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MIGNON

OPERA

IN

Three Acts and Five Tableaux

LIBRETTO BY

MICHEL CARRÉ AND JULES BARBIER

MUSIC

BY

AMBROISE THOMAS

THE ENGLISH VERSION BY

DR. TH. BAKER

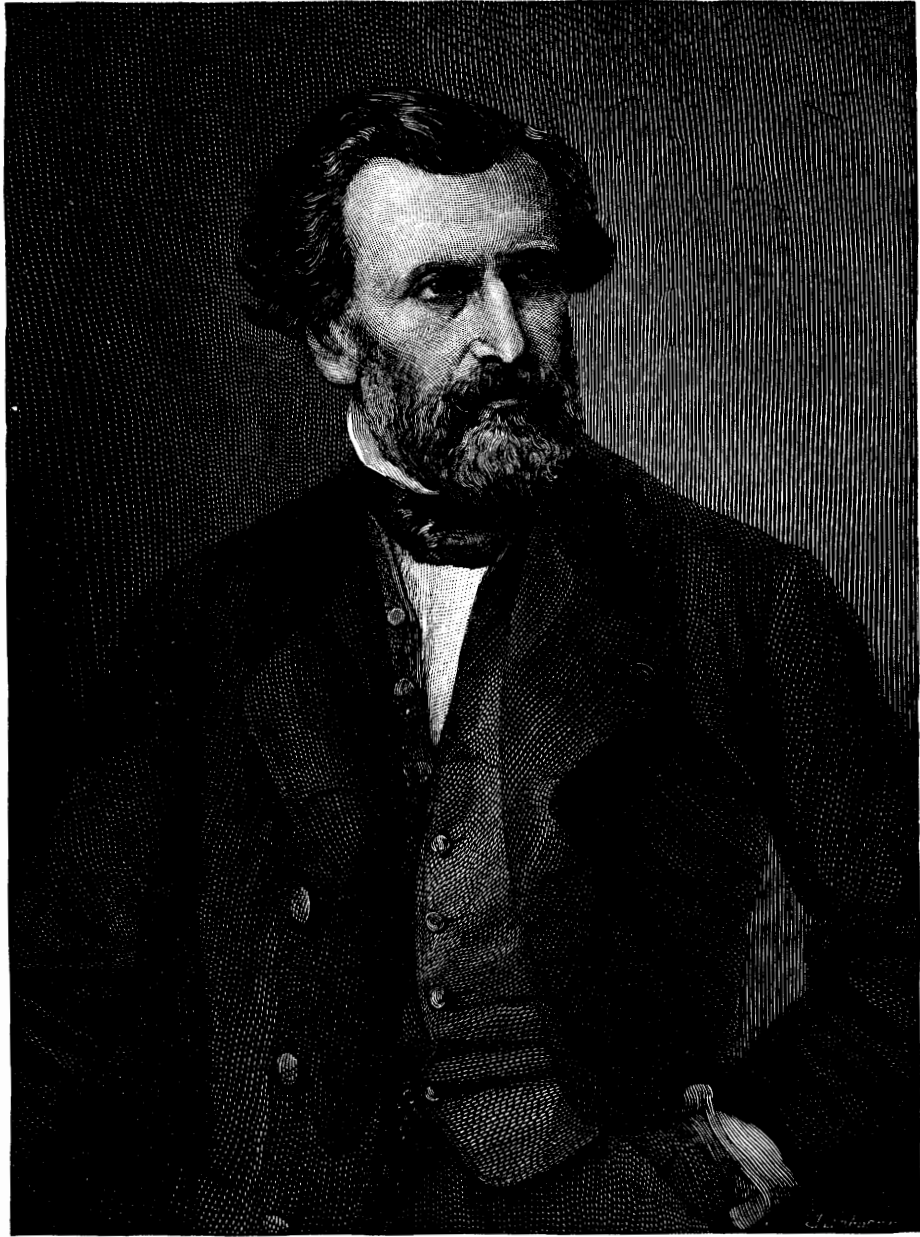
WITH AN ESSAY ON THE STORY OF THE OPERA BY

H. E. KREHBIEL.

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Ambrose Thorne

1811-1896

MIGNON

Characters of the Drama

MIGNON, a young girl stolen by Gypsies	Mezzo-soprano
FILINA, an actress	Soprano
FREDERICK, a young nobleman	Contralto
WILHELM MEISTER, a student	Tenor
LAERTES, an actor	Tenor
LOTHARIO, an Italian nobleman	Basso cantante
GIARNO, a Gypsy	Bass
ANTONIO, a servant	Bass

Townfolk, Peasants, Gypsies, Actors and Actresses

The scene of Acts I and II is laid in Germany; of Act III in Italy

MIGNON

OPÉRA-COMIQUE IN THREE ACTS AND FIVE TABLEAUX

Words by

MM. MICHEL CARRÉ AND JULES BARBIER

Music by

AMBROISE THOMAS

First performed at the Théâtre Impérial de l'Opéra-Comique, Paris,
November 17, 1866, with the following cast:

MIGNON,	Mezzo-Soprano, . . .	MMES. GALLI-MARIÉ
PHILINE,	Soprano,	MARIE CABEL
WILHELM,	First Tenor,	MM. LÉON ACHARD
LOTHARIO,	First Singing Bass or Barytone,	BATAILLE
LAËRTE,	Second Tenor,	COUDERC
JARNO,	Second Bass,	BERNARD
FRÉDÉRIC,	Buffo Tenor,	VOISY
ANTONIO,	Speaking Part,	DAVOUST

The scene, in the first two acts, is laid in Germany; in the third act, in Italy.

Mignon.

A narration of the story of this opera may profitably precede a discussion of its origin and some of the vicissitudes through which it has passed. *Mignon*, the heroine of the tale, is a strange creature who in her infancy had been stolen from her home in Italy by a band of wandering Gypsies. By them she is brought up and compelled to earn her living by dancing. We meet with her first in the courtyard of a German inn, among whose guests are a troupe of actors who are on their way to the castle of a nobleman where their performances are to enliven a festival. In this company are *Filina*, an accomplished flirt, *Lacertes*, a light-hearted servant of the tragic muse, and *Frederick*, a young gentleman dangling after the skirts of mistress *Filina*, with whom he is over head and ears in love. Another occupant of the inn is an aged harper, *Lothario*, whose words and acts

indicate that a great sorrow has turned his mind awry. He is, indeed, an Italian nobleman who, crazed by the loss of his child and the death of her mother, is wandering about the earth as a minstrel seeking the daughter who, he is convinced, is still alive, though many years have passed since she was carried away by Gypsies. The actor-folk are making merry and have compelled *Lothario* to sit down to a cup of comfort with them, when a company of Romany mountebanks appear on the scene. Their dance is rewarded with applause and silver, whereupon the leader brings *Mignon* out of a cart, where she has been sleeping on the straw, and bids her perform the egg dance upon a carpet spread for her. The girl, angered by the laughter with which she is received, sullenly refuses, and the Gypsy leader is about to beat her when *Lothario* throws his arms about her in protection. The old man is thrust aside and the stick again raised over the head of *Mignon*, when *Wilhelm* enters the courtyard and rushes to defend her, threatening the life of her tormentor with a pistol. *Giarno* whines about his loss caused by the girl's disobedience, but *Filina* throws her purse to him and he takes himself off contented. *Wilhelm*, the newcomer, is a wealthy young gentleman, who, having finished his university studies, is seeing the world at his leisure. *Filina* has cast an auspicious and eager eye on him and now sends her friend *Laertes* to make his acquaintance, while she coyly retires within the inn, only to reappear when the men are in conversation and receive the homage of *Wilhelm*, already dazzled by her charms. The upshot of the matter is that *Wilhelm*, having nothing better to do, joins the theatrical company, accompanied by *Mignon*, whose release he had purchased from *Giarno*, and followed by the harper.

Arrived at the castle where the festivities are to take place, *Wilhelm* falls rapidly and deeply into the toils of *Filina*, to the unutterable grief of *Mignon*, who is now consumed with love for her deliverer. She notes the infatuation of *Wilhelm*, and in her jealous despair attempts to drown herself, but is restrained by the sound of *Lothario's* harp. To the minstrel she goes for help and comfort, but her imprecations against the castle inspire a wicked plan in the distraught mind of the old man. Actors and guests are in the midst of their rejoicings over the success of the theatrical entertainment when it is found that the castle is in flames;—the minstrel had fired it for *Mignon's* sake. The scene of confusion is increased by the discovery that *Mignon*, having been sent back for *Filina's* nosegays, is in the burning building. *Wilhelm* rushes in and brings out her unconscious form in his arms.

These are the incidents of the first two acts. In the third act we are transported to Italy. *Lothario*, himself unconscious of the fact, has brought *Mignon* to his ancestral palace in the land which had haunted her memory from childhood, but for which she has no name. It was to her only the land of golden oranges and burning roses, of blue skies and light-winged birds, of palaces peopled by marble statues—the land in which she wished to live, in which to die. *Wilhelm*, enlightened at last as to her love, has followed her, and *Filina* has

followed him. He finds *Mignon*, and to *Lothario* confesses his purpose to purchase the palace for *Mignon*, who is now supremely happy in his love. *Filina's* coming almost gives her a death-blow, but *Lothario's* mental recovery, his recognition of the palace as his old home, deserted since he had set out on his wanderings in search of his child *Sperata*, and of *Mignon* as that child, bring all to a happy conclusion.

The incidents of this plot were drawn chiefly from episodes in Goethe's famous novel entitled "Wilhelm Meister's Lehrjahre," which has been done into admirable English by Carlyle. In this work the story of *Mignon* is only of subordinate interest, serving effectively to supply a romantic atmosphere to portions of the story and bringing pure and ennobling influences into scenes singularly deficient in them, but touching none of the real springs of the romance. This, in effect, is an exhaustive commentary on social and political life in Germany at the end of the eighteenth century. In constructing a romantic play out of the *Mignon* incidents, the librettists proceeded very much as they had done in the case of "Faust," which they had turned into an opera-book for Gounod a few years before;—they took out the incidents which were adaptable to the operatic manner, utilized the poet's pictures and sentiments, but poured all the borrowed material into the conventional operatic mould, thus making it serviceable to the conventional operatic manner. For this both "Faust" and "Mignon" have been severely faulted by German critics, who, indeed, would not have been true in allegiance to the masterpieces of their greatest poet had they not resented their despoliation by librettists bent only on providing an agreeable entertainment for the habitués of the lyric theatre. But the philosophy of "Faust" and the critical comment of "Wilhelm Meister" are not fit operatic material, whereas some of the incidents and people of the two works are cut out for opera. This fact is strikingly illustrated in the present case. No more perfect prototype for an operatic character of the *leggiera* class than *Filina* could be imagined; and each of her companions supplies an individual element of contrast. *Mignon* is the embodiment of pathos, the exemplar of the cantabile style; *Wilhelm* stands for youthful sentiment—fluctuating and variable because youthful; *Laertes* for that careless disposition which has excellent expression in the conventional idioms of the *buffo*; *Lothario* is lyricism incarnate. The *Mignon* of Goethe is a tragic type, and her death, inevitable under the circumstances, is one of the most moving incidents in Goethe's romance. Mr. Thomas's opera, having been written for the Opéra-Comique of Paris, had to have a happy ending (tragic operas being at the time reserved for the Grand Opéra), and the circumstance that in it *Mignon* marries *Wilhelm* instead of dying of a broken heart gave great offence to the Germans, whom the composer attempted to appease with a new *dénouement*, a "Version allemande" in which *Mignon* falls dead in the arms of her lover when she hears the voice of *Filina* repeating some of the flourishes from her polacca in the second act. The device proved futile, as it deserved. The *Mignon* of Carré

and Barbier bears little more than an external resemblance to the *Mignon* of Goethe, and to kill her is wanton cruelty. The operatic change has altered her nature quite as much as *Gretchen's* was altered, but the two characters are not necessarily rendered less amiable by that fact. In the case of *Gretchen versus Marguerite*, a strict moralist might even plead that the French librettists lifted Goethe's maiden to a higher ethical plane than she occupies in the original drama. Goethe's *Gretchen*, despite her sweet innocency, is of coarser fibre than the *Marguerite* of the opera. The authors of the libretto made the character more gentle, even while emptying it of most of its poetic contents; and Gounod refined it still more by breathing ecstasy into all its music. Goethe's *Gretchen* eagerly returns *Faust's* kiss on her first meeting with him in the garden, and already at the second (presumably) offers to leave her window open and accepts the sleeping potion for her mother; it is the sudden, uncontrollable rush of passion to which Gounod's *Marguerite* succumbs. *Gretchen* remains in simple amazement that such a fine gentleman as *Faust* should find ought to admire in her, even after she has received and returned his first kiss, but *Marguerite* is exalted, transfigured by the new feelings surging within her.

“ *Il m'aime ! . . . quel trouble en mon . . . cœur !*
L'oiseau chante . . . le vent murmure ! . . .
Toutes les voix de la nature
Semblent me répéter en chœur :
Il t'aime ! ”

But this is getting to be something like critical discussion, which is not the business of this prefatory essay, and a sidewise excursion besides. It may have its value, however, in directing attention to some of the changes which the opera has undergone. It was brought forward at the Paris Opéra-Comique on November 17, 1866. Its success was instantaneous. Within six months it had one hundred performances, and before the year was over this number was increased to one hundred and fifty. Twenty years later the performances still averaged half a hundred a year in Paris. Its vogue, which was very considerable, in London and New York, was due to Madame Christine Nilsson, who sang it in London on July 5th, 1870, and in New York on November 22d, 1871. The latter performance took place at the Academy of Music, under the management of Maurice Strakosch, the language being Italian and the parts being distributed as follows :

Mignon,	. . . . .	Mme. Christine Nilsson.
Filina,	. . . . .	Mlle. Léon Duval.
Frederico,	. . . . .	Mlle. Ronconi.
Guglielmo,	. . . . .	M. Capoul.
Lotario,	. . . . .	M. Jamet.
Laerte,	. . . . .	M. Lyall.
Giarno,	. . . . .	Sig. Coletti.
Zingarella,	. . . . .	Mlle. Bellon.

The circumstance that the part of *Frédéric*, quite inconsequential originally, and played by a man, is in this cast assigned to a contralto, is an evidence of the changes that had taken place between the first Parisian and the New York productions. In London the part had been given to Madame Trebelli, for whom the rondo-gavotte, "In veder l'amata stanza" ("Me voici dans son boudoir"), was arranged from the *entr'acte* music preceding the second act, and since then has always been sung by a contralto. For Madame Volpini, who sang the part of *Filina*, also in London, a florid air, "Alerta, Filina!" ("Alerte, alerte!") was introduced, but these changes were trifling compared with the transformations which the finale underwent. The form in which it is presented in this edition is the first rearrangement of the original finale, and that followed universally now, so far as I have been able to learn. *Lothario*, reclothed in his right mind, sees his daughter Sperata in *Mignon*, because of the latter's recognition of the girdle which she wore as a child, her mother's portrait, and her recollection of the childish prayer which she used nightly to utter. The scene then comes to a conclusion with an ensemble, *Mignon*, *Wilhelm* and *Lothario*, rejoicing in the mutual understanding finally established, the musical foundation of which is the melody of the romance of the first act based on a paraphrase of Goethe's "Kennst du das Land" ("Connais-tu le pays" in the first act). Originally this scene was much more extended. *Mignon* and *Wilhelm* are happy in each other's arms when the voice of *Filina* floats in at the window. *Mignon* pleads with *Wilhelm* to drive the siren away, and the two withdraw from the threatened presence. The scene changes. We are in the midst of a group of peasants who are making merry. *Filina* is on hand, accompanied by the faithful swain, *Fredrick*. She orders breakfast, and while it is preparing sings a song in the measure of a *forlana*—an Italian dance in sextuple time, particularly beloved of the Venetian gondoliers, beginning

*Paysanne ou signora,
 Choisissez qui vous plaira!
 Tant qu'au ciel le jour luira,
 En ce monde on aimera!*

The sentiment is that of the song which Shakespeare admitted to his comedy "Much Ado About Nothing":

"Sigh no more, ladies, sigh no more,
 Men were deceivers ever,
 One foot in sea, and one on shore,
 To one thing constant never.
 Then sigh not so,
 But let them go,
 And be you blithe and bonny,
 Converting all your sounds of woe
 Into hey, nonny, nonny!"

The melody of this *forlana*, changed in rhythm, is yet to be heard in the

coda of the overture. *Mignon* is shocked by the heartlessness of *Filina*, but the latter advances to her and offers her hand in friendship and congratulation and graciously bestows herself upon *Frederick*. Enter a chorus of peasants, who acclaim *Lothario* as their old master, the Marquis of Cypriani; and then general rejoicing. The nature of the finale constructed to humor the *Pietät* of the Germans, has already been suggested. It is abrupt enough to please the most voracious devourer of penny dreadfuls. It proceeds like the original ending up to the moment when the voice of *Filina* is heard in a phrase of the polacca, "Je suis Titania." *Mignon* pleads that she be driven away lest she herself die of grief. *Wilhelm* exclaims: "Mignon! Filina"; *Lothario* echoes with, "My daughter! Filina!" but *Mignon*, staring fixedly at the actress, falls into her lover's arms and expires.

H. E. KREHBIEL.

NEW YORK, December 24th, 1900.

INDEX

No.		Page
	Overture	I
Act I.		
1.	Introduction and Chorus	10
	Chanson	14
	Scena	19
	Gypsy Dance	23
	Recitative	34
	Scena	47
2.	Aria	66
3.	Recitative and Trio	77
4.	Recitative	91
	Romance	94
5.	Duet	103
	Scena	109
6.	Trio and Finale	119
	En route, amis (Chorus, etc.)	128
	Qui m'aime, me suive! (Filina)	142
Act II.		
7.	Entr'acte and Recitative	165
8.	Madrigal	170
9.	Trio	176
	Je crois entendre les doux compliments (Filina)	180
10.	Styrienne	195
	Scena	201
11.	Mélodie	210
11bis.	Recitative	216
12.	Recitativo-Cantabile	223
	Duet	233
12bis.	Chorus	239
12ter.	Recitative	243
	Polonaise	245
	Finale	255
	Ah! vous voilà! (Wilhelm)	255
Act III.		
13.	Introduction and Chorus	277
	Berceuse	286
	Recitative	291
14.	Romance	296
15.	Duet	303
16.	Trio	321
	Prayer	330
	O Vierge Marie (Mignon)	330
	Au souffle léger du vent	277
	De son cœur j'ai calmé la fièvre (Lothario)	286
	Vous verrez de cette fenêtre (Antonio)	291
	Elle ne croyait pas (Wilhelm)	296
	Je suis heureuse! (Mignon, Wilhelm)	303
	Mignon! Wilhelm! Salut à vous! (Lothario)	321
	O Vierge Marie (Mignon)	330
	Appendix of Interpolated Music	340

Mignon.

Overture.

AMBROISE THOMAS.

Andantino. (♩ = 116.)

Piano.

First system of musical notation for the piano part, starting with a piano (*p*) dynamic.

Second system of musical notation for the piano part, including dynamics like *p*, *pp*, and *dim.*

Third system of musical notation for the piano part, including dynamics like *pp* and *dim.*

Moderato sostenuto.

Fourth system of musical notation for the piano part, including dynamics like *p*, *sf*, *ten.*, and *dim.*

Fifth system of musical notation for the piano part, including dynamics like *pp*, *mf*, *p*, *f*, and *risoluto*.

Sixth system of musical notation for the piano part, including dynamics like *pp* and *f*.

f *cresc.*

dim.

Andante. (♩ = 92.)
dim. pp espressivo

f dim. pp dim.

pp espressivo cresc.

dim. poco ritenuto pp

rit. e smorzando ppp mf p

Moderato, tempo di Polacca. (♩ = 100.)

The musical score is written for piano in a 3/4 time signature with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato, tempo di Polacca' with a metronome marking of ♩ = 100. The score consists of eight systems of two staves each (treble and bass clef). Dynamics include *f*, *dim.*, *mf*, *p*, *ff*, and *pp*. The piece features several triplet passages, particularly in the right hand of the fifth and sixth systems. The bass line is characterized by rhythmic accompaniment with chords and single notes.

First system of musical notation. The right hand features a melodic line with several triplet markings (indicated by a '3' above the notes) and accents. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation. The right hand continues with a melodic line, including some chromatic movement and slurs. The left hand accompaniment features chords and moving lines. A dynamic marking of *p* (piano) is present.

Third system of musical notation. The right hand has a melodic line with triplet markings. The left hand accompaniment includes chords and moving lines. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation. The right hand features a melodic line with triplet markings and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f* (forte) and *ff* (fortissimo) in the left hand, and *dim.* (diminuendo) and *p* (piano) in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. A dynamic marking of *p* (piano) is present.

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

Seventh system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The music is written in a key signature of two sharps (F# and C#). The first system includes a measure with a '5' above the staff and a 'dim.' marking. The second system features a 'ff' (fortissimo) dynamic marking. The third system includes a 'p' (piano) dynamic marking. The fourth system has a 'dim.' marking. The fifth system has a 'dim.' marking. The sixth system has a 'dim.' marking. The seventh system has a 'dim.' marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also several trills and slurs throughout the piece.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and some rests. The bass clef staff contains a piano accompaniment with chords and eighth notes. The dynamic marking *pp* is present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with some slurs. The bass clef staff features a more active accompaniment. Dynamic markings *f*, *p*, and *mf* are used across the system.

Third system of musical notation. Both the treble and bass clef staves show a continuation of the piece with various note values and slurs.

Fourth system of musical notation. The piece continues with similar melodic and harmonic textures in both staves.

Fifth system of musical notation. This system includes triplet markings in both staves. Dynamic markings *p* and *pp* are present.

Sixth system of musical notation. The bass clef staff has a more prominent role in this system with a complex accompaniment.

Seventh system of musical notation. The piece concludes with a *cresc.* marking in the bass staff, indicating a crescendo.

This page of musical notation consists of seven systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The piece begins with a dynamic marking of *ff* (fortissimo) in the first system. The second system includes a *cresc.* (crescendo) marking and another *ff* marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several systems contain triplet passages, indicated by a '3' above the notes. The notation includes slurs, accents, and dynamic hairpins. The piece concludes with a final *ff* marking in the seventh system.

This musical score page contains seven systems of piano music. Each system consists of a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music is characterized by frequent triplet patterns in both hands. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The piece concludes with a *sempre cresc.* (sempre crescendo) marking in the final system. A section marked with a circled '8' begins in the final system of the page.

First system of musical notation. The right hand features a melodic line with eighth notes and triplets, marked with an '8' and '3'. The left hand provides a harmonic accompaniment. Dynamics include *p* and *cresc.*

Second system of musical notation. The right hand continues with eighth notes and triplets. The left hand features a more active accompaniment with triplets. Dynamics include *f*.

Third system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Fourth system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Fifth system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Sixth system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Seventh system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Act I.

Nº 1. "Bons bourgeois et notables."

Introduction.

Scene, the courtyard of a German inn. L. H., the wing of a building which faces the audience; on the lower floor a door with glass window opens on a balcony, whence a flight of steps leads down to the courtyard. R. H., a low shed. Arbors, tables, etc.

Townfolk, peasants, etc., afterwards joined by Lothario: the townsfolk seat themselves at the tables, and drink; waiters bustle about, attending to their customers.

Moderato.

Filina.

Mignon.

Wilhelm.

Laertes.

Lothario.

Giarno.

SOPRANO.

TENOR.

BASS.

Chorus.

Moderato. (♩ = 112.)

Piano.

f

p

cresc.

f

(pause)

TENOR.

Chorus.

Bons bour-geois et no-ta-bles, As-sis au-tour des ta-bles, Fu-
High or low-ly in sta-tion, Who hon-or our col-la-tion, We'll

BASS.

Musical notation for the first system, including piano accompaniment and vocal lines for Tenor and Bass. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal lines are in tenor and bass clefs, with lyrics written below the notes. Dynamics include *f* and *p*.

mons, fu-mons tran-quil-le-ment, Et bu-vons en fu-mant.
smoke, we'll smoke like hon-est men, With a drink now and then.

Musical notation for the second system, including piano accompaniment and vocal lines for Tenor and Bass. The piano part continues with a similar rhythmic accompaniment. The vocal lines include a *Red.* (ritardando) marking and a star symbol. Dynamics include *f* and *p*.

Bons bour-geois et no-ta-bles, As-sis au-tour des ta-bles, Fu-
High or low-ly in sta-tion, Who hon-or our col-la-tion, We'll

Musical notation for the third system, including piano accompaniment and vocal lines for Tenor and Bass. This system repeats the first system's notation. Dynamics include *f* and *p*.

mons, fu-mons tran-quil-le-ment, Et bu-vons en fu-mant. La
smoke, we'll smoke like hon-est men, With a drink now and then. Now

Musical notation for the fourth system, including piano accompaniment and vocal lines for Tenor and Bass. This system repeats the second system's notation, including the *Red.* marking and star symbol. Dynamics include *f* and *p*.

biè - re brune ou - blan - che E - cu - me dans les pots.
foam - ing in - the - mea - sure Is beer, or brown or white;

ff

p C'est au - jour - d'hui di - man - che, di - man - che,
This is a day for plea - sure, for plea - sure,

p *mf*

mf c'est le jour du re - pos,
'Tis a day for de - light,

mf C'est au - jour - d'hui, au - jour - d'hui di - man - che, C'est le
'Tis is a day, a - day for plea - sure, 'Tis a

le jour du re - pos, C'est le jour du re -
 day for our de - light, 'tis a day for de -

jour, le jour du re - pos, C'est le jour du re - pos, C'est le jour du re -
 day for our de - light, day for our de - light, 'tis a day for de -

pos, le jour du re - pos. Que la biè - re brune ou blanche É -
 light, day for our de - light. Now high foam - ing in the mea - sure Is

pos, le jour du re - pos. Que la biè - re brune ou blanche -
 light, day for our de - light. Now high foam - ing in the mea -

cu - me dans les pots! Mes a - mis, gai - ment vi - dons les
 beer, or brown or white; All our care we'll drown! Now drink it

É - cu - me dans les pots! A - mis, gai - ment vi - dons les
 sure Is beer, or brown or white; All care we'll drown! Now drink it

Andantino.

broes!
down!

Andantino.

p *mf* *p*

Lothario.

(♩ = 126.)

Fu - gi - tif et trem - blant, — je
Still from door un - to door — all

dim.

vais, de porte en por - te, Où le ha - sard me gui - de, où l'o -
way - worn I am go - ing, Wher - ev - er Fate may guide me, or the

cresc.

L.O. *p*

ra - ge m'em-por - te; Des mi - sé - bles Dieu prend soin. —
 storm - wind be blow - ing. For them who mourn, the Lord wil. care. —

L.O. *cresc.* *f* *dim.* *p*

El - le vit! El - le vit! et je cherche sa tra - - - ce:
 She's a - live! she's a - live! E'er do I seek her trac - - - es:

L.O. *cresc.* *p*

Je me repose un jour, un seul jour, et je pas - se! Je vais plus
 Here will I rest a day, for a day swift - ly pass - es, Then fur - ther

L.O. *dim.* *p*

loin, tou - jours plus loin, ———— tou - jours plus
 on, still on I fare, ———— still on I

loin.
fare.

Some of the townsfolk. Oui, c'est Lo-tha-ri-o, le vieux chanteur no-
Ay, 'tis Lo-tha-ri-o, the a-ged wand'ring

un poco più animato

ma-de.
minstrel. Other townsfolk. D'où vient-il?
Where's his home?

On dit que le mal-heur a troublé sa rai-son. On l'i-
They say, he lost his mind long a-go thro'some wrong. No one

Tempo I. (to Lothario)

Half-chorus. Al-lons, mon ca-ma-ra-join de, Viens boi-re,
Old friend, come now and join us in drink-ing,

gno-rel
knows it!

Tempo I. *cresc.*

et lais-se là ta plain-ti-ve chan-son!
Try to for-get for a time your sad song!

(They make

(1) See at the end of the score, in the Supplement, the *obligato* ritournelle to the second strophe (ad libitum) of Lothario's song, as sung by M. Faure at London (page 340).

Lothario sit down, and fill a glass for him.)

Piano introduction featuring a melody with triplets and accents in both the treble and bass staves. The key signature is one sharp (F#) and the time signature is 2/4.

Full Chorus.

TENOR. *f* Bons bourgeois et no - ta - bles, As - sis au - tour des ta - bles, Fu - *p*
 High or low - ly in sta - tion, Who hon - or our col - la - tion, We'll

BASS. *f* *p*

cresc. *ff* *p*

*Red. **

First system of the chorus, including vocal lines for Tenor and Bass and piano accompaniment. The piano part features a crescendo leading to fortissimo (ff) and then piano (p). A 'Red.' (ritardando) marking is present at the end of the system.

mons, fu - mons tran - quil - le - ment, Et bu - vons en fu - mant. La *f*
 smoke, we'll smoke like hon - est men, With a drink now and then! Now

Second system of the chorus, including vocal lines and piano accompaniment. The piano part continues with a forte (f) dynamic.

biè - re brune ou - blan - che É - cu - me dans les pots. *f*
 foam - ing in the mea - sure Is beer, or brown or white! *ff*

Third system of the chorus, including vocal lines and piano accompaniment. The piano part features fortissimo (ff) dynamics.

C'est aujour d'hui di - man - che, di - man - che, C'est le jour du re -
 This is a day for plea - sure, for plea - sure, 'Tis a day for de -

pos, light, C'est au - jour d'hui, au - jour d'hui di - man - che, C'est le jour, le jour du re -
 This is a day, a - day for plea - sure, 'Tis a day for our de -

Le jour - du re - pos, C'est le jour - du re - pos, le jour
 day for our de - light, 'tis a day - for de - light, day for
 pos, C'est le - jour du re - pos, C'est le jour du re - pos, le jour
 light! day for our de - light, 'tis a day for de - light, day for

du re - pos. Que la biè - re brune ou blan - che É - cu - me dans les
 our de - light! Now high foam - ing in the mea - sure Is beer, 'or brown or
 du re - pos. Que la biè - re brune ou blan - che É - cu - me
 our de - light! Now high foam - ing in the mea - sure Is beer, or

pots! Mes a - mis, gai - ment vi - dons les broes!
 white! All our care we'll drown! Now drink it down!

dans les pots! A - mis, gai - ment vi - dons les broes!
 brown or white! All care we'll drown! Now drink it down!

Andantino con moto. (♩ = 76.)

TENOR (Some peasants).

(Several of the party form a group at back, near the inn. Enter Gypsies and Peasants of both sexes; Filina and Laertes on the balcony; finally, Mignon.)

Place, a - mis, fai - tes
 Room, compan - ions, make

pla - way - ce! Place aux en - fans de Bo -
 way there! Room for the men of Bo -

hê - me, Aux tsi - ga - nes, aux zin - ga - ri!
 he - mia, For the Gypsies let us make way!

March. Lo stesso movimento.

TENOR.

Chorus.

Voi - ci
Of all

BASS.

March. Lo stesso movimento.

tou - te la ban - de a - vec Jar - no lui - mê - me,
their tribe the flow - er is coming now with Giar - no,

Et son com - pè - re Za - fa - ri!
Zaf - fa - ri, too, his trust - y man!

First system of piano introduction. Treble and bass staves. Features triplets and accents. Dynamics include *f* and *sf*. A circled number (1) is above the first measure of the second staff.

Second system of piano introduction. Treble and bass staves. Features triplets and accents. Dynamics include *f* and *sf*.

Chorus.

TENOR. *f* > Pla - ce!

BASS. *f* > Room there!

pla - ce!

Room there!

Vocal staves for Tenor and Bass. Tenor part: Pla - ce! Room there! Bass part: pla - ce! Room there!

Piano accompaniment for the chorus. Treble and bass staves. Features sixteenth-note patterns. Dynamics include *sf* and *f*.

SOPRANO. *ff* >

pla - ce!

Room there!

TENOR. *ff* >

pla - ce!

Room there!

BASS. *ff* >

pla - ce!

Room there!

Vocal staves for Soprano, Tenor, and Bass. Soprano part: pla - ce! Room there! Tenor part: pla - ce! Room there! Bass part: pla - ce! Room there!

Second system of piano accompaniment for the chorus. Treble and bass staves. Features sixteenth-note patterns. Dynamics include *ff*, *dim.*, and *sf*.

(1) If it be necessary to abbreviate this march for a small stage, the next 14 measures may be cut, skipping to the sign \oplus on page 22.

First system of piano accompaniment. The music is in a minor key and features complex rhythmic patterns with triplets and accents. The right hand has a melodic line with triplets and accents, while the left hand provides a rhythmic accompaniment with triplets and accents. Dynamics include *f* and *sf*.

Lo stesso movimento. Filina (appearing on the balcony.)

F. 3 3 3

(1) 8 La - èr - te, a - mi La - èr - te, ac - cou - rez au plus
La - er - tes, oh friend La - er - tes, come hither di -

Second system of music. It includes a vocal line with lyrics in French and English. The piano accompaniment features a dense texture with triplets and accents. Dynamics include *ff*.

F. 3 3 3

vi - te! Voilà qui nous promet un spectacle en - ga - geant.
rectly! All this promis - es us a de - light - ful dis - play!

Third system of music. It includes a vocal line with lyrics in French and English. The piano accompaniment features a dense texture with triplets and accents. Dynamics include *mf*.

(1) In the following ballet with chorus there will be found two cuts *ad libitum*; but, if it be desired to omit the dance entirely, skip from here to the sign \oplus on page 34.

F. *Mais ne vous mo-quez pas et so-yez in-dulgent;*
But do not laugh at them, be in-dul-gent, I pray;

F. *A vous asseoir je vous in-vi-te.*
To sit be-side me I in-vite you.

Gypsy Dance.
Allegretto sostenuto. (♩ = 100.)

legato

p

dim.

Chorus. A group of old townspeople. *mf*

Ces fil - les de Bo - hê -
The daughters of Bo - he -

f *mf*

me Ont de forts jo - lis yeux, Et ma fem - me el - le - mê -
mia, Their eyes are bright and gay, And my wife — can - not foot

Laertes.

L. Les fil - les de Bo - hê - me Ont
The daughters of Bo - he - mia Have
me Ne dan-se - rait pas mieux. ———
it More mer-ri - ly than they. ———

L. d'as - sez jo - lis yeux, Et Phi - li - ne el - le - mê - me ——— Ne dan-se -
eyes full bright and gay; Not Fi - li - na her - self e'en ——— Could bet-ter

Filina (laughing.)

F. O fil - les de Bo - hê - me, Fil - les au cœur jo -
O daughters of Bo - he - mia, With joy - ful hearts so
L. rait pas mieux.
dance than they.

F. yeux, Vous ai - mez, on vous ai - me, Et tout est pour le mieux.
blest, Ye love and are be - lov - ed, And all is for the best.

p *f*

• Ah! Ah!

Laertes.

p *f*

Tra la ra la la! Tra la la la!

Tra la ra la la! Tra la la la!

Tra la ra la la! Tra la la la!

ff (1)

SOP. *p*

Plus vi - ves que l'oi-seau des cieux,
 Yet gay - er than the bird in air,

legato

p

TEN. *p*

Plus ra - pi - des que l'é - clair mê - me,
 Yet swift - er than the light - ning pass - es,

BASS. *p*

p

15470 (1) If desired, the next 16 measures may be omitted, skipping to the sign \oplus on page 27.

SOP.

Fil - les d'É - gypte et de Bo - hê - me, Frap - pez le
 Ye Gyp - sy and Bo - he - mian lass - es, Light - ly dance
 Fil - les d'É - gypte et de Bo - hê - me, Frap - pez le
 Ye Gyp - sy and Bo - he - mian lass - es, Light - ly dance

sol _____ d'un pied jo - yeux! _____
 on, _____ in joy on - fare! _____

sol _____ d'un pied jo - yeux! _____
 on, _____ in joy on - fare! _____
 sol _____ d'un pied jo - yeux! _____
 on, _____ in joy on - fare! _____

First system of piano accompaniment. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic support with chords and a bass line. Dynamic markings include *f* and *cresc.*

Second system of piano accompaniment. The treble staff continues the melodic line. The bass staff features a prominent bass line with a repeat sign. Dynamic marking is *ff*.

(♩ = 80.)

♩. *

Allegro, tempo di Valzer.

Third system of piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has a steady bass line. Dynamic marking is *f*.

Fourth system of piano accompaniment. The treble staff has a melodic line with slurs and a trill. The bass staff has a steady bass line. Dynamic markings are *f* and *p*.

Chorus.

SOP.				<i>f.</i>	Ah! chan - tez,	gais en - joy - ous
TEN.				<i>f.</i>	Sing, oh, sing!	gais en - joy - ous
BASS.				<i>f.</i>	Ah! chan - tez,	gais en - joy - ous
				<i>f.</i>	Sing, oh, sing!	gais en - joy - ous

Fifth system of piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has a steady bass line. Dynamic marking is *f*.

fants de Bo - hê - me!
 maids of Bo - he - mia!

fants de Bo - hê - me!
 maids of Bo - he - mia!

The first system consists of two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics in French and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the third measure. The key signature is one sharp (F#) and the time signature is 4/4.

F. *Filina.*
 Ah!

p

The second system begins with a vocal line marked 'F.' (Forte) and 'Filina.' followed by 'Ah!'. The piano accompaniment starts with a piano (*p*) dynamic. The music continues with a melodic line in the vocal part and a supporting accompaniment in the piano.

f

f *dim.*

The third system continues the vocal and piano parts. The vocal line features a melodic phrase with a forte (*f*) dynamic. The piano accompaniment also has a forte (*f*) dynamic, which then transitions to a *dim.* (diminuendo) section.

tr

p *f* *p*

The fourth system concludes the page with a trill (*tr*) in the vocal line. The piano accompaniment features a piano (*p*) dynamic, followed by a forte (*f*) section, and then returns to piano (*p*). The system ends with a fermata over the final chord.

(1) If desired, the next 32 measures may be omitted, skipping to the sign \oplus on page 30.

Chorus.

f.
 Quel - - le dan - se fol - le!
 How - - mad - ly they're danc - ing!

f.
 Quel - - le dan - se fol - le!
 How - - mad - ly they're danc - ing!

Filina.

f.
 La la, — la la, la la, — la la, la!

ff

Chorus.

f.
 Leur — gai re - frain
 Their — gay re - frain

f.
 Leur — gai re - frain
 Their — gay re - frain

f.
 Nous — met en
 Charms — us a -

f.
 Nous — met en
 Charms — us a -

p

train; Ah! Chan - tons! Ah! chantons! Et bu -
main! Let us sing! let us sing! let us

p

train; Ah! Chan - tons! Ah! chantons!
main! Let us sing! let us sing! let us

p.

ff *dim.* *p*

vons! Ah! chantons!
drink! let us sing!

Et bu - vous! Ah! chan - tons!
let us drink! let us sing!

f

Chan - tons! Bu - vons! Sing! let us sing!
 La dan - se fol - le Mad - ly they're danc - ing,

f

Chan - tons! Bu - vons! Sing! let us sing!
 La dan - se fol - le Mad - ly they're danc - ing,

f

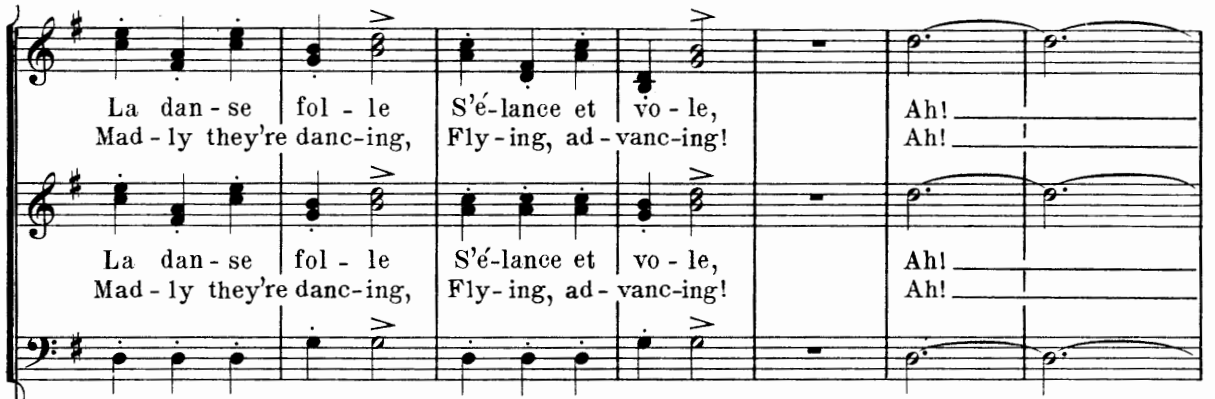
f

ff

S'é - lance et vo - le, Leur jo - yeux re - frain Nous met tous en train!
 Fly - ing, ad - vanc - ing! Joy - ful - ly sing - ing, Sway - ing and swing - ing!

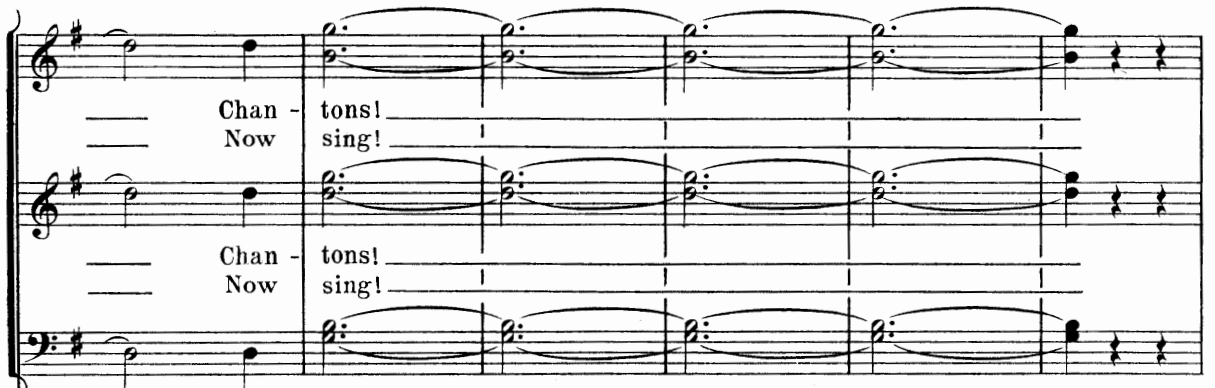
S'é - lance et vo - le, Leur jo - yeux re - frain Nous met tous en train!
 Fly - ing, ad - vanc - ing! Joy - ful - ly sing - ing, Sway - ing and swing - ing!

ff



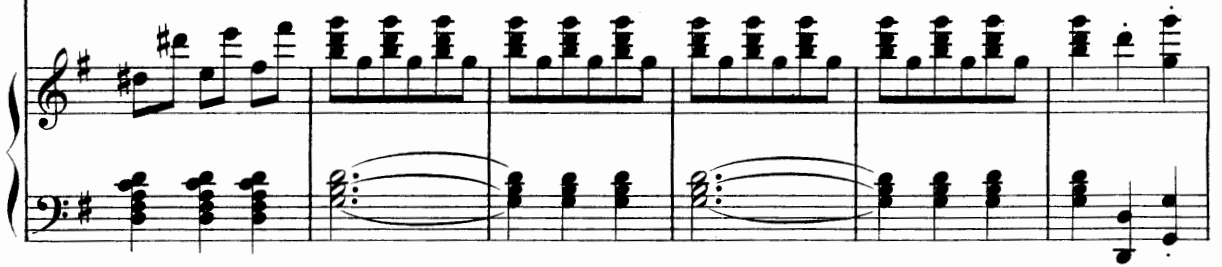
La dan - se fol - le S'é - lance et vo - le, Ah!
Mad - ly they're danc - ing, Fly - ing, ad - vanc - ing! Ah!

La dan - se fol - le S'é - lance et vo - le, Ah!
Mad - ly they're danc - ing, Fly - ing, ad - vanc - ing! Ah!



Chan - tons!
Now sing!

Chan - tons!
Now sing!



♩ Allegro moderato. (♩ = 72)

Recit.

Giarno.

G. Pour ga-gner main-te-nant tou - te votrein - dul - gen - ce, Et vous re-mer - ci -
To deserve to the full your gen - e - rous in - dul - gence, And ren - der fit - ting

G. er de vos dons gé - né - reux, Mi - gnon va vous prou - ver sa rare in - tel - li -
thanks for your lib - e - ral aid, Mi - gnon will now dis - play her rare and mar - v'lous

G. gen - - ce, En dan - sant de - vant vous — le fa - meux pas des
tal - - ent By per - form - ing be - fore you her fa - mous dance on

G.

œufs.
eggs.

SOPRANO. *ff*

TENOR. *ff*

BASS. *ff*

Chorus.

Vi - vat!
Hur - rah!

Vi - vat!
Hur - rah!

Rap - pro - chons - nous
Near - er let us

ff *p*

Laertes. *p*

Vo -
We

Rap - pro - chons - nous d'eux Pour voir la dan - se des œufs.
Near - er let us go, The fa - mous egg - dance to view!

d'eux go, Pour voir la dan - se des œufs.
The fa - mous egg - dance to view!

La.

yons la dan - se des œufs.
too the egg - dance will view.

p


Giarno. (turning to Zaffari.)

G. 


Toi! Za-fa-ri, pré-pa - re ton con-cer- to le plus sa- vant.
 You, Zaf-fa-ri, be read - y To play the fin-est air you know;

(to the other Gypsies.)

(approaching the cart and waking Mignon.)

G. 

Couvrez le sol d'un ta-pis ra - re. Et
 Up-on the ground spreadout the car - pet; And

G. 

toi, et toi, Mi-gnon, de-bout! en a- vant! en a-
 you, and you, Mi-gnon, get up! come a- long! come a-

(Zaffari preludes on his violin; an aged Gypsy spreads a carpet, on which a boy places some eggs. Mignon, hearing Giarno call, awakes and enters the circle formed by the chorus; in her hand she holds a bouquet of wild flowers.)

G. 

vant! — en a- vant!
 long! — come a- long!



Filina. (calling to Giarno.)

Ho - là! Mon cher monsieur, vous plaît-il de nous
 Hal-lo! my wor-thy man, be so kind as to

di - re Quel est — ce pauvre en - fant qui sem - ble vous mau -
 tell us who is — this wretch - ed child, that fair - ly seems to

di - re De l'a - voir de la sor - te é - veil - lé sans fa - çon? Est - ce u - ne
 hate you, That so rude - ly her slumber you have dared to an - noy? Is it a

Giarno.

fil - le? Est - ce un gar - çon? Ni l'un, ni l'au - tre, belle da -
 maid - en? Is it a boy? Nor this, nor that one, mi - la -

G.

me, Ni gar-çon, ni fil - le, ni fem -
dy; nei-ther boy, nor maid-en, nor wo -

p

Filina.

Qu'est-ce donc, a - lors?
But what is it, then?

(lifting the cloak that covers
Mignon. General laughter.)

me! C'est Mi-gnon!
man! 'Tis Mi-gnon!

pp *f*

Mignon. (aside.) *p*

Ces yeux — fi-xés sur moi, ce
Those eyes — all fixed on me, So

f *p*

cresc.

ri - - re qui m'ou - tra - - gel Re - trou - ve ta fier -
smil - - ing, so in - sult - - ing! Re - gain thy for - mer

f

M. *te, mon cœur, — et ton cou - ra - - ge!*
pride, my heart, — thy for - mer cour - - age! **Giarno.**

G.

Al - lons,
 Come a -

f *p* *f*

M. *f* (stamping on the ground.)
Non, non, non, non, non! Je bra - ve ta me -
No, no, no, no, no! I dare de - fy your

G.

sau - te, sau - te, Mi - gnon!
 long, then! Dance now, Mignon!

f

M. *na - ce, De to - bé - ir, a la fin, je suis las - se!*
men - ace! 'Tis time at last! I no more will o - bey you!

G.

Tu re - fu -
 Not o - bey

f

M. (turning toward the Gypsies) *Non, non, non, non, (threatening her with the stick)*
No, no, no, no,

G.

ses! ho - là! vous au - tres, mon bâ - ton!
 me? Hal - lo, my friends give me my stick!

Dan - se, Mignon, ou mon bâ -
 Dance now, Mignon, Or else a -

f

M.
non!
no!

G.
ton non Sau - ra te mettre _____ à la rai -
non You'll feel my stick _____ your back up -

Chorus.
Dan - se, - se, then!
Dance, then!

gare au bâ -
'Ware of the

G.
son!
on!

Dan - se, al -
Dance then, now

Elle a rai - son
Faith, she is right!

De di - re non!
Faith, she is right!

ton!
stick!

Dan - se, Mi - gnon!
Dance then Mi - gnon!

gare au bâ -
'Ware of the

Mignon.

M.
Non, non, non, non, non, non, non, non!
No, no, no, no, no, no, no, no!

G.
lons!
dance!

Dan-se, Mi-gnon, Dan-se, Mi-gnon, Mé-
Dance now, Mi-gnon, Now dance, Mi-gnon, you

Elle a rai-son! Elle a rai-son de
She's right, I own! she's right, I own, she's

ton!
stick!

Dan-se, Mignon, Dan-se, Mi-gnon, Pe-
Dance now Mignon! Now dance, Mi-gnon, you

(♩ = 76)

ff

G.
chant démon, Ou mon bâ-ton Sau-ra te mettre à la rai-son!
naugh - ty one! Or else a - non You'll feel my stick your back up - on!

di - re non! Elle a rai-son! Elle a rai-son de di - re non!
right, I own, she's right, I own, she's right, I own, she's right, I own!

tit démon, Ou son bâ-ton Sau-ra te mettre à la rai-son!
naugh - ty one! Or else a - non You'll feel his stick your back up - on!

G.

Dan - se, Mi - gnon, ou mon bâ - ton Sau -
 Dance now, Mi - gnon, Or else a - non You'll

Elle a rai - son de di - re non!
 she's right, I own! she's right, I own!

Dan - se, Mi - gnon, ou son bâ - ton
 Dance now, Mi - gnon, Or else a - non

Sau -
 You'll

G.

ra, sau - ra te mettre à la rai -
 feel, you'll feel my stick your back up -

Elle a rai - son, elle a rai -
 she's right, I own, she's right, I

sau - ra te mettre à la rai -
 you'll feel his stick your back up -

ra, sau - ra te mettre à la rai -
 feel, you'll feel his stick your back up -

(raising his stick.) Lothario. (rising, and hastening to Mignon, whom he embraces.)

Re-Poor

son, Sau - ra te mettre à la rai-son!
 on, you'll feel my stick your back up - on!

son, Elle a rai - son de di - re non!
 own, she's right, I own, she's right, I own!

son, Sau - ra te mettre a la rai-son!
 on! You'll feel his stick your back up - on!

prends cou - ra - ge! Viens! pauvre en - fant, Con - tre sa ra - ge
 child, take courage! I'll be your friend, you from his fu - ry

Je te dé - fends!
 I will de - fend?
 Giarno. (angrily)

Au dia - ble, vil mi - sé - rable! au diable! au
 Stand back there, wretch - ed old man! The Dev - il

G. *ff*

dia - ble! take you! Dan - se, Mi - gnon, Mé - chant dé - mon, Now dance, Mi - gnon, you naugh - ty one,

Chorus. *f*

Elle a rai - son, She's right, I own, Elle a rai - son de di - re non! she's right, I own, she's right, I own,

Dan - se, Mi - gnon, Dance now, Mi - gnon, Dan - se, Mi - gnon, Pe - tit dé - mon, Now dance Mi - gnon, you naugh - ty one,

G. *f*

Dan - se, Mi - gnon, ou mon bâ - ton Sau -
Dance now, Mi - gnon, Or else a - non You'll

Elle a rai - son de di - re non,
she's right, I own, she's right, I own,

Dan - se, Mi - gnon, ou son bâ - ton
Dance now, Mi - gnon, Or else a - non

Sau -
You'll

G.

ra, sau - ra te mettre à la rai -
 feel, you'll feel my stick your back up -

Elle a rai - son, Elle a rai -
 she's right, I own, she's right, I

Sau - ra te mettre à la rai -
 you'll feel his stick your back up -

ra, sau - ra te mettre à la rai -
 feel, you'll feel his stick your back up -

G.

son, Sau - ra te mettre à la rai -
 on, you'll feel my stick your back up -

son, Elle a rai - son de di - - - re
 own! she's right, I own, she's right, I

son, Sau - ra te mettre à la rai -
 on! you'll feel his stick your back up -

son,
 on!

G.  This system contains the first four measures of the musical score. It features a vocal line in G2 (bass clef) and a piano accompaniment with treble and bass staves. The key signature has three sharps (F#, C#, G#). The lyrics are: "son, Oui, pe - tit dé - mon, Oui, oui, mon bâ - on! Yes! your back up - on, yes, your back up - non! Qui, elle a rai - son, Oui, elle a rai - own! yes! she's right, I own, yes, she's right, I son, Oui, pe - tit dé - mon, Oui, oui, son bâ - on! yes! your back up - on, yes, your back up -". The piano part includes dynamic markings like *f* and *sf*, and articulation marks like accents and slurs.

G.  This system contains the next four measures of the musical score. It features a vocal line in G2 (bass clef) and a piano accompaniment with treble and bass staves. The key signature has three sharps (F#, C#, G#). The lyrics are: "ton Sau - ra te mettre à la rai - son, Sau - ra te mettre à la rai - on! You'll feel my stick your back up - on, you'll feel my stick your back up - son, Elle a rai - son de di - re non, Elle a rai - son de di - re own, she's right, I own, she's right, I own, she's right, I own, she's right, I ton Sau - ra te mettre a la rai - son, Sau - ra te mettre à la rai - on! You'll feel his stick your back up - on, you'll feel his stick your back up -". The piano part includes dynamic markings like *f* and *sf*, and articulation marks like accents and slurs.

Filina. Moderato sostenuto.

F. Musical staff with treble clef, key signature of three sharps, and a melodic line.

Ah!
Ah!

Mignon.

M. Musical staff with treble clef, key signature of three sharps, and a melodic line.

Ah!
Ah!

Wilhelm.

(rushing to help Mignon, and seizing Giarno's arm).

W. Musical staff with treble clef, key signature of three sharps, and a melodic line.

Ho-là, co-quin! ar - rè - te, ou ton heure est ve -
Halloh, you rogue! Un - hand her, or your hour will have

Laertes.

La. Musical staff with treble clef, key signature of three sharps, and a melodic line.

Ah!
Ah!

Leoh.

Lo. Musical staff with bass clef, key signature of three sharps, and a melodic line.

Ah!
Ah!

Giarno.

(raising the stick to strike Mignon).

G. Musical staff with bass clef, key signature of three sharps, and a melodic line.

son!
on!

non!
own!

son!
on!

Moderato sostenuto.

Piano accompaniment with grand staff (treble and bass clefs), key signature of three sharps, and dynamic marking *ff*.

(drawing a pistol, and threatening Giarno)

W. nu - e! Si tu fais un seul pas, je te tu - e!
sounded! If you dare take a step, I will kill you!

G. *f* Hein! plaît - il? C'est
Sir? you say? I

(in a whining tone)

G. bon! je me tiens coi! Mais, je suis rui - né! Qui de vous me paie -
hear! I will be still! But, 'twill be my ru-in! Of you all, who will

Filina (throwing Giarno a purse).

F. Tiens donc, prends, et tais-toi!... Que
Oh well! here! now be still! For-

G. ra ma re - cet - te per - du - e?
pay for the loss I shall suf - fer?

Mignon. (dividing her bouquet between Wilhelm and Lothario)

F. M. *p*

tout soit par - don - né. A vous ces fleurs, a - mis,
 give now, and for - get! Re - ceive these flowr's, oh friends,

M. *p*

qui m'a - vez dé - fen - du - e!...
 who were both my de - fend - ers.

F. Filina (aside). Andante. (♩=120.)

Quel est, je veux le sa - voir, Ce beau cou - reur da - ven -
 I real - ly should like to know, who he is, this fine knight -

rit. *pp*

F. tu - re? Il nous ca - che sa fi - gu - re Et n'a pas l'air de nous
 er - rant! He from us his face is hid - ing, Seems not to see us at
 Laertes.

L. a. *pp*

Quel est - il?
 Who he is?

F. W. Wilhelm.

voir.
all. I -
Could

L.a. *p* *dim.*

Ah, je le ju - re, Vous brû - lez de le sa -
Ah, well I see it! You're im - pa - tient now to

w. ci, pou - vais - je pré - voir Cet - te bi - zar - re a - ven -
I ev - er have fore - seen such a sin - gu - lar ad -

L.a. voir!
know!

w. *p* *cresc.* *dim.*

tu - re! Mon cœur, pauvre cré - a - tu - re, Ma — seuldic - té mon de -
ven - ture! My heart, fol - lowing an im - pulse, On - ly my heart led me

Mignon (praying, aside).

W. M. voir. on. O Vier - ge, monseul es - poir, Pro -
O Vir - gin, my hope thou art! Pro -

M. té - ge ta cré - a - tu - re, Je me
tect an in - no - cent maid - en Who be -
Laertes.

Ce beau gar - çon à l'œil
This handsome youth, dark of

Filina.

F. Quel est - il? je veux
Who is he? I wish

M. cour - - be sans mur - mu - re De -
fore thee, sor - row - lad - en, Now

W. Wilhelm. *p*
Cet - te a - ven - tu - re,
Such an ad - venture,

L.a. noir, Quel est - il?
eye, Who is he?

F. le sa - voir.
that I knew!

M. vant ton di - vin pou - voir.
bends with a con - trite heart!

W. Comment la pré - voir?
How could it be fore - seen?

L.a. Lo. *mf* Lothario (aside). (Motionless, with vacant eyes; his hand strays o -

Il faut le sa - voir. Sous le voi - le obs - cur du
I fain, fain would know. As her veil night spreads a -

ver the harp-strings.)

Lo. *sf* soir, Et sous la ver - te ra - mu - re, Un homme à la lourde ar -
round, Where 'neath the boughs breezes mur - mur, A knight, clad in heav - y

Lo. *sf* mu - re Ar - rê - te son coursier noir, son coursier noir.
ar - mor, His cours - er halts at a bound, halts at a bound!

dim.

Fillna. *p*
 Ce coureur d'a - ven - tu - re Nous ca - che sa fi - gu - re;
 He, the gallant knight - er - rant, His face from us is hid - ing;

Mignon. *p*
 Vier - ge — sain - te, sois — tou -
 Ho - ly — Vir - gin, ev - er -

Wilhelm. *p*
 Ah! com - ment — pré - voir l'a - ven - tu - re!
 How could I — fore - see this ad - ven - ture!

Laer. *p*
 Ce coureur d'a - ven - tu -
 Who is this bold knight - er -

Lothario.

Giarno.
 Quel est-il, d'où vient-il? Ah! je veux le sa -
 Ah, who and whence is he? Ah, that I fain would

p
 Quel — est - il? D'où — vient -
 Who — is he? Whence — is

p
 Quel — est - il? D'où — vient -
 Who — is he? Whence — is

p

F. *dim.*
 Quel est-il? Ah! je veux le savoir! Il n'a pas l'air
 Who is he? Ah, that I fain would know! And he seems to

M. *cresc.* *f* *dim.*
 jours mon espoir, mon seul espoir; sans murmure
 more be my hope, my only hope! Never murm'ring,

W. *cresc.* *f* *dim.*
 Pauvre créature, Je le jure! Mon
 This unhappy creature! I declare it! My

L. *cresc.* *f* *dim.*
 re, Quel est-il donc? ah! je le jure! Vous vous
 rant? Who can he be? ah, I declare it, that you

L. *f* *dim.*
 Sous le voile ténébreux du soir Il est
 As her veil the night spreadeth around, He is

G. *f* *dim.*
 voir, Nous le saurons ce soir, Oui, je
 know! This evening we shall know! Yes, I

cresc. *f*
 il? Quel est-il?
 he? Who is he?

cresc. *f* *p*
 il? Quel est-il? D'où vient
 he? Who is he? Whence is

cresc. *f* *dim.*

F. de nous voir, — Il n'a pas l'air de nous
see us not, — It seems that us he sees

M. je me cour - be de - vant ton di - vin pou -
now be - fore thee I bend with a con - trite

W. cœur, oui, je le ju - re! M'a dic - té mon de -
heart, yes, I de - clare it! 'twas my heart led me

L.a. lez dé - jà, vous vou - lez le sa -
fain would know, ah, how fain you would

L.o. là! il est là!
there! he is there!

G. veux le sa -
fain, fain would

il? Sor -
he? he? We'll

Sor -
We'll

p

F. *f* *dim.*

N. voir. Ah! quel est -
not. Ah! who is

voir. 0 Vier - ge, Vier - ge, mon seul es -
heart! 0 ho - ly Vir - gin! my on - ly

W. *cresc.* *f* *dim.* *p*
voir, Mon cœur, pau - vre cré - a - tu - re, Re - prends es -
on! My - heart, un - hap - py crea - ture, has led me

La. *cresc.* *f* *dim.* *p*
voir, Ce beau cou - reur d'a - ven - tu - re, Quel est - il
know! This hand - some, gallant knight - er - rant, Who can he

Lo. *cresc.* *f* *dim.* *p*
Oui, - sous la ver - te ra - mu - re, Oui, le voi -
'Neath boughs where breezes do mur - murs yes, he is

G. *f* *dim.* *p*
voir, Nous le saurons ce
know! Ah, yes! I fain would

tons d'i -
go a -

tons d'i -
go a -

p *cresc.* *f* *p*

p *f* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *pp* *pp* *p* *cresc.* *f* *p* *pp*

F.
il? he? Ah! Ah! Ah! je veux le sa - that I fain would

M.
poir, Je me cour - be de - vant ton pou -
hope, Now I of - fer thee my con - trite

W.
poir Ah! — quelle étrange a - ven - tu - re! Oui, mon
on! How — sin - gu - lar an ad - ven - ture! Yes, my

L.
donc? Ah! vous — brûlez, vous brû - lez de le sa -
be? ah! you're im - patient, im - pa - tient now to

L.o.
là! Ah! — dans — sa pe - san - te ar - mu - re Il est
there! Ah! — clad — in ponder - ous ar - mor, he is

G.
soir, ce soir, oui, ce
know, I fain, fain would

ei. way, Par - we'll
ei. way, Par - we'll

p *cresc.* *f* *p* *pp*

poco riten.
p *a tempo*

F. voir, Quel est-il? il fau-dra le sa-voir.
know! Who is he? That I fain would know.

poco riten. *a tempo*

M. voir. Vier - ge sain - te, Vierge sain - te, sois - tou-
heart! Ho - ly Vir - gin! Ho-ly Vir - gin! all my

poco riten. *a tempo*

W. cœur seul i - ci m'a dic-té mon de-voir, Mon cœur i - ci, oui, mon
heart 'twas a-lone that has here led me on, my heart a - lone, yes, my

poco riten. *a tempo*

L.a. voir! Quel est-il? vous voulez le sa-voir, Ce beau gar-çon, quel est-
know! Who is he? you are fain to know! This hand - some youth, who is

poco riten. *a tempo*

L.o. là! Le voi - là! Il est
there! he is there! he is

poco riten. *a tempo*

G. soir. Taisons-nous et partons; à ce soir.
know! When 'tis eve we shall know; let us go!

tons!
go!

tons!
go!

poco riten. *a tempo*
cresc.

F. *f* *p* *poco rit.*
 Ah! je veux le sa-
 Ah! I fain, fain would

M. *f* *p* *poco rit.*
 jours mon seul es - poir, mon es -
 hope thou ev - er art! all my

W. *f* *p* *poco rit.*
 cœur m'a seul dic - té, m'a dic - té mon de -
 heart a - lone, my heart, 'twas my heart led me

L.a. *f* *p* *poco rit.*
 il? ah! nous al - lons le sa -
 he? ah! when 'tis eve we shall

I.o. *f* *p* *poco rit.*
 là! Ah! le voi - là! Il est là! le voi -
 there! ah! he is there! he is there, he is

G. *f* *p* *poco rit.*
 Oui, nous re - vien - drons; à ce
 yes, when we re - turn we shall

mf *p* *poco rit.*
 Oui, par - tons! à ce
 yes, this eve we shall

mf *p* *poco rit.*
 Oui, par - tons! à ce
 yes, this eve we shall

mf *p* *poco rit.*
 *
 *
 *

a tempo

F. voir.
know!

M. *a tempo*
poir.
hope!

W. *a tempo*
voir.
on!

L.A. *a tempo*
voir.
know!

P. *a tempo*
là!
there!

T. *a tempo*
soir!
know!

S. *a tempo*
soir!
know!

B. *a tempo*
soir!
know!

(Exeunt townsfolk and others at back; Giarr.o retires)

a tempo

to the shed with his comrade, followed by Mignon; Lothario withdraws slowly; Filina whispers to Laertes, indicating an interest in Wilhelm, thereafter entering her room, while Laertes descends the stairway to the courtyard.)

Rea. *

Allegro moderato. Wilhelm (returning the salute).

w. Mon - sieur ...
Good sir!_

Recit. Laertes (saluting).

l. Mon-sieur... souf-frez que l'on vous com - pli -
Good sir!_ Al - low me, sir, to com - pli -

Allegro moderato.

men - te... Vous a - vez se - cou - ru cet - te gen - tille en - fant D'u - ne fa -
ment you! To the res - cue of this un - hap - py child you came, And in a

Wilhelm (smiling).

L. W. *p*

gon vrai-ment hé - ro - i - que et char - man - te! Bah! tout
 way, in - deed, both he - ro - ic and charm - ing! An - y -

W. *f*

au-treen eut fait au - tant.
 one would have done the same!

L. *f* **Laertes.**

Tel n'est pas l'a - vis de Phi - li - ne...
 That is not thi - dea of Fi - li - na:

(saluting again.)

L. *mf*

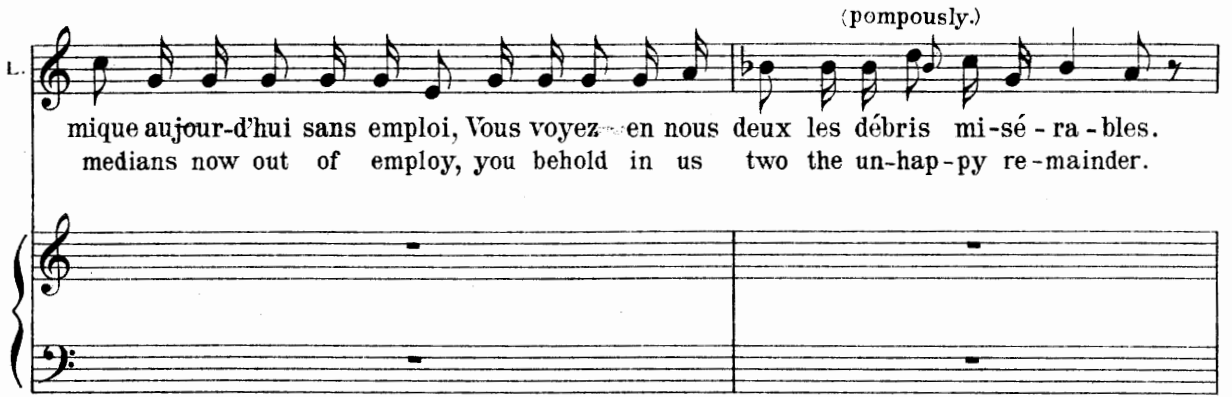
La dame du balcon a nom Phi - li - ne; moi, je me nom - me La -
 The la - dy on the bal - co - ny's Fi - li - na; I bear the name of La -

(declaiming.)

L. *f*

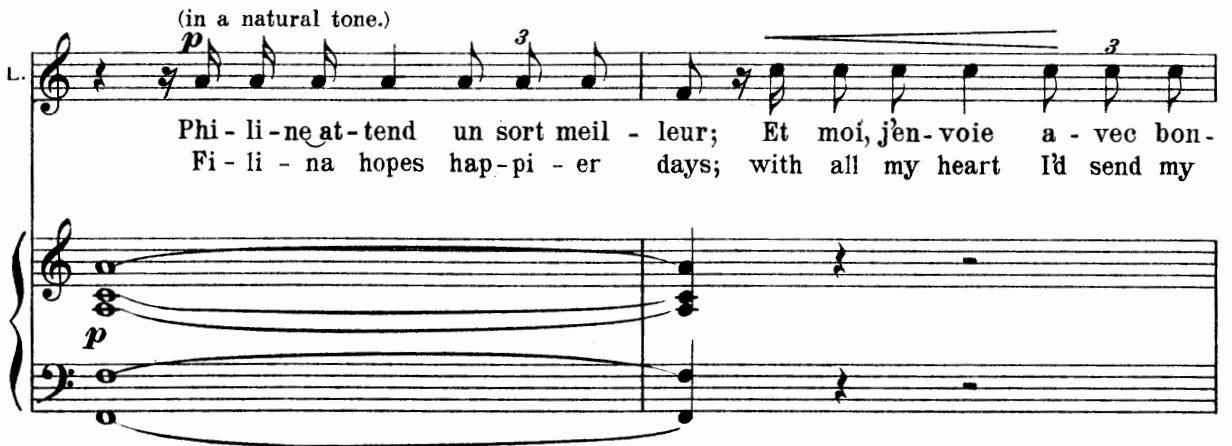
ër - te. O dé - sas - tre! O ru - i - nel d'u - ne trou - pe co -
 er - tes. Oh, dis - as - ter! Oh, what ru - in! Of a troupe of co -

(pompously.)

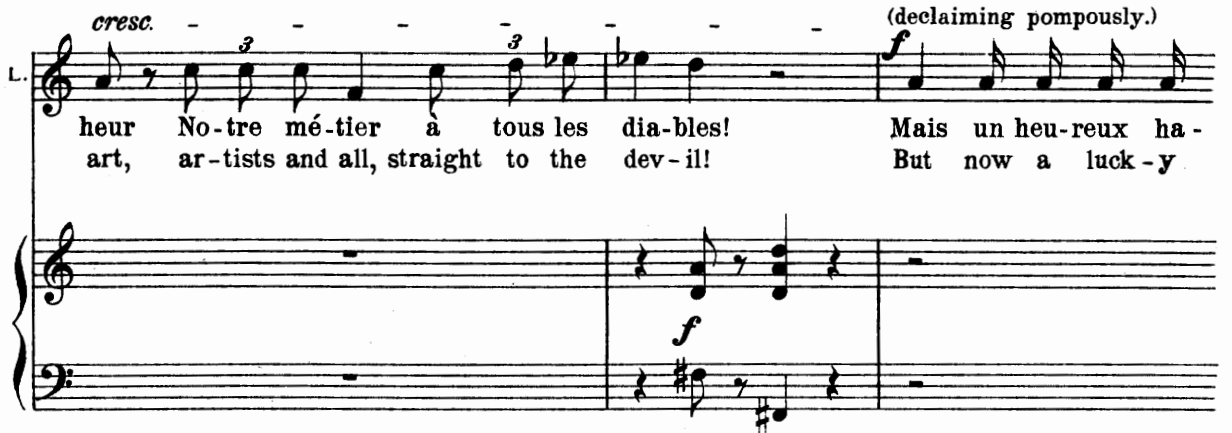
L. 

mique aujour-d'hui sans emploi, Vous voyez en nous deux les débris mi-sé-ra-bles.
 medians now out of employ, you behold in us two the un-hap-py re-mainder.

(in a natural tone.)

p 

Phi-li-ne at-tend un sort meil-leur; Et moi, j'en-voie a-vec bon-
 Fi-li-na hopes hap-pi-er days; with all my heart I'd send my

cresc. 

heur No-tre mé-tier a tous les dia-bles! Mais un heu-reux ha-
 art, ar-tists and all, straight to the dev-il! But now a luck-y

(declaiming pompously.)

allarg. 

sard vous met sur mon che-min, Et je me fais hon-nour de tou-cher vo-tre
 chance has put you in my way, And so I have the hon-or of tak-ing your

Allegro con moto.

(A waitress brings, on a tray, a bottle and two glasses

(they shake hands.)

L.
W.

main.
hand.

Recit. **Wilhelm.** *p*

Vous plaît-il a - vec moi vi -
May I call on your aid in

cresc. *f* *p*

w.
L.

der cet - te bou-teil - le?
emptying a — bot - tle?

Laertes.

Sur ma foi! c'est par - ler d'or! Au
That you may! and with a will! Where

L.

choc des ver-res pleins la gaî - té se ré - veil - le. Très vo - lon-tiers... Mon-
brimming glasses ring, there light hearts are a - wakened! With right good will — Mon-

f

Wilhelm (to the waitress).

w.

Un verre en - cor! Wil - helm Meis - ter, fils d'un bour-geois de
An - oth - er glass! Wil - helm Meister! My na - tive town's Vi -

L.

sieur... Monsieur?...
sieur _ Monsieur _

p

w. Vien - ne, É - chap - pé, grâ - ce à Dieu! de -
 en - na, but I fled, heav'n be praised! the

w. puis un an à pei - ne, Des bancs de l'u - ni - ver - si -
 u - ni - ver - s'ty bench - es a year, or some - what less, a -

w. té, Heureux de mes vingt ans, fier de ma li - ber - té, Je veux cou - rir le
 go; Rejoic - ing in my twen - ty years, and proud - ly free, A - round the world. I'll

w. mon - de!
 wan - der! **Laertes** (declaiming.) (emptying his glass.)

L. Ô jeu - nes - se! Ô san - té!
 Age of plea - sure! Youth and health! **Allegro.**

N^o 2. "Oui, je veux par le monde."Aria.⁽¹⁾

Allegro. (♩ = 108)

Piano.

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked 'Allegro' with a tempo of 108 beats per minute. The piano part features a rhythmic pattern of eighth and sixteenth notes. The voice part enters with the lyrics 'Oui, je veux par le monde Prome-ner li-bre-Ay, around the world I'll wan-der, Free as bird in the ment— Mon-humeur va-ga-bon-de, Au gré de mes dé-air;— Nev-er long shall I pon-der What-e'er my heart de-sirs— je veux, je veux cou-rir gai-ment, je veux au gré de mes dé-sires: Away, a-way with ev-'ry care! Whatev-er my heart may de-'. The score includes dynamic markings such as *f*, *mf*, *p*, *dim.*, *sf*, *cresc.*, and *f*. The piano part provides harmonic support with chords and rhythmic accompaniment.

8

f

dim. p

Wilhelm. *mf*

Oui, je veux par le monde Prome-ner li-bre-
Ay, around the world I'll wan-der, Free as bird in the

ment— Mon-humeur va-ga-bon-de, Au gré de mes dé-
air;— Nev-er long shall I pon-der What-e'er my heart de-

f

cresc.

f

cresc.

f *p*

(1) This air is omitted at the Grand Opéra, Paris.
15470

dim.

w. sirs, je veux cou - rir ——— gaî - ment! ———
sire: A - way with ev - - 'ry care! ———

mf

w. Tout m'at - tire — et m'en - chan - te,
All is gay — and de - light - ful,

p *mf*

w. Tout — est — nou - veau pour moi; Et je ris, et je
All — things for me — are new; And I laugh, and I

p

w. chan - te, Et ne suis — que ma loi. Ô mai - son — pa - ter -
car - ol, What I will, — that I do! To the man - sion pa -

cresc.

w. nel - - - le, Je te fais mes a - dieux, Et j'ouvre en - fin mon
ter - - - nal I have bidden good-bye; My wings at last out -

w. *dim.*

ai - - le Comme un oi - seau jo - yeux! J'ou - vreen-fin mon
 spread - ing, Gay as a bird I fly, Now _____ my wings out-

w.

ai - fe Comme un oi - seau jo - yeux! _____
 spread - ing, As gay as a bird I fly! _____

dim.

w. *p*

Oui, je veux par le mon - de Pro-me-ner li-bre-ment _____
 Ay, a-round the world I'll wan - der, Free as bird in the air, _____

p

w. *f*

Mon - humeur va - ga-bon - de, Au gré de mes dé - sirs _____
 Nev - er long shall - I pon - der What'èr I de - sire; _____

f *p*

w.

Je veux cou - rir gai - ment! _____ Au gré de mes dé -
 So a - way with all care! _____ What'èr my heart de -

cresc.

w. sirs Je - veux cou - rir - gai - ment, — Au gré de mes dé -
sires; A - way with ev - ry care. — What - e'er my heart de -

Je veux cou - rir
a - way with ev - 'ry care!

w. sirs cou - - rir — gai - ment!
sires; a - - way — with care!

p *dim.*

Andante con moto. (♩ = 120)

Wilhelm. *dolce*

w. Si l'a - mour — sur ma rou - te Ce soir me tend la
And should love — chance to meet me This eve, joy - ous of

w. main, Je mar - rê - te et jé - cou - te Sans at - tendre à — de -
gaze, I shall tar - ry, I shall heark - en, Nor a - wait fu - ture

poco cresc.

w. main! Mon cœur n'est point re-belle Au doux plaisir d'ai-
days. My heart does not dis-dain The sweet de-lights of

w. mer, Et la voix du-ne bel-le Est prompte à me char-
love, And the voice of a fair-one My soul will quick-ly

dim. *p* *rit.*

colla voce

un poco più lento

w. mer! Mais la fem-me rê-vé-e Qu'on ap-pel-le tout
move! But the maid of my fan-cy, Whom I call on a-

pp *sf* *pp*

w. has, Je ne lai point trou-vé-e, Je ne la con-nais
side, I nev-er yet have found her, Nor know where she may

rit.

w. pas. Ah! non! je ne la con-nais pas.
bide. Ah! no! Nor know where she may bide.

lento

Allegro. Tempo I. *ad lib.*

w. *f* Est-el-le noble et bel-le? *p* Est-el-le
Is she of beauty rarest? Of feature

The first system features a vocal line in 2/4 time with a key signature of two flats. The piano accompaniment is in 6/8 time. Dynamics include *f* and *p*.

w. *f*₃ brune ou blon-de? Peu m'im - por - te, v'raiment! moi!
dark or fair-est? Not at all do I care! no!

The second system continues the vocal line and piano accompaniment. Dynamics include *f*, *p*, and *cresc.*

Variant. *accel.*

dim. rall. *p f* *a tempo*
Ah! Ah! Ah! Ah!

w. *f* Ah! Ah! Je veux, par le mon -
Ah! Ah! A-round the world I'll wan -

The third system includes a piano solo section with a key signature change to one flat and a 3/4 time signature. Dynamics include *f* and *p*.

w. *f* de, Pro-me-ner li-bre-ment mon-humeur va-ga-bon -
der, Free as bird in the air, Nev-er long shall-I pon -

The fourth system continues the vocal line and piano accompaniment. Dynamics include *f*.

w. *p* *cresc.*

- de, Au gré de mes dé-sirs je veux, je veux cou-rir gai-
- der What - eer my heart de-sires; - a - way, - a - way with ev - ry

w. *f.* *dim.*

ment! Je veux, au gré de mes dé-sirs, je veux cou-rir gai-
care! What-ev - er my heart may de - sire, a - way with ev - ry

8.

f. *p* *dim.* *f.*

w. ment! care! Tout m'attire et m'en-
care! All is gay and de -

p

w. chan - te, Tout est nou-veau pour moi,
light - ful, All things for me are new,

w. Et je ris, je ris et je
And I laugh, I laugh and I

w. chante, Et ne suis que ma loi! Ah! — Je ris, — je ris et je
sing, What I will, that I do! Ah! — I laugh, — I laugh and I

w. chante, Et ne suis que ma loi! Oui, je veux — par le mon - de Vo - ya -
sing, What I will, that I do! O'er the world — will I wan - der, Free as

w. ger — li - bre - ment! Au gré de mes dé - sirs — Je veux cou - rir gai -
bird — in the air, Nev - er long shall I pon - der, So a - way with all

w. ment! Je veux — tou - jours, — oui, je veux, oui, je veux cou -
care! a - way, a - way, — so a - way with all care, a -

w. rir — gai - ment!
way — with care!

Laertes. Recit.

(they drink)

J'ai-me vo-tre gai-té, j'ai-me vo-tre jeune
How I love your gay heart, your ar-dent youths con-

à-me Plei-ne d'il-lu-si-ons, dés-pé-rance et de flam-me!..
fes-sion, Of il-lu-sions yet full, full of hope and of pas-sion!

Wilhelm.

Vous me sem-blez heu-reux, Mal-gré les coups du
And you seem to be gay, de-spite the strokes of

sort?
fate.

Laertes.

In-fi-ni-ment, de-puis que je n'ai plus ma
I am, in-deed, since I from my wife have been

Vous fû-tes ma-ri-é!
Ah, then you have been mar-ried?

fem-me. Je le fus... et j'eus
part-ed! That I was; sor-ry

Moderato misurato. *f* (singing)

L. tort! A - mi, si tu veux m'en croi - re, Souviens-
state! My friend, should you long to mar - ry, Bear in

cresc.

L. toi de mon his - toi - re, Et ne va pas a ton tour Te prendre, te
mind my hap - less sto - ry, And nev - er cease to be - ware, Lest Cu - pid, lest

rit.

L. prendre aux pié - ges da - mour!
Cu - pid thy heart en - snare!

p segue *dim.*

Recit.
Wilhelm.

w. Vous cour - ti - sez, pour - tant de fort près, j'i - ma - gi - ne, La da - me du balcon!
And yet you seem'd quite ar - dent - ly court - ing the la - dy Who sat be - side you there!

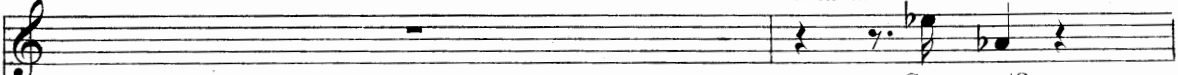
(indicat - ing the balcony)

Allegro.


Laertes. (rather animatedly)

L. Qui? l'ai - ma - ble Phi - li - ne? Dieu m'en gar - de vrai - ment!
Who? the charm - ing Fi - li - na? Heav'n pre - serve me from her!

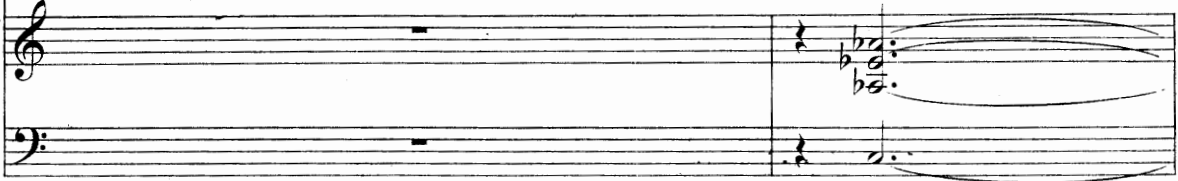
Wilhelm.

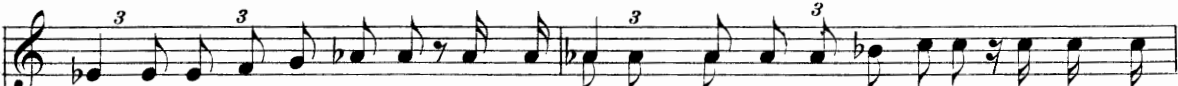
W. 

Comment?
How so?

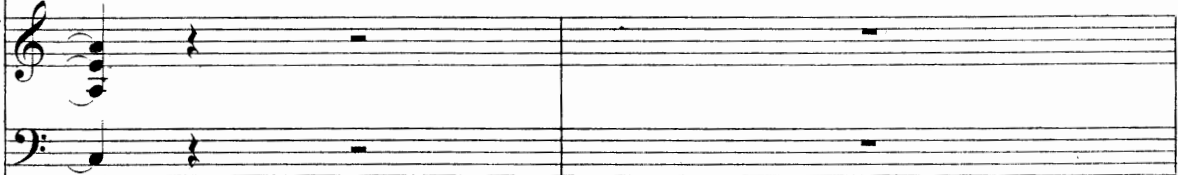
L. 


Nous nous con-nais - sons trop pour nous ai - mer... Fol - le.
We know each oth - er far too well for love! Sil - ly,



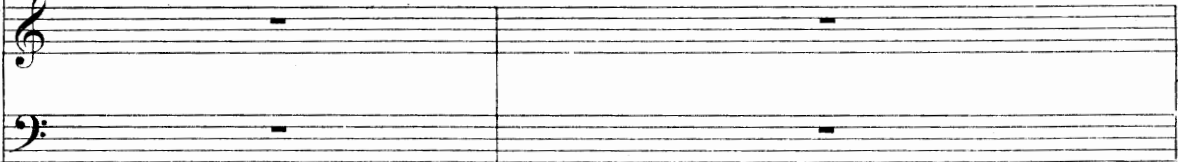
L. 

vai - ne comme pas u - ne, Plus per - fi - de que la for - tu - ne, Et plus chan -
vain as wo - man was nev - er, More in - con - stant than For - tune her fa - vor, And like the

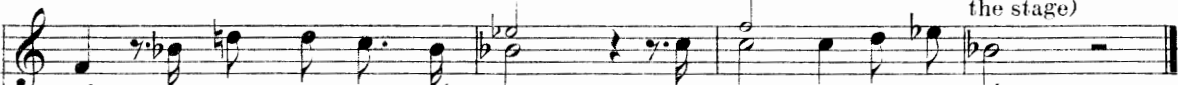


L. 


gean - te que la lu - ne, C'est grâce à son es - prit, et grâce à sa beau -
Moon, chang - ing for ev - er! 'Tis thanks to na - tive wit, and to her beau - ty



(Filina descends to the stage)

L. 

té Le plus charmant dé - mon! Bu - vons à sa san - té!
rare, All hearts the fiend doth move! Her health! Sir, have a care!



No 3. "Eh quoi! mon cher Laërte."

Trio.

Andantino con moto.

(touching Laertes' shoulder with the tip of her fan)

Recit.

Filina.

Eh! quoi!
How now!

Mon cher La-ër-
My dear La-er-

Wilhelm.

Laertes.

Andantino con moto.

Piano.


F. te, en vi-dant vo-tre ver-re, N'a-jou-te - rez - vous rien a ce por-trait char-tes, while sing-ing thus my prais-es, Can nothing more be ad-ded to this charm-ing

F. mant?
sketch?

W. Wilhelm. (saluting Filina)

L. Laertes. (laughing, to Filina) Il vous trai-te en a - mi sé - Tho' from a friend these cru - el


Ah! vous é - tiez là! c'est charmant!
Ah, did you hear me? love - ly wretch!

Variant. 

rit.

w. di - sent qu'il
give him the

vè - re, Et vos beaux yeux, et vos beaux yeux di - sent qu'il
phras-es, Your love - ly eyes, your love - ly eyes give him the



Filina (to Wilhelm).

F. Je vous sais gré du compli - ment!
I thank you for the kind re - ply!

w. ment!
lie!

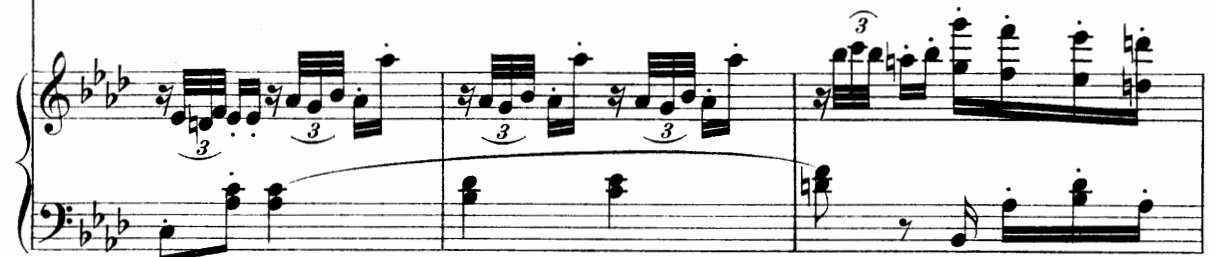
(delightedly, aside)

ment!
lie!

Que de grâce — et de
With an eye — all - de -



w. char-mes! Quels re - gards — pleins — de feu! Les soupirs et les
fy - ing, Full of charm, — full — of grace, Here all weeping and



Filina (aside).

W. L. F.

lar - mes Sont i - ci hors de jeu! Es - say - ons de nos
 Laer. sigh - ing Would be quite out of place! Let us try all our
 (laughing)

La voi - là sous les ar - mes; Nous 'allons voir beau jeu!
 She is now un - der arms; There will soon be a fray!

F.

charmes Pour nous ven - ger un peu, Me voi - là sous les
 charms, Now for re - venge, I say! I am now un - der

F.

ar - mes, Le res - te n'est qu'un jeu! Es - say - ons de nos
 arms, The rest is on - ly play! Let us try all our

F.

char - mes, Me voi - là sous les ar -
 charms, I am now un - der arms,

F.

- mes, Le res - te n'est qu'un jeu! En ce pau - vre monde où nous som -
 The rest is on - ly play! In this poor old world we per - tain

(1) (addressing Wilhelm)

(1) The following solo for Filina may be omitted; in this case, skip from the second beat of this measure to the sign Φ on page 82, at the beginning of Laertes' recitative "Permettez sans plus de façon", singing the first seven syllables to the tone c . 15470

F. mes, — Si tou - te fem-me est com - me moi Co - quet -
to, — If ev - 'ry wo-man is like to me, — Co - quet -

F. - te, co - quet - te, lé - gère et sans foi, Hé -
tish, co - quet - tish and faith - - - less is she: Ah,

segue

F. las! que di - rons - nous des hom - mes? Que di - rons - nous des hom - mes?
what shall we say of the men, too? what shall we say — of men, too?

p

(indicating Laertes)

F. Combien j'en connais comme lui, Qui traî - nent chez nous leur en -
How man - y I know, such as he, Who drag to our door their en -

f = p

F. nui, Se van - tant de ha - ir les bel - les Qu'ils n'ont pas eu l'art de char -
nui, While they boast, how they hate the fair ones, Whom to charm they ne'er had the

f *dim. poco rit.*

F. mer, — Et qui nous traitent d'in-fi - de - les Sans a-voir su se faire ai -
 art, — And act as if we all were faith - less, Because they could not win our

a tempo

F. mer; Ils nous trai-tent d'in - fi - de - les Sans a - voir su se faire ai -
 heart, Act as if we all were faith-less, Be-cause they could not win our

p *dim.*

F. mer; Ils nous trai-tent d'in - fi - de -
 heart, Act as if we all were faith -

pp *sf*

F. - les Pour n'a - voir su se faire ai - mer, Pour n'a - voir su se faire ai -
 less, Be-cause they could not win our heart, be-cause they could not win our

dim.

Wilhelm. (laughing)

F. mer! Très bien dit! Vous voi - là ven-gé - e!
 W. heart! True e - nough! Laertes. You are well a - venged!

L. Bra - vo! bra-vo! bra-
 Well said! well said! well

sf

♩ Recit.

p

vo! L'affaire est en-ga-gé-e. Per-met-tez, sans plus de fa-çon,
said! The fray is now be-ginning. Give me leave, with-out more a-do,

(presenting Wilhelm to Filina)

Qu'on vous pré-sen-te lun a l'au-tre. Mon-
To one an-oth-er t'in-tro duce you. Mon-

sieur Wil-helm Mei-ster, un ai-ma-ble gar-
sieur Wil-helm Meis-ter, Ca-va-lier thro' and

(presenting Filina)

çon, Qui vous of-fre son cœur en é-chan-ge du vô-tre. La Si-
thro' In ex-change for your heart will his own not re-fuse you! La Si-

to Wilhelm)

gno-ra Phi-li-ne, Un an-ge en fal-ba-
gno-ra Fi-li-na, An an-gel whose wings will

L. *3* *3* *3* *3*

la, Qui vous trou - ve charmant et vou - drait vous le di - re.
 grow; To her mind you are charming, and fain would she say it.

(to Filina) (to Wilhelm)

Dé - co - chez à monsieur vo - tre plus doux sou - ri - re! Offrez vo - tre bou -
 Turning now to monsieur, your sweetest smile dis - play it! Now offer your bou -

L. *f* Wilhelm.

quet a ma - da - me! Voi - là! Que de grâce — et de -
 quet to the la - dy! So - so! With an eye — all - de -

F. *p* Filina.

Es - sayons — de nos
 Let us try — all our

w. char - mes, Quels re - gards — pleins — de feu! Les soupirs et les
 fy - ing, Full of charm, — full — of grace! Here all weeping and

F. char - mes Pour nous ven - ger un peu, Es - say - ons de nos
 charms, Now for re - venge, I say! Let us try all our

W. lar - mes Sont i - ci hors de jeu.
 sigh - ing Would be quite out of place!

L. La belle est sous les ar - mes, Nous al - lons voir beau jeu.
 She is now un - der arms, There will soon be a fray!

F. char - mes Pour nous ven - ger un peu, Me voi - là sous les
 charms; Now for re - venge, I say! I am now un - der

W. Quels re - gards pleins de feu!
 Full of charm, full of grace!


L. Oui, de - vant ses char - mes
 And be - fore her charms

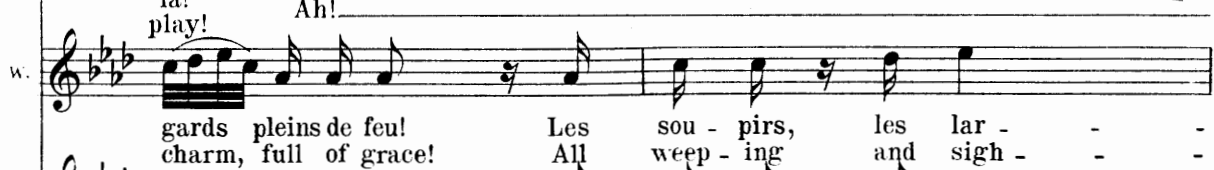
F. ar - mes; Le res - te n'est qu'un jeu! Es - say - ons de nos
 arms, The rest is on - ly play! Let us try all our

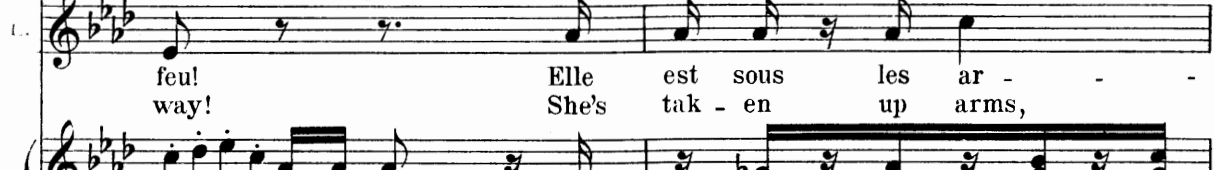
W. Les sou - pirs, les soupirs
 Here all weep - ing and sighs


L. Son cœur va prendre feu!
 See his heart melt a - way!


p *cresc.*

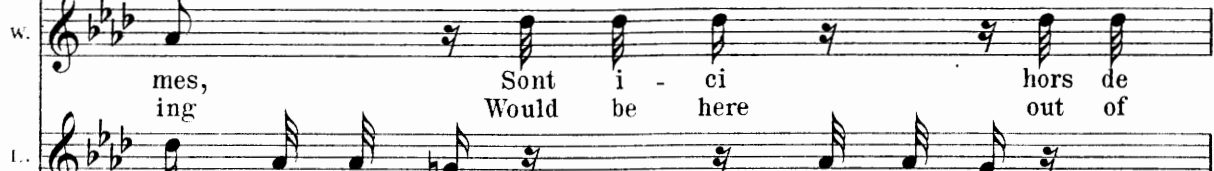
F. 

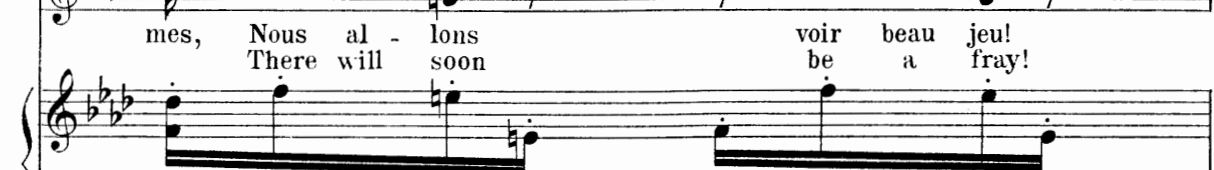
W. 

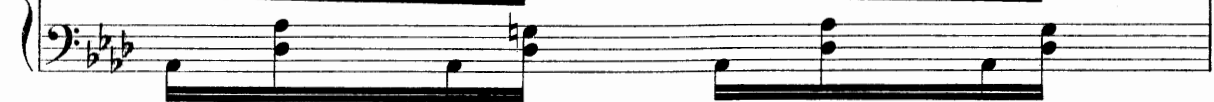
L. 



F. 

W. 

L. 



F. 

W. 

L. 

F. mes! Ah! Ah!

W. pirs, les sou - pirs et les
tears, yes, all tears and all

L. jeu, Et de - vant tant de
fray! And be - fore all her

F. Le res - te, le res - te pour moi n'est on - qu'un
The rest, all the rest, all the rest is on - ly

W. lar - mes, oui, les sou - pirs et les lar - mes sont hors de
sigh - ing, yes, all weep - ing and all sigh - ing are out of

L. char - mes, Oui, son cœur va pren - dre feu! Oui, va pren - dre
charms, See, his heart will melt a - way, yes, 'twill melt a -


cresc.

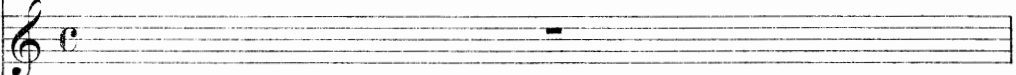
F. jeu!
play!


W. jeu!
place!

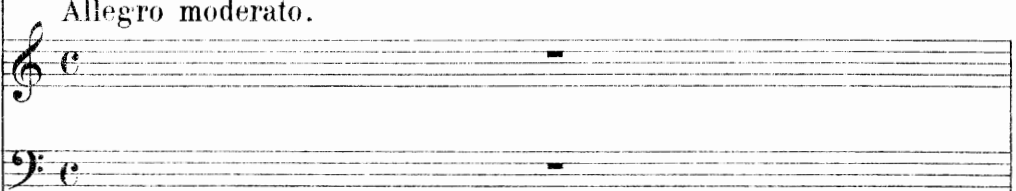
L. feu!
way!

Allegro moderato.


Filina.  De mon a - mi, Mon - sieur, ex - cu - sez la fo -
Ex-cuse, I pray, Mon - sieur, all this gen - tle - man's

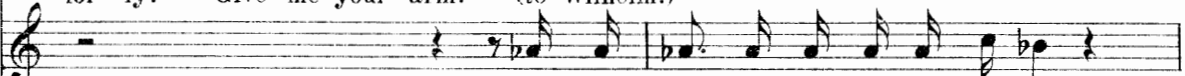
Wilhelm.  - - -

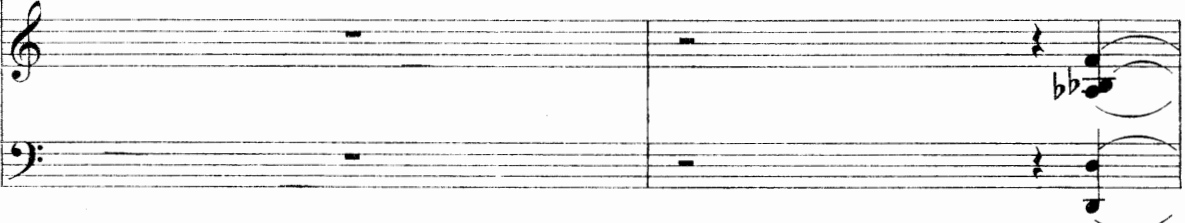
Laertes.  - - -

Piano.  - - -


(taking Laertes' arm.) (simpering.)

F.  li - e; Vo² tre bras! Laertes Com-
fol - ly! Give me your arm! (to Wilhelm.) 0 -

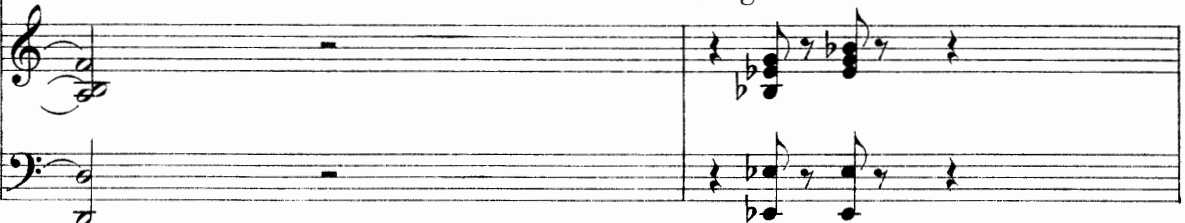
L.  - - - De - vons - nous vous re - trouver i - ci?
Shall we meet you lat - er here a - gain?

 - - -

F.  ment! quand on m'a vue, est - ce qu'on fuit ain - si?
ho! Once hav - ing seen me, must one flee me, then?

L.  - - - On fe - rait bien de
One would do well to

Allegro.

 - - -

F. *La ré-ponse est po-li-e!* *Im-per-ti-ment! Mon-sieur—*
You re-ply most po-lite-ly! *How can you dare! Mon-sieur—*

L. *fuir!* *Co-quet-te!* *Mon-sieur—*
flee! *You flirt, you!* *Mon-sieur—*

sotto voce

(Exeunt Filina and Laertes.)

a tempo

f *dim.*

W. *Wilhelm.* *(gaily.)*

Voi-là, par-dieu! u-ne char-man-te fil-le, et La-
She is, in-deed, a charm-ing lit-tle wo-man! Tho' La-

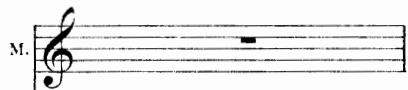
W. *ër-te a beau di-re, Il n'est pas temps en-co-re de nous dire Un é-ter-nel a-*
er-tes may say so, it is not time as yet for us to say fare-well for ev-er-

Mignon (coming from the shed.) *p* *Wilhelm.*

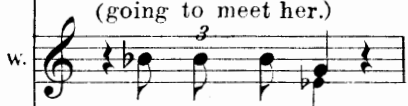
dieu. Il est seul!— Ah! c'est toi?
more! He's a-lone! Ah, 'tis you?

p *dim.* *mf*


(These 2 measures will serve to transpose all that follows by a tone higher, in case Mignon's Romance is to be sung in E \flat .)

M. 

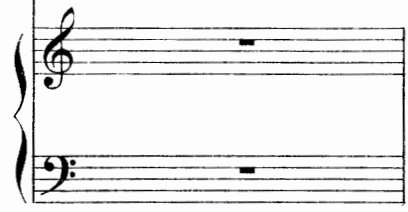
seull

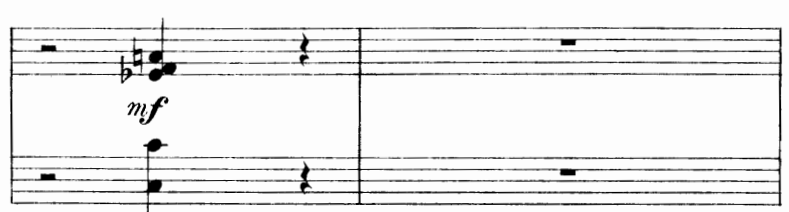
W. (going to meet her.) 

Que me veux-tu?
What would you have?

(going to meet her.) 

Ah!c'est toi? Que me veux-tu?
Ah,'tis you? What would you have?



mf 

M. 


Le maître dort; don-ne ta main, don-ne! et mil-le fois mer-ci!
My master sleeps; give me your hand, give it! A thousand, thousand thanks!

W. 

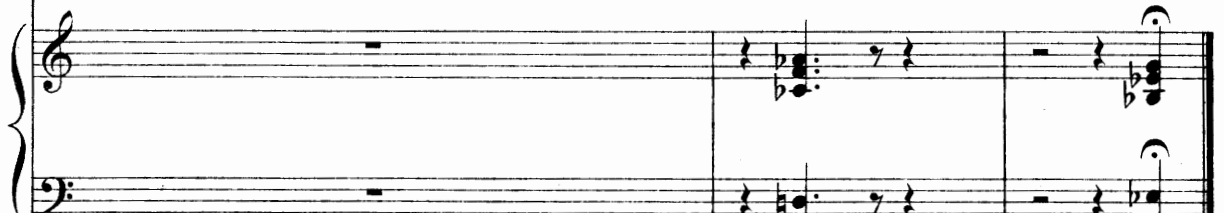
(with interest.) 

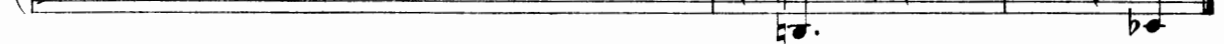
Demain, ma pauvre en
To-morrow, my poor



W. 

fant, je se-rai loin di-ci, Et ton sup- pli-ce va re-naî-tre.
child, I shall be far from here, and then your tor-ture re-com-menc-es!





Nº 4. "Demain, dis-tu?"

Recitative and Romance.

Mignon. *Andantino.* (♩ = 112.) *p*

Demain, dis - tu? qui sait où nous se - rons de -
 You say, to - mor - row? Who knows where we shall be to -

Piano. *pp*

M. *M.*

main? L'a - ve - nir est à Dieu, le temps est dans sa
 morrow? For the fu - ture is God's, all times are in His

Mignon.

M. *M.*

main. Wilhelm (spoken): Ils m'ap - pel - lent Mi - gnon, Je n'ai pas d'au - tre
 hand. name? They all call me Mi - gnon, I have no oth - er
 Quel est ton nom?

Mignon.

M. *M.*

nom. Wilhelm (spoken): Les bois ont re - ver - di, les fleurs se sont fa -
 name. How old are you? The leaves have come and gone, the flow'r's have waked and
 Quel âge as-tu?

M. *M.*

né - es! Per - son - ne n'a pris soin de compter mes an - né - es. Who is your father,
 slum - ber'd, But no one ev - er cared to note the years I've num - ber'd. your mother?
 Quel est ton père?
 Quel est ta mère?

Mignon. *dim.* (In case the singer

M. *M.*

Hé - las! ma mè - re dort; Et le grand diable est mort! —
 A - las! my moth - er sleeps, And the great dev - ils dead! —

prefers to transpose the Romance into Eb, the transposition must begin here by singing E instead

M. of D, and continuing to transpose this entire recitative, both the vocal part and the accompaniment, a tone higher than it is written.) C'é-tait mon pre - mier
He was my first

W. Le grand dia - ble, as - tu dit?
The great dev - il, did you say?

M. maî - tre.
mas - ter.

W. Ce - lui qui t'a ven - due à cet hom - me, Ce - lui qui t'a vo - lée aux
Was it he who sold you to this fel - low, the man who stole you from your

cresc.

W. tiens! Par - le, fais - moi con - naî - tre le pas - sé! je se - rai ton a - mi, ton ap -
home? Tell me, and let me know all of your past! I shall be your good friend, your sup -

M. Mignon (as if speaking to herself.)
Hé - las! de mon en -
A - las! of all my

W. pui - Eh! bien? tu gar - des le si - len - ce?
port! How now? why are you still so si - lent?

pp

M. fan - ce Un seul sou - ve - nir m'est res - té! J'er - rais au bord du
child - hood a sin - gle re - mem - brance is left! I wander'd by the

M.
lac par un beau soir d'é - té Des hommes in - con - nus, au vi - sa - ge fa -
lake one love - ly sum - mer eve: Then there were unknown men, men of wild, sav - age

M.
rou - che, Se dres - sent tout à coup dans l'om - bre au - tour de
fac - es, who sud - den - ly rose up in the shad - ows all a -

M.
animandosi moi! Un cri s'é - chap - pe de ma bouche! Je veux fuir! on m'en - lè - ve! on m'en -
round! There's cap'd my mouth a cry of ter - ror! I would fly! but they seize me, off they

cresc. *f*

M.
W.
Allegretto sostenuto. (♩ = 76.) Wilhelm.
traî - ne! — Dis - moi, de quel - les pla - ges loin —
drag me! But tell me, of what far - dis - tant

W.
tai - nes Ton âme a gardé sou - ve - nir — Et si ma main brisait tes
coun - try a mem - ry yet lives in your mind? And were my hand to break thy

pp

W. chaînes, Vers quels pa-ys ai-més tu voudrais re-ve-
feters, T'ward what belov-ed land would your step be in-

Andantino. (♩ = 120.)

W. nir! Con-nais-tu le pa-ys où fleurit l'o-ran-
clined? Dost thou know that fair land where the cit - rons

M. *dolee* Mignon.

M. ger? Le pa-ys des fruits d'or et des roses vermeilles,
bloom? Where the or-an-ges' gold lights the leaf-y gloom?

M. Où la brise est plus douce et l'oi-seau plus lé-ger,
From azure skies ten-der breez-es gen-tly lave

M. Où dans tou-te sai-son bu-ti-ment les a-beil-les,
Si-lent myr-tle-trees, and high the lau-rels wave.

sempre dolce

poco cresc.

M. *sempre dolce*

Où rayonne et sou-rit, comme un bienfait de Dieu, Un é-ternel prin-
 Where so ra-diant-ly calm, like blessing from on high, Smiles an e-ter-nal

M. *dim.* *presto un poco* *p*

temps sous un ciel toujours bleu! Hé-las!
 spring, ev-er blue is the sky! Ah me!

M. *dim.* *presto un poco* *pp*

— Que ne puis-je te sui-vre Vers ce ri-vage heu-reux d'où le sort m'e-xi-
 — where-fore may I not wander Un-to that hap-py shore? Fain with thee I would

M. *p* *f*

la! C'est là! c'est là que je voudrais vi-vre, Ai-
 fare! 'Tis there! 'Tis there, in love ev-er fond-er, I

M. *f* *mf* *p*

mer, ai-mer et mou-rir! C'est là que je voudrais vi-vre, c'est
 fain would live and die! 'Tis there, in love ev-er fond-er, I'd

Allegretto.

M. *l*à! oui, c'est là!
live, I would die!

mf

Red. *

riten.

p

sf

dim. p

Andantino.
Mignon.

M. Con-nais - tu la mai-son où l'on m'attend là - bas? — La
Hast thou e'er seen the house? In its pil - lar'd walls — They

p

dim.

sal - le aux lambris d'or, — où des hom-mes de mar-bre
stand wait - ing for me; — how re-splen-dent the halls! —

M. *pp*
 M'ap - pel - lent dans la nuit en me ten-dant les
 And forms of mar - ble stand and gaze on

pp
 * *Ad.* * *Ad.* *

M.
 bras? Et la cour où l'on dan - se a
 me: Hap - less maid - en, what sor - row o'er -

Ad. *

M.
 l'om - bre d'un grand ar - bre? Et le lac trans - pa -
 clouds thy des - ti - ny? And the clear, shin - ing

M. *poco cresc.*
 rent où glis - sent sur les eaux Mil - le bateaux lé -
 lake, where - on there glides a - long Man - y a sway - ing

M. *dim.* *p*
 gers pareils a des oi - seaux! Hé - las!
 boat with danc - ing and with song! Ah me!

dim. *pp*


M. *que ne puis-je te sui-vre Vers ce pa-ys loin-tain d'où le sort mè-xi-
— where-fore may I not wan-der Un-to that happy shore? Fain with thee I would*

M. *la! C'est là, c'est là que je voudrais vi-vre, Ai-
fare! 'Tis there, 'tis there, in love ev-er fond-er, I*

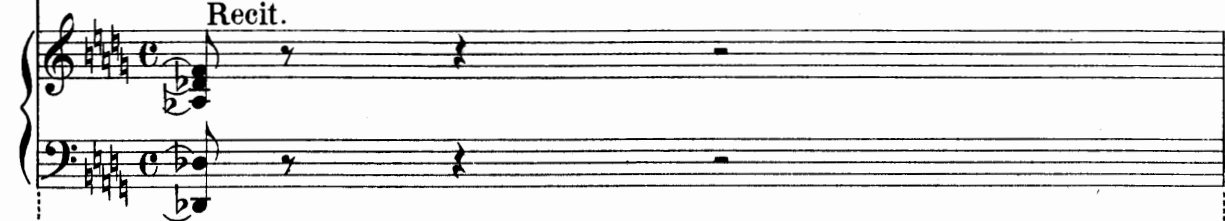
M. *mer, ai-mer et mou-rir! — C'est là que je voudrais vi-vre, c'est
fain would live_ and die! — 'Tis there, in love ev-er, fond-er, l'd*

V. *là, oui, c'est là!
live, I would die!*

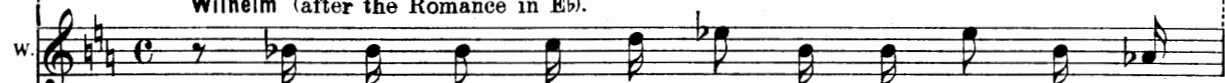
Wilhelm (after the Romance in D).

w. 
 Ce pa - ys en - chan - té n'est - ce pas l'I - ta -
 Is the name of this coun - try en - chant - ed not

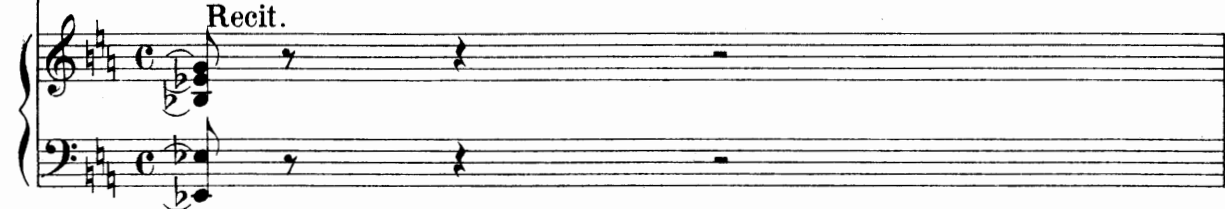
Recit.



Wilhelm (after the Romance in Eb).

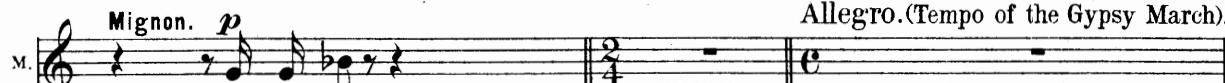
w. 
 Ce pa - ys en - chan - té n'est - ce pas l'I - ta -
 Is the name of this coun - try en - chant - ed not

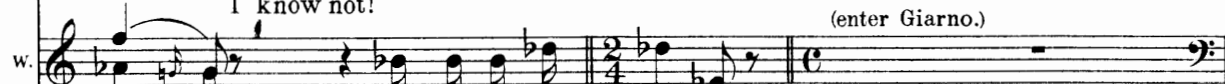
Recit.

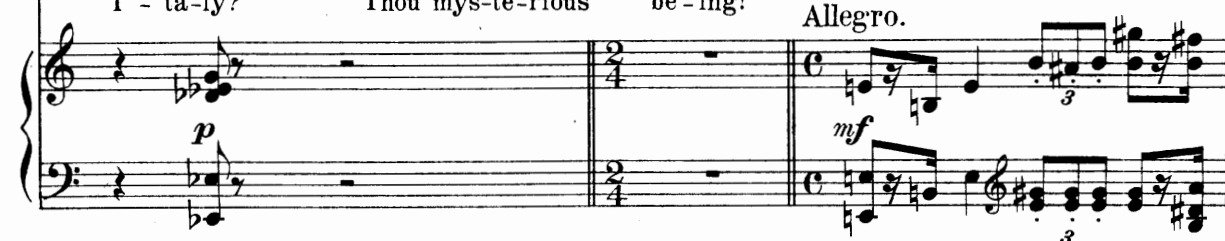


Mignon. *p*

Allegro. (Tempo of the Gypsy March).


M. 
 Je ne sais.
 I know not!

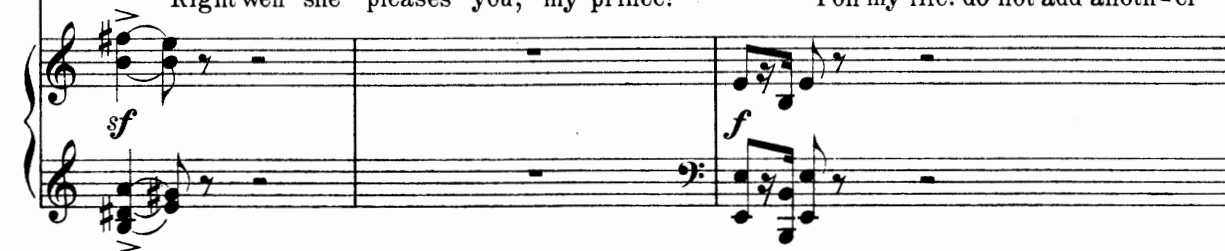
w.  (enter Giarno.)
 li - e? Cré - a - tu - re é - tran - ge!
 I - ta - ly? Thou mys - te - rious be - ing!


p *mf* *Allegro.*

Giarno (with some animation).

Wilhelm (menacingly).

G. 
 Fort bien l'en - fant vous plaît, mon prince!... Sur ma vi - e n'a - jou - te pas un
 Right well she pleases you, my prince! 'Pon my life! do not add ano - th - er


sf *f*

(threatening Giarno.)

W. mot!... word!

G. (sneeringly and roughly.)

Bon! je ne dis plus rien! Mais puis-que vo-tre
 Good! I will say no more! But, as long as your

G. cœur sin-té-resse à la bel-le. Rembour-sez-moi ce qu'el-le m'a cou-
 heart is in-clin'd to the maid-en, pay me the sum that she has cost my-

Allegro marcato. Wilhelm. (with *f*)

G. W. té, Et je re-nonce à tous mes droits sur el-le! Viens
 self, and I'll re-nounce my rights in her for ev-er! Be't

resolution). (looking at Mignon with interest.) (exit with Giarno.)

W. done! Je veux lui rendre au moins sa li-ber-té!
 so! Her free-dom I at least will now re-store!

Mignon. (to Lothario.)

M. *p* Li-bre! li-bre! est-ce vrai! Viens partager ma joi-e!
 Freedom! freedom! Can it be! Join me in my rejoic-ing!

M. *p* *ff*

Toi qui m'as com-me lui Dé-fen-due au-jour-d'hui! Pour con-so-ler Mi -
 You, like him, were my stay, My de-fend-er to-day! You, to con-sole Mi -

M. *p* *ff*

gnon c'est Dieu qui vous en-voi-e!
 gnon, 'twas God who sent you hith-er!

Lothario. *p* *lento*

J'ai vou-lu te re-
 'Twas my wish to be-

M. *p* *ff*

Hé-las! Pourquoi hâ-ter l'heu-re de nos a-
 A-las! why has-ten the hour of bid-ding good-

voir a-vant de fuir ces lieux.
 hold you, ere I went a-way.

M.
dieux? OÙ vas - tu? (raising his arms toward heaven.)
bye? Whither now? *p*

L.o.
Il le faut! Dé-jà les hi - ron -
I must go! *Allegro moderato.* See how the swallows

p *mf* *p*

L.o.
del - les vo - lent vers le mi - di...
yon - der Fly to the south a - way!

M.
Moi, je pars a - vec el - les. *Mignon.* *cresc.*
With them I, too, will wan - der! Que ne puis - je à tra - vers l'es -
Had I pin - ions, I fain would

M.
pa - ce fuir aus - si!... *p* Don - ne ton luth!
fol - low, light as they! Give me your harp!
Lothario.

L.o.
Le voi - ci!
Here it is!

p

Nº 5. "Légères hirondelles."

Duet of the Swallows.

Andantino con moto.

Mignon.

Lothario.

Piano.

Andantino con moto.

(♩ = 76)

sf *ad lib.* *p rit.* *sf* *p rit.* *pp*

Mignon.

dolce

Lé - gè - res hi - ron - del - les, Oi - seaux bé - nis de Dieu, Ou -
Ye swallows light - ly fly - ing, And pois - ing high in air, Your

Mignon.

cresc.

vrez, - ouvrez vos ai - les, En - vo - lez - vous, - a - dieu! Ouvrez vos
air - y pinions ply - ing, Now wing a - way, - a - far! Your pinions

Mignon.

dim.

ai - - les, - En - vo - lez - vous, - a - dieu!
ply - - ing, - Now wing a - way, - a - far!

Lothario.

Le vieux luth s'é-veil - le sous ses jeu-nes doigts, Et
How the chords a - wa - ken! How they sing, re - joice! Nor

Mignon. *pp*

Fu - yez! Lé -
A - way! Ye

dim.

sem-ble, ô mer-veil - le! Ré - pondre à sa voix.
am I mis - ta - ken: They an - swer her voice!

M.

gè - res hi - ron - del - les, Oi - seaux bé - nis de Dieu, Ou -
swallows lightly fly - ing, And pois - ing high in air, Your

p

Lé - gè - res hi - ron -
Ye swallows lightly

M.

vrez, ouvrez vos ai - les, En - vo - lez - vous! A - dieu! En - vo - lez -
air - y pinions ply - ing Now wing a - way, a - far! Now wing a -

del - les,
fly - ing, En - vo - lez - vous!
Now wing a - way,

M. *cresc.* *p*
 vous! — Ouvrez vos ai - les, Lé-gè-res hi - ron-del-les, Ou -
 way, — your pinions ply - ing, Ye swallows light-ly fly-ing, Air -

L. *cresc.* *p*
 — Ouvrez vos ai - les, En - vo - lez-vous, lé - gè - res hi - ron-del-les,
 — your pinions ply - ing, Now wing a-way, ye swallows light-ly fly-ing,

cresc. *p* *cresc.*

M. *f* *dim. legg.*
 - - vrez_ vos ai - - les, En - vo - lez-vous,
 - - i - ly ply - - ing, Now wing a-way,

L. *f* *dim.* *legg.*
 Ou - vrez_ vos ai - - les, En - vo - lez -
 Air - i - ly ply - - ing, Now wing a -

f *dim.* *p*

M. *p*
 en - vo - lez-vous, a - dieu! Fu - yez vers la lu -
 now wing away, a - far! I fain your flight would

L. *p*
 vous, a-dieu! a - dieu!
 way, away, a - far!

f *pp*

M. miè-re, Fu-yez vi-te là-bas, vers l'ho-ri-zon ver-meil! Heu-reu-se la pre-
 fol-low, Far a-way, ev-er on, till rosier skies are won! Ah, joy-ful is the

Lo.

Fu-yez!
 Away!

M. *cresc.* miè-re Qui re-ver-ra, de-main, le pa-ys du so-leil. En-vo-lez-
 swallow, Who first shall see, to-mor-row, the land of the sun! Now wing a-

Lo.

A-dieu!
 Fare-well!

mf

M. *dim.* vous, a-dieu! Lé-gè-res hi-ron-
 way! Fare-well! Ye swallows lightly

Lo. *p* Lé-gè-res hi-ron-del-les, Oi-seaux bé-nis de
 Ye swallows light-ly fly-ing, And pois-ing high in

dim.

M. del-les, a fare-
 fly-ing,

Lo. *3* Dieu! Ou-vrez, ouvrez vos ai-les, En-vo-lez-vous, a-
 air, Your air-y pinions ply-ing, Now wing a-way, a-

M. dieu! En-vo-lez-vous, ouvrez vos ai-les, Lé-gè-res
well! - Now wing a-way, your pinions ply-ing, Ye swallows

L. dieu! En-vo-lez-vous, ouvrez vos ai-les, en-vo-lez-vous, Lé-gè-res
far! Now wing away, your pinions ply-ing, now wing away, Ye swallows

cresc. *p*

M. hi-ron-del-les, Ou-vrez vos ai-les
light-ly fly-ing, Air-i-ly ply-

L. hi-ron-del-les, Ou-vrez vos ai-les
light-ly fly-ing, Air-i-ly ply-

f *dim.*

M. les, en-vo-lez-vous, en-vo-lez-vous, a-
ing, Now fly a-way, legg. now fly a-way, a-

L. les, En-vo-lez-vous, a-dieu! a-
ing, Now fly a-way, a-far, a-

legg. *p*

M. dieu! Lé-gè-res hi-ron-
far! Ye swallows light-ly

L. dieu! Lé-gè-res hi-ron-
far! Ye swallows light-ly fly-

dolce *sf*

M. *f*
 del - les, Oi-seaux bé - nis de Dieu, Ou -
 fly - ing, And pois-ing high in air, Your

L. *f*
 les, Oi-seaux bé - nis de Dieu, A - dieu! Ou -
 ing, And pois-ing high in air, Fare - well! Your

M. *dim.* *p* *rit.* *a tempo*
 vrez, ou-vrez vos ai - les, En - vo - lez - vous, a - dieu! —
 air - y pin - ions ply - ing, Now wing a - way, a - far! —

L. *dim.* *p* *rit.* *a tempo*
 vrez, ou-vrez vos ai - les, En - vo - lez - vous, a - dieu! —
 air - y pin - ions ply - ing, Now wing a - way, a - far! —

pp *pp*

Variant. *pp* *ad lib.* *pp*
 ah! a - dieu! fare - well!

M. *pp* *pp*
 ah! a - dieu! fare - well!

L. *pp*
 ah! a - dieu! fare - well!

(bursts of laughter from Filina, outside.)

(dragging away Lothario.)

Recit.

M. *c* $\frac{2}{4}$

En - cor cet - te fem - me! Ah! viens! viens, te
A - gain comes that la - dy! ah, come! come, I

Allegro moderato, movimento del Duo.

(exeunt Mignon and Lothario.)

M. $\frac{2}{4}$

dis - je!
tell you!

p *f*

Filina. (enters laughing.)

Recit.

F. *f* $\frac{3}{4}$ *p*

Ah! ah! ah! ah! ah! Ah! ah! ah! ah! ah! Com -
Ah! ah! ah! ah! ah! Ah! ah! ah! ah! ah! What

Fr. (entering with Filina.)

F. ment? c'est vous! Frederick.
now? 'Tis you? (dusting himself with his riding-whip.)

Fr. Oui, oui, ri - ez! je suis un
Yes, laugh a - way! A fool was

(mockingly)

F. *Ne vou-lez-vous pas que Je*
Shall I fall a weep-ing to

Fr. *sot De cre-ver mon cheval pour vous re-voir plus tôt.*
I, that I fin-ish'd my horse, the soon-er to see you!

F. *pieu - re?*
please you? *Vous pouvez re - par -*
You can take your-self

Fr. *Ah! Vous me fai - tes re-pen-tir d'ê - tre ve - nu.*
Ah! you will cause me to re-pent that I have come!

p *f*

F. *tir, Vous nous re - vien-drez tout à l'heu - re.*
off! You will come a - gain, in a hur - ry! Wilhelm (to Giarno).

W. *(Enter Wilhelm and Giarno.)* *Mar-ché con -*
The bar - gain's

F. *Qu'entends-je là? vous a - vez ra - che - té Mi -*
What do I hear? You have ran-som'd the child, Mi -

W. *clu! Mignon est li - bre.*
clos'd! Mignon's at free-dom!

F. gnon? Ce beau trait n'a rien qui m'é - ton - ne de vo - tre
 gnon? This good deed in no way sur - pris - es, com - ing from
 Giarno (going away)

G. L'af - faire est bon - ne.
 Not a bad bar - gain!

F. part!
 you!
 Frederick. (presenting Frederick)

Fr. Hein? d'où sort ce - lui - là?
 Ha! Who's here all at once?

Monsieur Mei -
 Mon - sieur

F. (to Wilhelm.) 3
 ster, je vous pré - sen - te Le jeu - ne Fré - dé - ric, un pe - tit é - co -
 Meister, let me pre - sent you young Fred - e - ric, my friend; Tho' a student, he's

F. 3
 lier, Qui mal - gré moi s'est fait mon che - va - lier; Un fou d'humeur plai -
 here A - gainst my will, to play the ca - va - lier; A gay, sil - ly young

F. *san - te, qui tour a tour Mac-ca - ble de sa hai - ne! ou bien de son a - fel - low, who day by day Is ei - ther sure he hates me, or loves me in a*

(presenting Wilhelm to Frederick.)

F. *mour! way. Mon - sieur Wilhelm Mei - ster, un hom - me que peut - Mon - sieur Wil - helm Mei - ster! A man whom in the*

F. *ê - tre Vous ai - me - rez un jour, Pour - vu qu'il fu - ture you may in - cline to love, on - ly pro -*

(coquettishly.)

F. *dai - gne vous pro - met - tre De ne pas me fai - re la vid - ed he will prom - ise that he will not pay me his*

F. *cour. Ah! vraiment! court. Wilhelm (aside to Filina.) Ah! in - deed!*

W. *Je ne veux rien pro - met - tre, qu'à vous - mê - me. I care to make no promise but to you. — Frederick (aside.)*

Fr. *La co - The co -*

F. (aside) Il mai-me! He loves me! Ah! voi-ci La - Ah! here is La -

W. (aside.) Elle est charman-te! She's real-ly charming!

Fr. L. quette! quette! Phi-li - ne! Phi - li - ne! Fi - li - na! Fi - li - na!

Laertes. (outside)

F. èr - te. er - tes.

La. (entering.) Tiens! bon - jour Fré - dé - ric! vous i - Ah! well met, Fred - e - rick! Are you

F. (laughing.) Il a cre - vé pour nous son che - val! 'Twas for our sake he fin - ish'd his horse!

La. ci? here? Pau - vre bê - te! Oh, poor crea - ture!

(turning to Frederick.)

(Frederick seems annoyed.)

(quickly.)

(to Filina and Wilhelm, declaiming *largamente*.)

La. *f* Je par-le du dé-funt. A - mis, soy-ons en fê - te! Nous tri - omphons du sort ja -
I'm speaking of the dead! My friends, let us be mer - ry! Triumph is ours o'er jealous

F.
 W. Pour moi? For me? Wilhelm.

(to Filina, in a natural tone.)

Laertes and Frederick.

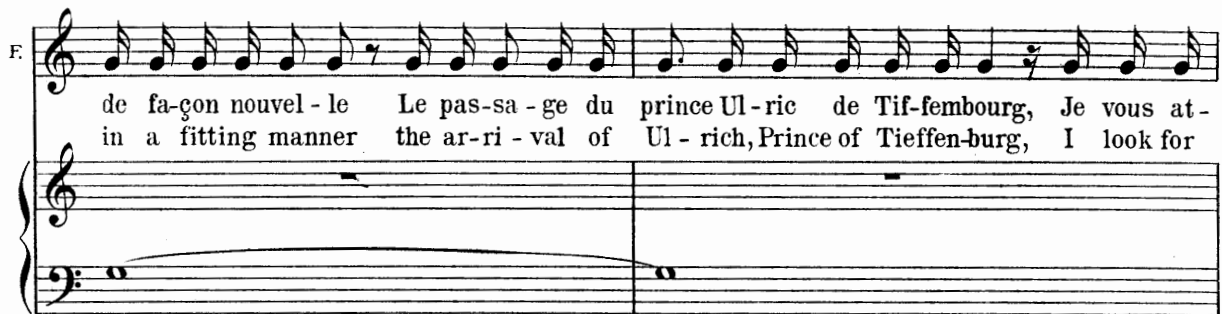
La. loux! Les au-tres vont ve - nir, cet - te lettre est pour vous. Li -
Fate! The others all will come, and this note is for you. Do

Filina (reading.)

W. sez! "Ma tou-te bel-le! Pour fê-ter digne-ment et
F. read it! "Fair-est of la-dies! Be-ing anxious to hon-or

(Read this letter *a tempo* instead of singing.)

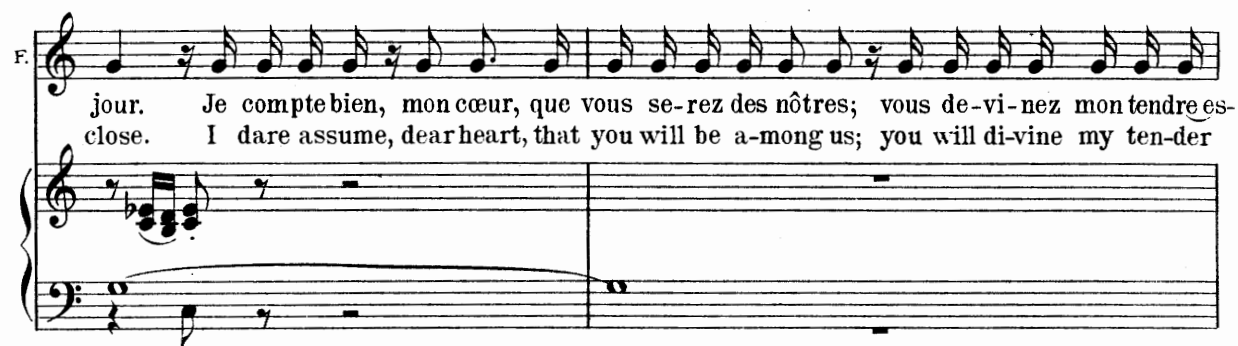
La. sez! read it!
Fr. sez! read it!

F. 

de fa-çon nouvel - le Le pas - sa - ge du prince Ul - ric de Tif - fembourg, Je vous at -
in a fitting manner the ar - ri - val of Ul - rich, Prince of Tieffen - burg, I look for

F. 

tends, ain - si que La - érte et les au - tres, En mon castel, a - vant la fin du
you, La - er - tes, and all the oth - ers, here at my castle, ere the day shall

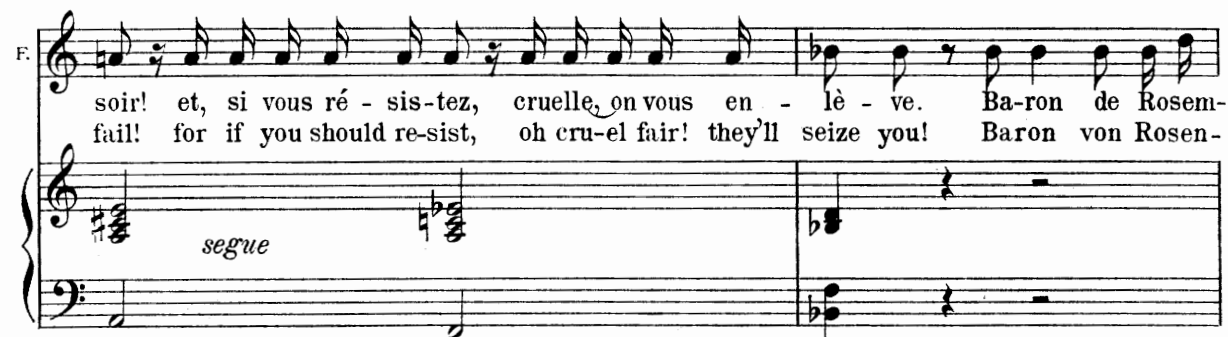
F. 

jour. Je compte bien, mon cœur, que vous se - rez des nôtres; vous de - vi - nez mon tendre es -
close. I dare assume, dear heart, that you will be a - mong us; you will di - vine my ten - der

F. 

poir Et le doux bonheur que je rê - ve! Mon car - ros - se viendra vous chercher; à ce
hope and the dream of joy that inspires me! I shall send you my carriage in time: Do not

pp *poco cresc.*

F. 

soir! et, si vous ré - sis - tez, cruelle, on vous en - lè - ve. Ba - ron de Rosem -
fail! for if you should re - sist, oh cru - el fair! they'll seize you! Baron von Rosen -

segue

(laughing.)

F. berg?"
berg?"
Frederick. *f*

Hein? comment? le Ba-ron est vo - tre oncle? C'est char-
What? in-deed? Is the Baron your un-cle? That is

Fr. Mon on - cle! Hé-las! oui!
My un - cle! Yes, worse luck!

F. mant!
good!

A - vec em-pres-se - ment!
I shall, glad-ly e - nough!

Fr. *f*
Vous ac-cep-tez son of - fre?
Shall you ac-cept his of - fer?

p
misurato

p

F. Vous, monsieur, s'il vous plaît prendre part à la fê - te,
You, dear sir, if you care to take part in the fest - al,

F. Libre à vous de ve - nir; sui-vez vo-tre dé - sir. Vous jouerez par-mi
you are wel - come to come; let in-cin-a-tion lead. You will play, if you

F. *3*
 nous le rô - le de po - è - te; Si vous ve - nez d'ail - leurs, vous me fe - rez plai -
 join us, the rôle_ of a po - et; and should you real - ly come, I shall be glad, in -

F. *f* **Recit.**
 sir. Quant à vous, si vous o - sez me sui - vre, Sans pi - tié je vous
 deed. Frederick. As for you, if you should dare come af - ter, I shall show you no
 Fr. Phi - li - ne!
 Fi - li - na!

(ascends to her room, and closes door)

F. li - vre Au courroux de monsieur votre on - cle! Bon - soir!
 grace, but de - liv - er you to your un - cle! Good - bye!
 Fr. Mais...
 But —

Frederick (in a passion).
 Fr. *3* *3 cresc.* *f*
 Maudit Ba - ron! maudit mes - sa - ge! Maudi - te co - quet - te! Au re - voir, La -
 Confounded note! confounded Ba - ron! Confounded co - quette! We shall meet, La -

W. Wilhelm. *f*

La. Laertes. Plait-il? What now?
So-yez plus Be not so

Er. (turning to Wilhelm). (dons his hat, and exit precipitately).
er - te! Vous, Mon-sieur!
er - tes! Sir, your servant!

La. sa - ge Que ce jeune é - tour - neau qui s'attache à nos pas! Sui - vez vo - tre che - min!
fool - ish as that sil - ly young man who still follows our steps! Pro - ceed up - on your way!

La. *rit.* (presses Wilhelm's hand, then reënters the tavern).
Par - tez, - et bon vo - ya - ge!
De - part! may luck at - tend you!

f a tempo

W. Wilhelm (after a short pause). (resolutely)

Vous sui - vre en ce châ - teau, Phi - li - ne? Pour - quoi
Go with you to this cas - tle, Fi - li - na? And why

Nº 6. "Me voici! Tu m'as rachetée."

Trio and Finale.

Allegro moderato.

Filina.
 Mignon.
 Wilhelm.
 Laertes.
 Lothario.
 Giarno.
 SOPRANO.
 TENOR.
 BASS.
 Chorus.

pas!
not!

Allegro moderato. (♩ = 80.)

Piano.
f
dim.

Mignon (running joyfully to Wilhelm).

M.
 Me voi - ci! tu m'as ra - che - té - e, À ton
 I am here! As you paid my ran - som, of Mi -
 W.
p

Wilhelm.

M.
 W.
 gré dis-po - se de moi! Je sais en cet-te
 gnon dispose as you will! I know here in this

w. vil - le où le sort t'a je - té - e, D'hon - nê - tes
town where by fate you have drift - ed, some hon - est

M. *Mignon.*
Pour-quoi
But why

w. gens chez qui tu se - ras bien trai - té - e.
folk, by whom you will be kind - ly treat - ed.

M. *Wilhelm (smiling).*
me sé - pa - rer de toi! Je ne puis — t'em-me-ner a - vec
may I not stay with you? My poor girl, — I can nev - er take

w. moi, pau - vre fil - le! Et m'im - po - ser les
you on my wan - drings! I can - not un - der -

Mignon.

M. *Ne peux-tu m'ha-bil-*
Can you not dress me

W. *soins d'un pè-re de fa-mil-*
take the du-ties of a pa-rent.

M. *ler comme un jeu-ne gar-çon, Et me lais-ser por-*
up in the garb of a boy? For then I could be

W. *ter ta-li-vré-e? A quoi*
wear-ing your liv-er-y. To what

cresc.

M. *Wilhelm.*

W. *ter ta-li-vré-e? A quoi*
wear-ing your liv-er-y. To what

cresc. *f* *dim.*

Mignon.

W. *bon? En-vers qui me dé-li-vre, Je vou-lais m'ac-quit-*
end? To you, who are my sav-ior, I would fain show my

segue *p*

M. *ter! J'é-tais prête à te sui-vre Pour ne plus te quit-ter!*
thanks. To fol-low you I'm read-y, I would leave you no more!

Wilhelm.

M.
W.

Des mains de ce sau - va - ge Li - bre pour un peu d'or,
From cru - el hands de - liv - er'd, Freed for a lit - tle gold,

M.
M.

Quel nou - vel es - cla - va - ge Veux - tu su - bir en - cor? En -
To what new kind of bond - age Would you so fain be sold? To

Mignon.
dolce

pp

dim.

M.
W.

vers qui me dé - li - vre, Je vou - lais m'ac - quit - ter! J'é -
you, who are my sav - ior, I would fain show my thanks! To

Wilhelm.

Quel nou - vel es - cla -
To what new kind of

M.
W.

tais prête à te sui - vre Pour ne plus te quit - ter! —
fol - low you I'm read - y, I would leave you no more! —

va - ge Veux - tu su - bir en - cor? —
bond - age Would you so fain be sold? —

dim.

(imploringly) (sadly)

M. Ne plus te quit-ter! C'est bien!
I'd leave you no more! 'Tis well!

W. Non! Non!
No! no!

pp *cresc.*

M. puis-que ta main, sans pi-tié, me re-pous-se,
Since with a pit-i-less hand you re-pulse me,

(indicating Lothario) Lothario (hastening to Mignon and embracing her).

M. Je pars a-vec lui! Viens! la li-bre
With him I shall go! Come! Gai-ly a

f *segue* *f* *p*

L.o. vie est dou-ce! À
free life pass-es! In

dim. *mf* *p* *dim.*

L.o. l'om - shade - bre des grands bois, of might - y woods,

pp 6 6 6 6 6 6

L.o. sous le 'neath a ciel star - é - toi - light - ed

L.o. lé sky, Nous A

L.o. trou - ve - rons un lit de fou - gère et de rest - ing - place we'll find on the grass and the

L.o. mous - se, Et moss - es, Thou

cresc.

L.o.
tu par - ta - ge - ras le pain de l'e - xi -
shalt par - take the ex - ile's bread in peace - ful

L.o.
lé! Viens! tu par - ta - ge - ras le pain
joy! Come! par - take the ex - ile's bread

L.o.
de l'e - xi -
in peace and

(about to lead Mignon away)

Wilhelm (stopping him).

L.o.
lé! Non! pauvre en -
joy! No, my poor

w.
fant! pour toi l'a - ve - nir m'é - pou - van - te!
child, I fear for the fu - ture be - fore you!

cresc.

W. *f* *3* *3*

Reste a - vec moi, si tu le veux! Le sort_ en est je - té! Je me rends à tes
 Re-main with me, if you de-sire! Our fate_ will have it so: I will do as you

M. *Mignon. p*

W. *(kindly) dim. p* *En-To*

vœux!_ L'a - mi qui te dé - li - vre Ne doit plus te quit - ter,
 will!_ The friend who was your sav - ior should for - sake you no more!

M. *Lothario. p*

W. *pp*

vers qui me dé - li - vre Je pour - rai_ m'ac - quitter,
 you, who are my sav - ior, I would fain_ show my thanks,
 L'a - mi qui te_ dé - li - vre
 The friend who was_ your sav - ior_

L. *Lothario. p*

Dieu bon! Dieu bon! lais - se - moi vi - vre, Es - pé - rer!
 Oh Lord! Oh Lord! For life I pray Thee! Let me hope!

cresc.

M. Je suis prête à te sui-vre, Je ne veux plus te quit-ter! Je pour-
I am ready to fol-low, I would leave you no more! Might I

W. Ne doit plus te quit-ter, ne plus te quit-ter! Al-
should for-sake you no more, for-sake you no more! In-

L. Je veux, je veux vi-vre, Es-pé-rer et chan-ter! Dieu
For life I pray thee, let me hope, let me sing! Oh

cresc.

M. rai macquitter! Ah! ja-mais! Non, je ne
on-ly show my thanks! Nev-er-more! No I will

W. lons, il faut, il faut cé-der! Non,
deed, I must, I can but yield! No,

L. bon! Dieu bon! ah! lais-se-moi, lais-se-moi
Lord! Oh Lord! ah! let me hope! For life I

pp 3

pp

pp

M. veux plus te quit-ter! te quit-ter!
leave you nev-er-more, nev-er-more!

W. je ne dois plus te quit-ter!
I will for-sake you no more!

L. vi-vre, lais-se-moi vivre et chan-ter!
pray thee, let me hope, ah, hope and sing!

p

p

p

(spoken): *Ah! voilà déjà la troupe comique qui se dispose à partir avec Philine.* Ah, here is the troupe of comedians already preparing to accompany Filina.

Allegro moderato. (♩ = 112.)

Piano introduction for the comedians' entrance. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *f* and *p*.

(Enter Comedians, dressed for a journey, and carrying bags, parcels, etc.)

Piano accompaniment for the comedians' entrance. The music features a *cresc.* (crescendo) leading into a *f* (forte) section. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

TENOR.
Comedians.
En route, a - mis, pli - ons ba - ga - ge; La chan - ce nous sou - rit en -
A - way, - ye friends, let us be go - ing! Dame For - tune is smil - ing once

BASS.
A - way, - ye friends, let us be go - ing! Dame For - tune is smil - ing once

Vocal staves for Tenor and Bass. The Tenor part is marked *p* and the Bass part is marked *p*. The piano accompaniment is marked *f* and *p*.

Piano accompaniment for the first vocal line. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

fin! Que la - gaî - té soit du voy - a - ge! Au dian - tre la soif et la
more! Our way - be - guiles joy o - ver - flowing, For hun - ger and thirst are now

Vocal staves for Tenor and Bass. The Tenor part is marked *p* and the Bass part is marked *p*. The piano accompaniment is marked *f* and *p*.

Piano accompaniment for the second vocal line. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

faim! Ou - bli - ons nos re - pas d'au - berge, Et sa - lu - ons, cha - peau le -
 o'er! Now a wel - come to ap - pe - tite! Let us sa - lute, with hat in

f vé, Ce vieux cas - tel où l'on hé - ber - ge Les his - tri -
 hand, This old châ - teau, where they in - vite All the co -
p

ous sur le pa - vé! Al - lons, a - mis, pli - ons ba -
 me - dians' need - y band! A - way, my friends, let us be

Plions ba - ga - - -
 Let us be go - - -

ga - -ge! Partons, la chance nous sou - rit en - fin! allons!
 go - -ing! Forwards! Dame Fortune is smil - ing once more! Away!

ge! Allons, a - mis!
 ing! A-way, ye friends!

al-lons, par-tons!
 let us a - way!

Gypsies.
 Giarno with the Basses.

Heureu - se chan - ce!
 Oh how surpris - ing!

Jour de bomban - ce!
 Day of re - joic - ing!

Heureu - se chan - ce!
 Oh how surpris - ing!

A - dieu la
 Farewell to

Comedians. *f* En route, a -
A-way, - ye *f*

soif, a - dieu la faim! *f* En route, a -
thirst! Hunger, fare-well! A-way, - ye *f*

ff *f*

mis, pli - ons ba - ga - - - ge, *p* La chance nous sou - rit en -
friends, let us be go - - - ing! Dame Fortune is smil - ing once *p*

mis, pli - ez ba - ga - - - ge, *p* La chance vous sou - rit en -
friends, let all be go - - - ing! Dame Fortune is smil - ing once *p*

p

fin! more! Ou - bli - ons nos re - pas d'au - berge, Et sa - lu -
 Now a wel - come to ap - pe - tite! Let us sa -

fin! more! Ou - bli - ez vos re - pas d'au -
 Now a wel - come to ap - pe -

ons, cha - peau le - vé, Ce vieux cas - tel où l'on hé -
 lute, with hat in hand, This old châ - teau, where they in -

ber - ge, Sa - lu - ez ce vieux cas - tel où l'on hé -
 tite! And sa - lute this old châ - teau, where they in -

ber-vite - - - ge Les his - tri - ons sur le pa - vé.
 vite - - - ge All the co - me - dians' need - y band!

ber-vite - - - ge Les his - tri - ons sur le pa - vé.
 vite - - - ge All the co - me - dians' need - y band!

ff *ff* (1) *fp*

cresc.

f *p*

(spitefully.) *p*
 Actresses. C'est, je ga - ge, à Phi -
 For Fi - li - na the

(1) A cut may be made by skipping from the sign \oplus to the same sign on page 143, repeating the chord in the 2nd measure.

li - ne Que le ba - ron des - ti - ne
Ba - ron has pro - vid - ed, I'll wa - ger,

C'est, je ga - ge à Phi - li - ne Que le ba - ron des -
For Fi - li - na the Ba - ron has pro - vid - ed, I'll

Ces la - quais é - lé - gants, Ces la - quais é - lé -
These va - lets all so fine, These va - lets all so

ti - ne Ces la - quais é - lé - gants,
wa - ger, These va - lets all so fine,

gants Et ces che - vaux fringants, Ces la - quais é - lé -
fine And these hors - es di - vine, These va - lets all so

Ces che - vaux, ces la - quais é - lé -
These va - lets, these va - lets all so

cresc.

Actresses & Women of town and country.

gants?
fine! La Dame *p*

gants?
fine! La Dame *p*

gants?
fine! La Dame *p*

gants?
fine! La Dame *p*

Actors & Townsfolk.

En route, a - mis, pli - ons ba - ga - - -ge, La
A - way, - ye friends, let us be go - - -ing, Dame *p*

En route, a - mis, pli - ez ba - ga - - -ge, La
A - way, - ye friends, let all be go - - -ing, Dame *p*

En route, a - mis, pli - ons ba - ga - - -ge, La
A - way, - ye friends, let us be go - - -ing, Dame *p*

En route, a - mis, pli - ez ba - ga - - -ge, La
A - way, - ye friends, let all be go - - -ing, Dame *p*

Gypsies & Peasants.

En route, a - mis, pli - ez ba - ga - - -ge, La
A - way, - ye friends, let all be go - - -ing, Dame *p*

En route, a - mis, pli - ez ba - ga - - -ge, La
A - way, - ye friends, let all be go - - -ing, Dame *p*

f

p
dim.

chan-ce nous sou-rit en - fin! Ou - bli - ons nos re - pas d'au-
 For-tune is smil-ing once more! Now a wel-come to ap - -pe -

chan-ce vous sou-rit en - fin! Ou - bli - ez vos re - pas d'au-
 For-tune is smil-ing once more! Now a wel-come to ap - -pe -

chan-ce nous sou-rit en - fin! Ou - bli - ons nos re - pas d'au-
 For-tune is smil-ing once more! Now a wel-come to ap - -pe -

chan-ce vous sou-rit en - fin! Ou - bli - ez vos re - pas d'au-
 For-tune is smil-ing once more! Now a wel-come to ap - -pe -

chan-ce nous sou-rit en - fin! Ou - bli - ons nos re - pas d'au-
 For-tune is smil-ing once more! Now a wel-come to ap - -pe -

chan-ce vous sou-rit en - fin! Ou - bli - ez vos re - pas d'au-
 For-tune is smil-ing once more! Now a wel-come to ap - -pe -

chan-ce nous sou-rit en - fin! Ou - bli - ons nos re - pas d'au-
 For-tune is smil-ing once more! Now a wel-come to ap - -pe -

chan-ce vous sou-rit en - fin! Ou - bli - ez vos re - pas d'au-
 For-tune is smil-ing once more! Now a wel-come to ap - -pe -

chan-ce vous sou-rit en - fin! Ou - bli -
 For-tune is smil-ing once more! Now a

p

berge, Et sa - lu - ons, cha - peau le - vé, Ce vieux cas -
 tite! Let us sa - lute, with hat in hand, This old châ -

berge, Et sa - lu - ez, cha - peau le - vé, Ce vieux cas -
 tite! Let all sa - lute, with hat in hand, This old châ -

berge, Et sa - lu - ons, cha - peau le - vé, Ce vieux cas -
 tite! Let us sa - lute, with hat in hand, This old châ -

berge, Et sa - lu - ez, cha - peau le - vé, Ce vieux cas -
 tite! Let all sa - lute, with hat in hand, This old châ -

berge, Et sa - lu - ons, cha - peau le - vé, Ce vieux cas -
 tite! Let us sa - lute, with hat in hand, This old châ -

berge, Et sa - lu - ez, cha - peau le - vé, Ce vieux cas -
 tite! Let all sa - lute, with hat in hand, This old châ -

ez vos re - pas d'au - ber - ge, Sa - lu - ez ce vieux cas -
 wel - come to ap - pe - tite! And sa - lute this old châ -

tel, où l'on hé - ber - - - -ge Les his - tri - ons sur le pa -
 teau, where they in vite - - - -ge All the co - me - dians'need - y

tel, où l'on hé - ber - - - -ge Les his - tri - ons sur le pa -
 teau, where they in vite - - - -ge All the co - me - dians'need - y

tel, où l'on hé - ber - - - -ge Les his - tri - ons sur le pa -
 teau, where they in vite - - - -ge All the co - me - dians'need - y

p

vé! Al-lons, a - mis, Pli-ons ba - ga - ge,
 band! A-way, ye friends, Let us be go - ing!

p

vé! Al-lons, a - mis, Pli-ez ba - ga - ge,
 band! A-way, ye friends, Let all be go - ing!

p

vé! Pli-ons ba - ga - ge, Al-lons, a -
 band! Let us be go - ing! A-way, ye

p

vé! Pli-ez ba - ga - ge, Al-lons, a -
 band! Let all be go - ing! A-way, ye

p

vé! Al-lons, a - mis, Pli-ons ba - ga - ge,
 band! A-way, ye friends, Let us be go - ing!

p

vé! Al-lons, a - mis, Pli-ez ba - ga - ge,
 band! A-way, ye friends, Let all be go - ing!

p

vé! Pli-ons ba - ga - ge, Al-lons, a -
 band! Let us be go - ing! A-way, ye

p

vé! Pli-ez ba - ga - ge, Al-lons, a -
 band! Let all be go - ing! A-way, ye

p

vé! Al-lons, a - mis, Pli-ez ba - ga - ge,
 band! A-way, ye friends, Let all be go - ing!

p

vé! Pli-ez ba - ga - ge, Al-lons, a -
 band! Let all be go - ing! A-way, ye

p

Par - tons, la chan - ce nous sou - rit en - fin! Al - lons! _____
 For - wards! Dame For - tune is smil - ing once more! A - way! _____

Par - tez, la chan - ce vous sou - rit en - fin! Al - lons! _____
 For - wards! Dame For - tune is smil - ing once more! A - way! _____

mis, Par - tons, la chan - ce nous sou - rit en - fin! Al - lons! _____
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! _____

mis, Par - tez, la chan - ce vous sou - rit en - fin! Al - lons! _____
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! _____

Par - tons, la chan - ce nous sou - rit en - fin! Al - lons! _____
 For - wards! Dame For - tune is smil - ing once more! A - way! _____

Par - tez, la chan - ce vous sou - rit en - fin! Al - lons! _____
 For - wards! Dame For - tune is smil - ing once more! A - way! _____

mis, Par - tons, la chan - ce nous sou - rit en - fin! Al - lons! _____
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! _____

mis, Par - tez, la chan - ce vous sou - rit en - fin! Al - lons! _____
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! _____

Par - tez, la chan - ce vous sou - rit en - fin! Par - tez! _____
 For - wards! Dame For - tune is smil - ing once more! A - way! _____

mis, Par - tez, la chan - ce vous sou - rit en - fin! Par - tez! _____
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! _____

f *ff*

L'istesso tempo.

— al - lons, par - tons!
— Now all a - way!

— al - lons, par - tez!
— Now all a - way!

— al - lons, par - tons!
— Now all a - way!

— al - lons, par - tez!
— Now all a - way!

— al - lons, par - tons!
— Now all a - way!

— al - lons, par - tez!
— Now all a - way!

— al - lons, par - tons!
— Now all a - way!

— al - lons, par - tez!
— Now all a - way!

— et nous res - tons!
— Here we shall stay!

— et nous res - tons!
— Here we shall stay!

L'istesso tempo.

Filina.

F. *Qui m'ai - me, me sui - ve! Et toi, Dieu des a -*
Who loves - me, will fol - low! And thou, oh god of

mours, Sois no - tre con - vi - ve; À ton ap - pel j'ac - cours! ah! —
love, — Do thou the fest - al hal - low! Thy call my heart doth move! ah! —

Dieu des - plai - sirs, des a - mours! ah! —
God of - plea - sure, god of - love, ah, —

A ta voix gai - ment j'ac - cours, j'ac - cours tou - jours!
'Tis thy call my heart doth move, oh love! oh - love!

Ah! — Qui m'ai - me, me sui - ve! Et —
Ah! — Who loves - me, will fol - low! And

F.

toi, Dieu des a - mours, ah, — ah! — Gaî - ment à — ta
 thou, oh god of love, ah, — ah! — Thy call, — thy call my

p *dim.*

pp

Variant.

voix, Ah! — gaî - ment j'ac -
 heart, Ah! — my heart doth

Tempo I.

voix — j'ac - cours!
 heart — doth move!

f *f*

Laertes. (to the valets.)

Nous vous sui - vons,
 We fol - low you,

(1)

p

(to the comedians.)

mar - chez de - vant, vous au - tres! Je vous pré - cède, a - mis,
 do you go on be - fore us! I shall go first, my friends,

(1) If the cut be made, sing B \flat here instead of C.

La. *f*
 pour vous mieux re - ce - voir; Un splen-di - de sou -
 and your wel - come pre - pare; There will be a fine

La. *ad lib.*
 per vous at - ten - dra ce soir!
 sup - per wait - ing for you there!

Actresses. *f*
 Vi - vat!
 Hur - rah!

Actors. *f*
 Vi - vat!
 Hur - rah!

ff

F. *Filina. (to Wilhelm.)*
 Et vous, Mon - sieur, n'ê - tes - vous pas des
 And you, Mon - sieur, will sure - ly not ig -

F. *p*
 nô - tres? (pause.)
 nore us?

F. *Grâce au ga-lant sei-gneur qui, pour nous faire-hon-neur,*
Thanks to the cour-teous lord who has so kind-ly sent,

F. *Nous prê-te son car-ros - se, Nous al-lons, nous al-*
to hon-or us, his car-riage, We shall fare, we shall

F. *lons vo-ya-ger — Comme en un jour de no-ce! Je vous dis au re-*
fare to the feast — As 'twere a day of mar-riage! Be sure, we meet a-

dim. *Wilhelm. (with gallantry.)*

w. *voir! — Vous me ver-rez ce soir; Je se-rai — de la*
gain! — I shall be there at eve, For I will — not for-

w. *fê-te! Au re-voir! au re-voir! — Vous me ver-rez ce*
go it! By your leave! By your leave! — I shall be there at

(kissing her hand)

F. *Filina.*
 Jem - por - - te cet es - poir, Nous nous ver -
 I hope and will be - lieve, You will be

W.
 soir!
 eve!

L.a. *Laertes. (aside.)*
 À quoi bon la re - voir?
 Where - fore see her a - gain?

F.
 rons ce soir! A - dieu, mon cher po - è -
 there at eve! Good bye, my gen - tle po -

W.
 Ah! je veux la re - voir! O fol es - poir!
 I shall see her a - gain. How fond! how fain!

L.a.
 Quel fol es - poir Trou - ble dé - jà son
 Hope - less fol - ly, for the head or the

F.
 te! Nous nous ver - rons ce soir! Au re - voir, mon cher po -
 et! You will be there at eve! So good - bye, my gen - tle

W.
 Je se - rai de la fê - - te, de la
 No, I will not for - go it, not for -

L.a.
 cœur, son cœur et sa
 heart, did he on - ly

(taking Wilhelm's bouquet.)

F. *è - te!* *Et voi - ci mon bou-quet de fê - te!*
po - et! *These I'll take for my fest - al flow - ers!*

W. *fê - te!* *Mignon. f*
go it! *Mon bou -*
My bou -

L. *tê - te!*
know it!

M. *quet!* *mon bou - quet!* *Qu'as - tu*
quet! *my bou - quet!* *What is*

W. *Wilhelm. (to Mignon.)*

F. *Filina. (aside.)* *Mignon. (to Wilhelm.)*
Il mà - do - - re! *Vois,*
He a - dores me! *See!*

W. *Laertes. (aside.)*
done! *Il est pris!*
wrong? *He is caught!*

(indicating Lothario)

M.
W.

de mes pau-vres fleurs il n'a pas fait mé - pris! Il n'a
He did not des - pise the hum-bleflow'rs I gave! He did

M.
W.

pas re-je - té mon bou-quet! lui! Par - don - ne!
not give a - way his bou-quet! No! For - give me!

Wilhelm. (smiling.)

M.
W.

je ne l'ai pas of-fert, on me l'a pris. C'est bien! em-mè-ne-
I did not of-fer mine, I was snatch'd a-way! Ah, well! Take me a -

Mignon.

M.

moi! Je t'ap-par-tiens! Or - don - ne!
long! I now am yours: com-mand - me!

M.

Oui, je _____ veux la _____ re-voir! ô rêve! _____ ô fol _____ es -
I shall _____ see her _____ a - gain! O dream, _____ how fond, _____ how

Wilhelm. (aside.)

Filina.

Oui, voi - là pour ce
I shall see him at

Mignon. (aside.)

Il veut donc la re - voir!
He would see her a - gain!

poir! ——— O char - man - te con - quê - - te!
vain! ——— How de - light - ful a con - quest!

Laertes.

À quoi bon la re - voir? Quel a - mou - reux es -
Where - fore see her a - gain? His fond hope is in

cresc.

soir! Ma nou - vel - le con - quê - te, Je veux, ——— je veux le re - voir!
eve! For my lat - est of con - quests I vain, ——— I vain would a - chieve!

Mais quel est son es - poir?
But his hope is in vain.

cresc.

O char - man - te con - quê - - te! quel es - poir!
How de - light - ful a con - quest! Ah! this eve!

poir! Il veut la re - voir!
vain! He'd see her a - gain!

cresc. *f* *p* *pp*

Mignon. (to the Gypsies.)

M. *Vous, dont j'ai par-ta-gé La honte et la mi-*
You, whose partner I was in shame and de-gra-

The first system of the musical score consists of a vocal line (M.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The lyrics are: "Vous, dont j'ai par-ta-gé La honte et la mi- / You, whose partner I was in shame and de-gra-". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

M. *sè - re, A - dieu!*
da - tion, fare-well!

pp

The second system continues the vocal line and piano accompaniment. The lyrics are: "sè - re, A - dieu! / da - tion, fare-well!". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a fermata over a chord in the right hand.

(to the child, hanging a medallion about its neck.)

M. *Toi, pauvre en - fant, sois un jour pro - té -*
Thou, hap - less child, find pro - tec - tion some

The third system is marked with a 2/4 time signature. The vocal line (M.) has lyrics: "Toi, pauvre en - fant, sois un jour pro - té - / Thou, hap - less child, find pro - tec - tion some". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests.

M. *gé Par cette hum - ble mé - dail - le!*
day in this hum - ble me - dal - lion!

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "gé Par cette hum - ble mé - dail - le! / day in this hum - ble me - dal - lion!". The piano accompaniment features a more complex rhythmic pattern with some slurs and accents.

(to Giarno.)

M. *Et toi, dont la co-*
And you whose an - gry

pp

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "Et toi, dont la co- / And you whose an - gry". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a fermata over a chord in the right hand.

M. *lè - re M'a si sou-vent fait peur, hé - las! A -*
hu - mor Made me so oft a - fraid, a - las! Fare-

(giving him her hand.)

M. *dieu! Mi-gnon ne t'en veut pas!*
well! Mi-gnon bears no ill-will!

Comedians. (at back) *A - dieu! Phi - line, et bon vo -*
Fare - well, Fi - li - na! luck at -

ya - gel you!
tend you!

Townfolk and Peasants (at back) *A - dieu! la belle, et bon vo - ya - - gel*
Fare - well! fare-well! may luck at - tend you!

Gypsies. *A - dieu! Mi-gnon! et bon cou -*
Fare-well! Mi-gnon! For-tune be -

Lothario.

f
J'en-tends au loin gronder l'o-
A-far I hear the tem-pest

mf *cresc.* *f*
Peasant-women A - dieu! a - dieu!
and Actresses. Fare - well! fare - well! fare - well!

cresc. *f*
Actors. A - dieu! a - dieu!
Fare - well! fare - well!

cresc. *f*
Townsfolk and Peasants. A - dieu! a - dieu!
Fare - well! fare - well!

cresc. *f*
ra - ge! A - dieu! a - dieu!
friend you! Fare - well! fare - well!

cresc. *f*
ra - ge, gron - der l'o - ra -
roar - ing, the tem - pest roar -

Lo.

ge!
ing!

f **Giarno.**

G.

En route, — a — mis, pli — ez ba — ga — — ge! La
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ons ba — ga — — ge! La
A — way, — ye friends! let us be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ons ba — ga — — ge! La
A — way, — ye friends! let us be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ons ba — ga — — ge! La
A — way, — ye friends! let us be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ons ba — ga — — ge! La
A — way, — ye friends! let us be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La
A — way, — ye friends! let all be go — — ing! Dame

8

ff

G.

chan - ce vous sou - rit en - fin! Ou - bli - ez vos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce nous sou - rit en - fin! Ou - bli - ons nos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin! Ou - bli - ez vos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce nous sou - rit en - fin! Ou - bli - ons nos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin! Ou - bli - ez vos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce nous sou - rit en - fin! Ou - bli - ons nos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin! Ou - bli - ez vos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce nous sou - rit en - fin! Ou - bli - ons nos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin! Ou - bli - ez vos re - pas d'au -
 For - tune is smil - ing once more! Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin! Ou - bli -
 For - tune is smil - ing once more! Now a

mf

G.

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas -
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ -

berge, Et sa-lu- ons, chapeau le - vé, Ce vieux cas- tel, ce vieux cas
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ons, chapeau le - vé, Ce vieux cas- tel, ce vieux cas
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas -
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ -

berge, Et sa-lu- ons, chapeau le - vé, Ce vieux cas- tel, ce vieux cas
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ons, chapeau le - vé, Ce vieux cas- tel, ce vieux cas
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas -
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ -

ez vos re-pas d'au- ber - ge, Sa-lu - ez Ce vieux cas- tel, ce vieux cas -
welcome to ap - pe - tite! And sa- lute This old - châ-teau, this old châ -

Allegro, tempo di Valzer.

Filina. *ff*

F. Ah! a - mis, sa - lu - ez, chapeau le - vé, A - mis, sa - lu - ez ce vieux cas
 Mignon. Ah! Friends all, sa - lute it, with hat in hand, friends all, sa - lute it, this old châ-

M. *ff*

M. Ah! ah! je suis li - bre, oui, libre en - fin! Un dé - fenseur m'a ten - du la
 Wilh. Ah! ah! I am free now, yes, free at last! For my de - fend - er will hold me

W. *ff*

W. Ah! mon cœur, je le crois, est pris en - fin! Je m'a - ban - don - ne à mon des -
 Laertes. Ah! my heart, I feel it, is caught at last! I yield to Fortune, the die is

La. *ff*

La. Ah! a - mis, sa - lu - ez, chapeau le - vé, A - mis, sa - lu - ez ce vieux cas
 Ah! Friends all, sa - lute it, with hat in hand, friends all, sa - lute it, this old châ-

Loth. *ff*

Lo. Ah! sois maudit, cru - el des - tin! Je veux la trouver en -
 Ah! Fate all hope ev - er doth blast! Oh, might I find her at

Giarno. *ff*

G. tel, sa - - lu - ez, chapeau le - vé, sa - - lu - ez ce vieux cas -
 teau! Sa - - lute it, with hat in hand, sa - - lute it, this old châ-

Chorus. *ff*

tel, a - mis, sa {lu - ons} chapeau le - vé, A - mis, sa {lu - ons} ce vieux cas -
 {lu - ez,} teau! Ye friends, sa - lute it, with hat in hand, ye friends, sa - lute it, this old châ-

ff

tel, sa - - {lu - ons} chapeau le - vé, sa - - {lu - ons} ce vieux cas -
 {lu - ez,} teau! Sa - - lute it, with hat in hand, sa - - lute it, this old châ-

Allegro, tempo di Valzer. ♩=80

ff

F. tel, où l'on hé - ber - ge Les his - tri - ons sur - le pa - vé,
 teau, let all sa - lute it, this old châ - teau, where co - me - dians

M. main Ah! je suis li - bre, oui, libre en - fin! Mon - cœur bé - nit
 fast! Ah, I am free now, yes, free at last! Blest be For - tune!

W. tin! Mon cœur, je le crois, est pris en - fin! Je m'a - ban - don - ne
 cast! My heart, I feel it, is caught at last! I yield to For - tune,

L.a. tel, où l'on hé - ber - ge Les his - tri - ons sur - le pa - vé,
 teau, let all sa - lute it, this old châ - teau, where co - me - dians

L.o. fin! Sois mau - dit, cru - el des - tin! Je veux la
 last! Fate all hope ev - er doth blast! Oh, might I

G. tel, Re - - fu - ge des his - tri - ons sur le pa - vé,
 teau! Sa - - lute it, this old châ - teau, where co - me - dians

tel, où l'on hé - ber - ge Les his - tri - ons sur - le pa - vé,
 teau! Let all sa - lute it, this old châ - teau, where co - me - dians

tel, Re - - fu - ge des his - tri - ons sur le pa - vé,
 teau, sa - - lute it, this old châ - teau, where co - me - dians

F.
 sur le pa-vé! Ah! ah!
 they now in-vite! Ah! ah!

M.
 le des-tin! Ah! un dé-fen-
 woe is past! Ah! for my de-

W.
 à mon des-tin! Ah! ah!
 the die is cast! Ah! ah!

L.a.
 sur le pa-vé! Ah! a-mis, pliez ba-ga-ge!
 they now in-vite! Ah! ye friends, away be go-ing!

Lo.
 trou-ver en-fin! Ah! Ah! j'en-tends l'o-
 find her at last! Ah! Ah! I hear the

G.
 sur le pa-vé! Ah! a-mis, pliez ba-ga-ge!
 they now in-vite! Ah! ye friends, away be go-ing!

sur le pa-vé! Ah! Ah! le jo-li vo-
 they now in-vite! Ah! Ah! what a mer-ry

sur le pa-vé! Ah! a-mis, pliez } ba-ga-ge,
 they now in-vite! Ah! ye friends, away be } go-ing!

Piano
 ff

F. *tr.* *mf* *>*

Que
May

M. *mf* *>*

seur ——— m'a — ten — du — la main, Sa
fend — er now — will hold me fast! Ah!

W. *mf* *>*

Res - -
To

La. *mf* *>*

A - mis, pliez ba - ga - ge! par-tons, oui, par- tons! Que
ye friends, away be go - ing, a - way, ay, a - way! May

Lo. *mf* *>*

ra - - ge! Ah! — par - tons, par - tons! J'en - -
tem - pest! Ah! — a - way, a - way! I

G. *mf* *>*

A - mis, pliez ba - ga - ge! par-tez, oui, par- tez! Que
ye friends, away be go - ing, a - way, ay, a - way! May

mf *>*

ya - ge! A - mis, {par-tons!} oui! {par-tons!} Que
jour - ney! Friends all, a - way, ay, a - way! May

mf *>*

A - mis, {plions} ba - ga - ge {par - tons!} {par - tons!} Que
Ye friends, away be go - ing, a - way, a - way! May

mf *>*

tr.

mf

mf

mf

F. la gaî - té soit du vo - ya -
 ev - 'ry joy ev - er at - tend

M. voix m'a ren - du le cou - ra - ge!
 his voice has giv'n me new cour - age!

W. ter i - ci se - rait plus sa - ge!
 stay here would be far more pru - dent!

La. la gaî - té soit du vo - ya - ge!
 all joy for ev - er at - tend us!

Lo. tends au loin gron - der l'o - ra - ge!
 hear a - - far the tem - pest roar - ing!

G. la gaî - té soit du vo - ya - ge!
 all joy for ev - er at - tend you!

la gaî - té soit du vo - ya - ge!
 ev - 'ry joy ev - er at - tend {us!} {you!}

la gaî - té soit du vo - ya - ge!
 all joy for ev - er at - tend {us!} {you!}

la gaî - té soit du vo - ya - ge!
 all joy for ev - er at - tend {us!} {you!}

Piano accompaniment at the bottom of the page.

F. *Giarno.* *p.* ge! us! Ah! Ah!

G. Ah! quel heu-reux des - tin!
What a for - tu - nate day!

Ah! quel heu-reux des - tin!
What a for - tu - nate day!

Ah! quel heu-reux des - tin!
What a for - tu - nate day!

Ah! quel heu-reux des - tin!
What a for - tu - nate day!

F. Ah! Ah!

G. Ah! quel heureux des - tin! Oui,
What a for - tu - nate day! Yes,

Ah! quel heureux des - tin! Oui,
What a for - tu - nate day! Yes,

Ah! quel heureux des - tin! Oui,
What a for - tu - nate day! Yes,

Ah! Ah!

F. *Filina. ff*

ah! _____ ah! quel heu-reux des - tin! Ah! _____
 ah! _____ what a for - tu - nate day! Ah! _____

M. *Mignon. ff*

Ah! _____ ah! je suis libre en - fin! Ah! _____ ah! _____ je _____
 Ah! _____ I am free now, at last! Ah! _____ I _____ am _____

W. *Wilhelm. ff*

Mais je m'a - ban-donne à mon des - tin. À la re-voir mon
 To Fate I yield me, the die is cast! I can - not bid her

La. *Laertes. ff*

La chance, a - mis, nous sou-rit en - fin! A - mis, par-tons! pli -
 Dame For - tune now is smil-ing once more! A - way, ye friends, a -

Lo. *Lothario. ff*

Ah! mau - dit, mau-dit soit le des - tin! Je veux la re - trou -
 Ah! Fate, Fate doth my hope ev - er blast! Oh, might I find her

G. *Giarno. ff*

La chance, a - mis, vous sou-rit en - fin! A - mis, par-tez! pli -
 Dame For - tune now is smil-ing once more! A - way, ye friends, a -

p. ff

oui, La chance, a - mis, { nous } sou-rit en - fin! A - mis, { pli -
 yes! Dame For - tune now is smil-ing once more! A - way, { pli -

p. ff

oui, La chance, a - mis, { nous } sou-rit en - fin! A - mis, { par-tons! } { pli -
 yes! Dame For - tune now is smil-ing once more! A - way, { par-tez! } { pli -
 ye friends, a -

p ff

S. par - tons! _____
A - way! _____

A. suis libre en - fin! en - fin! _____
free now, at last! at last! _____

T. cœur s'en-gage, Il faut ai - mer en - fin! _____
now fare-well, my heart must love at last! _____

B. ez ba - gage; A - mis, par - tons! par - tons! _____
way, ye friends! A - way! a - way! a - way! _____

P. ver en - fin! Par - tons! par - tons! par - tons! _____
now, at last! A - way! a - way! a - way! _____

G. ez ba - gage, A - mis, par - tez! par - tez! _____
way, ye friends! A - way! a - way! a - way! _____

ons } ba - ga - ge! { par - tons! } _____
ez } be go - ing! { par - tez! } _____
friends, - a - way! _____

ons } ba - gage! A - mis, { par - tons! } par - tons! } _____
ez } be - gone! A - way, ye friends, { par - tez! } par - tez! } _____
way, a - way! _____

First system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings.

Second system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings.

Third system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings.

Fourth system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings.

Fifth system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings.

End of Act I.