

# Act III

## PRELUDE

« Vers la cité lointaine.... »

« Toward the distant city... »

Andante (tranquillo) ♩ = 56

PIANO *pp*

The first system of the prelude consists of two staves. The upper staff is in treble clef and contains a series of chords, starting with a half note chord and followed by quarter notes. The lower staff is in bass clef and contains a melodic line of eighth notes, with a triplet of eighth notes in the final measure.

The second system continues the musical piece. The upper staff features a melodic line with slurs and accents. The lower staff continues the eighth-note melodic line with triplets. Dynamics include *p* and *p* with accents.

The third system shows further development of the melodic lines. The upper staff has a melodic line with slurs and accents. The lower staff continues the eighth-note melodic line with triplets. Dynamics include *p* and *p* with accents.

rall. *espressivo*

*dim.* *pp*

*cresc.*

The fourth system includes performance instructions: *rall.* and *espressivo* above the staff, and *dim.* and *pp* below. The *cresc.* instruction is placed below the bass staff. The musical notation continues with melodic lines and triplets.

The fifth system concludes the prelude. The upper staff features chords and a melodic line. The lower staff continues the eighth-note melodic line. Dynamics include *p*.

*Animato* *rall.* *a Tempo*

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

*Animato* *rall.*

*mf* *dim.*

*Red. \**

*Lento* ♩ = 108

*pp*

*Red. \** *Red.*

*tremolo sempre pp*

*p* *dim.* *Red. \** *p*

*dim.* *Red. \** *mf* *dim.* *Red. \** *mf* *dim.* *Red. \**

pp  
singing off

This system contains two staves of music. The upper staff features a melodic line with various accidentals and dynamics. The lower staff provides harmonic accompaniment with chords and moving lines. The dynamic marking *pp* is present in the lower staff.

mf *espressivo*  
3  
3  
dim.  
Ped. \*

This system contains two staves of music. The upper staff has a melodic line with triplets marked with a '3'. The lower staff has a bass line with chords. Dynamic markings include *mf*, *espressivo*, and *dim.*. Pedal markings 'Ped.' and an asterisk '\*' are also present.

pp *calmo*  
mf

This system contains two staves of music. The upper staff has a melodic line. The lower staff has a bass line with chords. Dynamic markings include *pp*, *calmo*, and *mf*.

Tempo I<sup>o</sup> un poco animato ♩ = 69

This system contains two staves of music. The upper staff has a melodic line with notes and rests. The lower staff has a bass line with chords and notes. The tempo marking is *Tempo I<sup>o</sup> un poco animato ♩ = 69*.

cresc.  
f

This system contains two staves of music. The upper staff has a melodic line. The lower staff has a bass line with chords. Dynamic markings include *cresc.* and *f*.

Musical score system 1, featuring piano and bass staves. The piano part has a melodic line with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The bass part has a rhythmic accompaniment. A *Ped.* (pedal) marking is present in the bass staff, and an asterisk (\*) is at the end of the system.

Tempo 1° ♩ = 58

Musical score system 2, featuring piano and bass staves. The piano part has a melodic line with a *ppp* (pianississimo) dynamic. The bass part has a rhythmic accompaniment with a *p* (piano) dynamic.

Musical score system 3, featuring piano and bass staves. The piano part has a melodic line with a *p* (piano) dynamic. The bass part has a rhythmic accompaniment with a *p* (piano) dynamic.

Rideau.  
Curtain.

Musical score system 4, featuring piano and bass staves. The piano part has a melodic line with a *morendo* (diminuendo) marking and a *p* (piano) dynamic. The bass part has a rhythmic accompaniment with a *p* (piano) dynamic.

Musical score system 5, featuring piano and bass staves. The piano part has a melodic line with a *ppp* (pianississimo) dynamic and a *rit.* (ritardando) marking. The bass part has a rhythmic accompaniment with a *p* (piano) dynamic.

A little garden on the side of Montmartre. To the left a small one-storeyed house with an uncovered porch and vestibule. Beside the house, down stage, a small door in a wall.

To right some scaffolding. At the back a hedge: between the hedge and the scaffolding, a gate of slats. A garden path along the hedge. Beyond, the roofs of the neighbouring houses rise in tiers. Panorama of Paris. Almost twilight.

SCENE I

As the curtain rises, Julian, book in hand, seated by the house, seems lost in pleasant meditation. Louise her elbow on the balustrade of the porch, looks at him, smiling and affectionate, and then goes to him.

**Andante (tranquillo)** ♩ = 54

**LOUISE**

Depuis le jour  
E'er since the day

**PIANO**

*mf* *p* *pp*

*L.* où je me suis don - né - e,      tou - te fleu - ri - e  
when unto thee I gave me,      ra - diant with flo - wers

**Un poco animato** **Meno**

*L.* sem - ble ma desti - né - e. Je - crois rê - ver  
seems my path - way be - fore me. I - seem to dream

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

\*  
Ped.

*a Tempo*

L. *sous un ciel de fée - ri - e, l'âme en - co - re gri - sé - e*  
*'neath a fai - ryland hea - ven, while my soul still is drunk with*

*rit* *a Tempo* ♩ = 63

L. *de ton pre - mier bai - ser!* *Lou -*  
*the joy of thy first kiss.* *Lou -*

*segue* *p. sostenuto* **JULIAN**

**LOUISE** *Meno*

J. *- - se! Quel - - le bel - le vi - e!*  
*- - sa! Ah, - - how sweet is life!*

*segue* *mf*

*marcata nota*  
*bassa solamente*

L. *Mon rê - ve n'était pas un rê - - ve!*  
*My dream has not been merely dream - - ing!*

*cresc.*

Un poco animato ♩ = 72

*mf*

Ah! je suis heu-  
Ah! I am so

*cresc.* *p dolce*

- reu - - - - - se! L'a -  
hap - - - - - py! For

*p dim.*

♩ = 76

*pp cresc.*

- mour é - tend sur moi - - - - - ses ai -  
love o'er me his wings - - - - - is spread -

Più vivo ♩ = 112

a T<sup>o</sup> animato

*p* ♩ = 98

- - - - - les! Au jar -  
- - - - - ing! In the

*dim. m.d. espressivo*

Meno

L. *- din de mon coeur chante u ne joie nou -*  
*realm of my heart new is the joy that's*

*Più vivo* ♩ = 112 *mf*

L. *- vel - - - - le!* *Tout vi - - - -*  
*sing - - - - ing!* *All na - - - -*

♩ = 108

L. *- bre, tout se ré - jou - it* *de mon tri - om - - - -*  
*- ture doth rejoice with me,* *and with me tri - - - -*

L. *- phe! Autour de moi* *tout est sou - ri - re, lu - mière* *et*  
*- umph! And all a - round* *I see but laugh - ter and light* *and*



*Allarg.*

L. joi - et et je  
joy! and I

*cresc.*

*Ped. \**

V V V

*a Tempo animato* *Allarg. dim.*

L. trem - ble dé - li - ci - eu - se -  
trem - ble with ex - qui - site de -

*f* *dim.* *p segue*

*Ped.*

L. - ment au sou - ve - nir char -  
light when I re - call the

*dim.*

*rit. pp* *a Tempo 1° ♩ = 69*

L. - mant du premier jour d'a - mour!  
charm of our first day of love!

*segue pp*

*mf*

L. *mf*  
 Quel - le bel - le vi - e!  
 Oh, how sweet is life!

*Animato* *rall.*

L. *pp* *f* *mf*  
 ah je suis heu - reu - se! trop heu -  
 Ah I am so hap - py! all too

*cresc.* *f* *dim.*

*a Tempo*

L. *p*  
 - reu - se... et je trem - ble dé - li - ci - eu - sement,  
 hap - py, and I trem - ble with exqui - site delight

*p* *morendo*

*rall.*

L. *rall.*  
 au souve - nir charmant du premier jour d'a -  
 when I re - call the charm of our first day of

*segue*

*a Tempo* *Accel.*

*1.* *mour!*  
*love!*

*a Tempo*

**JULIAN** *p* **LOUISE** *p* *throwing herself in his arms.*

Louise est heu-reu-se? Trop heu-reu-se!  
 Louise then is hap-py? Yes, too hap-py!

*Accel.* **JULIAN** *tenderly.*

Tu ne regrettes rien?  
 And you have no re-grets?

*a Tempo*

**LOUISE** *mf* *Accel.* *mf*

Rien!  
 None. Que puis-  
 What have

Tranquillo  $\text{♩} = 63$ simply.  
*p*

L. *pp*

— je regret - ter?  
— I to re - gret?

A l'a.te -  
While in the

*senza rigore*

L. *pp*

- lier, parmi mes com - pa - gnes, j'étais une é - tran - gè - re, person - ne  
shop, with the girls who worked there, I always was a stranger, and no one

L.

ne me comprenait et per - sonne ne m'aimait. —  
e - ver understood, nor did a - ny care for me. —

*morendo* *p*

Animato  
without bitterness.

L.

Chez nous, mon pè - re me traitait toujours en pe - ti - te fil - le.  
At home, my father always treated me almost like a child. —

*p* *dim.*

*with childish spite.*

*mf* <sup>3</sup> <sup>3</sup>

L. Et la mè - re: Qui aime bien chatie bien - ne perdait pas son  
 And my mo - ther: Who loveth well chast'neth well - did not waste a . ny

*Più animato*

L. temps avec moi! C'é - tait à tout moment, à propos de rien,  
 time over me. And all the livelong day, for no cause at all,

*p*

*vulgarly.*

L. des rebu - fa - des, des at - tra - pa - des! - pan! pan! ça t'apprendra!  
 I'd be re - buked, or I would be slapped, and Whack! whack! now will you learn!

*f* *cresc.* *mf* <sup>3</sup> <sup>3</sup>

*Molto animato*

L. pan! pan! attrap' cell' là! - Mais ma mè . re! - Vas - tu te tai - re!  
 Whack! whack! you can take that! But, mamma! - Will you be still there!

*cresc.* <sup>3</sup> <sup>3</sup> <sup>3</sup>

*l.*

*3* *3*

*Je n'ai rien fait! P'tite effron-tée! pan! pan! pan! pan! pan! pan!*  
*What have I done! Im-pudent chit! Whack! whack! whack! whack! whack! whack!*

*l.*

*rall. . . . . p . . . . . a Tempo*

*Et mon pè - - re la laissait,*  
*And my fa - - ther made no ob-*

*pp*

*l.*

*fai - - re... il m'ai-mait bien pòurtant, mon pau-vre*  
*- jec - - tion! Yet he was fond of me, my poor old*

*Un poco animato* *mf* *a Tempo*

*pè - - re!.. mais il croy - ait tout - ce qu'inven -*  
*fa - - ther! But he be - lieved all - that in her*

**Animato** **Molto animato**  
*mf*

L. *- tait la ja - lou - se: elle a - vait fait de toi*  
*spite she in - ven - ted; and she had pic - tured you*

L. *un tel por - trait, cri - tiquant ta con - dui - te, ton mé -*  
*in such a way talking a - bout your conduct and your*

**Presto** **rit.**  
*dim.*

L. *- tier - que mon père ne pouvait croire qu'il me fut pos - si - ble de t'ai -*  
*art, that my father could not be - lieve that it could be true I really*

**Vivo** ♩ = 152 **JULIAN** scornfully.

L. *- mer. La mè - re la Rou - ti - ne,*  
*loved! Oh yes, old mother Cus - tom*

J. le pè - re Préju - gé devaient bien s'en - ten - - - dre!  
 and pa - pa Preju - dice get on well to - ge - - - ther!

LOUISE *rit.* **Molto lento** ♩ = 80 *Meno -*  
*p*  
 "A ton â - ge, disait-il, on voit tout beau, tout ro - se;  
 At your age, he would say, "it all looks bright and ro - sy!"  
*morendo* *pp tranquillo*

- - - a Tempo ♩ = 84 JULIAN  
*smiling.*  
 L. prendre un ma - ri, c'est choi - sir u - ne pou - pé - e... U - ne pou -  
 Choos - ing a hus - band is like choos - ing your dol - lies. Choos - ing a

J. LOUISE  
 - pée?  
 doll? Malheu - reu - sement, ces poupées -  
 But the trouble is, that kind of



Meno Animato JULIAN laughing.

L. *la ma fil - le vous font parfois pleurer bien des lar - mes.* Ah! ah! ah! ah!  
*doll, my daugh - ter, will some-times make you weep many tears.* Ha! ha! ha! ha!

*scornful but quiet.*

J. *Les parents voudraient qu'on restât le mar - mot dont la pen -*  
*Parents all would have us remain little tots, our powers of*

Più vivo

J. *-sée som - meille à l'om - bre de leur vo - lon - té!*  
*thought a sleep, o'er - sha - dowed and ruled by their will!*

*almost spoken.* rit.

J. *Il fal - lait lui répondre, gen - timent: Les pou -*  
*You should then have replied with a smile, 'Tis not*

a Tempo ♩ = ♩ (92)

J. *- pées d'a-mour ne sont pas tou-tes méchan-tes...  
true that all the dolls of love are so naugh-ty:*

*pp* 3 3

LOUISE

JULIAN

"Comment veux-tu la choisir?" di-sait mon pè-re... A-vec mon  
"But how could you pick one out?" would say my fa-ther. "Why, with my

3 3 *cresc.*

LOUISE

Animato  
JULIAN impatiently.

J. *cœur! heart!* "C'est un bien mauvais ju-ge." Pourquoi donc?  
"The poorest kind of judge. Tell me why.

*mf dim. pp*

3

a Tempo

LOUISE smiling mockingly.

Meno

"Qui dit amoureux, toujours dit a-  
"Who says he's in love admits he is

*tranquillo dim. segue pp*

Vivace  $\text{♩} = \text{♩}$  animato (104)  
 JULIAN becoming animated, but without anger.

1. *l.*

- veu - gle." A - veu - gle lui - mê - me d'avoir mécon -  
 blind - - - - - He's blind - - - ed him - self then, to misunder -

1. *l.*

- nu la souve - raine - té de l'a - mour... -  
 - stand the sovereignty of love and its power,

*Animato*

1. *l.*

et d'o - ser ré - clamer pour lui le droit  
 and to dare ex - er - cise him - self the right

*p* *cresc.*

1. *l.*

d'é - li - re le mai - - - - tre de la des - ti -  
 of choos - ing the mas - - - - ter of your fu - ture

*rit.* *f* *segue*

Vivo  $\text{♩} = 152$  rit. **LOUISE** imitating the paternal gestures, but kindly. Vivo rit.

J. - née! C'est le droit de la vieillesse! le  
 life! 'Tis the right of older people; the

*ff pesante*

Vivo rit.

L. droit de la sagesse! le droit  
 right that comes from wisdom; the right

Vivo  $\text{♩} = 138$  **JULIAN** impetuously.

L. de l'expérience! L'expérience!  
 of long experience! Right of experience!

*ff*

J. ha! ha! ha! l'expérience!  
 Ha! ha! ha! Oh, of experience!

## Moderato (96)

declaimed with emphasis.

1. *c'est-à-di - re la Rou - ti - ne, la Tra - di - tion, — tou - te l'oppressi -*  
*That's to say ancient tra - di - tion, customs of old — all the power to op -*

Agitato ♩ = 112

To Louise, harshly,

1. *- on des préju - gés — stu - pi - des! L'expé - ri -*  
*- press of stupid pre - ju - di - ces! It is ex -*

in a hissing voice.

1. *- en - ce qui voudrait Dieu lui - même en ser -*  
*- per - ience that would put God him - self in to*

1. *- va - ge! L'expé - ri - en - ce: lâche et tyran -*  
*bond - age! It is ex - per - ience, base and over*

*cresc.* *senza rigore*

J. *ni - que ser - van - te de l'En - vi - e qui se dresse à l'en -*  
*bear - ing ac - com - plice of de - sire, that stands guard at the*

*dim.* *p* *cresc.*

*Allargando* *f*

J. *- trée de la vi - e! Les ju - vé - ni - les chevan -*  
*threshold of life! The youthful hearts so sorely*

*cresc.* *f*

*a Tempo* *Allargando*  
*reheimently.*

J. *- chées des passi - ons! Tout l'i - dé - al,*  
*pressed 'neath passion's lash; all that's i - deal,*

*dim.* *p* *cresc.* *ff*

J. *— tout l'a - mour, le vouloir, le gé - ni -*  
*— love its - elf; all one's will, e - ven gen -*

*segue* *f*

## Animato

J. *- e, hon - nis, tra - qués, comme on tra - que l'i - gno - mi -*  
*- tious, dis - graced, pur - sued, as one hunts down a shameful*

## Stringendo poco a poco

J. *- ni - - e! ô la mi - sé - ra - - ble! ô l'o - di -*  
*ac - - tion! O, thou vile and wret - - ched O, thou most*

J. *- eu - se! l'in - fâ - me, l'hypocri - - - te, l'in - fé -*  
*hate - ful, ig - no - ble, hypocrit - - - ic, and un -*

## Allargando

J. *- con - - - - de Ex - pé - ri - en - - - ce!*  
*fruit - - - - ful cry of exper - - - ience!*

*segue*

Moderato ♩ = 80

3

*sf*

*dim.*

Andante ♩ = 65

3

*ff*

*dim.*

*mf*

*dim.*

*pp*

LOUISE simply.

3

*p*

Ain - si tout enfant — a le droit de choi - sir lui - mê - me le che -  
 So then ev'ry child — has a right to de - cide him - self — where his

*pp*

Allargando And<sup>te</sup> mod<sup>to</sup> ♩ = 56

JULIAN with conviction, and dignity, but not emphatic.

*mf*

- min? du bon - heur? Tout être a le  
 ha - - piness lies? Each soul has a

*segue*

*ppp*

*p*

*p*

droit d'être li - - bre! Tout cœur a le de - voir — d'ai -  
 right to its free - - dom! Each heart's in du - ty bound — to



*f* Animando poco a poco

1. *- mer! Mal - heur à ce - lui qui vou - drait garrot -*  
*love! And woe to the man who would take by the*

1. *- ter l'o - ri - gi - nale et fiè - re vo - lon - té d'une â - me qui s'é -*  
*throat the newly born and lord - ly power to will of a soul that is a -*

Allargando

1. *- veil - le et qui ré - cla - me sa part de so - leil,*  
*- wak - ing and which lays claim to its share of the sun,*

*dim.* a Tempo

1. *sa part d'a - mour!*  
*its share of love!*

Ped.

LOUISE. with growing feeling.

Les dé - sirs de nos cœurs peuvent - ils sans re -  
 Shall we have no re - morse if our own heart's de -

Animato (quasi valse) ♩ = 160

- mords — bri - ser — d'au - tres cœurs?..  
 - sire — shall break — o - ther hearts?

segue

Tempo di Valse

JULIAN saragely.

L'égo - is - - - me ap - pel - - - le l'égo -  
 'Tis the e - - - go that calls, - - - no, 'tis the

a Tempo LOUISE

- is - me!  
 e - go!

L'a - mour des pa - rents  
 Is love for one's child

breve dim. pp

JULIAN

1..

n'est-il donc que de l'égo - is - me? Rien qu'égo -  
 nothing more than mere e - go - tism? Mere e - go -

a Tempo

LOUISE

1.

- is - - - me!  
 - tism. Et mon pè - re lui - mè - -  
 E - ven that of my fa - -

*breve*  
*dim.* *pp*

JULIAN carried away.

1..

- me?.. Un é - go - is - te plus a - veu - gle que les au - - tres!  
 - ther? An e - go - tism that is more blind than a - ny o - - ther!

*dim.* *pp* *f* *dim.*

Louise makes a movement of reproach. Julian, regretting his words, goes to her and leads her gently to

*p* *sf*

the end of the garden.

*cresc.*

3 *sf*

Andante ♩ = 63

*JULIAN* *mf*

Jo - li - e! tu re - gret - tes d'être ve -  
 Ah, Beau - ty, are you sor - ry you ev - er

*dim.* *segue* *pp*

*f* *p* 3

He draws her tenderly to him and points to the Town.

*J.*

- nu - - - e? De Pa - ris tout en  
 came? Look you there; from all

*mf* *pp*

*p*

Tempo di Valse moderato ♩ = 132

*J.*

fê - - te, entends mon - ter la joy - eu -  
 Pa - ris I hear a - rise her most joy -

3 3

1. *se, lat - tray - an - te chan - son!*  
*ful, most se - duc - tive re - frain!*

Meno

1. *c'est pour toi, pe-ti-te mu -*  
*'Tis for thee, fairest of Mu -*

1. *- se, que la, vil - le cet-te nuit s'a -*  
*- ses, that the ci - ty thus it - self a*

*caressingly.*

1. *- mu - se! Hors Pa - ris, Lou - i - se*  
*- mu - ses! Pa - ris gone, Lou - i - sa*

J. *ne serait pas Lou - i - - - se! Pa - ris sans toi*  
*no longer were Lou - i - - - sa! And she, thou gone,*

*mf* 3 *dim.* *p*

## Un poco meno moderato

J. *ne se\_rait point Pa - ris!*  
*no more would Pa - ris be!*

*sempre p*

*mf* 3 *dim.* *m.d.* *mf*

J. *Mi - gnon sym -*  
*Symbol in*

J. *- bo - - - le de la gran - de ci - té, je*  
*lit - - - tle of the migh - ty ci - - - ty, what's*

*pp* 3

1. *t'aime en elle et je l'a - dore en ta beau -*  
*hers in thee, and what is thine in her I*

$\text{♩} = 160$   
**LOUISE**  
*mf*

*O - - - - - pat - ti - ran - - - - - te, la chère - - - - -*  
*O, - - - - - how it draws - - - - - one, the e - - - - -*

1. *- té!*  
*love!*

*Animando poco a poco*

*- - - re mu - si - - - que de la grande Vil - - - - -*  
*- - - ver dear mu - - - sic of the mighty Ci*

*enthusiastically. f*

*La*  
*The*

won by his enthusiasm.

L. *le!*  
*ty!* L'amour de la Fil -  
The love of the Mai -

J. Vil - le ma don - né la Fil - le  
Ci - ty gave to me the Mai - den!

L. - - - le te donne - ra la Vil - le!  
- - - den will win for you the Ci - ty!

J. Oui, - tous deux  
Yes, - we both

*cresc. poco a poco*

J. nous mar - che - rons à la con - quê - te de la Ci - té merveil -  
soon shall march forth to make the con - quest of that most marvellous

*segue*



♩ = 260

## LOUISE

Ta gloire — au-ra mes yeux — pour é -  
 Mine eyes, — the guiding stars — of thy

- leu - - - - - se!  
 Ci - - - - - ty

Par  
 And

- toi - - - les!  
 glo - - - ry!

ton amour — j'au - rai — la vic -  
 thro' thy love — shall I — win the

## Stringendo

Pa - ris!  
 Pa - ris!

Pa - ris!  
 Pa - ris!

- toi - re!  
 vic - tory!

Pa - ris!  
 Pa - ris!

L. *- ris!* *- ris!* *Pa - ris!* *Pa - ris!* *Pa - ris!* *Pa - ris!*

J. *Pa - ris!* *Pa - ris!* *Pa - ris!* *Pa - ris!* *Pa - ris!* *Pa - ris!*

*ff* *p*

Meno - - - Allegro vivace ♩ = 184

L. *- ris!* *Ci - té de force et de lu - miè - re!*  
*- ris!* *The cit - adel of strength and light!*

J. *ris!* *Ci - té de force et de lu - miè - re!*  
*ris!* *The cit - adel of strength and light!*

*f* *dim.* *ff*

Meno

L. *Paris!* *Paris!* *Paris! splendeur pre - miè - re!*  
*Paris!* *Paris!* *Paris! thou pri - mal splen - dour!*

J. *Paris!* *Paris!* *Paris! splendeur pre - miè - re!*  
*Paris!* *Paris!* *Paris! thou pri - mal splen - dour!*

*> p* *f*

Paris! Paris! ô  
Paris! Paris! 0

Paris! Paris! ô  
Paris! Paris! 0

*dim.*

*dim.*

*p* *dim.* *pp*

*dim.*

*rall.* *p* **Andante** ♩ = 69

Pa - ris! Cité de  
Pa - ris! Abode of

Pa - ris! Cité de  
Pa - ris! Abode of

*p* *pp*

joie! Cité d'amour! Sois douce à nos a - mours!  
joy, abode of love! look kind - ly on our love!

joie! Cité d'amour! Sois douce à nos a - mours!  
joy, abode of love! look kind - ly on our love!

*3 dim.* *3* *3*

*They kneel* *dramatically*

L. *Pro-tè - ge tes en-fants! Gardé-nous!..*  
*Protect thy chil-dren still! O'er us watch!*

J. *Pro-tè - ge tes en-fants! Gardé-nous!..*  
*Protect thy chil-dren still! O'er us watch!*

*rall. - almost spoken* *In the darkness, the lights of Paris begin to appear. The Lovers*  
**Andante** ♩ = 60

L. *Défends - - nous!..*  
*Guard us well!*

J. *Défends - - nous!..*  
*Guard us well!*

*espressivo, misterioso, sonore*

*kneel motionless, and as if under the enchantment of a glorious dream of the future that rises before*

*them, stretch their arms towards the town.*

$\text{♩} = 72$   
**LOUISE** *pp* animando poco a poco **JULIAN** *pp*

Ju-li-en!  
 Ju-li-an!

Lou-i - - se!  
 Lou-i - - sa!

*cresc.*

**LOUISE** *p*

Vois la vil - - - le qui s'é-clai - re..  
 See how bright - - - the lights are shin - ing

*leggiero*

*dim. pp*

**JULIAN** *mf* they rise slowly.

C'est le fir-ma-ment sur ter - - re...  
 Star-ry skies on earth re-ling - - ing.

**LOUISE** *mf*

En-tends les mil-le-voix...  
 And hear that might-y voice

*p*

*Red. 3 3* *\*Red. \**

JULIAN

*mf*

El les ré - pon - dent à nos voix!  
It is the an - swer to our voice!

Musical score for Julian's first vocal part and piano accompaniment. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in bass clef. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Pedal markings are present: 'Ped.' at the beginning, and '\* Ped.' at the end of each measure.

LOUISE

Re - gar - de les lu miè - res.  
Be - hold thil - lu - mi - na - tion.

JULIAN

La vil - le  
The town with

Musical score for Louise and Julian's vocal parts and piano accompaniment. Louise's part is in treble clef, and Julian's part is in bass clef. The piano accompaniment is in bass clef. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Pedal markings are present: 'Ped.' at the beginning, and '\* Ped.' at the end of each measure.

tout en - tiè - re se lè -  
ac - cla - ma - tion re - ceives

Musical score for Julian's second vocal part and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Pedal markings are present: 'Ped.' at the beginning, and '\* Ped.' at the end of each measure.

LOUISE enthusiastically

*p*

*cresc.*

*allargando*

Ah!  
Ah!

- ve à ta pri - è - re!  
- thine in - vo - ca - tion!

Musical score for Louise's second vocal part and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Pedal markings are present: 'Ped.' at the beginning, and '\* Ped.' at the end of each measure.

LOUISE and JULIAN *With an apotheosis of lights, Paris seems to honour the lovers.*

*Con grandioso* ♩ = 80

*ff*

Li - - - bres! vous ê - tes li - - bres! Nous  
Free! Free! yes ye are free! Thus the

*Molto animato* ♩ = 126

L.  
J.

crie la ville im - men - - - se.  
migh - ty town is cry - - - ing.

VOICE OF THE TOWN Men and Women *f*

Li - - - bres!  
Free!

*Red.* 6 *sf* \*

*a Tempo*

L.  
J.

Li - - - bres, soy ons li - - - bres, se -  
Free! yes we'll be free on

*ff*

**Animato**

L. *lon no - tre cons - cien - ce!*  
*conscience still re - ly - ing!*

J. *Li - bres!*

VOICE OF THE TOWN *Men and Women*

*Li - bres!*  
*Free!*

*Red.* *6* *6* *cresc.* \*

**a Tempo**

L. *Li - bres!*  
*Free!*

J. *Li - bres!*  
*Free!*

VOICE OF THE TOWN *Men and Women*

*Li - bres!*  
*Free!*

*ff* *Red.* \*

**Vivo** ♩ = 200

L. *Li - bres, dans l'a - mour!*  
*Free! free in our love!*

J. *Li - bres, dans la*  
*Free! free in our*

VOICE OF THE TOWN *Men and Women*

*Li - bres!*  
*Free dom!*

**Vivo**

*ff* *Red.* \*

**JULIAN**



LOUISE

JULIAN  
questioningly

J. *vi - e! Li - bres, tou - jours! Tou -*  
*life! Free for é - ver! For*

V. of the T. *Li - bres! Free dom!*

*Red. \* Red.*

*dim.*

L. *positively mf*

J. *smiling mf*

*Tou - jours! For aye!*

*- jours? aye? Tou - jours! For aye!*

L. *smiling*

J. *tenderly p*

*Tou - jours! For aye! clasp ing her in his arms.*

*Tou - jours! For aye!*

*rall. p*

LOUISE a Tempo più moderato ♩ = 112  
Pressing to him, with passion.

Distant fireworks.  
The lovers fall back on the green bank

Tou - jours!  
For aye!

*misterioso*

*dim.* *pp*

and clasp each other lovingly.

*rall.*

*sf*

LOUISE *meno* a Tempo

Vois la bel.le nuit...  
See the lovely night!

*segue* *mf sostenuto e espressivo*

**JULIAN**

C'est notre nuit de no - ces!  
 It is our wed - ding night dear!

*dim.* *p*

**LOUISE** **JULIAN** **LOUISE**

Ah! je t'ai - me!  
 Oh! I love thee!

Tu m'ai - mes?  
 Thou lov'st me?

Je  
 I

*pp* *cresc.*

*cresc.*

t'ai - me!  
 love thee!

*f* *dim.* *Red.*

**JULIAN** *p* *meno*

Oh! le doux mi -  
 Oh! what sweet - est

*mf* *dim.* *pp* *segue*

*Più moderato* *cresc.* *mf*

J. *- ra - cle... je ne suis plus Ju - li - en... tu n'es plus Lou -*  
*ma - gie! l'm Ju - li - annow no more; thou art not Lou -*

*p molto sostenuto* *cresc.*

*LOUISE* *Throwing her arms around him passionately.*  
*spoken molto rit.*

J. *- i - - - - se! Des bai - sers, Ju - li - en, des bai - sers!*  
*- i - - - - sa! Tis a kiss I would have, yes, a kiss!*

*dim.* *f* *rit.*

*dim.* *f* *sf*

*JULIAN* *Largo*  $\text{♩} = 63$   
*rising mf calm and dignified.*

Nous som - mes tous les a - mants fi - dè - les à leur ser -  
 Ah! we, we are lovers all, who ne'er to their vows were

*p* *mf* *dim.*

*Animato* *LOUISE kneeling before him.*

J. *- ment! Ah! le di - vin ro - man!*  
*false! Ah! what a love - ly night!*

*p espressivo* *m.d.*

**JULIAN** *Largo*

Nous som - mes tous les ê - tres qui veu - lent vi - vre sans  
*And* we are ev - ry be - ing that dares to love with - out

*rall.* *cresc.* *f* *dim.*

*Animato* **LOUISE** holding oui her arms to him.

mai - - - tres! En mes bras — sois mon mai - - - tre!  
 mas - - - ters! In my arms — be my mas - - - ter!

*p* *m.d.* *f* *dim.*

**JULIAN** *Largo* ♩ = 50

Nous som - mes toutes les â - mes que brû - le la sainte  
 We are ev - ry human soul — that burns with the sa - cred

*rall.* *cresc.* *f* *dim.*

He takes Louise in his arms.

flam - me du dé - sir!  
 fire — of de - sire!

*LOUISE* beside herself.

Ah! — la pa -  
 Oh! — ev - ry

*p* *cresc.* *ppp* *cresc.*

**Allegro agitato**  $\text{♩} = 112$  **a Tempo** **rit.**

L. *role i-dé - a - le dont s'en - i - vre mon corps tout en - tier! Dis en -*  
*word is i - de - al and in - tox - i - cates all that I am! Sing once*

**a Tempo** **Animato**

L. *- co - re ta chan - son de dé - li - ce! ta chan - son victo - ri - eu - se, ta chan -*  
*more — sing thy pae - an of plea - sure! chant thy great victorious an - them, sing thy*

**meno** **a Tempo**

L. *- son de prin - temps! ———*  
*song of the spring! ———*

*JULIAN enticingly* **poco rit.** **accel.**

*A - vec tes bai - sers clos mes lè - vres! Tes bai -*  
*Nay, thou my lips shall close with kis - ses! For thy*

a Tempo poco rit. Animato

J. *sers va - lent mieux que mes chants de lies - se! Baisers d'au -*  
*kiss is worth more than my songs of plea - sure! The kiss of*

*dim.*

*Ped.* \*

LOUISE *frantic* **f**

J. *rore et de so - leil! Baisers de feu!*  
*dawn and of the sun! A kiss of fire!*

*En - Then*

*allargando*

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

**Vivace** ♩ = 158

L. *cor des bai - sers! Tou - jours des bai - sers!*  
*kiss me once more! Then kiss me for aye!*

J. *— — — — —*

3 3 3

L.

Mets sur ma lèvre toute leur fièvre! ———— En-  
 Let all their fever burn on my lips! ———— Ah!

Animato ancora  $\text{♩} = 160$

L.

- cor des bai - sers! ————  
 kiss me once more! ————

JULIAN

De - puis le jour où je l'ai pri - se  
 Not since the day when all her heart she

J.

tou - te, jamais Lou - i - se ne pa - rut si bel - le!  
 gave me, has my Lou - ise appeared to me so love - ly!



L. *Ce n'est plus la pe-ti-te fil - - - le?..*  
*She is no more the lit-tle maid - - - en?*

J. *C'est u - ne fem - - - me nou -*  
*She is new born, and a*

*mf* *f*

L. *l'enfant ti - mide et crainti - - - ve?*  
*No more the child, shy and fear - - - ful?*

J. *- vel - - le!* *Non, c'est l'A - mante é - ter -*  
*wo - - man!* *Nay wo - man's love e - ver -*

*mf* *f*

L. *C'est u - ne femme au cœur de flam - - -*  
*Wo-man I am whose heart is flame - - -*

J. *- nel - - - le!* *ah!*  
*- last - - - ing!* *Ah!*

*mf* *f*

L. *me dont l'ê - tre cla - - me, dont l'â - me*  
*whose heart is speak - - ing, whose soul cries*

J. *Au souf - fle du Dé - sir, Lou -*  
*Be - - neath the breath of love, Lou -*

*ff*

L. *crie é - per - ment:*  
*out be - yond con - trol:*

J. *- ise en - fin s'é - veil - - le! Hosan - na!*  
*- ise at last a - wa - - kens! Hos - annah!*

*allarg.*

L. *Ah!*  
*Ah!*

J. *Hosanna!*  
*Hosannah!*

**Allegro strepitoso e rubato**  $\text{♩} = 100$ 
*Declaiming, passionate, youthful, impatient.*

L. *ff*

Ah prends-moi vi - te, vi - te, mon bien ai - mé, plus beau que les fiers che - va -  
 Ah! take me quick - ly, quick - ly, my best be - loved as fair as the proud ca - va -

*f*

*ced.* \*

L. *dim.*

- liers des contes bleus de la Lé - gen - de  
 - liers, fai - ry tale knights told of in le - gends!

*pp* *f* *cresc.*

L. *senza rigore* *ff*

A mon ap - pel, hà - te - toi d'ac - courir! Prin - ce Charmant dont la ca -  
 Un - to my call haste thee, haste thee to come! Prince Charming, thou who with thy

*dim.* *smiling*

*dim.* *pp*

L. *triumphant* *accel.* *rit. dolce*

- resse é - veil - la la pe - ti - te Mont - martroise au Cœur Dor -  
 kiss hast a - waken'd the lit - tle Sleep - ing Beau - ty of Mont -

*cresc.* *pp segue*

*a Tempo* *ardently.*  
*ff* 3

L. *mant!* *Viens dans mes bras, ô mon po - è - te, ne suis-je*  
*- martrel* *Come to my arms, thou art my po - et and am I*

L. *pas ta con - què - te? Embras - se - moi... Fais -*  
*not thy con - quest? Come to my arms. And*

*rall.*

*dim.* *Lento* *a Tempo* *JULIAN*  
*p* *f* 3

L. *moi mou - rir sous tes bai - sers! Ardente i -*  
*let me die in thine em - brace! Ah, burning*

J. *-vres - se du bai - ser! ô ver - tige, ô vo - lup -*  
*fren - zy of a kiss! Ah the mad vo - lup - tuous*

Poco rit.

J. *trill!* la chair de l'a - man - te a par - lé: elle ap -  
*thrill!* Her bo - dy and soul cry a - loud. and they

*dim.*

Ped. \* Ped. \*

Animato *mf* LOUISE *f*

A toi, tout mon é - tre! Je  
 Ah! thine am I whol - ly! I

J. - pel. le son mai - tre... toncher corps me dé - si - re?  
 call for their mas - ter. Un - to me thy de - si - re?

Animato *p* *cresc.*

L. *f* *ff*

veux du plaisir! Ah!  
 long for thy love! Ah!

J. *f*

Prends - moi! *ff*  
 'Tis thine!

LOUISE

*impetuoso*

Ja-dis tu pris la vierge ai-man-te toute na-ive en son printemps,  
 You found in me the lov-ing mai-den in-no-cent in the spring of love,

*cresc.*  
 L. mais au-jour'hui, l'aman-te-fem-me veut à son tour pren-dre l'A-  
 Now it is I, lov-ing as wo-man who in my turn, my love would

*rall.* *a Tempo animato*  
 L. -mant: \_\_\_\_\_ Viens, \_\_\_\_\_ ô mon po-  
 prove. \_\_\_\_\_ Come \_\_\_\_\_ oh come my

JULIAN  
 Ah! \_\_\_\_\_ Prends \_\_\_\_\_ ton po-  
 Ah! \_\_\_\_\_ Take \_\_\_\_\_ me thy

*Red.*

\*

L. *p.*  
 - è - - - - - te! ah!  
*po* - - - - - et! ah!

J.  
 - è - - - - - te! ah!  
*po* - - - - - et! ah! em - bear

*Red.*

L.  
 sois ma con - què - - - - - te... ah!  
 be - - - - - thou my con - - - - - quest, ah!

J.  
 - por - - - - - te ta con - què - - - - - te... Fais -  
 off - - - - - then me thy con - - - - - quest, *And*

*ff* *dim.*

*Red.* \*

*rit.* **Lento** *a Tempo*

L. *dim.* *p*  
 viens mou - rir sous mes bai - sers!  
 come and die beneath my kiss!

J. *p*  
 moi mou - rir sous tes bai - sers!  
 let me die beneath thy kiss!

*rit.* **Lento** *a Tempo*

*p* *pp* *segue* *mf*

*Red.* \* *2 Red.* \*

L. *p* C'est le pa-ra - dis!  
'Tis pa - ra - disel

J. *mf* Meno  
Non, c'est la  
No, it is

*dim.* *p* *segue*

a Tempo **LOUISE**

J. vi - el.. C'est u-ne fée - ri - - e...  
lifel\_\_\_ 'Tis a fairy sto - - ry!

**JULIAN** **Largo** *mf* *f* *cresc.*

Non, c'est la vi - - e, l'éter - nel - le, la toute puis - san - - te  
No, it is life, \_\_\_ Ever - last - ing, omni - po - tent life \_\_\_ e -

**Largo** *mf* *rall.*



Andantino

1. *vi - ter - - - - - e! - - - - - nall!*

*f* *dim.* *pp*

*Ped.* \*

*The two lovers go towards the house.*

*Più vivo* *a Tempo*

*2 Ped.* \*

*Più vivo* *a Tempo*

*Ped.*

*Distant fireworks.*

*dim.*

*Ped.*

Tempo di Marcia

*etc.*

SCENE II

*A Bohemian enters by the path; he leaps over the hedge, approaches the house, looks at the lighted window and sounds a call towards the town*

**Allegretto scherzando**

pp legg. e ritmato

cresc.

1<sup>st</sup> BOHEMIAN

*Another Bohemian appears in the same*

pp

*way as the first one, who now goes to meet him, showing him the window where the light has suddenly*

2<sup>nd</sup> BOHEMIAN to 1<sup>st</sup>

Il sont là?  
Are they there?

f

*been put out. They open the gate to three comrades who carry large bundles that they hastily unpack.*

pp gaiamente, esageramente le nuance.

Taking out streamers, flags, paper lanterns, with which they decorate the front of the house.

(distant noises) *Meno* *Tempo*

*mf* *dim.* *pp* *m.d.3*

the vestibule.

*Meno*

*dim.*

*Tempo*

*p* *f* *p* *f*

Distant noises - The lights of the town seem to come towards

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

the Hill.

Distant roll of drums.

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

CHORUS in DISTANCE

Ré - ga - lez - vous, mes dam's, voi - là l'plaisir!  
 Come help your - selves, fair dames, plea - sur's here!

CHILDREN e ALTI

N'en mangez  
 You must not

BASSI

N'en mangez  
 You must not

$\text{♩} = 120$

Fanfare off.

Bell

Drums

Ré - ga - lez - vous, mes dam's,  
 Come help your - selves, fair dames,

pas, jeun's fill's, ça fait gros - sir!  
 eat, young maids, if fat you fear!

pas, jeun's fill's, ça fait gros - sir!  
 eat, young maids, if fat you fear!

voi là l'plaisir!  
 plea - sure's here!

N'en man - gez pas, messieurs, ça fait mou -  
 You must not eat, young sirs, if death you

N'en man - gez pas, messieurs, ça fait mou -  
 You must not eat, young sirs, if death you

*Red.* \*

SOPRANI 3

distant cries off: "Long live Bohemia"

- rir. \_\_\_\_\_ la  
 fear. \_\_\_\_\_ la

rir. \_\_\_\_\_  
 fear. \_\_\_\_\_

*mf* 3 3 3 3 3 3 *dim.*

SOPRANI, CHILDREN e ALTI

la la la la la la la la la la la la la la la

TENORI

la la la la la la la la la la la la

1<sup>o</sup> BASSI

la la la la la la la la la la la la

*pp*

SOPRANI

la la la la la la la la

CHILDREN e ALTI

la la la la la la la la

la la la la la la la la

la la la la la la la la

*Little by little the Beggars and the Prowlers, male and female, gather at the garden gate.*

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

*The Beggars appear,*

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 \_\_\_\_\_

o - hé! \_\_\_\_\_

*cresc.* *mf* *dim.*

*climbing on the scaffolding against the neighbouring houses.*

A musical score for four voices and piano. The piece is in 3/4 time with a key signature of two flats. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines consist of rhythmic patterns of eighth and quarter notes, often grouped in threes, with the syllable 'la'. The piano part includes chords and arpeggiated figures, marked with dynamics *p* and *cresc.*.

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

*p* *cresc.*

*Groups of street boys run across the path.*

A musical score for four voices and piano. The piece is in 3/4 time with a key signature of two flats. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines consist of rhythmic patterns of eighth and quarter notes, often grouped in threes, with the syllable 'la'. The piano part includes chords and arpeggiated figures, marked with dynamics *f* and *cresc.*.

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

*f*



In a street below the garden the torches and streamers of the Bohemians are seen passing.

The first system of music consists of five staves. The top four staves are vocal staves, each with a treble clef and a key signature of one flat (B-flat). They contain vocal lines with various notes and rests. The fifth staff is a grand staff for piano accompaniment, with a treble clef and a key signature of one flat. It features a series of chords and melodic lines, including a prominent bass line with a 'Red.' marking below it.

THE PROWLERS, men and women, at the garden gate.

The second system of music includes lyrics and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "Hon-neur aux bo-hé-mes!" and "Hail! Bo-he-mia's glo-ry!". The piano accompaniment is on a grand staff with a treble clef and a key signature of one flat, marked with a piano (*pp*) dynamic. It features a rhythmic accompaniment with chords and moving lines.

The third system of music is primarily piano accompaniment on a grand staff with a treble clef and a key signature of one flat. It features a series of chords and melodic lines, including a prominent bass line with a 'p' marking above it.

Some Grisettes preceding the others run to the porch

Gloire aux fai-seurs de po - è -  
Hail! the Boys of song and sto -

Musical score for the first system. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a grand brace. The music is in a key with one flat (B-flat major or D minor) and 2/4 time. The piano part features a rhythmic accompaniment with chords and moving lines. A dynamic marking of *pp* is present.

to see better.

The people of Montmartre follow them in amusing alarm.

- mes! Gloire aux bel - les qui les ai -  
- ry! Hail! the Girls who - so a - - dore

Musical score for the second system. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a grand brace. The music continues in the same key and time signature. The piano part features a rhythmic accompaniment with chords and moving lines.

prolonged noises.

- ment! hour - rah!  
ye! hur - rah!

Musical score for the third system. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a grand brace. The music continues in the same key and time signature. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamic markings include *cresc.* and *f*.

Musical score for the fourth system. This system contains only the piano accompaniment, consisting of two staves (treble and bass clefs) with a grand brace. The music continues in the same key and time signature. The piano part features a rhythmic accompaniment with chords and moving lines. A dynamic marking of *ff* is present.

## Stesso Tempo

GIRLS

MOTHERS

*mf ritmato*

Que vien't fai - re ces gens-là a-vec tout leur tra - la - la?

Won - der who these peo - ple are with their shouts and tra - la - la?

YOUNG MEN

FATHERS

*mf ritmato*

Que vien't fai - re ces gens-là a-vec tout leur tra - la - la?

Won - der who these peo - ple are with their shouts and tra - la - la?

*ritmato**sf > mf*

G.

M.

Re - gar - dez ces fil - les, ah! en ont - ell's des fal - ba - las!

Do you see those hus - sies, oh! what a lot of fur - be - lows!

Y.M.

F.

Re - gar - dez ces fil - les, ah! en ont - ell's des fal - ba - las!

Do you see those hus - sies, oh! what a lot of fur - be - lows!

*ff mf*

calling from the garden entrance.

They enter like a flock of sparrows.

BOYS

*mf*

o - hé! \_\_\_\_\_ o - hé!  
Hel - lo! \_\_\_\_\_ Hel - lo! \_\_\_\_\_

*mf*

C'est i - ci  
'Tis here they're

*f*

quell' mi - sè - re... si j'é-tais leur mè - re!  
what a po - ther! If I were their mo - ther!

*f*

C'est i - ci  
'Tis here they're.

*f*

quell' mi - sè - re... si j'é-tais leur pè - re!  
what a po - ther! If I were their fa - ther!

BEGGARS

seated on the scaffolding.

*mf*

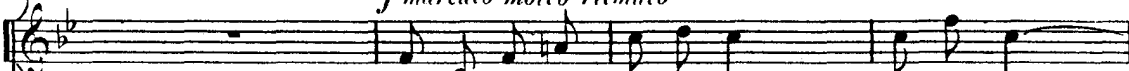
o - hé! \_\_\_\_\_ o - hé!  
ah! there! \_\_\_\_\_ ah! there! \_\_\_\_\_

*f*


*dim.*

Marking time with their steps.


*f marcato molto ritmato*

B.    
 Le bourgeois vou - drait les pendr' d'un seul coup! \_\_\_\_\_  
 All the men would see them hang in one secl \_\_\_\_\_


G.  *Among themselves. p cresc.*  
 qu'ils vont s'a - mu - ser! Ils vont chan -  
 going to play and prance. They're going to

M.  *talking together. p*  
 Quelle ex - tra - va - ga - ti - on, quel - le dé - pra - va - ti -  
 Ah! how bold and mis - be - haved, ar'e't they wick - ed and de -

V.M.  *Among themselves. p cresc.*  
 qu'ils vont s'a - mu - ser! Ils vont chan -  
 going to play and prance. They're going to

F.  *talking together. p*  
 Quelle ex - tra - va - ga - ti - on, quel - le dé - pra - va - ti -  
 Ah! how bold and mis - be - haved, ar'e't they wick - ed and de -

Beg.  *laughter. f >*  
 ha, ha, ha,  
 ha, ha, ha,

 *pp leggiero*

B. *La bourgeois' vou - drait se pendre à leur cou!*  
*All the girls would like to hang 'round their neck!*

G. *dim.* *pp*  
 -ter, rire et dan - ser... et peut - ê -  
*laugh and sing and dance. And we may*

M. *pp*  
 -on! C'est l'a - bo - mi - na - ti - on de la dé - so - la - ti -  
*- praved! Oh! a - bo - mi - na - tion this, of all de - so - la - tion*

Y.M. *dim.* *pp*  
 -ter, rire et dan - ser... et nous mon -  
*laugh and sing and dance. And at their*

F. *pp*  
 -on! C'est l'a - bo - mi - na - ti - on de la dé - so - la - ti -  
*- praved! Oh! a - bo - mi - na - tion this, of all de - so - la - tion*

Beg. *dim.* *f*  
 ha, ha, ha, ha, ha. ha, ha, ha,  
 ha, ha, ha, ha, ha. ha, ha, ha,

*pp*

B.  Mais la qu'il le, plus ma - li - gne, de son œil tran -  
But he skit - tle knows I think, — and it gives a

G.  - tre nous em - bras - ser...  
get a kiss by chance.

M.  - on!  
is!

Y.M.  *sarcastic.*  
- trer leurs fi - an - cées...  
girls we'll have a glance.

F.  - on!  
is!

Beg.  ha, ha, ha, ha.  
ha. ha, ha, ha.



*marcato il ritmo mano sinistra*

*They stop. making fun.*

B. *qu'il le cli-gne: ô chaleur! quel malheur!*  
*qui et wink! Don't get mad! That's too bad!*

*Più lento* *a Tempo* *They sit on the porch.*

B. *at-ten-dez-moi tout à l'heur!*  
*Wait till I come back my lad!*

GIRLS *pointing to the flags. f* *ah!*  
*ah!*

MOTHERS *ah!*  
*ah!*

YOUNG MEN *pointing to the flags. f* *ah!*  
*ah!*

FATHERS *ah!*  
*ah!*

BEGGARS *pointing to the flags. f* *ah!*  
*ah!*

*Più lento* *pp* *f pesante*

*Red.* \*



Bohemians bearing streamers, banners, and lanterns, appear. They draw up at the back of the stage.

\* BOHEMIANS and Banner Bearers.

screaming.

*ff*

Pla - - - - - ce!      Bonn's gens,  
 Make \_\_\_\_\_ way!      good folk!

G. *mf*  
 voy - ez ces ban - niè - - -  
 Look at all the ban - - -

M. *mf*      cry of dismay.  
 voy - ez,      voy - ez,      ah!  
 Just look,      just look,      ah!

Y.M. *mf*  
 voy - ez ces ban - niè - - -  
 Look at all the ban - - -

F. *mf*      cry of dismay.  
 voy - ez,      voy - ez,      ah!  
 Just look,      just look,      ah!

Beg.      laughing scornfully.  
 ha,      ha,  
 ha,      ha,

*sf > leggiero*

é - lar - gis - sez - vous!  
 make a lit - tle room!

BOHEMIANS and lantern bearers. screaming. *ff*

Pla - - - - -  
 Make - - - - -

G.  
 - - - - - res!  
 - - - - - ners!  
 Tou - tes ces lu -  
 Look at all the

M.  
 voy - ez, voy - ez,  
 just look, just look,

Y.M.  
 - - - - - res!  
 - - - - - ners!  
 Tou - tes ces lu -  
 Look at all the

F.  
 voy - ez, voy - ez,  
 just look, just look,

Beg.  
 ha, ha, ha.  
 ha, ha, ha.

The Grisettes and Bohemians in fantastic travesty enter in a farandole. They circle about the garden several

**BOYS**

les voi-ci, les voi-ci, les voi-ci, les voi-ci, Ya des ê-tres qui s'ennuient, yen a  
*Here they come, here they come, here they come, here they come, Some folks bore them-selves to death, there are*

**GRISETTES laughing.**

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Yen a  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, There are

**BOHEMIANS Tenori**

- cel bonn's gens, é-largissez - vous! Yen a  
 room, good folk! Make a lit-tle room! There are

**BOHEMIANS Bassi**

Ya des ê-tres qui s'ennuient, yen a  
*Some folks bore them-selves to death, there are*

**G.**

- miè - res! Yen a  
 lan - terns! There are  
*laughing.*

**M.**

ha, ha, ha, ha, ha, Ya des ê-tres qui s'ennuient, yen a  
 ha, ha, ha, ha, ha, Some folks bore them-selves to death, there are

**M.**

- miè - res! Yen a  
 lan - terns! There are  
*laughing.*

**F.**

ha, ha, ha, ha, ha, Ya des ê-tres qui s'ennuient, yen a  
 ha, ha, ha, ha, ha, Some folks bore them-selves to death, there are

**F.**

ha, ha, ha, ha, ha, Ya des ê-tres qui s'ennuient, yen a  
 ha, ha, ha, ha, ha, Some folks bore them-selves to death, there are

**Trumpets**

*sf marcato*

times cutting all sorts of capers.

B. *d'au-tr's qui n's'en nuient pas! Y en a qui ont du gé-nie, y en a*  
*o - thers who do not! Some folks have some in - tel - lect, there are*

Gr. *d'au-tr's qui n's'en nuient pas! ha! ha! ha! y en a*  
*o - thers who do not! ha! ha! ha! there are*

B. *d'au-tr's qui n's'en nuient pas! ha! ha! ha! y en a*  
*o - thers who do not! ha! ha! ha! there are*

*d'au-tr's qui n's'en nuient pas! Y en a qui ont du gé-nie, y en a*  
*o - thers who do not! Some folks have some in - tel - lect, there are*

G. *d'au-tr's qui n's'en nuient pas! ha! ha! ha! y en a*  
*o - thers who do not! ha! ha! ha! there are*

M. *d'au-tr's qui n's'en nuient pas! Y en a qui ont du gé-nie, y en a*  
*o - thers who do not! Some folks have some in - tel - lect, there are*

Y.M. *d'au-tr's qui n's'en nuient pas! ha! ha! ha! y en a*  
*o - thers who do not! ha! ha! ha! there are*

F. *d'au-tr's qui n's'en nuient pas! Y en a qui ont du gé-nie, y en a*  
*o - thers who do not! Some folks have some in - tel - lect, there are*

Beg. *d'au-tr's qui n's'en nuient pas! Y en a qui ont du gé-nie, y en a*  
*o - thers who do not! Some folks have some in - tel - lect, there are*

## teasing the crowd

H. d'autr's qui n'en ont pas! Voy - ez donc ces têt's, ces bi - net - tes,  
 o - thers who have none! Would you see those looks and those fa - ces

Gr. *ff*  
 d'autr's qui n'en ont pas! ha! ha! ha!  
 o - thers who have none! ha! ha! ha!

B. *ff*  
 d'autr's qui n'en ont pas! ha! ha! ha!  
 o - thers who have none! ha! ha! ha!

B. d'autr's qui n'en ont pas! Viv' la ri - go - la - - de!  
 o - thers who have none! Hip hur - rah for lark - - ing!

G. *ff*  
 d'autr's qui n'en ont pas! ha! ha! ha!  
 o - thers who have none! ha! ha! ha!

M. d'autr's qui n'en ont pas! Voy - ez ces ban - niè - - res!  
 o - thers who have none! Look at all those ban - - ners!

V. M. *ff*  
 d'autr's qui n'en ont pas! ha! ha! ha!  
 o - thers who have none! ha! ha! ha!

F. d'autr's qui n'en ont pas! Voy - ez ces ban - niè - - res!  
 o - thers who have none! Look at all those ban - - ners!

H. G. *ff*  
 d'autr's qui n'en ont pas! Vi - vent les ar - tis - - tes!  
 o - thers who have none! Long life to the ar - - tists!

*ff*

H. *Voy - ez donc ces têt'squ'ilsont! cons - puez! cons - puez!*  
*Would you see the looks of them! put 'em out put 'em out*

G. *Viv' la ri - go - la - de! Dans un roy.al bac.cha.nal! loin du flic et*  
*Hip hurrah for lark - ing! In a roy.al bac.cha.nal! far from powersmu.*

B. *Viv' la ri - go - la - de! Dans un roy.al bac.cha.nal! loin du flic et*  
*Hip hurrah for lark - ing! In a roy.al bac.cha.nal! far from powersmu.*

G. *Dans un roy.al bac.cha.nal! loin du flic et*  
*In a roy.al bac.cha.nal! far from powersmu.*

G. *Quel.le sé - ré - na - de! Quel é - tran - ge carna - val, quel in -*  
*Such a se - re - nad - ing! Oh! how strangea carni - val, this in -*


M. *tou - tes ces lu - miè - res! Quel é - tran - ge carna - val, quel in -*  
*look at all the lan - terns! Oh! how strangea carni - val, this in -*

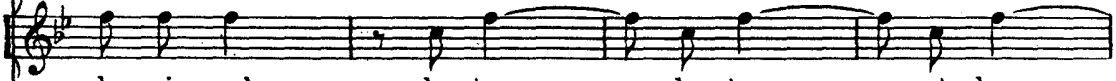
Y.M. *Quel.le sé - ré - na - de! Quel é - tran - ge carna - val, quel in -*  
*Such a se - re - nad - ing! Oh! how strangea carni - val, this in -*

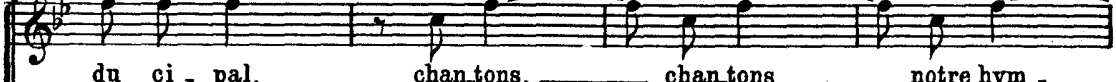
F. *tou - tes ces lu - miè - res! Quel é - tran - ge carna - val, quel in -*  
*look at all the lan - terns! Oh! how strangea carni - val, this in -*

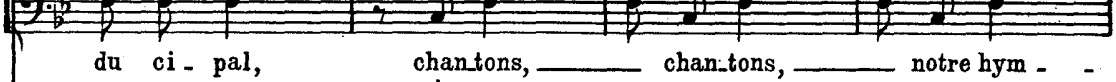
B.g. *Gloire aux a - nar - chis - tes! En l'honneur des é - tu - diants, compa - gnons, bat -*  
*An - ar - chy for e - ve. ! In the students' hon - our now come my friends let's*


*sf p cresc.*

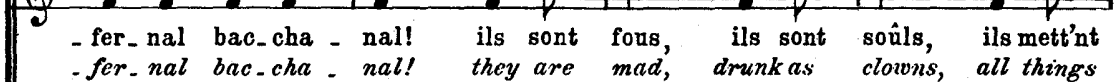
B.  cons - pu - ez, cons - pu - ez, cons - pu -  
put 'em out, put 'em out, put 'em

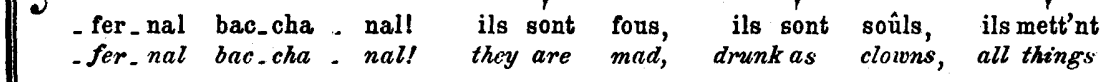
Gr.  du ci - pal, chan - tons, chan - tons, notre hym -  
- ni - ci - pal, we'll sing our hymn of tri -

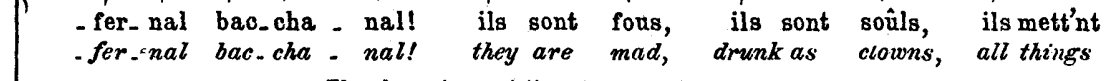
B.  du ci - pal, chan - tons, chan - tons, notre hym -  
- ni - ci - pal, we'll sing our hymn of tri -


B.  du ci - pal, chan - tons, chan - tons, notre hym -  
- ni - ci - pal, we'll sing our hymn of tri -

G.  - fer - nal bac - cha - nal! ils sont fous, ils sont soûls, ils mett'nt  
- fer - nal bac - cha - nal! they are mad, drunk as clowns, all things


M.  - fer - nal bac - cha - nal! ils sont fous, ils sont soûls, ils mett'nt  
- fer - nal bac - cha - nal! they are mad, drunk as clowns, all things

V.M.  - fer - nal bac - cha - nal! ils sont fous, ils sont soûls, ils mett'nt  
- fer - nal bac - cha - nal! they are mad, drunk as clowns, all things

F.  - fer - nal bac - cha - nal! ils sont fous, ils sont soûls, ils mett'nt  
- fer - nal bac - cha - nal! they are mad, drunk as clowns, all things

Beg.  - tons un ban.  
beat the time.

*They beat time noisily with their hands*



The Procession of Pleasure appears at the door in the wall.

On a litter-chair carried by the Daughters

Allargando -

B. *ff*  
 - ez, conspu - ez!  
 out put 'em out! Jour d'al\_lé -  
 Day of de -

Gr. *ff*  
 - ne tri\_om - phall!  
 - umph so we shall! Jour d'al\_lé -  
 Day of de -

B. *ff*  
 - ne tri\_om - phall!  
 - umph so we shall! Jour d'al\_lé -  
 Day of de -

G. *ff*  
 - ne tri\_om - phall!  
 - umph so we shall! Jour d'al\_lé -  
 Day of de -

G. *ff*  
 tout sensdes\_sus d'sous!  
 turn they up\_side down! Jour d'al\_lé -  
 Day of de -

M. *ff*  
 tout sensdes\_sus d'sous!  
 turn they up\_side down!

Y.M. *ff*  
 tout sensdes\_sus d'sous!  
 turn they up\_side down! Jour d'al\_lé -  
 Day of de -

F. *ff*  
 tout sensdes\_sus d'sous!  
 turn they up\_side down!

Beg. *ff*  
 Jour d'al\_lé -  
 Day of de -

*Allargando*



of Joy, the Noctambulist dressed as the King of Fools, enters solemnly.

**Tempo di Marcia**

CHILDREN SOPRANI ALTI

- gresse Et jour d'amour — Sur la Butte en lies - se!  
- light And day of love — On the Mount all's bright - ness!

TENORI

- gresse Et jour d'amour — Sur la Butte en lies - se!  
- light And day of love — On the Mount all's bright - ness!

BASSI

- gresse Et jour d'amour — Sur la Butte en lies - se!  
- light And day of love — On the Mount all's bright - ness!

12

**Tempo di Marcia**

The procession draws up down stage, to the right of the house.

Meno a Tempo

S. A. Tout est ro - se, Tout flamboi - e, C'est — la joi - e, L'apothé - o - - se! Voi -  
Flamingro - sy, Past all mea - sure, This — is pleasure's A - pothe - o - - sis! The

T. Tout est ro - se, Tout flamboi - e, C'est — la joi - e, L'apothé - o - - se! Voi -  
Flamingro - sy, Past all mea - sure, This — is pleasure's A - pothe - o - - sis! The

B. Tout est ro - se, Tout flamboi - e, C'est — la joi - e, L'apothé - o - - se! Voi -  
Flamingro - sy, Past all mea - sure, This — is pleasure's A - pothe - o - - sis! The

Meno a Tempo

Two Bohemians dressed as a donkey and a monkey take their places on each side of the porch.

S. A. *ci ve\_nir Les di\_vins gueux Aux \_ longs che - veux, \_*  
*beg\_gar gods Now ap\_pear \_ Long \_ hair they wear, \_*

T. *ci ve\_nir Les di\_vins gueux Aux \_ longs che - veux, \_*  
*beg\_gar gods Now ap\_pear \_ Long \_ hair they wear, \_*

B. *ci ve\_nir Les di\_vins gueux Aux \_ longs che - veux, \_*  
*beg\_gar gods Now ap\_pear \_ Long \_ hair they wear, \_*

S. *Les \_ jeu\_nes dieux! \_ Lescher\_cheurs d'ab \_ so \_ lu, \_ Les é \_*  
*Young \_ gods they are! \_ Af\_ter truth \_ ab \_ so \_ lute, \_ The un\_*

A. *Les \_ jeu\_nes dieux! \_ Lescher\_cheurs d'ab \_ so \_ lu, \_ Les é \_*  
*Young \_ gods they are! \_ Af\_ter truth \_ ab \_ so \_ lute, \_ The un\_*

T. *Les \_ jeu\_nes dieux! \_ Lescher\_cheurs d'ab \_ so \_ lu, \_ Les é \_*  
*Young \_ gods they are! \_ Af\_ter truth \_ ab \_ so \_ lute, \_ The un\_*

B. *Les \_ jeu\_nes dieux! \_ O\_yez ces cris, De tous co \_ tés C'est la*  
*Young \_ gods they are! \_ Hear ye a \_ rise, That sound so sweet, It is*  
*espressivo*

*dim. mf*

Louise appears on the porch. Her friends crowd around her. Julian joins the Bohemians.

*cresc.*

S. - pris d'in - con - nu, Voici ve - nir Lesfiers é - lus De l'a - ve -  
 - known is their pur - suit, Be hold ap - pears The cho - sen band Of fu - ture

A. - pris d'in - con - nu, Voici ve - nir Lesfiers é - lus De l'a - ve -  
 - known is their pur - suit, Be hold ap - pears The cho - sen band Of fu - ture

T. - pris d'in - con - nu, Les é - lus De l'a - ve -  
 - known is their pur - suit, Cho - sen band Of fu - ture

B. *cresc.*  
 joie de Pa - ris Aux pieds de la Beau -  
 Par - is that cries With joy at Beau - ty's

*cresc.*

JULIAN, IRMA, CAMILLE, BLANCHE, ELISE, MADELEINE, SUZANNE,  
 MARGUERITE, ERRAND GIRL and some of the GRISETTES.

Gloire a la Mu - se Dont la lè - vre fleu -  
 Hail to the Muse of flow'ry lips for her

S. - nir! Ri - ez! Chan - tez! C'est la  
 years! Then laugh, and sing! With de -

A. - nir! Ri - ez! Chan - tez! C'est la  
 years! Then laugh, and sing! With de -

T. - nir! Gloire au gé - nie Des fils del'Harmo -  
 years! Hon - oured shall be The sons of Harmo -

B. - té! Gloire au gé - nie Des fils del'Harmo -  
 feet! Hon - oured shall be The sons of Harmo -

- ri - e Ja - mais rien ne re - fu -  
*fire* *Ne'er with - holds* *né'er re - fu -*

S. joie! Ri - ez! Dan - sez!  
*light!* *Then laugh!* *and sing,*

A. joie! Ri - ez! Dan - sez!  
*light!* *Then laugh!* *and sing,*

T. - ni - e, Ri - ches é - ter - ni - té, Quoique vé -  
*ny* *Rich in e - ter - ni - ty,* *Tho' they are*

B. - ni - e, Ri - ches é - ter - ni - té, Quoique vé -  
*ny* *Rich in e - ter - ni - ty,* *Tho' they are*

Allargando

- - - se A son po - è - te qui - la  
 - - - ses *What'er her* po - et *may* de -

S. Tout flam - boie! Tout flam - boie! C'est - la joie, L'a - po - thé -  
*All is bright! All is bright! This is joy's A - po - the -*

A. Tout flam - boie! Tout flam - boie! C'est - la joie, L'a - po - thé -  
*All is bright! All is bright! This is joy's A - po - the -*

T. - tus de pauvre - té! Tout flam - boie! C'est - la joie, L'a - po - thé -  
*clad in po - ver - ty! All is bright! This is joy's A - po - the -*

B. - tus de pauvre - té! Tout flam - boie! C'est - la joie, L'a - po - thé -  
*clad in po - ver - ty! All is bright! This is joy's A - po - the -*

Allargando

Animato Molto animato

S. *prie! - sire!*  
*se! sis!*

A. *se! sis!*

T. *se! sis!*

B. *se! sis!*

Animato Molto animato

*Prolonged bravos from the crowd.*

COURONNEMENT DE LA MUSE DE MONTMARTRE  
THE CROWNING OF THE MUSE OF MONTMARTRE

THE KING OF THE FOOLS *rising* *Largo*

*Moderato*  
Par Mercure aux pieds légers, puis que s'ouvre ici la Cour d'amour,  
Mercury light footed god, since a Court of Love will here be held

*Più animato*

K. *f secco*  
m'est avis, messeigneurs, qu'il vous sied de céder le verbe  
doth request gentlemen, that you will kindly yield the floor

*Largo* *Animato*

K. *Red.* \*  
— au poëte superbe et seul i—  
— while our poet doth soar and will ap—

*Meno rit.*

K. *segue*  
— doine à louer que voi—  
— plaud in seemly wise what you

He goes to the crowd on the right,

K. *- ci. hear*  
 Moderato ♩ = 72

*f* *mf* *dim.*

*bows mockingly,*

K. *bows mockingly,*  
 Animato ♩ = 92

*pp* *morendo*

*then to the crowd on the left,*

K. *then to the crowd on the left,*  
 Moderato

*f* *mf* *dim.*

*bows again.*

K. *bows again.*  
 Animato *Molto vivo* ♩ = 144

*pp* *ff*

The dancing girls burst from the back of the scene. They twinkle about, group themselves, make cart-wheels

K.

Meno vivo ♩ = 104

then separate mysteriously, discovering the Dancer.

to Louise, indicating the Dancer

K.

O — Jo -  
O — thou

Molto lento ♩ = 40

*f* *Ped.* *fff* *dim. ppp*

She, as if hypnotized, turns and advances toward him.

Tempo di Valse un poco lento

K.

li - fair. - - - - - e! est! Cet - Be - -

*pp*

poco a poco il Tempo di Valze

K.

- te dan - seu - - - - se est - - - - u - ne  
- hold this dan - - - - cer, a - - - - flower of

*cresc.*



K. *dolce*  
 fleur de vi - - - e  
 life the rar - - - est

*dim.*

K. *Animando un poco*  
 fai\_te d'un peu de cha\_cun de nous tous.  
 fa\_shion'd in part of each one of us all.

$\text{♩} = 152$

K.

*mf* *p*

K.

*mf* *p* *mf*

*mf più espressivo*

K. Et cet-te fleur vi-van-  
For this same flow'r that liv-

*p sostenuto*

K. -te c'est notre â-me sous la for-me d'u-ne  
-eth, is most hu-man yet our soul, guised as a

*dim.* *p*

K. fleur qui se-rait u-ne fem-  
flow'r could a flow'r be a wo-

*dolce*

*f* *p*

K. -me, fleur fem-me dont la  
-man, flow'r wo-man, who her

*mf*

*f* *mf*

*cresc.*

K. *grâ - - - ce, le par - fum se tra - dui - - sent en ca -  
per - - - fume and her grace will ex - press in sweetest*

*Red.* \*

*Animando*

K. *- den - - - ces a - fin - - - que tes  
ca - - - dence, that thus - - - ev'ry*

*f*

K. *sens aus si bien que ton à - me puis -  
sense, as well as soul and spir - - - it, may -*

*Red.* \* *Red.* \* *segue*

K. *- - sent ap - préci - er - - - l'hom - ma - - - ge su -  
- - all ap - pré - ci - ate - - - our hom - - - age ex -*

Più animato

K.

pré - al - me!  
at - ted!

SOPRANI and CHILDREN

ALTI

ah!  
Ah!

ALL

TENORI

hour - rah!  
Hur - rah!

BARYTONI

ah!  
Ah!

BASSI

ah!  
Ah!

Più animato

hour - rah!  
Hur - rah!

S.

Molto animato

hour - rah!  
hur - rah!

hour - rah!  
hur - rah!

A.

hour - rah!  
hur - rah!

hour - rah!  
hur - rah!

T.

hour - rah!  
hur - rah!

hour - rah!  
hur - rah!

B.

hour - rah!  
hur - rah!

hour - rah!  
hur - rah!

B.

hour - rah!  
hur - rah!

hour - rah!  
hur - rah!

Molto animato

S. hour\_rah! hour\_rah! hour\_rah!  
 hur\_rah! hur\_rah! hur\_rah!

A. -rah! hour\_rah! hour\_rah! hour\_rah!  
 -rah! hur\_rah! hur\_rah! hur\_rah!

T. hour\_rah! hour\_rah! hour\_rah!  
 hur\_rah! hur\_rah! hur\_rah!

B. hour\_rah! hour\_rah! hour\_rah!  
 hur\_rah! hur\_rah! hur\_rah!

B. -rah! hour\_rah! hour\_rah! hour\_rah!  
 -rah! hur\_rah! hur\_rah! hur\_rah!

*The Grisettes in a half-circle before Louise, send the Dancer towards her with a quick push like an arrow shot from a bow.*

S.

A. -rah!  
 -rah!

T.

B.

B. -rah!  
 -rah!

THE KING OF THE FOOLS *rit. continuing with tenderness and charm* **Valse quasi lente**

*rit.*  
*p*

O — Jo — li — — — — — e!  
O — thou fair — — — — — est!

*rall.*  
*dim.* segue

*rit.* *a Tempo*

Soeur — choi — si — — — — — e!  
Sis — — — — — ter rar — — — — — est!

*Red.* \*

*making a bouquet,*

Har - mo - nie et beau - té! — — — — — Po -  
Beau - teous har - - - mo - - ny bright! — — — — — O

*Red.* \*

*Meno*

- e - - - me de clar - té! — — — — — Gen - te fil -  
thou po - em of light! — — — — — Daugh - ter so

segue

then slowly ascends the steps of the porch,

Tempo

h. *let - - - te de Pa - ris, en qui re -*  
*sweet of Pa - - ris thou! In whom re -*

*Red.* \*

k. *cresc.*

*- vi - vent Ju - li - et - - te, O - phé - li - - e, ô char -*  
*- vived doth Ju - liet meet With O - phe - - lia, O vi -*

*bows before Louise* *dolce* *rall.* *rit*  
*man - - - te, Mu - se clé - men - te!*  
*va - - - cious Muse - - most gra - cious,*

*cresc.* *mf* *molto espressivo*

*Red.* \*

*Tempo solenne* *offers her the flowers.* *The Grisettes drape around Louise's shoulders a*

*De tés che - va - liers Re - çois l'hom - ma - - -*  
*We thy ca - va - liers Do hom - mage to - - -*

*f* *mf*

Solenne  $\text{♩} = 72$   
with ponderous gaiety

K

ge.  
thee.

SOPRANI

ALTI

TENORI

BARYTONI e BASSI

Lou - i - - - - se!  
Lou - i - - - - sa!

Lou - i - - - - se!  
Lou - i - - - - sa!

Lou - i - - - - se!  
Lou - i - - - - sa!

Lou - i - - - - se!  
Lou - i - - - - sa!

Solenne

S.

A.

T.

B.

Lou - i - - - - se!  
Lou - i - - - - sa!

Lou - i - - - - se!  
Lou - i - - - - sa!

Lou - i - - - - se!  
Lou - i - - - - sa!

Lou - i - - - - se!  
Lou - i - - - - sa!

diminuendo



## Animato

Gr. and Bo.

**GRISSETTES and BOHEMIANS**

*f* Lou-ise, ac-cep-tes -  
Lou-ise dost thou con -

*f* Lou-ise, ac-cep-tes -  
Lou-ise dost thou con -

rall.

*p*

Gr. and Bo.

- tu d'ê-tre rei - - ne de la Bo - hè - -  
- sent to be queen of all Bo - he - -

- tu d'ê-tre rei - - ne de la Bo - hè - -  
- sent to be queen of all Bo - he - -

a Tempo

Gr. and Bo.

- - - me?  
- - - mia?

- - - me?  
- - - mia?

*ff* *dim.* *p*

Un poco animato

Più largo

Gr. and Bo.

*f* Louise, ac\_cep\_tes tu d'ê\_tre Mu - - se  
 Lou\_ise dost thou con - sent to be Muse

*f* Louise, ac\_cep\_tes - tu d'ê\_tre Mu - - se  
 Lou\_ise, dost thou con - sent to be Muse

a Tempo

Gr. and Bo.

de la But - te Sa - - crée?  
 of the Sa - cred Mount?

de la But - te Sa - - crée?  
 of the Sa - cred Mount?

*ff* *dim*

Lento

Louise timidly acquiesces.

Gr. and Bo.

*f* Ré.ponds?  
 Re.ply!

*f* Ré.ponds?  
 Re.ply!

*p* *pp* **Lento misterioso**

Julian with emotion draws near  
and kneels in his turn.

JULIAN

*p*

O — Jo — li — — —  
O — — — thou rar — — —

*pp cresc. dim. pp*  
*espressivo*

Louise takes a rose from her bodice and offers it  
rit. a Tempo

e! Soeur — choi — si — — —  
est! Sis — — — ter fair — — —

*p segue cresc.*

2 Red. \*

to her lover.

rit.

a Tempo più moderato

*cresc.*

e! Je t'ai — — — — —  
est! I love — — — — —

GRISETTES *pp*

A — mou — reu — se beau —  
Am — 'rous beau — ty so

BOHEMIANS *pp*

Har — mo — nie et beau —  
Bea — teous har — mo — ny

Har — mo — nie et beau —  
Bea — teous har — mo — ny

*pp cresc.*

44096 Red. \*

LOUISE

*p dolce* *ritenuto*

Ju - li - en,  
Ju - li - an,

- me!  
thee!

IRMA, CAMILLE

ah!  
ah!

Gr.

- té!  
bright,

*pp*  
ton chant  
thy song

de vo - lup -  
of pure de -

Bo.

- té!  
bright!

*pp*  
Po - - è - - me de clar -  
O thou po - em of

- té!  
bright!

*pp*  
Po - - è - - me de clar -  
O thou po - em of

BOYS

*p*  
C'est renversant, é - pastrouillant, abracadabrant!  
Oh this is rot, it makes me sick, gibberish I say!

Still seated they turn to Louise.

BEGGARS *p*

S'ils continuent \_\_\_\_\_ y vont la rendre fol - le!  
If they keep on \_\_\_\_\_ they soon will have her crazy!

GIRLS

admiringly. *p*

ah!  
ah!

MOTHERS

indignantly  
*p*

ah!  
ah!

YOUNG MEN

delightedly. *p*

ah!  
ah!

FATHERS

derisively.  
*p*

ah!  
ah!

*ritenuto*

*dim.*

*pp*

*cresc.*

a Tempo

Meno

Animando

I. je t'ai - me!  
 I love thee!

J. je  
 I

Ir. Cam. *p* *cresc.* *mf*  
 ah! Fê - te des po -  
 ah! Fes - tal day of

Gr. *p*  
 - té! é - veille en nous une a - do - rable i -  
 - light! awakes in us a sweet in - tox - i -

Bo. *p*  
 - té! Pa - ri - si - en - ne sculp -  
 - light! Pa - ri - sian beau - ty we

B. *p*  
 - té! Pa - ri - si - en - ne sculp -  
 - light! Pa - ri - sian beau - ty we

B. *p*  
 regardez-les, c'qu'ils sont chi - pés! ah! y'a qu'à Montmart' qu'on voit  
 Would you see now what they have bagged! ah! Can't see this but at Mont.

Beg. *p*  
 Tant pis pour el - le! Fal lait pas quelle y  
 Worseluck for her then she ne - vershould have

G. *p*  
 A - do - ra - ble beau -  
 O a - dored fair one

M. *p* *cresc.* *f*  
 ah! Voyez quelle ef - fron -  
 ah! A shameless thing is

Y.M. *p*  
 ah! Quel fris - son de vo - lup -  
 ah! What a thrill of ec - sta -

F. *p*  
 ah! Ad - mi - rez l'ab - sur - di -  
 ah! Most ab - surd it seems to

a Tempo *dim.* *p* *Animando*



L. je t'ai - - - me! I love thee!

J. t'ai - - - me! je t'ai - - - me! love thee! I love thee!

Tr. Cam. - li - - e! ô Jo - li - - e! Fair - - est O thou Fair - - est!

Gr. - té, ô Jo - li - - e! be, O thou Fair - - est!

Bo. - té! O Jo - li - - e! ty! O thou Fair - - est!

B. - ral ff Hour rah! hour rah! - ral Hur rah! hur rah!

Beg. - vaill quell' fo - li - - e! some! Ah! what fol - - ly!

G. - té, ô Jo - li - - e! be, O thou Fair - - est!

M. - té, elle ou - bli - - e! - ty, But what cares she!

Y.M. - ser? ô Jo - li - - e! me O thou Fair - - est!

F. - té! La fo - li - - e ty! Do - ings fol - - ly

Allargando

Red. \*

Red.

\*

*ff martellato*

L. Non, non, jamais, rien ne sé-pa-re -  
 No, no, no, no, naught e'er shall se - pa -

J. Non, non, jamais, rien ne sé-pa-re -  
 No, no, no, no, naught e'er shall se - pa -

Ir. Ten-dre rei-ne des a-man-tes! Non, non, jamais, rien ne sé-pa-re -  
 Cam. Gen-tle sovereign queen of lo-vers! No, no, no, no, naught e'er shall se - pa -

Gr. C'est le rê-ve des a-man-tes! Non, non, jamais, rien ne sé-pa-re -  
 Is the dream of all true lo-vers! No, no, no, no, naught e'er shall se - pa -

Bo. Ten-dre rei-ne des a-man-tes! Non, non, jamais, rien ne sé-pa-re -  
 Gen-tle sovereign queen of lo-vers! No, no, no, no, naught e'er shall se - pa -

Mu - - se clé - men - te! Sa - lut, sa -  
 Muse so gra - cious! All hail, all

B. pour la rei-ne de Mont-mar-tre! Hour -  
 For the sovereign of Mont-mar-tre! Hur -

Reg. Tu n'vois donc pas qu'ils te men-tent?  
 Soon their lies you will dis-co-ver!

G. C'est le rê-ve des a-man-tes! Sa -  
 Is the dream of all true lo-vers! All

Y.M. Qu'es pa-rents, là-bas, s'tour-men-tent! Voy -  
 For her fa-ther or her mo-ther! O

M. Ten-dre rei-ne des a-man-tes! Sa - lut, sa -  
 Gen-tle queen of all true lo-vers! All hail, all

F. est tri-om-phan-te! Voy - ez! voy -  
 doth triumph o-ver! O see! O

Più lento

*ff*



*court*

*court*

L. *- ra la Mu - se du Poè - te! l'A - man - te de l'Amant! -*  
*- rate the Muse - from the Po - et! the mistress from her love! -*

J. *- ra la Mu - se du Poè - te! l'A - man - te de l'Amant! -*  
*- rate the Muse - from the Po - et! the mistress from her love! -*

Ir. *- ra la Mu - se du Poè - te! l'A - man - te de l'Amant! -*  
 Gam. *- rate the Muse - from the Po - et! the mistress from her love! -*

Gr. *- ra la Mu - se du Poè - te! l'A - man - te de l'Amant! -*  
*- rate the Muse - from the Po - et! the mistress from her love! -*

Bo. *- ra la Mu - se du Poè - te! l'A - man - te de l'Amant! -*  
*- rate the Muse - from the Po - et! the mistress from her love! -*

*- lut, sa - lut, sa - lut, sa -*  
*hail, all hail, all hail, all*

R. *- rah! hour - rah! hour - rah, hour -*  
*- rah! hur - rah! hur - rah, hur -*

Heg.

Ah!  
 ah!

G. *- lut, sa - lut, sa - lut, sa -*  
*hail, all hail, all hail, all*

M. *- ez! voy - ez! ah!*  
*see! O see! ah!*

Y.M. *- lut, sa - lut, sa - lut, sa -*  
*hail, all hail, all hail, all*

F. *- ez! voy - ez! ah!*  
*see! O see! ah!*

*ff ff*

Animato

rall.

311

L. et Julien de Lou-  
or Ju.li.an from Lou-

J. et Julien de Lou-  
or Ju.li.an from Lou-

Tr. et Julien de Lou-  
Can. or Ju.li.an from Lou-

Gr. et Julien de Lou-  
or Ju.li.an from Lou-

Bo. et Julien de Lou-  
or Ju.li.an from Lou-

- lut à  
hail to

B. - rah!  
- rah!

Beg. ah!  
ah! ah!  
ah!

G. - lut à  
hail to

M. ah!  
ah!

Y.M. - lut à  
hail to

F. ah!  
ah!

Animato

rall.

*mf* *cresc.* *ff*

L.  
i - - - - - se!  
i - - - - - sa!

J.  
i - - - - - se!  
i - - - - - sa!

Ir.  
i - - - - - se!  
i - - - - - sa!

Cam.  
i - - - - - se!  
i - - - - - sa!

Gr.  
i - - - - - se!  
i - - - - - sa!

Ho.  
i - - - - - se!  
i - - - - - sa!

toi!  
thee!

B.  
ah! ya qu'à Mont.mar\_tre qu'on voit ça! ya  
ah! You won't see that but at Mont - martre! You

Reg.  
ya qu'à Mont.mar\_tre qu'on voit ça! ya  
You won't see that but at Mont - martre! You

G.  
toi!  
thee!

M.  
ah! Com - ment peut - on to - lé - rer cà? com -  
ah! Oh, how can they put up with that? Oh

Y.M.  
toi!  
thee!

F.  
ah! Ja - mais, ja - mais, on n'a vu cà! ja -  
ah! We ne - ver saw the like of that! We

Flourish (orchestra)

Animato ♩=184

*Their arms entwined, the two Lovers smile proudly at the Crowd.*

Ir. Cam. Ah!  
All,

Gr. Ah!  
All,

Ho. Ah!  
All,

B. qu'à Montmartre qu'on voit çà! tra la la la, tra la la la, tra  
won't see that but at Mont - martre! tra la la la, tra la la la, tra

Beg. qu'à Montmartre qu'on voit çà! tra la la la, tra la la la, tra  
won't see that but at Mont - martre! tra la la la, tra la la la, tra

G. à  
all

M. -ment peut-on to - lé - rer çà ho - là, ho - là, ho - là, ho - là, va -  
how can they put up with that! Oh dear! Oh dear! Oh dear! Oh dear! They

Y.M. à  
all

F. - mais, jamais, on n'a vu çà! ho - là, ho - là, ho - là, ho - là, va -  
ne - ver saw the like of that! Oh dear! Oh dear! Oh dear! Oh dear! They

With a flourish, headed by their banner, the Bohemians file past Louise.

Tr. Cam. ah!  
hail!

Fr. ah!  
hail!

Bo. ah!  
hail!

B. la la la la la la la!  
la la la la la la hail!

Beg. la la la la la la la!  
la la la la la la hail!

G. toi!  
hail!

M. -t-on fair'tai-re ces gens - là?  
ought to send them all to jail!

Y.M. toi!  
hail!

F. -t-on fair'tai-re ces gens - là?  
ought to send them all to jail!

Flourish (on the stage)

Bengal fire - Apotheosis.

Tr. & Corn. *o\_hé, o\_hé, o\_hé, o\_hé, o\_hé, o\_hé!*  
*hurrah! hurrah! hurrah! hurrah! hurrah! hurrah!*

Gr. *o\_hé, o\_hé, o\_hé, o\_hé, o\_hé, o\_hé!*  
*hurrah! hurrah! hurrah! hurrah! hurrah! hurrah!*

Bo. *o\_hé, o\_hé, o\_hé, o\_hé, o\_hé, o\_hé!*  
*hurrah! hurrah! hurrah! hurrah! hurrah! hurrah!*

B. *o\_hé, o\_hé, o\_hé, o\_hé, o\_hé, o\_hé!*  
*hurrah! hurrah! hurrah! hurrah! hurrah! hurrah!*

Beg. *o\_hé, o\_hé, o\_hé, o\_hé, o\_hé, o\_hé!*  
*hurrah! hurrah! hurrah! hurrah! hurrah! hurrah!*

G. *o\_hé, o\_hé, o\_hé, o\_hé, o\_hé, o\_hé!*  
*hurrah! hurrah! hurrah! hurrah! hurrah! hurrah!*

M. *à bas, à bas, à bas, à bas, à bas, à bas!*  
*Away, O come, away, away, away, away!*

Y.M. *o\_hé, o\_hé, o\_hé, o\_hé, o\_hé, o\_hé!*  
*hurrah! hurrah! hurrah! hurrah! hurrah! hurrah!*

F. *ho-là, ho-là, ho-là, ho-là, ho-là, ho-là!*  
*Away, away, O come, away, away, away!*

Trumpet blast.

8



*d. = d*

Tr. Can.

Hour - rah!  
Hur - rah!

Gr.

Hour - rah!  
Hur - rah!

Bo.

Hour - rah!  
Hur - rah!

Hour - rah!  
Hur - rah!

B.

ha, ha, ha, Hour - rah!  
hip, hip, hip, Hur - rah!

Beg.

ha, ha, ha, Hour - rah!  
hip, hip, hip, Hur - rah!

G.

Hour - rah!  
Hur - rah!  
*they withdraw towards the gate.*

M.

bas, à bas!  
- way, a - way!

C.M.

Hour - rah!  
Hur - rah!  
*they withdraw towards the gate.*

F.

- là, ho - là!  
- way, a - way!



*But a noise comes from the back of the enclosure: the Crowd draws away in amazement.*

Ir. Cam. *sec.*

Gr. *sec.*

Bo. *sec.* ah!  
ah!

B. *sec.*

Beg. *sec.* ah!  
ah!

G. *sec.* Quelle est cet.te  
Who is yonder

M. Ah!  
Ah! Regar-dez!  
Oh! see there!

V.M. *sec.* Quelle est cet.te  
Who is yonder

F. Ah!  
Ah! Regar-dez!  
Oh! see there!

*subito pp* *cresc.*

Upon the scene in the garden, Louise's Mother, motionless, afraid to enter, appears like a phantom of unhappiness.

The King of the Fools,

runs off with the Daughters of Joy.

ha! ha! ha! ha! ha!  
ha! ha! ha! ha! ha!

ah!  
ah!

ah!  
ah!

fem - me? voy - ez!  
wo - man? see there!

que veut-elle?  
What's she want?

fem - me? voy - ez!  
wo - man? see there!

que veut-elle?  
What's she want?

Vivace  $\text{♩} = 160$

*ff*

LOUISE  
(cri)

rall. Lento

ah!  
ah!

Fr. Cam. *f*

ah! la mè - re de Lou - i -  
ah! The mo - ther of Lou - i -

Gr. *f*

ah! la mè - re de Lou - i -  
ah! The mo - ther of Lou - i -

Bo. *f*

ah! la mè - re de Lou - i -  
ah! The mo - ther of Lou - i -

B. *f*

ah! ah!  
ah! ah!

Beg. *f*

ah! ah!  
ah! ah!

G. *f* *dim.*

ah! ah!  
ah! ah!

M. *f* *dim.*

ah! ah!  
ah! ah!

Y.M. *f* *dim.*

ah! ah!  
ah! ah!

F. *f* *dim.*

ah! ah!  
ah! ah!

*sf sf sf dim. p*

rall. Lento

The Standard Bearers, the Musicians, and the Dancers disappear.

JULIAN placing himself before Louise.

Mother advances timidly,

rit.

Lento

jete gar - del  
 I shall keep you!

- se!  
 - sa!

- se!  
 - sa!

- se!  
 - sa!

- se!  
 - sa!

la mè - re de la mu - se!  
 The mo - ther of the muse!

la mè - re de la mu - se!  
 The mo - ther of the muse!

la mè - re de la mu - se!  
 The mo - ther of the muse!

la mè - re de la mu - se!  
 The mo - ther of the muse!

la mè - re de la mu - se!  
 The mo - ther of the muse!

la mè - re de la mu - se!  
 The mo - ther of the muse!

la mè - re de la mu - se!  
 The mo - ther of the muse!

rit. Lento  $\text{♩} = 72$

as if dazzled by the lights. A group of Bohemians bar the way, but at the woman's look and the mystery of

Gr. *rall. (60)* *p*

ah! quelle af -  
Oh! this is

Bo.

B. *terrified. mf without.*

allons nous-en à quatre patt's. c'est pas l'instant d'faire des é -  
Let us be off now on the sly, this is no time to kiss good

Beg. *jeering.*

ha, ha, ha, ha, ha.  
ha, ha, ha, ha, ha.

G. *p*

ah! quelle af -  
Oh! this is

M. *p*

ah! quelle af -  
Oh! this is

V.M.

F.

Trumpet outside the garden.

Bell outside the garden.

*mf*



Other Bohemians draw near.... with a beseeching gesture,

Gr. *rall. p*  
 La mè - re de Lou -  
 The mo - ther of Lou -

B. *going off. mf*  
 gar' les mornifl's et les peignées, y va pleuvir des gi. ro -  
 Look out for uhacks, look out for rups, Now it will rain boxes and

laughter.  
 ha, ha, ha, ha, ha.  
 ha, ha, ha, ha, ha.

G. *going off. p*  
 ah! quelle af - fai -  
 Oh! this is aw -

M. *going off. p*  
 ah! quelle af - fai -  
 Oh! this is aw -

Y.M. *going off. p*  
 ah! quelle af - fai -  
 Oh! this is aw -

F. *going off. p*  
 ah! quelle af - fai -  
 Oh! this is aw -

Trumpet (off)  
 7 Bell.

Mother puts them aside.

Louise has risen, looks around her,

Gr. *Meno pp = animato*

- i - - - se! ah! \_\_\_\_\_  
 - i - - - sa! ah! \_\_\_\_\_

Bo. *p* *3* *dim.*

la mè - re de Lou - i - se!  
 The mo - ther of Lou - i - sa!

*p* *3* *dim.*

la mè - re de Lou - i - se!  
 The mo - ther of Lou - i - sa!

B. *they go off.*

- flées!  
*slaps!*

Beg. Jun. *mf* *3* *3* *JUNKMAN* *Meno* *3* *3* *they go off.*

a dieu chansons, a dieu chimer's... ah! qué malheur d'avoir un' mè - re!  
 Done are the songs, done is the sprer! oh! what a bore mothers can be! \_\_\_\_\_

G. *pp*

- re... quelle af - fai - - - re!  
 - ful, this is aw - - - ful!

M. *pp*

- re... quelle af - fai - - - re!  
 - ful, this is aw - - - full!

Y.M. *pp*

- re... quelle af - fai - - - re!  
 - ful, this is aw - - - full!

F. *pp* *dim.*

- re... quelle af - fai - - - re!  
 - ful, this is aw - - - full!

Bell. *segue* *p*



sees her Mother, and with a gesture of terror, throws herself in Julian's arms. Some Bohemians gather around

**animando**

them, but Julian signs for them to go. **a Tempo**  
 At the approach of her Mother, Louise unable to overcome her terror

**ALL.**

ah! ah! ah! ah!

*mf*  $\rightarrow$  *pp*

*mf*  $\rightarrow$  *pp*

*mf*  $\rightarrow$  *sf*  $\rightarrow$  *pp*  $\rightarrow$  *mf*

takes refuge in the vestibule. **MOTHER**  
 Julian, greatly moved, but firm, bars the way in an attitude of defiance. humbly to Julian.

Je ne viens pas en en ne.  
 I have not come to quarrel

*p* *dim.*

ah! ah!

*p* *dim.*

ah! ah!

Trumpet (in the distance)

*sf p*  $\rightarrow$  *pp*  $\rightarrow$  *f*

Drum (distant)  $\#$  *voll.*  $\rightarrow$  *morendo*

**Moderato**

M. *- mie... Je venais dire à Lou - ise que son*  
*sir. I came to say to Lou - ise that her*

**Moderato**  $\text{♩} = \text{♩} (72)$

*p* *sempre pp*

M. *père est très souff - rant et quelle seule peut le sau -*  
*fa - ther's ve - ry ill, and she a - lone can save his*

*m.d.*

*LOUISE aside. almost spoken. JULIAN aside. Mother draws near.*

M. **Più vivo** *mf* *p* *pp*

*- ver. Mon père! Que veut - elle faire?*  
*life. My father! What is she af - ter?*

**Più vivo**

*m. s. mf* *pp m.d.*

**a Tempo un poco animato**

*MOTHER to Julian, simply.*

$\text{♩} = 84$  *Nous avions tout accep - té, nous étions las de lut -*  
*We were re - signed to it all, for we were tired of the*

**a Tempo un poco animato**

*p m. s.*

M. *ter, de cher-cher... et nous avions fait u-ne*  
*fight, of the search; and so we had hung up a*

M. *croix sur la por - - te de sa cham - bre...*  
*cross o'er the door - - way of her bed - room...*

*allargando*

*dim.*

*allargando*

M. *Elle é - tait mor - - te, bien mor - te pour nous.*  
*For she was dead, was dead to us.*

*segue*

*Più animato*  
*p cresc. mf*

M. *Mais au - jour - d'hui que son père est au plus mal, je viens vous sup - pli -*  
*And yet to - day since her fa - ther is so ill, I come to beg you*

*Più animato*

*pp*

*a Tempo* *senza rigore*  
*p*

M. *er, monsieur, — de per - mettre à Loui - se de re - ve - nir chez nous... et ce se -*  
*humbly sir, — to al - low our Louise to come to her home with me, for that a -*

*pp* *dim.*

*Più vivo*  
*LOUISE coming to her with great feeling.*

M. *ra la guéri - son... de mon pauvre homme — à la mai - son...*  
*lone will be a cure for my poor man — there in the house.*

*Più vivo*

*pp*

L. *lade?*  
*ill?*

*to Louise* *Julian shows his distrust and keeps at a distance.*

M. *Il est bien mal depuis hi - er... Les premiers*  
*Yes, ve - ry, ill since yester - day. For days at*

*rall. — — — a Tempo*

*mf* *pp*

*dim.*

trying to work on Louise's feelings.  
Piu vivo

M.  
 jours il ver-sa mil-le lar-mes: Il al-lait et ve-nait de la porte à la fe-  
 first all the day he was cry-ing: He would walk back and forth from the door\_ to the

M.  
 - nêtre, re-gar-dant... é-cou-tant... es-pé-rant à chaque mi-  
 window, he would look he would wait in the hope that at a ny

rall. a Tempo

M.  
 - nute te voir re-ve-nir.  
 minute he'd see you come home.

cresc. 3 Animato rall.

Tempo animato  
 p cresc.

M.  
 La nuit comme le sommeil ne voulait pas de lui, pendant des heures il se trainait dans  
 At night since he could ne-ver close his eyes at all, hour af-ter hour he'd wander in the

p cresc.

*dim.* Growing emotion of Louise. She imitates unconsciously her Mother's gestures.

M. *l'om-bre, et gé-mis-sait... et san-glo-*  
*dark-ness and he would groan, and he would*

*ppp cresc. espressivo dim.*

M. *-tait... sob. Un soir, je le sur-*  
*One night I came on*

*pp cresc.*

M. *-pris sur le seuil de ta cham-bre, à ge-noux,*  
*him at the door of your bed-room on his knees,*

*dim.*

*allargando a Tempo*

M. *et cri-ant: Lou-i-se! Lou-i-se!*  
*and he cried: Lou-i-sa! Lou-i-sa!*

*cresc. mf dim.*

3 rall.

M. *mon enfant!* *m'entends - tu?..* *ne suis-je plus ton pè. re?..*  
*Oh! my child!* *dost thou hear?* *am I not still thy fu. ther?*

*Un poco animato*  
*changing her tone*

M. *Puis il sem. bla se faire — u. ne raison et re. prit sa vie d'au. tre.*  
*Then he seemed to become — more rational, and he went to work as be.*

*espressivo* *un poco meno*

M. *- fois... en. fin je crus qu'il ou bli. ait en le voyant — parfois sou. ri.*  
*- fore. I thought at last that he'd for. get because I saw — him sometimes smil.*

*Lento*  $\text{♩} = 52$  *p*

M. *- re à mes larmes... Hé. las! —*  
*- ing at my tears. A. las! —*

*segue* *p* *cresc.*

*Animato* *mf*

M. *— je m'é-tais trom-pée... — I was wrong in this;* *Ton pè - re n'avait rien ou-bli - your fa - ther still re-mem-bered it*

*Animato*

*f* *dim.* *rall.*

M. *- é... la dou-leur — le mi-nait, et plus il la ca-chait, plus il souf- all; there was grief — in his heart; the more he kept it back, the more he*

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

*Julian and Louise exchange a look of compassion.* *Moderato*

M. *- frait... pined.* *To Julian whose distrust has vanished.* *gesture of Julian*

*Seule u-ne joie peut le sau-ver... — One joy a-lone can save him now; —*

*rall.* *rit.*

*mf* *dim.* *pp* *mf*

*Animato* *mf* *a Tempo*

M. *et vous pou-vez la lui don-ner, — and it is you can give that joy, —* *en conseil-lant à Lou- if you will say to Lou-*

*mf*



*lunga*Tempo 1<sup>o</sup> un poco animato

M. *i - - - se de re - ve - nir ——— chez nous...  
i - - - sa she should come back ——— to us.*

*dim. p segue mf*

3

*Perceiving reluctance in Julian's attitude.*

M. *oh! elle se - ra li - bre mainte - nant!  
Oh! she'll have her free - dom af - ter this!*

*dim. pp 3*

M. *ce que nous vou - lons, c'est l'a - voir un peu... nous l'ai -  
What we now de - sire, is to see her face. She's been*

*mf*

M. *- mions depuis plus longtemps que vous... — elle nous ai - mait, a - vant de vous con -  
loved longer far by us than you; — and she loved us, be - fore she e - ver*

*dim. p pp*

*imploringly*

M. *3*

- nai - tre... oh! mon\_sieur, vous ne voudrez pas que son père vous mau-  
 knew you. Oh! young sir, sure.ly you'd not wish that her father e should

*grandioso* *cresc.*

M.

- dis - se! La ma - lé - dic - ti - on d'un mou -  
 curse you? The curses of a man at his

*mf dim. pp cresc.*

*f allargando* *The Ragman appears in the path at the back of the stage.*

M.

- rant vous poursui - vrait tou - te la vi - e!  
 death would fol - low you throughout your life!

*sostenuto pp cresc. 3*

**RAGMAN**

*♩ = 52*

Un pè - re cher - che sa fil - le  
 A fa - ther seek - ing his daugh - ter,

*dim. ppp 3*

*senza rigore*

R. *3*

Qui é - tait ——— tou - te sa - fa - mil - le.  
All he had, ——— that is why he sought her.

*cresc.* *pp*

*senza rigore*

R. *3*

Mais u - ne fil - le dans la ci - té, c'est une ai -  
And yet a girl in Pa - ris to - day, Is like a

*segue*

*Louise and Julian look at the Ragman pityingly.*

R. *going*

- guil - - - le dans un champ de blé!  
- need - - - le in a stack of hay!

*cresc.* *pp*

*The image of Louise's father appears to the lovers, and their last hesitations vanish.*

R.

Pourquoi cher - cher... et m'obs - ti - ner!  
Why seek her then so stubborn - ly!

II.

la gran.de vil.le a besoin de nos fil - les!  
 The va.rious quar - ters Have a use for our daugh - ters!

JULIAN *to Mother* *p* *3* MOTHER *3*

Promet - tez - moi de me ren - dre Lou - i.se?  
 Promise me then to give back my Lou - i.se!

Je le pro -  
 I give my

M.

- mets!  
 word!

RAGMAN *far off*

tra la la la la la — tra la la la la la —  
 tra la la la la la — tra la la la la la —

*pppp*

*Animato*  
 JULIAN *firmly* *torn with regret*

Al-lons,  
 'Tis well

*rit.*

elle est par-tie \_\_\_\_\_ dans \_\_\_\_\_ la nuit!  
 She went a-way \_\_\_\_\_ in \_\_\_\_\_ the night!

*mf*

*pp*

*segue*

va, — mes-sa-gè-re de bon-heur! et n'oublie pas que dès  
 go, — be the bearer of his joy! And re-col-lect that from

*cresc.*

*rall.* *rit.*

ce moment je vais comp-ter — tou-tes les heu- - - - res!  
 this time on, I shall be counting each hour and mo- - - - ment!

*pp segue*

Louise takes off the shawl with which she has been adorned and gives it to Julian.  
 Mother goes towards garden gate. Louise follows her, unhappy, hesitating at each step. At a sign  
**Tempo di Valse moderato** Animato

sf cresc.

from Julian she comes back to him and throws herself in his arms. The two Lovers  
allargando

f cresc. Ped. \*

embrace with fervor, part, and kiss again. Louise goes off backwards, her hand at her lips. At the last moment she  
throws a supreme kiss to Julian.

Largo

ff dim. p pp espressivo

JULIAN holds out his arms with longing. He runs to the gate.

rit. Tempo Presto ff Tempo

O — Jo — li — — — — — el..  
 O — thou Beau — — — — — ty! Presto

p mf ff furioso 3 3

Curtain rall.  
 a Tempo

dim. Ped. \*