co - ver some la - dy ro - ver oft with care ad - vance! Soon her love'. The piano accompaniment continues. A character name '*GIROT.*' is written above the vocal line.

l'ai - me,..... d'a-mour ex - trê - me, bien - tôt de mê - me..... vien - dra le
meets her,..... with joy he greets her, and vows re-peats her..... that bliss en -

NICETTE.

Ce - - lui qui l'ai - me,..... d'a - mour.. ex - trê - me, bien - tôt de
Soon.... her love meets her,..... with joy.... he greets her, and vows re -

soir!
- hance!

mê - me..... vien - dra.... le soir, vien - dra le soir, le soir!
- peats her..... that bliss.... en - hance, that bliss en - hance, en - hance!

suivez.

a tempo.

Puis le feuil - la - ge, d'un frais ri - va - ge, les en - cou - ra - -
When the sun's glow - ing, the groves shade throw - ing, by the stream flow - -

Puis le feuil - la - ge, d'un frais ri - va - ge, les en - cou - ra - -
When the sun's glow - ing, the groves shade throw - ing, by the stream flow - -

a tempo.

- ge a sou - pi - rer! et sous l'om - bra - ge ten - dre lan - ga - ge,
 - ing them will in - vite! through me - an - ders..... of o - le - an - ders

- ge a sou - pi - rer! et sous l'om - bra - ge ten - dre lan - ga - ge,
 - ing them will in - vite! through me - an - ders..... of o - le - an - ders

ser-mens d'u - sa - ge.... de s'a - do - rer!
 the pair oft.... wan - ders... from morn till night!

ser-mens d'u - sa - ge.... de s'a - do - rer!
 the pair oft.... wan - ders... from morn till night!

cresc. *ff*

Com-ment en - co - re du nou -
 How dark! ex - plain, sir, what you

Tout - à - coup un au - tre ta - bleau!
 All at once how dark turns the scene!

f *f*

GIROT.

- veau ?
mean!

L'œil en-flam-mé bril-lant d'au-da-ce,
See now with swords like light-ning flash-ing,

The first system of the musical score for 'GIROT.' consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics '- veau ? mean!'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets. Dynamics include *ff* and *fp*. The key signature has two flats and the time signature is 2/4.

deux ca-va-liers l'e-pée en main!
two ca-va-liers to fight are bound!

The second system continues the musical score. The vocal line has a rest followed by the lyrics 'deux ca-va-liers l'e-pée en main! two ca-va-liers to fight are bound!'. The piano accompaniment continues with similar rhythmic patterns and triplets. Dynamics include *fp*.

me font l'hon-nour, me font la grâ-ce, de se tu-
they hon-our me, their weapons clash-ing, to kill each

The third system continues the musical score. The vocal line has a rest followed by the lyrics 'me font l'hon-nour, me font la grâ-ce, de se tu- they hon-our me, their weapons clash-ing, to kill each'. The piano accompaniment continues with similar rhythmic patterns and triplets. Dynamics include *fp*.

NICETTE.

Ciel! c'est chez vous qu'on vient se
Heav'n! are then there such deeds ex-

- er sur mon ter-rain!
o-ther on my ground!

The fourth system begins with the character 'NICETTE.'. The vocal line starts with the lyrics 'Ciel! Heav'n! c'est chez vous qu'on vient se - er sur mon ter-rain! o-ther on my ground!'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets. Dynamics include *fp*. The key signature has two flats and the time signature is 2/4.

bat - tre?
- pect - ed?

C'est le bon ton!
'Tis fash-ion high!

C'est le bon ton!
'Tis fash-ion high!

C'est le bon ton! tout cour-ti -
'Tis fash-ion high! as e'en to

cresc.

p

- san ou tout mi-gnon, ne con-nait pas d'au-tre thé-âtre! et se croi-raït dés-ho-no-
sport so e'en to die, that is the on-ly spot se-lect-ed! knights would deem it a dis-

Mon Dieu! mon Dieu!..... quel tris-te pri-vi-
Good Heav'n! good Heav'n!.... of fright I'm near-ly

- ré s'il dé-gai-nait hors de mon pré! tout cour-ti - san ou tout mi-gnon, ne con-nait
- grace were they to choose a - no - ther place! as e'en to sport so e'en to die, that is the

- lé - ge, mon Dieu! mon Dieu!..... mon Dieu! mon
chok - ing, good Heav'n! good Heav'n!.... good! Heav'n! good

pas d'au-tre thé-âtre! et se croi-raït dés-ho-no-ré s'il dé-gai-nait hors de mon
on - ly spot se - lect - ed! knights would deem it a dis-grace were they to choose a - no - ther

Dieu! quel tris-te pri-vi-lé - - - ge, ah! que les
Heav'n! of fright I'm near-ly chok - - - ing, ah! can men

pré! Ain - si la mo - de me pro - té - ge!
place! The fash - ion rules, there's no re - vok - ing!

p

hom-mes sont mé - chans? se bat-tre ain -
do such hor - rid things? oh gra - cious

Ce - la m'a - mè - ne des cha - lans!
All's good, my dear, that cus - tom brings!

- si quel-le ma-ni - - - - - e, ah! re-ve-nons je vous en
Heav'n! of fright I'm chok - - - - - ing, cease this last tale so ve-ry

Tel est l'u - sa - ge de la cour!
The fash-ion rules, and cus - tom brings!

f *p*

prie, ah! re-ve-nons je vous en pri - e! aux jo - lis ren - dez - vous
shock - ing, cease this tale so ve - ry shock - ing! of love pray let's once more

..... d'a - mour!
 now.. sing!

aux jo - lis ren - dez - vous d'a -
of mirth and love let's once more

Aux ren - dez - vous d'a - mour?
Of mirth and love you'll sing?

lento.

- mour! aux jo - lis ren-dez-vous d'amour!
sing! ah, of mirth and love let's once more sing!

Dans la prai - ri - e frai-che et fleu-
 On the clo - ver there you'll dis-

pp

Da - me jo - li - - e vien-dra s'as-seoir! dans la prai - ri -
 Some la - dy ro - - ver with care ad - vance! on the clo - ver....

- ri - e da - me jo - li - - e vien-dra s'as-seoir! dans la prai - ri -
 - co - ver some la - dy ro - - ver with care ad - vance! on the clo - ver....

- e frai-che et fleu - ri - e da - me jo - li - e vien-dra s'as-seoir!
 there you'll dis - cov - er some la - dy ro - ver with care ad - vance!

- e frai-che et fleu - ri - e da - me jo - li - - e vien-dra s'as-seoir!
 there you'll dis - cov - er some la - dy ro - - ver with care ad - vance!

Bien - tôt de
And vous re -

Ce - lui qui l'ai - me,..... d'a-mour ex - trê - me, bien - tôt de
Soon her love meets her,..... with joy he greets her, and vous re -

mé - me..... vien - dra le... soir! ce - lui qui l'ai - me,..... d'a - mour
- peats her..... that bliss en - hance! soon.... her love meets her,..... with joy..

mé - me..... vien - dra le... soir! ce - lui qui l'ai-me, vien - dra,
- peats her..... that bliss en - hance! soon.... her love meets her,....

..... ex - trê - me, vien - tôt de mé - me..... vien - dra.... le soir! vien - dra
..... he greets her, and vous re - peats her..... that bliss.... en - hance! that bliss

le soir!
'tis so!

rall. *a tempo.*

le soir, le soir! puis le feuil - la - ge d'un frais ri - va - ge
 en - hance, en - hance! when the sun's glow - ing, the groves, shade throw - ing,

puis le feuil - la - ge d'un frais ri - va - ge
 when the sun's glow - ing, the groves, shade throw - ing,

suivez. *a tempo.*

les en - cou - ra - - ge a sou - pi - rer! et sous l'om - bra -
 by the stream flow - - ing them will in - vite! thro' me - an - ders.....

les en - cou - ra - - ge a sou - pi - rer! et sous l'om - bra -
 by the stream flow - - ing them will in - vite! thro' me - an - ders.....

- ge, ten - dre lan - ga - ge, ser - mens d'u - sa - ge... de s'a - do - rer!
of o - le - an - ders the pair oft... wan - ders... from morn till night!

- ge, ten - dre lan - ga - ge, ser - mens d'u - sa - ge... de s'a - do - rer!
of o - le - an - ders the pair oft... wan - ders... from morn till night!

cresc. *ff*

ten-dre lan - ga - - - ge,..... ser-mens d'u -
 then thro' me - an - - - - - ders..... the pair oft

ten - dre lan - ga - ge, ser - mens d'u - sa - - ge, ten - dre lan -
 then thro' me - an - ders the pair oft wan - ders, then thro' me -

pp *f*

- sa - - - ge de s'a - do - rer, ser - mens d'u -
 wan - - - ders from morn till night, the pair oft

- ga - ge, ser - mens d'u - sa - ge, ser - mens d'u -
 - an - ders the pair oft wan - ders, the pair oft

pp *f*

- sa - ge de s'a - do - rer, de s'a - do - rer.
 wan - ders from morn till night, from morn till night!

- sa - ge de s'a - do - rer, de s'a - do - rer.
 wan - ders from morn till night, from morn till night!

No. 3.

AIR.

Allegro.

PIANO-FORTE.

f

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and a trill-like figure. The left hand provides a rhythmic accompaniment with chords and single notes.

The piano introduction continues with more complex melodic and harmonic textures in both hands.

MÉRY.

RECIT.

Ce soir, j'ar - ri - ve
At last, ere night has

The vocal line begins with a recitative style, followed by a melodic phrase. The piano accompaniment continues with a steady rhythmic pattern.

donc, dans cet - te vil - le im - men - se qui m'a ra - vi... tout mon bon - heur!
fall'n, I'll en - ter the great ci - ty where dwells the la - dy, she my love!

The vocal line continues with a melodic phrase. The piano accompaniment features a more active texture with chords and moving lines.

Ah! tour à tour, la crain-te et l'es - pé - ran - ce, font, hé -
What anx-i-ous fears, what hopes, ah, yes, what pi - ty, what new

p

- las, pal - pi - ter..... mon cœur!
joys this fond heart..... now move!

Moderato.

f *p*

O ma ten-dre a - mi - e..... je suis près de toi, mon â - me ra - vi - e.....
I - dol whom I've che - rish'd..... both a - far and near, ne'er with time has pe - rish'd..

f *p*

..... t'a gar - dé sa foi! O ma ten-dre a - mi - e, je vais te re - voir,
 thy re - m'em - brance dear! I - dol e'er so che - rish'd, thou light of my dreams,

j'ai souf - fert la vi - e dans ce doux es - poir! O ma ten-dre a - mi - e,.....
 hope that n'e'er has pe - rish'd with new ray now gleams! I - dol e'er so che - rish'd,...

..... je vais te re - voir, j'ai souf - fert la vi - e..... dans cet es -
 thou light of my dreams, hope that n'e'er has per - ish'd..... with new ray

cresc.

- poir!
 gleams!

tr *tr* *tr*

ff

un poco animato.

O toi..... de qui l'ab-
A - mong..... the lov - ing

tr

p

- sen - - ce tou - jours..... me fait gé - mir! des
plea - - sures thy life..... sur-round - ing now, e'er

vœux..... de no - tre en - fan - - ce as - tu..... doux sou - ve -
faith - - ful didst thou trea - sure thy first..... and sa - cred

- nir! mal - gré le vain de - li - - - re, des plai - sirs, de la
vow! once more those words so charm - - ing, grant me, love, but to

cour, tes yeux vont - ils me di - - - re j'ai gar - dé mon a -
hear, and hope my fond heart warm - - - my shall dis - pel all my

- mour!..... tes yeux vont - ils..... me di - - - re j'ai gar -
fear!..... and hope my fond..... heart warm - - - ing shall dis -

pp

- dé, j'ai gar - dé mon a - mour! vont - ils me
- pel, shall dis - pel all my fear! yes, my heart

di - - - re j'ai gar - dé, j'ai gar - dé mon a - mour, O.....
warm - - - ing shall dis - pel, shall dis - pel all my fear, i - - -

..... mon a - mi - - e, je suis..... près de toi,.....
 - - dol so che - - rish'd, to thee..... I am near,.....

.... près de toi,.....
 I am near,.....

tr

lo tempo.

O ma ten-dre a - mi - e,..... je suis près de toi, mon â - me ra -
 i - dol whom I've che - rish'd,..... both a - far and near, né'er with time has

p

- vi - e..... t'a gar - dé sa foi! O ma ten-dre a - mi - e, je
 pe - rish'd..... thy re - mem-brance dear! i - dol e'er so che - rish'd, thou

vais te re - voir .. j'ai souf - fert la vi - e dans ce doux es -
 light of my dreams, hope that ne'er has pe - rish'd with new ray now

- poir! O ma ten - cre a - mi - e, je vais te re - voir,
 gleams. i - dol d'er et che - rish'd, thou light of my dreams.

j'ai souf - fert la vi - e dans cet es - poir! j'ai souf -
 hope that ne'er has pe - rish'd with new ray gleams! hope that

animato.

fp *fp*

- fert la vi - - - - e
 ne'er has pe - - - - rish'd
fp *fp* *pp*

dans... cet... es - poir, dans... cet... es - - poir, dans...
with... new ray gleams, with... new... ray... gleams, with...

ff

cet... es - - poir, dans... cet... es -
new... ray... gleams, with... new... ray

ff

poir!
gleams!

tr *tr*

ff

tr *tr*

ff

No. 4. MORCEAU D'ENSEMBLE ET CHŒUR DE SOLDATS.

Allegro vivace.

PIANO-
FORTE.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of chords and eighth notes. The second system continues this pattern. The tempo is marked 'Allegro vivace' and the dynamic is 'Piano-Forte'.

Tenori 1mi e 2di.

f

Al - lons, al - lons, dres-sons la ta - ble!
Haste on, bring ta - bles or we'll make you!

Bassi.

f

Al - lons, al - lons, dres-sons la ta - ble!
Haste on, bring ta - bles or we'll make you!

The vocal parts for Tenors (Tenori 1mi e 2di) and Basses (Bassi) are shown in two systems. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'Al - lons, al - lons, dres-sons la ta - ble! Haste on, bring ta - bles or we'll make you!'. The piano accompaniment continues with a rhythmic pattern of chords and eighth notes. The dynamic is marked 'f'.

vi - te à di - ner, du vin, du vin, du vin! al - lons, al - lons, dres-sons la
some din - ner here, bring wine, bring wine, bring wine! haste on, bring ta - bles or we'll

vi - te à di - ner, du vin, du vin, du vin! al - lons, al - lons, dres-sons la
some din - ner here, bring wine. bring wine, bring wine! haste on, bring ta - bles or we'll

The vocal parts for the chorus are shown in two systems. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'vi - te à di - ner, du vin, du vin, du vin! al - lons, al - lons, dres-sons la some din - ner here, bring wine, bring wine, bring wine! haste on, bring ta - bles or we'll'. The piano accompaniment continues with a rhythmic pattern of chords and eighth notes. The dynamic is marked 'f'.

GIBOT.

E - cou - tez
Ah! let me

ta - ble, vi - te, vi - te à di - ner, du vin, du vin, du vin!
make you, quick now, some din - ner here, bring wine, bring wine, bring wine!

ta - ble, vi - te, vi - te à di - ner, du vin, du vin, du vin!
make you, quick now, some din - ner here, bring wine, bring wine, bring wine!

donc, de par le dia - ble!
go, the de - vil take you!

e - cou - tez
oh let me

tais - toi fa - quin, tais - toi fa - quin!
the ta - bles quick, we've come to dine!

tais - toi fa - quin, tais - toi fa - quin!
the ta - bles quick, we've come to dine!

donc, mes - sieurs, mes - sieurs!
go, oh let me go!

ce n'est plus
we serve no

vi - te à di - ner, du vin, du vin!
the ta - bles quick, bring wine, bring wine!

vi - te à di - ner, du vin, du vin!
the ta - bles quick, bring wine, bring wine!

une ho - tel - le - ri - e, nous n'a - vons rien dans la mai - son! nous n'a - vons
more, clos'd are the shut-ters, there's nought in store, now hear you that! there's nought in

rien dans la mai - son!
store, now hear you that!

p
 Al - lons, et plus de rail - le - ri - e! nous n'en - ten -
Come, come, what's this the brag - gart mut-ters? quick, food and

p
 Al - lons, et plus de rail - le - ri - e! nous n'en - ten -
Come, come, what's this the brag - gart mut-ters? quick, food and

- dons pas la rai - son, al - lons, et plus de rail - le - ri - e! plus de rai -
wine, no fool - ish chat, come, come, what's this the brag - gart mut - ters? no fool - ish

- dons pas la rai - son, al - lons, et plus de rail - le - ri - e! plus de rai -
wine, no fool - ish chat, come, come, what's this the brag - gart mut - ters? no fool - ish

GIROT.



Mes - sieurs, mes - sieurs, nous n'a - vons rien, nous n'a - vons rien!
But list to me, there's noth - ing left, there's noth - ing left!

LE BRIGADIER.



Tais-toi fa -
The ta - bles,



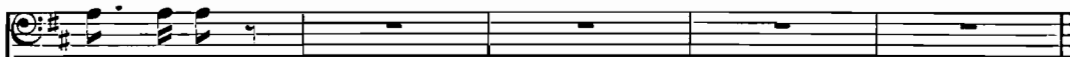
- son!
chat!



- son!
chat!



cresc.



- quin, al-lons!
quick, bring wine!



Al-lons, al - lons, dres-sons la ta - ble, vi - te à di -
Haste on, bring ta - bles or we'll make you, some din - ner



Al-lons, al - lons, dres-sons la ta - ble, vi - te à di -
Haste on, bring ta - bles or we'll make you, some din - ner



- ner, du vin, du vin, du vin! al-lons, al-lons, dres-sons la ta - ble,
here, bring wine, bring wine, bring wine! haste on, bring ta - bles, or we'll make you,

- ner, du vin, du vin, du vin! al-lons, al-lons, dres-sons la ta - ble,
here, bring wine, bring wine, bring wine! haste on, bring ta - bles, or we'll make you,

vi - te, vi - te à di - ner! du vin, du vin, du vin!
quick now, some din-ner here! bring wine, bring wine, bring wine:

vi - te, vi - te à di - ner! du vin, du vin, du vin!
quick now, some din-ner here! bring wine, bring wine, bring wine!

pp

NICETTE. (*entrant et portant le poulet et une bouteille.*)

Quel est ce bruit, quel est ce bruit é-pou-van -
What is the cause, what is the cause of all these

- ta - ble^p
e - vils?

pp
Te - nez, te - nez, voy - ez-vous bien! voi -
Ah, ah, see there, there's noth - ing left! look

pp
Te - nez, te - nez, voy - ez-vous bien! voi -
Ah, ah, see there, there's noth - ing left! look

LE BRIGADIER. (saisissant la bouteille.)

A moi d'a - bord cet - te bou -
I first of all shall take this

- là! voi - là comme ils n'ont rien!
now! 'tis so we are be - left!

- là! voi - là comme ils n'ont rien!
now! 'tis so we are be - left!

cresc.

(Mergy reprend brusquement la bouteille au brigadier, la pose sur la table, ainsi que son épée nue et s'assied tranquillement pour déjeuner.)

- teil - le!
bot - tle!

sotto voce.
Cet - te in - so - len - ce
The dar - ing stran - ger,
sotto voce.
Cet - te in - so - len - ce
The dar - ing stran - ger,

animato.

est sans pa - reil - le!
soon him we'll throt - tle!

est sans pa - reil - le!
soon him we'll throt - tle!

cet - te in - so - len - ce est sans pa - reil - le!
the dar - ing stran - ger, soon him we'll throt - tle!

cet - te in - so - len - ce est sans pa - reil - le!
the dar - ing stran - ger, soon him we'll throt - tle!

Man - quer à la gar - de du roi! prends gar - de à
What! chal - lenge the King's light - horse - guard! we'll him re -

Man - quer à la gar - de du roi! prends gar - de à
What! chal - lenge the King's light - horse - guard! we'll him re -

toi! prends gar-de à toi! man - quer à la
 - ward! we'll him re - ward! what! chal - lenge the

gar - de du roi! prends gar - de à toi! prends gar - de à
 King's light-horse-guard! we'll him re - ward! we'll him re -

LE BRIGADIER.

D'un pou - let! il se ré - ga - le
 On this day! be - hold the van - dal

toi!
 - ward.

toi!
 - ward!

un ven - dre - di!
he'd eat a fowl!

1mi Tenore.

Quel scan - da - le!
What a scan - dal!

2di Tenore.

Quel scan - da - le!
What a scan - dal!

Bassi.

Quel scan - da - le!
What a scan - dal!

voy - ez, voy - ez, un pou-let gras!
our feel-ings he would dis-re-gard!

voy - ez, voy - ez, un pou-let gras!
our feel-ings he would dis-re-gard!

voy - ez, voy - ez, un pou-let gras!
our feel-ings he would dis-re-gard!

LE BRIGADIER.

ff

Al-lons, al -
He soon shall

il est de la va - che à Co - las!
to bear such in - sult is too hard!

il est de la va - che à Co - las!
to bear such in - sult is too hard!

il est de la va - che à Co - las!
to bear such in - sult is too hard!

(Mergy se leve brusquement.)

- lons par la fe - nè - tre! Tout doux mon
know what's Fri - day's di - et! Young man, be

maî - tre! je crois qu'il fait le mé - chant! O ma foi! c'est trop plai -
qui - et or yon - der riv - er shall cool thy hot tem - per, mas - ter

NICETTE.

Ah! mon Dieu, que vont-ils fai - re!
Oh what trou - ble, what vex - a - tion!

GIROF.
Ah! mon Dieu, que vont-ils fai - re!
Oh what trou - ble, what vex - a - tion!

- sant!
fool!

f (à Mergy.)

Sais - tu bien que la ri - vie - re, sais - tu
Dares he raise our in - dig - na - tion, dares he

f

Sais - tu bien que la ri - vie - re, sais - tu
Dares he raise our in - dig - na - tion, dares he

MERGY.

A l'ins - tant je cou - che à
'Tis de - fence, not pro - vo -

bien que la ri - viè - re, ven - tre Dieu! n'est qu'à deux pas!
raise our in - dig - na - tion, give to him a sound re - ply!

bien que la ri - viè - re, ven - tre Dieu! n'est qu'à deux pas!
raise our in - dig - na - tion, give to him a sound re - ply!

NICETTE.

Ah! mon Dieu, que vont-ils
All the troubles in ro -

MERGY.

ter - re le pre - mier qui fait un pas!
- ca - tion, he who comes the first shall die!
GIROT.

Ah! mon Dieu, que vont-ils
All the troubles in ro -

Sais-tu bien que la ri -
Dares he raise our in - dig -

Sais-tu bien que la ri -
Dares he raise our in - dig -

p

fai - re, pes - te soit de ces sol - dats! eh mes - sieurs, point de co - lè - re, ah! ne
- ta - tion our good luck now come to try! when pre - par'd for ex - ul - ta - tion, o'er our

fai - re, pes - te soit de ces sol - dats! eh mes - sieurs, point de co - lè - re, ah! ne
- ta - tion our good luck now come to try! when pre - par'd for ex - ul - ta - tion, o'er our

- vie - re, ven - tre Dieu! n'est qu'à deux pas! hors d'i - ci, race é - tran - gè - re, al - lons
- na - tion, give to him a sound re - ply! shall we bear with re - sig - na - tion his loud

- vie - re, ven - tre Dieu! n'est qu'à deux pas! hors d'i - ci, race é - tran - gè - re, al - lons
- na - tion, give to him a sound re - ply! shall we bear with re - sig - na - tion his loud

vous em - por - tez pas! ah! mon Dieu, que vont-ils fai - re, pes - te
fate we'll have to cry! all the trou - bles in ro - ta - tion our good
 MERGY.

Ah! je re - tiens ma co - lè - re, mon é -
Ah! spurn I your pro - vo - ca - tion, and your

vous em - por - tez pas! ah! mon Dieu, que vont-ils fai - re, pes - te
fate we'll have to cry! all the trou - bles in ro - ta - tion our good

ne ré - pli - que pas! sais - tu bien que la ri - viè - re, ven - tre
talk, his fool - ish cry! dares he raise our in - dig - na - tion, give to

ne ré - pli - que pas! sais - tu bien que la ri - viè - re, ven - tre
talk, his fool - ish cry! dares he raise our in - dig - na - tion, give to

f

soit de ces sol - dats! eh mes - sieurs, point de co - lè - re, ah! ne
luck now come to try! while pre - par'd for ex - ul - ta - tion, o'er our

- pée..... est sous mon bras, mais par Dieu,..... je cou-che à ter - re le pre-
in - - so - lence de - fy! then be - ware..... my in - dig - na - tion, he who

soit de ces sol - dats! eh mes - sieurs, point de co - lè - re, ah! ne
luck now come to try! while pre - par'd for ex - ul - ta - tion, o'er our

Dieu, n'est qu'à deux pas! hors d'i - ci, ra - ce e - tran - gè - re, al - lons,
him a sound re - ply! shall we bear with re - sig - na - tion his loud

Dieu, n'est qu'à deux pas! hors d'i - ci, ra - ce e - tran - gè - re, al - lons,
him a sound re - ply! shall we bear with re - sig - na - tion his loud

vous em - por - tez pas.
fate we'll have to cry!

- mier..... qui fait un pas.
comes..... the first shall die!

vous em - por - tez pas.
fate we'll have to cry!

ne ré - pli - que pas, al - lons, ne ré - pli - que pas!
talk, his fool - ish cry, his loud talk, his fool - ish cry!

ne ré - pli - que pas, al - lons, ne ré - pli - que pas!
talk, his fool - ish cry, his loud talk, his fool - ish cry!

CANTARELLI.

LE BRIGADIER.

Per Di - o! quel est ce ta - pa - ge?
Per Di - o! what means this con - fu - sion?

Mon of - fi -
My Captain,

- cier! c'est un mu - tin, un ré - prou - vé fils de Cal - vin!
nought! con - vert we need this he - ro bold of Cal - vin's creed!

CANTARELLI (*regardant Mergy.*)

Eh mais je con - nais son vi - sa - ge!
Me - thinks it is he, no il - lu - sion!

LE BRIGADIER.

Quoi! cher ba - ron! je vous re - vois! Un ba -
What! you my lord! I see you here! He a

- ron!
lord!

Un ba - ron! à son é - qui -
He a lord! what ill - tim'd in -

Un ba - ron! à son é - qui -
He a lord! what ill - tim'd in -

- pa - ge! on di - rait un sim - ple bour-geois!
 - tru - sion! so at - tir'd who'd know what's his sphere?

- pa - ge! on di - rait un sim - ple bour-geois!
 - tru - sion! so at - tir'd who'd know what's his sphere?

CANTARELLI (aux soldats.)

A vo-tre pos - te il faut vous ren - dre! par - tez et
 Now to your du - ties yourselves quick ren - der! de - part ye

cresc.

ne ré - pli-quez pas! le Co - lo - nel est sur mes pas,.....
 all and haste a - way! our stur-dy Col' - nel comes this way,.....

p

..... et vous sa - vez..... com-me il est ten - dre!
 you ful - ly know..... he's not o'er ten - der! *cresc.*

Le Co - lo - nel est sur ses
 Our stur - dy Col' - nel comes this *cresc.*

Le Co - lo - nel est sur ses
 Our stur - dy Col' - nel comes this *cresc.*

rall.

et vous sa - vez..... com-me il est ten -
 you ful - ly know..... he's not o'er ten -

pas, le Co - lo - nel est sur ses pas!
 way, our stur - dy Col' - nel comes this way!

pas, le Co - lo - nel est sur ses pas!
 way, our stur - dy Col' - nel comes this way!

pp *suivez.*

a tempo.

- dre!
 - der!

p

A no - tre pos - te il faut nous ren - dre, le Co - lo -
 Quick to our du - ties our - selves we ren - der, our stur - dy

A no - tre pos - te il faut nous ren - dre, le Co - lo -
 Quick to our du - ties our - selves we ren - der, our stur - dy

p *a tempo.*

- nel est sur ses pas, et nous sa - vons com - me il est ten - dre! al -
Col - nel comes this way, we know full well he's not o'er ten - der! de -

- nel est sur ses pas, et nous sa - vons com - me il est ten - dre! al -
Col - nel comes this way, we know full well he's not o'er ten - der! de -

MERGY.

Du cour-ti - san je puis ap - pren - dre quel es -
What are my hopes, if bright or slen - der, soon dis -

- lons et ne ré - pli - quons pas!
- part we quick and haste a - way!

- lons et ne ré - pli - quons pas!
- part we quick and haste a - way!

NICETTE.

Dans le jar - din il faut nous
Be thanks to him our kind de -

- poir res - te, hé - las!
- cov - er here I may!

GIROT.

Dans le jar - din il faut nous ren - dre, au dia - ble soient tous ces sol -
Be thanks to him, our kind de - fen - der, who sends these troop - ers far a -

ren - dre, tous nos pa -
- fend - er, we'll to our

a quoi mon cœur doit - il s'at - ten - dre, ne nous tra - his - sons pas!
my se - cret yet I'll not sur - ren - der, nor my fond love be - tray!

- dats, tous nos pa -
- way, we'll to our

- rens doi - vent at - ten - - dre.
friends our - selves now ren - - der.

- rens doi - vent at - ten - - dre.
friends our - selves now ren - - der.

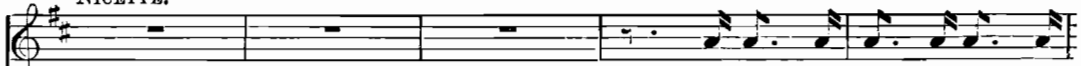
A no - tre pos - te il faut nous ren - dre, a no - tre
Quick to our posts, our - selves we'll ren - der, to our

A no - tre pos - te il faut nous ren - dre, a no - tre
Quick to our posts, our - selves we'll ren - der, to our

pos - te il faut nous ren - dre, le Co - lo - nel est sur ses pas, est sur ses
posts our - selves we'll ren - der, the stur - dy Col - nel comes this way, yes, comes this

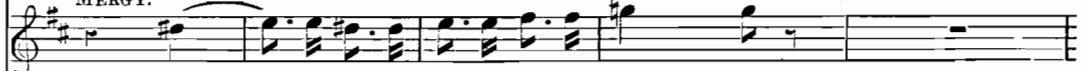
pos - te il faut nous ren - dre, le Co - lo - nel est sur ses pas, est sur ses
posts our - selves we'll ren - der, the stur - dy Col - nel comes this way, yes, comes this

NICETTE.



Dans le jar - din il faut nous
We'll to our friends ourselves now

MERGY.



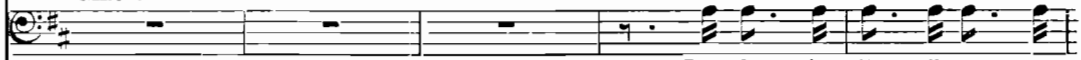
Hé - las, à quoi mon cœur doit-il s'at - ten - - dre,
My se - cret yet I'll not, I'll not sur - ren - - der,

CANTARELLI.



A vo - tre pos - te, à vo - tre pos - te il faut vous ren - - dre,
Quick to your posts, quick to your posts yourselves now ren - - der,

GIROT.



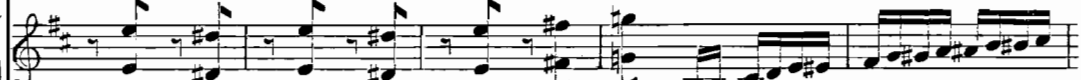
Dans le jar - din il faut nous
We'll to our friends ourselves now



pas!
way!



pas!
way!



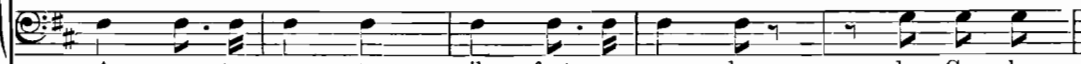
ren - dre,
ren - der,



ren - dre,
ren - der,



A no - tre pos - te il faut nous ren - dre, le Co - lo -
Quick to our du - ties our - selves we'll ren - der, our stur - dy



A no - tre pos - te il faut nous ren - dre, le Co - lo -
Quick to our du - ties our - selves we'll ren - der, our stur - dy



tous nos pa - rens
be thanks to him

a quoi mon cœur
my se - cret yet

le Co - lo - nel
the Col - nel comes,

tous nos pa - rens
be thanks to him

- nel est sur ses pas! le Co - lo - nel est sur ses
Col - nel comes this way! the Col - nel comes, yes, comes this

- nel est sur ses pas! le Co - lo - nel est sur ses
Col - nel comes this way! the Col - nel comes, yes, comes this

doi-vent at - ten - dre, al - lons, ne tar-dons pas, al -
our kind de - fen - der, let's go with - out de - lay, let's

doit-il s'at - ten - dre, sur - tout, sur - tout ne
I'll not sur - ren - der, nor my fond love to

est sur mes pas, par - tez, par - tez, et
he comes this way, then quick de - part, and

doi-vent at - ten - dre al - lons, ne tar-dons pas, al -
our kind de - fen - der, let's go with - out de - lay, let's

pas, et nous sa - vons com-me il est ten - dre, al-lons et
way, we know full well he's not o'er ten - der, haste we

pas, et nous sa - vons com-me il est ten - dre, al-lons et
way, we know full well he's not o'er ten - der, haste we

- lons, ne tar-dons pas, tous nos pa - rens
go with - out de - lay, we'll to our friends

nous tra - his-sions pas! a quoi mon cœur
him I will be - tray! my se - cret yet

ne ré - pli-quez pas! le Co - lo - nel,
haste, and haste a - way! the Col - nel comes,

- lons, ne tar-dons pas, tous nos pa - rens
go with - out de - lay, we'll to our friends

ne re - pli - quons pas! le Co - lo - nel est sur ses
then and quick a - way! the Col - nel comes, yes, comes this

ne re - pli - quons pas! le Co - lo - nel est sur ses
then and quick a - way! the Col - nel comes, yes, comes this



doi-vent at - ten - dre, al - lons, ne tar-dons pas, al -
our-selves now ren - der, let's go with - out de - lay, let's

doit - il s'at - ten - dre, sur - tout, sur - tout ne
I'll not sur - ren - der, nor my fond love to

est sur mes pas. par - tez, par - tez et
he comes this way, then quick de - part, and

doi-vent at - ten - dre, al - lons, ne tar-dons pas, al -
our-selves now ren - der, let's go with - out de - lay, let's

pas! et nous sa - vons com-me il est ten - dre, al-lons et
way! we know full well he's not o'er ten - der, haste we

pas! et nous sa - vons com-me il est ten - dre, al-lons et
way! we know full well he's not o'er ten - der, haste we



- lons, ne tar-dons pas!
 go with - out de - lay!
 nous tra - his-sons pas!
 him will I be - tray!
 ne ré - pli-quez pas!
 haste, and haste a - way!
 - lons ne tar-dons pas!
 go with - out de - lay!
 ne ré - pli - quons pas! a no - tre pos - te il faut nous ren - dre, a no - tre
 then and quick a - way! now to our posts our - selves we'll ren - der, to our
 ne ré - pli - quons pas! a no - tre pos - te il faut nous ren - dre,
 then and quick a - way! now to our posts our - selves we'll ren - der,
 oui,..... al - lons ne tar - - dons
 yes,..... let's go with - out de -
 oui,..... ne nous tra - his - - sons
 yes,..... my love I'll not be -
 oui,..... par - tez et ne ré - pli - quiez
 yes,..... then quick de - part and haste a -
 oui,..... al - lons, ne tar - - dons
 yes,..... let's go with - out de -
 pos - te il faut nous ren - - dre, par - tons et ne ré - pli - quons
 posts our - selves we'll ren - - der, de - part we quick and haste a -
 oui,..... par - tons et ne ré - pli - quons
 yes,..... de - part we quick and haste a -

pas, al - lons, al - lons ne tar - dons pas!
 - lay, let's go, let's go with - out de - lay!

pas, non, non, ne nous tra - his - sons pas!
 - tray, no, no, my love I'll not be - tray!

pas, par - tez et ne ré - pli - quez pas!
 - way, then quick de - part and haste a - way!

pas, al - lons, al - lons ne tar - dons pas!
 - lay, let's go, let's go with - out de - lay!

pas, par - tons et ne ré - pli - quons pas!
 - way, de - part we quick and haste a - way!

pas, par - tons et ne ré - pli - quons pas!
 - way, de - part we quick and haste a - way!

dim.

pp *pp*

No. 5.

FINAL.

Allegro.

PIANO-FORTE.

ff *p*

LA REINE.

A la Na - var - re, à ses mon - ta - gnes eh
 Say, fair Na - varre then, those vales and moun - tains shall

quoi, eh quoi!
 e'en, shall e'en vous pen - sez donc tou -
 for ev - er haunt thy

ISABELLE.

- jours?
 mind? Hors de nos pai - si - - bles cam -
 My own land, its flow'rs... and its

- pa gnes il n'est pas pour
foun tains tho' I seek, no

LA REINE.

Eh quoi, eh
Shall they, shall

moi,..... pour..... moi de beaux jours,
- where,..... no - - where can I find,

quoi!
they vous y pen - sez tou - jours?
for ev - er haunt thy mind?

plus de beaux jours, tou - -
no - where I find, ne'er.....

a piacere.

vous y pen - sez tou - jours?
for ev - er haunt thy mind?

- jours,
find,

tou - - - jours,..... tou
ne'er find,..... ne'er

Allegretto.

- jours,..... tou - - jours!
find,..... ne'er find!

Sou - ve - nirs
Hap - py days

p

p

pp

du jeu - ne â - ge sont gra - vés dans mon cœur! et je pen - -
can - not van - ish, these in dreams yet I see! oh could I

- se au vil - la - ge pour rê - ver le bon - heur! ah! ma voix....
but now ban - ish their fond me - mor - y from me! from these bonds....

vous sup- pli - e d'é - cou - ter..... mon dé - sir! ren - dez - moi
 pray re - lieve me, 'tis for home.... e'er I sigh! that dear home

ma pa - tri - e, ou.... lais - sez - moi mou - rir!..... ren - dez - moi
 once more give me, or of grief I shall die!..... that dear home

ma pa - tri - e, ou.... lais - sez - moi mou - rir! *a tempo.*
 once more give me, or of grief I... shall die!

p *espressivo.* *f*

2ND COUPLÉT.
 ISABELLE.

De nos bois le si - len - ce, les bords d'un clair ruis - seau!
 Those bright days stand be - fore me when of bliss I had full share!

la paix et l'in-no-cen-ce des en-fants du... ha-meau!
 to my land then, oh, re-store me, my first thought, my first care!

ah! voi-là..... mon en-vi-e, voi-là mon seul dè-sir!
 for my home,.... pray be-lieve me, tho' a-far, ah, yet I sigh!

ren-dez-moi ma pa-tri-e ou lais-sez-moi mou-rir!.....
 that dear home once more give me, or of grief I shall die!.....

ren-dez-moi ma pa-tri-e ou lais-sez-moi mou-rir!
 that dear home once more give me, or of grief I shall die!

a tempo.

Musical score for the piano introduction. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p*, *espressivo.*, and *f*.

tempo lo. LA REINE.

Musical score for the Queen's entrance. The vocal line is in C major with lyrics in French and English. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamics include *p*.

Ce - pen - dant je dois vous ins - trui - re d'un pro -
 Né'er-the - less I call thy at - ten - tion to a

Musical score for Isabelle's entrance. The vocal line includes the name 'ISABELLE.' and lyrics. The piano accompaniment continues with chords and a melodic line. Dynamics include *p*.

- jet for - mé par le roi!
 plan the king has for thee!
 ISABELLE.
 Com - ment ? qu' a - vez vous à me
 A - las ! what new plan would you

Musical score for the marriage announcement. The vocal line includes lyrics. The piano accompaniment continues with chords and a melodic line. Dynamics include *p*.

Un ma - ri - a - ge ! L'hy -
 It is a mar - riage ! So
 di - re ? O Ciel ! pour moi ?
 men - tion ? O Heav'n ! for me ?

men est-il donc si ter - ri - ble?
then Hy-men's ties thou art spurn - ing?

Ah!
Ah! quel af - freux pres - sen - ti -
with af - fright my bo - son's

Un cœur que vous ren - dez sen - si - ble!
A heart for thee with pas - sion's burn - ing!

- ment!
thrill'd!

Le
O

Un che - va - lier de haut pa -
A Ca - va - lier of no - b'e

mien se gla - ce en ce mo - ment!
Heav'n! your words my heart have chill'd!

- ra - ge - es - pé - re vo - tre a - veu!
 sta - tion - your hand would fain pos - sess!

O Ciel!
What then?

Son nom?
His name?

On van - te son cou - ra - ge - C'est Com -
 Es - teem'd by King and na - tion - 'Tis Com -

Son nom, son nom?
His name, his name?

cresc.

- min - ge. Quel - le pâ - leur sur son vi - sa - ge? Au se -
 - min - ge. Why now, my child, such a - gi - ta - tion? Some - one

O mon Dieu!
Oh dis - tress!

Je meurs!
I die!

f *f* *fz*

- cours! au se - cours! au se - cours!
 here! help be giv'n! some-one here!

MERGY. Hé - las!
 A - las! (parlé.)

Quels cris! Dieu! c'est
 What cries! She! my

f fz fz fz fz fz f

(parlé.) Dieu! Mer - gy, dans ces lieux!.....
 Ah! pro - tect her, kind Heav'n!.....

Ah!
 Ah!

el - le!
 dear-est!

..... De Mer -
 What new

Ah! je sens, ah! je sens la.....
 Ah! my life, ah! my life now.....

Ah! com-bien, ah! com-bien, sa.....
 Oh what bliss, oh what bliss, 'tis.....

p p

- gy la pré-sen-ce af-fai-blit sa dou-leur!
plan, or what scheming doth Mer-gy bring now here!

..... souf-fran-ce s'af-fai-blir, s'af-fai-blir dans..... mon cœur, d'un
re-deem-ing, comes thy sight, comes thy sight wel-come, dear, now

..... pré-sen-ce rend la vi-e, rend la vie à..... mon cœur, un
no dream-ing, yes, to thee, dear, yes, to thee I,..... am near, hope

et je vois l'es-pé-ran-ce, se glisser
tho' on them joy is gleam-ing, 'tis too late

a-mi, d'un a-mi la pré-sen-ce m'a ren-du, m'a ren-du le
new hope, now new hope shines bright beam-ing, has dis-pell'd, has dis-pell'd all

ray-on, un ray-on des-pé-ran-ce, m'a ren-du, m'a ren-du le
at last, hope at last bright-ly beam-ing, has dis-pell'd, has dispell'd all

dans son cœur!.... de Mer-gy la pré-sen-ce
yet I fear!.... what new plan, or what scheming

bon-heur,.... ah! je sens, ah! je sens la..... souf-fran-ce s'af-
my fear,.... ah! my life, ah! my life now..... re-deem-ing, comes

bon-heur,.... ah! combien, ah! combien, sa..... pré-sen-ce rend
my fear,.... oh what bliss, oh what bliss, 'tis..... no dream-ing, yes,

af-fai - blit sa douleur?
doth Mer - gy bring now here?

-fai - blir, s'af - fai - blir..... dans mon cœur!
thy sight, comes thy sight..... wel-come, dear!

la vi - e, rend la vie..... à mon cœur!
to thee dear, yes, to thee..... I am near!

ISABELLE.

Com-min - ge!
Com-minge, ah!

MERGY.

Mon ri -
He my

COMMINGE.

A l'in - stant le Roi va pa - tir!
Quick to horse! the King starts, a - way!

LA REINE.

N'al-lez pas vous tra : hir!
Pray yourselves don't be - tray!

- val!
foe.

COMMINGE.

Un é - tran - ger!
A stranger here!

Je le con -
Him well I

LA REINE.

(à Mergy.)

Vous a -
Pray de -

- nais!
know!

c'est un a - mi
(and soon a - far

du Bé - ar - nais!
I wish he'd go!)

- vez sans dou - te un mes - sa - ge!
- li - - ver, En - voy, the mes - sage!

voy - ons,
speak, str,

voy - -
speak,

MERGY.

- ons,
sir,

mon - sieur.....l'Am-bas - sa - deur!
what news..... have you now brought?

De le
From my

ren - - dre en vos mains, j'ai bri-gué la fa -
Sire, *gra - - cious queen,* *this high hon - our I've*

- veur!
sought!
 COMMINGE. CANTARELLI.
 Est-ce bien un mes - sa - ge? Et vrai-ment pourquoi
Has he tru - ly a mes - sage? I doubt not what he'd

pas *p*
say!
 COMMINGE.
 Pour-quoi sur leur vi - sa - ge,
Why then should both, dark pre - sage,

LA REINE.
 ce pé - ni - ble em-bar - ras? De l'é - ti - quet - te il faut
strange e - mo - tion be - tray? Now, wor-thy ba - ron, go and

sui - - vre l'u - sa - - ge au Roi d'a - bord, il vous
make your sub - mis - - sion un - to the King, and his

faut ren - dre hon - neur al - - lez sa - -
fa - - vour ob - tain, then for a - -

- voir, en di - plo - ma - te sa - ge,
- while, should you ob - tain per - mis - sion,

s'il vous per - met d'en - tre - te - nir sa sœur.
our wel - come guest you may with us re - main.

LA REINE.

ISABELLE. Le ja - loux, par a - van - ce,
While Mer - gy here ar - riv - ing,

Tous les deux, tous les deux, en..... pré - sen - ce quel
While he comes, while he comes, hope..... re - viv - ing still

MERGY. Un ray - on, un ray - on d'es - pé - ran - ce, a
Ah her sight, ah her sight hope's..... re - viv - ing, yet

COMMINGE. Je le vois, ma pré - sen - ce, por - tei -
To de - lude, they're con - triv - ing, there's some

CANTARELLI. Le ja - loux, par a - van - ce,
Com - minge in vain's con - triv - ing

lais - se voir son hu - meur, rap - pe - lons
hath re - lieved our dis - tress, vain to hide

su - jet, quel su - jet de..... fray - eur! ah! cach - ons, ah! cach - ons ma
great fears, still great fears me..... op - press! 'tis in vain, 'tis in vain I'm

- vait lui, a - vait lui dans..... mon cœur, d'un ri - val, d'un ri - val la
what doubts, yet what doubts me..... op - press, ah in vain, ah in vain she's

- ci la fray - eur, ob - ser - vons en si -
plot well I guess, for my woe he's ar -

lais - se voir son hu - meur! le soup - çon
his an - ger to re - press! his ven - geance

ma pru-den - ce, prévenons
I'm con-triv - ing, *anx-i-ous doubt*

souf-fran - ce et l'ef - froi, et l'ef - froi de
con - triv - ing to dis - guise, to con - ceal my

pré - sen - ce vient trou - bler, vient trou - bler mon
con - triv - ing to con - ceal, to con - ceal her

- len - ce, et li - sons dans leur
- riv - ing, yet my rage I'll re -

il com - men - ce a pas - ser
fierce re - viv - ing will end with

leur mal - heur!..... le ja -
néer - the - less!..... vain to

mon cœur,... tous les deux, tous les deux en.....
dis - tress,.... 'tis in vain, 'tis in vain I'm.....

bon - heur,... un ray - on, un ray - on d'es -
dis - tress,.... ah in vain, ah in vain she's.....

cœur, je le vois, ma pré - sen - ce
press, for my woe he's ar - riv - ing,

dans son cœur le ja - loux,
my dis - tress! his ven - geance,

- loux, par a - van - ce, lais - se
hide, I'm con - triv - ing, anx - ious

..... pré - sen - ce, quel su - jet, quel su - jet.....
 con - triv - ing to con - ceal, to con - ceal.....

..... pe - ran - ce a - vait lui, a - vait lui.....
 con - triv - ing to con - ceal, to con - ceal.....

por - tei - ci la fray - eur,
yet my rage I'll re - press,

par a - van - ce, lais - se voir
fierce re - viv - ing, will end with

voir son hu - meur!
doubt ne'er - the - less!

..... de fray - eur!
 my dis - tress!

..... dans mon cœur!
 her dis - tress!

la fray - eur!
I'll re - press!

son hu - meur!
my dis - tress!

cresc.

CHŒUR DE LA COUR.

Allegro.

Soprani 1mi e 2di.

Vi - ve, vi - ve à ja - mais, vi - - ve la
Hail we, hail we the Queen with true de -
Tenori 1mi e 2di.

Vi - ve, vi - ve à ja - mais, vi - - ve la
Hail we, hail we the Queen with true de -
Bassi.

Vi - ve, vi - ve à ja - mais, vi - - ve la
Hail we, hail we the Queen with true de -

Rei - ne, vi - ve à ja - mais, vi - - ve la
- vo - tion, hail we the Queen with true de -

Rei - ne, vi - ve à ja - mais, vi - - ve la
- vo - tion, hail we the Queen with true de -

Rei - ne, vi - ve à ja - mais, vi - - ve la
- vo - tion, hail we the Queen with true de -

Rei - ne! la voir pour nous,..... la voir pour
- vo - tion! how dear 'mong us,..... how dear 'mong

Rei - ne! la voir pour nous est un hon - neur, est
- vo - tion! how dear 'mong us to - day her sight, how

Rei - ne! la voir pour nous est un hon - neur, est
- vo - tion! how dear 'mong us to - day her sight, how

nous est un hon-neur! fe-sons des vœux,.....
 us to day her sight! her pre-sence here,.....

un hon-neur, fe-sons des vœux pour son bon-
 dear her sight, her pre-sence here has brought de-

un hon-neur, fe-sons des vœux pour son bon-
 dear her sight, her pre-sence here has brought de-

... fe-sons des vœux pour son bon-heur! des cœurs,..... des
 ... her pre-sence here has brought de-light! all hearts,..... all

-heur, pour son bon-heur! des cœurs,..... des
 -light, has brought de-light! all hearts,..... all

-heur, pour son bon-heur! des cœurs,..... des
 -light, has brought de-light! all hearts,..... all

cœurs el-le est.. la sou-ve-rai-ne, fe-sons..... des
 hearts are fill'd.... with sweet.... e-mo-tion, her pre-sence

cœurs el-le est la sou-ve-rai-ne, fe-sons..... des
 hearts are fill'd.... with sweet.... e-mo-tion, her pre-sence

cœurs el-le est la sou-ve-rai-ne, fe-sons..... des
 hearts are fill'd.... with sweet.... e-mo-tion, her pre-sence

vœux pour son bon - heur! des cœurs,..... des
here has brought de - light! all hearts,..... all

vœux pour son bon - heur! des cœurs,..... des
here has brought de - light! all hearts,..... all

vœux pour son bon - heur! des cœurs,..... des
here has brought de - light! all hearts,..... all

cœurs el - le est... la sou - ve - rai - ne, fe - sons..... des
hearts are fill'd... with sweet... e - mo - tion, her pre - - sence

cœurs el - le est... la sou - ve - rai - ne, fe - sons..... des
hearts are fill'd... with sweet... e - mo - tion, her pre - - sence

cœurs el - le est... la sou - ve - rai - ne, fe - sons..... des
hearts are fill'd... with sweet... e - mo - tion, her pre - - sence

vœux pour son bon - heur!
here has brought de - light!

vœux pour son bon - heur!
here has brought de - light!

vœux pour son bon - heur!
here has brought de - light!

LA REINE.

Te voi - lá, gen - te Ni - cet - te! mais pour -
 Dear Ni - cete, how pre - pos - sess - ing! but what

- quoi cet - te toi - let - te?
 means this bri - dal dress - ing?
 GIROT.

A la
 To the

rei - ne, a - yez l'hon - neur d'an - non - cer vo - tre bon -
 queen... now ho - mage pay, then an - nounce thy wed - ding

(parlé)
 - heur! al - lons, al - lons!
 day! speak on, speak on!
 pp

NICETTE.

Oui, ma mar - rai - ne jo -
Ma - dame, with your ap - pro -

- li - - - - e, vous voy - ez mes beaux ha -
- ba - - - - tion, I to Pa - ris now shall

- bits, dès de - main je me ma - ri - - - - e
go, there to make bril - liant my sta - - - - tion,

a ce mon - sieur de..... Pa - ris!
wed - ding with mon - sieur..... Gi - rot!

LA REINE.

(à Nicette.)



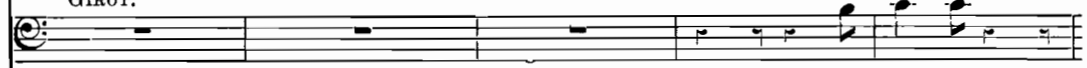
Sais - tu
My dear

CANTARELLI.



A - vec toi, Gi - rot?
Ah with you, Gi - rot?

GIROT.



Moi - mê - me!
Pre - cise - ly!



pas, com - - bien..... je t'ai - - - me!
child, you act..... most wise - - - ly!



espress.



Au Pa - lais..... viens donc..... me
When in Pa - - ris come..... to



cresc.



voir, et ta dot est tou-te pré-te.
me and you'll find your por-tion rea-dy.

GIROT.

Quel hon-
By the

-neur! quel hon-nour! j'en perds la tête! Au
deuce! by the deuce! my head, keep steady! To-

LA REINE.

Vo-lon-tiers,
E'en to-night,

Lou - - - vre al-lons dès ce soir?
- night then the Lou - vre we'll see?

cresc.

Presto. **COMMINGE.**

ve - nez ce soir!
you'll wel - come be!

Il faut par - tir!
To horse, to horse!

ISABELLE. **MERGY.**

Je meurs de crain - te!
With fear I trem - ble!

Quel - le con - train - te!
I must dis - sem - ble!

CANTARELLI.

Ne tar - dons pas!
De - lay no more!

LA REINE. (à Isabelle.)

Comp - tez sur moi!
My dear, take heart!

COMMINGE. **CANTARELLI.**

Il par - le bas!
He talks a - part!

Par -
A -

Sui - vons le Roi!
The King doth start!

- tons, par - tons!
 - way, a - way!
Soprani 1mi e 2di.

Tenori 1mi e 2di.

Bassi 1mi e 2di.

Par -
 A -

Par -
 A -

Par -
 A -

ff

- tons, par - tons, voi - ci le Roi!
 - way, a - way, the King doth start!

- tons, par - tons, voi - ci le Roi!
 - way, a - way, the King doth start!

- tons, par - tons, voi - ci le Roi!
 - way, a - way, the King doth start!

pp

MERGY. *p*
 Ah! je ne
 My heart is

COMMINGE. *p*
 Oui, dans leurs
 This se - cret

CANTARELLI. *p*
 Hé! sur ma
 Be - have I

GIROT. *p*
 Vi - ve à ja -
 Hail we the

pp

LA REINE. *p*
 Ah! de tous deux je vois la pei - ne,
 Their an - xious fears and great com - mo - tion

ISABELLE. *p*
 Ah! de Mer - gy je vois la pei - ne,
 What con - test fierce, what strange e - mo - tion,

NICETTE *p*
 Vi - ve à ja - mais, vi - ve la Rei - ne,
 Hail we the Queen with true de - vo - tion,

res - pi - re qu'a pei - ne, ca - chons, ca - chons le
 fill'd with dire e - mo - tion, woe me! her dis - mal

yeux je vois la gè - ne, que veut, que veut ce
 plot, this strange com - mo - tion, swear I with - out de -

foi je vois la Rei - ne cher - cher, cher - cher des
 must with art - ful no - tion, woe me, this fierce Com -

- mais, vi - ve la Rei - ne, la voir, la voir pour
 queen with true de - vo - tion, how dear, how dear 'mong

cresc.

l'a - mour, l'a-mour fait bat - tre i - ci leur cœur! oui, tâ - chons
have fill'd, have fill'd my heart with grief and fright! I'll save them,

vers lui, hé - las, vers lui vo - le mon cœur, je vois tou - te sa
my heart, my heart is fill'd with hope and fright, a - las, a strange e -

la voir, la voir pour nous est un hon - neur, oui, des cœurs
how dear, how dear'mong us to - day her sight, yes, all hearts,

trou - ble de mon cœur, oui, l'a - mour, l'a-mour à son des - tin m'en -
fate fills me with fright, oh ter - ror, yet for my love with true de -

jeu-ne am - bas - sa - deur? oui, je vois, je vois le re - gard de la
- lay I'll bring to light! yes, swear I, spite of their art the full - est

yeux l'am - bas - sa - deur, pour ê - tre, hé - las, pour ê - tre sou - ve -
- minge fills me with fright, oh ter - ror, what-e'er may hap in this com -

nous est un hon - neur, oui, des cœurs, des cœurs el - le est la sou - ve -
us to - day her sight, yes, all hearts, all hearts are fill'd with sweet e -
Soprani 1mi e 2di. p

Vive à ja -
Hail we the
Tenori 1mi e 2di. p

Vive à ja -
Hail we the
Bassi 1mi e 2di. p

Vive à ja -
Hail we the

cresc.

tâ-chons, com - pa - tis - san - te Rei - ne, tâ - chons, tâ-chons de
yes, them I'll save, and with de - vo - tion I'll change, I'll change their

pei - ne, vers lui vo - le mon cœur, l'a - mour, à lui m'en - chai - ne pour
no - tion fills me with hope and fright, Mer - gy has my de - vo - tion, to

des cœurs el - le est la sou - ve - rai - ne, fe - sons, fe - sons des
all hearts are fill'd with sweet e - mo - tion, wel - come, her pre - sence

- chai - ne, pour moi sans elle, hé - las, point de bon - heur, de
- vo - tion, swear I, to yield my life I've giv'n my plight, for

Rei - ne, sur lui, sur lui tom - ber a - vec fa - veur, je
no - tion, oh rage! of all I'll have be - fore the night, full

- rai - ne, on n'a, on n'a pas moins un ten - dre cœur, sur
- mo - tion, woe me, I would I were far from his sight, oh

- rai - ne, fe - sons, fe - sons des vœux pour son bon - heur, son
- mo - tion, wel - come, her pre - sence here doth give de - light, yes,

- mais, vi - ve la Rei - ne, la voir pour nous est
queen with true de - vo - tion, how dear 'mong us to -

- mais, vi - ve la Rei - ne, la voir pour nous est
queen with true de - vo - tion, how dear 'mong us to -

- mais, vi - ve la Rei - ne, la voir pour nous est
queen with true de - vo - tion, how dear 'mong us to -

fai - re leur bon - heur! com - pa - tis - san - te Rei - - ne, com - pa - tis - san - te
fate to joy e'er bright! *I'll prove them my de - vo - - tion, I'll prove them my de -*

moi plus de bon - heur! com - pa - tis - san - te Rei - - ne, com - pa - tis - san - te
him I've giv'n my plight! *a - las, what strange e - mo - - tion! I'm here 'twixt hope and*

vœux pour son bon - heur, vi - ve à ja - mais la Rei - - ne, ah! pour nous quel hon -
here doth give de - light, *we're fill'd with sweet e - mo - - tion, how dear 'mong us her*

bon - heur sans elle, hé - las, point de bon - heur,
her love to yield my life, I've giv'n my plight,

le vois sur lui tom - ber a - vec fa - veur!
no - tion of all I'll have be - fore the night!

ma foi, oui, sur ma foï je vois la Rei - ne
ter - ror, what - e'er may hap in this com - mo - tion

bon - heur, vi - ve à ja - mais, vi - ve la Rei - ne,
wel - come, hail we the queen, with true de - vo - tion,

un hon - neur, des cœurs elle est la sou - ve -
- day her sight! all hearts are fill'd with sweet e -

un hon - neur, des cœurs elle est la sou - ve -
- day her sight! all hearts are fill'd with sweet e -

un hon - neur, des cœurs elle est la sou - ve -
- day her sight! all hearts are fill'd with sweet e -

f