

## Act II

## PREMIER TABLEAU

## FIRST TABLEAU

## PRELUDE

"Paris s'éveille"

"Paris Awakes"

Andante tranquillo e maestoso  $\text{♩} = 56$ 

PIANO

*pp sostenuto*

*cresc.*

*Ped.* \* *Ped.*

*dim.* *pp*

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

*cresc.* *dim.*

\* *Ped.*

*pp*

3 3 3 3 3 3 3 3 3

3 3

Un poco animato

Meno a Tempo

mf

Red.

\*

Un poco animato

mf

Red.

\*

Rallentando

rit.

a Tempo ♩ = 60

dim.

ppp

p

Red.

\*

Red.

\*

Animando poco a poco

mf

dim.

p

Red.

\*

Red.

\*

mf

5

*cresc.*

5 6

Poco a poco in Tempo

Tempo

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

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

*pp*

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

Tempo

molto rallent.

*ppp*

*Red.* \* *Red.*

*rit.*

Rideau  
Curtain

*perdendosi*

The scene represents an open thoroughfare at the foot of the hill of Montmartre. To the left is a shed; to the right a house; at the back, right, a flight of steps. In the distance, on the right, the hill.

As the curtain rises, a Milk-Woman is setting up her booth under the shed and lighting her fire. Near her on a small iron restaurant table, a young girl (of 17) is folding the morning papers. On the right, near an overturned rag basket, a Rag-Picker (a young woman) is working hurriedly; beside her a Coal-Gatherer and a Junkman are turning over the rubbish. Housekeepers are going to market.

Five o'clock. A morning in April. A light mist hangs over the city.

## SCENE I

a Tempo  $\text{♩} = 52$

THE YOUNG RAG-PICKER

Dir'qu'en c'moment ya des  
To think that now there are

$\text{♩} = 66$

THE COAL-GATHERER

Y. R-P. femmes qui dorment dans de la soie! Bah! les draps de  
women a sleep, a sleep in silk! Rshaw! why your silk

THE YOUNG RAG-PICKER

C-G. soie s'usent plus vi te que les autres. Oui,  
shrets wear out more quickly than all others. Yes,

dim. *pp*

Y  
R-P.

THE COAL-GATHERER

par-ce qu'on y dort plus long-temps! Grande bête!  
'cause you sleep in them such a time. Little fool!

A Noctambulist appears.

Animato

THE YOUNG RAG-PICKER

C-G.

ton tour viendra... Mon tour? si c'était  
Your turn will come. My turn? I wish it

cresc.

The Noctambulist approaches the Girl folding papers.

THE NOCTAMBULIST

vrai! Si jo-li - e, si ma - tin...  
would! Very pret - ty, early bird!

*sf*

*Red.*

He walks around the girl.

N.

Lento  
mysterioso

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

N. *Meno.*

Mali-ce du destin — qui re-vêt de sa-  
How sarcastic is Fate, — That she decks out in

*Vivo*

*sf*

*Ped.*

\*

N. *Scherzando* ♩ = 96 100

- tin — et de ro-bes d'au-ro-re les guetteuses de nuit aux  
state — And in robes of the morn-ing, all the harpies of night With

*pp*

N.

ri - - des in-clé - men - - tes et cache au li-ber-  
wrin - - kles un-in-vit - - ing, And hides from bad men's

*pp*

N. *senza rigore* 3

- tin sous des voiles de nuit les fil-let-tes d'au-ro-re que  
sight, 'Neath the veils of the night, lovely maids of the morn-ing, Who

*trb*

*n.b*

Meno a Tempo

V. le dé - sir tour - men - te.  
but for love are yearn - ing.

segue *p* giocoso *cresc.* Presto

V. Un baiser?  
Give a kiss?

*f* *3* *\* Ped.* *m.d.* *m.g.* *sf sf*

a Tempo

THE PAPER-GIRL THE NOCTAMBULIST

Passez vot' che - min!  
Keep right on your way!

Mon che - min, je le  
On my way, I must

*pp* *grazioso*

V. cher - che... me tendras-tu la per - che?  
find it. Will you lend your as - sis - tance?

*cresc.* *mf*

Meno  
with mock gallantry

a Tempo

N. *p*

Sans les lanter\_nes de tes jo\_lis yeux,  
With - out the pret\_ty lanterns of your eyes,

*pp segue* *cresc.*

Meno

N.

je risque fort de me  
'Tis like e\_nough I shall

*f* *segue*

a Tempo

The girl turns  
her back on him.

N.

per - dre! tu veux?  
lose me! You will?

*pp* *cresc.* *trb* *f*

THE COAL-GATHERER  
stretching

THE JUNKMAN  
maliciously.

Andante ♩ = 60 to 69

Ah! Ah!  
Ah! Ah!

*pp* *p*



THE NOCTAMBULIST looking around him.

En ce froid carre - four où gémit la souf - france, je me sens mal à  
 At this cor - ner so cold, where distress is so near, I be - gin to feel

*Un poco animato* to the girl.  
 N. l'ai - - - se, et sans ta jeune chair — il me semblerait  
 bad - - - ly. With - out thy pretty face, — I shall think I have

*mf* *dim.* *pp*

N. choir au - - - seuil du sombre en - fer  
 dropped be - - - fore that dreadful place

*a Tempo*  
 N. où le Dante é - cri - vit: « I - ci point d'espé -  
 on which Dan - te wrote up « Ail hope a - bandon

*pp* *morendo*

a Tempo ♩ = 92

N. *- ran - - - - ce! »*  
*here! »*

*misterioso* *mf* 6

*senza rigore*

N. *Le son de ma voix é-veil-le-t'il en toi u-ne vague souve-*  
*Does this voice of mine awake in heart of thine some misty recol-*

*a Tempo*

N. *nan - ce... que tu restes son - geu - se?*  
*- lec - tion, that so dreamy thou art?*

*senza rigore*

N. *ou bien un frais dé - sir fait-il bondir ton*  
*(Or does some new de - sire start a-beating thine*

*p* *mf*

N.

coeur d'amoureu - se?  
a - morous heart?

segue

dim.

pp

THE PAPER-GIRL

THE MILK-WOMAN  
laughing.

Vous ê - tes fou!  
You're crazy you!

Sa fo - lie n'est pas dange -  
If he is, there is not much

M-W.

The Noctambulist makes a pirouette.

- reu - se!  
dan - ger!

Qui ê - tes-vous?  
Say who are you?

ff

dim.

pp

THE NOCTAMBULIST (throwing back his cloak, appears seductive and handsome in a costume that represents Spring, to which are fastened some small Folly bells.)

Largo

mf

Animato

Je suis - le Plai - sir de Pa -  
The Plea - sure of Pa - ris am

♩ = 63

♩ = 96

p

m.g.

pp

The two Women make a gesture of admiring surprise. The little Rag-Picker, the Coal-Gatherer, the Junkman, stop working and approach.

Other miserable creatures from the shadows gather behind them.

The Noctambulist makes another pirouette.

N. *ris!*  
*!!*

2 Ped. *ff*

Andante  $\text{♩} = 66$

THE MILK-WOMAN

THE NOCTAMBULIST

*mf* *mf*

Où al.lez-vous? Je vais vers les A-man-tes  
Where are you going? I go to ev-ry maid-en

*p*

3 3 3 3

Animato

a Tempo

*mf*

N. que le Dé-sir tourmen-te! Je  
With pas-sion hea-vy la-den! All

$\text{♩} = 80$

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

3 *mf*

Animato

N. vais cher-chant les cœurs qu'oubli-a le bonheur.  
hearts I fain would find, Whom joy hath left behind.

*crese.* *mf*

3 3 3 3 *mf*

Pointing to the Town. *Animando*

N. *f*

Là - bas gla.nant le Ri - re, i -  
Down there I glean some Laughter, Up

*dim.* *pp* *f*

$\text{♩} = 84$

N. *f*

-ci se.mant l'En - vi - e, prêchant par.tout le droit de  
here sow hopes un - ho - ly, And ev.'ry - where I preach the

$\text{♩} = 100$

*Allargando*  $\text{♩} = 69$

N. *f*

tous à la fo - li - e: Je suis le Procureur  
right of all to fol - ly: Pur. vey.or I in Chief

*ff* *dim.*

*rall.* *Scherzando mod* *To the Paper Girl.*  
*ironically.*

N. *f*

de la gran.de Ci - té! Ton hum - ble servi -  
to.the ci - ty at large! Thine hum - ble servant

*p segue* *f* *tr* *tr*

*dolce*

N. *f*

-teur \_\_\_\_\_ ou ton mai -  
I \_\_\_\_\_ or thy mas -

*dim.* *pp* *tr*

**Vivo** ♩ = 152

THE MILK-WOMAN *He runs off laughing.* At the corner of the street  
threatens him with her broom. THE NOCTAMBULIST THE RAGMAN

- tre!  
- ter!

Effron - té! Ha! u u u u u u Hé!  
Bold faced wretch! Ha! u u u u u u Hi!

*ff* *dim.*

he jostles the Ragman, and disappears. The Ragman totters and falls.

R. *f*

fait'attention!  
look out there!

bu - tor!  
Clum - sy!

*ff* *3*

**Moderato** ♩ = 76

THE NOCTAMBULIST in the distance. The Junkman goes to the Ragman.

Je suis le Procureur \_\_\_\_\_  
Pur - veyor I in Chief \_\_\_\_\_

*ff* *segue* *bd.* *bd.* *f* *6*

*He takes off his basket and helps him to rise.*

V.

de la gran - de Ci - té!  
to the ci - ty at large!

*pp* *morendo*

*Andante senza lentare*

THE RAGMAN *aside.*

3

Ah! je le con - nais... le mi - sé - ra - ble!  
Oh! I know him well, the wicked wretch!

*p*

*senza rigore*

R.

ce n'est pas la première fois qu'il se trou - ve sur mon che -  
This is not the first time that the fel - low has crossed my

R.

- min!  
path!

*mf* *dim.*

*to Junkman*

R. *3*

Un soir, y a longtemps, je m'en souviens comme si c'était hier...  
 One night, *mas long a - go,* I re - collect as tho' twere yes - terday,

*Animato cresc.* *3* *f* *Andante* ♩ = 69

R. *3*

i - ci, — au même endroit, il m'est ap - pa - ru...  
 just here, — on this same spot, he came in to sight.

*mf m.d. dim.*

*a bundle of the papers and goes.*

R. *p* *Animato* *3*

hélas! il n'était pas seul ce jour -  
 A - las, he was not a - lone on that

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

*rall.* *a Tempo* *3*

R. *3*

là... u - ne fil - let - te lui donnait la  
 day! Then a young girl — had hold of his

*dim. pp m.d.*



*cresc.*

R. *main hard,* et sou\_ri\_ait à sa chanson...  
and smiled at him the while he sang.

*m.d. cresc. m.d.*

Meno a Tempo

R. c'était ma fil - - - - le!  
It was my daugh - - - - ter!

*f segue dim.*

Animato ♩ = 80  
theatrically. *p*

R. Je l'avais laissée là, au tra vail...  
I had just left her there at her work;

*pp*

R. il est ve - nu, il lui a sou\_flé à l'o\_reil - le ses  
ne came to her, he whisper'd a word in her ear, those temp.

*senza rigore  
sadly.*

R. *3*  
 ten.ta.ti\_ons mau\_vai - - ses... et la co -  
 tations of his, for e - - vil. The little

*m.d. segue*

*Stringendo  
cresc.*

R. *3*  
 -quet - - te l'a é - cou - té... ell' l'a sui - vi... en s'enfuy -  
 wan - - ton listen'd to him she followed him, and as she

*m.d. cresc.*

R. *3*  
 -ant, elle m'a heur - té... comme aujour - d'hui... je suis tom -  
 went, she jostled me, and as to day, so then I

*Allargando ♩ = 84*

R. *ff* *He sobs.*  
 -bé! Ah! ah! ah!  
 fell! Oh! oh! oh!

He goes to work. THE GOAL-GATHERER spoken. rit. THE JUNKMAN

Pauvre hom - me! Bah! dans  
 Poor man! Pshaw! In

a Tempo ♩ = 66

toutes les familles c'est la même chose! moi, j'en a - vais trois, je n'ai pu les te -  
 almost ev'ry home it is just the same! I had three my - self. and I could not keep

senza rigore Animato

segue cresc.

nir!  
 one!

mf f pp

Faut pas leur en vou - loir si elles préfèr' à no - tre vie d'enfer le  
 Well, they are not to blame, if they prefer, to this hell's life of ours, the

a Tempo ♩ = 60 senza rigore Riten. p

cresc. segue pp cresc. segue

1. *pa-ra-dis qui les ap-pel-le là-bas...  
pa-ra-dise calling to them over there.*

*THE YOUNG RAG-PICKER aside. p*

*Est-c'que les bons lits, les belles  
Should not good soft beds, beautiful*

*ro-bes, comme le so- leil, ne devraient pas ê-tre à tout le  
dres-ses, like the sun up there, should they not be-long to all the*

*She stretches her arms to the sun, whose first rays*

*perdendosi*

**SCENE II**

*are shining on the Hill.*

*Stesso tempo ♩ = 60*

*Two Policemen slowly cross*

*mon- - - - del  
world? \_\_\_\_\_*

the stage, and go to the Milk-Woman.

The place becomes animated.

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

♩ = 66

A Street Sweeper (woman) appears, back. She comes POLICEMEN to the Milk-Woman. 3

*Animato*

Belle journée!  
Beautiful day!

towards the group.

THE MILK-WOMAN

*Più vivo* ♩ = 92  
*leggiere*

Voi-ci le prin-  
Ay, ay, 'tis the  
a Tempo

*tempo.*

*spring:* 1<sup>st</sup> POLICEMAN

Pour ceux qui ont vingt ans!  
If you're twenty years old.

2<sup>nd</sup> POLICEMAN

La saison des a - mours...  
Time for falling in love.

Bah!  
Pshaw!

*mf* *pp*

♩ = 76

*Animato*

A Street Arab draws near the brazier

M.W. *J'at. tends encor le mien!  
I've ne-ver yet had mine!*

2<sup>nd</sup> P. *chacun son tour...  
All have a chance.* *1<sup>st</sup> POLICEMAN  
Vous n'avez jamais ai-mé?  
But were you never in love?*

*cresc.*

and warms his hands at the fire. THE MILK-WOMAN *Meno simply.* *The Policemen laugh.*

*Più vivo ♩ = 100*

*Je n'ai pas eu le temps!  
I have never had time.*

*mf p 3 3 dim. rall.*

THE STREET ARAB *to Milk-Woman.* THE STREET SWEEPER *boasting.*

*♩ = 80 a Tempo animato*

*Un p'tit noir?  
Half a cup?* *Moi,  
Once,* *j'ai eu ch'vaux et voi-  
l'd a car-riage and*

*pp sostenuto e cantato \* Red.*

*triumphantly.*

*-tures...  
pair.* *Y a vingt ans  
Back twenty years,* *j'étais la rei-ne de Pa-  
I was the queen of Pa- ris,*

*\* Red.*

Più vivo ♩ = 92 rit. humorously. a Tempo animato ♩ = 80

ris!  
I. quell' dé-grin-go - la - de! hein?  
That was quite a come-down! Eh?

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

*ped.*

mais je ne regret.te  
But I'm not sorry at

*mf* 3 3 3 *dim.*

*ped.* \*

accell.

rien... all, je me suis tant a - mu - sée...  
for I had such a good time.

*p* *cresc.* *rall.* *dim.*

*espressivo*

Meno animato ♩ = 72 sentimentally. *cresc.*

Ah! la bel-le vi - - e! le joy-eux, le ten - dre,  
Ah! that glorious life, Oh, that bright, that dear - est,

*mysterioso* *ppp* *cresc.*

Più vivo (92)

The Street Arab, who has listened, shrugs his shoulders, then, going

S.S.

*l'i - nou - bli - a - - - ble pa - ra - dis!*  
*that un - for - got - - - ten pa - ra - dise!*

to her, pulls her sleeve.

THE STEET ARAB  
with mock innocence.

S.S.

*rall.* *a Tempo animato ♩ = 69*

*dim.* *pp*

Dites:  
Say,

THE STEET SWEEPER

THE STEET ARAB *teasing.*

S.A.

*♩ = 60*

*donnez-moi l'adresse...*  
*give me that address.*

*Quelle a\_dresse?*  
*What address?*

*L'adresse...*  
*The address*

THE STREET SWEEPER

S.A.

*mf* *3* *mf* *3*

*de vot' pa.ra - dis!*  
*of your pa.ra - dise.*

*Più vivo (92)* *rall.*

*Mais, mon pe -*  
*Well, lit - tle*

*dim.*



Pointing to the town.

tenderly. a Tempo 1° ♩ = 56

THE STREET ARAB

pretending surprise.

S.S. *p* - tit, c'est Pa - ris! Paris... Paris...  
 boy, it is Paris! Paris...

*rit.*  
*pp* *ppp misterioso* *cresc.*

He looks at the town.

Animato ♩ = 84

S.A. c'est éton - nant! depuis que j'suis au monde  
 That's very queer! I've lived here all my life,

*dim.* *p* *sf* *cresc.* *sf*

Più animato ♩ = 100

1<sup>st</sup> POLICEMAN roughly.

S.A. j'm'en é - tais pas en - core a - per - çu!  
 and I have ne - ver yet noticed that!

Al - lons,  
 Come come,  
*dim.*

*sf* *mf* *3* *3* *3* *ff*

THE STREET ARAB sly and cool.

1<sup>st</sup> P. cir - cule!  
 move on!

De quoi...  
 What for?

*Ritenuito* ♩ = 84  
*pp* *3* *3* *3* *segue*

1<sup>st</sup> POLICEMAN

He gives him a push.

S.A.

on n'peut pas s'instruire?..      Va travailler!  
Aint I tryin' to learn?      Get to your work!

*ff*

The Street Arab moves away slowly.

At the corner of the street he turns

Lento ♩ = 50

*pp*      *cresc.*      *mf*

THE STREET ARAB

calls out with his hands to his mouth.

The Policemen threaten,

Y en a donc que pour les femm's dans vot' para - dis!  
They've no use on - ly for girls, in your para - dise!

Animato ♩ = 92

*pp*      *ff*

the boy runs off, the Policeman go off in the same direction.

The little Rag-Picker, bent under the weight of her burden, goes off opposite. The Street Sweeper takes

Lento

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

up her work again and disappears in a neighbouring street.

THE YOUNG RAG-PICKER bitterly. The Coal-Gatherer goes to the Milk Woman. The Ragman and

Yen a qu'pour les femmes!..  
No use but for girls.

*pp segue*

the Junkman go up the stairs. Julian appears at the back of the stage.

*mf* **Vivo** *rall.* *pp*

*a Tempo*

**Vivo** He makes a sign to his friends.

*mf* *p*

SCENE III

Allegretto (assai vivo)

$\text{♩} = 104$   
*misterioso*  
*e leggiero*

*morendo*

*pp con sordini*

The Bohemians advance with the air of conspirators.

*cresc.*

THE PAINTER to Julian.

THE SCULPTOR

Coal-Gatherer goes off.

C'est i - ci? C'est là qu'elle tra - vaille?  
Is it here? Is this where she works?

*dim.* *pp*

*cresc.*

JULIAN pointing to the house.

Sa mè - - re l'ac - com - pa - gne - ra  
Her mo - - ther will come down with her

*dim.* *pp* = 112 *molto leggiero*

1. jus - qu'à cette por - te... si - tôt dispa - rue,  
as far as the door; as soon as she's gone,

*with angry protest.*

J. *je m'é\_lance... je rat\_tra\_pe Lou - i - se... et,*  
*I'll run on and catch up with Lou - i - sa; and*

THE PAINTER *Julian assents.*

J. *si ses parents re - fu - sent... Tu l'en - lè -*  
*then if they have re - fused me... You will steal*

ALL

P. *- ves! Bra - vo! bravo! bra - vo!*  
*her! Bra - vo! bravo! bra - vo!*

THE SONG-WRITER

*Mais, con\_sen\_ti\_ra - t'el - le?*  
*But you think she'll con - sent?*

**JULIAN** *They station themselves*

Je la dé-ci-de-rai! ———  
I shall see that she does! ———

*Un poco moderato*  
*dim.*

*in different places. To right the Sculptor, the Painter and the Song-Writer. To left Julian, the Student,*

**THE STUDENT to Julian.** **THE SCULPTOR to the Song-Writer.**

Nous en fe-rons no-tre Mu-se! Le coin est jo-  
I say, let's make her our Muse! The cor-ner is

*♩ = 96*  
*p*

*a Philosopher, and the Young Poet. The others make a silent tour of inspection.*

**A YOUNG POET** **THE PAINTER**

-li... Mu-se des Bohèmes! Un vrai carre-four à sé-re-  
good. Muse of all Bohemia! Just the corner this, for se-re-

*pp*

**A PHILOSOPHER** **THE SONG WRITER to the Painter.**  
*disdainfully*

-na-des... U-ne muse? Nous aurions dû prendre nos instru-  
-nad-ing. Oh, a Muse? Why did we not bring some music a-

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

The caps of servants appear in

THE STUDENT

THE SCUPTOR

THE PHILOS.

S.W.

- ments... On la couron - ne - ra!  
- long? We'll have her wear a crown!

Nous re\_viendrons. Les  
We shall come back! The

the windows of the houses.

THE YOUNG POET enthusiastically.

Più vivo THE PAINTER gazing at the windows.

Ph.

Mu\_ses sont mortes!  
Mu\_ses are dead!

On les ressus - cite - ra!  
We'll re\_vive them a - gain.

Les jo\_lies  
Hey, pretty

THE SCUPTOR

THE SONG-WRITER

THE YOUNG POET

P.

filles!  
girls!

Mesde\_moi\_selles?  
Good morning, ladies!

Elles sont char\_mantes!  
Quite charming, eh?

Ravis\_  
Exqui\_

Other heads appears at other windows. The Bohemians throw kisses and bow. Others act like clowns.  
The Song-Writer strikes his cane like a guitar, and comes forward. The Philosophers discuss aside.

V.P.

- santes!  
- site!

Stringendo

a Tempo  $\text{♩} = 104$

*ff* *p*

THE SONG-WRITER

En - fants de la bo - hê - - me,  
 Bo - he - mia's sons we prove us,

s.v. nous ai - mons qui nous ai - - me! Tou -  
 We love the ones that love us! In

*ben ritmico*

s.v. - jours gais et pim - pants, les femm's nous trou - vent sé - dui - sants...  
 'joy our days are spent, with us the girls are quite con - tent.

*pp cresc. mf dim.*

THE 2<sup>nd</sup> PHILOSOPHER to another.

Pourquoi re - fu - seraient - ils?  
 Why should her parents re - fuse?

Quoiqu' sans ar -  
 We're in - di -

*p*



1<sup>er</sup> PHILOSOPHE

Ils pré - fèrent sans doute en faire la femme d'un bour-  
*They would like her, I fancy, to marry some man of middle*  
 - gents! *Presqu'*  
*gent! We've*

2<sup>nd</sup> PHILOSOPHE ironically.

- geois! *Mais, les ou\_vri-ers mé - pri - sent les bour-*  
*class. But your working men de - spise the middle*  
 in - di - gents! *in - di - gents!*  
*not a cent!*

1<sup>er</sup> PHILOSOPHE

- geois! *Ah! ah! tu crois ça!*  
*class! Ah, ha! You think that!*  
*Mais nous somm's très in - tel - li -*  
*But we are most in - tel - li -*  
*dim.*

Cries of "Braro!" Coppers thrown from the windows. The Bohemians bow mockingly.

Agitato ♩ = 112

S.W.

- gents!  
gent!

*f* *cresc.* *ff*

PAINTER bowing.

SCULPTOR same.

SONG-WRITER same.

Aimez vous la peinture?  
Are you fond of pictures?

La sculpture?  
Or sculpture?

La mu -  
Or mu -

THE YOUNG POET

S.W.

- sique?  
- sic?

Je suis un grand po - è - - te!  
A great poet is what I am!

*dim.* *p* *sf*

1<sup>st</sup> PHILOSOPHER continuing to talk in the middle of the other group.

Mon cher,  
Old man,

l'i - dé - al des ouvri -  
the one hope of working

Andante ♩ = 66

*pp*

1st Ph. *All assent.*

- ers c'est d'ê - tre des bour - geois...  
 men, is to be middle class.

*dim.* *p*

1st Ph.

Le dé - sir des bour geois: \_\_\_\_\_  
 And the whole mid - dle class: \_\_\_\_\_

*dim.*

*Animato* *More vigorous approbation.* *sarcastic.*

1st Ph.

ê - tre des grands sei - gneurs... *et le*  
 would be la - dies and lords: *And the*

*mf* *dim.* *pp*

$\text{♩} = 84$

1st Ph. *General ironic attention.* *f*

rê - ve des grands sei - gneurs: *de - venir des ar -*  
*dream of la - dies and lords: their dream is to be*

*Vivo* *segue*

1<sup>st</sup> Ph. *laughter. Tempo* PAINTER *μ 3*

- tis - - - - - tes!  
ar - - - - - tists!

Et le rêve  
And the dream

1<sup>st</sup> PHILOSOPHER *with emphasis.*

des ar - - - - - tistes!  
of the artists!

É - - - - -  
Is

1<sup>st</sup> Ph. *rit. Vivo* *All: "Bravo!"*

- - - - - tre des dieux!  
to be gods!

*segue* *ff*

BOHEMIANS *f* APPRENTICE *3 3*

Oui, — des dieux! Allez donc travail - ler, tas d'fei-  
Yes, — yes, gods! Go a - long, get to work, you loaf.

*Lento*

a Tempo ♩ = 104

BOHEMIANS

The Bohemians go down the stairs singing. The Philosopher, the Song-Writer,

App. *gnants! - ers!* *Enfants de la bo - hè - - -*  
*Bo - he - mia's sons we prove*

*ff* *ff*

*Red.* *v* *v* *v* \*

the Painter and the Student bid farewell to Julian.

Bo *- me, us,* *Nous aimons qui nous ai - - -*  
*We love the ones that love*

Bo. *- me. us.* *Tou - jours gais et pim - pants, les femm's nous*  
*In joy our days are spent, with us the*

*dim.* *mf > pp*

JULIAN  
to his friends - feverishly. 3

Bo. *Voici l'heure, laissez - moi...*  
*Now's the time; you go off.*

*trou - vent sé - dui - sants... Quoiq' -*  
*girls are quite con - tent. We're*

*p*

1<sup>er</sup> PHILOSOPHER

Al - lons!      bonne chance...  
*All right!      Good luck!*

Bo. sans ar - gents!  
*in - di - gent!*

*pp*

SONG-WRITER *urging him on.*

*they go.*

En - lève la re - doute!..  
*Now carry the re - doubt!*

*in distance.*

Bo. Presqu' in - di - gents!  
*We've not a cent!*

*morendo*

THE PAINTER *mysteriously.*

STUDENT *his arms around Julian's neck.*

Sois é - lo - quent!  
*Be e - lo quent!*

A tout à l'heure...  
*We'll see you soon!*

they go. far away.

Mais nous somm's très in-tel-li -  
But we are most in-tel-li -

### SCENE IV

*Distant cries of the Bohemians.*

Stesso tempo ♩ = 104

Allargando

Passionato e caloroso

El - le va pa - rai - - - tre, ma joie, mon tour -  
 She will soon ap - pear, my joy, my de -

*dim.* *pp*

*ped.*

J. - ment, ma vi - - - e!  
 - spair, my life!

*cresc.* *dim.* *p*

*ped.* \* *ped.* \*

*rallentando*

Voudra-t-el\_le me sui - - vre?  
 Am I sure she'll go with me?

*p* *3* *3*

*espress.* *cresc.*

Voudra-t-el\_le qu'an\_jour\_d'hui notre a - mour soit vainqueur!  
 Am I sure she would be glad if our love won the day?

*f* *3* *a Tempo* *3*

*dim.* *segue.* *f*

*ped.* \*



*mf*  
 Que dois - je lui  
 What ought I to

*ped.* \* *ped.* \*

*m.g.*

*f*  
 di - re? Comment la dé - ci - der?  
 say? And how make her con - sent?

*p* *cresc.* *f*

*with despair* *p* *3* *3*  
 Qui vien - drait à mon ai - de?..  
 And who is there to help me?

*rallent.* *p* *pp* *f* *3*

*Julian makes a movement of surprise and listening with increasing emotion.*

*CHAIR MENDER off.* *p*  
 La ca - neus', racc' modeus'  
 Chairs men - ded! a - ny chairs

*And<sup>no</sup> tranquillo*  $\text{♩} = 66 (\text{♩} = \text{♩ of Prelude})$

*dim.* *p* *pp*

ARTICHOKE VENDOR *p*

ar - ti -  
Ar - ti -

C.M. *dechais's!..*  
*to mend!* *nearer* *f* *la ca - neus', racc'modeus'*  
*Chairs men - ded, a - ny chairs*

RAGMAN *off. pp* *3 3*  
*Mar.chand d'chiffons, - ferraille à vendr'!..*  
*Rags! a - ny rags! Old iron to sell!*  
*perdendōsi*

*segue* *pp* *3 3 3 3*

*Red.* \*

A.V. *3* *pp*  
*- chants, des gros ar - tichauts!* *à*  
*- chokes, herés your ar - ti.chokes!* *they're*

C.M. *dechais's!..*  
*to mend!*

CARROT VENDOR *f* *dim.*  
*v'la d'la carotte elle est bell, v'la d'la carott'!* *d'la carott'!*  
*Here's your carrots they are fine, here's your carrots!* *your carrots!*

*Red.* \*

116 Più lento

BIRD-FOOD GIRL a Child.

on the stage.

A.V. *f*  
 la tendress', la ver - du - ress'! mou -  
 ten - der green and ten - der! Chick -

C.V. *pp*  
 d'la ca - rott'!  
 here's car - rots!

Più lento

a Tempo un poco animato  $\text{♩} = 72$

ARTICHOKE VENDOR coming nearer.

B-F. *mf*  
 et à un sou, vert et  
 a pen - ny, tender and

G. *mf*  
 - ron pour les p'tits oi - seaux!  
 - weed for your lit - tle birds!

a Tempo Animato poco a poco

A.V. *f*  
 tendre, et à un sou! en  
 green, all for a pen - ny! see

B-F. *f*  
 mou - ron pour les  
 chick - weed for your

Goat-herd's Flute *mf*  
 effet à l'Octave.

A.V. *v*là des gros, des bien beaux!  
here they're fine ones and large!

B-F. G. p'tits oi - seaux!  
lit - tle birds!

POTATO VENDORS  
men and women. *f*

CHORUS  
BARREL VENDOR *f* pomm's terr'  
'Ta - ters!

BROOM VENDOR  
Ton - neaux, ton  
Bar - rels, bar

ach'tez des ba-lais,  
Who a broom will buy,

*f* 5

*mf* 6 = 104

GREEN PEAS VENDOR *f* Animato

pois verts, pois verts,  
Green peas, green peas,

Pot. Ven. pomm's terr', oh! les pomm's terre, au boisseau,  
'ta - ters, here's fine 'ta - ters, for three pence,

Bar. Ven. - neaux, v'là l'mar -  
- rels, who wants

Br. Ven. v'là l'marchand d'ba-lais; c'est pa - pa qui les fait, c'est  
Who a broom will buy; they are made by pa - pa, you

Knife Grinder's Bell

*mf* 7

*cresc.* Animato

44096

G.P. Ven. *f* dix sous l'bois - seau!  
 six pence the bush - - - ell!

Pit. Ven. trois sous l'quart', c'est d'la hol - land'!  
 by the quart, from Hol - land all!

Bar. Ven. - chand d'ton - neaux!  
 a bar - - rel!

Br. Ven. ma man qui les vend, c'est moi qui mang' l'ar - gent!  
 buy them of mam.ma, I make the mo - ney fly!

*f* 5 6

*f* 3 3 3

$\text{♩} = 112$  *f* **Allargando**  $\text{♩} = 88$  *f*

**JULIAN** with enthusiasm.  $\text{♩} = 76$  **Passionato e caloroso**

*f* Ah! chan - - son de Pa - ris, où  
 Ah! the song of Pa - ris, that

*ff*

*Ad.* \*

Memo

1. *vibre et pai - pi - te mon à - me! Na -*  
*thrills and en - tran - ces my soul! The*

GREEN PEAS VENDOR *off. pp*

*pois verts! pois verts!*  
*Green peas! green peas!*

*dim. segue p*

*And.* ❄

Animato poco a poco

1. *- if et vieux re - frain du fau - bourg qui s'é - veil - le,*  
*old, the sim - ple song of the town when it wakes!*

*pp cresc.*

*cresc.*

1. *Au - - be so - no - re qui ré - jou - is mon o -*  
*Mor - - ning so - no - rous that dost re - joice mine*

*And. \** *And.*

Allarg.  $\text{♩} = 88$  *dim.*

*f* - reil - le, Cris de Pa - ris, Voix de la  
 'ear with thy Pa - ris cries, Voice of the

*segue* *f* *dim.*

\*

*mf* *cresc.* **Animato**  $\text{♩} = 108$

ru - - - e, Ê tes - vous le chant de vic -  
 street, Art thou then the pae - an of

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

Allarg. **Vivo**  $\text{♩} = 112$

- toi - re de notre a - mour tri - om - phant?  
 tri - umph of our vic - to - ri - ous love?

*f segue* *ff* <sup>3</sup>

*Workwomen appear.  
 Julian hides himself in the shed.*

*dim.*

44096

SCENE V

Scherzando  $\text{♩} = 96 \text{ à } 100$

BLANCHE <sup>3</sup> MARGUERITE <sup>3</sup>

Bon - jour! Bon -  
Hel - lo! Hel -

*They go into the house.*

Vivo  $\text{♩} = 120$

BLANCHE <sup>3</sup>

- jour! Comment vas - tu?  
- lo! How do you do?

accelerando

*Another working girl appears, beckoning to the fourth who comes on.*

SUZANNE

Nous sommes en a -  
Are we before the

rall. a Tempo  $\text{♩} = 100$

Animando

GERTRUDE <sup>3</sup>

SUZANNE

- vance? Il est huit heures... Ah!  
time? It's eight o' clock... Ah!



The girls go into the house. Two more appear, chattering together.

IRMA

Eh! bien, tu t'es a - mu -  
Well now you had a good

CAMILLE

- sée, hier? Ah! — c'que j'ai ri! Tu  
time eh? Oh! — how I laughed! You

IRMA

Animato

She whispers in her ear.

CAMILLE *f*

sais... le grand Lé - - on... 'Vrai?  
know that big Le - - o... What?

*crese.*

IRMA

En ma - ria - ge, ma chère! Viendra - t - el - - le?  
Yes, in marriage, my dear! Is she com - - - ing?

JULIAN

They disappear. Comes impatiently

a Tempo  $\text{♩} = 100$

from his hiding place. Three working girls enter and watch his movements.

ERRAND GIRL *laughs* 3 3

ah! " " " "  
Ha! " " " "

MADELEINE  
Eh! l'artiste!  
Heu! the artist!

ELISE  
Qu'il est beau!  
Ain't he sweet!

E. G. *il attend sa belle!*  
*waiting for his girl!* *c'te tête!*  
*what looks!*

Mad. *ah! ah! ah! ah! ah! ah!* *c'te tête!*  
*ha! ha! ha! ha! ha! ha!* *what looks!*

Mar. *ah! ah! ah! ah! ah! ah!* *c'te tête!*  
*ha! ha! ha! ha! ha! ha!* *what looks!*

*They run off laughing. Julian watches them go into the house. He stands thoughtful a moment and goes towards the street.*

*Animando*

*crec.*

♩ = 116

*Julian, perceiving at last Louise and her Mother, expresses his delight.*

*He runs back, hides in the shed and watches.*

*ff* Più lento ♩ = 88

*dim.* *rall.*

*Not seeing them, he peeps out.*

*Sees them and draws back quickly.*

*mp* *mf* *>pp*

Mother and Louise enter.

They stop.

MOTHER roughly

*p*

Pour quoi te retourner? Il nous  
What makes you look around? He's be -

M. *pp*

suit sans doute...                      suffit!                      je d'andra! à ton père  
- hind of course...                      Have done!                      Now your father shall tell you

Louise raises her eyes.

M.

que do ré navant tu travail les chez nous.  
that from this time on you must work there at home.

Animato  $\text{♩} = 66$

Julian unable to restrain himself, signals to Louise.

She sees him and puts her hand to her heart.

M. *mf* *Più animato*

Ah! t'as beau faire les gros yeux...                      on change -  
Oh! you're no need to look sur - prised.                      We shall soon

$\text{♩} = 72$

*pp*

Animato

M. *f*  
 - ra ta mauvai-se tē - te, Il fau-dra  
 change your ug - ly tem - per. For we in -

*m.g.*

M. *cresc.*  
 bien que Loui - se - reste u - ne fille hon - nē - tel..  
 - tend that Louise shall be an - hon - est wo - man.

M. *p*  
 allons, au revoir...  
 So there, now good bye.

*mf dim. p*  
*ritenato* ♩ = 66

Louise, coldly, holds her cheek;  
 her Mother kisses her.

*rall.*

Louise goes into the house; Mother goes slowly

*pp*

away, looking up at the windows of the work room, and glancing suspiciously in all directions as she goes.

Julian appears cautiously.

*Agitato* ♩=100

grows bolder,

darts into the house.

hesitates,

STREET VENDORS off.

♩=88

*f senza rigore*

Vlà d'la ca-rotte elle est bell' v'là d'la ca-rott'!  
Herès your carrots they are fine! Herès your carrots!

s.v.

dim. pp

d'la ca-rott'! d'la ca-rott'!

Herès carrots! fine carrots!

## SCENE VII

Julian reappears, dragging Louise.

Presto

frightened and struggling.

**LOUISE**

(cri)  
Vivo  
♩ = 126

Laissez-moi... ah! de  
Let me go! oh! I

*ff* *sf* *sf* *sf*

*Red.*

Julian drags her to the shed.

**JULIAN**

Louise struggles  
and tries to escape.

L.

grâ - ce! A - lors, ils ons re - fu - sé?  
hog you! And so you say they re - fuse?

*sf* *sf* *sf* *sf*

*stringendo*

**LOUISE**

**JULIAN**

Je vous en prie! si ma mère re - ve - nait... Ils ont re - fu -  
Please let me go! If my mother should come back! And have they re -

♩ = 144

*pp*

**LOUISE**

**JULIAN**

- sé? Vous me fai - tes mou - rir de peur! Et tu sup -  
- fused? Oh you frighten me 'most to death! And you a -

J. *por - tes cet - te cho - sel tu ne te ré - vol - tes*  
*- gree in this de - ci - sion? Do you not re - bel at*

Meno *p* segue

LOUISE .

*Que puis - je fai - re? Ils sont les*  
*How can I help it? I'm in their*

Tempo

J. *pas? Tu le de - man - des!*  
*this? How can you help it?*

Tempo *pp* *cresc.*

Allargando

L. *mai - - - tres!*  
*pow - - - er!*

J. *Pourquoi, les mai - - tres? Par - ce qu'ils*  
*How in their pow - - er? Be - cause you*

Allargando *dim.* *pp* segue



Meno presto

*cresc.*

J. *t'ont fait nai - tre, se croient-ils le droit d'em-pri-son - are their daugh - ter havethy a - ny right to keep your*

*♩ = 126*

Tempo

LOUISE

J. *- ner ta jeu-nesse ado - ra - ble? youth and your beau-ty in pri - son?*

*Julien!.. Julie - an!*

Meno

Tempo

*segue*

*pp*

*Ped.*

*imploing.*

L. *ah! par pi - tiel Oh! you're un - kind!*

J. *d'as - servir ta vi - e! de la mu-rer pour leur plai - To enslave your life! mew ing you up to please them.*

*mf*

LOUISE

Meno JULIAN *mf* Tempo

1. *mf*  
 - sir! Laissez-moi par-tir! Ta vo-lon-té, dé-sor-  
 - selves! Won't you let me go! And get your will, at your

*dim.* *Meno* Tempo

Allargando poco a poco

1. *cresc.*  
 - mais, est celle d'une femme et vaut la leur:  
 age, is as a woman grown, as good as theirs.

*cresc.* *mf*

*Red.* \*

1. *rit.*  
 tu es fem-me, tu peux, tu dois vou-  
 You're a wo-man, you ought to have a

*cresc.* *ff* segue

Tempo LOUISE not knowing what to say.

1. *rit.*  
 - loir! Ah! je vais être en re-tard... laissez-moi par-  
 will! Oh! I shall surely be late. Won't you let me

*sf > p* segue

Julian, vexed at her indifference, lets her go. She goes a few steps, then comes back, smiling and roguish.

LOUISE  
with simplicity.

Tempo 1<sup>o</sup> animato  $\text{♩} = 96$

JULIAN

1. *pp* *2<sup>o</sup> Ped.* *sostenuto*

- tir.  
go.

Tu me m'aimes plus! Ce n'est pas vrai!  
You've stopped lov.ing me! That is not true!

JULIAN

Louise, disturbed, turns away.

Si tu m'aimais, ou-blie-rai-tu ta pro - mes-se?  
Well if you did, would you, for-get what you promised?

STREET VENDOR *off.* *pp*

V'la du cres -  
Wa - - ter cres -

*cresc.* *pp*

1. *pp* *2<sup>o</sup> Ped.*

"E - cri - vez en - core à mon  
"You must write a - gain to my

S.V.  
- son d'fon-tain', la san-té du corps!  
- ses spring cres - ses, good for the health!

*dim.* *pp*

*J.*

pè - re, s'il re - fu - se vo - tre de - man - de je promets de fuir a - vec  
 fa - ther, if he will not do what you ask then I pro - mise to fly with  
 VENDOR (child) distant

mou -  
 Chick -

*Red.*

*Meno animato*  $\text{♩} = 66$  *LOUISE almost spoken.*

*J.*

vous." Ah!  
 you." Oh!

*Vcn.*

- ron pour les p'tits oi - seaux!  
 - weed for your lit - tle birds!  
 VENDOR off:

*Meno animato*

pois verts!  
 Green peas!

*Red.*

*L.*

si je pou - vais... si mon  
 If I but could! Goat-herd's Flute If my

*Vcn.*

pois verts!  
 Green peas!

*Red.*

134 Vivace ♩=120

JULIAN

LOUISE

L. *f* *f*

pè - - - re... Ton pè - re te pardonne.rait! Ja -  
 fa - - - ther... Your fa - ther would surely forgive! No,

*f* *dim.*

Più vivo

L. *f*

- mais! Mon a. ban -  
 nol If I should

JULIAN *f*

Plus tard, quand ton bon - heur...  
 Some day, if all went well!

♩=152 *f* *dim.*

Allargando

cresc. *ff*

*dim.* *p*

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

- don le tue - rait et je l'ai - memon pè - re, au -  
 go he would die, and I love my fa - ther, as

*f* *dim.*

Meno

Moderato

JULIAN.

taking her in his arms.

L. *p*

- tant que je t'ai - me... Ah!... ah! Lou -  
 much as I love you. Ah! ah! Lou -

*pp* *m.d.* *segue*

*rit.* *Animato* *Pointing to the Hill in the sunshine.*

*f*

- i - se, si tu m'aimes, partons de sui - te au Pa -  
 - i - sa, if you love me then come, come quick - ly to the

*PPP segue il canto* *mf* *♩=100*

*f* *Ped.*

*p* *dim.*

- ys où vi vent li - bres les A - mants!  
 land where live true lo - vers and are free!

*dim.* *p*

*ped.*

*p* *cresc.* *f*

Viens, je te choie.raï tant, et tou.te ta vi - e!  
 Come, I shall cher-ish thee as long as thou liv - est!

*pp* *cresc.*

From the next street come cries and laughter.

*Vivace* *♩=152*

*Hearing this.*

viens vers la Joie et le Plai - sirl!  
 Come, come to Joy and Pleasure come!

*p* *cresc.* *f giocoso*

*ped.*

Louise is uneasy and wants to go. Julian keeps her.

The Working Girls cross the stage laughing.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of a series of chords and eighth-note patterns.

a Tempo ♩=100 JULIAN *p*

Si tu  
If you

Julian's first vocal line, starting with a piano (*p*) dynamic. The melody is simple and consists of a few notes. The piano accompaniment continues with chords and eighth-note patterns.

*mf*

m'ai - - mes, Lou - i - - se,  
love me, Lou - ise,

Second vocal line, starting with a mezzo-forte (*mf*) dynamic. The melody is more complex, with a series of eighth notes. The piano accompaniment features a prominent eighth-note pattern in the right hand and a bass line in the left hand.

Allargando *f* Tempo

Viens, fuy - ons de sui - - te, si tu  
Come, we'll fly this mo - - ment, if you

Final vocal line, starting with a forte (*f*) dynamic and a tempo change from Allargando to Tempo. The melody is more complex, with a series of eighth notes. The piano accompaniment features a prominent eighth-note pattern in the right hand and a bass line in the left hand.

*dim.* *p*

J. m'ai - - mes, n'at-tends pas \_\_\_\_\_ plus long - temps!  
 love me, don't de - lay \_\_\_\_\_ a - ny more!

*Più largo* *Animato* *Presto*

J. Tiens ta pro\_mes\_se dès maintenant, \_\_\_\_\_ Lou - i - - -  
 Ful - fil your promise now on the spot, \_\_\_\_\_ Lou - i - - -

*a Tempo animato*  
*He tries to draw her away*

J. - - - - - se! Loui - - se!  
 - - - - - sa! Loui - - sa!

LOUISE *distracted and struggling*

JULIAN

Ju - lien!  
 Ju - lian!

Viens!  
 Come!



LOUISE

JULIAN

Ah! je deviens folle... Vers le plaisir!..  
 Ah! I'm go-ing mad. Come to our joy!

LOUISE

Je ne sais que fai - - re... laissez-moi par - tir!  
 Oh what can I an - - swer! Let me, let me go!

L. de main... plus tard... je se-rai ta fem - - -  
 Not now, some day, I will be your wife!

tenderly f rall.

L. - - - me! Ju-li-en! mon bien-ai -  
 Ju-lian! My dearest

molto rall.

Molto lento

they kiss

L. *- mé!.. love!*

Goat-herd's Flute *off*

*perdandosi*

*pp*

Tempo

Louise frees herself and goes. At the doorway she blows him a kiss.

*mf* *cresc.* *string.* *pp* *cresc.*

SCENE VIII

Moderato

AN OLD CLOTHES MAN comes down the stairs

Julian replies in kind, but sadly

*string.* *mf* *dim.* *p* *pp*

*Marchand d'habits!.. a.vez-vous des habits à vendr'?*  
*Ol' clo! Ol' clo! Ha'ye got a.ny clo'to sell!*

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

He looks up at the windows,

He goes to the other side.

*exit*

O.C. M. *Marchand d'habits!.. a.vez-vous des habits à vendr'?*  
*Ol' clo! Ol' clo! Ha'ye got a.ny clo'to sell!*

*p* *ppp*

Julian, who has stood, overcome, leaves the shed and goes towards the street.

Molto lento  $\text{♩} = 46$

pp  
Ped. \* Ped. \* Ped.

animandoun poco  
cresc.  
Ped. \* Ped. \*

$\text{♩} = 66$   $\text{♩} = 58$   
THE OLD CLOTHES MAN *off* pp  
Mar-ol'  
mf  
dim.  
Ped. \* Ped.

O.C.  
M.  
- chand d'habits!... a\_vez-vous des habits à vendr'?  
clo'! Ol' clo'! Il'a' ye got a. ny clo' to sell!  
pp

Julian, at the street, makes a last...despairing gesture.

Piano accompaniment for Julian's gesture, consisting of two staves (treble and bass clef) in G major. The music features a series of chords and moving lines in both hands, with some grace notes and slurs.

VENDOR (child) off

Mou - ron pour les p'tits oi - seaux!..  
 Chick-weed for your lit - - - tle birds!

Goat-berds Flute

Musical score for Vendor (child) and Goat-berds Flute. The Vendor part is a single melodic line with lyrics. The Goat-berds Flute part is a single melodic line with a sixteenth-note flourish. The piano accompaniment is in G major, marked *dim.* and *pp*.

Le rideau tombe lentement  
 The curtain falls slowly.

VENDOR in the distance

A la ten - dress! la ver - - - du -  
 So sweet and green! so sweet and

$\text{♩} = 50$

*dim. poco a poco*

Musical score for Vendor in the distance. It features a single melodic line for the Vendor with lyrics, and a piano accompaniment in G major marked *dim. poco a poco*. The tempo is indicated as  $\text{♩} = 50$ .

- ress!..  
 green!

Continuation of the musical score for Vendor in the distance, showing the final notes of the Vendor's line and the piano accompaniment.

Fin du premier tableau du deuxième acte.  
 End of the first tableau of the second act.

DEUXIÈME TABLEAU  
SECOND TABLEAU

INTERLUDE

Allegro non troppo ♩ = 100

PIANO

*p leggiero*

*simile*

The first system of the interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note triplets. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth-note triplets. Dynamics include *p* and *mf*. The tempo is marked *Allegro non troppo* with a quarter note equal to 100 beats per minute.

The second system continues the interlude. The upper staff features a melodic line with eighth-note triplets, marked *f* and *pp*. The lower staff continues with eighth-note triplets, marked *sempre pp*. The tempo remains *Allegro non troppo*.

The third system continues the interlude. The upper staff features a melodic line with eighth-note triplets, marked *f* and *pp*. The lower staff continues with eighth-note triplets, marked *sempre pp*. The tempo remains *Allegro non troppo*.

The fourth system concludes the interlude. The upper staff features a melodic line with eighth-note triplets, marked *f* and *pp*. The lower staff continues with eighth-note triplets, marked *sempre pp*. The tempo remains *Allegro non troppo*.

First system of musical notation. The treble staff contains a melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment with chords and triplets. Dynamic markings include *f* and *dim.*

Second system of musical notation. The treble staff continues the melodic line with triplets. The bass staff features a steady accompaniment of chords and triplets. Dynamic marking is *pp*.

Third system of musical notation. The treble staff has a melodic line with slurs and triplets. The bass staff continues with chords and triplets. Dynamic marking is *mf*.

Fourth system of musical notation. The treble staff features a melodic line with triplets and dynamic markings *pp*, *p*, *mf*, and *f*. The bass staff has a consistent accompaniment of chords and triplets. The system is marked *Animando* and ends with *cresc.*

Fifth system of musical notation. The treble staff has a melodic line with triplets. The bass staff features a more active accompaniment with sixteenth notes and triplets. The system is marked *Animato* with a tempo of  $\text{♩} = 120$  and dynamic marking *f*.

Sixth system of musical notation. The treble staff has a melodic line with triplets and slurs. The bass staff features a complex accompaniment with sixteenth notes and triplets. Dynamic marking is *mf*.

3 3 3 3 3 3 3 3

*cresc.*

6 6 6 6 6 6 6 6

3 3 3

*f* 6 12 *dim.* 12

*ped.* 6 6 6 \*

Tempo I<sup>o</sup> ♩ = 108

*pp*

6 12

*f* 6 12

un poco animato ♩ = 116

*pp legg.*

3 3

*sf*

3 3

*p*

System 1: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *sf* (sforzando).

System 2: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *mf legg.* (mezzo-forte, leggiero).

System 3: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *mf legg.*

System 4: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *mf legg.*

System 5: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *mf legg.*



First system of musical notation, featuring a grand staff with treble, bass, and a lower bass clef. The music includes triplets and slurs.

Second system of musical notation, marked *Più animato*. It continues the piece with triplets and slurs.

Third system of musical notation, featuring a grand staff with treble, bass, and a lower bass clef. It includes a forte (*f*) dynamic marking and triplets.

Fourth system of musical notation, marked *molto animato* with a tempo of  $\text{♩} = 144$ . It includes a piano (*p*) dynamic marking and slurs.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes accents (*^*) and a fortissimo (*ff*) dynamic marking.

ppp  
mf *espressivo*  
Timbales

This system shows the beginning of the piece. The piano part starts with a *ppp* dynamic and features a series of chords in the bass register. The right hand has a melodic line with a triplet of eighth notes. The *Timbales* part is indicated by a specific symbol.

*dim.*  
pp

The piano part continues with a *dim.* dynamic marking. The right hand has a triplet of eighth notes. The bass line consists of sustained chords.

This system continues the piano accompaniment with sustained chords in the bass and a melodic line in the right hand.

*rallentando*

The tempo is marked *rallentando*. The piano part continues with sustained chords and a melodic line.

Vivo ♩ = 132  
Rideau  
Curtain  
Ped.

The tempo changes to *Vivo* with a metronome marking of ♩ = 132. The music transitions to a 2/2 time signature. The piano part features a series of chords, and the right hand has a melodic line. The *Rideau* and *Curtain* markings are present. A *Ped.* (pedal) marking is also shown.

poco a poco al Tempo I<sup>o</sup>  
*dim.*

The tempo is marked *poco a poco al Tempo I<sup>o</sup>*. The piano part continues with sustained chords and a melodic line. The right hand has a melodic line with triplets.

A dressmaker's work room. The working girls, seated around the tables, sewing and chattering. Some sing. By a figure two girls are draping a skirt. The Errand Girl, stretched on the floor, is picking up pins. Another girl is sewing on the machine. Louise, a little apart from the others, is silent.

SCENE I

a Tempo

first table

IRMA

CAMILLE

second table

GERTRUDE

ELISE, SUZANNE and MADELEINE

third table

LOUISE

THE FOREWOMAN

near the figure

MARGUERITE and BLANCHE

ERRAND GIRL

other tables

YOUNG WORKING GIRLS\* ELISE, SUZANNE, MADELEINE, and the ERRAND GIRL.

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

OLDER WORKING WOMEN

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

sewing-machine

pp 6 . 6 . 6 . 6 . 6 . 6 . 6 . 6 .

a Tempo

PIANO

p

\* A tour de rôle les ouvrières des premières tables chantent avec le Chœur.  
In their turn the working girls at the first tables sing with the Chorus.

GERTRUDE

*mf* 3Et les  
Where are

ELISE to Gertrude

*p*Pas-sez-moi vos ci-seaux...  
Please, those scissors of yours...

BLANCHE

C'est é-nervant... je n'peux pas y ar-ri-ver...  
This makes me tired; I don't seem to get it right.

YOUNG WORKING GIRLS, SUZANNE, MADELEINE and the ERRAND GIRL

*mf* 3la la la la la  
la la la la la*pp molto legg.*

Ger.

tiens?  
yours?*mf* 3J'en ai as-sez d'les prêter.  
I've lent mine of-ten e-nough.

El.

per-dus!..  
They're lost!

MARGUERITE

Quell'mauvaise é-toffe! les plis n'marquent pas!..  
This is hor-rid stuff! It wont hold a fold.*dim.*la la la  
la la la

Ger *f* *She rises and tries the bodice on the figure.*  
 Tu n'as qu'à t'en payer!  
 Why don't you buy a pair?

El. *f*  
 Un' minute?  
 Just a moment?

BLANCHE takes the skirt, shows it to the Forewoman, and goes to sit at the first table.

YOUNG WORKING GIRLS, SUZANNE, MADELEINE and the ERRAND GIRL

*f* *dim.*  
 la la la la la la la  
 la la la la la la la

*cresc.* *dim.*  
*cresc.* *dim.*

IRMA *f*  
 Moi, j'ai vu l'Pré aux Clercs et Mi - gnon...  
 Say, I saw Pré aux Clercs and Mi - gnon!

CAMILLE *f*  
 Moi,  
 I,  
 la la la la  
 la la la la

*p* *pp*

Ir. *C'est beau?*  
*Was't nice?*

Cam. *j'ai vu Ma-non.*  
*I saw Ma-non!*  
ELISE to Marguerite

*Très beau, sur-tout quand ell'*  
*Oh fine, so sweet where she*

*Voudrais-tu m'montrer à ba-lei-ner?*  
*Show me how to put the whale bone in!*

OLDER WORKING WOMEN, BLANCHE, SUZANNE, MADELEINE and the ERRAND GIRL *f*

*la*  
*la*

Cam. *meurt.*  
*dies.* GERTRUDE *impatiently* *f*

*J'peux pas parve-nir à fi-nir c'cor-sage...*  
*I do not see how I'll get through this bod-ice.*

MARGUERITE to Elise *p*

*Tu prends ton ru-ban comm'ce.*  
*First you take your rib-bon like*  
*dim.*

*la la la la la la la*  
*la la la la la la la*

44096

IRMA *f* 3

C'est pour qui?  
Who's it for?

Ger.

surl'mann'quin c'est bien, mais sur la femmel pour la du -  
On the shape its right, but on the la.dy! It's for the

Mar.

- ci... tu commenc' par en bas, tu fais sout' nir très peu...  
this... you be\_gin from be\_low, then you must tack it so...

YOUNG WORKING GIRLS, SUZANNE, MADELEINE and the ERRAND GIRL *p* 3

la la la la  
la la la la

OLDER WORKING WOMEN

la la la la  
la la la la

CAMILLE

En ef - fet, j'vois ça di - cil!  
So it is that's plaine - nough!

Ger.

- chesse... Faut lui mettr' du crinsous les  
duchess... It's to have padsun.der the

la la la  
la la la

la la la  
la la la

IRMA *f* laughing.

Un vrai rembourrage, quoi!  
A regular stuffing! Eh?

Ger. bras...  
arms.

CAMILLE *f*

Faut lui faire des hanches...  
She must have a shape.

ERRAND GIRL *f* vulgarly.

C'qui ya des cli-  
A queer lot they

BLANCHE and MARGUERITE. *laughter*

ah! u u u u u u u u u u  
Ha! u u u u u u u u u u

ELISE, SUZANNE and MADELEINE.

ah! u u u u u u u u u u  
Ha! u u u u u u u u u u

E.G. - entes, tout d'même!  
are, all told!

YOUNG WORKING GIRLS, IRMA and CAMILLE. *f*

la la la la la  
la la la la la



to Marguerite.

BLANCHE *mf*

Moi, j'vais m'faire un robe pour le grand prix...  
 I'm mak.ing a dress for the great race.

FOREWOMAN to Gertrude.

N'ou - bli - ez  
 Now don't for -

*dim.*

la la la \_\_\_\_\_ la la la la \_\_\_\_\_  
 la la la \_\_\_\_\_ la la la la \_\_\_\_\_

Bl. j'ai vu un mo.dèle, ma chère...  
 I saw such a model, my dear.

to Suzanne, who advises her.

ELISE

Ah! laiss'moi tran.quille, tu m'en -  
 Oh let me a . lone, tiresome

F. pas le . sachet d'hélio - trope?..  
 - get there's a hel . iotrope sachtet!

OLDER WORKING WOMEN, BLANCHE, MARGUERITE, MADELEINE and ERRAND GIRL. *mf*

la  
 la

El. *-nuies!*  
*thing!* Tu veux tou-jours en savoir plus qu'les  
*You always know more than a - ny - one*

SUZANNE *f*  
C'est pas comm' ça qu'on s'y prend...  
*That's not the way to be - have.*

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

El. *Animando*  
autres...  
*else.* Oh! la,  
*Oh my*

Su. *P'tite im - bé - cile!* tu n'vois pas qu'ça craqu' sous l'aiguille...  
*I - di - ot, you! Don't you see it splits as you sew it?*

El. *ff*  
la, quel cauch'mar.  
*stars, what a fright.* T'un't'es pas r'gardée!  
*Go look in the glass!*

Su. *ff*  
T'en as un ca - ractère!  
*I know what's said of you!* va  
*Get*

*crese.*

*Elise throws herself on Suzanne: the others interpose. All laugh loudly.*

Su.  
 donché! bouffie!  
 out — you pig!

YOUNG WORKING WOMEN  
*All except Suzanne and the Forewoman.* la la la la la la la la la la

OLDER WORKING WOMEN  
 la la la la la la la la la la la la

3 3 3 3 3 3 3 3 3 3

Red.

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

FOREWOMAN

Mesd' moi - selles!  
Come, young ladies!

un peu d' si - lence!  
Not so much noise!

5 6 6 6 dim. 6 6

\*

F.  
 Nous n' somm's pas au mar - ché...  
 We're not out in the street.

3 3

6 6 6 6 6 6 6 6

p

3 3

poco a poco il Tempo 1<sup>o</sup>

pp

pp

Movement of Louise, thinking of Julian.

mf

sempre pp

CAMILLE Low, to her neighbours.

Voyez, Lou - i - se...  
Just see Lou - i - se!

pp

IRMA *3 p*  
C'est  
That's

BLANCHE *3 p*  
C'est vrai.  
That's true.

Cant.  
quell' drôl' de tête el le fait au jour d'hui...  
How ve - ry queer she's look - ing to - day!

Ir.  
vrai.  
true.

On di - rait qu'elle a pleu - ré.  
She has been cry - ing, I think.

GERTRAUDE *p*  
Elle a peut - ê - tre des en - nuis de fa - mil - - - le...  
Per - haps she's think - ing o - ver fa - mi - ly trou - - - bles.

CAMILLE *p*

Ses pa - rents sont très durs pour elle...  
 Yes, at home they are hard on her

The Working Girls gather together and look at Louise, who seems not to notice them.

IRMA *p*

Ell' n'a pas la vie bel - le...  
 She has no ea - sy life.

Cam. *p*

Sa mèr' la frappe en -  
 Her Ma still gives her

Cam. - core...  
 slaps.

BLANCHE and MARGUERITE *p*

Ah!  
 Oh!

ELISE *f*

Ce n'est pas moi qui  
 I'm not the one to

BLANCHE

*f*  
Et moi, c'que j'les plaqu'  
*And* I, I'd smack 'em

EI.  
me lais...serait battre!  
let a per-son hit me!

SUZANNE

*f*  
Moi non plus!  
No, nor I!

Bl.  
- rais.  
back!

ERRAND GIRL

*f*  
Moi, quand le per' veut m'battre, j'lui  
Say, when my Pa spansks me, I

E.G.  
dis: cogn' sur ma-man, y a plus d'lar-geur!  
say: Try it on Ma, there you'll have more room. *laughter.*

*cresc.*  
*f*

Louise bends her head, listens and re-assumes her attitude of indifference.

*dim.* *rall.*

Andante  $\text{♩} = 63$

IRMA looking mockingly at Louise.

Non, je crois que Lou - ise est a - mou - reu - - - se.  
 No, I think that Lou - ise must be in love.

*pp*

CAMILLE Animando

GERTRUDE surprised

she laughs

Pour - quoi Lou -  
Why should Lou -

Amoureu - se! Lou - i - se...  
In love! — Lou - i - se!

Animando

Cam.

- i - se se - rait ell' pas a - mou - reu - se?  
- i - sa not be in love, may I ask you?

BLANCHE

Amoureu - se, Lou -  
In love! — Lou -



**Più animato** IRMA and CAMILLE *f*

she shrugs her shoulders. BLANCHE and ELISE *f*

*- i.se... - i.se!* amou - reuse!  
In - love!

GERTRUDE and MARGUERITE *f*

amou - reuse!  
In - love!

SUZANNE and MADELEINE *f*

amou - reuse!  
In - love!

ERRAND GIRL *aside. f*

amou - reuse!  
In - love!

*cresc.*

**Tempo 1<sup>o</sup> un poco animato** ♩ = 112

Ir. Cam. *- reuse!  
love!*

Bl. El. *ff* Lou - ise, \_\_\_\_\_ entend - tu? \_\_\_\_\_ on dit \_\_\_\_\_  
Lou - ise, \_\_\_\_\_ do you hear? \_\_\_\_\_ They're say \_\_\_\_\_

Ger. Mar. *ff* Lou - ise, \_\_\_\_\_ entend - tu? \_\_\_\_\_ on dit \_\_\_\_\_  
Lou - ise, \_\_\_\_\_ do you hear? \_\_\_\_\_ They're say \_\_\_\_\_

Su. Mad. *ff* Lou - ise, \_\_\_\_\_ entend - tu? \_\_\_\_\_ on dit \_\_\_\_\_  
Lou - ise, \_\_\_\_\_ do you hear? \_\_\_\_\_ They're say \_\_\_\_\_

*f* *p*

Bl. El.  
Ger. Mar.  
Su. Mad.

que tu es a-mou-reu-se...  
ing that you are in love.

*cresc.*

*f > p*

LOUISE *uneasy*

Moi?  
I!

IRMA and CAMILLE

Est-ce vrai?  
Is it true?

*cresc.*

LOUISE *angrily*

Vous ê-tes fol-les...  
You are all cra-zy.

Gertrude takes her place near Louise again.

rallentando

GERTRUDE

Un a-mou-reux, à ton â-ge  
To have a beau at your age

Tempo 1<sup>o</sup>  
leggiero

Ger.

ce n'est pas un pé-ché, et tu peux l'a-vou-  
is by no means a crime, and so why not own

Ger.

- er... à moins que tu ne veuilles gar-  
up? Un- less you should pre-fer not to

allargando

meno - - - **Andante mod<sup>to</sup>** ♩ = 48 ELISE and SUZANNE

Ger. der le se-cret de tes a-ventu - - - res. Lou-i - se,  
 say a-nything of your love adven - - - tures. Lou-i - sa,  
 Barrel organ heard off.

LOUISE GERTRUDE *With exaggerated*

El. Su. raconte-nous... Je n'ai pas d'a-ven-tu - re. Que c'est char -  
 do let us hear. I have had no ad-ven - tures. How charming

**Animando**

sentimentality.

Ger. - mant une a-ven - tu - - re... Un gar -  
 is a love ad - ven - - ture. A young

*cresc.* *dim.*

**Più tranquillo** ♩ = 132 *The Errand Girl, with humorous vulgarity, mimics the sentimentality of the old maid.*

Ger. - çon de jo - li.e fi - gu - - re qui vous ai - me, et vous le  
 man who is oh, so hand - some, and who loves you, and shows his

*segue*

meno a Tempo cresc. rit. dim.

Ger. *prouve à tout moment! C'est le rê - ve d'or des jeun.es fil - les!*  
*love in ev - ry way! 'Tis the gol - den dream of all youngmaid - ens!*

*segue*

Lento  $\text{♩} = 80$  a Tempo *mf*

Ger. *Rêve auquel on pen - se tout en - fant... Pour le bai - ser*  
*Dream on which one dwells while still a child. For the kiss. - es*

*pp* *dim.* *p*

meno Tempo rall. - - -

Ger. *d'un jeune a - mant, je donnerais sans re - gret le restant de ma*  
*of a young lo - ver, without regret, I would give whate'er of life re -*

*cresc.* *segue* *dim.* *mf*

Tempo 1<sup>o</sup>  $\text{♩} = 48$  CAMILLE *p*

Ger. *vi - - e. D'où vient ce sen - ti - ment qui nous at -*  
*- mains. Whence comes this force we feel that seems to*

*pp* *Barrel organ heard off.*

44096 *Ped.* \* *Ped.* \* *Ped.* \*

Cam. *rit.* *a Tempo* *mf* *Animato*

- ti - reconstamment vers les hom - mes? D'où vient qu'à leur ap -  
*draw us to the men with-out ceas - ing; by which, at their ap -*

*segue* *cresc.*

*Red. \**

Cam. *Più vivo* *mf*

- proche nos coeurs cha - vi - rent? On a beau nous  
*- proch, our hearts are shat - ter'd? 'Tis no use to*

*mf*

Cam. *lunga* *Vivo*  $\text{♩} = 119$   
*rythmato*

di - re: "pre - nez gar - del.." Qu'ap - pa -  
*tell us to be care - ful! When the*

Cam. *p*

- rais - se le pré - des - ti - né, les scrupu - les s'en - vo - lent;  
*one predes - tined man appears, all our scruples will van - ish!*

Cam. *p* à son re\_gard on rou\_git, \_\_\_\_\_ *mf* à sa pa\_rolé on sou\_rit. \_\_\_\_\_  
*He brings the blush to our cheeks! \_\_\_\_\_ He makes us smile when he speaks. \_\_\_\_\_*

*pp*

Cam. *f* Dans l'enthousias - me du bai\_ser \_\_\_\_\_ on s'ouvre au dieu ma\_ \_\_\_\_\_  
*In the de - li - rium of his kiss, \_\_\_\_\_ Cu\_pid en\_ters at \_\_\_\_\_*

*mf leggiero*

Cam. \_\_\_\_\_ *allargando* \_\_\_\_\_  
 - lin! \_\_\_\_\_ c'est un bon\_net de \_\_\_\_\_  
*will, \_\_\_\_\_ And 'tis just one more \_\_\_\_\_*

*allargando*

Cam. *poco a poco il Tempo* \_\_\_\_\_ *suppressed laughter.* \_\_\_\_\_  
 plus qu'on ac - cro - - che au mou - lin! \_\_\_\_\_  
*cap that is flung \_\_\_\_\_ o'er the mill! \_\_\_\_\_*

*dim.* *cresc.*

Little by little the Girls take up their work again and talk in low tones.

Cam.

**ERRAND GIRL**

Lou - i - se, ra - con - te - nous tes a - ven -  
 Lou - i - sa, do tell us please of your ad -

*mf* *dim.* *pp* *Barrel organ heard off. cresc.*

**Andante molto moderato** ♩ = 40  
 IRMA to those near her.

Oh! moi, quand je suis dans la ru - e, tout mon ê - tre prend comme  
 Oh! I, when I walk in the street, — then all my be - ing catches

E.G.

- tures?  
 - ventures.

Musicians *pp*

*meno -* *cresc.*

feu!                      Sous les ray - ons ar - dents des  
 fire!                      Be - fore the flames that burn in

ELISE to Gertrude **GERTRUDE**

C'est un beau brun. Tu l'aimes?  
 Handsome and dark. You love him?

*cresc.* *segue*





*cresc.*

1r.

- ri - - - - es m'at - ti - - - - sent et me  
 - ra - - - - tion in - flame and e.

SUZANNE to Madeleine MARGUERITE *mf*

Tu viens a - vec moi, ce soir?.. Lou - i - se, chan - te  
 Will you come with me to night? Lou - i - sa, won't you

*cresc.*

*mf* Animando

1r.

gri - - - - sent!.. Il me  
 - late - - - - me! And I

FOREWOMAN to Marguerite

nous quelque cho - se? Laissez - la donc tranquille!..  
 sing something for us? Just let the girl a lone!

*mf* *dim.* *pp*

*Red.* \*

$\text{♩} = 60$

1r.

sem - - - - ble é - tre en voy - - a - - - - ge, a -  
 feel as tho' I'm trav' - - - - ling, and

ERRAND GIRL to Suzanne ELISE to Blanche FOREWOMAN

J'ai rendez-vous à huit heures... Il t'a fait la cour? A qui l'cor.  
 At eight o'clock, we're to meet. Is he sweet on you? Whose dress is

*cresc.*

*cresc.*

1r. *f*

- lors que pa-y-sa- ges et mai- sons tour- bil-  
 soon that all the land- scape, all the roofs go a-

GERTRUDE FOREWOMAN

- sage! C'est à moi. Dé-pé-chez-vous, il le faut pour ce soir!  
 this? It is mine. Well, hur-ry up, it's required for to-night!

*cresc.*

1r.

- lon- nent en ron- de fol- leau- tour du wa-  
 whirl- ing in one mad round a- bout my car.

BLANCHE, ELISE and MADELEINE laughing noisily

ah! " " " "  
 ha! " " " "

*mf* *dim.*

The Forewoman goes into the next room.

1r.

- gon- riage.

CAMILLE and GERTRUDE ERRAND GIRL

" " " " Chut! E- cou- tez!  
 " " " " Husk! Lis- ten now!

*meno*

*seuza presto* *dim.*

Andante mod<sup>to</sup> ♩ = 52 The Errand Girl, crouching near Irma, listens with admiration.

IRMA

U - ne voix mysté - ri - eu - se, pro - met - teu - se de bon -  
 There's a voice so full of won - der, bring - ing pro - mi - ses of

Animato ♩ = 69

cresc.

Ir. - heur, par - mi le bruis - se - ment de la rue a - mou -  
 joy, a - mid the rumbling roar of the dear old street

allargando

dim.

a Tempo animato ♩ = 63

Ir. - reu - se, me pour - suit et m'en - jô - le...  
 yon - der, that pur - sues and en - ti - ces.

con fuoco

Più animato

Ir. C'est la voix de Pa - ris!  
 'Tis thy voice, Pa - ris dear!

*ff* *meno* Tempo  $\text{♩} = 66$

1r C'est l'ap - pel — au plai - sir, à l'a - mour!  
 'Tis the call — to en - joy, and to love!

*f* *dim.* *segue* *mf* *dim.*

1r *p*

Et, peu à peu, l'ivresse me ga - gne...  
 And more and more, the frenzy comes o'er me

*pp*

*cresc.* poco a poco animato

1r dans un fris - son dé - li - ci - eux, — à tous les yeux, —  
 in one great thrill of pure de - light. — To o - ther eyes, —

*cresc.*

1r *f* *allargando* *ff*

je li - vre mes yeux. — Et mon  
 I answer with mine, — And my

*f*

Red. \*Red. \*Red.

Tempo ♩ = 56

rall.

1r.

cœur — bat la cam\_pa - gne et suc\_com - be  
heart — be\_comes de - li - rious, and sur\_ren - ders

*dim.* *p*

*Red.*

♩ = 144 *mf*

*p* rit.

Tempo ♩ = 40

1r.

aux — dé\_sirs — de — tous les cœurs. —  
to — the love — of — ev' - ry heart. —

*pp* *segue*

YOUNG WORKING WOMEN

*pp*

C'est la voix — de Pa\_ris! —  
'Tis thy voice, — Pa\_ris dear! —

(♩ = 52) ♩ = ♩ Animato

OLDER WORKING WOMEN

*pp*

rit.

\* Ré\_ga\_lez - vous, mesdam's, —  
Come, help your\_selves, fair dames, —

voi\_là l'plai\_sir! —  
here is your plea\_sure.

A street cry of the vendors of certain little confections called "le plaisir."

SCENE II

Scherzando  $\text{♩} = 112$   
(Molto di Polka)

ALL

3

Flourish heard off.

Ah!  
Ah!

la musique!  
the mu\_sic!

*f*

*pesante*

Irma, Camille, Marguerite, Elise, Madeleine and Errand Girl go to the

window and look down into the court with interest.

A VOICE heard off, angrily  
*f* beating time.

BLANCHE rising and

un!  
One!

Quell'  
Why,

*sf*

*p*

going to the window.

IRMA

drôl' de fan\_fare!  
what a queer sound!

Ils accompagn't un chan\_teur...  
Some one will sing, while they play.

Musicians

*dim.*

*sf*

*bb*

CAMILLE: Il est bien, c'lui - là. Tu trouves!  
 He's all right, he is. Think so?

BLANCHE *conceitedly*

CAMILLE *to Madeleine* *allargando* ♩ = 72 *Elise, Madeleine and Errand Girl*

On di\_rait l'ar\_tist' de tout à l'heure!  
 He must be the ar\_tist that we saw!

*mf*

*thinking that Julian is going to sing for them, tease Camille, who likes his looks. During the first*

ERRAND GIRL CAMILLE

Il nous r'garde! Lou\_i\_se! viens  
 We're the ones! Lou\_i\_se! come

*dim.*

*part of the serenade they exchange signals, throw kisses to the singer and seem quite excited.*

Cam. voir... il est très bien.  
 see. He is just too sweet!

*mf* Guitar heard off



JULIAN

Dans  
Oh

*f*

6 6 6

**Andante mod<sup>to</sup>** ♩ = 40

la ci - té loin - tai - ne, Au bleu pa - ys d'es -  
in the dis - tant ci - ty Of hope's fair land - of

*p*

- poir, Je sais, loin de la pei - ne,  
rose, There lies, from trou - ble hid - den,

*f* *p*

J. *Un joyeux re- po - soir, Qui,*  
*My bright bower of re - pose, And*

J. *dolce*  
*pour fê - ter ma rei - - - ne, Se fleu - rit cha - que*  
*there my queen to hon - - - our, Many a flower night - ly*

J. *soir. \_\_\_\_\_*  
*blows. \_\_\_\_\_*

**THE WORKING WOMEN** *Quelle jolie voix!*  
*What a lovely voice!*

*Quelle jolie voix!*  
*What a lovely voice!*

*ah! ma chère, quelle jolie voix!*  
*Oh my dear, what a lovely voice!*

*Animato*

Tempo  
 LOUISE *aside*  
*timidly*

*delighted*

C'est lui, c'est Ju - lien!  
 'Tis he, it is Julian!

Guitar

Tempo

JULIAN

Les fleurs du beau Do - mai - ne S'a -  
 Each flower of this fair king - dom, Each

*dim.*

*pp*

1. - vi - vent cha - que soir; \_\_\_\_\_ Mais l'insen - si - ble  
 night more bril - liant grows; \_\_\_\_\_ But their disdain - ful

J. *rei - - ne Dé - dai - gne leur - es - poir...  
prin - - cess, Their hopes nor sees, - nor knows.*

*cresc.*

J. *Quand viendras - tu, dis - moi, - la bel - - - le,  
When wilt thou come, ah, speak, - my trea - - - sure,*

*mf* *pp*

*p*

J. *Au re - po - soir d'i - vres - se éter - nel - - - - le?  
To that fair bower of in - - finite plea - - - - sure?*

ALL THE WORKING WOMEN except LOUISE

*pp*

1<sup>st</sup> SOPRANI  
 Quel le ca - res - se! Aux ac - cents de sa ten -  
 Is it not touch - ing! To a voice that is so

*pp*

2<sup>nd</sup> SOPRANI  
 Quel le ca - res - se! Aux ac - cents de sa ten -  
 Is it not touch - ing! To a voice that is so

*p*

ALTI  
 Quel le i - vresse! à ses ac -  
 Ah! what fire! to such a

*p*

Ah! quel doux chant  
 How sweet a song

*meno*

1<sup>st</sup> S.  
 - dres - se mon coeur s'a - ban - don - ne...  
 ten - der my heart I sur - ren - der.

2<sup>nd</sup> S.  
 - dres - se mon coeur s'a - ban - don - ne...  
 ten - der my heart I sur - ren - der.

A.  
 - cents mon coeur s'a - ban - don - ne...  
 voice my heart I sur - ren - der.

de ten - dres - se... Quel - le jolie  
 and so ten - der. What a lovely

*meno*

**Animando** *cresc.*

1<sup>st</sup> S. *What a lovely voice!* *ah! ah! ah!*

2<sup>nd</sup> S. *What a lovely voice!* *ah! ah! ah!*

A. *voix! quel - le jolie voix! ah! ah!*  
*voice! What a lovely voice! ah! ah!*

**Animando**

**Moderato**  
♩ = ♩ allarg. (♩ = 76)

1<sup>st</sup> S. *ah! ah!*

2<sup>nd</sup> S. *ah! quel - le ca -*  
*ah! and so ca -*

A. *ah! quel - le ca -*  
*ah! and so ca -*

*f* *cresc.*

*Ed.* \*

allargando

1<sup>st</sup> S.

*p dim.*

2<sup>nd</sup> S.

*p dim.*

3<sup>rd</sup> S.

*p dim.*

A.

*p dim.*

ah! mon cœur s'a - ban -  
Ah! my heart I sur -

*dim.*

- res - se! quel doux chant de ten - dres - se!  
- ress - ing! such de - vo - tion ex - press ing!

- res - se! quel doux chant de ten dres se!  
- ress - ing! such de - vo - tion ex - press ing!

Scherzando (♩ = 112)

*animato*

CAMILLE

Comme il nous re - garde!  
See him look at us!

*dim.*

A.

- don - ne!  
- ren - der!

*pp leggiero*

Elise makes a knowing sign to Madeleine

IRMA

On di\_rait qu'il s'a\_dresse à l'u\_ne de nous...  
I am sure it was meant for some one of us!

ERRAND GIRL

C'est vrai!  
That's true!

*legg.*

LOUISE aside

Pau\_vre Ju\_lien!  
Oh Ju\_lian dear!

ELISE

Il n'a pas l'air con\_tent...  
He does not look much pleased!

They throw down coppers

CAMILLE

Et des bai\_sers! \_\_\_\_\_  
Yes, and a kiss! \_\_\_\_\_

BLANCHE

Je\_tons-lui des sous!  
Throw some pennies down!

*cresc.*

*mf*



186 and blow kisses to the singer.

LOUISE quasi jealous

Ah! j'au-rais dû par-tir tout à  
Ah! how I wish I'd gone with him

*dim.* *pp*

Tempo

Louise rises

L. l'heure! then! BLANCHE laughter  
Qu'est-c'qu'ila? Look at him! ELISE  
Il devient fou? He's going mad!

Guitar off  
*f* *ff* *sf* *mf*  
twanging the strings

hesitates and sits down.

JULIAN with feeling

Lento  $\text{♩} = \text{♩}$  rall. ( $\text{♩} = 60$ )

From now on the girls, finding

Si ton âme, ou bli-ant les ser-  
If thy soul has forsworn all the

rallentando *p* Lento *pp*  
segue

the song less agreeable, even tiresome, exchange expressions of boredom and raillery.

J.

- ments d'au - tre - fois, S'est dé - tournée de moi;  
joys of the past, If cast me off thou hast;

Elise and Madeleine, deceived in their hopes, jeer and hiss the singer unmercifully.

J.

Si tes vœux sont de vi - - - vre sans lu -  
Would'st thou fain live in dark - - - ness, with out

segue

J.

- mière et sans joi - - - e, Coeur in - fi -  
joy, to the last, Then heart so

ELISE

C'est as - som - mant!  
He makes me sick!

GERTRUDE

Que chante-t-il?  
What is all this?

J. *de - - le, Va plus loin bat.tre de l'ai - - - le!..*  
*faith - - - less, Soar a . way go free and scath - - - less.*

GAMILLE

Il nous en\_nuie!  
*Oh what a bore!*

GERTRUDE *bored*

ah! \_\_\_\_\_  
 ah! \_\_\_\_\_

ELISE *annoyed*

MADELEINE *laughing*

ah! \_\_\_\_\_  
 ah! \_\_\_\_\_

ah! " " "  
 ha! " " "

J. *Moi je re\_nonce à vi - - vre: car la vie est sans ex -*  
*I, I will live no long - - er, life for me has no ex -*

J. *- cu - - se quand l'a\_do\_ré\_e, la seule ai\_mé\_e, a mes appels se re.*  
*- cu - - ses when my a\_dor\_ed, my sole be\_lo\_ved, my one re.quest thus re.*

*dim.* *p*

Più vivo ♩ = 119

J. *- fu - - se!*  
*- fu - - ses!*

IRMA and CAMILLE *3 3 shrieking 3*  
A-t-il bien-tôt fi - - ni? *une autre!*  
Has he got near-ly through? *An. other!*

GERTRUDE *3 shrieking 3*  
C'est ra-sant!  
It's too much! *une autre!*  
*An. other!*

BLANCHE and MARGUERITE *3 shrieking 3*  
ah! C'est as-som - mant! *une*  
ah! It makes me sick! *An.*

ELISE *shrieking 3 3*  
Dieu! qu'il m'é-nerve!  
Lord! but I'm weary! *une autre!*  
*An. other!* *une*  
*An.*

SUZANNE and MADELEINE *shrieking 3 3*  
Que chan-te-t-il?  
What is all this? *une autre!*  
*An. other!* *une*  
*An.*

ERRAND GIRL *shrieking 3*  
*une autre!*  
*An. other!*

WORKING WOMEN *seated, laughing 3 3*  
ah! " " " "  
ha! " " " "

Più vivo  
*cresc.* *f*

in a chromatically descending cry

Ir. Cam. *une autre!*  
*An. other!*

Ger. *une autre!*  
*An. other!*

Bl. Mar. *autre une autre!*  
*- other, 'An. other!*

El. *autre, une autre!*  
*- other, An. other!*

Su. Mad. *autre, une autre!*  
*- other, An. other!*

E. G. *une autre!*  
*An. other!*

in a chromatically descending cry

*une autre!*  
*An. other!*

in a chromatically descending cry

*une autre!*  
*An. other!*

3 3 3 3 3 3 3 3 3 3

agitato ♩ = 100

*much distressed*

J. *Le temps pas - - - se et tu ne ré - ponds*  
*Time is fly - - - ing yet you do not re -*

agitato *pp* 3 3 3 3 3

J. *pas. Je ne sais plus que te*  
*- ply. Is there aught else I can*

ELISE *f*

Ah! quel mal - heur! \_\_\_\_\_  
 Oh that's too bad! \_\_\_\_\_

J. *di - - - re! Faut-il que tu m'aies men -*  
*say? \_\_\_\_\_ Did you then tell me a*

GERTRUDE *f*

*Pau - vre pe - tit!*  
*Poor lit - tle man!*

♩ = 112

J. *ti ja - dis!*  
*lie that day?*

ELISE 3  
*Va chez l'coiffeur!*  
*Go soak your head!*

SUZANNE 3  
*Quel raseur!*  
*Cut it out!*

ERRAND GIRL 3  
*Oh! la, la, qu'ell' scie!*  
*Oh what an old bore!*

J. *Faut - il que tu m'aies men - ti!*  
*Did you then tell me a lie?*

*The Errand Girl gathers up the cuttings and throws them into the court.*

E.G.

WORKING GIRLS *shouting f*  
*Menti!*  
*A lie!*

WORKING WOMEN *f 3*  
*A-t-il bientôt fi - ni!*  
*Will he e. ver get through!*

*cresc.*

*f*

Sois \_\_\_\_\_ mau - di -  
 Be \_\_\_\_\_ ac - cur -

IRMA and CAMILLE *laughing*

ah! " " " " as - sez! as - sez!  
 ha! " " " " e - nough! e - nough!

GERTRUDE *laughing*

ah! " " " " j'en pleure! c'est tordant!  
 ha! " " " " I weep! I'm convulsed!

BLANCHE and MARGUERITE *laughing*

ah! " " " " c'te tête! \_\_\_\_\_ quel type! \_\_\_\_\_  
 ha! " " " " the mug! \_\_\_\_\_ the ass! \_\_\_\_\_

ELISE *laughing*

ah! " " " " il est fou! il est soûl!  
 ha! " " " " He is mad! He is drunk!

SUZANNE *laughing*

ah! " " " " il est soûl! il est  
 ha! " " " " He is drunk! he is

MADELEINE *laughing*

ah! " " " " as - sez! quelle scie!  
 ha! " " " " E - nough! The bore!

ERRAND GIRL *shrieking, her hands to her mouth*

Ta bouche! \_\_\_\_\_  
 Cork up! \_\_\_\_\_  
*ironically*

bra.vo! bra.vo! bra.vo! \_\_\_\_\_  
 bra.vo! bra.vo! bra.vo! \_\_\_\_\_  
*shouting*

as - sez! as - sez! as -  
 E - nough! e - nough! e -



J.    
 - - - te! Fil\_ le sans cœur! \_\_\_\_\_   
 - - - sed! Girlwithout heart! \_\_\_\_\_

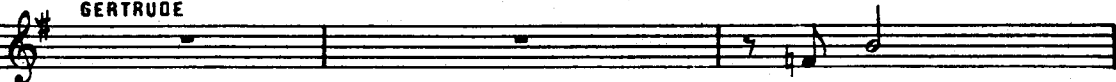
LOUISE giddy and overcome.

Ah! c'est trop!  
Oh! not that!

IRMA, CAMILLE answering him from the window  
BLANCHE and MARGUERITE

   
 fil\_ le sans cœur! \_\_\_\_\_   
 Girlwithout heart! \_\_\_\_\_

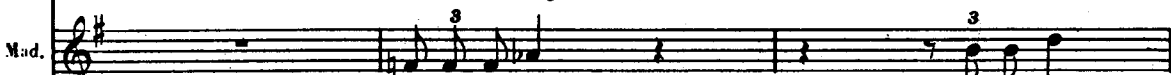
GERTRUDE

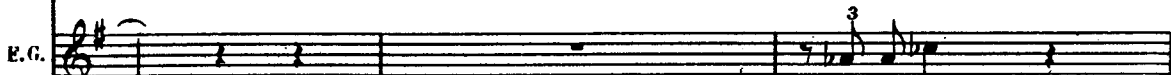
   
 qu'ell' scie!  
Old bore!

Elise gathers the cuttings and throws them into the court.

El.    
 à Cha-ren - ton!  
lock yourself up!

Suz.    
 fou!  
mad!   
 quel crampon!  
you old fool!   
 quel cauch'  
what a

Mad.    
 voy\_ez-le donc...  
look at him now!   
 il est soûl!  
he is drunk!

E.G.    
 il est fou!  
he is mad!

imitating the singer

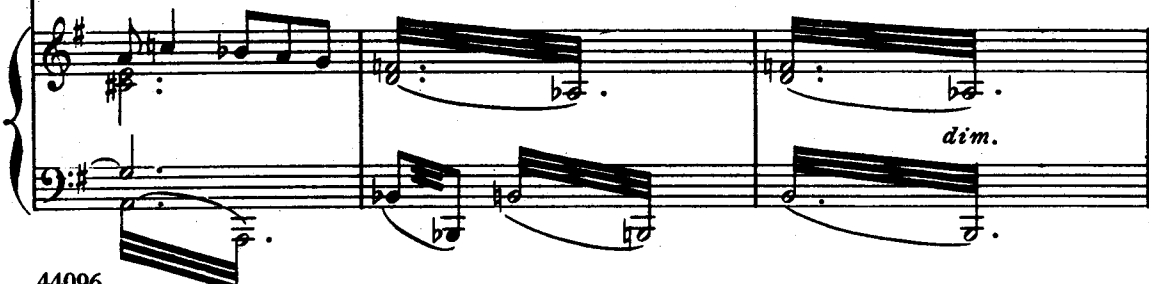
   
 fil\_ le sans cœur!  
Girlwithout heart!

plaintive cry

\_ sez!  
\_ nough!

ah!  
ah!

dim.



Animato

(tacet)

J. *3*  
 A. me sans foi!  
 Soul without faith!

Fr. *3* *shrieking* *3* *3*  
 â. me sans foi! *3* mu. sic! mu.  
 Soul without faith! The band! the

Ger *shrieking* *3* *3*  
 fer me ça! *3* mu. sic!  
 oh! shut up! The band!

El. *3* *shrieking* *3* *3*  
 oh! la, la! *3* mu. sic! mu.  
 go a - way! The band! the

Su. *shrieking* *3*  
 - mar! *3* mu. sic! mu. sic!  
 fright! The band! the band!

Mad. *3* *shrieking* *3*  
 il est fou! *3* mu. sic! mu. sic!  
 he is mad! The band! the band!

E.G. *3* *3* *3*  
 mu. sic! *3* mu. sic! mu. sic! mu.  
 The band! *3* some mu. sic! mu. sic!

*3*  
 â. me sans foi!  
 Soul without faith!

*3* *3* *3*  
 a-t-il bientôt fi. ni!  
 Will he e. verget through!

// sewing machine *mp*

Animato

*3* *3* *3*

IRMA and CAMILLE screaming

- sic! mu\_sic! mu - sic! mu - sic!  
 band! the band! the band! the band!

Bl. Mar. - sic! mu\_sic! mu\_sic! mu - sic! mu - sic! mu\_sic! mu\_sic! mu -  
 band! the band! the band! the band! the band! the band! the band! the

Ger. mu\_sic! mu\_sic! mu - sic! mu\_sic! mu\_sic! mu -  
 the band! the band! the band! the band! the band! the band! the

El. - sic! mu\_sic! mu\_sic! mu - sic! mu\_sic! mu\_sic! mu -  
 band! the band! the band! the band! the band! the band! the band! the

Su. mu\_sic! mu\_sic! mu - sic! mu\_sic! mu\_sic! mu -  
 the band! the band! the band! the band! the band! the band! the

Mad. mu\_sic! mu\_sic! mu - sic! mu\_sic! mu\_sic! mu -  
 the band! the band! the band! the band! the band! the band! the

E.G. - sic! mu\_sic! mu\_sic! mu sic! mu\_sic!  
 mu - sic! mu - sic! mu - sic! by the band!  
 screaming

mu\_sic! mu\_sic! mu - sic! mu\_sic! mu\_sic! mu -  
 the band! the band! the band! the band! the band! the band! the

screaming mu\_sic! mu\_sic! mu - sic! mu\_sic! mu\_sic! mu -  
 the band! the band! some mu - sic! by the band! the

*cresc.*

Scherzando animato ♩ = 120

IRMA, CAMILLE and ERRAND GIRL

The working girls dance and jump.

WORKING WOMEN

SOP. - sic!

ALTI band! - sic!

Fanfare off

*f*

*ff*

*f*

Ir.  
Cam  
E.G.

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

*Irma, Camille, Errand Girl with the Chorus*

*Louise rises, her face expresses*

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

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

*great unhappiness, she takes down her hat and prepares to go.*

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

Gertrude perceives the distress of Louise.

Meno animato ♩ = 104

Allargando

GERTRAUDE to Louise

Lou - i - se,  
Lou - ise

laughter

The score consists of five systems. The first system is a vocal line for Gertrude, starting with a treble clef and a key signature of one flat. It contains the lyrics "Lou - i - se, Lou - ise". The second, third, and fourth systems are vocal lines for laughter, each with a treble clef and a key signature of one flat. Each system contains the lyrics "ah!" and "ha!" followed by rhythmic notation. The fifth system is a piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It features a melody in the right hand and a bass line in the left hand, with triplets and a piano dynamic marking.

Other girls draw near.

ERRAND GIRL looking out of the window

The score consists of two systems. The first system is a vocal line for the errand girl, starting with a treble clef and a key signature of one flat. It contains the lyrics: "qu'a-vez-vous? é-tes-vous souf - fran - - - te? Il sen va! what is this? are you feel - ing bad - - - ly? Now he's off!". The second system is a piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It features a melody in the right hand and a bass line in the left hand, with triplets and a piano dynamic marking.

LOUISE *embarrassed*

Oui.. je ne suis pas bien... j'é-touffe...  
 Yes, I'm not feel.ing well. I'm stif-ling

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has lyrics in French and English. The piano accompaniment includes triplets in both hands.

*Vivo* ♩ = 120 *She rises, feverish.*

L. je suis tout é-tour-di-e!  
 and my head's in a whirl.

The second system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'Vivo' with a quarter note equal to 120. The piano accompaniment is marked 'f' (forte). The vocal line has lyrics in French and English.

*rall.*

L. Je ne puis res-ter!  
 I shall have to go!

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'rall.' (rallentando). The piano accompaniment is marked 'p' (piano). The vocal line has lyrics in French and English.

Scherzando ♩ = 112

Louise uncertain, seems listening in the distance.

CAMILLE

LOUISE positively

Tu veux par - tir?  
You're going a - way?

Oui, je pré -  
Yes, I be -

The first system of the musical score consists of three staves. The top staff is for the vocal line of Camille, with lyrics in French and English. The second staff is for the vocal line of Louise, with lyrics in French and English. The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth notes with triplets. Dynamics include *pp* and *p sostenuto*.

The second system of the musical score consists of three staves. The top staff is for the vocal line of Louise, with lyrics in French and English. The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth notes with triplets. Dynamics include *mf* and *pp*. A marking *to Gertrude* is present above the vocal line.



She takes her hat and goes to the door.

1. *que j'ai dû m'en al-ler...  
I was o - bliged to go.*

*cresc. mf pp*

*mf p*

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a melodic phrase in a minor key. The piano accompaniment consists of a right-hand part with a rhythmic pattern and a left-hand part with a triplet of eighth notes. Dynamic markings include *cresc.*, *mf*, and *pp* for the piano part, and *mf* and *p* for the bass line.

IRMA *solicitously*

Other work girls surround her. Louise,

CAMILLE

Lou - i - se!  
Lou - ise!

qu'as-tu?  
What's this?

Tu souf - fres?  
You're ill? \_\_\_\_\_

*pp*

*f p*

The second system of music includes vocal lines for Irma, Louise, and Camille, and piano accompaniment. The piano accompaniment features a right-hand part with a rhythmic pattern and a left-hand part with a triplet of eighth notes. Dynamic markings include *pp* for the piano part and *f* and *p* for the bass line.

embarrassed, does not know what to say.

IRMA LOUISE

*rall.*

$\text{♩} = 100$

Veux-tu que je t'accom - pa - gne? Non, laissez-  
 Shall I go with you, Lou - i - sa! No, let me

*f* *espressivo* *segue* *p*

$\text{♩} = 92$  *She opens the door,* *and goes out.* *The flourish of music goes off. The girls look at each other amazed.*

*low, with an effort*

L. - moi... a - dieu!  
 go... Goodbye!

### SCENE III

Tempo animato subito CAMILLE

ELISE *f*

Qu'est-c'qui lui prend? Qu'est-c' que ça veut dire!  
 What does it mean? What's got in-to her?

Tempo animato subito  $\text{♩} = 120$

*mf*

IRMA taking Louise's part BLANCHE scornfully

Elle e - tait ma - lade... Comm'vous et moi!  
 Oh she felt bad - ly. Like you and me!

*cresc.*

ERRAND GIRL *loudly*

*They rush to the windows.*

C'est la faute au chan - teur!  
'Twas the fel - low who sang!

ELISE, SUZANNE and MADELEINE

Voy-ons!  
Let's see!

IRMA, BLANCHE and MARGUERITE

Voy - ons!  
Let's see!

GAMILLE

GERTRUDE *who has remained seated*

La voi-ci!  
*Here she comes!*

Eh bien! que fait-  
Say there! what's she

ELISE and SUZANNE

IRMA and GAMILLE

- el - - - le?  
do - - - ing?

Par-fait!  
Of course!

C'est bien ça!  
That was it!

The girls who were seated,  
rise and run to the windows.

Gertrude and the Forewoman raise  
their hands in dismay.

ALL with amazement

ERRAND GIRL, in delight, screams

Ah! \_\_\_\_\_  
Ah! \_\_\_\_\_

Il's part'nt en prom' -  
They've gone for a

*p*

E.G. She rolls on the floor. ALL laughing in shouts

- nade! \_\_\_\_\_ ah! " " " " "  
walk! \_\_\_\_\_ ha! " " " " "

**Vivo**

*mf cresc. ff*

Rideau  
Curtain

All

" " " " " " " " " " " "  
" " " " " " " " " " " "

**Accelerando**