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# MIGNON

Opera in Three Acts,

— BY —

AMBROISE THOMAS,

WITH ITALIAN AND ENGLISH TEXT.

TRANSLATED AND ADAPTED BY

THEODORE T. BARKER.



171435

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# DRAMATIS PERSONÆ.

## MIGNON.

GUGLIELMO . . . . .	<i>A young Student.</i>	GIARNO . . . . .	<i>A Gipsy Chief.</i>
LOTHARIO . . . . .	<i>Father of Mignon.</i>	FREDERIC . . . . .	<i>A Gallant, in love with Filina.</i>
LAERTES . . . . .	<i>An Actor.</i>	FILINA . . . . .	<i>An Actress.</i>

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# ARGUMENT.

---

MIGNON, the daughter of noble parents, has, when a child, been stolen from her ancestral home by gipsies. Her mother, shortly after this bereavement, dies of grief; while LOTHARIO, the broken-hearted father, almost deprived of reason by the loss of his daughter, forsakes his home, and roams as a minstrel from place to place, in search of his darling child. For years, MIGNON, utterly unconscious of her birth and origin, leads a wandering life with the gipsy tribe, of which her beauty renders her the most prominent ornament. The chief, GIARNO, who combines the avocation of mountebank with that of gipsy, compels the hapless girl to dance, and go through various other performances, in order to obtain money from the inhabitants of the towns through which they pass, and harshly threatens her with his stick, whenever, from fatigue, she refuses to do his bidding. GUGLIELMO, a young student on his travels, happens on one of these occasions to be a spectator of Giarno's ferocity; and, in order to prevent the recurrence of such ill-treatment, he purchases Mignon from her cruel master. The friendless Mignon, deeply touched by Guglielmo's kindness, gradually conceives for him an ardent and irrepressible attachment. Guglielmo, however, totally unconscious of the affection which his young protégée has conceived for him, falls a prey to the fascinations of FILINA, a young actress belonging to a troupe of Thespians, on their way to perform at a neighboring castle, where a grand fête is about to take place, in honor of the arrival of some illustrious prince.

Foremost among the guests invited to assist at the festivities, is Guglielmo. Filina, the beautiful but coquettish object of his admiration, is the idol of the hour, and her success in the "private theatricals" at the castle serves but to increase Guglielmo's fondness for the fascinating *comédienne*. Mignon, who was accompanied her new master to the castle, watches with silent grief the progress of Guglielmo's love for her rival. At length, despondent and unhappy, and unable longer to endure the maddening jealousy which gnaws her heart's core, Mignon is about to throw herself into a lake adjoining the castle, when, of a sudden, a harp, played by an unseen hand, is heard, and in another moment Lothario appears. Abandoning her impious resolve, Mignon, little dreaming that it is her father who stands before her, flies to the aged minstrel and implores his counsel and protection. Carried away by the vehemence of her emotion, she prays that vengeance may overtake the abode in which her hated rival is, at this very moment, in all the glory of her triumph. The performance inside the castle now terminates. Filina appears, surrounded by a tumultuous crowd of admirers, all loud in their praises of the actress's beauty and talents. Mirth and pleasure reign supreme, when, of a sudden, a lurid glare illumines the scene — the castle is in flames! The aged Lothario, whom the voice of nature has unconsciously interested in Mignon's behalf, has, half crazed as he is with grief and trouble, lent an ear to Mignon's rash imprecation, and has set fire to the castle. A scene of terrible confusion ensues. Mignon is nowhere to be found. Guglielmo, after an eager but fruitless search for her, rushes wildly amid the burning rafters, and, in a few moments, reappears, bearing the hapless girl, fainting, in his arms.

In a room in Lothario's manorial residence, on the banks of an Italian lake, lies Mignon, overtaken by a dangerous illness, resulting from the fearful peril she has so lately and so narrowly escaped, as well as from the continued struggle to conceal the affection so long pent up in her breast. Guglielmo, who has meanwhile assisted Lothario in transporting Mignon to the home from which the unhappy parent had so long been absent, has discovered (from the broken sentences which have escaped Mignon during the crisis of her illness) the secret of her affection for him. Through the medium of a long-concealed casket, containing a girdle worn by Mignon when a little child, as well as by her heartfelt utterance of the words of a prayer which her parents had taught her in her infancy, the entranced Lothario discovers, beyond the possibility of a doubt, that Mignon is his long-lost child.

Blessed by the recovery of her sole surviving parent, and enraptured by Guglielmo's fervent, though long delayed avowal of his love for her, Mignon, fanned by the restorative breezes of her native hills, banishes for ever from her memory the recollection of the troubled Past, and confidently looks forward to the bright and happy Future.



MIGNON.  
OPERA IN THREE ACTS.  
OVERTURE.

AMBROISE THOMAS.

*Andantino.* (M 116 = ♩)

*p*

*dim.* *pp*

*8va* *dim.*

*8va* *Moderato sostenuto.* *pp* *p*

*8va* *sf* *Ped.* *ten.* *dim.* *pp* \*

*mf* *dim.* *p* *f* *risoluto.*

*Ped.* \*

*pp* *f* *pp*

*8va*

*f* *cres.*

*dim.*

*Andante. (92 = ♩)*

*dim. pp* *espressione.*

First system of musical notation. The upper staff features a melodic line with a dynamic marking of *sf* (sforzando) and a *dim.* (diminuendo) marking. The lower staff provides harmonic accompaniment.

Second system of musical notation. The upper staff includes a *dim.* marking and a *pp espressivo.* (pianissimo espressivo) instruction. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff contains a *cres.* (crescendo) marking, followed by a *dim.* marking, and ends with a *poco ritenuto. pp* (poco ritenuto, pianissimo) instruction. The lower staff features a complex accompaniment with some double bar lines.

Fourth system of musical notation. The upper staff includes trill markings (*tr*) and a *rit. e smorzando.* (ritardando e smorzando) instruction. The lower staff includes a *Ped.* (pedal) marking. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff begins with a *ppp* (pianississimo) marking, followed by a *mf* (mezzo-forte) marking. The lower staff includes a *\** marking. The system concludes with a double bar line.

Moderato, tempo di Polacca. (100 = ♩)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) marking, then a mezzo-forte (*mf*) dynamic, and finally a piano (*p*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes and some slurs. The lower staff continues with a steady accompaniment of chords and eighth notes. The dynamics are not explicitly marked in this system but follow the trend from the previous system.

The third system shows a more complex melodic line in the upper staff, including some triplets and slurs. The lower staff continues with a consistent accompaniment. The dynamics remain consistent with the previous systems.

The fourth system features a mezzo-forte (*mf*) dynamic marking at the beginning. The upper staff has a melodic line with eighth notes and slurs. The lower staff continues with a steady accompaniment. The dynamics are consistent with the previous systems.

The fifth system includes a forte (*f*) dynamic marking at the beginning of the lower staff. The upper staff features a melodic line with triplets and slurs. The lower staff has a melodic line with a *dim.* (diminuendo) marking and a piano (*p*) dynamic marking. The system concludes with a forte (*f*) dynamic marking. The key signature and time signature remain consistent throughout the page.

First system of musical notation. The treble clef staff features a melodic line with three triplet markings. The bass clef staff provides a harmonic accompaniment with a dynamic marking of *p* (piano).

Second system of musical notation. The treble clef staff continues the melodic line with triplet markings. The bass clef staff features a more active accompaniment with a dynamic marking of *ff* (fortissimo) and *p* (piano).

Third system of musical notation. The treble clef staff has a complex melodic line with multiple triplet markings. The bass clef staff has a dynamic marking of *ff* (fortissimo) and *p* (piano).

Fourth system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *p* (piano). The bass clef staff has a dynamic marking of *p* (piano).

Fifth system of musical notation. The treble clef staff has a melodic line with triplet markings and a dynamic marking of *p* (piano). The bass clef staff has a dynamic marking of *p* (piano).

First system of musical notation. The right hand features a complex melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment. Dynamics include *f* and *ff* in the first measure, *dim.* in the second, and *p* in the third.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment consists of chords and moving lines. Dynamics include *f* and *p*.

Third system of musical notation. The right hand has a very active melodic line. The left hand accompaniment features chords and moving lines. Dynamics include *f*.

Fourth system of musical notation. The right hand continues with complex melodic patterns. The left hand accompaniment consists of chords and moving lines. Dynamics include *mf*.

Fifth system of musical notation. The right hand features a complex melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment. Dynamics include *f*, *dim.*, and *p*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with several triplet markings (indicated by the number '3' above groups of notes). The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a dense texture of notes, possibly a sixteenth-note or thirty-second-note passage. The bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble staff features a series of chords and moving lines, while the bass staff maintains a consistent accompaniment.

Fourth system of musical notation, characterized by a more active treble staff with frequent note changes. The bass staff continues to support the melody with a steady accompaniment.

Fifth system of musical notation, concluding the page. The treble staff features a melodic line with a *dim.* (diminuendo) marking. The bass staff includes a *pp* (pianissimo) dynamic marking. The system ends with a final chord in both staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f* and *mf*. The bass line contains a triplet of eighth notes.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *mf* and *tr*. The bass line contains a triplet of eighth notes.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *p* and *tr*. The bass line contains a triplet of eighth notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *pp* and *tr*. The bass line contains a triplet of eighth notes.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *cres* and *cen*. The bass line contains a triplet of eighth notes.



do.

*f*

This system contains the first two measures of music. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *f* is present in the second measure.

*cres.*

*f*

This system contains the next two measures. The right hand continues with complex chordal textures. A *cres.* (crescendo) marking is placed above the right hand in the second measure, and a *f* dynamic marking is placed above the right hand in the third measure.

This system contains the next two measures. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

This system contains the next two measures. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

This system contains the final two measures of music on the page. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a complex melodic line in the treble with triplets and slurs, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in the grand staff.

Third system of musical notation, including dynamic markings *f*, *p*, and *mf*. The system shows a change in the bass line's texture, moving from chords to a more active melodic line.

Fourth system of musical notation, featuring a dense texture with many chords in the bass line and a melodic line in the treble.

Fifth system of musical notation, concluding the page with a *p* dynamic marking and a complex interplay of chords and melodic fragments.

mf

mf

*Sva*  
sempre . *cres - cen - do.*

*Sva*  
*p* *cres*

*Sva*  
*f*  
*cen - do.*

8va

**f**

This system contains the first two staves of music. The upper staff features a melodic line with numerous triplets and slurs, marked with an 8va bracket. The lower staff provides a bass accompaniment with chords and some triplet patterns. A forte dynamic marking (**f**) is present in the lower staff.

8va

This system contains the next two staves. The upper staff continues the melodic line with triplets and slurs, marked with an 8va bracket. The lower staff continues the bass accompaniment with chords and triplet patterns.

8va

This system contains the third and fourth staves. The upper staff has a melodic line with triplets and slurs, marked with an 8va bracket. The lower staff features a bass line with chords and triplet patterns.

8va

8va

This system contains the fifth and sixth staves. The upper staff has a melodic line with triplets and slurs, marked with an 8va bracket. The lower staff has a bass line with chords and triplet patterns. A second 8va bracket appears in the upper staff towards the end of the system.

8va

This system contains the final two staves. The upper staff has a melodic line with triplets and slurs, marked with an 8va bracket. The lower staff has a bass line with chords and triplet patterns.

ACT I.

No. 1.

INTRODUCTION.

The court-yard of a German inn. To the left, a wing of a building which faces the spectator. On the first floor, a little door, with glass window, which opens upon a parapet, from which a flight of steps leads down to the court-yard. To the right, a pent-house or shed. Arbors and tables, etc.

SCENE I. Townsfolk, country people, etc. Afterwards LOTHARIO. The townsfolk sit down at the table and drink. Waiters, belonging to the inn, hurry to and fro, attending officiously to the wants of the customers.

Moderato. (112 = ♩)

CHORUS.

Tenor.

Friends of every con - di - tion, At ta - ble take po - si - tion, Ci -  
 Su, bor - ghesi e ma - gna - ti, A ta - vola a - da - gia - ti, Lo

-gars we'll light, and smoke and joke, And we'll drink while we smoke.  
*si - ga - ro fu - miam, fu - miam, E fu - man - do be - viam.*

Friends of every con - di - tion, At ta - ble take po - si - tion, Ci - gars we'll light, and smoke and joke,  
*Sù bor - ghesi e ma - gna - ti, A ta - vola a - da - gia - ti, Lo si - ga - ro fu - miam, fumiam,*

*f* *p*

And we'll drink while we smoke. We'll drink in brimming meas - ure The beer that foams so white,  
*E fuman - do be - viam. Be - viam già ne s'ap - pres - ta La bir - ra ne' bic - chier;*

*f* *f*

*Ped.* \*

*p* Give we the day to pleas - ure, to pleas - ure, Yes, to joy and de-  
 Giorno è per noi di fes - ta, di fes - ta, Giorno egl' è di pia-

*p* *mf*

light..... To joy  
 -cer..... Gior - no egl'

*mf*

We'll give the day to joy and pleasure, Yes, to pleas - ure and de - light.  
 Giorno è per noi, per noi di fes - ta, Giorno egl' è di pia - cer.

... and de - light, Give the day to de - light, pleas - ure and de-  
 è di pia - cer, Giorno egl' è di pia - cer, gior - no di pia-

*f* *p* *mf*

*f* *p* *mf*

-light. Let us drink in brimming meas - ure, The beer, both brown and white; Come, my  
-cer. Sú, be - viam! giorno è di fes - ta, E gior - no di pia - cer, gior - no

Let us drink in brimming meas - - ure The beer, both brown and white; Come,  
Sú, be - viam! gior - no è di fes - - ta, E gior - no di pia - cer! si,

friends, u - - nite..... in pleas - ure bright!  
di pia - - cer!..... mano al bi - - chier!

*Sva* *ff* *Andantino.*

(LOTHARIO appears at the back entrance to the inn. He advances slowly, stopping near the middle of the court-yard, when he begins to sing, accompanying himself upon his harp.

*p*



LOTHARIO. (126 = ♩)

Ev - er lone - ly I  
Fug - gi - ti - vo e tre-

wan - der from one door to an - oth - er, Whereso-e'er fate may lead me, Or where tem - pests may  
-man - te io vo di porta in por - ta, Ove il des - tin mi gui - da, Ove il tur - bo mi

speed me, Heav'n of the wretched taketh care..... Yet, she lives! Yes, she  
por - ta: Cu - ra de miseri ha il Si - gnor..... El - la, si, vive an-

lives! I seek of her the tra - ces; Oft resting for a  
-cor! le traccie sue io se - guo: Qui sosto appena un

*cres.* *p* *dim.*

day. Then to far distant pla - ces I take my way, I take my way,.....  
 di, poscia il cor - so pros - se - - gno: Più lunge io vò più lunge o - gnor,.....

See page 388, at the end of the score, the second verse sung (ad lib):

*p*

CITIZENS.

.... I take my way..... Ah! 'tis Lo - tha - ri - o, the aged wand'ring  
 .... più lun - ge o - gnor..... Si, Lo - ta - rio eg'è il no - ma - de - can -

*un poco piu animato.*

minstrel.  
-to - re.

OTHER CITIZENS.

'Tis said that his mis - for - tunes his rea - son have dis - turbed. No one  
 Si vuol che per cor - do - glio smarris - se la ra - gion. Lo s'i -

Whence comes he?  
Don - de vien?

*Tempo Io. (to LOTHARIO.)*

Come hith - er, my old com - - - rade, And join us,  
 A - mi - co, via fa co - - - re, Or be - - vi

DEMI-CHORUS.

know - eth!  
 -gno - ra!

*Sva*

*Tempo Io.*

*Sva*

*cres.*

leave off re - peat - - ing thy plain - tive re - frain!  
 e lascia o - mai la tua mes - sa can - zon!

*Sva*

*f*

(The chorus make LOTHARIO sit down with them, and fill a glass for him.)

*sf*

*sf*

*cres.*

*f* Friends of every con - di - tion, At ta - ble take po - si - tion, Ci - gars we'll light, and smoke and joke,  
*Sù bor-ghesi e ma - gna - ti, A ta - vola a - da - gia - ti Lo si - ga - ro fu - miam, fumiam,*

*f* *p*

*f* *p*

*Ped.* \*

And we'll drink while we smoke. Let's drink in brimming meas - ure The beer that foams so white,  
*E fuman - do be - viam. Be - viam già ne s'ap - pres - ta La bir - ra ne' bic - chier;*

*f* *f* *f*

*p* Give we the day to pleas - ure, to pleas - ure, Yes, to joy and de -  
*Giorno è per noi di fes - ta, di fes - ta, Giorno egli è di pia -*

*p* *mf*

*p* *mf*

-light.....  
-cer.....

*mf*

To joy  
Gior - no egl'

We'll give the day to joy and pleasure, Yes, to pleas - ure and de - light.  
Giorno è per noi, per noi di fes - ta, Giorno egli è di pia - cer.

... and de - - light, Give the day to de - light, pleas - ure and de -  
di pia - - cer, Giorno egli è di pia - cer, gior - no di pia -

*f p pp*

-light. Let us drink in brimming meas - ure, The beer, both brown and white; Come, my  
-cer. Sú, be - viam! giorno è di fes - ta, E gior - no di pia - cer, gior - no

*f*

Let us drink in brimming meas - - ure The beer, both brown and white; Come,  
Sú, be - viam! gior - no è di fes - - ta, E gior - no di pia - cer! si

friends, u - - nite... in pleas - ure bright!  
 di pia - - cer!... mano al bi - chier!

(Several of the party approach the back of the stage, and form a group near the back of the inn.)  
 SCENE II. Gipsies and peasants of both sexes. FILINA and LAERTES at the balcony: then MIGNON.

*Andantino on moto.* (76 = ♩)

Tenor,

PEASANTS.

Room, my friends, pray make  
 Largo, a - mi - ci, su

room there!  
 Lar . . . go!

Room for the ac - tors Bo -  
 Lar - go ai Boemi is - tri

-he - mian! Give the gipsies plenty of room!  
-o - ni! Al - le zin - ga - re largo o - là!

CHORUS.

Tenor.  
Behold!  
Ve - de - te,

Bass.

MARCHE.  
Meme mouvt.

Giar - no himself comes, with all his gay com-  
è Giar - no stes - - - so Col fior de suoi cam-

-pan - ions,  
-pio - ni :

Zaf - fa - ri al - - so with the rest !  
Zaf - fa - ri pu - - re se - co sta !



CHORUS.  
Tenor.

*f*

*Tutti.* Room there! room there!  
Lar - - go! lar - - go!

Bass. *f*

*sf f sf sf*

Detailed description: This block contains the musical score for the Tenor and Bass parts of the chorus, along with the piano accompaniment. The Tenor part is on a single staff with lyrics 'Room there! Lar - - go!' and a dynamic marking of *f*. The Bass part is on a single staff with lyrics 'room there! lar - - go!' and a dynamic marking of *f*. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns and dynamic markings including *sf*, *f*, and *sf*. The key signature has two flats and the time signature is 3/4.

Sopranos.

Room there!  
lar - - go!

Room there!  
lar - - go!

*f dim. sf*

Detailed description: This block contains the musical score for the Soprano parts and piano accompaniment. There are two Soprano staves, each with lyrics 'Room there! lar - - go!' and a dynamic marking of *f*. The piano accompaniment consists of two staves (treble and bass clef) with dynamic markings *f*, *dim.*, and *sf*. The key signature has two flats and the time signature is 3/4.

*f sf sf*

Detailed description: This block shows the piano accompaniment for the bottom section of the page. It consists of two staves (treble and bass clef) with dynamic markings *f*, *sf*, and *sf*. The key signature has two flats and the time signature is 3/4.

Piano accompaniment for the first system, featuring complex rhythmic patterns with triplets and dynamic markings like *f* and *sf*.

FILINA. same movement.

(appearing upon the balcony.)

Vocal line for Filina with lyrics and piano accompaniment. The piano part includes a section marked *Sra* with a dashed line above it.

La - er - tes ! good friend La - er - tes, come here quickly, one  
 La - er - te, mi - o La - er - te, un is - tan - te l'ac-

Vocal line for Filina with lyrics and piano accompaniment. The piano part includes a section marked *mf*.

moment! You see this is to be an at - tractive dis - play.  
 - cos - ta! Os - ser - va ei s'appresta un al - le - gro tras - tul.

(1) In the ballet, with chorus that follows, may be found two cuts, *ad lib.*; but if the dance is omitted, go on to page 43, sign \*.

(1) *Nel ballo con coro che segue, si troveranno due tagli ad libitum; ma se si vuole sopprimere intieramente la danza, si passerà da qui alla pag 43, al \*.*

Laugh not at what they do, but in - dul - gent re - main ;  
Non ri - de - re di lor in - dul - gen - te sia tu :

*Sra*  
*p*

Sit near me here, I now in - vite you.  
Quivi a se - der con me l'in - vi - to.

*Gipsy Dance.*  
*Allegretto sostenuto. (100 = !)*

*p*

*louve.*

*p*

*p*

*p*

*f*

*p*

*tr*

*tr*

CHORUS. (A group of old peasants.)

*mf*

The daughters of Bo - he - mia Are light of foot and gay! And my wife herself at dan -  
 Le zin - ga - re Bo - e - me Leg - gia dre sono, af - fè! La mia stes - sa con - sor -

*Sva*

*f*

*mf*

## LAERTES.

cing, is not more fleet than they..... The daugh - ters of Bo - he mia Have  
 te Non ha più snel-lo piè..... Le zin - ga - re Bo - c me Lè

eyes as dark as night, And the charm - ing Fi - li - na..... Hath not a  
 - gie - re sono, af - fe! E Fi - li - na et - la stes - sa..... Non ha più

FILINA. (*laughing.*)

foot more light. O daugh - ters of Bo - he - mia, Your hearts with joy are  
 snel - lo piè. O Zin - ga re be - a - te, A voi sor - ri - de a -

blest; You love, and each one loves you, And all is for the best.  
 - mor; A - man - do, siete a - ma - te E pa - go a - vete il cor.

FILNA.

*p*

Ah!..... Ah!.....  
 Ah!..... Ah!.....

LAERTES.

*f*

Tra la la la,  
 Tra la la la,  
*f*

*p* CHORUS.

Tra la ra la la.....  
 Tra la ra la la.....

Tra la la la,  
 Tra la la la,  
*f*

Tra la ra la la.....  
 Tra la ra la la.....

Tra la la la,  
 Tra la la la,  
*f*

*f*

**\* R**

Sop. *p*

Light as a bird that cleaves the skies;  
 Lie - vi sic - come au - gello al vol,

TEN. *p*

More rap - id  
 E del - la

BASS. *p*

*low.*

• The following 16 measures may be omitted (*ad lib.*) to the sign \* on page 35.

The gip - sy maid - ens, lithe - ly  
 D'E - git - to or voi bal - de don -

than the lightning play - ing.  
 fol - go - re più snel - le,

The gip - sy maid - ens, lithe - ly  
 D'E - git - to or voi bal - de don -

Trip o'er the ground,..... with flash - ing eyes !.....  
 Con a - gil piè..... sfo - rate il suol !.....

sway - ing, Trip o'er the ground, with flash - ing eyes :.....  
 zel - le Con a - gil piè sfo - rate il suol !.....

sway - ing, Trip o'er the ground, with flash - ing eyes !.....  
 zel - le Con a - gil piè sfo - rate il suol !.....

**B\***

*f*

*f* *mf* *f*

*Ped.* \*

*Allo. Movement de valse.* (80 = ♩)

CHORUS,  
SOP.

Sing, oh sing! hap - py  
Canta, or su, ga - jo

Sing, oh sing! hap - py  
Canta, or su, ga - jo



maids of Bo - he - mia!  
stuol di Bo - e - mia!

maids of Bo - he - mia!  
stuol di Bo - e - mia!

FILINA.

Ah!.....

*p*

*f*

*tr*

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

• Cut (*ad lib.*) the 32 following measures, and go to the sign \* on page 38.

*f* Dance!..... dance on with rap - ture!  
*Qual*..... dan - za fer - ven - te!

*f* Dance!..... dance on with rap - ture!  
*Qual*..... dan - za fer - ven - te!

FILINA.

La la.... la la la la.... la la la.....

*f* Their..... gay re - frain Puts..... us in  
*Il* ... .. can - to lor A - - - - nima il

..... Their..... gay re - frain Puts..... us in  
*Il*..... can - to lor A - - - - nima il

train! Ah! we'll sing! let us sing! let us  
 cor! sù, can - - - tiam! sù can - tiam! E be-

train! Ah! we'll sing! let us sing!  
 cor! sù! can - - - tiam! sù can - tiam!

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

drink! let us sing!  
 - viam sù can - tiam!

let us drink! let us sing!  
 E be - viam! Sù cantiam!

*tr.* *f*

Sing..... we and drink! Pleas - ure en - tranc - ing,  
 Can - - - - tiam! Be - viam! La - dan - za snel - la

Sing..... we and drink! Pleas - ure en - tranc - ing,  
 Can - - - - tiam! Be - viam! La - dan - za snel la

*f*

Sing - ing and danc - ing, Bright eyes are glauc - ing, Hearts with love lanc - ing!  
 si fa più bel - la, All' a - gil tres - ca Sw - via, si mes - ca!

Sing - ing and danc - ing, Bright eyes are glanc - ing, Hearts with love lanc - ing!  
 si fa più bel - la, All' a - gil tres - ca Sw - via, si mes - ca!

Our joy en - hanc - ing, All the gay danc - ing! Ah!.....  
La dan - za snel - la, Fer - ve più bel - la, Ah!

Our joy en - hanc - ing, All the gay danc - ing! Ah!.....  
La dan - za snel - la, Fer - ve più bel - la, Ah!

The first system of the musical score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a major key with a treble clef. The lyrics are: "Our joy en - hanc - ing, All the gay danc - ing! Ah!....." and "La dan - za snel - la, Fer - ve più bel - la, Ah!". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

..... We'll sing!.....  
Can - tiam!.....

..... We'll sing!.....  
Can - tiam!.....

The second system continues the musical score with three vocal staves and piano accompaniment. The vocal lines have lyrics: "..... We'll sing!....." and "Can - tiam!.....". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

The third system of the musical score consists of piano accompaniment for the right and left hands. It features a right-hand melody and a left-hand bass line, concluding the piece with a final cadence.

*Allegro moderato.* (72. = ♩)

GIARNO. (*Recit.*)

.... Now, to mer - it still more your gen - er - ous in - dul - gence, And ren - der here our  
 .... *Miei Si - gno - ri, a mer tar la vos - tra gen ti - lez - za, E rin - graziarvi in*

thanks for your lib - er - al aid, *Mi - gnon* will now dis - play her rare and pleas - ing  
*un del - la vos - tra bon - tà, Mi - gnon un sag - gio qui vuol dar - di sua des -*

tal - - - ent, And will dance here be - fore - you Her fa - mous dance with  
*trez - - - za, El - la dell' uova il pas - so tos - to vi dan - ze*

eggs.  
- ra,  
**CHORUS. ff**  
SOP.

Ah! bra : : : : vo!  
Ev vi : : : : va!

TENOR.

Ah! bra : : : : vo!  
Ev vi : : : : va!

BASS.

Let us all draw  
Ac - cos - tiamei a

LAERTES. *p*

This  
Dell'

Let us all draw near,  
Ac - cos - tiamei a lor

This far - famed egg - dance to see,  
Dell' uo va il pas - so ve - diam!

near,  
lor.

This far - famed egg - dance to see!  
Dell' uo va il pas - so ve - diam!

LAERTES.

GIAENO. (*Turning toward LAFFARI.*)

dance, this egg - dance to see. Come, Zaf - fa -  
 uo - va il pas - so ve - diam. Tu, Zaf - fa -

(*To other Gipsies.*)  
 - ri, play up now, Your most me - lodious gayest air, Up - on the ground  
 - ri, pre - pa - ra Di tue suo - na - te la piu ra - ra Un bel tap - pe -

(*Approaches the cart and awakes MIGNON.*)  
 Spread out the car - pet, And  
 to il suol ri - co - pra, E

you, And you, Mi - gnon, get up, And to work! to your  
 tu, e tu, Mi - gnon, in - piè! e all' o - pra, e all'



ZAFFARI preludes on his violin. An old gipsy lays down a carpet, and a boy places some eggs upon it. MIGNON, hearing GIARNO'S voice, awakes and enters the circle formed by the chorus. She holds in her hand a bouquet of wild flowers.

work!  
o - pra!

to your work!  
e all' opra!

The first system of the score includes a vocal line with lyrics and piano accompaniment. The piano part features a complex texture with multiple voices and dynamic markings such as *p* and *f*.

FILINA. (Calling to GIARNO.)

Ho, there! my gen - tle sir, If you please, will you  
O là! bel Si - gno - rin lice al - men - di - man -

tell us, Who, pray, is this poor child, Who seem - eth to de -  
dar vi Qual è... ques - to fan - ciul che sem - bra de - tes -

The second system of the score features the vocal entry of Filina. It includes her vocal line with lyrics and piano accompaniment. The piano part continues with intricate textures and dynamic markings like *sf* and *p*.

- test you, Whom you treat in such fash - ion, And so rude - ly a -  
 - tar vi Per - chè scos - so ve - nì - a con si po - ca at - ten -

GIARNO.

- wake? Is it a maid - en? is it a boy? Nor one, nor  
 - zion? E u - na fi - glia? è un gar - zon? Ne l'un, ne

t'oth - er gen - tle la - dy, Nei - ther boy,  
 l'al - tro, Ma - don - na, Nè gar - zon,

FILINA. (Laughing.)

Pray what is it then?  
 Deh! cos' è dunque allor?

nor maid - en, nor wo - man,  
 nè fi - glia, nè don - na,

GIARNO.

(Raises the cloak that covers the young gipsy.) (They all laugh.)

'Tis Mi - gnon!  
E Mi - gnon!

MIGNON. (Aside.) *p*

Those eyes..... thus fixed on  
Quegl' oc - - - - - chi fissi in

*cres.*

me! That rude smile that doth mock me!  
me! quel ri - so fan - mi oltrag gio!

Re - sume thy no - ble pride, my heart, and thy brave cour  
Mio cor, la tua fie - rezza or tro - va el tuo co - rag

(Stamping on the ground.)

age!  
-gio!

GIARNO. *f*

No, no, no, no,  
No, no, no, no,

Come, a - rouse thee, dance now, Mi-gnon!  
Vie - ni, dan - za, dan - za Mi-gnon!

no, I'll brave your threats, your an - ger, At last, at last, of o - bey - ing I'm wea - ry!  
no, *L'alte-ro sguardo ab - bas - sa: E tempo al - fin, d'ob-ber-dir - ti son las - sa!*

You re fuse  
*Tu non vuo-*

(turning toward the gipsies,) No, no, no, no! (takes the stick and threatens her.)  
No, no, no, no!

then? Ho there! my friends, pass me my stick!  
-i? o - là com-pag - ni il mio ba - ston.

Dance now, Mignon, or with my  
*Se tu non dan - zi, il mio ba-*

No!  
non!

no!  
non!

stick,  
-ston

I'll bring you round..... to rea - son  
Sa - pra pie - gar ti al - la ra -

Dance now, or fear the  
Dan - za! le - mi il ba -

*f*

MIGNON.

No, no, no, no, no, no, no, no!  
No, no, no, no, no, no, no, no!

quick!  
-gion!

Dance now, he quick!  
Dan - za, lo - vò!

Ah! she is right,  
Elle ha ra-gion!

thus to re-fuse!  
Elle ha ragion.

stick!  
-ston!

Dance now, Mi- gnon!  
Danza, Mi - gnon!

or fear the stick!  
temi il ba - ston!

*f*

76 =  $\text{♩}$ .

no!  
no!

*f*

Dance now, Mi - gnon, Now dance, Mi - gnon, and haste, be quick,  
Dan - za, Mi - gnon, Se tu non dan - zi il mio ba - ston,

Ah! she is right, yes, she is right thus to re - fuse,  
El' ha ra - gion, El' ha ra - gion, El' ha ra - gion,

Dance now, Mi - gnon, Now dance, Mi - gnon, And haste, be quick,  
Dan - za, Mi - gnon, Se tu non dan - zi, il suo ba - ston,

*ff*

Or with my stick, I'll bring you to your sen - ses quick,  
Il mio ba - ston, Sa - prà pie - gar - ti al - la ra - gion,

Ah! she is right, Yes, she is right thus to re - fuse!  
El' ha ra - gion, El' ha ra - gion, ell' ha ra - gion!

Or with his stick, He'll bring you to your sen - ses quick!  
Il suo ba - ston, Sa - prà pie - gar - ti al - la ra - gion,

Dance now, Mi - gnon,..... Or with my stick..... I'll  
*Dan* - za, *Mi* - gnon,..... o'l *mio* ba - ston..... *Sa*-

Ah! she is right thus to re - fuse!  
*EU'* *ha* ra - gion, *ell'* *ha* ra - gion,

Dance now, Mi - gnon,..... Or with his stick..... He'll  
*Dan* - za, *Mi* - gnon,..... o'l *suo* ba - ston..... *Sa*-

bring..... you to..... your sen - ses; come,..... be.....  
*-prà*,..... *sa* - *prà*..... *pie* *garti al* - *la*..... *ra* -

Yes, she..... is right,..... thus to..... re -  
*EU'* *ha*..... *ra* - *gion*..... *ell'* *ha*..... *ra* -

He'll bring... you to..... your rea - son.....  
*Sa* - *prà*..... *pie* *gar* - - *ti al* - *la*..... *ra* -

bring..... you to..... your sen - ses; Come,..... be.....  
*-pra*..... *sa* - *prà*..... *pie* - *garti al* - *la*..... *ra*.....

(Rushing to Mignon, he encircles her in his arms to protect her.) (To MIGNON.) LOTH.

quick! (raising his stick.) I'll bring you back to rea - - - son quick! Dear  
-gion, Sa - prà pie - gar - ti al - la..... ra-gion! Ah!

fuse. Yes, she is right to thus ..... re-fuse!  
-gion, Ell' ha ra - gion, ell' ha..... ra-gion!

quick! He'll bring you back to rea - - - son quick!  
-gion, Sa - prà pie - gar - ti al - la..... ra-gion!

*8va.....*

child, take cour - age, I'll be your shield; Thee to his an - ger  
fat ti co - re! Vie - ni al mio sen! Al suo fu - ro - re

I will not yield!  
Por voglio un fren!  
GIARNO. (furiously.) *f*

A - way,.... old man, or per - chance..... you too may  
Ti sco - sta, vil pro - le - ta - - - rio, o giuro a



suf - fer!  
*Di* - o

Now dance, Mi - guon, you fiend, be quick,  
*Pa - ven - ta o - mai del mio ha - ston,*

Ah! she is right, Yes, she is right thus to re - fuse!  
*Ell' ha ra - gion, Ell' ha ra - gion, ell' ha ra - gion!*

Come dance, Mi - gnon, Now dance, Mi - gnon, now haste, be quick,  
*Dan - za, Mi - gnon, O trema o - mai del suo ba - ston,*

Come dance, Mi - guon,..... Or with my stick..... I'll  
*Dan - za, Mi - gnon,..... o'l mio ba - ston..... Sa-*

Ah! she is right thus to re - fuse!  
*Ell' ha ra - gion, ell' ha ra - gion,*

Come dance. Mi - guon,..... Or with his stick..... He'll  
*Dan - za, Mi - gnon,..... o'l suo ba - ston..... Sa-*

find..... a way..... to make you, come,..... be.....  
 -prà,..... sa - prà..... pie - gar-ti al - la..... ra -

Yes, she..... is right,..... ah! she..... is.....  
 Ell' ha..... ra - gion..... Ell' ha..... ra -

He'll find... .. a way..... to make..... you,.....  
 Sa - prà..... pie - gar - ti al - la..... ra -

find..... a way..... to make you; Come,..... be.....  
 -pra..... sa prà..... pie - gar-ti al - la..... ra -

quick! I'll find a way. now come..... be  
 -gion, Sa - prà pie - gar - ti al - la..... ra -

right, yes, she is right to thus ..... re-  
 -gion, Ell' ha ra - gion, ell' ha..... ra -

quick! He'll find a way, now come,..... be  
 -gion, Sa - prà pie - gar - ti al - la..... ra -

*Sya.....*

quick! Ah!..... yes, with my stick, I..... will make you  
 -gion, Si..... al - la ra - gion, Si..... al - la ra-

-fuse! Ah!..... yes, she is right, Ah!..... yes, she is  
 -gion, Si..... Ell' ha ra - gion, Si..... Ell' ha ra-

quick! Ah!..... yes, with his stick, He..... will make you  
 -gion, Si..... al - la ra - gion, Si..... al - la ra-

*Sya*..... *Sya*.....

*sf* *sf*

quick! I'll find a way to make you quick, I'll find a way to make you  
 -gion, Sa - prà pie - garli al - la ra - gion, Sa - prà pie - gar - ti al - la ra-

right, Ah! yes, she's right, ah, yes, she's right, yes, she is right, yes, she is  
 -gion, Ell' ha ra - gion, ell' ha ra - gion! Ell' ha ra - gion, ell' ha ra-

quick! He'll find a way to make you quick, He'll find a way to make you  
 -gion, Sa - prà pie - garli al - la ra - gion, Sa - prà pie gar - ti al - la ra-

*tr*..... *tr*.....

FIL.

Moderato sostenuto.

Musical staff for FIL. with treble clef, key signature of three sharps, and a dynamic marking of *f*.

Ah! .....

MIG.

SCENE III.

Musical staff for MIG. with treble clef, key signature of three sharps, and a dynamic marking of *f*.

Ah! .....

GUGL. (Rushing to Mignon's aid, he with-holds the arm of Giarno.)

Musical staff for GUGL. with treble clef, key signature of three sharps, and a dynamic marking of *f*.

LOTH.

Hold there, you rogue! with - hold there, or your last hour has  
O - là fel - lon! sos - pen - di, o ti fiacco il cer -

Musical staff for LOTH. with treble clef, key signature of three sharps, and a dynamic marking of *f*.

Ah! .....

LOT.

Musical staff for LOT. with bass clef, key signature of three sharps, and a dynamic marking of *f*.

Ah! .....

GIA. (He raises the stick over Mignon.)

Musical staff for GIA. with bass clef, key signature of three sharps, and a dynamic marking of *f*.

quick. ....  
- gion. ....

Musical staff with treble clef, key signature of three sharps, and a dynamic marking of *f*.

right. ....  
- gion. ....

Musical staff with treble clef, key signature of three sharps, and a dynamic marking of *f*.

quick. ....  
gion. ....

Musical staff with bass clef, key signature of three sharps, and a dynamic marking of *f*.

Piano accompaniment with grand staff (treble and bass clefs), key signature of three sharps, and a dynamic marking of *f*. The tempo is *Moderato sostenuto*.

GIUL. (Draws a pistol from his pocket, with which he threatens GIARNO.)

sound - ed! If you take one more step, I will slay you!  
 - vel - lo! Se un sol pas - soo - si far, ti s fra - cel - - - lo!

GIA. *f* Che? tu di? Be't Sia

(In a piteous tone.)

so! I will re - frain, But I'm ru - ined, sure. Of you all, who will  
 pur! m'ac que - te - rd. Ma perduto io - son. Chi di voi pa - ghe-

FIL. (throwing a purse to GIARNO.)

Well, well, take that, and be si - lent! thus  
 Eb - ben, pren - di, e t'a - que - ta. Al -

pay for the loss I shall suf - - - fer?  
 - rà di mie gen - - ti la spe - - - sa?

MIG. (Dividing her bouquet between Wilhelm and Lathario.)

par - don'd all shall be. These pow'rs I give to you,  
 - tro - ve or vol - gi il piè. Gra - di - - - te ques - ti fior,

FIL. (aside.)

who did thus kind - ly de - fend me! Pray,  
 voi che m'a - ve - te di - fe - - sa! Chi

Andante. 120 =

who is this cav - a - lier, This brave seeker of ad - ven - tures? From us all his face he's  
 è, lo si può sa - per, Ques - to ca - ra - liero er - ran - - te? Fi nasconde il suo sem -

LAE. *p*

Who is he?  
 Chi eg' è?

Andante.

GUEL.

hid - - ing,                      Seeming not to see us here.                      Could  
 - bian - - te,                      Nè di noi si dà pen - sier.                      Po -

*p* *dim.*

Ah! I am cer - tain You would be right glad to  
 Ah! ben lo veg - go, Lo vor - res - te già sa -

I ev - er have for - seen                      An ad - ven - ture so sur - pris - ing!                      My heart, with quick impulse  
 - te - va io mai pre - ve - der                      Ques - ta bi - zar - ra av - ven - tu - ra!                      Is - tin - to sol di na -

know.  
 - per.

*cres.* *dim.*                      MIG. (praying aside.)

ris - ing, My .... ac - tion did thus di - rect.                      O Vir - - gin!                      my on - ly  
 - tu - - ra, .... m'is - pi - rò tal pen - sier.                      O Ver - - gin,                      mio sol pen -

*dim.* *pp*

hope,..... Pro - - tect an in - no - cent maid - en, Lo, be - -  
 - sier, ..... Pie - - tà d'un alma in - no - cen - te, Che si

LAE. *p*

This fine young beau, with black  
 Ques - to gen - til ca - va -

FIL.  
 Who is he?  
 Deh! chi è?

MIG.  
 - fore thee! Sor - - row la - - - - - den, I .....  
 pros - - - tra re - - ve - - - ren - - - - te Al.....

GUGL. *p*

This strange ad - ven - ture,  
 Quest av - ven - tu - ra,

LAE.  
 eyes Who is he?  
 - lier, Deh! chi è

*dim.*



Could I but know!  
*si può, sa - - per!*

ask..... thee for strength and aid.  
*tu - - o de - vin .... vo - - ler!*

Ah! how could.... I know? *(Motionless, his eyes fixed vacantly, his hand moves over the harp strings.)*  
*Deh, co - me pre - - ve - - der? Lor. (aside.)*

I fain him.... would know. In the night, so dark and  
*Lo vo' ben - - sa - - per. Del - la not - - te in sul ca -*

still, Un - der the shade of the green - wood, A knight, arm'd with falchion  
*- der, En - - tro o - pa - ca selva o - scu - ra, Un uom che ha fos - ca ar - ma -*

keen, stood; His cour - - ser halt - - ing at will, halt - ing at will.  
*- tu - - ra, Ar - res - - ta il ne - ro suo cor - - sier, su - - o cor - sier.*

*dim.*

FIL.

*p*  
 This ad - ven - tu - rer's sta - - tion, Who.... shrinks from ob - ser - va - tion,  
 Quel cam - pion si gal - an - - te, Ne..... ce - la il suo sem - bi - ante,

MIG.

*p*  
 Vir - - gin ho - - ly, be ..... thou  
 Ver - - gin san - - ta, deh!..... sia

GUGL.

*p*  
 How could I ..... fore - - see this ad - ven - - ture!  
 Co - me mai pre - ve - - der l'av - - ven - tu - - ra!

LAE.

*p*  
 This brave youth, gal - - lant seem - -  
 Quel cam - pion si ga - lan - - -

LOT.

— — — — —

GIA.

*p*  
 Whence comes, and who is he? Ah! I would gladly  
 Deh! chi è, don - de vien? Ah! lo vo - glio sa

*p*  
 Who..... is he? Whence..... doth  
 Deh! ..... chi è? Don - - de ei

*p*  
 Who..... is he? Whence..... doth  
 Deh! ..... chi è? Don - - de ei

— — — — —

*p*  
 — — — — —

**FIL. *cres.***  
 Who is he? Ah! I would gladly know, Who objects his  
*Deh! chi è? Ah! lo ro-glio sa-per,.... Ei non si dà di* *dim.*

**MIG. *cres.***  
 still, My..... sole hope, my on-ly aid,.... Un-com-plain-ing  
*tu mio..... pen-sier mio-sol pen-sier,.... Qui mi pros-tro*

**GUGL. *cres.***  
 This poor, help- - less be- - ing; I de- - clare.... it! My  
*Vo-ce di na-tu- - ra, di na-tu- - ra si*

**LAE. *cres.***  
 - ing, Who..... can he be? I see it plain- - ly, Yes,..... your  
*te, Chi..... mai sa-ra? ah! ben lo veg- - go, Lo..... vor-*

**LOT. *cres.***  
 In the night so sha- - dow-y and still,..... He..... is  
*Del-la not - - te bru - - na all ombr in sen..... E - - gli*

**GIA.**  
 know. This we will sure-ly show,..... Yes,..... I  
*per, si, lo ro-glio sa-per..... si,..... sa*

*cres. f*

come? Who..... is he?  
*vien? Deh..... chi è*

come? Who..... is he? Whence comes  
*vien? Deh..... chi è Don - - de ei*

*cres. f p*

*cres. f dim.*

**FIL.**  
 face to show, Nor thought on doth he oe - - stow. Ah!.....  
 noi pen - sier, Ei non si dà di noi pen - - sier. Ah!.....

**MIG.**  
 I..... here bow me be - fore thee, O ho - ly maid! O Vir - - gin  
 qui .... mi pros - - tro al tu - - o di - vin vo - ter, O ver - - gin

**GUGL.**  
 heart, yes, here I swear it! Bade me pi - ty to show, 'Twas na - ture's im - pulse  
 vo - ce di na - tu - ra M'is - pi - rò tal pen - - sier. Ah. vo - ce di na -

**LAE.**  
 look ..... doth show, Who he is you would know. Ah! this young knight of ad -  
 res - - - - te già lo vor - res - te sa - - per. Ah! quel campione ga -

**LOT.**  
 there! ..... yes, he's there! Yes, 'neath the forest's deep  
 vien! ..... si, ei vien, si, per la sel - va o -

**GIA.**  
 fain ..... him would know  
 per ..... si, sa - per

We'll ge  
 Par - - tiam

he?  
 vien? We'll ge  
 Par - - tiam

*p* *p* *p* *cres.*

**FIL.** *f* *dim.*

..... Who is he? Ah!..... Ah!..... yes, I fain would  
 ..... *chi sa-rà?* Ah!..... Ah!..... *si lo vo' sa*

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

Ho - ly! Sole hope and aid. Bending low - - ly, Help a poor, young  
*san - ta, mio sol pen - sier. Qui mi pros - - tro al tu - o vo -*

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

ris - ing, Made pi - ty flow. Ah! what a scene sur - - pris - ing! Yes, in  
*- tu - ra, Sol mis - pi - - ro. Ah! vo - ce di - - na - - tu - ra, Al mio*

**LAE.** *f* *dim.* *p* *cres.* *f* *dim.* *p*

- ven - tures, Who he may be? Ah! you are dy - ing to know, you burn to  
*- lan - te, Chi mai sa - - ra? Ah! chi sa-rà lo vor - - res - te già sa -*

**LOT.** *f* *dim.* *p* *cres.* *f* *dim.* *p*

shad - ows, Ah! he is there! Yes, all arrayed in his ar - mor, Ah! he's  
*- scu - ra, E - gli s'en vien! Si, per la sel - va o - - scu - ra, Ah! e*

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

This eve, sure - ly will show. Ah! this night will  
*Ah si! lo vò sa - - per, Ah! si, si, sa -*

*p* *pp*

from here Let's  
*di qui Par - - -*

*p* *pp*

from here Let's  
*di qui Par - - -*

*p* *pp*

from here Let's  
*di qui Par - - -*

*f* *p* *cres.* *f* *p* *pp*

*FIL.* *p* *a tempo.* *f tr* *p tr*

know. Who is he? Whence he comes I would know. Ah!.....  
 - per si lo vo si lo vò sa - - per. Ah!.....

*MIG.* *f* *p*

maid Vir - - gin ho - - ly,..... Be thou still my hope and aid,.... my  
 - ler. Ver - - gin san - - ta,..... Ver - gin san - ta, deh! sia tu. .... mio

*GUGL.* *f* *p*

heart me inspired some kind aid there to show, My heart inspired me, my aid,.... my  
 cor is - pi - rò, is - pi - rò tal pen - sier Vo - - ce di na - tura al mio cor,.... sol

*LAE.* *f* *p*

know, Who is he? Now you burn to know, This gal - lant youth, who is he?.... Ah!  
 - per, Don - de vien? non si può sa - per Quel bel campion don - de vien? .. Ah!

*LOT.* *f* *p*

there! Lo,..... he's there!..... Ah!..... he's there! Ah!  
 là! e..... gli vien! ..... Ah! ..... e là!.... Ah!

*GIA.* *f* *p*

show. Silence keep till to night; let us go. Yes,.... when  
 - per. Zil - ti stiam e partiam; tor - ne - rem. Sì, .... noi

*mf*

go!  
 - tiam!

*mf*

Yes!....  
 Sì! ....

*mf*

go!  
 - tiam!

*mf*

Yes!....  
 Sì! ....

*a tempo.* *cres.* *f* *p*



Ped. \*

dim. pp 8va

SCENE IV.

GUGL. *Allo. moderato.* (Returning the salute.)

Monsieur!  
Sig-nor!

Recit. LEA. (saluting.)

Monsieur! Al-low me here to compliment you; You have hastened to  
Signor! L'e-lo-gio udir, deh non v'in-cres-ca, Voi cor-res-te in a-

*Allo. moderato.*

rit.



GUGL. (smiling.)

aid that poor and friendless child, And in a man-ner tru-ly he-ro-ic and charm-ing! An-  
 -ju-to di quel-la gio-vi-net-ta con un in-tre-pi-dez-za dav-ver ca-val-le-res-ca! Chiunque a-

The score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and features a rhythmic pattern of eighth and sixteenth notes.

- other would have done the same!  
 - vri - a fat - to del par!

LEA. (saluting again.) 3

Such is not the thought of Fi-li-na; The la-dy seated yon-der, is Fi-  
 Pur, co-sì non pen-sa Fi-li-na: La da-ma del ve-ron Fi-li-na ha

The score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and features a rhythmic pattern of eighth and sixteenth notes.

*mf* *f* (Declaiming.)

- li - na; I bear the name of La - er - tes. O dis - as - ter! Debt and ru - in! We're a troop of com -  
 no - me; i - o, mi chia - mo La - ër - te. O scia - gu - re! O ro - vi - na! d'u - no stuol d'is - tri-

The score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and features a rhythmic pattern of eighth and sixteenth notes.

(grandly.)

- e - dians, just now un - em - ploy'd, And in us you be - hold here the rem - nents un - hap - py!  
- o - ni, seg-no a fa - to fu - nesto In noi du e scon - trate il mi - ser - ri - mo res - - to.

*p* (naturally.) *cres.* *3* *3* *3*  
Fi - li - na waits bright days to come; And as for me, I would des - patch all our pro - fes - sion to the  
Fi - li - na at - ten - de au - ra mi - glinor, Ed io dal fon - do del mio cor. las - so dell' arte, al socco im -

*f* (declaiming grandly.)  
dev - il! But, now a hap - py chance has put you in my way, And gives to me the  
- pre - co! Ma come a me d'in - nan - te v'ad - du - ce il caso srtan, ca - ro si - gnor la -

(They shake hands.)  
*allargando.* *Allo. con moto.*  
hon - - or of tak - ing your hand.  
- scia - - te ch'io strin - ga a voi la man.  
*tr* *Allo. con moto.* *cres.* *f*

(A servant brings on a tray, a bottle and two glasses.)

Recit. GUGL.

LAE.

*p* If you please, will you aid me to emp - ty now that bot - tle? 'Pon my faith, I will with joy! While  
*Un bic-chie - re di vi - no gra - di - te in cor - te - si - a?* *Et ... m'è gra - to li - bar In*

clink - ing brimming glass - es, New de - lights will a - wak - en. Here's to your health, kind  
*vos - tra com - pa - gni - a. Nel .... vi - no è la le - ti - sia, e l'amo in - ver, Si -*

*f*

GUGL. (to a servant.)

An - oth - er glass? I'm Wil - helm Mei - ster, Vien - - - na is my  
*Anco un bic - chier? Gu - gliel - mo Mei - ster, A Vien - - na eb - bi na -*

*p*

Sir! Mon - sieur?  
 - gnor! Si - gnor!

birth - place; Having fled, thanks to heaven, (I think 'tis scarce a year now,) the u - ni - ver - si - ty's hard  
- ta - le; *Qua-si un an - no e - gli è già, che le te - dio - se sa - le La - sciai dell' u - ni - ver - si -*

tasks, And hap - py with my twen - ty years and lib - er - ty, through - out the world I'm  
- tà, *Lie - to d'a - ver vent' an - ni e pie - na li - ber - tà, M'ac - cin - - go a gir pel*

*rit.*

roam - ing!  
mon - do!

*LAE. (declaiming.)* *(emptying his glass.)*

Age of pleas - ure! O de - - light!  
Oh verd' an - ni! O bol - - lor!

*Allegro.*

LAERTES. Recit.

(They drink.)

Ah! your hu - mor I like, And love your youth - ful  
 Pia - ce - mi il vostro u - mor, a - mo il vos - tro bel

spir - it, Of il - lu - sions so full, both of hope and of pas - sion!  
 co - re Pie - no d'il - lu - sio - ni, di spe - me e di bol - lo - re!

GUGL.

Hap - py you seem to me, In spite of fate's hard deal - ings!  
 Pa - rete in - ver be - a - to Mal - grado av - ver - so fa - to. LAERTES.

Yes! with - out doubt,  
 Fe - lice io son

You have been mar - ried, then!  
 D'I - men su - bis - te il gio - go?

since death of my wife hath be - reft me.  
 dal di che la mo - glié per - de i.

Yes, I made that mis -  
 Si pur tro - po! e mi

Moderato measure.

f (singing.)

take! My friend, would you now be - lieve me, As a  
 pen-to! Se fè mi.... presti, a - mi - co, Ram -

Moderato measure.

cres.

warn ing you'll re - ceive me; And do not hast-en to prove In  
 men - tà quanto io di - co E scal - tro fug - gi ognor, o -

rit.

per - son, in per - son, the snares of love!  
 - gnor.... I dar - di rei d'A - mor!

dim.

p segue.

GUGL. Recit.

( Pointing to the balcony. )

And yet I saw you court - ing, If I'm not mis - tak - en, The la - dy seat - ed there.  
 Va - gheg - gia - va - te pur la gen - til si - gno - ri - na Che stava a quel bal - con!

Allo.

LAERTES. (*un poco presto.*)

Who! the gen-tle Fi - li - na? Such a fate may Heav'n forbid! Too well we know each oth - er to fall in  
 Chi? la bel - la Fi - li - na? Del... men pre - ser - vi il Ciel! Noi per a - mar - ci, trop - po ci co - no -

## GUGL.

What say you?  
 Che di - te?

love!  
 - sciam. Foolish, vain, coquettish, estrangeful, more un - stable than fortune derangeful, And than the  
 Paz - za, va - na fal - sa, ci - vet - ta, In - sta - bil più del - la for - tu - na, E più va -

moon more light and change - ful. But thanks be to her wit, and to her beau - ty  
 - rian - te del - la lu - na. Ma gra - zie al - la bel - tà che sen - za pari ell'

(FILINA descends  
 to the stage.)

rare,  
 ha, She's charming as she's fair, Her health now let us drink!  
 D'o - gnu - no ac - ceude il cor! Li - biamo a lei, Si - gnor!

*mf* *f* *f*

## HOW NOW!

No.

TRIO.

SCENE V.

FILINA. (*Touching LAERTES, with her fan, upon the shoulder.*)  
*Andantino con moto.*

How now!  
 Ec - chè,

*Andantino con moto.*

*p*

*Recit.*

my dear La - er - tes, In drinking my good health, Have you nothing more to add to the portrait you've  
 mio buon La - er - te, il bic - chier tuo vuo - tando A - si - gen - til ri - trat - to null' altro aggiun - gi

drawn?  
 tu?

GUGL (*Saluting FILINA.*)

As a friend, he doth treat you harsh - ly; But your bright  
 Ei vi trat - ta se - ve - ra - men - te, Ma i vos - tri

LAERTES. (*Laughing at FILINA.*)

Ah! you were there! that was not bad!  
 Ah! la sor presa è bella in ver!

*p*



## FILINA. (to GUGL.)

Your compliment deserves my  
*Al com-plimen-to grata io*

**VARIATION.**

Show..... that he lies!  
*di..... con ch'ei men-te!*

eyes, but..... your bright eyes, Show that he lies!  
*rai, ma i..... vos-tri rai di - - con ch'ei men-te!*

## GUGL. (gaily aside.)

thanks! Oh! what gra - ces, what at trac - tions! What a  
*son! Quan - te gra - zie! quan te ve - zi! Qua - - le*

glance,..... full..... of fire! Sighs and tears in re-  
*suar - - do pien..... d'ar - dor! Ah! non ponno i sos-*

ac - tions. Fill my heart with de - sire!  
 pi - ri. Am - mansare un tal cor!

FILINA. (*aside.*)  
 I must use my at -  
 Vo' far pom - pa di

LAERTES. (*laughing.*)  
 She is armed, now, and rea - dy;  
 El - la cer - ca ri - gi - - ri We shall soon see some play!  
 Per se durre il suo cor!

trac - tions To a - venge me to day;..... Armed and rea - dy for  
 vez - zi, Vo - se durre il suo cor,..... A miei des - tri ri -

ac - tion, The rest is on - ly play!  
 gi - ri Mai non re - sis - te a - mor! I must use.... my at -  
 Vo' far pom - pa di

trac - tion, Armed and rea - dy for  
vez - zi, A miei des - tri ri -

ac - tion, The rest is on - ly  
gi - ri Mai non re - sis - te a -

(addressing GUGL.)

play. In this poor old world, where we're liv  
mor! Se nell' e - gra - val - le in cui sia

ing, If ev - 'ry wo - man is a co - quette, as am.....  
mo, Le don - ne tut - te al - par di me, Son lie -

I, as am I, As light..... and un-true! Ah!  
 vi, ci - vet te, c sen za fè, Degl'

*segue.*

what shall we say of the men, too? What shall we say of men, too?  
 uo - mi - ni che dir dob - bia - mo? Che dir, che dir, dob - bia - mo?

*f* *p*

( Pointing to LAERTES.

How ma - ny like him I have known, Who haunt us with dulness all their  
 Ah! quan - ti mai ne veggio o - gnor, Che mal ce - lan - do il te - dio

*f* *p*

own, While they boast how they hate the wo - men; Just because they've no power to  
 lor, Fan sem - biam - - te d'odiar le Bel - le, Che non han sa - pu - to acquis

charm, And who, as faith-less, all are treat - ing, Un - knowiug how love may be  
 tar, E - le tac - cian di ru - bel - le, Per chè non sep - per far - sia -

*f* *dim. poco rit.*

won! Who, as faithless, all are treating, Un - knowing how love may be won! And are treat - ing all as  
 mar, E le tac - cian di ru - bel - le, Per chè non sep - per far - si a - mar; E le tac - cian di ru -

*p* *dim.* *pp*

less, And know not how love may be won, And know not how love may be  
 bel : : : : le, Per chè non sepper far - si amar, Per che non sep - per far - si a -

*f* *dim.*

## GUGL. (laughing.)

won!  
mar.

'Tis well said!  
Be - ne, inver!

You are well a - venged now.  
Buona è la pa - ri - glia.

Bra - vo!  
Af - fè!

bra - vo!  
af - fè!

well  
af -

*sf*

*sf*

*sf*

3 3

*p*

*Recit.*

said!  
fè!

The ar - gument's well tak - en!  
Par - late a me - ra - vi - glià!

Now per - mit, with - out ce - re - mo - ny,  
E mes - tier, sen - za com - pli - men - ti

*f*

*p*

\*

3

## (Presents GUGL. to FILNIA.)

That I pre - sent one to the oth - er,  
Che qui l'un Val - tro io vi pre - sen - ti:

My friend is Gu - glio Meis - ter  
L'e - greg - gio Si - gnor Mei - ster

*p*

A most gen - tle young man, who now of - fers his heart to you, for yours ex -  
 Un com - plè - to gar - zon Che qui v'of - fre il suo co - re in is - cam - bio del

( Presenting FILINA to GUGL. )

- changing. 'Tis the la - dy Fi - li - na, An au - gel in fur - be -  
 vo - stro. La Si - gno - ra Fi - li - na, Un an - gelo in bal - za -

- lows, Who is charm'd by your grace, and would glad - ly so tell you.  
 - na, Che vi tro - va leg - gia - dro e vor - rebbe a voi dir - lo.

*pp*

*(aside, to FILINA.)**to GUGL.*

Now, dis - play to monsieur your smile the most en - ga - ging! Now of - fer your bou -  
 Sù, scoc - cate al si - gnor un e - lo - quen - te squar - do! Of - frite al - la si -

*GUGL.*  
 - quet to the la - dy! 'tis done? Ah! what gra - ces, what at -  
 - gno - ra il ma - zet - to, co - si! Quan - te gra - zie, quan - ti

I..... must make my at -  
 Vò..... | far pom - pa di

- trac - tions! what bright glan - ces, full..... of fire! Sighs and tears! Ah! dis -  
 vez - zi! Qua - le squar - do, pien .... d'ar - dor! Ah! non ponno i sos -



- trac - tions A - venge me here to - day! I must make my at-  
 vez - zi, Vo' se - durre il suo cor! Vo' far pom - pa di

- trac - tion, Fill my heart with de - sire!  
 - pi - ri. Am - mansare un tal cor!

LAERTES.

She is armed, now, for ac - tion; We shall short - ly see play!  
 El - la cer - ca ri - gi - ri Per se durre il suo cor!

- trac - tions Use - ful to me to - day;..... Armed and rea - dy for  
 vez - zi, Per se - durre il suo cor,..... A' miei des - tri ri -

Ah! what eyes, full of fire!.....  
 Am - man - sar un tal cor!.....

From her bright at - trac - tions  
 E - gli fu col - pi - tions to,

ac - - tion, The rest is on - ly play! I must use..... my at-  
 gi - - ri Mai non re - sis - te a - mor! Vo' far pom - pa di

Tears and sighs, tears and sighs!  
 Am - - man - - sar un tal cor!

His heart soon will take fire!  
 Ar - de in sen già d'a - mor!

trac - - - - tions, Armed and rea - - dy for  
 vez - - - - zi, A miei des - - tri ri -

wak - en de -  
 un tal.....

We shall soon see fine play!  
 Ar - de in sen già d'a - mor!

ac - tion, The rest is on - ly  
gi - ri Mai non re - sis - te a -

sire. Ah! what eyes full of fire! What de -  
cor! In que' rai quale ar - dor! qua - le ar -

He is filled with de - sire! with de -  
Arde in sen già d'a - mor! già d'a -

*tr.* *dim.* *p*

*un poco anima.* *f*

play. Ah!..... ah!..... here am  
mor. Ah!..... ah!..... pom - pa

sire! Ah!..... what re -  
dor! Ah!..... in que

sire! His heart is glow - ing with warm de -  
mor! Ac - ceso in se - no è già d'a -

*f* *p*

*p* *cres.*

I!  
la

Ah!  
Ah!

- gards, full of fire! The fond sighs, the warm  
rai gua - le ar - dor! Non pon - no sos - pi -

- sire!  
mor!

The la - dy is armed  
Già stu - dia ri - gi -

.....  
.....

All rea - dy, un - der  
Vo' far - pom - pa - di

tea Fill my heart with de -  
r Am - man - sar un - tal

now, We shall soon see fine play!  
ri Per se - dur il suo cor!

arms...  
vez

- sire !                      Fill                      my  
cor ;                      No,                      non

Ah ! the la - dy's armed and rea - dy, We shall soon see charm - ing  
Ah ! nuo - vi stu - dia ri - gi - ri Per se durre il su - o

now !                      Ah !<sup>3</sup>                      Ah !<sup>3</sup>  
zi,                      Ah !

heart                      with de - sire :                      tears and  
puon,                      no, non puon                      i sos -

play !                      From her charms                      and at -  
cor                      E - gli già                      fu col -

The rest, yes, all the rest for me..... is on - ly  
*se - dur - re, se - dur - re, se - dur re io rd quel*

sighs, Yes, tears and sighs now fill my heart with ar - dent de -  
*piri, Am - man - sar, quel cor Am - man - sar, Am - man - sar quel*

- trac - tions, Ah! his heart will soon take fire! Yes, will soon take  
*pito Ac - ceso in seno è già d'a - mor! Sì, d'a - mor, d'a -*

*8va*  
*cres.* *f*

play!  
*cor!*

- sire!  
*cor!*

fire!  
*mor!*

*ff* *Sec.*

FILINA. (to GUGL.,)  
Allegro moderato.

Ex - cuse, I pray, the fol - ly of this i - dle  
Ah! di quest' uom sco - sa - te il cer - vel - lo bal-

*Allegro moderato.*

( Takes the arm of LAERTES. ) ( simpering. )

fel - low! Lend your arm, please! How  
- za - no! Dam - mi il brac - cio! Ec-

( to GUGL. )

I shall hope to meet you here a - gain.  
Ci - ri - ve dre - mo an - cor ?

now! when hav - ing seen me, would he fly so soon?  
- ché! vis - ta chi m'ha, po - trìa fug - gir co - sì ?

He would do well to  
Fa - reb - be meglio in-

*Allo.*

(aloud.) (curtseying.)

Your re - ply, sir, is sau - cy! You are too rude! Mon-sieur!  
 La ris - pos - ta è ga - lan - te! Tris - tan - zuol! Si - gnor!

(aside.) (bowing.)

fly! Co - quette! Mon-sieur!  
 - ver. Ci - vet - ta! Si - gnor!

(FILINA and LAERTES depart.)  
*a tempo.*

SCENE VI. GUGL., then MIGNON.

*f* *dim.*

*f* GUGL. (gaily.)

Recit. By all the gods! She is a charming woman! And La - er - tes spoke tru - ly, 'Tis scarcely yet the  
 Ell' è - dav - ve - ro una gen - til don - ni - na! E La - èr - te ha bel di - re, ma - non è tempo an-

*f*

MIGNON. (coming from the shed.)

GUGL.

mo - ment to de - part, and bid a lon - fare - well. He's a - lone! Ah! 'tis thou?  
 - co - ra Ch' io da lei mi se - pa - ri co - sì. Soloeg! è ah! sci tu?

*p* *dim.* *mf*



These two measures will serve to transpose what follows a tone higher, when the romance of Mignon shall be sung in E $\flat$ .

(Going to meet her.) - lone!  
*è.* (Going to meet her.)

What want you now?  
*Che vuoi da mè?*

Ah! 'tis you?  
*Ah! sei tu?*

What want you now?  
*Che vuoi da me?*

*mf*

The mas-ter sleeps; give me your hand; give it! a thousand times, my thanks!  
*Dorme il pa-dron: por-gi la man por-gi! ti deb-bo-rin gra-ziar!*

(with interest.)

To-mor-row, my poor  
*Di-ma-ni, o po-ve-*

*p*


child, I shall be far from here, and your dis-tress will find re-new-al.  
*- ret-ta da te lun-gi sa-ro Ne più soc-cor-rer-ti po-trò.....*

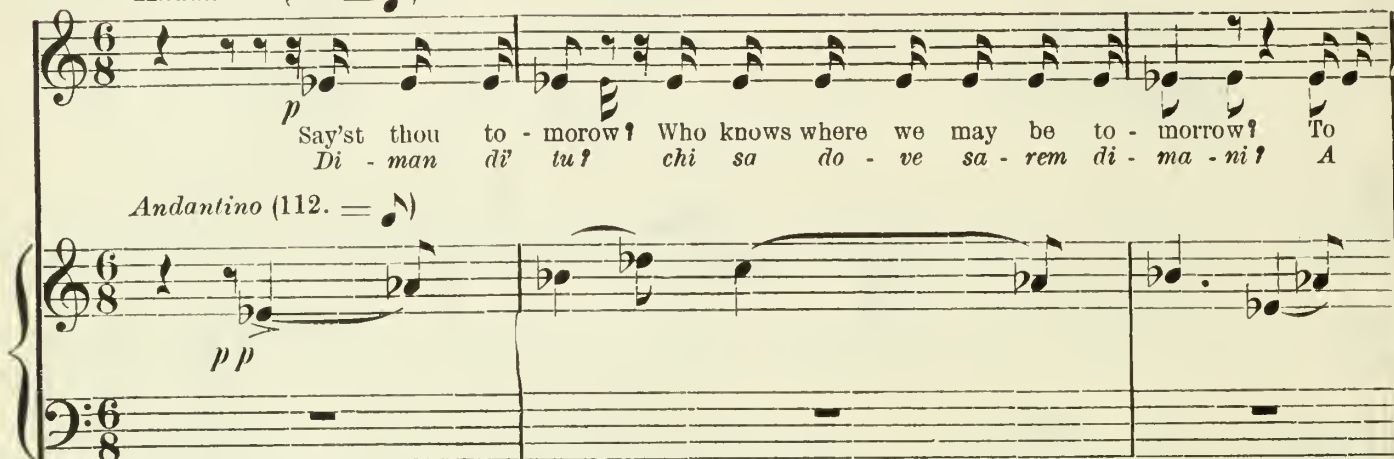
# SAY'ST THOU TO-MORROW?

(DI-MANDI' TU?)


## No. 4. RECITATIVO E ROMANZA

MIGNON.

*Andantino.* (112 = )



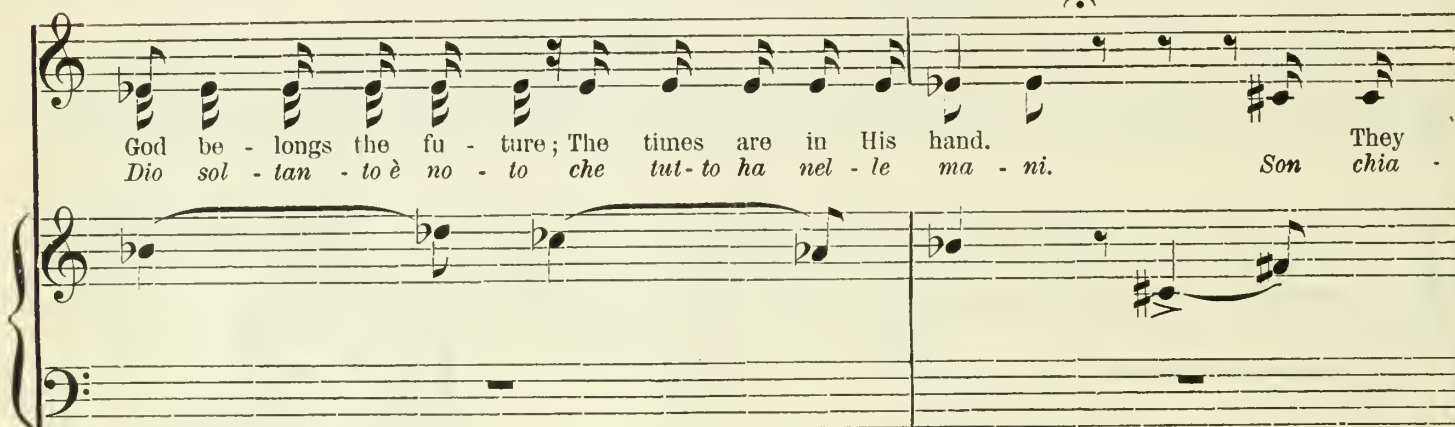
*p* Say'st thou to - morrow? Who knows where we may be to - morrow? To  
 Di - man di' tu? chi sa do - ve sa - rem di - ma - ni? A

*Andantino* (112. = )

*pp*

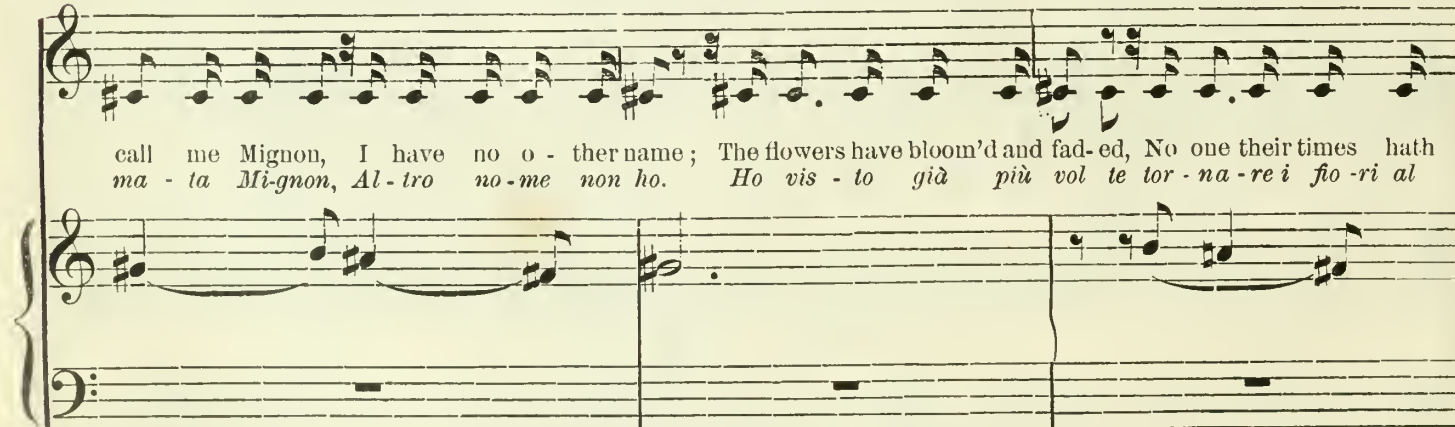
GUGL. (*Speaking*) What is your name?

MIGNON.



God be - longs the fu - ture; The times are in His hand. They  
 Dio sol - tan - to è no - to che tut - to ha nel - le ma - ni. Son chia

GUGL. (*Speaking.*) How old are you? MIGNON.



call me Mignon, I have no o - ther name; The flowers have bloom'd and fad - ed, No one their times hath  
 ma - ta Mi-gnon, Al - tro no - me non ho. Ho vis - to già più vol te tor - na - re i flo - ri al

(Speaking.) Who is your father? Where is your mother?

num - ber'd, And none has cared to count the years that o'er me have passed!  
 pra - to Ma gli - anni miei nes - sun pur an - co ha nu - me - ra - to.

MIGNON. *dim.*

(If the singer prefers, the transposition

A - las! my moth - er sleep - eth; The de - mon, too, is dead!.....  
 Ohi - mè! mia ma - dre dor - me E'l gran De - mo - nio è mor - to.

of the Romance to E flat may commence at this place in the Recitative—singing Mi instead of Re.

He was my for - mer  
 E - ra il si - gnor mio

you say, the de - mon's dead. What do you mean?  
 Il gran de - mo - nio? che vuoi tu dir?

( And continue, one tone higher, all that follows, voice and accompaniment. )

Mas - ter.  
pri mo.

*cres.*

Was it he who sold you to this fel - low? Who stole you from your friends, and  
Co - lui che t'ha ven-du-ta a quest' uo - mo, Co - lui che ti ra pia pri

home? speak, tell all you re-mem - ber of the past! I will still be your friend, your sup -  
mier? par - la, Fa ch'io co-nosca il tuo pas - sa - to T'a - ju - te - rò, fida in

*p* (As if speaking to herself.)

A - las! of ear - ly  
Ohi - me! sol dell' in -

port! Ah! well, why do you thus keep si - lent?  
me! Ma che? tu nul - la mi ris - pon - di?

*pp*

Child - hood one mem - 'ry a - lone still doth re - main; I wan - der'd near the  
 - fan - zia, sol m'è ri - masto un sov - ve - nir: Er - ra - va presso a un

lake up on one sum - mer eve. When sud - den - ly some men, with vis - a - ges dark, fe -  
 la - go del giorno all' im - bru - nir Quan - do più scon - os ciu - ti di sin - is - tro sem -

- ro - cious From out the for - est's som - bre re - ces - es a - round me  
 - bian - te Fra l'om - bre a me d'in - nan - te Fur - ti - vi si pa -

*(Excitedly.)* *cres.* *f*

stood a cry of ter - ror then es - caped me! I would fly but they seized me and with - drew me!  
 - ràr Mis fugge un gri - do di ter - ror. cer - co fug - gir ma son pre - sa e ra - pi - ta

*Allegretto sostenuto.* (76=) **GUGL.**

But tell me of what far dis - tant coun - tries Keep  
*Ma dim-mi, di qual piag-gia lon - ta - na ser -*

*mf*

you a mem - 'ry still? And should my hand your fet - ters sev - er  
*bas - ti il sov - ve - nir? S'io mai - spez-zas-si le tue ca - te - ne,*

*pp*

To what be - lov - ed land..... would you wish to re - turn!  
*A qua - le am - a - to suol..... vor - res - ti ri - tor - nar!*

*rit. dim. pp*

# DOST THOU KNOW THAT FAIR LAND?

(NON CONOSCI IL BEL SUOL.)

Translated and Adapted by THEO. T. BARKER.

MIGNON.

*Andantino.* (120 = ) *dolce.*

Dost thou know that fair land, Where bright blue are the skies?....  
 Non co - no - sci il bel suol che - di por - pora ha il ciel?....



That fair land where the sun's.... rays are crim - son and gold - en?  
 Il.... bel suol ù de' rai ..... son più tersi i co - lo - ri?

*dim.*



Where the breeze soft - ly blows, And the bird light - ly flies,....  
 O - ve l'au - ra è più dol - ce più lie - ve l'au - gel,....

*mp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Where each month of the year.... The bees' flow'r - feasts are hol - den,  
 O - ve in o - gui sta - gion.... ha l'a pe sem - pre fio - ri,



LIBRARY  
 PRO...

*sempre. dolce.*

*poco cres.*

Where 'neath Heav'ns splendor bright, un - cloud - ed and se - rene, Reigns endless - ly the  
*O - ve sotto il ful - gor d'un cie - o lognor se - ren Par - chel A - pril s'e -*

spring, clad in robes ev - er green!..... Ah, me!  
*ter ni all' er - bet - - te in sen!..... Ohi - mè!*

*dim.* *p*

*presto un poco.*

.... could my steps back - ward wan - der To that be - lov - ed land for whose joys I still  
*po - tess' io ri - tor - na - re A quel - le ama - te spon - de onde fui tolta un*

sigh, - 'Tis there, 'tis there, in that re - gion yon - der, I  
*di! Là so - lo, La sol vor - re - i res - ta - re, A -*

*p* *f*

*mf*



*f* fain would love and would die!... 'Tis there, in that re-gion yon-der I'd  
- mare, a - mare e mor - rir!.... Là sol vor - re - i res - ta - re A -

*p*

*mf*

*p*

*Allegretto.*

love, and would die!  
- mare, e mo - rir!

*Allegretto.*

*mf*

*Ped.*

*riten.*

*p*

*sf*

*p*

*Andantino.* MIGNON.

Hast thou e'er seen the house on the broad plain that stands,— The  
 Non co - no - sci l'os - tel che là s'erge sul pian? Le

halls gleam - ing with gold..... And the stat - ues so splen - did,  
 sa - le a - dor - ne d'or..... le sta - tue alle pa - re - ti

*dim.*

That in the shades of night seem'd to hold forth their hands? ...  
 Che fan - no scól - ta a not - te e mi ten - don la man?.....

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

There we danced 'neath the trees' sha - dy boughs wide - ly ex - tend - ed!  
 Il ri - cin - to ù si dan - za all' om - bra de - gli a - be - ti?

*poco cres.*

And the lake, deep and wide, up - on whose bo - som float Full many a gon - do  
 Ed il - lu - go in - fi - ni - to tal - le cui linfe in sen Mil - le schi fi leg-

- let - ta, and light - wing'd pleas - ure boat, ... Ah, me! ...  
 - gie - ri sen 'van - no qual ba - len? ..... Ohi - mè! .....

*dim.* *p*

.... could my steps back - ward wan - der To that - lov - ed land for whose joys I still  
 .... po - tess' io ri - tor - na - re A quel - le spon - de a mene on - de fui tolta un

sigh - 'Tis there, 'tis there, in that re - gion yon - der, I  
 di! La sol, .... la sol vor, re i res - ta - re, A -

*p* *f* *mf*

*f* fain would love and would die!.... 'Tis there, in that re - gion yon - der I'd  
 - mare, a - ma - re e mo - rir!.... La sol.... vor - rei - res - ta - re A -

love, and would die!  
 - mare, e mo - rir!

*Ped.*  
EUGL. (After the Romance in Re.)

This en - chant - ed a - bode, do they name it, I  
 Ques - to suo - lo in can - ta - to non è VI

*Récit.*

GUGL. (After the Romance in E flat.)

This en - chant - ed a - bode, do they name it, I  
 Ques - to suo - lo in can - ta - to non è VI

*Récit.*

*Allegro.*

SCENE VII.

*p*  
I know not!  
*Nol so dir.*

(Enter GIARNO.)

- ta - lia!  
- ta - lia!  
Strange and won - drous be - ing!  
*Stra - na cre - a - tu - ra!*

*Allegro.*

GIARNO. (*lively.*)

GUGL. (*threatingly.*)

Right well the child, my prince, doth please you!  
*Af - fè! cos - tei, si - gnor, vi gar - ba,* 'pon my life, if you add a - noth - er  
*Guai se ancor un sol det - to ti*

(*He threatens GIARNO.*)

(*To GUGL sarcastically.*)

word!—  
*sfug - ge!*

Good! I will say no more! But mean - while since your  
*Sia! nul - la or più di - rò, Ma poi - chè di Mi -*

heart is so ta'en with the maid - en, Pay me the full amount that she has  
 - gnon tan - to v'in - te - res - sa - te, Quel che m'ha costo or tosto a me sbor-

*Allegro marcato.* **GUGL.**

cost me, And I'll re-nounce my rights in her for - ev - er! Come  
 - sa - te, Ed io vi ce - do i drit - ti miei sovr' es - sa! Vien

*(looking at MIGNON with interest.)* *(Enters the inn with GIARNO.)*

on then! Her lib - er - ty, at least, will I re - store!  
 dun - que; Io vo - gliò al me - noi lac - ci suoi spez - zar.

**SCENE VIII.** **MIGNON.** *(to LOTHARIO.)*

Free! free! is it true? Come, share with me my rap - ture  
 sciolta, sciolta, ah! fia ver! Vien di mia gio ja a par - te,

Thou, who like my good friend, Hast de - fend - ed me to - day! To aid and cheer Mi -  
 tu, che pur m'hai con es - so di - fe - sa in ques - to di so - lie - vo all' al - ma

- gnon, 'Tis God who here hath sent you!  
 mia Il cie - lo or qui t'in - vi - a!

*p* *lento.* *LOTH.*

I de - sired to be -  
 Trag - go a pren - der com -

A - las! Why hast - en the mo - ment when we must  
 Ohimè! Co - si pre - me l'o - ra del tu - o par -

- hold you ere I wan - der on,  
 mia - to pria di par - tir di qui,

part?  
- tir?                      Where go-est thou?  
   Ove andrai tu?

(Lifting his hands to Heaven.)

It must be!  
e mes-tier!

Alread-y are the swal-lows  
Ve-di, le ron-di-nel-le

*mf*  
*Allegretto. mesuré.*

fly-ing towards the south,  
vo-la-no al mez-zo di

I must de-part, hence with them.  
Deb-bo par tir con el-le.

MIGNON.                      *cres.*

Would that I too could through space wander, And fly a-way!  
Deh! perche non poss-io-lo-spa-zio jen-der co-si!..

give me thy harp!  
Por-gi quell' ar-pa.

It is here!  
Ec-co-la!



# DUETT OF THE SWALLOWS.

No. 5.

(DUETTO DELLE RONDINELLE.)

Translated and Adapted by THEO. T. BARKER.

*Andantino con moto.*

(76 = ♩)

MIG.

*dolce.*

3

O air - - y, light-wing'd swal - - lows, That ev' - - ry land de -  
 Leg - gia - - dre ron - di - nel - - le, Sos - pi - - ro d'o - gni

- light,..... Un - fold your flutt'ring pin - - - ions, And onward speed. .... your  
 suol,..... Schiu - de - - te l'a - li snel - - - le, Vol - gete al - tro - - ve il

*cres.*

*dim.*

flight! Unfold your pin - - - ions,.... And upward speed your flight!  
 vol! Schiu-de-te l'a - - - li,..... Vol - gete al - tro - ve il vol!

**Lot.**

The harp so an - ti - qua - - - ted,..... In that skill - ful  
*Il vec - - - chio stru - men - - - to,..... In quel a - gil*

*dim.*

hand, With myst' - - ry seems freight - - - ed, From some dis - tant  
*man, Ris - suo - - - na, ó por - - ten - - - to, D'un fre - - mi - to ar -*

**Mig.**

Ah! yes,..... Ye air - - y light - wing'd  
 Ah! si, ..... *Leg - - gia - - - dre ron - di -*

land!  
 - can!

swal - - - lows, That ev' - - ry land de - light,..... Un - -  
 - nel - - - le, Sos - pi - - ro do - gni suol, ..... Schiu - -

O hap - py light-wing'd  
 . eggia - dre ron - di -

- fold,..... Un - fold your pin - - - ions, And up - ward speed ..... your  
 - de - - te va - li snel - - - le, Volgete al - tro - - - ve il

swal - - - lows,  
 - nel - - - le,

flight!  
 vol!

Ah! yes, un - fold..... your flutt - 'ring  
 Ah! si schiu - - de - - - te l'a - li

Ah! yes, un - fold..... your flutt - 'ring pin - - ions,  
 Ah! si schiu - de - - - te l'a - li snel - - - le,

*cres.*

*cres.*

pin - - ions, Ye air - y, hap - py swal - - lows, Un - - -  
*snel* - - - le, *Leg - gia - dre* ron - di - nel - - - le, *Schiu* - - -

Un - fold your wings, Ye air - y, hap - py swa - - lows!  
*Schiu - de - te deh!* *leg - gia - dre* ron - di - - nel - - - le!

*cres.* *p.* *cres.*

- fold your flutt - - 'ring pin - - ions, And speed your flight!  
- de - - te *l'a - - - li* *snel* - - - le, *Al - tro - ve, deh!*

Un - - fold your pin - - ions, O swallows  
*vostr'* a - - li *snel* - - - le, *Vol - ge - te*

*f* *dim. leg.* *dim.* *leg.*

*f* *dim.*

On light wings speed your flight!.....  
*Vol - gete al - trove il vol!*.....

Fly on,.... with flutt'ring  
*Con a - - la ac - cel - le -*

light, deh! And speed your flight!.....  
*al - trove il vol!*.....

*sf* *pp*

Mig. Lot. Mig.

pinions, Towards the hap - py do - min - ions, Where no win - ter reigns! Fly on! Be - hind leaves he all  
 - ra - ta Deh! vol - ge - te al bel suol che ver - no mai non ha! Ah si! Oh! pur di voi be -

cres. Lot. Mig.

sor - row, Who first up - on the mor - row, That bright land at - tains. Farewell! Who that fair  
 - a - ta Chi pri - ma quel - le spon - de di - ma - ni ve - drà. Ah! si! Di - man ve -

dim.

land at - tains.....  
 - drà. ve - drà. ....

Lor. p

O air - - - y, hap - py swal - - - lows, That  
 Leg - - gia - - - dre ron - di - - nel - - - le, Sos

dim.

..... O air - y, hap - py swal - - - lows, fare - -  
 ..... Leggia - dre ron - di - nel - - - le, ad

on all lands a - light!..... Un - - fold..... your flutt - 'ring  
 - pi - - ro do - - gni suol!..... Schiu - de - - te va - li

well! Ah! yes, un -  
 di - - o! Ah! si, schiu.

pin - - - ions, And upward take ..... your flight! Ah! yes, unfold  
 snel - - - le, Volge te al - tro ve il vol! Schiude - te deh!

- fold..... your flutt'ring pin - - ions, Ye air - y, light-wing'd swal - lows, Un - -  
 de - - - te va - li snel - - - le, Leg - gia - dre ron - di - nel - le, Schiu -

your flutt - 'ring pin - ions, your pinions light, Ye air - y, light-wing'd swal - lows,  
 vostr a - li snel - le, schiu - de - te deh, Leg - gia - dre, ron - di - nel - le,

*f* *dim. leger.*

fold your pin ions, and speed your flight!  
 de - te l'a - le, vol - ge - te al - fin!

Un fold your pin ions, and speed your  
 Vostr' a - li snel le, Al - tro - ve al -

*p* *dolce.*

And on - ward speed your flight!  
 vol - ge - te al - tro - ve il vol!

Ye air - y, hap - py  
 Leg - gia - dre ron - di -

flight, fare - well! fare - well!  
 - fin, vol - ge - te il vol!

Ye air - y, hap - py swal  
 Leg - gia - dre ron - di - nel

*f*

swal - lows,  
 - nel - le,

That on all lands a - light!  
 Sos - pi - ro d'o - gni suol!

Un - Schiu -

- lows, That on all lands a - light,  
 - le, Sos - pi - ro d'o - gni suol,

Fare - well, now! Un -  
 Ad - di - o! Schiu -

*dim.* *p* *rit.* *a tempo.*

- fold your flutt - 'ring pin - - ions, And on - ward speed your flight!.....  
 - de - te l'a - li snel - - le Vol - gete al - tro - - ve il vol!.....

*d* *pp* *rit.*

- fold your flutt - 'ring pin - - ions, And on - ward speed your flight!.....  
 - de - te la' - li snel - - le Vol - gete al - tro - - ve il vol!.....

*Variante.* *pp ad lib.* *pp*

Ah!..... fare - well!  
 Ah!..... il vol!

*M.* *pp*

Ah!..... fare - well!  
 Ah!..... il vol!

*L.* *pp*

..... fare - well!  
 ..... il vol!

*8va*



Recit. MIG. (FILINA is heard laughing outside.)

(dragging away LOTHARIO.)

(aside.) That la - dy a - gain there! Ah! come! come! I  
 An - cor ques - ta don - na! Ah! vien! vien! mi

SCENE IX. FILINA, FEDERICO, afterward GUGLIELMO and GIARNO.

*Allo. moderato.* (MIGNON and LOTHARIO go out.)

tell you!  
 se - qui!

*p* *f*

(FILINA enters laughing.)

Recit. (Laughing at FEDERICO shaking the dust from his clothes.)

Ah! ah! ah! ah! ah! Ah! ah! ah! ah! ah! How  
 Ah! ah! ah! ah! ah! Ah! ah! ah! ah! ah! Ec -

FEDERICO. (Enters with FILINA.)

*f* *Allegro.*

**Fl.**

now? is it you?....  
- che? sie - te voi?....

FED. (dusting himself with his whip.)

Yes, laugh a - way!  
Si, si, ri - de - te! I am a  
fui pazzo af -

(mockingly.)

What if I should weep, would that  
Vor - res - te mai ch'i - o pian -

fool, thus to break down my horse in hast'ning to your side!  
- fe! dammaz - zare un ca - val - loon - de ve - nir fin qui!

please you?  
- ges - si? You can go back a -  
Voi po - te - te par -

Ah! you will cause me to re - pent hav - ing come hith - er!  
Qua - si pen - tir mi fa - te des - - ser tor - na - to!

FIL.

- gain, But ere long we'll find you re - - turn - ing.  
 - tir, So che tor - ne - re - - te fra po - co.

SCENE X.  
 GUGL. (to Giarno at the door of the Inn.)

The bar - gain's  
 In - - te - - si

(to GUGL.)

What do I hear? You have ran - som'd the Gip - sy, Mi -  
 Che in - ten - do mai? li - ber - tade voi - de - ste a Mi -

closed, and Mi - gnon is free!  
 siam Mi - gnon fia sciol - ta.

- gnon? That fine trait on your part does not sur - prise me at  
 - gnon? Ques - to no - - bil trat - to non mi sor - pren - de in

GIAR. (going away.)

'Twas a good bar - gain!  
 Buo - no è l'af - fa - re!

## FILINA. (introducing Federico to Guglielmo.)

all!  
 voi!  
 FED.

Al - low me  
 Si - gnor Gu -

Whence doth come that young man?  
 Don - de sor - te co - - stui?

*p* *mf* *p*

sir, here to pre - sent you my gen - tle friend, young Frederick! He's a pu - pil as  
 - gliel - mo, io vi pre - sen - to l'a - - ma - bil Fe - de - ri - co, che mio mal - gra - do in -

yet, But makes him - self at will my ca - va - - lier; He's full of plaes - ant  
 - ver, Ser - vir mi vuol da li - gio ca - va - - lier, Un paz - zo as - sai gio -

*p*

hu - mor, And of - ten - times O'er - whelms me with his ha - - tred, or worse still, with his  
 - via - le, che tut - to a un trat - to fer - ve do - dio in co - - re, Nel suo ge - lo - so a -

(presenting Guglielmo to Federico.)

love. This sir, is Wil - liam Meis - ter, One whom you may per -  
 - mor. Il - ca - ro si - gnor Meis - ter, Un gio - vi - ne che

- chance, come to like, some fu - - ture day, If he would  
 for - - se po - - tre - - te in bre - - ve a - - mar, At -

(with coquetry.)

deign to make a prom - ise, That he will not near me your ri - val  
 te - - so che pro - met - - te, Di non vo - ler con voi ri - va - leg -

be!  
- giar!  
GUGL. (*aside to Filina.*)

Tru - ly so?  
Ah! dav - ver!

I will not make a prom - ise, ex - cept to you....  
Nulla o si - gnora a voi pro - mi - si an - co - ra.

FED. (*aside.*)

Still co -  
La fras-

(*aside.*)

He loves me!  
Ei m'a - ma!

Ah! here comes La-  
Ec - co qui La-

(*aside.*)

She's real - ly charm - ing!  
Quanto e leg - gia - dra!

LAERTS. (*outside.*)

- quetting!  
- chet - ta!

Fi - li - na! Fi - li - na!  
Fi - li - na! Fi - li - na!

- er - - tes!  
- ër - - te!

SCENE XI.  
LAE. (returning with a letter.)

Ah! Fred - er - ick, good day! you've ar -  
Buon gior - no Fe - de - ri - co! voi

(laughing.)

Kill - ing his horse to reach us in haste.  
E - gli am - maz - zò per noi un des - - trier. (turning to Federico.)

- rived?  
qui?

Well, the poor beast!  
Po - ve - ra bes - tia!

(lively.) (to Filina and Guglielmo.) (declaiming grandly.)

I'll speak well of the dead! My friends, Fortune is smil - ing! Tri - umph we now o'er jeal - ous  
In - ten - do il cor - ri - dor! A - mi - ci, sia - mo lie - ti! L'av - ver - sa sorte al - fin mu -

**FIL.**

For me?  
Per me?

**GUGL.**

Come,  
Leg -  
LAE. and FED.

LAE. (to Filina, in a natural manner.)

fate!                      The oth - ers, too, will come,                      See, this note is for you.                      Come,  
- id!                      An - diam ci ad al - les - - tir,                      Ques - to scrit - to è per voi.                      Leg -

**GUGL.**

**FILINA.** (reading, in measured tones, instead of singing the letter.)

read it!  
- ge - te!  
LAE,  
read it!  
- ge - te!  
FED.  
read it!  
- ge - te!

(Fairest be - lov - ed! wish - ing ful - ly to hor - or  
(Mia bel - la Di - va! Vo - lend' io o - no - rar con

*mf*

*M. D.*



in a nov - - el man - - ner, The ar - - ri - - val of  
 de - gno ac - - co - - gli - - men - - to, Il pas - - sag - - gio del

Ul - - ric, prince of Tif - - fen - - bach, I look for  
 pren - - ce Ul - ri - - co Tief - - fen - - bourg, Vat - - ten - - do

you, And La - er - - tes as well with the  
 qui, in un co' vos - - - tri e con La -

oth - ers, Here at my cas - tle, ere the close of day, I tru - ly hope dear heart, That  
 - er - te, Al mio cas - tel pria che tra - mon - ti il di, O - so spe - rar, che gra - to a

you will come and join us; You com - pre - hend my ten - der  
 voi sa - - rà l'in - vi - - to; com - pren - de - - re - - te qual de

wish - - es, and all the bliss of which I'm dreaming! I, my car - riage will send for your use; Now fare-  
 - sì - - o, Di - ri - ve - der - vi ab - bia il cuor mio! Qui - vi un coc - chio ver - rav - vi a cer - car; Ad -

*poco cres.*

- well! If you should show re - sis - tance, By force you will be  
 - dio! se mai re - sis - te - ve - te, Rat - ta a for - za sa -

*segue.*

brought here! Yours, Ba - - ron Ro - sen - burg. My Un - - cle!  
 re - - te! Il Ba - ro - - ne Ro - sem - berg. Mio zi - - o!

**FED. f**

FIL. (laughing.)

What? say you that the Ba - ron's your Un - - cle? That is  
*Chè? dav - ver! il Ba - ron vos - tro zi - - o? Bel - lu in -*  
 FED.

Yes, too much so!  
*Si, pur trop - po!*

good! Ah, yes! with great de -  
*- ver! Col mas - - si - mo pia -*

Will you ac - cept his of - - fer?  
*Ce - de - te a quell' in - - vi - - to?*

FIL. (turning to Guglielmo.)

- light! You, dear sir, If 'would please you to  
*- cer! Voi, si - gnor, se bra - ma - - te, far*

measure.

join with our par - ty, You are wel - come to come; but fol - low your own  
*par - te del - la fes - ta, ci po - te - te ve - nir, che tal eil mio - de -*

wish! You will play while with us, the role of our young po - et. So if you please to  
*- sir. Fa - re - te in mez - zo a no - i, la par - te di po - e - ta: se ve - ni - te, o si -*

*f (to Fed.)*

come, 'twill give me pleasure too! As for you, sir, if you should dare to  
*- gnor, Mi fa - re - te un fa - vor. Quan - to a vo - i, se di se - guir - mi a*

FED.

Fi - li - - na!  
 Fi - li - - na!

FIL. Recit.

fol - low. With-out pi - ty I'll yield you to the wrath of your good un - cle! Fare -  
 - ves - te. Vin - ten - zio - ne L'a - vre - te a ..... fa - - re col ba - ro - ne! Ad -

FED.

But—  
ma—

*Sva*

*f*

(She ascends the outer staircase to her room, and closes the door.)

FED. (enraged.)

*cres.*

- well!  
- di - o!

Bar - ron ac - cursed! Message un - time - ly! Co - quette false and  
 Fo - glio fa - tal! gior - no fu - nes - to! sna - tu - ra - ta fras -

*Sva*

*f*

(shaking hands.)

(turning to GUGLIELMO.)

(puts on his hat and rushes out.)

heart - less!  
- chet - ta!

Fare you well, La - er - tes,  
Ad - - di - o, La - ër - te,

You, Mon - sieur!  
Voi si - gnor!

*f*

Ah, well!  
Eb - ben ?

Show you more wis - dom Than does that youth - ful mad - cap, Who clings to our steps; Now  
Sia - te più sag - gio di quel po - ve - ro al - loc - co; cre - de - te a me! Vol -

*rit.* (Presses the hand of GUGLIELMO, and re-enters the Inn.)

fol - low your own way! de - part!... and luck at - tend you!  
- ge - te al - tro - ve il piè! Par - ti - te. e buon vi - ag - - gio!

*f*  
*tempo.*

GUGL. (after a brief silence.)

(con fermezza.)

Shall I..... fol - low your wake, Fi - li - na? Ah, why  
Or - ben che deb - - bo far seguir - la? Per - chè

HERE AM I.

(O STRANIER!)

No. 6.

TRIO AND FINALE.

SCENE XII.

*Allegro moderato, (80 = ♩)*

MIGNON (*running gaily towards GUGL.*)

not?  
no?  
*Allegro moderato.*

Here am  
O stra-

*f*

*dim.*

GUGL.

I! Since you have re-bought me, As you will, dispose of Mig - non!..... I  
-nier! tu m'hai com - pe - ra - ta, A pia - cer dis - po - ni di me!..... In

*p*

know, in this same vil - lage where fate has now thrown you, Some hon - est  
ques - to lo - co do - ve il des - tin t'ha gui - da - - ta co - nos - co al

*sf*

MIGNON.

But why sep - a - rate me from you?  
*Degg'io* già stac - car mi da te!

folks With whom you may find kind - ly treat - ment.  
*-cun* da chi tu sa - rai ben trat - ta - ta.

*Sva*

GUGL. (smiling.)

No, I can - - - not take you in my wand - - - rings, poor maid - - en,  
*Non ti pos - - - so con - dur - re con me - - - coo mia fi - - glia:*

*f p*

Mig.

Nor yet as - sume the cares and troubles of a fa - - ther. Can you not dress me  
*Es - ser non posso an - co - ra un pa - dre di fa - mi - - glia. Non po - tres - ti ves -*



*cres.*

up in the costume of a boy? Let me your liv - 'ry wear, and thus  
 -tir - mi com' un de' fan - ti tuo - i E la - sciar mi in - dos - sar la tua li-

*GUGL.* *p* *MIG.*

serve..... you. For what good? Towards whom then shall I turn me what I  
 -vre - a? A che prò? Ri - co - no - scente a mo - re Nel cor

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

owe to re - store? To fol - low you I count - ed, and would  
 vi - vo mi - stà!.. E pronta, o mio si - gno - re, A se-

*GUGL.*

leave..... you no more!..... From ty - rant hands de - liv - er'd,  
 -guir - tie - ra già!..... Di ma - no a quel sel - vag - gio,

Free now, as is the wind,  
*Tol - - ta per un po' d'or,*

Why would you oth - er fet - ters A -  
*A qual nuo - - vo ser - vag - gio Vuoi*

*Mig. dolce.*

-round you haste to bind?.....  
*tu piegarti an - cor?.....*

Towards whom shall I then turn..... me, What I  
*Ri - co - nos - cen - te a - mo - - re, Nel cor*

*dim.*

owe to re - store?  
*vi - - vo mi - sta*

To fol - low you, I coun - ted And would  
*E pren - ta o mio si - gno - re, A se -*

*GUGL. p)*

Why would you oth - er fet - - - - ters  
*A qual nuo - vo ser - vag - - - - gio*

leave..... you no more!.....  
 -guir - - - - ti e - ra già!.....

A - round..... you haste to bind?.....  
 Vuoi tu..... pie - gar - ti an - cor?.....

*dim.*

*p*(supplicatingly.) (sadly.)

I'd leave thee no more!  
 La - sciar - ti non so!

'Tis  
 Fh.

*cres.*

No! No!  
 No! No!

*pp*

well!  
 -ben!

Since then your pi - - - ti - less  
 poi chè spie - ta - - - to il tuo

*f* (pointing to **LOTHARIO.**)

hand doth re - pulse me, With him I will  
*cor* *mi res - pin - - ge,* *Con lui par - ti-*

*segue.*

**LOTHARIO.** (runs towards **MIGNON**, and enfolds her in his arms.)

go! Come!..... Free - dom is  
 -rd! *Vien!*..... *li - be - ra*

*dim.* *mf*

sweet and pre - - - cious! Be-  
*vi - - ta è dol - - - cel* *A*

*p* *dim.*

-neath..... the for - est boughs.....  
*fol - ti boschi in sen.....*

*pp*

6 6 6 6 6 6

Detailed description: This system contains the first three measures of the piece. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a consistent sixteenth-note accompaniment in the right hand, with the number '6' written below the staff. The left hand has a simple bass line. The lyrics are in both English and Italian.

.... And the night's..... si - - lent  
*sot - to gli ar chi del*

6 6 6 6 6 6

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'And the night's... si - - lent'. The piano accompaniment remains consistent with the sixteenth-note accompaniment in the right hand. The lyrics are in both English and Italian.

stars..... Our  
*ciel..... Un*

6 6 6 6 6 6

Detailed description: This system contains the final three measures of the page. The vocal line concludes with the lyrics 'stars..... Our' and 'ciel..... Un'. The piano accompaniment continues with the same sixteenth-note accompaniment in the right hand. The lyrics are in both English and Italian.

rus - - tic couch we'll make Of the green leaves and  
let - - to tro - ve - - rem di gi - nes - tre e di

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line contains the lyrics: "rus - - tic couch we'll make Of the green leaves and let - - to tro - ve - - rem di gi - nes - tre e di". The piano accompaniment consists of a right-hand part with a complex, arpeggiated texture and a left-hand part with a simple bass line. The right-hand part includes six measures of chords, each marked with a "6" below it, indicating a sixth chord.

mos : : : : ses, And  
fron : : : : di ; Con

The second system continues the musical score. The vocal line has the lyrics: "mos : : : : ses, And fron : : : : di ; Con". The piano accompaniment follows the same pattern as the first system, with a right-hand part featuring six measures of chords marked with "6" and a left-hand part with a simple bass line.

of my fru - gal fare In ex - - - - ile, Thou shalt  
me di - vi - de - rai dè pro - - - - fu - ghi il des-

The third system concludes the musical score. The vocal line has the lyrics: "of my fru - gal fare In ex - - - - ile, Thou shalt me di - vi - de - rai dè pro - - - - fu - ghi il des-". The piano accompaniment continues with the same right-hand part (six measures of chords marked with "6") and a left-hand part with a simple bass line. A "cres." marking is placed above the vocal line in the second measure of this system.

*f.*

share! Come!..... of my fru - gal fare With me.....  
 -tin Vien!..... il mi - o de - stin con me.....

thou..... e'er shalt  
 di - . . . . . vi - - de -

(wishes to lead off MIGNON.)

GUGL. (stopping.)

share!..... No! you poor  
 -rai!..... No, resta an

*cres.* *f.*

child! for you..... i'm a - fraid of the fu - - - ture!  
 -cor! per te..... l'av - ve - nir mi sgo - men - - - ta!

*cres.* Since 'tis your wish, stay here with me! 'Tis fate.... that so decides, And to that I will yield!...  
 Poi chè lo vuoi, res - ta con me! Co - si ..... pre - fisso ha il ciel! A - vrò cu - ra di - ie!.....

Mig. *p*  
To Ri-

*dim.* (kindly.) *p*  
 .... The friend who gave you free - dom Will no more from you part,.....  
 Ri - co - noscente a - mo - - re, Se nel co - - re ti - stà,.....



you who gave me free - dom What I owe..... I'll restore. Come, your steps I will  
 -co - no-scente a - mo - re Nel cor vi vo mi stà A se - guirti, o si-

The friend who gave..... you free - - dom. No more will.....  
 A' mo - - ti del..... tuo co - - re Commos - - so io.....

LOTHARIO.

Kind heaven! kind heaven! let me con-tin - ue hopeful still!..... I fain would con-  
 Si - gnor! Si - gnor! dammiancor vi - ta E-speran - - za Ah! dammian - cor

*cres.*

fol - low, To part from you..... nev - er - more!.... What I owe you  
 -gno - re, Pronta io son,..... pron - ta già!..... Sco - no - scen - te

..... from you part,..... no more will from you part!.... Come on,.....  
 ..... ce - do già,..... commos - so io ce do già!..... Già sen - to

-tin - ue, hop - ing on..... ev - er - more!.... Kind heaven!  
 vi - ta per can - tar..... e spe - rar!..... Si - - gnor!

*f* *p* *3*

*pp* 3  
 I'll re - store, and we'll part,..... ah! nev - er - more, no, nev - er -  
 il mio cor..... non - sa - rà..... *Prona a se - quir - ti so - no*

*pp*  
 to fate,.... to fate I yield!.... Ah!..... we'll part no  
 in me..... di lie pie - tà!..... Ah!..... *com mosso il*

*pp*  
 Kind Heaven! ah! let me live,.... Yes, ev - er hopeful let me  
 si - - gnor! di me pie - tà!..... *dammiancor vi - ta per can -*


*p tr tr*  
 -more, nev - - - er - more!.....  
 già! so - - - no già!.....

*p*  
 -more, nev - - - er - more!.....  
 cor ce - - - de già!.....

*p*  
 sing for - - - ev - er - more!.....  
 -tar! di..... me pie - tà!.....

SCENE XIII.

**GUGL.** (*speaking.*) Ah! behold the comic troupe who are getting ready to depart with **FILINA**. They are dressed for travel and carry on shoulders or in hands, bags, bundles, etc., etc.

*Allegro moderato.* 112 = 



Tenor. *f* *p*

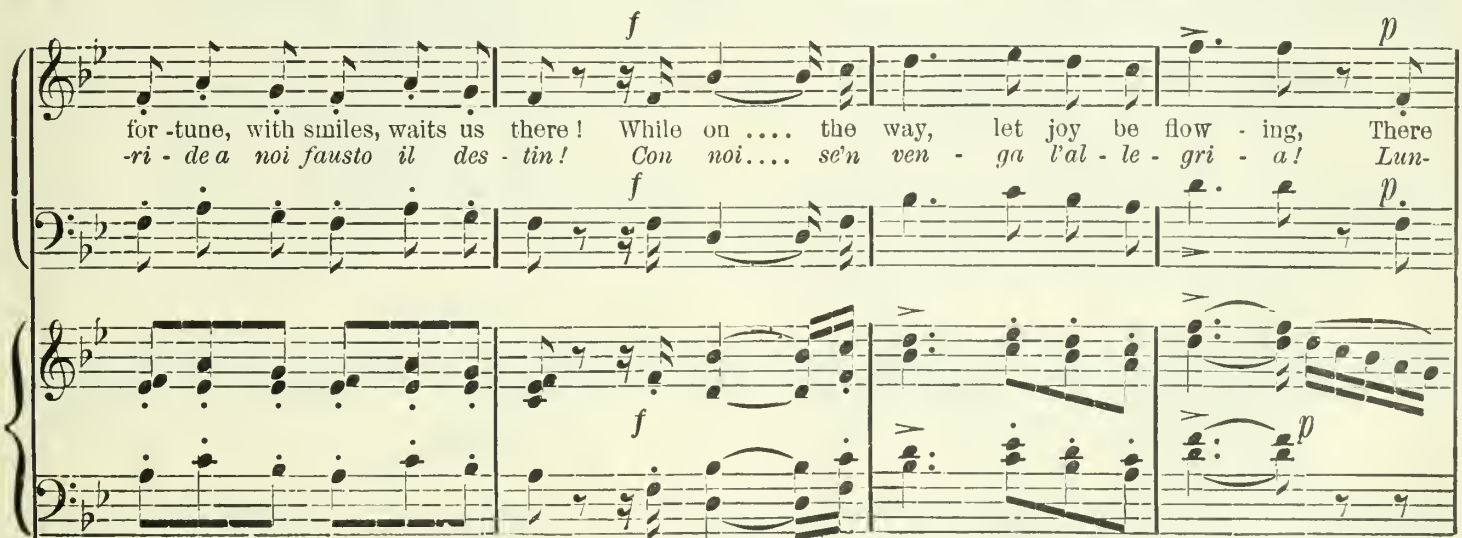
COMEDIANS. Come, now,.... good friends, let us be go - ing, Good  
*A - mi - - ci in piè partiam su - vi - a; Ar-*

Bass. *f* *p*



*f* *p*

for - tune, with smiles, waits us there! While on .... the way, let joy be flow - ing, There  
*-ri - de a noi fausto il des - tin! Con noi.... se'n ven - ga l'al - le - gri - a! Lun-*



feast - ing and drink - ing we'll share!  
 - gi es - pel - liam la fame al - fin!

We'll for - get all the inn's poor  
 Ab - bas - siam tut - ti con ris -

din - - - ners, And sa - lute, with bows pro - found, The cas - - tle  
 - pet - - - to Il cap pel nos - tro, e pro - ni al suol Qui sa - - lu -

old, Where we poor sin - - - - ners, Prof - its will find up - on the  
 - tiam chi da ri - cel - - - - to Degl' is - tri - o - ni all' al - mo

ground! Come on good friends..... your traps get  
*stoul!* *In piè or - sù..... par - tiam sw*

ground. Your traps get rea  
*stoul!* *Par - tiam sw - vi*

rea - - - dy!..... Come on, good for - tune, with smiles waits us  
*- vi - - - a!..... Par - tiam, Ar - ri - de a noi fausto il des -*

- dy, come on, good friends, come on, Good for - tune, with smiles waits us  
*- a In piè, or - sù Par - tiam, Ar - ri - de a noi fausto il des -*

there! Come on!..... Let us a - way!  
*- tin! or - sù!..... or - sù par - tiam!*

*ff*

GIPSIES. *f*

What gay pre-sent - - ment! Day of con-  
 Fe - li - ce e - ven - - to! Di di con-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'What gay pre-sent - - ment! Day of con-'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

- tent - - ment!  
 - ten - - to!

What gay pre-sent - - ment!  
 Fe - li - - ce e - ven - - to!

Good bye to  
 La fa-me al-

The second system continues the vocal and piano parts. The vocal line includes the lyrics '- tent - - ment!' and '- ten - - to!' in the first measure, followed by 'What gay pre-sent - - ment! Fe - li - - ce e - ven - - to!' in the second measure, and 'Good bye to La fa-me al-' in the third measure. The piano accompaniment maintains its rhythmic accompaniment.

thirst, hun - ger, good bye!.....  
 - fin sa - ziar po - trem!.....

The third system concludes the piece. The vocal line has the lyrics 'thirst, hun - ger, good bye!.....' and '- fin sa - ziar po - trem!.....'. The piano accompaniment features a final flourish in the right hand and a sustained bass line in the left hand, marked with a fortissimo (*ff*) dynamic.

COMEDIANS.

*f* Come, now,..... good friends, let us be go - - ing, *p* Good  
*A - mi - - ci in piè!* *partiam* *sw - vè - - a* *Ar -*

*f* Come, now,..... good friends, let us be go - - ing, *p* Good  
*A - mi - - ci in piè!* *partiam* *sw - vè - - a* *Ar -*

for - tune with smiles waits us there! We'll for - get all the inn's poor  
*- ri - de a noi fausto il des - tin!* *Ab - bas - siam tut - ti con ris -*

for - tune with smiles waits us there! We'll for -  
*- ri - de a noi fausto il des - tin!* *Ab - bas -*

*f*

din - : - ners, And sa - lute, with bows pro - found, The cas - - tle  
 - pet : - : to *Il* ca - pel nos *tro, e pro - ni al suol* Qui sa - - lu -

- get all the inn's pöör din - : - ners, And sa - lute the cas - - tle  
 - *siam tut - ti con ris - pet - - to Il ca - pel,* Qui sa - - lu -

*f*

*p*

old, Where we poor sin : : : - ners, Prof - its will find up - on the  
 - *tiam chi dà ri - cet : : : to Degl' is - tri - o - ni all' al - mo*

*p*

old, Where we poor sin : : : - ners, Prof - its will find up - on the  
 - *tiam chi dà ri - cet : : : to Degl' is - tri - o - ni all' al - mo*

*ff.*

*ff.*



ground.  
stuol!

ground.  
stuol!

(1) *fp* *cres.*

*f* *p*

*p* (With chagrin.)

ACTRESSES.

Doubtless 'tis for Fi -  
Cre - do che per Fi -

- ti - - na. That the Bar - on pro - vid - - ed.  
 - li - - na. Quel si - gno - re des - ti - - na.

Doubt-less 'tis for Fi - li - - na That the Bar - on pro -  
 Cre - do che per Fi - li - - na Quel si - gno - re des -

*cres.*

Those val - lets, so su - 'perb, Those val - lets so su -  
 Ques - ti be' des - tri - er, Ques - ti bal - di staf -

vid - - ed those val - lets so su - Those val - lets so su -  
 - ti - - na Ques - ti be' des - tri - er Ques - ti bal - di staf -

*Sya*

- perb, and those hors - es, so gay; Those val - lets, so su -  
 - fier, Ques - ti va - ghi des - trier Que' staf - fier que des

- perb, and those hors - es, so gay; Those gay steeds, those val - lets, so su -  
 - fier, Ques - ti va - ghi des - trier Que - des - trier, que' staf - fier, que des

*cres.*

ACTRESSES AND WOMEN.

- perb? ..... Good  
- trier ..... Ar -

- perb? ..... Good  
- trier ..... Ar -

ACTORS AND TOWNSFOLKS.

Come now, ..... good friends, let us be go - - ing, Good  
A - mi - - ci in piè, par - tiam suv - vi - - a Ar -

Come now, ..... good friends, let us be go - - ing, Good.  
A - mi - - ci in piè, par - tiam suv - vi - - a Ar -

GIPSIES AND PEASANTS.

Come now, ..... good friends, let us be go - - ing, Good  
A - mi - - ci in piè, par - tiam suv - vi - - a Ar -

*tr* *tr* *dim.*

*f*

for - tune, with smiles, waits us there! We'll for - get all the inn's poor  
- ri - de a noi fausto il des - tin! Ab - bas - sian tut - ti con ris -

for - tune, with smiles, waits us there! We'll for - get all the inn's poor  
- ri - de a noi fausto il des - tin! Ab - bas - sian tut - ti con ris -

for - tune, with smiles, waits us there! We'll for - get all the inn's poor  
- ri - de a noi fausto il des - tin! Ab - bas - sian tut - ti con ris -

for - tune, with smiles, waits us there! We'll for - get all the inn's poor  
- ri - de a noi fausto il des - tin! Ab - bas - sian tut - ti con ris -

for - tune, with smiles, waits us there! We'll for - get all the inn's poor  
- ri - de a noi fausto il des - tin! Ab - bas - sian tut - ti con ris -

for - tune with smiles waits us there! We'll for -  
- ri - de a noi fausto il des - tin! Ab - bas -

*p*

The musical score consists of several systems. The first system includes a vocal line with lyrics: "din - ners, And sa - lute with bows pro - found, The cas - tle" and "- pet - to Il cap - pel nos - tro e pro - ni al suol Qui sa - lu -". The second system repeats these lyrics. The third system introduces new lyrics: "- get all the inn's pöör din - ners, And sa - lute the cas - tle" and "- siam tut - ti con ris - pet - to sa - lu - tiam Qui sa - lu -". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *f* (forte).



*p*

ground. *stuol!* Come on! come on!..... Your traps get  
*Or - sù,* *par - tiam,*..... *Par - tiam* *suv -*

*p*

ground. *stuol!* Your traps get read  
*Par - tiam* *suv - vi*

*p*

ground. *stuol!* Come on! come on!... .. your traps get  
*Or - sù,* *par - tiam*... .. *Par - tiam* *suv -*

*p*

ground' *stuol!* your traps get rea  
*Par - tiam* *suv - vi*

*p*

ground. *stuol!* Come on! come on!..... your traps get  
*Or - sù* *par - tiam*..... *Par - tiam* *suv -*

*p*

ground. *stuol.* Your traps get rea  
*Par - tiam* *suv - vi*

*p*

rea - - dy!..... Come on! Good for - tune with smile waits us  
 -vi - - a!..... Par - tiam, ar - ri - de a noi fausto il des-

-dy! Come on, Come on! Come on! Good for - tune with smile waits us  
 -a! Or - sù, par - tiam, Par - tiam, ar - ri - de a noi fausto il des-

rea - - dy!..... Come on! Good for - tune with smile waits us  
 -vi - - a!..... Par - tiam, ar - ri - de a noi fausto il des-

-dy! Come on, Come on! Come on! Good for - tune with smile waits us  
 -a! Or - sù, par - tiam, Par - tiam, ar - ri - de a noi fausto il des-

rea - - dy!..... Come on! Good for - tune with smile waits us  
 -vi - - a!..... Par - tiam, ar - ri - de a noi fausto il des-

-dy! Come on, Come on! Come on! Good for - tune with smile waits us  
 -a! Or - sù, par - tiam, Par - tiam, ar - ri - de a noi fausto il des-





## FILINA.

Who loves me, goes with me; And thou, too, god of  
*Chi m'ama or vengà me - co! E tu, bel Dio d'a-*

love! Be thou of our par - ty; Thy end I will ap - prove. Ah!..... God of  
*-mor, Deh! fa chio sempre te - co Tri - on - fi d'o - gni cor! ah!..... Dio de'*

pleas - ure and of love! ah!..... Thy ap - peal I will ap - prove, thy call approve.  
*pia - cer, dell' a - mor! ah!..... A tuoi dolei in - vi - ti ac - corro o - gnor! o - gnor*

Ah!..... Who loves me, goes with me! And thou, too, god of love! Ah!..... Ah!....  
*Ah!..... Chi m'ama or ven - ga me - co! E tu, bel Dio d'a - mor ah!..... ah!....*

*Variante. f*

I, Ah!..... I will ap-  
-gnor Ah!..... m'ar-ri - di o.

*dim.* *tempo lo.*

thy call gai - ly I'll..... ap - prove!  
fe - del m'arridi o - gnor!..... o - gnor!

LAERTES. (to the groom.)

(to the waiters.)

We'll fol - low you. Go on be-fore, you oth - ers.  
Noi vi se - guiam: voi al - tri an-da-te in - nan - zi

(\*)

(to the comedians.)

I will pre - cede you, friends, to make rea - dy for you;.....  
Io vi pre - ce - de - rò deb - bo primo ar - ri - var.....

*cres.*

(\*)When the air is omitted, sing *Si* here instead of the *Do*.

*f* *ad lib.*

And a supper most splendid you will find to - night!  
*U - na splendi - da ce - na offer - ta a voi sa - rà!*

COMEDIENNES. Hur-rah!.....  
*Ev - vi - va!*

COMEDIANS. Hur-rah!.....  
*Ev - vi - va!*

FILINA (to GUGL.)

And you, my friend, will join us in our  
*E voi, si - gnor, con noi ver - rete io*

(silence.)

feast - - - - ing?  
*spe - - - - ro?*

*p*

(silence.)

Thanks.... to the gal - lant lord Who thus..... to hon - or us Sends us..... his  
*Gra - - zia! gen - til si - gnor, Che sol..... per far - ci o - nor, Il coc - chio*

*p*

carriage hith - - - er From the castle; And thus we go forth..... Like gay wedding guests  
*suo ne pres - - - ta, Noi potrem, noi po - trem vi - ag - gar..... Sic - co - me per gran*

*dim.*

*p*

*GUGL. (gallantly).*

thith - er. I now will take my leave!.... You'll see me there this eve; At the  
*fes - ta. Co - là vi - ri - ve - drò..... Co - là mi ren - de - rò, Pur sa -*

*(kissing her hand.)*

feast..... you will see me. Now, fare - well! fare you well!.... You will see me this  
*-rò..... del - la fes - ta. A stas - se - ra! a stas - se - ra! Gua - ri non tar - de -*

FILINA.

This hope.... I'll take.... with me,      We..... shall each oth - er see.      Fare-well..... my  
*Ci con - to in ve - ri - tà,*      *Noi,..... ci ve - drem co - là!*      *Mio ca - - ro*

eve.  
 -rò.  
 LAERTES.      (*aside.*)      Her a - gain I must see!      O,  
*La - vo glio ri - ve - der*      *stas-*

For what good will they meet?  
*Già pre - so egli è d'a - mor.*      What fleet-  
*Qual mai*

gen - tle po - - - - - et! We shall meet there to - night, Till then fare - well, my gen - tle  
*va - te addi - - - - - o! Noi co - là ci ve - drem, A stas - se - ra ca - ro va - te ad -*

bliss - ful hope!  
 -se - ra an - cor!      At the feast you will see      me,      well you  
*Ren - de rommi al - la fes - - ta*      a      la

-ing hope      stirs ahead - y his heart!  
*pen - sier*      *Co - sì gli turba il cor!*      his heart.      he doth  
*ei*      *più*      *non ha*

po - et!  
-di - o!

These you see are my fes - tal flow - ers!  
Ques - ti fiori al - la fes - ta io re - co.

MIGNON. *f*

know it.  
fe - sta!

My bou -  
I miei

show it.  
te - sta!

-quet!  
fior!

my bou -  
i miei fior!

What doth  
Deh! che hai

GUGL. (to MIGNON.)

FILINA. (aside.)

He a -  
E - gli m'a - - - ma!

See!  
Ve'..

MIGNON. (to GUGL.)

all you?  
tu?

LAERTES. (aside.)

He is  
Preso egl' e!

caught!

(pointing to **LOTHARIO.**)

He keeps my poor flowers And does not them de - spise!  
*de' miei po - chi fior sprecco ei non fea co - si!*

**GUGL.** (smiling.)

The bou - quet that I gave him he keeps still! For  
*Il maz - zet - - to do - na - to ei non ha, no! Per-*

-give me! I did not of - fer mine — 'Twas ta'en a - way.  
*-do - na! do - na-to io pur non l'ho.. tol - to mi fu.*

*Sra*

**MIGNON.**

'Tis well! lead me from here! I am all  
*Sia pur! trammì di qui! Or che tua*

*Sra*



yours!                      com - mand                      me!  
*son*                      *co - man - - - - da!*

GUGL. (*aside.*)

Once more..... her face.... to see!                      O bliss - - - ful hope..... for  
*La vo - - - glio ri - - - ve - der!*                      *O so - - - gno, o fol - - - le pen*

FILINA.

Yes, to - night I shall  
*Per - quest' oggi ei sa*

MIG. (*aside.*)

'Tis his wish                      her to see!  
*Ei la vuol ri - ve - der!*

me!..... O my con - quest so charm - - - ing!.....  
*-sier!..... O leg - - gia - dra con - quis - - - ta!*

LAERTE. *p*

Where's the good                      her to see?                      With what am - o - rous  
*A che prò la ve - der? Qual mai vol - ge pen -*

*cres.*

see My a - dor - a - ble conquest, To - night..... my lov - er I'll see!  
*-ra la mia nuo - va con - quis - ta! Lo vò..... lo vo ri - ve - der!*

What can now his hope be?  
*Quale, inver, qual pen - sier?*

*cres.*

O my conquest so charm - - ing, hope for me!  
*O leg - gia - dra con - quis - - ta! qual pia - cer!*

hope He fain her would see!  
*-sier La vuol ri - ve - der!*

*cres.* *f* *p* *pp*

MIG. (to the Gipsies.)

You, with whom I have shared..... such  
*Vo - i co' quali io di - vi - - - si E*

shame - ful de - gra - da - - - tion, Fare - well!  
*l'on - ta e la mi - se - - - ria, Ad - dio!*

*pp*

(To a child, putting medallion round his neck.)

Thou, poor young child, May this be some day  
 Tu, mio fan - ciul, salvo un gior - no sia  
*Sra*

hence a safe-guard and pro - tec - tion.  
 pur Da quest' u - mil me - da - glia.

(to GIARNO.)

And you,.... whose cru - el  
 E tu,..... che fe - ro

an - ger Fill'd me with dire a - larm,..... A - las! fare-  
 spes - so, des - ta m'hai te ma in cor,..... Ohi - me! Ad.

(holding out her hand.)

-well!  
-dio!

I wish to thee no harm?  
Non ser - bo a te ran - cor!

COMEDIANS.  
in the background.

Fare-well, Fi - li - - na, hap - py  
Ad - dio, Fi - li - - na! buon vi-

*mf*

*sf p) cres.*

jour - - ney!  
-ag - - gio!

TOWNSPEOPLE Fare-well! fare - well! and a good jour - - ney!  
& PEASANTS. Ad - dio, vez - zo - - sa buon vi - ag - - gio!  
(in background.)

*mf*

GIPSIES.

Fare-well,.... Mig - non, be of good  
Ad - dio,..... Mig - non, fal - ti co-

*mf*

*sf p) cres.*

*f p) cres.*

Lot. *f*

I hear a dis - tant storm ap -  
O - do lon - tan mug - gir il

*mf*

*cres.*

*f*

PEASANT-WOMEN  
& COMEDIENNES.

Fare-well!..... fare - well!..... fare - well!.....  
Ad - di - - - o! ad - di - o! ad - di - - - o!

*mf*

*cres.*

*f*

COMEDIANS, TOWNSPEOPLE  
AND PEASANTS.

Fare - well!..... fare - well!.....  
Ad - dio!..... ad - di - - - o!

cou - - - rage!  
-rag - - - gio!

Fare - well!..... fare - well!.....  
Ad - dio!..... ad - di - - - o!

*cres.*

*f*

-proach - ing, a storm..... ap - proach - - -  
tur - bo, mug - gir..... il tur - - -

*cres.*

*f*

*f*

-ing!  
-bo!

Come on,..... good friends, let us be go - - - ing! Good  
A - mi - - - ci in pie! partiam, suv - vl - - - a Ar-

Come on,..... good friends, let us be go - - - ing! Good  
A - mi - - - ci in pie! partiam, suv - vl - - - a Ar-

Come on,..... good friends, let us be go - - - ing! Good  
A - mi - - - ci in pie! partiam, suv - vl - - - a Ar-

Come on,..... good friends, let us be go - - - ing! Good  
A - mi - - - ci in pie! partiam, suv - vl - - - a Ar-

Come on,..... good friends, let us be go - - - ing! Good  
A - mi - - - ci in pie! partiam, suv - vl - - - a Ar-

Come on,..... good friends, let us be go - - - ing! Good  
A - mi - - - ci in pie! partiam, suv - vl - - - a Ar-

Come on,..... good friends, let us be go - - - ing! Good  
A - mi - - - ci in pie! partiam, suv - vl - - - a Ar-

*Sra*

for - tune with smiles waits as there! We'll for - get all the inn's poor  
 -ride a noi fausto il des - tin. Ab - bas - siam tut - ti con ris-

for - tune with smiles waits us there! We'll for - get all the inn's poor  
 -ride a noi fausto il des - tin. Ab - bas - siam tut - ti con ris-

for - tune with smiles waits us there! We'll for - get all the inn's poor  
 -ride a noi fausto il des - tin. Ab - bas - siam tut - ti con ris-

for - tune with smiles waits us there! We'll for - get all the inn's poor  
 -ride a noi fausto il des - tin. Ab - bas - siam tut - ti con ris-

for - tune with smiles waits us there! We'll for -  
 -ride a noi fausto il des - tin. Ab - bas-

*mf*

fare. Let us sa - lute with bows pro - found That cas - tle old, with bows pro -  
 -petto Il cappel nos - tro, e proni al suol Qui sa - lu - tiam, qui sa - lu -

fare. Let us sa - lute with bows pro - found That cas - tle old, with bows pro -  
 -petto Il cappel nos - tro, e proni al suol Qui sa - lu - tiam, qui sa - lu -

fare. Let us sa - lute with bows pro - found That cas - tle old, with bows pro -  
 -petto Il cappel nos - tro, e proni al suol Qui sa - lu - tiam, qui sa - lu -

fare. Let us sa - lute with bows pro - found That cas - tle old, with bows pro -  
 -petto Il cappel nos - tro, e proni al suol Qui sa - lu - tiam, qui sa - lu -

fare. Let us sa - lute with bows pro - found That cas - tle old, with bows pro -  
 -petto Il cappel nos - tro, e proni al suol Qui sa - lu - tiam, qui sa - lu -

-get the poor inn's light din - - ners, And sa - lute that cas - tle old, with bows pro -  
 -siam tut - ti con ris - pet - - to Il cap - pel Qui sa - - lu - tiam qui sa - lu -

The musical score consists of a piano accompaniment at the bottom and five vocal staves above. The piano part is in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 7/8 time signature. The vocal parts are in a single staff with a bass clef. The lyrics are in Italian and English, with the English text appearing below the Italian text. The piece is a setting of a text about saluting a castle with bows. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.



Allo. mouvt. de Valse. (80 = ♩)

FILINA.  
 Ah! with sa - lu - ta - tions, and cheers pro - found, Make we the cas - tle's old walls re -  
 Or - via con ris - pet - to sa - luti o - gnun qui prono al suo - lo, sa - luti o -

MIG.  
 Ah! ah! I am free now, yes I am free, One brave de - fend - er hath shel - ter'd  
 Ah! si, sciolta io so - no, son sciolta al - fin! Un di - fen - sor mi te - se la

GUGL.  
 Ah! sure - ly my heart now caught seems to be, And I must yield me to des - ti -  
 Ah! nel - le sue re - ti fui preso al - fin Io mab - ban - do - no al mio des -

LAERTES.  
 Ah! with sa - lu - ta - tions, and cheers pro - found, Make..... we the old walls re -  
 Or - via con ris - pet - to sa - luti o - gnun qui prono al suo - lo, sa - luti o -

LOT.  
 Ah! how cru - el is des - ti - ny! I'll find her wher - e'er she  
 Ah! cru - - - doe fa - tal mio des - tin! tro - - - var la pur voglio al -

GIAR.  
 found, sa - - - lute we with bows pro - found, Sa - - - lute we that cas - tle  
 - tiam qui sa - lu - tiam proni al suol il sig - nor che dà, che

CHORUS.  
 - found. With sa - lu - ta - tions, and cheers pro - found, Make we the cas - tle's old walls re -  
 - tiam qui sa - lu - tiam, si qui sa - lu - tia - mo proni al suo - lo, qui sa - lu -

- found. With sa - lu - ta - tions, and cheers pro - found, Make we the cas - tle's old walls re -  
 - tiam qui sa - lu - tiam, si qui sa - lu - tia - mo proni al suo - lo, qui sa - lu -

- found. We'll hail them with bows pro - found, We'll hail them with bows pro -  
 - tiam pro - - ni al suol, qui sa - lu - tiam pro - - ni al suol chi dà, chi

Allo. mouvt. de Valse.

-sound, Where they'll re - ceive us up - on the ground, And good pro - fits there will be  
*gnun* *Chi dà ri - cet - to, Degl' Is - tri - oni all' al - mo stuol all' al - mo*

me. Ah! I am free now, yes I am free! Thanks to hap - pier des - ti - la  
*man* *Ah! sciolta io so - no, son sciolta al - fin! Un di - fen - sor mi te - se la*

ny! Sure - ly my heart now caught seems to be, And I must yield me to des - ti -  
*-tin! Nel - le sue re - ti fui preso al - fin! Io mab - ban - do - no al mio des -*

-sound, Where they'll re - ceive us up - on the ground, And good pro - fits there will be  
*gnun* *Chi dà ri - cet - to, Degl' Is - tri - oni all' al - mo stuol all' al - mo*

bel How cru - el is des - ti - ny! I'll seek her wher - e'er she  
*-fin! Cru - - - doe fa - tal mio des - tin! tro - - - var la pur vo - glio al -*

old For play - ers re - fuge re - noun'd, Where good pro - fits e'er may be  
*dà* *Ri - - - cet - to Degl' is - tri - o - ni al - - lo stuo - lo, all' al - mo*

-sound, Where they'll re - ceive us up - on the ground, And good pro - fits there will be  
*-tiam* *Chi dà ri - cet - to, Degl' is - tri - o - ni all' al - mo stuol all' al - mo*

-sound, Where they'll re - ceive us up - on the ground, And good pro - fits there will be  
*-tiam* *Chi dà ri - cet - to, Degl' is - tri - o - ni all' al - mo stuol all' al - mo*

found Of play - ers, re - fuge re - noun'd, Where good pro - fits al - ways are  
*dà* *Ri - - - cet - to Degl' is - tri - o - ni al - - lo stuo - lo, all' al - mo*

found! Ah!..... Ah!.....  
*stuol!* Ah!..... Ah!.....

- ny! Ah!..... A kind - - ly  
*man!* Ah!..... un di - - fen

- ny! Ah!..... Ah!.....  
*tin!* Ah!..... Ah!.....

found! Ah!..... get rea - dy now your bag - gage!  
*stuol!* Ah!..... a - mici or - sù par - ti - te!

be! Ah!..... The storm is ap -  
*fin!* Ah! Il tur bo s'ap -

found! Ah!..... get rea - dy now your bag - gage!  
*stuol!* Ah!..... a - mici or - sù par - ti - te!

found! Ah!..... Ah! what a charm - ing  
*stuol!* Ah!..... Ah! qual gen - til vi -

found! Ah!..... get rea - dy now the bag - - gage!  
*stuol!* Ah!..... a - mici or - sù par - ti - - - te!

*tr.* *tr.* *tr.* *tr.*

tr. tr. tr. tr. mf

With La

friend..... reach - es forth to me; His  
 - sor..... mi tese al - fin la man, Sua

More Re -

Get rea - dy now your bag - gage! and off we will be! A  
 A - mi ci or - sù par - ti - te, par - ti - te al - fin! La

- proach - ing, Ah! we off must be! The  
 - pres - sa, Ah! par - tiam, par - tiam, O

Get rea - dy now your bag - gage! and off we'll be! A  
 A - mici. or - sù par - ti - te par - ti - te al - fin! La

jour - ney! We must now all de - part! A  
 ag - gio! Or sù par - ti - te al - fin! La

Get rea - dy now the bag - gage and off we'll be! A  
 A - mici or - sù par - tia - mo par - tia - mo al - fin! La

tr. tr. tr. tr. mf

joy and mirth Be our gay jour  
*gio ja o - gnor con noi sen' ven*

hand with words that brings fresh en - er - gy!  
*vo ce al cor mio dà co - rag - gio!*

wise for me to stay be - hind, 'twould be!  
*star què, più sa ria pru - den - te!*

jol - ly spree Our jour - ney shall.... be!  
*gio - ja o - gnor con noi sen' ven - ga*

dis - tant storm, ap - proach - ing I hear!  
*do - lon - tan mug - gie - re il tur - bo*

gay af - fair our jour - ney shall.... be!  
*gio - ja o - gnor con noi sen' ven - ga!*

gay af - fair our journey will be  
*gio - ja o - gnor con noi sen' ven*

gay af - fair our jour - ney will.... be!  
*gio - ja o - gnor con noi sen' - ven - ga!*

gay af - fair our jour - ney will.... be!  
*gio - ja o - gnor con noi sen' - ven - ga!*

ney..... crown'd!  
 JARNO. - ga!

Ah! ..... Ah!

Ah! how hap - py are we!  
 Qual fe - li - ce des - tin!

Ah! how hap - py are we!  
 Qual fe - li - ce des - tin!

Ah! how hap - py are we!  
 Qual fe - li - ce des - tin!

Ah! ..... Ah!

Ah! how hap - py are we! Yes!  
 Qual fe - li - ce des - tin! Si!

Ah! how hap - py are we! Yes!  
 Qual fe - li - ce des - tin! Si!

Ah! how hap - py are we! Yes!  
 Qual fe - li - ce des - tin! Si!

..... ah!..... Ah! fate smiles here at last! Ah!.....  
ah!..... qual fe - li - ce des - tin. Ah!.....

MIGNON. *f*

Ah!..... yes, at last I am free! Ah!.... ah!..... at....  
Ah!..... si son li - be - ra al - fin! Ah!.... si,..... son....

GUGL. *f*

But I must yield me to des - ti - ny. My heart once more her  
Ah! n'ab - ban - do - no al mio des - tin. Vo ri - ve - der - ta, il

LAER. *f*

Ah! fate smiles up - on us now at last! Come friends, be off, pick  
Ar - ri - de a noi faus - to il des - tin, Or - sù, par - tiam, par -

LOTHA. *f*

Ah! how cru - el is my des - ti - ny! I sure - ly must find  
Ahi fa - to - ri - o! cru - do des - tin! La - vo - glio ri - tro

GIARNO. *f*

Ah! fate smiles, smiles up - on us at last! Come friends, be off, pick  
Ar - ri - de a voi fe - li - ce des - tin, par - ti - te al - fin, par -

*p.* *f*

yes. Ah! fate smiles, smiles up - on us at last! Come friends, haste  
si, Ar - ri - de a noi fe - li - ce - des - tin, par - ti - te al -

*p.* *f*

yes! Ah! fate smiles, smiles up - on us at last! Come friends, be off, pick  
si. Ar - ri - de a noi fe - li - ce des - tin, par - ti - te al - fin par -

*p.* *f*

..... Come, now!  
par - tiam!

..... last.... I..... am free! at last!  
..... li - be - ra al - fin, al - fin!

face would see, Ah! this is love, at last!  
cor - lo vuol, M'e for - za a-mar al - fin!

up your traps, Come friends, we're off at last!  
- tia - mo al - fin; or - sù! par - tiam, par - tiam!

her at last, We now must all de - part!  
va - re al fin! par - tiam, par - tiam, par - tiam!

up your traps, Come friends we're off at last!  
- ti - te al - fin, par - ti - te al - fin! al - fin!

..... and..... has - ten to de - part!  
..... fin, par - tia - mo al - fin!

up the traps, We now must all de - part!  
- ti - te al - fin, par - tite al - fin, al - fin!

*tr*..... *tr*..... *tr*.....



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, including a trill marked '8va'. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with a trill marked '8va' and a trill marked 'tr'. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a melodic line with a trill marked '8va'. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff includes a second ending marked '2.'. The bass staff continues the accompaniment.

Fifth system of musical notation, concluding the page. The treble staff has a melodic line with slurs. The bass staff continues the accompaniment.

End of 1st Act.

## ACT II.

## No. 7.

## INTERMEZZO.

1ST TABLEAU *An elegant dressing room. To the right, a window ; to the left a chimney. Elegant details connected with the toilette. Sofas, easy-chairs, &c,*

*Allegretto.* (76 = ♩)

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system begins with a fortissimo (ff) dynamic and includes two measures with sforzando (Sya) accents. The second system includes a pianissimo (pp) dynamic. The third, fourth, and fifth systems feature trills (tr) in the right hand. The score is written for piano with treble and bass staves.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a bass line with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with many sixteenth notes, while the bass staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble staff features a melodic line with a trill (tr) in the final measure. The bass staff continues with chords and moving lines.

Fourth system of musical notation. The treble staff begins with a trill (tr) and continues with a melodic line. The bass staff has a more active line with many sixteenth notes.

Fifth system of musical notation, the final system on the page. It continues the melodic and harmonic development of the piece.

pp

tr

tr

tr tr

tr

dim ppp \*

\* See, at the end of the score, in the appendix, the new air of Filina (*ad lib.*)

SCENE I. FILINA, seated before her toilet table, upon which are placed letters and bouquets.

A (2) *All'o moderato. Recit.*

Ad - mir - a - - - ble! I laugh be - fore - hand!  
 A me - ra - vi - glia! A me - ra - vi - glia!

f A (2) Leave out the six measures of recitative preceding the *Allegretto* of Laertes; also, the *Re* of the seventh measure, in case the new air of Filina (*ad lib.*) should be sung at the opening of the 2d Act.

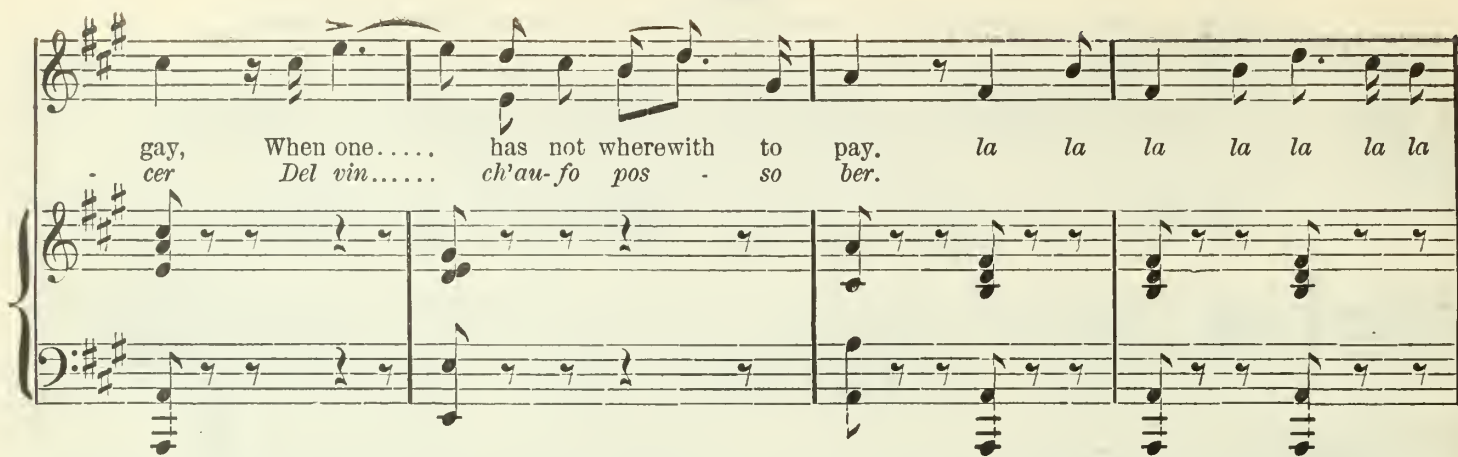
Of all my lov - ers gay, the pro - ces - sion is in mo - tion  
 Già veg - go a me d'in - nan - ti Gran fol - la d'a - man - ti.

LAERTES. (*Jovially, in the wings.*)


*Allegretto.*  
 Naught like wine to make us  
 Nul - la mi dà più gran pia -

gay, When one..... has not wherewith to pay. Naught like wine to make us  
 cer Del vin..... che au - fo pos - so ber! Nul - la mi dà più gran pia -

gay, When one..... has not wherewith to pay. la la la la la la  
cer Del vin..... ch'au-fo pos - so ber.



(entering.)  
la la la la la la la la



la..... la la la la la la..... la la la

*cres.* *f*



FILINA.  
la la la la la la 'Tis La -  
E La -



Recit. Allegro moderato.

- er - tes!  
- er - te!

LAERTES. (*with a majestic air.*)  
(*upon the threshold.*)

By Jove! what rich display is this! Is it here that they lodge you?  
Af - fè! ric - ca è quest'aula in - ver! Al - ber - ga - ta qui sie - ta?

Yes, my  
La gen-

dear, the good Bar - on - ess lends me her bou - doir!  
- til ba - ro - nes - sa, su - es - tanze cede a me.

(*cunningly.*)

And does your friend, the Bar - on, of it still keep the  
Ed il Ba - ron, mia bel - la, se - co le chiavi a-

(*rising quickly.*)

For shame! you have been drink - ing!  
Af - fè! sie - te ubri - a - co!

(*jovially.*)

key?  
- vrà! No! I'm just in the mood of  
No, son di - lare u - mor: vor-

*mf*

E'en to me?  
An - co a me?

laugh - ter, And dis - posed com - pli - ments to make. E'en to you!  
- ri - a un com - pli - men - to a tut - ti far. A voi pur:

*f*

**A**

(1) *The Madrigal may be omitted, passing to the sign  $\text{♩}$  on page 191.*

You do! you are a won - der!  
Dav - ver! dav - ver v'am - mi - ro!

And make them charming - ly!  
Far - ne de' bel - li io sò.

**B**

*f*

LAER. *Andantino con moto.* (108 =  $\text{♩}$ )

List - en, now!.... List - en, now!  
As - col - ta - te! As - col - ta - te!

(During this prelude, LAERTES looks for his improvisation.)

*p*

\* Here may be made the transposition of the Madrigal into  $\text{Si}\flat$ .



# FAIR ONE, PITY ON US TAKE.

(BELLA DIVA PER PIETÀ.)

MADRIGALE.

No. 8.

Fair one, pi - ty on us take; Fair one, pi - ty on us take; To drop your  
 Bel - la di - va per pie - tà, Bel - la Di - va per pie - tà, Degna ab - bas -

lids, Ah! pray be mod - est - ly will - ing! The glan - ces that  
 - sar su noi gli sguar - di tuo - i! I lam - pi dell'

from your bright eyes that wake, ..... from your bright eyes that wake, Are the ar - rows sharp and  
 oc - chio tuo pien d'ar - dor, ..... pien d'a - dor, so - no i dar - di mi - ci -

*p* kill - ing of ..... Love, who hearts oft doth break ! Are the arrows sharp and kill - ing Of Love, of  
 - dia - li Del ..... Dio che pia - ga o - gni cor ! So - no i dar - di mi - ci - dia - li Del Dio che

*f*

*largissez.*

*tr* Love, who doth hearts oft break ! Ah ! lon la la ! Ah ! lon la la ! lan - de - ri - de - ra, lan - de - ri - de -  
 pia - ga o - gni cor ! E lon la la ! E lon lon la ! lan - de - ri - de - ra, lan - de - ri - de -

*a tempo.*

*f* *p*

- ra, Ah ! lon lon la ! lan - de - ri - de - ra !  
 - ra, e lon lon la ! lan - de - ri - de - ra !

Last measure of the Madrigal in Sib.  
Last measure of the Madrigal in Sol.

LAERTES. (making a pirouette.)

FILNIA. (mockingly.)

How's that?  
Ed ec - co!

Moderato.

Recit. Ah! bra - vo! in style and  
Ah! bra - vo! A tali ac -

LAERTES. (in Sol.)

FILNIA. (mockingly.)

How's that?  
Ed ec - co!

Moderato.

Recit. Ah! bra - vo! in style and  
Ah! bra - vo! A tali ac -

ac - cent,  
- cen - ti

'pon my word,  
Fe - de - ri -

Fred - 'ric you to me re -  
co mi sem - bra u -

- call?  
- dir!

How is it that he's not here?  
Deh co - me an - cor non è qui?

He will  
Ei ver -

Oh, thanks!  
Dav - ver!

(maliciously.)  
And Gu - gliel - mo?  
E Gu - gliel - mo?

*in tempo.* *cres.*

come! I am cer - tain He's on the way, and will come.  
 - ra. Ne son cer - ta, ei non può qua - ri tar - dar.

*GUGL. (appearing at the entrance.)*

Do you think so?  
 Lo cre - de - te?

Fair - est Fi -  
 Bel - la Fi -

*in tempo.* *cres.*

*( she goes to meet him. )*

Ah! he is here!  
 Ec - co - lo qui!

**LAERTES.** *Recit.*

li - na!  
 li - na!

Ah!  
 Ah!

'tis well! I will go and  
 Bene sta! Vo ve - der se

see if all is rea - dy! The grand play "A mid - sun - mer's night's dream," is sure all ex - pen - ses to  
 giù tutto è dis - po - sto. Il so - gno d'u - na not - te d'e - sta - te La gio - ja fa - rà del - la

cov - er! 'Twas writ by one named Shak - speare, a ve - ry clev - er po - et!  
fes - ta. Già fe - a quest' o - pra Sheks - pea - rc, Al - to im - mor - tal po - e - ta.

*(Pointing to FILINA.)**(with emphasis.)*

And with the fair Ti - ta - nia you'll be tru - ly charm'd!  
Quan - to a Fi - li - na poi, me - ra - vi - glie fa - rà. Soon I'll Vi sa -

see you a - gain! Good bye, love - ly Fi - li - na! I will leave you with  
- lu - to si - gnor! Ad - dio, Fi - li - na bel - la! Qui vi la - scio con

*(grandly, to GUGL.)**(Stopping near the door of the background.)*

him, And with you I will leave her?  
lui, Qui vi las - cio con el - la.

Moderato. (104 = ♩)

Mignon?  
Mignon?

'Tis Mi - gnon!  
E Mi - gnon!

She was not  
La po - ve -

But who stands wait - ing there?  
Ah! chi dunque è la fuor?

What?  
Che?

Moderato. (104 = ♩)

*pp*

Yes!  
Sia!

GUGL. (goes to the back and calls her.)

will - ing to live sep - a - rate from me!  
ret - ta or più non vuol par - tir da me.

Shall I bid her come?  
La deg - gio chia - mar?

GUGL. MIGNON. (Mignon appears in the dress of a page.) FILINA. (smiling.)

Mi - gnon!  
Mi - gnon!

What want you of me?  
Che vuoi tu? par - la.

She is so  
In ve - ri

Recit. (to MIGNON.)

changed, that I scarce-ly did re - cog - nize her. Come hi - ther, where you may be  
 - tà, mal per ven - go a rav - vi - sar - la! Tin - nol - tra; vienti a ris - cal -

*rit.*  
*smorzando.*

(mockingly.)

warm! And af - ter - ward, you will hap - ly the "egg-dance" here dis - play!  
 - dar: E po - i dell' uo - va il pas - so qui ne po trai dan - zar! (Mignon is disturbed.)

(aside.)  
 A  
 Qui

What's that?  
 Che c'è?

(bows, and goes out.)

tem - pest is in the air! Noth - ing! I must leave you!  
 - co - va un u - ra - gan! Nul - la: io vi la - scio!

NO MORE OF GRIEF.

No. 9. Trio.

(NON DARTI ALCUN.)

SCENE III. FILINA, MIGNON and GUGLIELMO.

GUGLIELMO. *p*

No more of  
Non darti al -

grief, Mig - non !      on sad thoughts brood no lon - ger !      Come warm your hands,      which must be  
- cun pen - sier,      o - gni tuo duol sban - di - sci !      Vie - - ni a scal - dar      tue ma - ni al -

(He seats Mignon in a chair by the fireside.)

fro - - - zen,      At yon - der bright and cheerful fire.....  
- gen - - - ti,      A fuo - co - la - re os - pi - ta - lier.....



MIGNON.

No lon - ger do I think of my past griefs and sor - rows, I am not cold;  
 Ah! non ri - - cor - do più le - mie pas - sa - te pe - ne, Fred-do non ho;

FIG. (laughing.)

I'm ev - er hap - - py at your side! What touching  
 fe - li - ce io so - no ac - canto a te! Ah qual dol -

ac - cents! What pure de - vo - - tion! What touching words! What goodness  
 - cez - za! qua - le bon - ta!.... Ah! qual dol - cez - - za, qual bon -

(laughing.) *f* Ah!..... Ah, ah, ah, ah, ah, ah, I real - ly can't help  
 - tà! Ah!.... Ah, ah, ah, ah, ah, ah, Las - cia - te al - men ch'io

laugh - ing, I really can't help laugh - ing, At de - vo - tion so true!  
 ri - da. la - sciate al - men ch' io ri - - da, Di tanta ur - ba - ni - tà!

MIGNON. (*aside.*)  
 A - las! . . . what's here to  
 Ohimè! . . . quell' a - cre

The first system of music features a vocal line in G major with a key signature of one flat and a 3/4 time signature. It contains three measures of music with lyrics. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes dynamic markings such as *p*, *sf*, and *f*, and includes triplet markings over the first two measures.

FIL. 3  
 Ah, ah, ah, ah, ah, ah, Ah, ah, ah, ah, ah, ah,

GUGL. (*to Filina.*)  
 laugh at? 'Tis but . . . . a cruel sport! Your laughter well be - comes you, For your laugh is so  
 ri - - so, Tormen - - to al cor mi dà! Ri - de - te il vos - tro ri - - so, Grandi - let - to mi

*8va*

The second system of music continues the vocal and piano parts. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings like *f*, *fp*, and *p*. A *8va* marking is present above the piano part in the third measure. The system concludes with a fermata over the final notes of the vocal line.

MIGNON.  
 sweet! A - - las! . . . . . what's here to laugh at! 'Tis but . . . . . a cru - el  
 - dà! Ohi - me! . . . . . quell' a - cre ri - - so Tormen - - - - to al cor mi

The third system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *fp* and *p*. The system concludes with a fermata over the final notes of the vocal line.

(To Guglielmo.)

*f* *3*

Ah, ah, ah, ah, ah, ah,.....  
Ah, ah, ah, ah, ah, ah,.....

Ah! my friend, I do ad-mire you! 'Tis such a pleas-ant  
Ca - - ro si-gnor sor-pre - sa! V'am-mi-ro in ve - ri-

sport!  
dà!

*cres.* *f* *p*

deed! Ah!..... I do ad-mire you, Ah!..... yes, in - deed! In place of be - ing  
- tà! Ca - - ro, si-gnor sor - pre - sa, V'am-mi-ro in ve - ri - tà! In - ve - ce di ser -

*Sra*

*tr*

served by your young page so charm - - ing, 'Tis you who serve the  
- vire, il for - tu - na - to pag - - gio, Da voi ser - vito egli'

*tr*

**GUGL.**

page! Near to you, at your feet, I now would of - fer, if you wish, A... far sweet - er  
*A piè vo - stri pros - tra - to, Se il con - ce - deste, ac - cet - te - rei, Un più dol - ce ser -*

Musical score for Guglielmone (GUGL.) in G major, 3/4 time. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

**FIL.**

ser - vice. In - deed!  
*- vag - gio. In - ver!*

The can - dle haste to bring here then to  
*Re - ca - te al - lor quel - la fiac - co - la*

Musical score for Filippine (FIL.) in G major, 3/4 time. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are triplets in the vocal line.

(pointing to a candle on the mantle.) **GUGL.** (brings the candle, Mignon watches them.)

me!  
*qui!*

I your  
*Vo - stro*

Musical score for Guglielmone (GUGL.) in G major, 3/4 time. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There is a forte (sf) dynamic marking in the piano part.

slave am for - ev - - er,  
*schia - vo - son i - - o,*

Your commands I o - bey!  
*Co - man - da - te, son presto!*

Ah! thanks!  
*Mercè!*

**FIL.**

Musical score for Filippine (FIL.) in G major, 3/4 time. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are forte (f) and piano (p) dynamic markings in the piano part.

Recit.

Ah! my hand-maid to - night has scarce - ly done me jus - tice,  
 Pet - ti - nata as - sai male io fui - dal par - ruc - chie - re,

Variante.

*largement.*

But you will soon behold me in all my fai - ry splen - dor!  
 Ma un a - bi - to miglior . . . può farmia voi pia - ce - - re!

Ah! . . . . .  
 Ah! . . . . .

*ff*  
*largement.*

*dolce.*

E'en now I'm hear - ing Soft breathings ten - der, That lov - ers  
 Gai com - pli - men - ti, Plau - si e sos - pir, . . . . . Ga - lan - ti ac -

*Allegretto.* ♩ = 72.

*p*

ren - der With glad sur - - prise, They all ad - mire me, They all de -  
 - cen - ti Già par - mi u - - dir, O - gnun sor - pre - so Di mia bel -

- sire me, And beg for glanc - es From my bright eyes!.....  
 - tà..... In co - re ac - - ce - - so D'a - mor e già! .....

GUGL.  
I  
Am -

too, feel your eyes' bright dis - play! And I am rav - ish'd, charm'd, while hear - ing that sweet  
 - mi - ro il vostr oc - chio - ge - nial, E di pia - cere il cor m'in - non - - da Quel - la

*mf* *mf* *dim.*

voice so re - fined and en - dear - - ing, That laugh, too, so spright - ly and  
vo - ce a moro - sa e gio - con - - da, Quel ri - - so scher - zo - - so e gio -

*Fil. p*  
Ah!..... Ah!..... Ah!..... *dim.*

*p* MIGNON. (*aside.*)  
gay! I dare not hear! I dare not stay! (*she feigns to sleep.*)  
- vial! Non as - col - tiam! l'oc - chio chiu - - diam!

..... E'en now, I'm hear - ing The breathings ten - der, That lov - ers  
..... Gai com - pli - men - ti Plau - si e sos - pir Ga - lan - ti ac -

GUGL.  
*p*  
I ad - mire,..... too, the flame, the  
Ah! con - tem - - plo il ful - gor, dell

ren - - der with glad sur - - prise. They all ad -  
 - cen - ti Già par - - mi u - - dir. O - - gnun sor -

fire your eyes dis - - play! I will no lon - ger hear them!  
 oc - - chio tuo ge - - nial! Nul - la ve - der de - si - - o!

*p* MIGNON.

- mire me! They all de - - sire me! Ask - - ing  
 - pre - - so Di mia bel - - tà ..... In cor

Nor lis - ten more!  
 Nul - la as - col - tar!

*p* *3* *rit.* *sf*

segue.

glanc - - es from my bril - - liant eyes! Yes, they beg for  
 ac - - ce - - so D'a - - mor è già, si, D'a - - mor ac - -

*sf* *p*





Love's all conquer - ing darts,..... To..... your gay  
*fuo - co am - ma - - glia - - tor,..... Sog - - - gio - - ga ogn'*

FILINA. (showing her bracelet.)

This bracelet, from the prince is a  
*Co - des - to braccia - let - - to è gen -*  
 char - - - iot, Chains all feel - - ing hearts! Round you all  
*al - - - ma at - ti - - ra tut - - ti cor! E qui - - cias -*

gem!  
 - til!  
 scenes are at - trac - - - tive and smil - - - ing! You are  
*- cun di ser - vir - - - vi è fe - li - - - ce! Siete a -*

GUGLIELMO.

*cres.*

feast - - - ed, beloved, each one a - dores you, A - las! .....

- ma - - - ta prescelta, i - do - la - tra - - - ta, Ohi - mè! .....

.... A - las!..... Then why do you not

.... Ohi - mè!..... per - - chè, per - chè! l'a

*dim.*

*FIL. p*

How charming  
Leggiadro egl

love, O, fair.. ..... and gay en - chant - - ress? Ah!.....

- mor, Non par - - - la al vos - - tro co - - re? Ah!.....

*dim.*

this! is it not!  
è non è ver?

.... Ah! Fi - li - - na, pray why do you not love!  
.... Ah! Fi - li - - na, voi cru - da siete in - - ver!

FIL.

To the Ba - - ron you must be pre -  
Al ba - ron la - scia - te ch'io vi pre -

*dim.* *p*

(pointing to Mignon.) *p*

- sent - - ed! Speak soft - ly  
- sen - - ti! Ta - ce - te, or -

Fi - li - - na, one word more, one word!  
Fi - li - na u - na pa - ro - - - la an - cor!

FIL.

pray! Our hosts a - waits us now! Of - fer me here your arm.  
 - sul! Al - cu - no in - ten - der può! Of - frite il braccio a me!

GUGL.

You do not  
 Non ris - pon-

*suivez.*

FIL. (offering her hand.)

an - - - - - swer! Come on! My spir - it is all  
 - de - - - - - te! Eb - ben! vogl' es ser com - pia -

*p* (aside.)

yield - - - - - ing. I knew full well that she was not a - sleep.  
 - cen - - - - - te. Ah! non dormiva, io lo sa - pe - va pur!

GUGL.

O, Fi - li - na, co -  
 Siate o ca - ra, a mie

*f*

**FL.** *f a tempo.*

La la la..... la la .....

**GUGL.** *f riten.*

-quette most re - fined and be - witch - ing!  
 pe - ne, a mie pe - - ne cle - men - te!

.... la la.... la la..... .....

..... la la..... la la ..

..... la la..... la la .....

*dim.*

**GUGL.** *mf*

Ah!.....

*cres.*

.... La la.... la la..... la la..... la la ...

In pi - - - ty, ah! deign now, ah!  
 Per pie - - - tà de - gna - - - te, de -

..... Ah! yes,..... Ah!..... yes, yes! Ah! this in - ter -  
 ..... O - gnor!..... Ah!..... o - gnor! A ques - to par -

deign..... to hear me! One glance on - ly!  
 - gna - - teas - col - tar - - mi! Un guar - do almen!

*dim.* MIGNON. *p*

- view, Soft and ten - - - der, Doth me un - hap - py  
 - lar, se - du - cen - - - te, Non posso ohi - mè por -

from those bright eyes, One word of that sweet voice, So soft and ten - - - der,  
 vol - ge - tea me, U - na pa - ro - la un sor - riso in - dul - gen - - - te!

They all ad - mire me, They all de - sire me, Plead - ing for glance  
*O - gnun sor - pre - so, Di mia bel - tà,..... In co - re ac - ce - so*

MIGNON. GUGL.

ren - der!  
 men - te!

One word of  
*Schiu - de - te il*

*p*  
 From my bright eyes, yes!  
*D'a - mor è già, si!*

that sweet voice, That voice so ten - der, Fills full with rap - ture my  
*lab - bro al - men, ad un sol det - to! Deh con - so - la - te un a -*

*cres.*

*p*

*dim.* Ah!  
 Ah!

lov - ing heart!  
*- man - te cor!*



FILINA.

Musical notation for Filina's first vocal line, featuring triplets and a fermata.

MIGNON.

Musical notation for Mignon's first vocal line, starting with a piano (*p*) dynamic marking.

Ah! no more I'll  
 Ah! non pos - so, oh!

GUGLIELMO.

Musical notation for Guglielmo's first vocal line, starting with a piano (*p*) dynamic marking.

Ah!.....  
 Ah! .....

Piano accompaniment for the first system, showing treble and bass staves with chords and rhythmic patterns.

Musical notation for Filina's second vocal line, featuring triplets and a fermata.

Ah!  
 Ah!.....

Musical notation for Mignon's second vocal line.

hear, Ah! no,.....  
 me, por men - - - - -

Musical notation for Guglielmo's second vocal line.

..... Pi - ty me, Ah! deign to  
 ..... Per pie - tà, de - - - gna - - te u - -

Piano accompaniment for the second system, showing treble and bass staves with chords and rhythmic patterns.

*cres.* *pp*

no! I'll hear no more!  
- te! non voglio u-dir!

Ah! to sleep,  
Ah! dor - mir,

Yes, to sleep,  
Ah! dor - mir,

hear me!  
- dir - - mi!

One sole word!  
Un pen - sier,

One kind  
un sos -

*cres.* *pp*

*cres.*

All in vain  
vol - li in - van!

did I try!  
vol - li in - van!

Yes, to sleep,  
Ah! dor - mir,

look from your eyes,  
- pir, per pie - tà!

Stirs..... my..... heart with  
Con - - so - - la - - - - te l'ac -

*cres.*

*pp* *f*

.....  
.....  
.....  
.....

All in vain                      did I try!  
*Ah! dormir*                      *vollì in - van!*

rap - - tu - - rous pain!                      *Ah!* re - ply, in pi - ty, Fi -  
 ce - - so mio cor!                      *Ris - pon - de - te in gra - zia, Fi -*

*pp* *mf*

*dim.* *p* *dim.* *pp* *rit.*

.....  
.....  
.....  
.....

- li - na, One word, O answer me!                      One kind word,                      Answer me, in pi - - - ty,  
 - lina, un guar - do deh! vol-gete a me!                      *Un pensier,*                      *un sol detto in gra - - - zia!*

*dim.* *rit.*

*a tempo.*  
*f*  
 Ah! ..... Ah!.....  
 Ah!..... Ah!.....

*f*  
 Ah! ..... vain - ly did I try!  
 Ah! ..... più non vog - liu - - dir!

*f*  
 To..... my fond heart re - - ply!  
 E..... trop - - po sof - - frir!

*f* *p* *dim.*

SCENE IV. MIGNON, alone.

*Moderato.*  
 RECIT. (sadly.)

A - lone at last, ah, me! al - rea - dy he for -  
 Ec - co - mi so - la ohi - mè! Gu - giel - mo gia m'ob -

*Moderato.*

*un poco animato.*

gets me! What mat - ter! his hand has set me free! To serve and fol - low  
 - bli - a! Che mon - ta! è pa - go il mio de - sir! Se - guir - lo ed ob - be

him, Is all I now can ask. Then come! to weep more would be  
 - dir, Null' altro in - combe a me. Or - sul! fol - lia il ge - mer

fol - ly. No, no! to all I will sub - mit. I'll weep no  
 fo - ra. No, no! se - rena es - ser degg' io. Pian - ti non

*mf* (with resolution.)

more!  
 più!

Allo. mesure.

(looking about her.)

*mf*

What a splen - did ap - part - ment! Ne'er have I  
 Qual su - per - ba di - mo - rà! Piu bel - le

*dim.*

Allo. mesure.

*p*

seen its like in the world, no, ah, no! on - ly in my dream - ing.  
 co - se io non vi - di mai, no, giammai, tran - ne che in so - gno.

(Standing before the toilet table.)

*Un poco piu vivace.*

*poco . . .*

Ah! 'twas here that she was stand - ing, and smil - ing proud - ly in her  
 Ah! è qui che pur di - an - zi, nel ri - mi - rarsi in quel - lo

*cres.* *p* (Ingenuously.)

mir - ror, While to Wil - helm she lis - ten'd. I noth - ing wish'd to  
 spec - chio, El - la Gu - glie - lmo u - di - a! Nul - la io vole - a ve -

see, Nor hear a word that was spok - en! A - - las!  
 - der, nul - la as - col - tar..... vo - - le - - a! Ohi - - me!

(*simply.*)

And yet de - spite my - self, I could not help it,  
*d'u - dir - lie - vi - tar non po - te - a,*

(*tenderly.*) *p* *rit.*

But par - don, dear mas - ter!  
*Per - dona o Gu - gliel - mo!*

*Allo. molto.*

RECIT. (*becoming animated.*)

This is the paint that makes her  
*Ec - co il bel - letto on - de si*

*Allo. molto.*

*p* *cres.* *f*

love - ly. Ah, well! sup - pose I try what it will do for  
*pin - ge. Or - ben! se qui cer - cas - si far - ne pro - va io*

*Allegretto.* (*she tries to rouge herself.*)

me?  
*pur?*

(*Allto. 72 ♩.*) *p*

\* If the Styrienne is sung in Mi, go to the sign : \*

*(getting animated.)* *cres.* \*

My pal - lor has dis - ap - pear'd! My cheek is glow - ing. paint that makes her  
*Già spar - - veil mio pal - lor! S'a - ni ma il vol - - to. - letto on - de si*

Continue with the Styrienne in Re.

love - ly. Ah, well! sup - pose I try what it will do for  
*pin - ge. Or - ben! se qui ten - tas - si far - ne pro - va io*

*Allegretto.* *(she tries to rouge herself.)*

me?  
*pur?*

*(All to. 72 ♩.)*

*(getting animated.)* *cres.*

My pal - lor has dis - ap - pear'd, My cheek is glow - ing!  
*Già spar - - veil mio pal - lar, s'a - - ni ma il vol - to!*

Continue with the Styrienne in Mi.



WELL I KNOW A POOR YOUNG CHILD.

IO CONOSCO UN GARZONCEL.

\* No. 10.

Mignon.

Moderato (66 = ♩)

MIGNON.

Well I know a poor young child, A sad young child of Bo-  
 Io conosco un gar-zon-cel, Un gar-zon-cel di Bo-

Moderato.

*p* *p* *pp* plus retenu.

rall.

Un poco piu animato. (96 = ♩)

-he-mia, On whose pale sunken cheeks joy ne'er rest - - ed, Ah! ah! ah! ah! ah!  
 -e-mia, Che le guan-cie ha smonte e spa-ru - - te,

*Sya*

ah! what a dull sto - ry! I cannot leave the glass.....  
 la folle is - to - ria! ne deb-bo con-ve-nir,.....

*Sya*

*dim.*

*p*

\* May be transposed to E.

So much improved I'm seem - ing,      Am I the same, or dream - ing?  
*Mi tro - vo più leg - gia - dra,*      *non so - no più la stes - sa!*

*dim.*

Ah!    la la..... la la    ta.... ta la..... ral la    Ah!    ta la.....

*mf*

.... la la    ta.... ta la..... ral la.      Am I still Mi - gnou?  
*E Mi - gnou cos - tei*

(looking in the glass.) p

Can it be Mi - gnou that I see?..... Ah!    la la..... la la    la la la...  
*che si specchiu ac - concia co - si?.....*

*Sva*

*mf* ..... ah!..... *p* Am I still Mi - gnon? Ta la!..... *f*  
*E Mi - gnon cos - lei?*

*Tempo 1o.*  
 One fine day, the child, in play, A stra-ta - gem boldly  
 Un bel giorno il gar-zon - cel, Al - tier d'un suo strata-

*8 tr*

*Tempo 1o.*  
*sec.* *pp plus retenu.*

*rall.* *Piu animato.*  
 try - ing,.... To the master's good pleasure ap - ply - - - ing, Ah! ah! ah! ah! ah!  
 -gem-ma,.... Per pia - ce - re al su - o si - gno - - - re.

*3 3*

*8va*

ah! what a fool's sto - ry!  
 la folle is - to - ria!

I fain would turn a - way.....  
 ne deb-bo con - ve - nir,.....

*8va*  
*dim.* *p*

*rit. tempo.*

But so improved am seem - ing,      Am I the same, or dream - ing?      Ah! .....

*Mi tro - vo più leg - gia - dra,*      *non so - no più la stes - sa!*

*f* Ah! la la..... la la ta.... la la..... tra la la..... la la

*mf*

-gnon?.....  
-tei?.....

*p* Ah! la la..... la la ta... la la..... Ah!.....

*mf*      *p*      Am I still Mi - gnon?.....  
E Mignon cos - tei?.....

*mf* (mezza voce amabilita.)

ta la..... la

la la..... la.....

..... la la..... la la..... la la..... ah!....

.... la la.....

Am I still Mi - gnon! Am I still Mi - gnon? Can it be Mignon that I  
 E Mignon cos - tei E Mignon cos - tei che si specchia acconcia co-

see? .....  
 -si.....

la la la la la la la.....

*p* *sf* *dim.* *poco rit.*

ah!.....

*dim.* *suivez.* *sf*

*avolonte.*

ah!.....

*f* *cres.* *p* *f* *p*

Ab!.....

*a tempo.*

*f* *f* *f*

tra la la la la.....

Is is I? Can it be Mi-  
E Mi - gnon che si

*pressez e cres.*

-gnon that I see! la la..... la la..... ah!.....  
*specchia ac-con - cia co - si?*

*Meme mouvement.* *f (Gioialmente.)*

No! no! 'tis I no long - er!  
 No, no! non mi rav - vi - so..

*Meme mouvement.*

*p*

*p* (sadly.)

But then! 'tis not she, ei - ther! Some oth - er  
*Ma pur!* son sem - pre quel - la.. *Al - tri se-*

(opens the door of the dressing room.)

se - crets she must have her charms to height - en.  
*-greti ell' ha per farsi an - cor più bel - - la.*

Is it not there she keeps her gayest dress - es? Yes!  
*Ma non è là che le sue vesti ha pos - te? si.*

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

A - las! were I Fi - li - na, would he love me as well? What i - dle fol - ly!  
*Ohime! son io com' ella, u - na don - na per lui? La folle i - de - a!*  
*suivez.*

*rit.*



(she enters the dressing room.)

(\*)

*f*  
 'Tis a de - mon now tempts me!  
 Un de - mo - nio mi ten - ta..

8 *br*

*sec.*

\* See appendix at the end of the score, for Rondo-gavotte, ad lib.

(†) *Allo. Recit.*

SCENE V. FEDERICO alone.

FED. (*leaps into the chamber.*) 'Tis I! all rules I've bro - ken what mat - ter? I am  
 Ci son! ho tutto in - fran - to che mon - ta? dentro io

(Care must be taken not to hurry too much the scene until the entrance of MIGNON, in order that she may have time to change her apparel.)

(†) *Allo. Recit.*

† The 9 measures of Recitative which precede the entrance of GUGLIELMO, must be suppressed, in case the Rondo-gavotte is sung.

(with indignation.)

here!  
 sto. How! my un - cle has lodged Fi - li - na in my aunt's room!  
 Che? Fi - li - na le stanze in gombra di mia zi - a?

SCENE VI.

GUGL. (*half opens the door in the back.*) FED.

GUGL. (*enters without seeing Fed.*)

(*perceiving Fed.*)

RECIT. Mignon! What? From Mignon to sep - a - rate I've promised. Ah! who's  
 Mignon! che? Fei promes - sa Di se - pa - rar - mi d'es - sa.. ah! qual-



GUGL. (*laughing.*)

win - dow that I found en - trance here. Heaven be praised! I — 'Twas by the door that I did  
 - nes - tra qui den - tro pe - ne - trai. Grazie al ciel, io — ci sono en - tra - to per la

*(always calmly.)*

en - ter. Just so am I!  
 por - ta. Ed io del par!

FED. (*becoming animated.*)

I am the la - dy's friend, monsieur! But know, sir, I  
 A - mico a lei son io Si - gnor! Sap - pia - te ch'io

As for me, I a - dore her!  
 Ed i - o l'a - - do - ro!

love her!  
 l'a - mo

In that case, it would seem we're  
 Ah! dunque al - lor noi siam ri-

GUGL. *p* FED. *f*

ri - vals. So it seems. Do you know in what dang'rous po - si - tion your love may be -  
 -va - li.. Eg - li par. Non sa - pete a qual pro - va cru - del la - mor vos - tro vi

*f*

GUGL. (*coldly.*) *mf*

Yes, I think that I know! What would you?  
 si, lo cre - do sa - per. *f* (draws his sword.) vor - res - te? (*furiously.*)

-tray you. Well! that's enough! on guard now! on  
 -trag - ge? Si? bas - ta allor : sguai na - te. sguai

*f*

What a rage!  
 Qual fu - ror!

guard, now! You are skill'd in fight - ing, I im - ag - ine?  
 -na - te. Qui senza e - si - tar vi bat - te - re - te.

What! in this chamber!  
Qui? da Fi-li-na?

Then we'll fight!  
Pronto io son

In this chamber! 'Twill more ro-man-tic be!  
da Fi-li-na: Sa-rà più sin-go-lar!

Yes, we will  
Mano all' ac-

*cres.*

*f*

*ff*

(They cross swords.)

fight!  
-ciar!

*ff*

SCENE VII. (MIGNON clothed in one of FILINA'S robes, enters from the dressing room.)

MIGNON. (*rushing between them.*)

Ah! pray hold! Heaven!  
 Ah! fer - ma - te! Ciel!  
 f GUGL.  
 Mignon!  
 Mignon!

FED.

(*with raillery.*) (*sheathing his sword.*)

Mignon? what does all this mean? But look there! if I don't mis - take, that robe there is Fi-  
 Mignon? deh che vuol di - re? Ah! ves - ti se - pur non m'ingannò i pan - ni di Fi-

GUGL. (*seriously.*)

Monsieur!  
 Signor!

(*laughing.*)  
 f 3  
 -li - na's ah! ah! ah! ah! ah! ah!  
 -li - na

Well! I would scarcely kill the  
 No! cer - to orbar non vò di

f p

*poco più f*

maid - en, here in our way, through her to pierce your heart! We shall meet a-  
*vi - ta* *Ques - ta fan - ciulla, on - de fred - darvi il cor!* *Noi ci ri - ve-*

*Allo. Moderato.* SCENE VIII. RECIT. GUGL. (*severely.*)

-gain! I sa - lute you! (*Goes out laughing.*) You, Mi-  
*-dren!* *vi sa - lu - to.* Tu, Mi-

*Allo. Moderato* RECIT.

MIGNON.

-gnon, you in such ar - ray? Oh, par - don! That I am fault - y, well I  
*-gnon?* *tu con - cia co - si?* *Per - do - na!* *Certo io fal - li - a, ben lo*

know! But I could not re - sist, and in my fol - ly be - lieved that no one would  
*sò..* *Mal re - sis - ter io sep - pi, avea cre - du - to, ohi - me! che niun m'a - vria ve-*

GUGL.

see me, What means this in-sen-sate ca - price? Has madness seized you? If so, we must  
 -du - ta. Deh, qual in - sen - sa - to ca - priccio? smarristi il sen - no? Or sù! se - pa-

*mf* *f*

MIG. *p un poco rit.* GUGL. (more tenderly.)

part! Off you drive me? No, no! I'll not drive you a - way!  
 -riamci. Tu mi scac - ci? No, no! non ti dis - cac - cio, affè!

*sf* *p*

Thanks, e'en, ought I to thee here ren - der, For the fond de - vo - tion that threw thee in my  
 An - zi ti deb - bo rin - gra - ziar del ge - ne - ro - so mo - to che ver - so me ti

arms, To be my friend and my de - fend - er! But I com - mence to see  
 spinse, on - de pro - teg - ger - mi e sal - var - mi! Pur, con ram - mar - co m'av-

*mf*



## MIGNON.

But why?  
Per - chè?

clear - ly That long - er at my side I can - not retain thee, poor child! But  
-veg - go, che più non pos - so, ca - ra, o mai ri - con - dur - ti con me! Per -

*p*

why?  
-chè?

'Tis that your kind of pa - ges, Nev - er should serve men so young as my  
gio - vi - net - ta qual se - i, non puoi se - guir pel mondo i pas - si

Mig.

age is; I had for - got - ten, but you recall'd it to me! A - las! it seem'd to  
mie - i. Non m'era ac - cor - to or tu mel fai pen - sar! Ohi - me! cre - du - - to a

me — Nothing! I was fool - ish — O, that robe of mis - for - tune — which has dis -  
 ve - a . . . nul - la . . . E - ra fol - le . . . ma - le - det - ta la ves - te Che mi fa  
 GUGL.

Seem'd what?  
 Che ma - i?

*f* *p*

*fp*

GUGL. *f*

-graced me now in your eyes! No, not so! have I e'er said that? But change it  
 brut - ta innanzia te! no, dav - ver! cio ti dis - si io mai? sves - ti - ti

*f*

MIGNON. (sadly.) *Moderato ritenuto.*

'Tis she . . . who, I am sure, has ad - vised you to  
 E le - i, cer - ta ne son, è lei che di la -

quick - ly, Fi - li - na soon may come.  
 pres - to! Fi - li - na giunger può . . .

*f* *p*

*Moderato ritenuto.*

drive me hence from you!  
*-sciar - mi ti con - si - gliò.*

Now lis - ten! I can - not keep you here — what would folks  
*Riflet - ti! Tu non puoi me - co star: Che si - di*

*cres.*

*(bitterly.)*

Ah! doubt - less.  
*E ve - ro.*

say? I told you once be - fore, I do not drive you  
*-reb - be? D'al - tron - de, come il sai, non ti dis - cac - cio io*

*dim.*

*(Utters a cry of grief and throws herself upon a chair.)*

*à volonté.*

*(aside.)* A - las!.....  
 Ohi - mè!.....

off! You will be kind - ly treat - ed where I shall send you.  
*già.. Be - ne ac - col - ta sa - ra - i o - ve l'in - vi - o.*

210  
**FARE-WELL MIGNON!**

(ADDIO, MIGNON!)

No. 11.

MELODIA.

*Allegretto moderato.* (96 = ♩)

*p* GUGL.

Fare - well, Mig-non! take  
 Ad - dio, Mig-non! fa

*Allegretto moderato.*

*Ped. pp*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*pp*

cour - age. Nay, nev - er weep! In the bright days of  
 - co - re! Non la - gri - mar! Nè verd' an - ta

*Ped.*

*Ped.*

*Ped.*

*cres.*

Youth sor - row lin - gers but brief - ly; Kind Heav'n will thee con - sole!  
 tuoi pres - to pas - sa il do - lo - re Dio ti con - so - le - rà!

Kind Heav'n will thee con - sole! With thee my thoughts will go with  
 Dio ti con - so - le - rà! Sa - prò su te ve - gliar - sa

*poco cres.*

*dim.*

*poco rit. p*

thee my thoughts will go! Thy tears con-trol!  
 - prò! su te ve-gliar! Non la-gri-mar!

Once a-gain may you find your own land and your Kin-dred; May you nev-er through life  
 Pos-sa tu ri-tro-v'ar la tua Ter-ra na-ti-a, Pos-sa tu ri-tro-var

Aught but hap-pi-ness Know! With re-gret I shall leave you and my  
 faus-ta sor-te in cam-min! Mè pur du-ro il la-sciar-ti, e l'af-

*The first verse may be omitted (ad lib.)*

heart, my poor child. Knows your grief and shares your woe. Fare-well, Mig-non! take  
 - flit-ta alma mi-a Com-piange i! tuo-des-tin Ad-dio, Mig-non! fu

*pp*

cour - age! Nay, weep no more! In the bright days of  
 - co - re! Non la - gri - mar! Ah! ne' verd' an - ni

*Ped.* \* *Ped.* \* *Ped.*

*cres.*

youth sor - row lin - gers but brief - ly; Kind Heav'n will thee con - sole!  
 tuoi pres - to pas - sa il do - lo - re; Dio ti con - so - le - rà!

*f*

Kind Heav'n will thee con - sole! With thee my thoughts will go with  
 Dio ti con - so - le - rà! Sa - prò su te ve - gliar! sa -

*poco cres.* *dim.*

*poco rit.*

thee my thoughts will go! Thy tears con - trol!  
 prò! su te ve - gliar! Non la - gri - mar!

*p* *segue.* *Ped.* \*

Ac - cuse me not of be ing cold of heart, in - con - stant; Re - proach me not for fol - low -  
 Quest' at - to non im - pu - ta a per - fi - da in - cos - tan - za; Nè d'a - mo - ro - sa fiamma in

ing a love so vain. In bid - ding you fare - well, The  
 col - pa il fol - le ar - dor! Ah! nel lasciar - ti o ca - ra, io

hope will still be mine - To meet thee oft a - gain! Fare - well, Mignon! take  
 nutro in cor speran - za Di ri - veder - ti an - cor! Ad - dio, Mi - gnon! fu -

*cres.*

cour - age! Nay, do not weep! Kind Heav'n will thee con -  
 - co - re! Non la - gri - mar! Dio ti con - so - le -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped. cres.* \*

*rit.*

- sole With thee my thoughts will go, My - thoughts will ev - er  
 rà! Sa - prò su te ve - gliar, sa - prò su te ve

*Ped.* \* *cres. Ped.* \* *mf* *dim.* segue il canto.

*dim.*

go, Fare well thy tears con - trol!.....  
 gliar. Ad dio - non la - gri - mar!.....

*p* *pp*

*sf*

*dim.*

*pp rall.*

*pp rall.*



(RECIT.)

I thank you for Your words; but with - out thee, I fain would be free now, as for - mer - ly!  
 Ti so - no gra - ta in - ver, ma sen - za te de - si - o sciol - ta sem - pre va - gar

Cold is, rea - son, Un - feeling, Cru - el! The heart wants more!  
 La ra - gione è cru - de - le; cre - di, val me - glio il cor

Will you to rea - son hear!  
 Ti pieghi la ra - gion!

Leav - ing, this house be -  
 Fuor di ques - ta mag -

*p*

E'en as be - fore; Mignon!  
 Qual pria fui già: Mignon!

Back to my old habits Bo -  
 I pan - ni miei da zin - ga -

hind, to what state will you come?  
 - gion co - sa - deh, sa - rai tu?

*Andantino con moto.*

*a tempo.*

3 3 3

- he - mian I'll re - turn, and for life. Gold for me? No! Your  
 - rel - la Cor - ro - los - to a ves - tir. Oro a me? No! Mi

(offers a purse.)

At least, ac - cept this purse!  
 Quest' o - ro pren - di al - men!

*Allegro.*

*f* (Takes the hand of GUGL and kisses it.)

hand place in mine Once more on - ly, then I'll leave you hap - py!  
 por - gi La ma - no an - co u - na vol - ta Quin - di par - to lie - ta

*f* *dim e rit*

*p* *f* GUGL. *riten.*

Farewell! No! you can nev - er leave me thus Ah! mo - ment of an -  
 Ad - di - o! No; tu non dei par - tir co - si! An - go - scia cru - de -

Ah! I must!  
 For - za è pur!

## TO-MORROW FAR AWAY.

(DIMAN LUNGI SARÒ.)

No. 11.

RECITATIVO.

*Andantino. con moto.* (116 = ♩)

GUGLIELMO.

MIG.

(GUGL. Spoken. Where will you go?)

guish! ..... To - mor - row, far a - way, You'll nev - er see me more, I'll  
le! ..... Di - man lun - gi sa - rò, tu non mi ve'd ai più. Lag -

*Andantino. con moto.*

(Gugl. Spoken. Who will protect you?)

wan - der as be - fore, o - ver lone - ly paths uu - known. God,.... the  
gù, sic - co - me un di per i - gno - ti sen - tier. Di - o,

(Gugl. Spoken. Who nourish you?)

angels, and Ma-ry Moth - er! To their com - passion I'll con - fide me! Of those passing, I'll ask for  
gli an - ge - li e la Ma - do - na, Fi - den te a lo - ro io m'ab - bau - do - no! Ai pas - san - ti men - di - che

*cres.*

aid, And with - out wait - ing to be told to, I'll gai - ly dance for but one lit - tle crust of  
- rò. E sen - za atten - der cenno al cu - no, Per - un - toz - zo di pa - ne al - le - gra dan - ze -

*(forces himself to laugh. then burst into tears.)*

bread. Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
rò, Ah! ah! ah! ah! ah! ah! &c.

SCENE IX. (FILINA appears, with FREDERICK in the distance.)

*Moderato.* FILINA.

*(to GUGL, ironically.)*

You told the truth; Mignon has in my robe attired her. She has quickly cast aside your pleasing  
Di ceste il ver; ell' è de' panni miei ves - ti - ta. EU ha ben to - sto la sua li - vrea de -  
Fi - li - na!  
Fi - li - na!

*Rècit.*

*(embarrassed.)*

liv - 'ry!  
- pos - io!

'Tis a child - ish ca - price, that doubt - less, you'll for - give.  
*Fu ca - pric - cio in - fan - til cui vuol - st per - don - nar.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "liv - 'ry! - pos - io!". The piano accompaniment features a series of chords and melodic lines in both hands.

*(looking at her sarcastically.)*

If she fan - cies the robe, she may have it for her own: To behold her in such splendor, He of the  
*Se quel - la veste ell' a - ma, la posso a lei do - nar: Nel ve - der si ca - ri vez - zi Giar - no*

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "If she fan - cies the robe, she may have it for her own: To behold her in such splendor, He of the". The piano accompaniment includes a bass line with a fermata and a treble line with a fermata.

*(Mignon angrily tears off the laces with which the robe is decorated.)*

stick, e'en Giar - no's self would nev - er thus have rec - on - ised her!  
*stes - so in fe - de mi - a Mal co - no scer - la po - tri - a!*

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "stick, e'en Giar - no's self would nev - er thus have rec - on - ised her!". The piano accompaniment includes a bass line with a fermata and a treble line with a fermata.

*f*

How now! must she thus de - stroy my poor  
*Ec - chè?* *d'uo po è mai strap - par que' mer -*

(MIGNON. picks up her things,

*p*

la - ces? I be - seech you spare them in pi - ty!  
 - let - ti Jo do - man - do gra - zia per es - si!

*Allegro molto.*

*p* *cres.*

and rushes into the cabinet at the right.) (smiling.)

(To GUGL.)

*f*

What a fu - ry! what a look! On my faith, one would  
*Deh, qual fur - ia! Qual fu - ror! Cre - de - rei, per mia*

GUGL. (aside.)

*p*

say That this poor child is jeal - ous, yes jeal - ous of me!  
*fè, Che ques - ta po - ve - ret - ta sia ge - lo - sa di me!* She jeal - ous!  
*Ge - lo - sa!*

*p* *f*

(LAERTES appears at the back dressed in the costume of Theseus.)

*Allegretto* (♩ = 84.)

LAERTES.

What are you do - ing here?  
Eb! ben che fa - te - là!*Allegretto* (♩ = 84.)

Musical score for Laertes and piano accompaniment. The piano part consists of two staves (treble and bass clef) in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked *Allegretto* (♩ = 84). The piano part begins with a *mf* dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics change to *pp* in the second and third measures.

FILINA.

we are a - bout commencing!  
ben - tos - to s'in co - min - cia!We'll go La - er - tes.  
Se - guiam La - er - te.

Musical score for Filina and piano accompaniment. The piano part continues with two staves in 2/4 time with a key signature of three sharps. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Trills (*tr*) are indicated above the right hand in the second and third measures.

(To GUGL. smiling.)

What dream you of, my friend!  
Qual van - ge mai pen - sier!

GUGL. (Aside.)

She's jeal - ous!  
Ge - lo - - sa!

Musical score for Guglielmone and piano accompaniment. The piano part continues with two staves in 2/4 time with a key signature of three sharps. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. A trill (*tr*) is indicated above the right hand in the first measure.

GUGL. FILINA. (to GUGL.)

for you I wait! For-give me! Of-fer pray, your arm to me!  
 Vat - ten - do ognor! Seu - sate Of - fri - te il brac cio a me!

*tr tr*

GUGLIELMO. (coming out of his reverie.)

If as you say, you love me! Who? I! Fi - li -  
 Se pur mi amate an - co - ra! Ah! si! Fi - li -

na! I a - dore you!  
 na, v'a - mo o - gno - ra!

*f* *cres.*

FEDERICO. (looking after GUGL and FILINA who go out.)

By jove with pleasure keen  
 Oh ciel! con qual pia - cer

*fp*



(Mignon reappears in the costume of the 1st Act.)

MIGNON. *ad lib.*

that vil - lain I would slay!  
og - gi l'uc - ci - de - rò!

That base Fi -  
Ah! ques - ta

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "that vil - lain I would slay!" and "og - gi l'uc - ci - de - rò!". The piano accompaniment includes dynamic markings such as *fp* and *cres.* (crescendo).

- li - na! I ab - hor her!  
don - na io l'ab - bor - ro!

*Allegro moderato.*

The second system of the musical score continues the vocal line with the lyrics "- li - na! I ab - hor her!" and "don - na io l'ab - bor - ro!". The piano accompaniment is marked *Allegro moderato.* and includes a dynamic marking of *f* (forte).

The third system of the musical score shows the piano accompaniment for the third system, featuring complex chordal textures and rhythmic patterns.

*Change of Scene.*

The fourth system of the musical score shows the piano accompaniment for the fourth system, concluding with a dynamic marking of *fp* (fortissimo piano).

## SECOND TABLEAU.

A portion of the park adjoining the Baron's castle. At the back, to the right, a conservatory, illuminated from within. To the left, a lake, with reeds, grasses, &c. Music and applause are heard from the wings. MIGNON advances and stands in a listening attitude.

*Andante.*  
56 = ♩

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a grand staff (treble and bass clefs) and a single treble clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante' and the starting measure is numbered 56. The score includes various musical notations such as slurs, ties, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks (\*). The first system has two measures with 'Ped.' and '\*' markings. The second system has one measure with 'Ped.' and '\*' markings. The third system has two measures with 'Ped.' and '\*' markings. The fourth system has two measures with 'Ped.' and '\*' markings. The fifth system has one measure with 'Ped.' and '\*' markings. The music features a mix of chords and melodic lines, with some passages in the right hand being more complex than others.

## SHE IS THERE.

No. 12.

RECITATIVO-CANTABILE E DUETTO.

*Moderato sostenuto.* (76 = ♩)

SCENE I.

MIG. *Recit.*

She is  
Ella è

there, at his side.  
là, presso a lui!

Now her  
Vit-to-

tri-umph commen-ces!  
- rio - sa el - la go - de!

And I—  
Ed io!

And I—  
Ed io!

wan-der a -  
er - ro so -

- lone.... in this lone grove a - ban - don'd.  
- lin - ga qui dentro ab-ban-do - na - ta.

*p*

*f*

*p a tempo.*

*p bien soutenu.*

*rit.*

*f* *p*

*mf* *p* *pp*

*Agitato.*

*mf*

*dim.*

*Andante.* (54 = ♩.) MIGNON.

She is belov - ed!  
A - ma - ta è des - sa!

He loves her!  
ei l' a ma!

Ah! me!  
ohi mè!

*Andante.*

*p*

I know it well! Aching heart, thou didst this foretell!  
ben lo sape - a! Ah! che il cor . . . . me! di - ce - va ben.

No! I had never heard from his  
Pur dal suo labbro ancor ascol -

*sf*  
*p*  
*dim.*  
*pp*

*cres.* *p*

lips that ex-pression, That word that now rends my poor heart! And did'st thou hope grief would arouse com-  
 - tar non cre-de - a Quel det - to che di-lania il mio sen! E spe-ri - tu che il tuo do-lor lo

*cres.* *largamente.*

pas - sion! A - las, Mi - gnon! he loves her! Ah!.....  
 toc - chi! Ahi las - sa - te! Ei l'a - ma, Ah!.....

*Sva*

VARIATION.

*f*

Ah!..... her laugh - ter  
 Ah!..... suo ri - so

And her laugh - ter so mock - ing, Ren - ders more cru - el still,  
 el' bef - far - do suo ri - so Ren - de più cru - de an - cor

*Sva*

VARIANTE.

*cres.*

*f*

Ren - - - - - ders more cru - - - el that fond con-  
 ren - - - - - de più cru - - - da ques - ta pa-

still more cru - el that fond con - fes - sion! He  
 si, più cru - da ques - ta pa - ro - la! Ei

- fes - - - - sion! a - las!.... he loves  
 - ro - - - - la! ah si!.... ei l'a -

loves..... her! He loves.....  
 l'a ma! Ei l'a

*dim.*

her! O Heaven! My sen - ses  
 - ma! O Ciel! fòl - le di -

*cres.*

wan - der, Heaven! my sen - ses wan - der with  
 - ven - go, Ciel! fol - le di - ven - go, Di

VARIATION.

an - guish, and with des - pair!  
 rab - bia e di fu - ror!

rage,..... and with des - pair!  
 rab - bia e di fu - ror!

*Sva*

*f* *cres.*

(looking upon the lake.)

Ah!  
 Ah!

*f* *pp*

Andante. (56 = ♩) *p*

These wave - lets, so clear and tran - quil, Beckon me  
 Quest' on - da chia - ra e tranquil - la, Mitragge a

*Ped.* \* *Ped.* \* *Ped.* \*

I hear, mid the green float - ing reeds,  
 As - col - to per en - tro le sue lin - fe

on ! I hear, a - mong..... the reeds so  
 se ! Ar - col - to per en - tro le sue

*Ped.* \*

voi - ces soft - Ah!..... a - rise  
 sus - su - rar. Ah!.....

green, Sy - ren voi - ces a - rise from the  
 nin - fe, Sus - su - rar..... le ce - ru - le

(2)

(1) When this variation is sung, the 1st clarinet will be silent during this measure.

(2) When this variation is sung, the 1st clarinet will be silent.



from the lake

lake, nin - fe, Yes, I sus-su - rar, now sus - your su-

*Ped.* \*

1ST VARIATION.

2D VARIATION.

voi - ces, daugh - ters of the  
rar..... le ... ce - ru - le

voi - ces, Ah!..... your voice I  
- rar.... le..... ce - ru - le

voi - ces, daugh - ters of the lake....  
rar..... le.... ce - ru - le nin - fe.

I hear, your voi - ces I  
Ah! si! le as - col - to par

*Sra*

*Allegro moderato.*

*Ped.* \*

*cres.*

hear!  
lar.

That call me to your arms— Call to your arms!.....  
*Mi chia - ma - no lag - giù; le vo se - quir!*.....

*cres.*

(She is about to throw herself into the water, when the strains of a harp are heard to proceed from behind the trees.)

*Andantino.*

*f* *Andantino. (Harpes.)* *Sya*

Heaven!  
Ciel?

R. H. L. H. R. H.

What hear I?  
Qual suo - no?

(coming forward.)

whence that sound?  
as - col - tiam!

*Andantino con moto.*

*Andantino con moto.*

*p* *sf*

All my bad thoughts have  
l'em-pio pen-sier spa -

fled!  
- ni.

Ah!  
Ah!

I would  
vi - ver

(LOTHARIO appears.)

live  
vo

still!  
glio!

cres.

VARIANTE. *Recit.*

SCENE II.

*p*

Is it you,  
Ah! sei tu,

Lo - thari - o?  
buon Lo - ta - rio?

*p*

'Tis he!  
Ah! si!

LOTHARIO. (not recognizing MIGNON.)

Who, then, are you?  
Chi dunque è là?

*f*

*p*

( Gazing upon her tenderly. )

Whose voice do I hear on me call-ing?  
*Qual è questa vo - ce che appressa?*

Is it you, Spe - ra - ta?  
*For - se tu, Spe - ra - ta?*

Re - ply? is it  
*Ris - pon - di, sei*

*p* MIGNON.

LOTHARIO (*gently repulses her.*)

you?  
*tu?*

No!  
*No!*

My heart..... a - gain de - ceives me, a -  
*Ohi - mè!..... m'in - gan - no og - no - ra, Ohi -*  
*tempo.*

- las! 'tis not Spe - ra - ta!  
*- mè! no, non è des - sa!*

'Tis the  
*E co -*

*pressez un peu.*

MIGNON.

child who de - sired to join me!  
*- lei che se - guir - mi vol - le,*

'Tis Mi - gnon!  
*E Mi - gnon!*

Yes,  
*Si!*

Yes, now you re - call me! yes, I'm in - deed Mi-  
*si,* *m'hai* *co - no - sein* *- ta;* *si,* *quell'* *af - flit - tu io*

## LOTHARIO.

- gnon. Hap - less child! ... poor lone - ly crea - ture! I have follow'd your steps and long'd for your re-  
*son.* *In - fe - li - ce* *gio - vi - net - ta!* *Ho ro - lu - to* *re - der - ti, e l'or - me tue cal -*

*a tempo.*

- turn! Come to my heart! rest in my arms! Tell me what is the  
*car!* *Or sul mio sen vien - ti a po - sar!* *Nar - ra a me qual pen -*

*riten.**dim.**(pressig her to his breast.)*

grief that fills your heart with sad - ness!  
*- sier in tan - to duol ti get - ta!*

# HAST THOU TOO WEPT?

## SOFFERTO HAI TU?

DUETT.

Mignon and Lothario.

*Andante.* (72 = ♩)

MIGNON. (*leaning on Lothario's shoulder.*)

Hast thou too wept? hast suf-fer'd long? Does thy heart too, hope-less - ly  
 Sof - fer - to hai tu? co - nosci il duol? Mai non lan - guis - ti or - bo di

*Andante.*

lan - guish! Art thou sad - has life done thee wrong? Then thou dost know my bit - ter  
 spe - ne Mes - to in cor ram - min - go e sol? Al - lor com - pren - di le mie

an - guish! Thou know'st my bit - ter an - - - guish!  
 pe - ne! Com - pren - di le mie pe - - - ne!

LOTH. *un peu retenu.**cres.*

I, like thee, wander sad and lone - ly, Weigh'd down by fate's re - sist - less thrall.  
*De miei pian - ti ho cosperso il suo - lo, Ma sor - do a' preghi miei fu il ciel.*

*p*  
 With my tears, I have bath'd earth on - ly, While Heaven still is deaf to my call! While Heaven....  
*De miei pianti ho cos - par - so il suo - lo, Ma sor - do a miei preghi fu il ciel! Ma sor - -*

MIGNON.

Un - hap - py fate!..... sad des - ti - ny!  
*Sor - te cru - del!..... fa - tal des - tin!*

.... still is deaf to my call!..... We bow be - neath the  
*- - do a miei pre - ghi fu il ciel!..... Ah! noi bat - tiam e -*

*cres.*

*cres.* *dolce.*

un-hap-py fate!....  
fa-tal des-tin!.....

same sad thrall!  
-gual cam-min!

Ah!..... yes, heav'n is deaf to my call!.....  
Ah!..... noi bat-tiam e-gual cam-min!.....

*dim.* *Hast Sof.*

thou, too, wept? hast suf-fer'd long? Does thy heart, too, hope-less-ly lan-guish?  
-fer-to hai tu? co-nosci il duol? Mai non lan-guis-ti or-bo di spe-me?

Yes, I have wept! I've suf-fer'd long..... I..... hope-less-ly lan-guish! Yes,  
Sof-fer-si io pur! co-nosco il duol..... e..... fui sen-za spe-me? Al-

*p*

*f* *p* *poco animato.*

Has time done thee wrong? Then thou dost know my bit-ter an-guish.  
Ram-min-go e sol? Al-lor co-no-sci le mie pe-ne.

I, like you, poor child!  
-par di te, ohi-mè!

*p*



Hast thou, too, wept? hast  
Sof - fer - to hai tu? co -

have suf - fer'd bit - ter an - - - guish! Yes, I have wept, have suf - fer'd  
co - nosco io pur le pe - - - ne! conosco il duol, co - nosco il

suf - fer'd long? And does thy heart still lan - guish hope - less -  
-nosci il duol? Mai non lan - guis - ti or - bo di spe -

long! Ah, yes, a - las! my heart doth faint..... hope - less -  
duol! Ah si, fui sen - za spe - me sen - - - za spe -

*dim.*

*dim.*

-ly!..... Thy soul is sad, weigh'd down by wrong?.... Ah!  
-me?..... Af - franto il cor rammin - gan - te e sol?..... Al -

-ly! Yes, I, like thou, have griefs suf - fer'd long. Poor child!  
me? al par di te ram - mim - - gan te e sol! Ah si!

*cres.*

*cres.*

then, thou know'st the sor - rows that I now bear! Hast thou, too, wept? hast  
 -lor, al - lor co - no - sci le mie pe - ne! Sof - fer - to hai tu? co-

thus I know the sor - rows that you now bear! Yes, I have wept, have  
 Ben com - pren - do le tue cru - de pe - ne! Sof - fer - si io pur, co-

suf-fer'd long?.....  
 -no-sci il duol?.....

suf-fer'd wrong?.....  
 -no-sco il duol?.....

(Applause is heard behind the scenes.)

*Moderato.* (76 = ♩)

*cres.*

MIGNON. *f* Variante.

You hear them? 'Tis her name that the crowd is re-  
 As - col - - tu! dal - la folla ac - cla - ma-to è il suo

*f* RECIT.

-peat - ing! 'Tis she they're ap - plaud - ing, thus her tri - umph com - plet - - ing!  
no - me; *Da tut - ti è plau - di - ta... fes - teg - gia ta da tut - - ti..*

Ah! why doth not God's hand send forth his fiercest  
*Deh! per-chè l'i - ra del ciel Non sprigio - na su*

light - ning's and his loud - est thun - - - - der that vile pal - ace to  
*lor le sue quadrella al - tri - - - - ci, E quest' em - pia di-*

smite, and burn it up to ash - - - es! Swal - low - ing  
 - mo - ra in pol - ve non ri - du - - - ce? E non vin-

(rushes off.)

all there in a fie - ry tor - - - rent?  
 -ghiot - - - te in un ma-re di fuo - - - co.

SCENE III. LOTHARIO. (alone.)

LOTAR. (confused.)

What said she? 'twas fire! 'twas fire! (Slowly crosses the stage, and disappears.)  
 Al fuo - co! al fuo-co! al fuo - co!

The door of the conservatory is thrown open, and a crowd of guests, actors, etc., issue forth

## AH! BRAVA! TRULY DIVINE FILINA!

## LA FILINA E PUR DIVINA!

No. 12 a.

Chorus.

SCENE IV. (GENTLEMEN, LADIES, FILINA, and the ACTORS, FREDERICK, THE BARON, THE BARONESS, THE PRINCE. SERVANTS with torches. The performance within is supposed to have just terminated. FILINA and the ACTORS retain their theatrical costumes.)

*Allegro.* (132 = ♩)

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and includes a *cres.* (crescendo) marking. The second system starts with a fortissimo (*ff*) dynamic. The third and fourth systems continue the piece with various dynamics and articulations. The score features intricate piano accompaniment with many sixteenth and thirty-second notes, and a melody in the treble clef with slurs and accents.



(\*) *p*

Her beau-ty, her attractions!  
*Cantiam la sua bel-ta-de*

*f*

feet our hearts and our flowers. Her great charms cel-e-brate; Her success  
*pie ghir-lan-de di fior! Ce-le-briam sua bel-là Ce-lebriam*

*p*

feet our hearts and our flowers. Her beau-ty, her attractions,  
*pie ghir-lan-de di fior! Can-tiam la sua bel-ta-de*

(\*)

*mf* *p* *mf*

Her beau-ty, her at-tractions, Her triumphs  
*Can-tiam la sua bel-ta-de Ah! qual tri-*

let us fête! Her great charms cel-e-brate.  
*suo splendor! Ce-le-briam sua bel-là!*

Her beau-ty, her at-trac-tions, Her triumphs  
*Can-tiam la sua bel-ta-de Ah! qual tri-*

• The 24 measures following may be omitted, and go to page 277

*cres.*

and suc - cess com - plete!  
-on - fo e quan - ti al - lor!

suc - cess com - plete!.....  
Ah qual va - lor.....

Let us sing her charms.  
Ah quan - to splen - dor!

and suc - cess com - plete!  
-on - fo e quan - ti al - lor!

*cres.* *f*

*f*

Ah!.... bra - va!  
Ah!.... bra - va!

Ah!.... bra - va!  
Ah!.... bra - va!

*f*

Ah! she's tru - ly divine, Fi - li - na!  
Ah Fi - li - na e per ver di - vi - na!

At her  
A suoi

*f*



Glo - - ry, glo - - - - ry be to Ti-  
 Glo - - ria, glo - - - - ria, glo-ria a Ti-

feet our hearts and our flowers!  
 piè ghir - lan - de di fior!

Glo - - ry, glo - - - - ry be to Ti-  
 Glo - - ria, glo - - - - ria, glo-ria a Ti-

feet our hearts and our flowers!  
 piè ghir - lan - de di fior!

Glo - - ry, glo - - - - ry be to Ti-  
 Glo - - ria, glo - - - - ria, glo-ria a Ti-

*Sya*

-ta - - - nia! Hur - rah! bra - - va!.....  
 -ta - - - nia! o - nor! glo - - ria!.....

-ta - - - nia! Hur - rah! bra - - va!.....  
 -ta - - - nia! o - nor! glo - - ria!.....

-ta - - - nia! Hur - rah! bra - - va!.....  
 -ta - - - nia! o - nor! glo - - ria!.....

*Sya*

If the singer cannot execute the Polonaise, pass to page 292.

# AH! FOR THIS EVENING.

(SI, PER STASSERA.)

Recitative, Polonaise and Finale.

No. 12b.

RECIT. FILINA.  
Andante.

(showing her magic wand.)

Ah! for this eve - ning I'm the queen..... of the fai - - ries! My  
Si, per stas - se - ra, son re - gi - - na del - le fa - - te! Ve-

*Andante.*

*dim.*

*p*(pointing to her garlands.)

golden scepter here be - hold!..... And ob -  
*-de - te il mio scel - tro d'or!*..... son - tem -

*Ped.* \*

-serve my..... brilliant tro - - phies!  
*-pla - te i..... miei tro - fe - - i!*

FED.

*p*

Twen - ty lov - ers gay, On her smiles are  
*S'ac - cen - de o - gni cor* *d'a - mor per Fi-*

COMEDIANS OF BOTH SEXES AND SEVERAL GENTLEMEN.

Twen - ty lov - ers gay, On her smiles are  
*S'ac - cen - de o - gni cor* *d'a - mor per Fi-*

Twen - ty lov - ers gay, On her smiles are  
*S'ac - veu - de a - gni cor* *d'a - mor per Fi-*

*tr*

wait - ing.

*-li - na!*

2d Sop.

wait - ing, Bow - ing and pros - tra - ting, Compliments to pay.  
*-li - na! Ed el - la cam - mi - na Fra i plausi ed i fior.*

wait - ing, She, the while co - quet - ting, Laughs our pains a - way!  
*-li - na! Ed el - la cam - mi - na Fra i plausi ed i fior.*

*tr*

*tr*

## I'M NOW TITANIA.

(IO SON TITANIA.)

Polonaise.

Filina.

*Moderato tempo di Polacca. (96 = ♩)*

FILINA.

*f*

I'm now Ti-tania, fair, en-tranc-ing, Air-y  
Io son Ti-ta-ni-a la bion-da, Son Ti-

*Moderato tempo di Polacca.*  
*mf*

daugh-ter of the morning light, the light, Thro' the world I go, e'er gai-ly danc-ing, More swift-ly  
ta-ni-a fi-glia del sol, del sol, Vò pel mondo o-gnor balda e gio-con-da, Più lie-ve

*cres. f dim.*

than the bird that up-ward takes..... his flight! I'm  
del' au-gel che va-er fen-de a vol! Io

*p f*

now Ti - ta - nia fair, en - tranc - ing, Ah!.....  
 son Ti - ta - ni - a la bion - da, Ah!.....

... Ah!..... ev - er gai - ly danc - ing,  
 ... Ah!..... cor - ro ognor giocon - da,

ah!..... ah!..... ah!.....

*cres.*

ah!..... ah!..... ah! more swiftly than the bird that upward takes his  
 ah!..... ah!..... ah! Più lie - ve dell' au - gel che l'a - er fende a

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

*cres.*

fright.  
vol!

Ah!.....  
ah!.....

I'm now Ti - ta - nia fair, en - tranc - ing, Ti -  
 Io son Ti - ta - ni - a la bion - da, Io

*8va*

*pp*

-ta - nia, daughter of the morn - ing light, Thro' the world I go, e'er gai - ly danc - ing, More light - ly  
 son *Ti - ta - ni - a fi - glia del sol, Vò pel mon - do ognor balda e gio - con - da, Più lie - ve*

than the bird that up - ward takes..... his flight! I'm  
*dell' au - gel che l'a - er fen - - de a vol!* Io

now *Ti - ta - nia fair, en - tranc - ing, Ah!.....*  
 son *Ti - ta - ni - a la bion - da, Ah!.....*

\*If necessary, this may be shortened by cutting from here to the sign \* on page 287.

*leggiero ed accentato.*

A thou - sand fai - ries, gay and light, Night  
Mil - le fol - let - ti in - tor - no a me si,

*f* *p*

.... and day take round my car their bright flight! Be - hind me all my courtiers move, Rove -  
.... *dun - zan - do van con a - gil pie, Ah!* *E not - te e di, mia cor - te ognor Va -*

.... and sing of pleas - ure and of love. A thousand fairies, gay and light, Night -  
.... *Can - tando i fas - ti dell' a - mor.* *Mil - le fol - letti in - tor - no a me, Sì*

*sf*

*senza rigore.*

-ly take around my car their bright flight, Un - til the dawn breaks on their sight. A -  
*Danzan - do van con a - gil pie Ma... fuggon di Cin - zia all appa - rir!* *Per*

*pp*  
*dim.*





With *Con* foot - steps light, thro' the for - ests at night, 'Mid shades pro-  
*a - gil piè, fra l'er-bette ed i fior, E nel - le*

-found my light foot-steps are found, Where I trip o'er the ground. Ah!.....  
*brume, godo o - gnor sal - tel - lar, Godo ognor sal - tel - lar ah!.....*

*mf* *cres.*

an!..... Be - hold!..... Fai - ry queen am  
*ah!..... Ah! si!..... Ti - ta . nia*

*f*

*tr* *tr* *cres.* *f*

I! Ah!.....  
son! Ah!.....

*sempre cres - cen - do.*

Thro' the world I go, e'er gai - ly  
Vò - pel mondo o gnor balda e gio-

*p*

*poco rit.* *a tempo.* *f*

danc - - - ing, More swift - ly than the bird that up - ward takes his  
-con - - - da Pil lie - ve dell' au - gel che fen - de l'aura a

*suivez.*

*animato un poco.* *p*

flight!  
vol!

Ah!.....

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the instruction "animato un poco." and a dynamic marking of "p". It features a melodic line with eighth and sixteenth notes. The piano accompaniment is in a grand staff (treble and bass clefs) and includes a piano marking "p". The lyrics "flight! vol!" are written below the vocal line, and "Ah!....." is written above it.

The second system of music continues the vocal and piano parts. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment is in a grand staff and includes a piano marking "p".

*p* *accelerando.* *cres.*

The third system of music continues the vocal and piano parts. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment is in a grand staff and includes a piano marking "p". The instructions "accelerando." and "cres." are written above the vocal line.

*tr* *f*

I'm now Ti - ta - nia  
Io son Ti - ta - ni-

fair, child... of the air! Ah! ah! ah!.....  
a fi - - glia del sol! Ah! ah! ah!.....

FED. *f*

Ah! bra - - - va!  
Bra - va!.....

THE PRINCE. *f*

Ah! bra - - - va!  
Bra - va!.....

THE BARON. *f*

Sop. *f*

Ten. *f*

Ah! bra - - -  
Bra - va!.....

Bass *f*

Ah! bra - - -  
Bra - va!.....

*cres.*

*\* piu ritenuto*

Ah!.....

-va!  
....

-va'  
....

*Sva*

*Variante.*

ah!.....

*cres. pressez.*

ah!.....

*\* tr*

• These five measures may be left out, and go on at the sign \*

*tr.* *tr.* *f* *2.*

FEDERICO.

SOPRANOS.

TENORS.

BASSES.

Glo - - - ry to Ti - ta - nia the  
 Glo - - - ria, glo - - - ria gloria a Ti -

*cres.* *p* *f*

fair.....  
 - ta!.....

fair.....  
 - ta!.....

fair.....  
 - ta!.....

Chord connecting the polonaise with the ballet ad lib.

(1)

(1)

## AH! YOU ARE HERE!

(ECCOVI AL FIN)

Finale.

SCENE. V. The before named GUGLIELMO, MIGNON and LOTHARIO.

*Allegretto moderato.* (76 =  $\frac{1}{2}$ )

FILINA (to GUGL)

Ah! you are here! Al - read - y you make me a -  
Ec - covi al fin! ah! già voi vi fa - te as pet -

- wait you? You have nev - er come to ad -  
- ta - re? E non mi ve - nis - te ad am - mi -

GUGL. (distractedly.)

I crave your par - don.  
Ah! per - do - na - te!



GUGL. (*pre-occupied and looking around.*)

mire me? Pardon I pray!  
- ra - - - re? Scu - sa te deh!

FED. (*aside.*) (*observing FILINA.*)

He a - gain! what a smile en - chant - ing! ah! what sweetness,  
Desso an - cor! qual a ma - bil guar - do! quai sor ri - so!

The musical score for Guglielmone consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "mire me? Pardon I pray! - ra - - - re? Scu - sa te deh!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

FILINA.

I seek Mi - gnon in vain. What then? Then, I am not the  
Cer - cando io vò Mi - gnon. Ec - chè? Quel - la non son che

The musical score for Filina consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "I seek Mi - gnon in vain. What then? Then, I am not the Cer - cando io vò Mi - gnon. Ec - chè? Quel - la non son che". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

(*Both retire, conversing.*) (*MIGNON and LOTHARIO meet near the front of the stage.*) LOTHARIO. (*softly to MIGNON.*)

one Mon - sieur, whom you now seek. Be con -  
voi, si - gnor, qui - vi cer - cate? Si a

The musical score for Lothario and Mignon consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "one Mon - sieur, whom you now seek. Be con - voi, si - gnor, qui - vi cer - cate? Si a". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano).

- tent, now, Mignon!  
lie - ta o Mignon!

Find here your conso - la - tion,  
Va, ti con - so - la o - ma - i!

To avenge you I  
T'ho vo - lu - ta appa -

*Sya*

MIGNON.

Ah! What say you?  
Ah! Che di' tu?

wish'd, and the cas - tle is burn - - ing!  
gar; tutto a fiamme è il cas - tel - - lo

I've done that which you de -  
Sa - ziar vol - li il tuo de -

*Sya*

(MIGNON looks anxiously around, GUGL hurries toward her.)

Heaven!  
Ciel!

*cres.* *f.2.*

- sired. These walls short - ly will fall, by rag - ing fires de - stroyed!.....  
- sir! Fra po - co tu ve - drai ques - to cas - tel crol - lar!.....

GUGL.

FILINA. (to MIGNON.)

Ah! Mi - gnon! you are here! In vain I sought you. Come here! Come here young  
 Ah! Mi - gnon, giungi al - fin! io - ti cer - ca - va: O - la! o - là, mia

MIGNON. (to FILINA.)

FILINA.

maid - en! What is your wish? To prove your zeal in  
 bel - la! Che vuoi da me? Se vuoi pro - var tuo

ser - vice, Go back in - to the cas - tle there, Up - on the stage, a bou - quet you will  
 ze - lo, Ac - cor - ri a ri - cer - car lag - giù, là nel te - atro Un - maz vuol che il si -

find, Given me by him in hom - mage, And care - less - ly I've let it fall from out my  
 - gnor pur dianzi a me do - na - va, E che la sciai, cred' io ca - der..... dal grem - bo

(hastens to conservatory.)

MIGNON.

cor - sage. I o - bey mas - - ter, I o - bey!  
 mi - o. Pron - ta - son si..... pron - ta son!

GUGL.

For what good?  
 A che pro?

LAETE. (enters hurriedly.)

Ah!..... Fi - li - na, and good  
 Ah!..... Fi - li - na, miei si

friends, a - las! All the stage is in flames, Look and  
 gno - ri, miei signo ri il te - atro ar - de già! Os - ser-

FEDERICO.

*f*  
 What says he? ..... the cas - - - tle's  
*Ah! che di - - - ce?* il fuo - - - co! il

see! .....  
 va - - - te!

CHORUS.  
TENOR & SOPRANO.

*f*  
 What says he? ..... the cas - - - tle's  
*Ah! che di - - - ce?* il fuo - - - co! il

*Ah!.....*  
*Ah!.....* the cas - - - tle's  
 il fuo - - - co! il

BASS.  
*f*  
 What says he? ..... the cas - - - tle's  
*Ah! che di - - - ce?* il fuo - - - co! il

FILINA. *f*

My heart ceaseth its beat - - - ing!  
*Il san - - - que mio s'ag - ghia* - - - da!

burn - - - ing! Ah!  
*fuco - - - co!* Ah!

burn - - - ing! 'Tis  
*fuco - - - co!* Il

GUGL. *f*

*Sra*

Handwritten musical notation at the bottom left corner.

FIL.

Ah! my blood is  
 Ah! mi ge - - la il  
 burn ing!  
 fue co!  
 LAERTES. (stopping Guglielmo.) *f*  
 Wil - helm!  
 Gugli - elmo!  
 burn ing!  
 fue co!

FIL.

GUGL.

freez ing!  
 san gue!  
 Ah!..... that unhap - py  
 Ah!..... scon-si-gli - ato  
 'Tis blazing!  
 Il fue-co!

FIG.

Nought I knew..... of the dan - - ger, Be Heav'n my wit - ness  
 I - gno - ra - - vo il pe - - ri - - glio, E qui ne at - tes - to il

GUGL.

child!  
 zel!

FIG.

now.  
 ciel!  
 GUGL.

Wilhelm! ....  
 Gugliel - mo!

LAE.

Ah! strive not to with - hold me!  
 Deh non mi ri - te - ne - - te!

Stay, ah, stay thee!  
 Sos - pen - de - te!

Soprano.

*f*

Tenor.

To  
 Ah!

Bass.

To  
 Ah!

*Moderato.* (116 = ♩)

quench the con - fla - gra - tion, A - gainst its rage to stand, Vain is  
*per se - dar tal fiam - ma, Ei danni ad e - vi - tar, O - gni*

quench the con - fla - gra - tion, A - gainst its rage to stand, Vain is  
*per se - dar tal fiam - ma, Ei danni ad e - vi - tar, O - gni*

*ff Moderato.*

all help at hand, Vain is all..... help at hand. Fear  
*sfor - zo fia van, O - gni sfor - zo fia van. D'or -*

all help at hand, vain is all..... help at hand. Fear  
*sfor - zo fia van, O - gni sfor - zo fia van. D'or -*



chills our an - i - ma - tion, Fear chills our an - i - ma - tion, Of what  
 - ror s'ag - ghia - da il co - re, D'or - ror s'ag - ghia - da il co - re, A che

chills our an - i - ma - tion, Fear chills our an - i - ma - tion, Of what  
 - ror s'ag - ghia - da il co - re, D'or - ror s'ag - ghia - da il co - re, A che

The first system consists of three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The piano part features a treble and bass clef with a 6/8 time signature. The piano accompaniment includes a sixteenth-note figure in the right hand and a bass line in the left hand, with a '6' indicating a sixteenth-note figure in the right hand.

use then to try, . . . . . What no force can com -  
 ser - - ve il mos - - trar, . . . . . u - - no zel sov - rù -

use then to try, . . . . . What no force can com -  
 ser - - ve il mos - - trar, . . . . . u - - no zel sov - rù -

The second system continues the musical score with three vocal staves and piano accompaniment. The piano part features a treble and bass clef with a 6/8 time signature. The piano accompaniment includes a sixteenth-note figure in the right hand and a bass line in the left hand, with a '6' indicating a sixteenth-note figure in the right hand. There are asterisks (\*) in the piano part, likely indicating specific performance instructions.

FIL. *f*

Ah! be - hold the con - fla -  
 Ah! ve - de - te qua - li .

FED. *f*

Be - hold..... the con - fla - - gra - - - - tion!  
 Ve - de - - - te, ve - - de - te il fuo - - - - co!

LAE. *f*

Be - hold..... .. the con - fla - - gra - - - - tion!  
 Ve - de - - - - te, ve - - de - te il fuo - - - - co!

LOT.

- mand! *f*

- man! Ah! be - hold the con - fla -  
 - man! Ah! ve - de - te qua - li

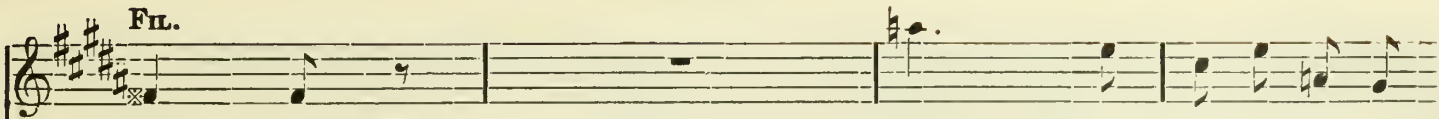
- mand! *f*

- mand! Be - hold..... the con - fla - - gra - - - - tion!  
 - man! Ve - de - - - te, ve - - de - te il fuo - - - - co!

- mand! *f*

- mand! Be - hold. .... the con - fla - - gra - - - - tion!  
 - man! Ve - de - - - te, ve - - de - te il fuo - - - - co'

Fl.



- gra - - tion ! Heaven ! the stage is all in  
 flam - - me ! Cielo ! il tea - tro ar - de

FED.




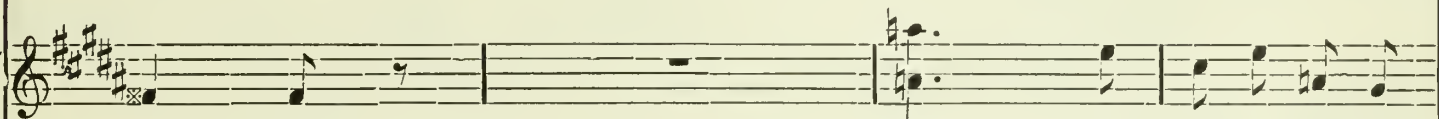
Fear chills..... all an - i - - ma - - - - tion !  
 D'or - ror ..... s'ag - ghia - da il co - - - - re !

LAE.



Fear chills..... all an - i - - ma - - - - tion !  
 D'or - ror ..... s'ag - ghia - da il co - - - - re !

Lot.

- gra - - tion ! Heaven ! the stage is all in  
 flam - - me ! Cielo ! il tea - tro ar - de



Fear chills..... all an - i - - ma - - - - tion !  
 D'or - ror ..... s'ag - ghia - da il co - - - - re !



Fear chills..... all an - i - - ma - - - - tion !  
 D'or - ror ..... s'ag - ghia - da il co - - - - re !



*f*

**FIL.**  
 flames! Be - hold! ..... all the stage is in flames!  
 già! ve - de ..... te il te - a - tro ar - de già!

**FED.**  
 Be - hold! ..... all the stage is in flames!  
 ve - de ..... ti il te - a - tro ar - de già!

**LAE.**  
 Be - hold! ..... all the stage is in flames!  
 ve - de ..... te il te - a - tro ar - de già!

flames! Be - hold! ..... all the stage is in flames!  
 già! ve - de ..... te il te - a - tro ar - de già!

Be - hold! ..... all the stage is in flames!  
 ve - de ..... te il te - a - tro ar - de già!

Lothario in the middle of the stage, quieting for the moment, the general commotion.

**LOT. (aside.)** *f*

Sad and lone - - - - - ly I  
 Fug - gi - - - - - ti - - - - - vo e tre - -

*dim.* *mf*

wan - - - - - der From one  
- man - - - - - te io vol

*ff*  
The fire!.....  
*Il* fuo - - - co!

*ff*  
The fire!.....  
*Il* fuo - - - co!

*ff*

The first system of the musical score consists of five staves. The top staff is the bass clef vocal line with lyrics. The second and third staves are the soprano and alto vocal lines, both with lyrics and dynamic markings. The fourth and fifth staves are the piano accompaniment, with the right hand playing a sixteenth-note pattern and the left hand playing a bass line. A *mf* dynamic marking is present in the piano part.

door to an - oth - - - - - er,  
di por - ta in por - - - - - ta,

*ff*  
The fire!.....  
*Il* fuo - - - co!

*ff*  
The fire!.....  
*Il* fuo - - - co!

*ff*

The second system of the musical score consists of five staves. The top staff is the bass clef vocal line with lyrics. The second and third staves are the soprano and alto vocal lines, both with lyrics and dynamic markings. The fourth and fifth staves are the piano accompaniment, with the right hand playing a sixteenth-note pattern and the left hand playing a bass line. A *ff* dynamic marking is present in the piano part.

Lot. <sup>3</sup>

Wher - - ev - - er fate shall lead me, Or where  
 O - - ve il des - - tin mi gui - - da, ove ti

The fire!.....  
 Il fuo - - co!

The fire!.....  
 Il fuo - - co!

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). It features a triplet of eighth notes in the first measure, followed by a triplet of quarter notes in the second measure. The piano accompaniment consists of a right-hand part with sixteenth-note chords and a left-hand part with a simple bass line. Dynamics include *ff* (fortissimo) and *f* (forte).

tem - - - - - pests may  
 tur - - - - - bo mi

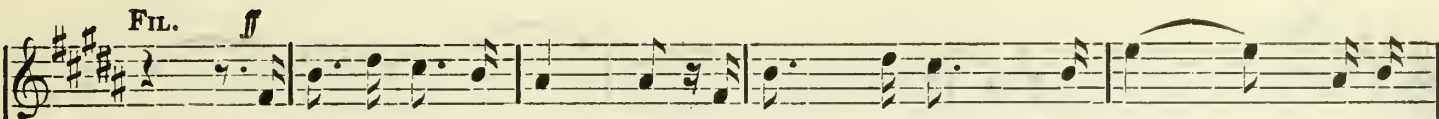
Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a triplet of quarter notes in the first measure. The piano accompaniment features sixteenth-note chords in the right hand and a bass line in the left hand. There are asterisks (\*) above some notes in the piano part, possibly indicating fingerings or specific articulation. Dynamics include *f* (forte).

speed me! Yet of the hap - - - - less  
 por - - - - ta! Cu - - - - ra de mi - - - - se

*cres.*

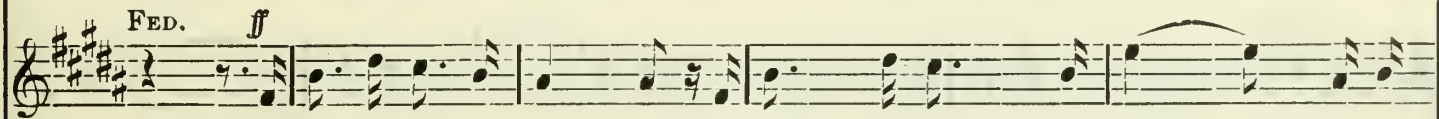
Detailed description: This system contains the final vocal line and piano accompaniment on the page. The vocal line has a triplet of quarter notes in the first measure and a triplet of eighth notes in the second measure. The piano accompaniment features sixteenth-note chords in the right hand and a bass line in the left hand. A *cres.* (crescendo) marking is present above the piano part. Dynamics include *f* (forte).

**FIL.** *ff*



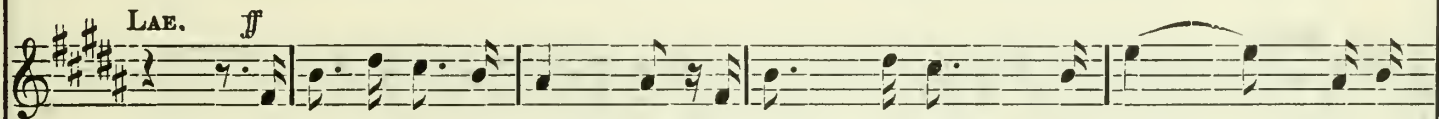
To quench the con - fla - gra - tion, A - gainst its rage to stand,.... Vain is  
 Ah! per se - dar tal fiam - ma, ei dan - ni ad e - - vi - tar,..... o - gni

**FED.** *ff*



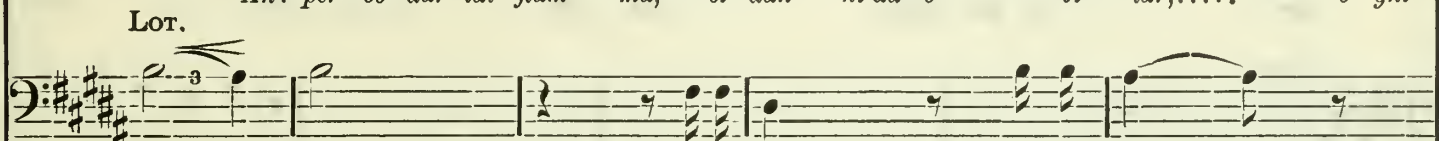
To quench the con - fla - gra - tion, A - gainst its rage to stand,.... Vain is  
 Ah! per se - dar tal fiam - ma, ei dan - ni ad e - - vi - tar,..... o - gni

**LAE.** *ff*



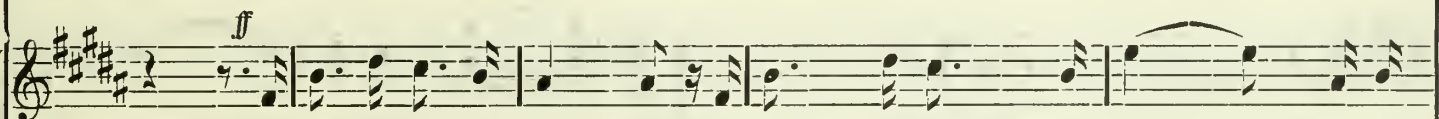
To quench the con - fla - gra - tion, A - gainst its rage to stand, . . . Vain is  
 Ah! per se - dar tal fiam - ma, ei dan - ni ad e - - vi - tar,..... o - gni

**LOT.**



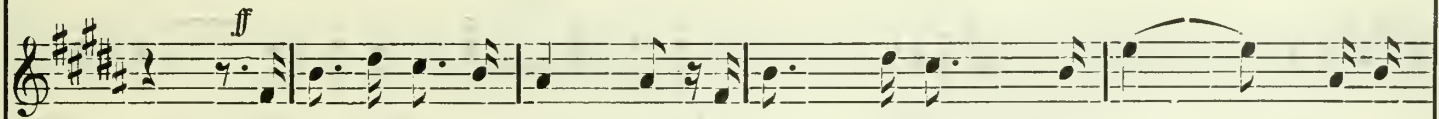
God takes care. Yet, she lives! yes, she lives! ....  
 - ri ha il Si - gnor. vive an - cor! vive an - cor! .....

*ff*



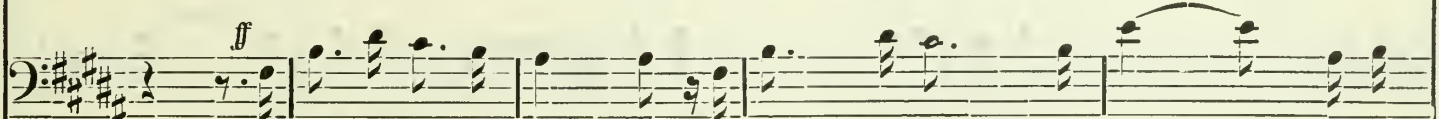
To quench the con - fla - gra - tion, A - gainst its rage to stand,.... Vain is  
 Ah! per se - dar tal fiam - ma, li dan - ni ad e - - vi - tar,..... o - gni

*ff*



To quench the con - fla - gra - tion, A - gainst its rage to stand,.... Vain is  
 Ah! per se - dar tal fiam - ma, li dan - ni ad e - - vi - tar,..... o - gni

*ff*



To quench the con - fla - gra - tion, A - gainst its rage to stand,.... Vain is  
 Ah! per se - dar tal fiam - ma, li dan - ni ad e - - vi - tar,..... o - gni

*f* *ff*



**FIL.**

all help at hand, Vain is all..... help at hand;..... Fear  
*sfor - - - - zo fia van, o - gni sfor - - zo fia van, ..... D'or-*

**FED.**

all help at hand, Vain is all..... help at hand;..... Fear  
*sfor - - - - zo fia van, o - gni sfor - - zo fia van, ..... D'or-*

**LAE.**

all help at hand, Vain is all..... help at hand;..... Fear  
*sfor - - - - zo fia van, o - gni sfor - - zo fia van, ..... D'or-*

**LOT.**

Still I'm seeking her  
*E le sue traccie io*

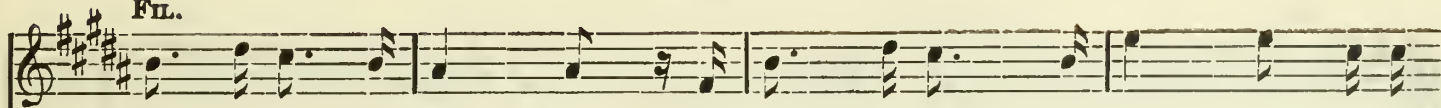
all help at hand, Vain is au..... help at hand;..... Fear  
*sfor - - - - zo fia van, o - gni sfor - - zo fia van, ..... D'or-*

all help at hand, Vain is all..... help at hand;..... Fear  
*sfor - - - - zo fia van, o - gni sfor - - zo fia van, ..... D'or-*

all help at hand, Vain is all..... help at hand;..... Fear  
*sfor - - - - zo fia van, o - gni sfor - - zo fia van, ..... D'or-*



FIL.



chills our an - i - ma - - tion, Fear chills our an - - i - ma - - tion! Of what  
- ror s'agghia - da il co - - re, D'or - ror s'agghia - - da il co - - re! A che

FED.



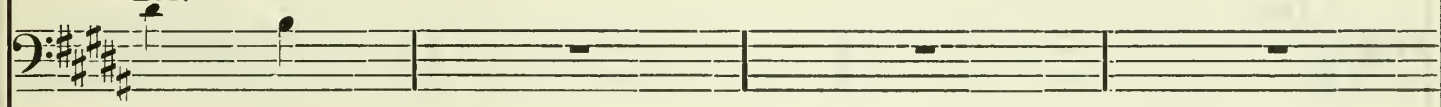
chills our an - i - ma - - tion, Fear chills our an - - i - ma - - tion!  
- ror s'agghia - da il co - - re, D'or - ror s'agghia - - da il co - - re!

LAE.



chills our an - i - ma - - tion, Fear chills our an - - i - ma - - tion!  
- ror s'agghia - da il co - - re, D'or - ror s'agghia - - da il co - - re!

LOT.



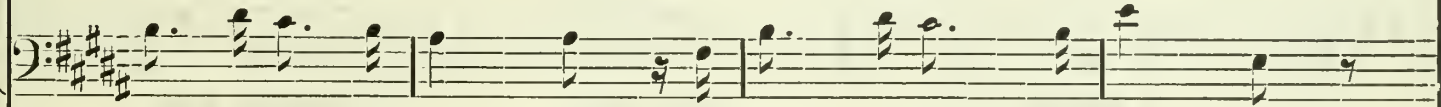
trac - - es!  
tra - - ce!



chills our an - i - ma - - tion, Fear chills our an - - i - ma - - tion! Of what  
- ror s'agghia - da il co - - re, D'or - ror s'agghia - - da il co - - re! A che



chills our an - i - ma - - tion, Fear chills our an - - i - ma - - tion!  
- ror s'agghia - da il co - - re, D'or - ror s'agghia - - da il co - - re!



chills our an - i - ma - - tion, Fear chills our an - - i - ma - - tion!  
- ror s'agghia - da il co - - re, D'or - ror s'agghia - - da il co - - re!



*ff*

**Fit.**

use then to try, What no force can com -  
 ser - - - - ve il mo - strar u - no zel sov - ru -

**FED.**

Of what use then to try, What no force  
 A che prò qui - mostrar u - no zel

**LAE.**

Of what use then to try, What no force  
 A che prò qui - mostrar u - no zel

**LOT.**


use then to try, What no force can com -  
 ser - - - - ve il mo - strar u - no zel sov - ru -

Of what use then to try, What no force  
 A che prò qui - mostrar u - no zel

Of what use then to try, What no force  
 A che prò qui - mostrar u - no zel

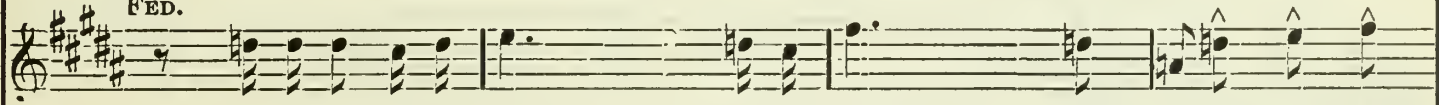
Piano accompaniment featuring triplets in the right hand and chords in the left hand.

FL.




- mand !            Vain is all            help at hand !.....  
 - man !            O - gni sfor - - - zo fia van !.....

FED.



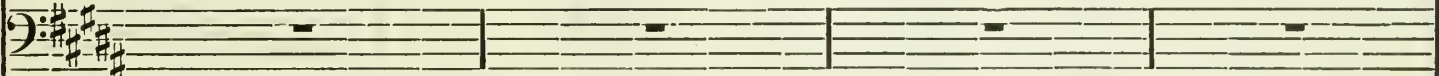
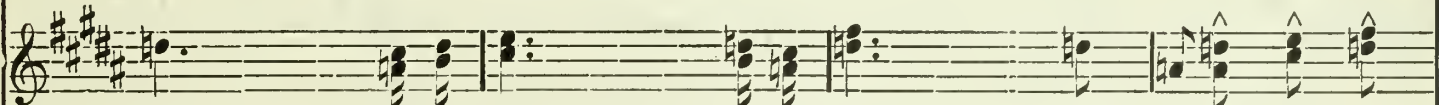
Can command ! Vain is all            help at hand !            Vain is all help at  
 sov - ru - man, O - gni sfor - - - zo fia van,            il nos - tro zel fia

LAE.

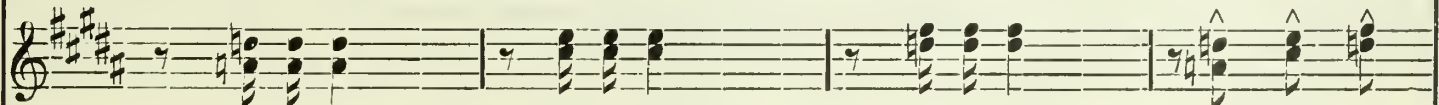


Can command !            Vain is all            help at hand !            all help at  
 sov - ru - man !            Nos - tro zel            fo - ra van,            si, fo - ra

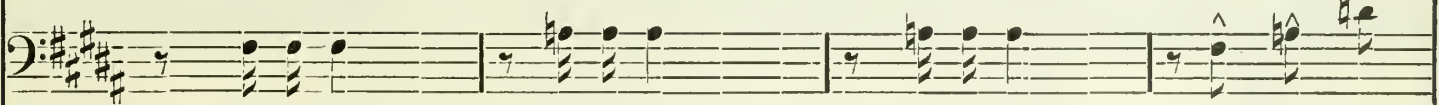
LOT.

- mand !            Vain is all            help at hand !            Vain is all help at  
 - man !            O - gni sfor - - - zo fia van,            il nos - tro zel fia



Can command !            Vain is all            help at hand,            all help at  
 sov - ru - man,            Nos - tro zel            fo - ra van,            si, fo - ra



Can command !            Vain is all            help at hand,            all help at  
 sov - ru - man,            Nos - tro zel            fo - ra van,            si, fo - ra



(The guests in terror rush to the front of the stage.)

**FIL.** *ff*

Heaven!.....  
Ciel! .....

**FED.** *ff*

hand!  
van! Heaven!.....  
Ciel! .....

**LAE.** *ff*

hand!  
van! Heaven!.....  
Ciel! .....

**LOT.**

*ff*

hand!  
van! Heaven!.....  
Ciel! .....

*ff*

hand!  
van! Heaven!.....  
Ciel! .....

*ff*

hand!  
van! Heaven!.....  
Ciel! .....

(walls crumble.)

*Sva*

*fff*

*dim.* *f*

GUGLIELMO. (After a brief pause, Guglielmo reappears, bearing in his Mignon's fainting form.)

*f*

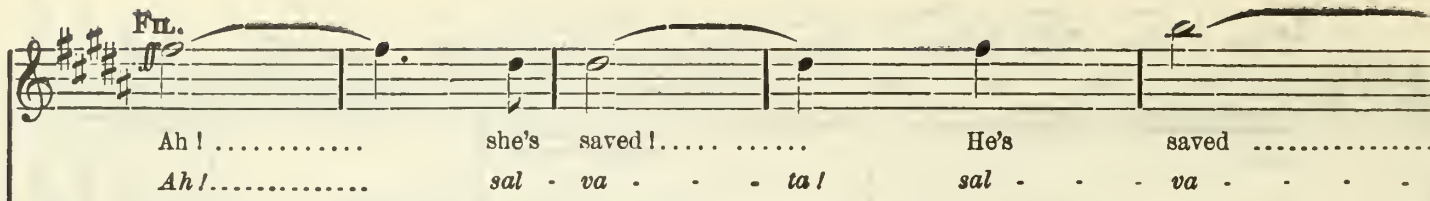
From de - struc - tion, Heav'n has pre - served her! Fear - ful dan - ger she  
 Del - la morte Id - dio l'ha scam - pa - - ta! Il pe - ri - glio cres -

will - ing - ly dared to con - front! 'Twas 'gainst her own wish that  
 - cen - te ei - la o - sa - va af - fron - tar! Con - tro il suo vo - ler soc -

*ff* *f*

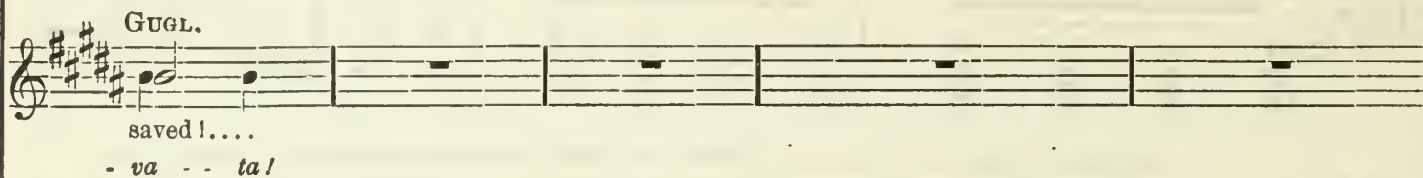
I her life have saved! Surround - - ed by the flames was she, her life I  
 - cor - so a lei pres - tai! Le fiam - - me l'at - tor - nia - van già, io l'ho sal -

**FIL.**



Ah! ..... she's saved! ..... He's saved .....  
 Ah! ..... sal - va - ta! sal - va - ta!

**GUGL.**



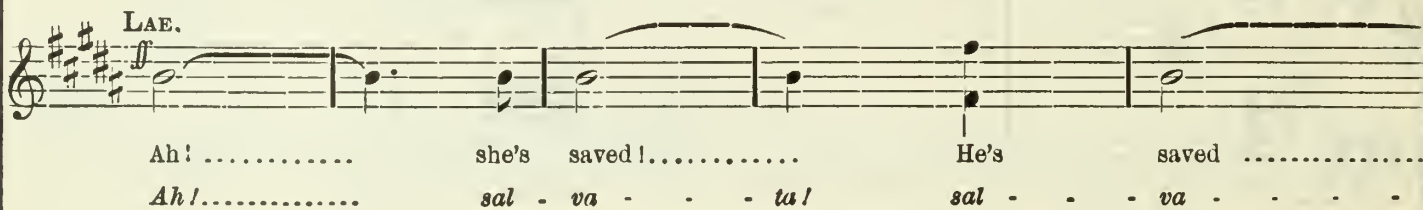
saved!...  
 - va - ta!

**FED.**



Ah! ..... she's saved! ..... He's saved .....  
 Ah! ..... sal - va - ta! sal - va - ta!

**LAE.**



Ah! ..... she's saved! ..... He's saved .....  
 Ah! ..... sal - va - ta! sal - va - ta!



Ah! ..... she's saved! ..... He's saved .....  
 Ah! ..... sal - va - ta! sal - va - ta!



Ah! ..... she's saved! ..... He's saved .....  
 Ah! ..... sal - va - ta! sal - va - ta!



Ah! ..... she's saved! ..... He's saved .....  
 Ah! ..... sal - va - ta! sal - va - ta!



Ah! ..... she's saved! ..... He's saved .....  
 Ah! ..... sal - va - ta! sal - va - ta! 8va

Fit.

(Guglielmo places Mignon on a bank. She still holds the bunch of withered flowers. Tableau.)

The musical score consists of several systems. The first system features five vocal staves, each with a melodic line and lyrics. The lyrics are: "..... her! ta!". The vocal parts are labeled "FIT.", "FED.", "LAE.", and two unlabeled parts. The piano accompaniment begins in the second system, marked "8va" (octave), and continues through the bottom of the page. The piano part includes a right-hand melody with slurs and a left-hand accompaniment with chords and single notes. The score concludes with a double bar line and the dynamic marking "fp" (pianissimo).

## ACT III.

## No. 13.

## Introduction, Chorus and Cradle Song.

SCENE I. A gallery embellished with statues. To the right, a window overlooking the country. At back, a closed door. Side doors. At the rising of the curtain, there is no one on the stage. A harp prelude is heard behind the scenes.

Moderato sostenuto. (66 = ♩)

The musical score consists of five systems of piano and harp parts. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The harp part is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The score includes various dynamics such as *mf*, *mf Ped.*, *dim.*, *f*, *p*, *cres.*, and *dim.*. Performance instructions include *Ped.* (pedal) and *\* Ped.* (pedal). The score is marked with *Moderato sostenuto* and a tempo of 66 = ♩. The harp part features several octaves marked with an '8' and a wavy line. The piano part includes several measures with a fermata over a note.



CHORUS. (outside.)  
 Allo. moderato. (72 = ♩)

1st Sop. Ah!..... ah!..... *dim.* *riten.* *p*

2d Sop. Ah!..... ah!..... *dim.* *riten.* *p*

1st Ten. Ah!..... ah!..... *dim.* *riten.* *p*

2d Ten. Ah! la la..... la la..... la la..... la... la..... *dim.* *riten.* *p*

1st Bass. Ah! la la..... la la..... la la..... la... la..... *dim.* *riten.* *p*

2d Bass. Ah!..... la!..... *dim.* *riten.* *p*

*Allo. moderato.*

*p*

Now, quick, un - furl the sails, The fa-  
*Or - su,* scio - gliam, scio - gliam le ve-

Now, quick, un - furl the sails, The fresh  
*Or - sul,* scio - gliam, scio - gliam le ve-

la la la la la la la la la la la la la la...

la la la la la la la la la la la la la la...

la la la la la la la la la la la la la la...

la la la la la la la la la la la la la la...

- voring breez - es are blow - - - ing, 'Neath bright stars tran - quil - ly  
*le Fausto a noi ri - de il ven - - - to, Ah! sul tran-quil - lo e - le-*

... breez - es are blow - - - ing, 'Neath bright stars tran - quil - ly  
*le fausto è il ven - - - to, Ah! sul tran-quil - lo e - le-*

... la la la la la la la la la la la la la la

... la la la la la la la la la la la la la la

... la la la la la la la la la la la la la la

... la la la la la la la la la la la la la la

glow - ing O - - ver the waves we will go!..... And be-  
 -men - to *Andiam andiam a na - vi - gar*..... *E lon-*

O'er waves we will go.....  
*Andia - - - mo a na - vi - gar*.....

la la la la..... la la la la la la la la la la

la la la la..... la la la la la la la la la la

la la la la..... la la la la la la la la la la

-bind us, far, in our wake, A fur - row we'll make Like a path of light On..... the blue lake!...  
 -tan, lon-tan, dal le sponde *Erriam su quest' onde Il rezzo a cer - car Ah!.... a cer - car!....*

Ah!.....

A bright wake will we make On the blue lake Ah!.....  
*Er - riam sul - le spon - - - de il rezzo a cer - car*

A bright wake will we make On the blue lake Ah!.....  
*Er - riam sul - le spon - - - de il rezzo a cer - car*

A bright wake will we make On the blue lake Ah!.....  
*Er - riam sul - le spon - - - de il rezzo a cer - car*



ff *dim.*

-hind us, far, in our wake, A fur - row we'll make Like a path of light On.... the blue lake!...  
 -tan, lon-tan, dal le sponde Erriam su quest' onde Il rez - zo a cer - car Il rezzo a cer - ear!...

ff *dim.*

Ah!.....

f ff *dim.*

A bright wake will we make On the blue lake Ah!.....  
 Er - riam su quest' on - - - le il rezzo a cer - car

f ff *dim.*

f ff *dim.*

A bright wake will we make On the blue lake Ah!.....  
 Er - riam su quest'on - - - de il rezzo a cer - car

f ff *dim.*

pp f

Now, quick! the sails un-furl, The fa - - voring breezes are  
 Or - sù sciogliamo sciogliamo le ve - le, Fausto a noi ride il

pp f

Now, quick! the sails un-furl, The fresh breezes are  
 Or - sù sciogliamo, sciogliamo le ve - - - le Fausto è il

pp f

..... ah!..... La la la la la la..... la la la

p f

..... La la la la la la..... la la la

p f

..... ah!..... La la la la la la..... la la la

p f

blow - ing; 'Neath bright stars tran-quil-ly glowing, O - ver the waves we will go! Ah!.....  
 ven - to, Ah! sul tran-quil - lo e-le-men - to Andia - mo andiamo a na-vi - gar!

blow - ing; 'Neath bright stars tran-quil-ly glowing, O'er waves we will go! Ah!.....  
 ven - to, Ah! sul tran-quil - lo e-le - men - to Andia - - mo a na-vi - gar!

la la la la la la la la la la..... la la la la. Ah!.....

la la la la la la la la la la..... la la la la. Ah!.....

la la la la la la la la la la..... la la la la. Ah!.....

la la la la la la la la la la..... la la la la. Ah!.....

la..... la..... la..... ah!.....

.... ah!..... ah!..... ah!..... ah!.....

.... ah!..... ah!..... ah!..... ah!.....

.... ah!..... ah!..... ah!..... ah!.....

.... ah!..... ah!..... ah!..... ah!.....



*Andantino con moto.*

A vocal score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in a key with one flat and 6/8 time. The tempo is *Andantino con moto*. The score consists of six staves. Each staff begins with the marking *smorz.* and features a melodic line with lyrics: "ah!... ah!... ah!... ah!... La la la la...". The music includes dynamic markings such as *ff* and *mf*, and various musical notations like slurs and accents.

*Andantino con moto.* (116 = ♩) (LOTHARIO appears on the threshold at the right.)

Piano accompaniment for the first section, consisting of two staves (treble and bass clef). The tempo is *Andantino con moto* with a metronome marking of 116 = ♩. The music is in a key with one flat and 6/8 time. It begins with a piano (*p*) dynamic and features a steady accompaniment pattern.

Piano accompaniment for the second section, consisting of two staves (treble and bass clef). The tempo is *Andantino con moto*. The music is in a key with one flat and 6/8 time. It begins with a mezzo-forte (*mf*) dynamic and features a steady accompaniment pattern. The section concludes with a *dim.* (diminuendo) marking.



## SOOTH'D IS NOW HER SORROW.

(DEL SUO COR CALMAI.)

Cradle Song.

Lothario.

SCENE II. Lothario (alone).

*p*

Sooth'd is now her sor-row so tear-ful! On her lips a peaceful smile  
*Del suo cor cal-ma-i le pe-ne, Sul suo lab-bro il ri-so*

*pp*

lies, At my words, con-sol-ing and cheer-ful, Sleep has closed her wea-ry  
*sta, E soc-chiuso a son-no le-ne Le-gro ci-glio al-fa-ell'*

*poco cres.*

eyes. Aid, poor child, doth God now send thee, He'll de-fend thee!  
*ha! Dormi in pa-ce Iddio t'as-sis-te Id-dio t'as-sis-te,*

*rit.*

*pp*

Sleep in peace, peace - ful - ly sleep!..... sleep, poor child!.....  
*E - gli o - gnor, ve - glia su te!..... si, su te!.....*

*sf*

*dim.*

*dolce.*

O'er her brow, with bright wings ex - tend - - ed, Bends an  
*Ti pro - teg - - ge not - - te e gior - - no Un ar-*

an - gel - guard from the skies; 'Neath its care, pro - tect - ed, de-  
*-can - - ge lo.... del ciel; Ei s'ag - gie - ra a te..... d'in.*

*pp*

-fend - ed, She may close her wea - ry eyes. Aid, poor  
-tor - no, E coll' a - li ti fa - vel! Dor - mio

*poco cres.* *pp*

child, doth God now send thee, He'll de - fend thee! Sleep in peace!  
ca - ra, Iddio t'as - sis - te, Iddio t'as - sis - - te, Egli o - gnor

*rit.* *presto in poco.*

peace - ful - ly sleep!..... sleep in peace!..... Aid God doth send, He'll thee de -  
ve - glia su te, ..... si su te!..... E - gli t'as - siste e veglia o -

*mp*

-fend! Sleep in peace!.....  
-gnor su - te!.....

CHORUS. (outside.) *Allegretto moderato.*

1st Sop.

2d Sop.

*mp*

*8va*

*Allegretto moderato.*

-hind us, far, in our wake, A fur - row we'll make Like a path of light On.... the blue lake!...  
-tan, lon-tan, dal - le sponde Erriam su quest' onde Il rezzo a cer - car Il rezzo a cer - car!....

*f* *p* *dim.*

*f* *dim.*

Ah!..... *dim.*

*mf* 1st Ten. *f* *dim.*

A bright wake will we make On the blue lake Ah!.....  
Er - riam su quest' on - - - de il rezzo a cer - car

*mf* 2d Ten. *f* *dim.*

*mf* 1st Bass. *f* *dim.*

A bright wake will we make On the blue lake Ah!.....  
Er - riam su quest' on - - - de il rezzo a cer - car

*mf* 2d Bass. *f* *dim.*

.....  
 Now, quick! the sails un-furl, The fa - - voring breezes are  
 Or - sul sciogliam sciogliam te ve - le, Fausto a noi ri - de il

.....  
 Now, quick! the sails un - furl, The fresh breezes are  
 Or - sul sciogliam, sciogliam te ve - - - le Fausto è il

..... ah!..... La la la la la la..... la la la

..... La la la la la la..... la la la

..... ah!..... La la la la la la..... la la la

blow - ing; 'Neath bright stars tran-quil-ly glowing, O - ver the waves we will go! ah!... ah!...  
 ven - to, Ah! sul tran-quil - lo e-le - men - to Andia - mo andiamo a na-vi - gar!

blow - ing; 'Neath bright stars tran-quil-ly glowing, O'er waves light-ly we'll go! ah!.....  
 ven - to, Ah! sul tran-quil - lo e-le - men - to Andia - - - mo a na-vi - gar!

la la la la la la la la la la..... la la la la Ah!.....

la la la la la la la la la la..... la la la la Ah!.....

la la la la la la la la la la..... la la la la Ah!.....

la la la la la la la la la la..... la la la la Ah!.....

*p* *sf* *pp*  
ah!... ah!... ah!... ah!..... la la la la Ah!... ah!.....  
*sf* *pp*  
... ah!..... ah!..... la la la la Ah!.....  
*sf* *pp*  
... ah!..... ah!..... la la la la Ah!.....  
*sf* *pp*  
... ah!..... ah!..... la la la la Ah!.....  
*f* *pp*  
... ah!..... ah!..... la la la la Ah!.....

*smorz.* *rit.*  
ah!... ah!... ah!... ah!... ah!.....  
*smorz.* *rit.*  
... ah!... ah!.....  
*smorz.* *rit.*  
... ah!... ah!.....  
*smorz.* *rit.*  
... ah!... ah!.....  
*smorz.* *rit.*  
... ah!... ah!.....

## SCENE III. (ANTONIO places a lamp upon a table, and approaches the window.)

RECIT. ANTONIO.

*Allo. moderato.*

You will see, sir, from this win - dow how all the  
*Da qui ve - dre - te in - tan - to Tut - te bril -*

The first system of the score consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a grand staff (treble and bass clefs) and a common time signature. The key signature has one flat (B-flat). The tempo marking is 'Allo. moderato.' and the dynamic marking is 'fp'.

neighb'ring vil - las are now light - ed; For the grand fes - tal day on the lake is at  
*-lar le vil - le d'o - gni can - to Del - la fes - ta del la - go è di - ma - ni il gran*

The second system continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature remains one flat. The tempo and dynamic markings are consistent with the first system.

hand; This pal - ace, here, a - lone, since it has lost its mas - ter il - lu - minates no  
*gior - no: sol questo os - tel dal dì che ria scia - gu - ra lo col - pì - a Fuo - chi non ar - de*

The third system continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature remains one flat. The tempo and dynamic markings are consistent with the previous systems.

GUGL.

more! Yes, and I have been told that a child, years a - go, in its blue depths did  
*più Ier nar - ra - to mi fu che pre - da - di quest' ac - que Una fan - ciul - la*

The fourth system continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature remains one flat. The tempo and dynamic markings are consistent with the previous systems.

## ANTONIO.

per - ish.                    The moth - er,            thus be - reft,            of grief soon died,            la-  
*giac - que.*                    *A*            *sor - te*            *tan - to*            *rì - a,*            *La*            *ma - dre*            *pur*            *mo-*

-men - ted;                    Crazed by his loss,            the fa - ther left his na - tive land e'er to  
*-rì - a;*                    *Fol - le in*            *al - lor*            *di*            *dog - lia, il*            *Con - te*            *que - sta*            *so - glia*            *La*

wan - der;                    And ere long, this fine an - ces - tral home            will pass in - to the hands of oth - er  
*scia - va*                    *e*            *gia ra - min - go;*            *Or*            *ques - to os - tel*            *so - lin - go*            *Fra*            *po - co*            *fia ven-*

## GUGL.

To morrow I will de-  
*Diman*            *ve lo*            *di-*

mas - ters.                    And now, if such your pleasure            be, you may pur - chase the place.  
*-da - to.*                    *Al prez - zo*            *con - ve - nu - to*            *Ap - par - te - ner - vi*            *può.*



SCENE IV. GUGLIELMO. LOTHARIO.

(GUGLIELMO, placing his hand on LOTHARIO'S shoulder.)

*Allo. moderato.*

-cide.

-ro.

(At a sign from GUGLIELMO, ANTONIO retires.)

What now?

Eb - ben?

*Allo. Moderato.*

*dim.*

LOTHARIO.

Hush!  
Zit - to!

She is sleep - ing, a smile her lips is wreath - ing,  
el - la dor - me, socchiuse ha le pal - pè - bre;

And the  
Os - ser.

GUGL. (*joyously.*)

fe - ver, I think, has left her.  
-va - te, più non ha feb - bre.

Ah!..... bless'd for - ev - er be kind  
Ah!..... be - ne - det - to sia il

Heaven!  
ciel!

Her na - tive air, 'tis, that to life doth re - store her!  
l'aura na - tal la rende a nuo - va vi - ta.

'Tis for  
to

her, that I shall buy to-mor-row, the fine pal-ace Ci-pri-  
vo - - glio al-lor com-prar di mani il bel pa-laz-zo Ci-pri-

LOT. (starts up trembling.) GUGL. Andante.

-a - ni! Ci - pri - a - - ni! What now?  
-a - ni! Ci - pri - a - - ni? Che hai tu?

Allo. Andante. (112 = ♩)

(LOTHARIO goes to the door in the back, and tries to open it.)

GUGL. p LOTH. (deeply moved.)

That great door has been closed up for fif-teen years. Fifteen years?  
Quel - la por - ta sta chiu - sa da quin-diei an - ni. Quin-diei an - ni?

(LOTHARIO goes to the door on the left) Ah! there!  
Ah! là!

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a rest, followed by the lyrics "(LOTHARIO goes to the door on the left)". The music then continues with the vocal line singing "Ah! there!" and "Ah! là!". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

(turning towards GUGL.)

(he retires slowly.)

Hush!  
Zit - to!

The second system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "Hush!" and "Zit - to!". The piano accompaniment is characterized by a steady, rhythmic pattern in the right hand and a more active bass line in the left hand.

SCENE V. GUGL. (alone.) RECIT.

Moderato.

How strange was his  
Ah! qual guar-do

smorz. Moderato.

The third system of music is a recitative piece for Guglielmone. It begins with a vocal line in the upper staff and piano accompaniment in the lower staves. The tempo is marked "Moderato". The vocal line contains the lyrics "How strange was his" and "Ah! qual guar-do". The piano accompaniment features a "smorz." (diminuendo) section followed by a "Moderato" section.

look! Ah! bet - ter far than I has this old man known how to soothe and cheer this  
strano! Più te - ne - ro di me, quel po - ve - ro ve gliar - do Per viene a con - so-

The fourth system of music continues the recitative piece. It features a vocal line and piano accompaniment. The vocal line contains the lyrics "look! Ah! bet - ter far than I has this old man known how to soothe and cheer this" and "strano! Più te - ne - ro di me, quel po - ve - ro ve gliar - do Per viene a con - so-". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

child, by his cares warm and ten - der! I have dis - cov - er'd now what Mi - gnon doth con -  
 lar lin - fe - li - ce fan - ciu - la. Io do - vi - nat di quel co - re l'ar.

(half opens the door on the right.) (tenderly.)

-ceal! A - las! While she was  
 -can! Ohi - me! dal - le sue

If the Romance is sung in Re ♭ go to the sign \*

sleep - - - - ing, She did whis - - per my name.  
 lab - - - - bra il mio no - - me sfug - gè.

Continue with the Romance in Do.

\*(For the Romance in Re ♭) rit.

A - las! while she was sleep - - ing, She did breathe forth my name!  
 Ohi - me! dal - le sue lab - - bra il mio no - me sfug - gè!

(Join to the Romance in Re ♭)

## AH! LITTLE THOUGHT THE MAID.

No. 14. Romance. (AH! NON CREDE VI TU.)

Translated and Adapted by THEO. T. BARKER.

*Andantino.* (76 = ♩)

Piano introduction in 3/8 time. The right hand features a melodic line with triplets and a final half note. The left hand provides a harmonic accompaniment. Dynamics include *f*, *dim.*, *rall.*, and *p*.

GUGLIELMO.  
*dolce.*

Vocal line and piano accompaniment for the first line. The vocal line is in a soprano register. The piano accompaniment is in the right hand, with the left hand providing a simple harmonic support. Dynamics include *pp*.

Ah! lit - tle thought the maid in her pure guiltless fash - ion, That the pure  
Ah! non cre - - de vi tu nel ver - gin tuo can - do - re, Che vin - no -

Vocal line and piano accompaniment for the second line. Dynamics include *p*.

flame a - light with - in her peaceful breast, Could be trans - formed some day  
- cente ardor ond eri ac - cesa in sen, Po - tesse un dì mu - tar - - -

Vocal line and piano accompaniment for the third line. Dynamics include *poco cres.*

to an o'er - whelm - ing pas - - sion, That should dis - - turb the current  
- si in un co - - cente a - mo - - re, E tur - bar de' suoi di

*mp*

of her young life and rest!..... If of this flow-er, the hues ev - a -  
 il cor - - so se - ren! Ah! se del fi - or gli smun - ti co -

*un peu plus retenu. (58 = ♩)*

- nes - cent, Thou'dst re - vive, and its bloom im - prove. Gen - - - - - tle  
 - lo - ri Qui tu brami av - vi - va - - re an - cor, Al - - - - - mo a -

*Ped.*

spring!  
 - pril! give her, thou, a balm - y kiss ca - - ress - - - ant,  
 da - gli tu un ba - cio che l'ir - - ro - - - ri,

*f*

O, my heart, give her one fond sigh, give her one fond sigh of  
 O, mio cor da - gli tu, un so - spi - ro, un so - spi - ro d'a -

*nivez.*

*Ped.*

love!  
- mor!

*f* *Ped.* \*

*mf* *p*

Vain - ly I ask of her one word, one brief al - lu - sion To that deep  
Ahi che le chieggo in van un detto un sol ac - cen - to! De' ma - li

*pp*

myste - ry. I sought in vain, to know! Each look of mine disturbs her,  
suoi varcan, non pos - so pe - ne - trar! Lo sguar - do mio la tur - ba,

*p*

*poco cres.*

fills her with dire con - fu - - sion, While eve - ry word I speak,  
*e tem - pie di sgo - men - - to, La fan - no i del - ti mi - ei,*

*poco cres.*

*pp*  
 caus - es her tears to flow!..... If of this flow - er, the hues ev - an -  
*di - rot - ta la - gri - nar!..... Ah! se del fi - or gli smun - ti co -*

*un peu plus retenuto. (58 = ♩)*

- es - cent, Thou'dst re - vive, and its bloom im - prove. Gen - - - - - tle  
 - lo - ri Qui tu brami av - vi - va - - - re an - cor, Al - - - - - mo a -

spring!  
 - pril! give her, thou, one balm - y kiss ca - - - - - ress - - - - - ant,  
 da - gli tu un ba - cio che l'ir - - - - - ro - - - - - ri,

*Ped.* \* *Ped.* \* *Ped.* \*





(reading.)

(running towards the

“Fi-lina's on your track, be off! e'en now she's here.” 'Tis advice from La-er-tes, Ah! Mi-gnon!  
 “Fi-li-na vi se-gui, fuggite gunta è cos-ti.” Di La-er-te un av-vi-so, Ah! Mi-gnon!

*pp* *riten.*

chamber of Mignon.) (he stops.) SCENE VII. MIGNON.

Ah! 'tis she!  
 Es - sa vien!

(Guglielmo retires to a little distance.)  
 (Mignon advances without seeing him.)

Where am I?  
 O - ve so - - no?

*Andante sostenuto.* (96 = ♩)

*dim.* *pp*

Here I breathe.... a pur-er air, The skies are deeper blue!  
 Qual res - pi - - - ro molle au - ret - ta, Ah! qui più puro è il ciel!

*sempre dolce.*

In the smooth mirror of your sunny lake, Are re - flect - - - ed the for - ests!  
 Il ter - so spe - glio di ques - to la - go par che i bos - - - chi ri - flet - ta!

*dimin. pp*

There a sail..... glides by in the shad - ows! Fresh is the  
*U - na ve - - - la spa - - zia a di - lun - go!* *Qual va - go*

*dimin.*

air!  
*suol!* This splenid pal - - ace, whose fair gardens towards the strand are slo - - - ping,  
*Questa maggion, questo, giardin che for - me ha di pendì - - - o,*

*tr rit.* *tr* *Sya*

All, I seem to have seen in a dream of my childhood!  
*Ne miei sogni d'in-fanz ia av - ervisto cre - d' i - o!* O, Lo - thario! Wil - helm!  
 O Lo - tario! Gu - glielmo!

GUGL.

*Sya*  
*pp* *p*

Mi -  
 Mi -

# 'T WAS I WHO CALLED YOU.

(IO TI CHIEDEA!)

No. 15. DUETTO.

Filina, Mignon, Guglielmo.

MIGNON.

'Twas I who called you! Ah! I am hap - - py! Fresh air ex -  
 Io ti chi - ede - - a! Ah! son fe - li - - ce! io son ra -

GUGLIELMO.

- gnon! (hastening to meet her.)  
 - gnon!

*f* *Allo. Moderato. dim.*

- cites..... me, Now my heart doth suf - fer no more! .....  
 - pi - - ta, Il mio cor ces - sò di sof - - frir! .....

New life up - spring - - ing, Lifts, de - - lights..... me! Death's  
 Na - seer mi - sen - - to a nuo - - va i - - ta! Non

*cres.* *f* *dim.*

ter - rors no more I de - - plore!  
 temo o - - mai più di mo - - rir!

GUGL.

Vain fears, poor child, may no more dis - - tress thee!  
 Ah! si, ri - na - - sci a nuo - - va spe - - me!

Soft airs here blow - ing, health.... will soon re - store, A fresher  
 Quest' au - - ra pu - ra ti.... de sal - - var, Bandisci il

*cres.*

life waits now to bless thee, Long must thou live..... and learn to  
 duol che si ti pre - - me, Tu vi - ver de - - vi per a -

love! Ah! thou must still live, thou must still live, live to  
 - mar! Tu vi - ver de - vi, vi - ver de - vi, per a

love,..... thou must live..... and learn to love; Yes,  
 - mar,..... vi - ver de - vi per a - - mar; Si,

*f. s.* *dim.* *p.* *pp* MIGNON.

I believe, would e'er be - lieve thee, Speak to me, ev - er -  
 credo inte. vi - vo fi - den - te, Parla a - me, parla o -

- more as now!.... Drive from thy mem - 'ry, thoughts that grieve thee,  
 - gnor co - - si! .... Ah! sgombra o - ma - - i dal - - la men - te,

GUGL.

Mio.

*p* a tempo.

Ah! I am hap - - py! Fresh air e - -  
 Ah! son fe - li - - ce! Ah! son ra - -

GUGL.

*riten.*

Of days that caused thy tears to flow!  
 Il sov - ve - nir de' - cor - si dè!

- lates..... me, Now my heart doth suf - fer no more! .....  
 - pi - - - ta, Il mio cor ces - sò di sof - - frir! .....

GUGL.

*mf*

*cres.*

*f*

*dim.*

Ah! yes, be - lieve new life a - - waits..... thee, Thy sor - rows and  
 Ah! si! ri - na - - sei a nuo - - va vi - - - ta, Il cor tuo non

*mf* *p* un poco ritenuto.

Life, once more, in me is re - viv - ing, No lon - ger I fear now to  
 Già ri - nas - sco a nuo - va - vi - - ta, Non te - mo più mo - -

*mf* *p*

tri - als are o'er! Live to love, think on - ly of liv - - ing, No more must thou fear death is  
 dè piu sof - frir! Tutto a vi - ver, ca - ra t'in - vi - - ta, No, tu non dei mo - -

*un poco ritenuto.*

*f* *p* un poco ritenuto.

die! Life, once more, in me is re - viv - - ing, No lon - ger I fear now to  
 - rir! Già, ri - nasco a nuo - va - vi - - ta, Non te - mo più mo - -

*f* *p*

nigh! Live to love! think of naught but liv - - ing, No more must thou fear, death is  
 - rir! Tut - to a vi - - ver, ca - ra, t'in - vi - - ta, No tu non dei mo - -

*mf* *p* un poco ritenuto.

*rit. dim.*

die! Ah! no lon - - ger do I... fear now to  
 - rir! Ah! non te - - mo Ah! non te - mo più mo -

nigh! Ah! no lon - - ger must thou fear, death is  
 - rir! Ah! non de - - vi Ah! non de - vi più mo -



die! .....  
-rir! .....

nigh! .....  
-rir! .....

*p* *cres.* *f* *p*

GUGL. *Andante.* (104 = ♩) *pp*

Ah! let thy  
La tua bell'

*rall.* *Andante.* *p* *dim.* *pp*

soul at last, ..... with my own, ..... blend, ex - pand - - ing!  
alma al fin, ..... nel - - la mi - - a s'es - pan - - da!

*poco cres.*

Dear - est Mignon, dear - est Mi - gnon, up - on me turn,..... up - on me turn thine  
 Dol - ce te - sor, dol - ce te - sor, vol - gi il tuo sguar - do, volgi il tuo sguardo a

*smorz.*

eyes!  
me!

Un - der their rays di - vine, and in thy white robe stand - ing, To me, thou  
 Qui sot - to ques - to ciel, con quel - la ves - te bian - ca, Tu ras - so -

*DIM.* *mf.*

art..... like an an - gel from the skies. Ah!  
 - mi ..... gli un an - ge - lo del ciel. Ah!

*mf dim.*

turn up - on me.. ..... thine eyes! Thou..... seem'st to me an an - gel from the  
 fis - sa lo sguar - do in me! Tu..... ras - so - mi - gli un an - ge - lo del

*pp*

*p* MIGNON, (smiling sadly.)

GUGL.

skies!  
ciel!

No, I'm the same Mi - - gnon!  
No. sem - pre io son la - - stes - sa!

Mi - gnon, but not the  
La stes - - sa piu non

*un poco ritenuto.*

*pp*  
*un poco ritenuto.*

MIGNON. (with ecstasy.)

O, Heav'n!  
O ciel!

can I be - lieve it?  
creder poss' i - o?

*a piacere.* *poco cres.*

same.  
sembri.

Mi - gnon, with all my heart, 'tis Mi -  
Il mio te - sor tu sei, tu sei

*pp*

VAR.

Ah! is it true! can it be me that he loves?  
Ah! dice il ver, cre - der-lo pur degg' i - - o?

- gnon's ..... self that I love!  
l'i ..... do - lo mi - - o!

*pp*

MIGNON. (slowly.)

*Allegro.*

*f a tempo.*

Thou dost love me! Ah! what say'st thou? the past dost thou re -  
 Tu? a ma - rmi! Ah! che di - - ci? il pas - sa - ta ri -

*Allegro.*

*p sf*

- mem - - ber? Thy heart is still Fi - li - - na's?  
 - cor - - da? Ar - des - ti per Fi - li - - na?

GUGLIELMO. *a piacere.*

Fi - li - na's far a - way, I love her now no  
 Ell' è da noi lon - tana, ed or non l'a - mo

*p sf f*

*f p* Is it true? O, rap - ture di - vine, past ex - pres - sion! I may, at  
 Ah! fia ver? ah, gio - a i nef - fu - - bil, di - vi - - na! Qui dirti al -

more!  
 più!

*f pp*

*risoluto.*

last, then, tell thee but in a whis - per, in a whis - per quite  
*fin po - tre - i ma, par - liam pia - no ah! piu pia - no piu*

*p* *dim.*

*Moderato.* FIL. (Outside.)  
 low. I'm now Ti - tan - ia fair, en - tranc - ing, The fai - ry daughter of the  
*pian!* Io - son Ti - ta - ni - a la bion - da, Io - son Ti - ta - ni - a la

*Moderato.*

air. and light! Thro' the world I go, e'er gai - ly dan - cing, more swift - ly  
 bio - da Vo' pel mondo ognor bal - da e gio - con - da, Piu lie - ve

GUGL. (aside.) MIG. (aside.)  
 Fi - li - na! She is here now!  
 Fi - li - na! des - sa anco - ro!

MIG. (Running to the window.)

than the bird that up - ward takes..... his flight! That la - dy com-ing  
 dell' au - gel che la - er fen - de, a vol Ah! que - sta donnaan-

FIL.

I'm now Ti - tan - nia fair en - chant - ing Ah!....  
 Io son Ti - ta - ni - a la bion - da Ah!....

here!.....  
 cor!.....

(aside.) O se - cret thought  
 Fa - tale ar - can

in my heart..... rest for - ev - er!  
 Resta in fon do al mio cor!.....

*pp*

*prezzo.* *tr*

*presto.*

*Allegretto* (80. ♩)

Mig.

*Allegretto.*

Ah! .....

*f*

(With jealousy.)

.... I re - cog - nise her voice, I can hear, I can  
 Ah! la sua vo-ce ell è Chiara om-ai giunge a

*p*

see. 'Tis she here just ar - riv - ing To be-hold thee, con - triv - ing! Ques - tion me not I  
 me. E des - sa an - co - ra, e des - sa, che ti cer - ca e - s'ap - pres - sa Deh! non m'in - ter - ro -

pray.... I've noth - ing more to say!.... I'll talk no more to - day. Hav - ing noth - ing to  
 gar.... Non pos - so piu par - lar!.... - Non pos - so piu par - lar? Piu non pos - so par -

8~~~~~

say, A - las!..... I'll not talk more to -  
 - lar, Ohime!..... Piu non pos - so par -

- day. I'll talk no more to - day. I've noth ing more to  
 - lar, Deh! non m'in - ter - ro - gar, Non pos - so piu par -



GUGL. (Lovingly.)  
un poco rit.

Say, No, no, no, no, no, no! I have noth - ing to say! Nought I hear, dear love, but thee, ... It is  
- lar. No, no, no, no, no, no, Più non pos - so par - lar! Ta - ci! cal - ma - ti, a - hi - me! ... Qui non

un poco rit.

on - ly Mignon that I see. A hun - dred times more fair than she. A thousand times more dear to  
veg - go, non veg - go che te. Leg - gia - dra piu, si, più di lei Tu mil - le vol - te se - -

f dim.

MIG. p

No! I've noth - ing more to say!  
No, non pos - so piu par - lar?

me! Mi - gnon, whom I A - dore! ... But who loves me no  
i. Te so - la io vo glio a - mar? ... Deh! piu non taf - fan -

The 10 following measures may be cut, ad lib, and go to the sign \* . p. 359.



la ah! ah!.....

her - self 'tis  
è - des - - sa

Mi - gnon, nought I hear love, but  
A - ta - - ci, ah! cal - - mati ohi-

*cres.*  
*animato.*

I re - cognise her voice I can hear, I can see, 'Tis she just here ar -  
Ah! la sua voce ell' e chia - ra omai giunge a me, E des - sa an - cora, e

thee.  
me!

On - ly thee  
Qui non veg - - -

*f*  
*p*  
*sf > p*

- riv - ing, To be - hold thee con - triv - ing; Ques - tion me not, I  
 des - sa, che ti cer - ca e s'ap - pres - sa; Deh! non m'in - ter - ro -

love..... I can see,  
 - go..... al - tra che te,

pray..... I've noth - ing more to say..... I'll talk no more to  
 - gar, Non pos - so piu par - lar! Deh non m'in - ter - ro -

Thee on - ly can I hear. But still your doubts ap - pear; Ah!  
 qui non veg-go che te. puoi du - bi - tar an - cor; Ah!

- day. Hav - ing noth - ing to say. A - las !.....  
 - gar, Più non pos - so par - lar! Ohi-mè.....

thou lov'st me no more ! Ah! .....  
 tu non m'a - mi più ! Ah! .....

I'll not talk more to -  
*Piu non pos - so par -*

A - las! a -  
*Non m'a - mi*

- day. I've noth - ing more to say! I'll talk no more to -  
*lar Non pos - so piu par - lar, Non pos - so piu par -*

- las! thou lov'st me no more! Thou lov - est me no more!  
*piu no, non m'a - mi piu, no, tu non m'a - mi piu*

*p* *cres.*

- day. Ah!.... Ah!.... Ah!.... Ah!.... I'll not talk more to -  
*lar Ah!.... Ah!.... Ah!.... Ah!* *Piu non pos - so par -*

Thou whom I a - dore, Thou lov'st no more. Thy doubts I de -  
*Ah? cru - de - - le? tu non m'a - mi piu. Tu du - bi - ti an -*

*f*

- day, I'll not talk more to - - day Ah!.....  
 - lar, più non pos - so par - - lar! Ah!.....

- plore, Thou dost love me no more. A - - las!  
 - cor si, tu du - bi - ti an - cor. Ohi - - mè!

.....  
 ..... I've noth - ing more to say, I'll not talk more to -  
 ..... Deh non m'inter - ro - gar, Più non pos - so par -

Mi - gnon loves me no more, no! Thou dost love me no  
 tu già non m'a - mi più no, no, tu non m'a - mi

(Falls on a seat.)

- day! No!.... No!.....  
 - lar! No!.... No!.....

- more! A - - las!.....  
 più Ohi - - me!.....

*dim.*

*p*

Recit. GUGL.

Ah! poor un - hap - py child! her hands are i - cy  
Ah! po - ve - ret - ta! le ma - ni ell' ha diac-

*p*

*Moderato sostenuto.*

cold. That voice ac - cur - sed, now my mor - tal dread, Re - vives in her heart all that she has  
- cia - te Di quel - la vo - ce in - faus - ta il suon Ri - de - sta an - cor le sma - nie sue pas

*p*

suf - fer'd. Mi - gnon, dear be - lov - ed, Ah!.... come back to  
- sa - te Mio ben, fat - ti co - re! Deh!.... ri - entra in

*p*

*rit.*

*(Mignon revives.)*

life!  
te!

She o - pens her eyes! 'Tis I, love, who  
Os - ser - va son i - o, Gug - liel - mo t'ap-

*rit.*

call thee!  
- pel - la!

Nought do I un - der -  
Pur non t'o - do già

*Mig. p*

*pp*

stand, is it not a dream then! Yes, 'twas but a dream, love; a dream all un -  
pil non è ques-to un so - gno? Sì, non è che un so - gno, un so - gno men - zo -

*mf Gugl.*

- true that your fe - ver'd brain impress'd on your heart.  
- gner Ri - a febbre an - cor Per - tur - ba il tuo cor.

*pp*



*f*

The fever saidst thou? no! He, who doth love me is Lo - tha - ri - o! But why is he not at my  
*La feb-bre di' tu? no il sol che m'a ma e-gle Lo - ta - rio. Per-chè non è vi - ci - no a*

*(Turns towards the door in the back.)*

side? yet hearken! yes, I hear his step!  
*me! As - col - ta si, l'o - do ve - nir!*

GUGL.

None can enter thro' that  
*Nessuno entrar può di*

*pp a tempo.*

*(Lothario enters.)*

door! *(The door at the back is suddenly burst open, and Lothario appears  
 là on the threshold attired in a rich garb, and bearing a coffer.)* 'Tis him - self now!  
*Egli è des - so!*

# I GREET YOU BOTH!

(SALUTE A VOI!)

No. 16. Terzetto.

SCENE VIII.

*Moderato sostenuto.* 27 = ♩

LOTHARIO. *p*

Mi - gnon!  
Mi - gnon!

Wil - helm!  
Gualielmo!

I greet you both!  
Sa - lute a - voi!

Right welcome are you 'neath my  
Qui siate i ben ve - nu - ti o -

GUGL (*aside.*)                      MIGNON. (*astonished.*)

roof. .... What is he say - ing?      Glad in garments so cost - ly      is it him that I  
- mai!      Che dice, o Di - o?      In si ricchi or na - men - ti,      Qui Lo - ta - ri - o

*dimin.*      *p*      *pp*

(to MIGNON.)

Lor.

see! Ah! this place is my own; Behold and ad-mire it!  
 veggio? Tut-to - qui m'ap-partien; Ah! guar-da, ri - mi - ra.

GUGL. (softly to MIGNON.)

Here I was mas - ter, in years long gone by. Ah! his in -  
 Di ques - to os - tel, cara, un di fai si - gnor. Dei det - ti

Mig.

sa - ni - ty.... our pi - ty claims, I re - cognise no more his kind look or his  
 suoi de - men - ti ab - bi pie - tà No'l ri - co - nos - co più, quel - lo sguardo, que gli-

Lor

dim.

voice, Let's for - get our years of sor - row, Let's for - get our years of  
 cen - ti, Ah! di - men - tica il pas - sa - to Ah! di - men - tica il pas -

sor - row; This rich gift to you I bring; it will  
 sa - to, Qui l'ar - re - co un bel te - sor; Del tuo

so - lace you,..... such my hope.... is For grief that em - bit - ter'd life's  
 cor e - sul - ce - ra - to Ei le - nir sa - prà il do -

MIGNON. (aside.) *Allargate un poco*

pp *cres.*  
 Ah! what's.... this.... mys - te - ry pe - eu - liar, That the glance of his.... dark  
 Ah! qual - mis - te - ro i - nes - tri - ca - to, Do - na agl' oc - chi suoi - co -

GUGL. *cres.*  
 Ah! what.... is.... this myst - ry pe - eu - liar, That the glance of his.... dark  
 Ah! qual.... mis - te - ro i - nes - tri - ca - to, Do - na agl' oc - chi suoi.... cc -

spring, Let's forget our..... years, our..... long years..... of  
 lor, Del tuo cor ei..... sa prà le..... nir il..... do

*Allargate un poco.*

*f* *p* *f* *riten. dimin.*

eye, thus con - veys? Ah! ... What is this myst-'ry that his glance con -  
*tal,* *co - tal ful - gor?* *Ah!* *qua - le mis - te - ro Dona agl' oc - chi*

*f* *f* *riten. dimin.*

eye thus con - veys? Ah! What is this myst-'ry that his eyes bright  
*- tan - to ful - gor?* *Ah!* *qua - le mis - te - ro Dona agl' oc - chi*

*f* *p* *f*

sor row!  
*lo re!*

*f* *p* *f* *suivez.*

*p*

- veys? thus con - veys?  
*suoi, tal ful - gor?*

*mf* *p*

glance thus con - veys? thus con - veys?  
*suoi tal ful - gor?* *tal ful - gor?*

*p tr*

that em - bit - ter'd.... life's spring.  
*Il tuo duol mol - ce - rà!*

*p* *mf* *p*

*Andantino sostenuto.* (52 = ♩)(to MIGNON.) *p*

There it has lain, conceal'd,  
Que - sta cas - set - ta è là

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and triplets.

For years..... in it's lone nook ;  
Da mol - - - - - te lu - ne già ;

You  
Fan

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'years' followed by a dotted line, then continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with some changes in chord structure.

may un - close it, child,  
- ciulla a - prir - la puoi !

What are its con - tents? Look!  
E che rin - ser - ra? Ve - di!

*p* Mig. Lot.

The third system shows a change in the piano accompaniment, with a more active right hand. The vocal line continues with the lyrics. The system is marked with 'p' and includes the names 'Mig.' and 'Lot.' above the vocal line.

The fourth system consists of a piano accompaniment in the lower two staves, continuing the rhythmic and harmonic patterns established in the previous systems.

## MIGNON. (opening the coffer.)

'Tis the scarf of a child, (gazing at it.)  
 Un bel cin to in - fan - til?

Wrought with a gold - en bor - der, Yes I've pre -  
 D'ar - gen - to ri - ca ma - to, Ah! con a -

Whose was that rel - ic choice, and whom did it a -  
 Quel cin - to si gen - ti le, a te chi lo la -

- served it safe - ly, in good or - der.  
 - mor l'ho sem - pre con - ser - va - - to.

- dorn? Tell me! Spe - ra - - ta!  
 - sciò? Par - la! Spe - ra - - ta!

Spe - ra - ta!  
 Spe - ra - ta!

3

Ah! that sweet name to my ear is fa - mi - liar, A mem-'ry of my  
 Ah! ques-to no - me nan suo-na a me stra - no, Un sou - ve - nir lon-

*dim.*

childhood, At that soft name, in my heart re - a - wakens! An ech - o of the past, it may be, that's fled for -  
 - ta - no, A ques-to no - me nel mio cor-si des - ta! *Di tempo assai ri - mo - to, cor fu - sa voce e*

*sf* *dim.*

With tears, with tears his... eyes are wet.  
 Il pianto, il pianto sul... ci - glio egl' ha!

*sf* *dim.*

With tears, with tears his... eyes are wet.  
 Il pianto, il pianto sul... ci - glio egl' ha!

(aside sorrowfully.) *LOT.*

- ev - er? Spe - ra - ta.  
 que - sta, Spe - ra - ta.

*sf* *p* *pp*



## LOTHARIO. (to MIGNON.)

Dost thou not see there al - so a lit - tle brace - let of co - ral?  
 Non tro - vi tu là pres - so un mo - nil di co - ral - lo?

## MIGNON.

It is here much too small for my arm.  
 Ec - co qua! Pic - col trop - po è per me!

Too large 'twas for Spe -  
 Un di, trop - po è - ra

- ra - ta! Im - pa - tient e'er, she would not wait... un - til the mor - row, to put on an - y  
 gran - de Mai non vo - leai la bimba, at - ten - der - la di - ma - ne, Per por - tare un mo -

gem, that would a - dorn her beau - ty. This lit - tle band ..... Did slip  
 - nil che la ren - dea più bel - la. Quel bracc - ia let - to sem -

MIGNON. (aside, with great emotion.)

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The staff contains a few notes, including a half note G4, a quarter note A4, and a quarter note B4, followed by a fermata.

Ah! it slipp'd from her hand.  
Le sfug-gi - a di man.

GUGL.

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, followed by a fermata.

.... al - ways o - ver her hand.  
- pre le sfug-gi - a di man.

What now? thou tremblest, thou art  
Che hai? tu pian-gi tu va -

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a rhythmic pattern of eighth notes and chords, with dynamic markings *sf* and *p*.

MIGNON.

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a half note G4, a quarter note A4, and a quarter note B4, followed by a fermata.

A lit - tle  
Diprecium

LOT.

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a half note G4, a quarter note A4, and a quarter note B4, followed by a fermata.

weep - ing!  
- cil - li?

Mignon!.....  
Ah! par - là!

Now look still far - ther!  
Ri - cerca an - co - ra!

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a rhythmic pattern of eighth notes and chords, with a dynamic marking *pp*.

A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a half note G4, a quarter note A4, and a quarter note B4, followed by a fermata.

pray'r - book!  
li - bro.

*dim.*

A single musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, followed by a fermata.

A - las!.... I still can see her there, As let - ter by let - ter she spelt out her pray'r!  
Ohi mè!.... la cre - do spesso u - dir sue pre - ci bal - bu - ziar det giorno all' im bru - nir.

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a rhythmic pattern of eighth notes and chords, with a dynamic marking *sf*.

## MARIE, MOTHER HOLY.

(O VERGIN MARIA.)

## PRAYER.

*Andantino. (116 = ♩) MIGNON. (opening the book, and reading.)*

Ma - rie, moth - er ho - ly, The good Lord is e'er with  
O Ver - gin Ma - ri - a Il Si - gno - re sta con

*Andantino.*

*pp*

thee! With com - pas - sion look thou on me,..... Pray - ing humbly and low -  
te Ah! fis - sar! de - gna su di me,..... Il tuo sguardo cle - men -

*(Lets the book fall, and continues from memory, with eyes lifted to heaven, and hands joined together.)*

ly!  
te!

LOTHARIO.

'Twas ev - er thus she pray'd!  
co - si pre - gava al - lor!

Thou up - on whose  
Tu - che des -

*pp*

*pp*

(trying to remember.) (recalling the words.)

breast did cradled lay, Our di-vine and blessed Re-deem-er, Spare thy child to those who es-  
 - ti cul-la un di Al di-vi-no sal-va-to-re, Mi con-serva al ge-ni

teem her. Ho-ly Mo-ther, for us O pray! for us..... O pray!  
 to-re Ob-be-dien-te o-gnor co-si! O-gnor.... co-si!

*pp* *Allegro.* (88 =  $\frac{1}{2}$ )

LOTHARIO. (deeply agitated, holds out his hands to MIGNON.)

She, thro' Heaven's in-spi-  
 Giu-sto Ciel! Dio vis-

*mf*

ra-pi-tion, knows the child's in-vo-  
 pi-ra! Sen-za leg-ger pros-

*mf*

## MIGNON. (looking about her with increasing exaltation.)

ca - - - - - tion!  
se - - - - - gue

O Lo - tha - - - - - rio!  
O Lo - ta - - - - - rio!

Gu - gliel - mo!  
Gu - gliel - mo!

Am I crazed and de -  
Forse, ahi las - sa! de -

men - - - - - ted?  
li - - - - - ro?

I di - vine it!  
L'in - do - vi - no,

*sempre cres.*

I see it!  
lo veg - go,

I feel it,  
lo sen - - - - - to,

*sf*

but can't ex - plain it!  
*pur no'l so di - re!*

*sf* *sfz*

(to GUGL.)

Where hast thou led my foot - steps? What coun - try is this? Ah! I -  
*O - ve m'hai tu con - dot - ta? qual è que - sto suol? Suol d'I-*

*f*

'Tis I - ta -  
*Suol d'I - ta -*

*fp* *cres.*

- ta - lia! O..... the bright beams of ra - diance ce - les - tial!  
 ta - lia! Ah!..... qual rag - gio di lu - ce di - vi - na!

lia!  
 lia!

*mf*

*f*  
O mem'ries dear!  
oh sov - ve - nir!

*cres.*  
*f*

(After having, with violent efforts, tried to recall her scattered memories, she rushes with a wild cry to door in the back, disappears for a moment, then returns, pale and scarcely able to stand.)

*f* RECIT. *p*

There! there! the por - trait of my moth - er! And her cham - ber is  
Là! là! l'im - ma - go di mia ma - dre La sua ca - me - ra è

*a tempo.* *f*

emp - ty! My fa - - ther!  
vuo - ta! Mio pa - - dre!

*f* GUGL. LOTHARIO.

Ah! my daugh - ter! Ah! 'Tis my Spe -  
Ah! mia fi - glia! Ah! EW è Spe -

*a tempo.* *f* *Sra*

Yes!  
Si!

Now I re - cog - nize you!  
Or vi ri - co - nos - co.

GUGL.

- ra - ta! Her - self 'tis! Can it be?  
- ra - ta! è des - sa! Ah! fia - ver!

*Sya*

*dim.* *p* *cres.*

**f**

O..... God, I bless thy hand, That gives me my fa - ther  
Ti - - - - - be - ne - di - co, o Ciel! Al - fin ri - tro - vo la

**f** *sf.*

Ah!..... She has found at last, at last has found fa - ther  
El - - - - - la ri - tro - va al fin, ri - tro - va al fi - ne la

LOTHARIO.

**f** *sf.*

O..... God, I bless thy hand! Her - self 'tis!  
Ti - - - - - be - ne - di - co o Ciel! è des - sa!

*Sya*

**f**



dear,..... And my na - tive land! Ah! my  
*pa* - - - - - *tria, il*..... *ge* - *ni - tor!* *la*.....

dear,..... and her na - tive land! her.....  
*pa* - - - - - *tria, il*..... *ge* - *ni - tor!* *la*.....

O..... God, I bless thy hand! She is my  
*Ti* - - - - - *be* - *ne - di* - *co, o* *Ciel!* *Ho* *la* *mia*

*Sva*

fa - ther and my home! Ah! Kind Heaven, thy hand I  
*pa* - *tria il* *ge* - *ni - tor* *Ah!* *sia* *lo - de* *al* *Si*

fa - ther, and her home! Ah! Kind Heaven, thy hand I  
*pa* - *tria, il* *ge* - *ni - tor!* *Ah!* *sia* *lo - de* *al* *Si*

child, my own child! Ah! Kind Heaven, thy.....  
*fi* - *glia* *tro - va - ta* *Ah!* *sia* *lo* - - - *de al*.....

*Sva*

*f* (overcome by violent emotion.)

bless! Thy..... hand I bless! Ah!  
 - gnor! lo - de al Si - gnor! Ah!  
*f* (frightened.)

bless! Thy..... hand I bless! Mi - gnon!  
 - gnor! lo - de al Si - gnor! Mi - gnon!  
*f* (supporting MIGNON.)

hand I'll..... ev - er bless! My daugh - ter!  
 Ciel! lo - de al Si - gnor! Ah! fi - glia!

(gasp ing.) (falling.) (She falls.)

I die! I  
 Io muo jo. Io

Heaven! what ail - eth her? O Heaven!  
 Ciel! Che dunque hai tu? Gran Di - o!

Ah! Spera - ta!  
 Ah! Spera - ta!

(GUGL. opens a window.)

Andantino con moto.

LOTHARIO.

die!  
muo jo.

Ah! do not die, my dear-est child!  
Deh! non mo-rir mio te-so-ro!

*p*

GUGL. ( returns to the side of MIGNON. ) *p*

Life and hap - pi - ness rest now on thee!  
La mia vi - ta di - pen - de da te.

(un poco riten.)

*pp*

(recovers gradually.)

Ah! she re - vives!  
El - la rin - vien!

My dear Mi - gnon! I love thee! yes, I  
Dol - ce mio te - so - ro Io t'a - mo io t'a -

To life she re - turns!  
Ri - tor - na in se!

*mf*

*dim.*

MIGNON. (recognizing

LOTHARIO and GUGL.)

(in an ecstasy of joy.)

love thee!  
do - ro.

*mf* Ah! Ah!  
*mp* 'tis there, 'tis there I would  
la sol vo - le - a re -

now..... live, To love, yes, love, and to die!..... 'Tis  
sta re, A - ma - re, a - ma - re e mo - rir!..... Là  
GUGL.

To sense she re -  
Ri - tor - na in

*cres.* there, 'tis there I would still live!..... 'Tis  
sol vo - le - a re - sta re..... Là  
*f*

turns!  
se!

Dear - est Mi - gnon!  
Dol - ce mio ben!

*cres.* Ah!..... 'Tis  
Ah!..... Là

there, 'tis there I would now..... live, would  
*sol vo - le - a re - sta - re, A -*

here..... that thou must still..... live, To  
*sol vi - ver tu de i se -*

here,..... here, that thou must still.....  
*sol..... vi - ver - tu de -*

love, yes, love, and would die! ..... 'Tis  
*ma - re, a - mar e mo - rir! ..... Là*

e'er be hap - py, with life and love! 'Tis  
*re ni gior - ni, dol - ce mio ben La*

live, e'er to be hap - py, yes,  
*i se - re - ni gior - ni se -*



Three vocal staves in treble and bass clefs. The first staff has lyrics: "hand I bless!... ga il Si - gnor!". The second staff has lyrics: "hand I bless!... ni d'a - mor!". The third staff has lyrics: "hand I bless!... ni d'a - mor!".

Piano accompaniment for the first system, featuring a treble and bass clef. The piece is marked *Sva* (Soprano) and includes dynamic markings such as *f* and *sfz*.

Piano accompaniment for the second system, continuing the musical texture with treble and bass clefs.

Piano accompaniment for the third system, concluding the piece with a final cadence. It includes a *Sva* marking.

END OF THE OPERA.

## INTRODUCED MUSIC.

## 1st ACT OF MIGNON.

Annex 1.—Page 22.

## SPERATA, DEAREST.

(OH! FIGLIA AMATA.)

way.  
-gnor.

*un poco animato.*

The piano introduction is in 6/8 time, starting with a bass line of dotted quarter notes and a treble line of eighth-note chords. The tempo is marked 'un poco animato'.

LOTHARIO.

*2d verse ad lib.*

Spe - ra - ta! dear - est child..... In vain, Sad - ly I call thee;  
Oh! fi - gla a - mata, or mai..... Io qui l'appello in - va - no!

*p*

The vocal line for Lothario begins with a half note rest, followed by a melodic line. The piano accompaniment is in 6/8 time, marked 'p'.

Of the sad tears I've shed..... At thought, what may be - fall thee, heav'n is, a - las! the wit - ness.  
Del pian - to che ver - sai,..... Er - gen - do al ciel la ma - no, sol tes - ti - mo - nio e - gliè il si -

*p*

The vocal line continues with a melodic line. The piano accompaniment is in 6/8 time, marked 'p'.





## 2d ACT OF MIGNON.

A—Annex 2—Page 185.

## AH! 'TIS SURPRISING!

(A MERAVIGLIA.)

AIR.

Translated and Adapted by THEO. T. BARKER.

RECIT. FILINA.

Ah! 'tis sur-pris - ing! I laugh be - fore - hand! Of all my ardent  
 A me-ra-vi - glia, a me - ra - vi - glia! La tur-ba degli a-

lovers, now the de-file com - men - ces. Be  
 -manti Già mi si para in - nan - ti. A-

*Allo. Moderato.*

watch - ful, Fi - li - na, and rea - - - dy! Be cau - tious and  
 ler - ta, Fi - li - na, a - ler - - - ta! A - ler - ta! va

wa - ry, and stea - - - dy!      You are here, forsooth, in your true po - si - tion,  
 cau - ta guar - din - - - ga!      Qui dav - ver tu sei nel tu - o e - le - men - to ;

in your e - le - ment!      Tor - ment - - - ing, co - quet - - - tish, de -  
 nel tuo e - le - men - - - to ; At - tiz - - - za, lu - sin - - - ga, Tor -

- ceit - ful, all in turn,.....      These lov - ers all un - hap - py  
 - men - ta, in fiamma o - gnor,.....      Que gli in - fe - li - ci cui

for you sigh and yearn!.....      Be watch - ful, Fi - li - na, and  
 fa ciechi a - mor.....      A - ler - - - ta Fi - li - na, a -

rea - - - - dy! Tor - ment - ing, co - quet - ting,....  
-ler - - - - ta! lu - sin - ga, tor - men - ta,.....

.... each in its turn, These lov - ers for you now sigh and yearn! These hap - less  
.... in ganna o - gnor Quegli in - fe - li - ci cuicieca a - mor, Queg - li in fe -

lov - ers for you sigh and yearn! Tor - menting, co - quet - tish, de - ceit - ful in turn, All these hapless  
- li - ci sui fa - cie - chi a - mor! At - tiz - za, lu - sin - gu, Tormen - ta o - gnor Queg - li in - fe -

lov - ers for you sigh and yearn,..... ah! ..... yes! Tor - ment - ing, co -  
- li - ci cui cie - ca l'a - mor..... l'a - - - mor, at - tiz - za, lu -

-quet - tish, and charm - - - ing in turn, yes, each in turn, These lov - ers are  
 sin - ga, tor - men - - - ta o - gnor, tor - menta o - gnor que - gli in - fe-

*presséz.*

sigh - ing and dy - ing of love!..... ah!..... of  
 -li - ci cui cie - ca va - mor..... ah!..... va

*a piacere.*

love!  
 -mor. Ah! but yet!  
 Las - sa me!

*(sighing.) p a piacere.*

*a volonte.*

With my dreams some truth was.....  
 U - na spe - me lu - sin -

*Andante.* *dolce.*

blend - ed! One to my heart has brought sweet pain. Ere this  
-ghie - ra m'ha di Gu - gliel - mo ac - ce - so il cor, Pria che il

fes - tal night is..... end - ed, Shall I see him here a -  
so - le pie - ghi a se - ra Po - - - trò ve - der - lo an -

*pressez un peu.* *dim. rit.*  
-gain? Shall I be - hold him? is it he..... is it he who will.....  
-cor; Po - trò ve - der - - lo a me..... vi - - ci - no ah!.....

*pressez un peu.* *riten.*

*pp* *dim.* *dim.*  
..... my con - que - ror be? Ah! I had dream'd an - oth - er  
..... vi - ci - no an - cor? Si, u - na spe - ran - za tu - sin -

*dolcissimo.* *cres.*

end - ing. That fair youth to my heart bro't sweet pain, Be - fore..... this  
 - ghie - ra m'ha per Gu - gliel - mo ac - ce - so il cor, Ah! pri - a che il

*dim.* *pp*

eve - ning's plea - sures are end - ed, Tell me, O....  
 sol..... de - clini a se - - ra Dim - ni, o

*tr*

fate! shall I see him here a - gain, Shall I see, ah!..... him a -  
 ciel po - trò ve - der - lo an - cor, ve - der - lo an - cor, ah!..... an -

*Allo. tempo lo. (gajamente.)* *p*

-gain?..... Bah! should he  
 -cor?..... Ah! se m'ob-

*Allo. tempo lo.* *p*

*fp*

*cres.*

fail me, I too, will for - get, And will laugh at the cost of  
*- bli - a! ob - bli - am del - par, Al - le spe - - se ri - diam di*

*a piacere.*

Ah! ..... Tor -

those a - bout me yet! Ah! ..... Tor - men - - ting, co -  
*quel - li che son qui! Ah! ..... In - flam - - ma, lu -*

*cres.*

- quet - ing, de - ceiv - ing, each in turn. These hap - less lov - - ers for  
*- sin - - ga, Tor - mon - ta in - ganna o - - gnor. Que gli in - fe - - li - - ci cui*



you now sigh and yearn!..... Be watch - - ful, Fi -  
 fa - - - cie chi a - mor! ..... A - ler - - - ta, Fi -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G minor, marked *mf*. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand, including a triplet of eighth notes in the second measure.

- li - - na, and rea - - - - dy, Be cau - - - tious and  
 - li - - na, A - - ler - - - - ta, lu - - sin - - ga, tor -

The second system continues the vocal melody and piano accompaniment. The vocal line has a more active melodic line with eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line and chords in the right hand.

stea - - dy. Tor - ment - ing, co - quett - ing and charming, by  
 - men - - ta. At - tiz - za, lu - sin - ga, tor - men - ta o -

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment is marked *f* and includes a triplet of eighth notes in the bass line and chords in the right hand.

turns! ..... All these hap - less lov - - ers, ..... all these  
 - gnor! ..... tor - - men - ta o - gnor, Ah!..... quegli a -

The fourth system concludes the page with a vocal line featuring a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the bass line and chords in the right hand.

lov - ers, blind - ly sigh and yearn ! Deceive them in turn, These hap - less  
 - man - ti cui fa cie - chi a - mor ! In - gan - na o - gnor, tor - men - ta o -

VAR. ..... tor - - men - ta o - - gnor,

beaus. Ah ! ..... for your love sigh and yearn ! Ah ! .....  
 - gnor. Ah ! ..... cui fa cie - chi va - mor ! Ah ! .....  
 ..... tor - - ment ..... ing, co - - quet - ing, and  
 ..... in - - fiam ..... ma, lu - - sin - ga, At -

..... tor - - ment ..... ing, co - - quet - ing, and  
 ..... in - - fiam ..... ma, lu - - sin - ga, At -

Variante.

These hap - less lov - ers sigh, ...  
 Quegli in - fe - li - ci a - man -  
 charming, each in turn!  
 - tiz - za inganna o - gnor!  
 Those hap - less beaus, for your love now  
 Queg - li in - fe - li - ci cui cieca a -

..... now, they sigh..... now, and  
 ti cui cie - - - - - ca va -  
 sigh,..... and..... yearn!  
 - mor, ..... a - - - - mor!  
*tr*  
*ff a tempo.*

*tr* *tr* *tr* *tr*

2d ACT OF MIGNON.

B-Annex 3—Page 256.

I'M HERE, ALL RULES I'VE BROKEN.

(CI SON, HO TUTTO IN FRANTO.)

RONDO - GAVOTTE.

Translated and Adapted by THEO. T. BARKER.

*Allegro.* FEDERICO. Recit. (*Leaps into the chamber.*)

I'm here, all rules I've broken, no matter, I am here!  
 Ci son, ho tutto in franto, che monta dentro io sto!

*p* (*with indignation.*)

How my un - cle has lodged, Fi - li - na, in my aunts'  
 Che Fi - li - na la stanza in gom - bra di mia zi - -

*Allegretto.* ( $\text{♩} = 76.$ )

room!  
 -- a!

This loved room once more be -  
 In ve - - der l'a - mia - ta

- hold - ing, How my heart with hopes un - fold - ing, Now doth i - gas - t  
 stan - za D'al - le - grezza e di spe - ran - za, Batte il cor!

She, while schem - ing, scarce is dream - ing me to meet!  
 La fras - chet - ta non m'as - pet - ta for - se an - - cor!

This loved room once more be - hold - ing, Hopes un -  
 In ve der l'a - ma - ta stan - za Di spe -  
*Sva*

- fold - ing, How beats my heart, With hopes re - viv - ing, Ah! how beats my  
 - ran - za, mi batte il cor, si di spe - ran - za e - - sul - ta e bal - te il  
*Sva*

heart!  
cor.

I this ver - y day must con - quer her af -  
Og - gi è mes - tier chio vin - ca la cru -

- fec - tion,  
- de - le,

Her reb - el heart..... I will tame! Spite all ob -  
Vo gliò am - man - sa - - - re il cor dell' in - fe -

- jec - tion, Her reb - el heart I'll tame spite all ob - jec - - - - tion! This  
- de - le, Vogliò am - man - sar il cor dell' in - fe - de - - - - - le, In ve

room once more be - hold - ing, How my heart with hopes un - fold - ing, Now doth  
der l'a - ma - ta stan - za D'al - le - grez - za e di spe - ran - za batte il

beat!  
cor, In her scheming, scarce she's dreaming me to meet,  
*La fraschet - ta non m'as - pet - ta for - se an - cor*

Ah!..... I'll make her love me, and vic - to - rious, yes, vic -  
Io..... voglio che m'a - do - ri vil - to - rio - so, vi - to -

- to - rious and hap - py I'll be! O'er thous - and ri - vals, triumph comes to me, O'er thousand ri - vals, triumph  
- rio - so e fe - li - ce sa rò Di mil - le ci - cis - bei tri - on - fe - rò, Di mil - le ci - cis bei tri -

comes to me.... This loved room once more be - hold - ing, How my....  
 on - fe - ro,.... Nel ve - der va - ma - ta stan - za D'al - le....

heart, with hopes un-fold-ing, Now doth beat!  
 grezza e di spe - ran - za batte il cor, In her schem - ing, scarce she's  
 La fras - chet - ta non m'as

dream-ing me to meet..... Ah! ..... How my  
 pet - ta forse an - cor,..... Ah! ..... Dal - le -

heart with hopes un - fold - ing, Now doth beat! How my heart with hopes un -  
 grez - zae di spe - ran - za batte il cor D'al - le grez - za e di spe -



fold - ing, ..... Oh! yes, with joy doth.... beat!  
 ran - za ..... ah si mi bat - te il cor,  
*tr* *f* *p* *a tempo.*

How my heart with joy doth beat! with joy..... doth beat!.....  
 Di spe - ran - za bat - te il cor, si bat - te il cor,.....

.... This loved room a - gain be - hold - ing, How my heart, with hopes un - folding, here un - fold - ing Now with  
 .... Nel ve - der ba - ma - ta stan - za D'al - legrezza e di spe - ran - za di spe - ran - za batte il

*p* *dim.*

joy doth beat.  
 cor il cor.

*f* *Allo.* *p* GUGL.  
 Recit. Mi-gnon,  
 Mi-gnon,







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