

# LA FIANCÉE DU TIMBALIER

## *The Kettledrummer's Betrothed*

Poésie de VICTOR HUGO



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Musique de

C. SAINT-SAËNS

Op. 82

**Allegro non troppo**

*PIANO*

*pp*

The musical score is written for piano in 4/4 time. It begins with a tempo marking of 'Allegro non troppo' and a dynamic of 'pp'. The piece is in a key with two flats (B-flat major or D-flat minor). The first system shows the initial melodic and accompanimental lines. The second system continues the melodic development. The third system introduces triplet figures in the right hand. The fourth system features more complex rhythmic patterns, including a fourth note in the right hand. The fifth system concludes the piece with a final cadence.

## CHANT

Mon\_sei\_gneur le duc de Bre\_ta - gne A,  
 Our liege lord, for war e - ver burn - ing, From

pour les combats meurtri - ers,  
 Nantes send his ar - rie - re - ban;

Con\_vo\_qué de Nante à Mor - ta - gne, Dans la  
 And from town, and moun - tain, and val - ley, Round his

plaine et sur la mon - ta - gne, L'ar - riè - re - ban de ses guer -  
 stan - dard all hasten to ral - ly, So mad for war - is ev' ry

-riers.  
 man.

Ce sont des ba - rons dont les ar - mes Ornent des  
 There are ba - rons, whose stan - dards and cas - tles Pro -

forts            ceints d'un fos - sé;            Des preux        vieill.lis dans les a -  
 -claim            their high de - grees;            And knights,    in bat - tle's din grown

- lar        mes,        Des é - cuy - ers,        des hom - mes d'ar - mes;        L'un d'entre  
 hoar        y,        Bravemen at - arms,        thirst - ing for glo - - ry,        My be -

*dol.*

**Rit.**    **a Tempo**  
 eux est — moa fi - an - cé.  
 - troth - ed — is one of these.

**Rit.**    **a Tempo**

Il est par - ti            pour l'Aqui - tai - ne        Comme tim - ba - lier, et pourtant —  
 He left home,            went as a drum - mer        With his ket - tle - drum, but you'd say —

*pp*

On le prend pour un ca - pi - tai - ne, Rien qu'à voir sa mi - ne hautai - ne,  
*He was Cap - tain, and led the campaigning, From his air, so proud and disdain'ing,*

Et son pourpoint, d'or é - cla - tant! De - puis ce jour, l'ef - froi m'a -  
*And his fine cloak, crimson and gay. Now filled with fear lest harm be -*

- gi - te. J'ai dit, joi - gnant son sort au mien: Ma pa -  
*- fall him, I beg the saints to guard their child, Good Saint*

- tron - ne, sain - te Bri - git - te, Pour que ja - mais il ne le  
*Brid - get e - ver I'm pray - ing, To watch lest his an - gel should be*

Rit.

quit - - te, Sur-veil - lez son an - ge gar - dien!  
 stray - - ing, From his side, or from him be be - guiled.

Rit.

dol.

J'ai dit à notre ab - bé: Mes - si - re, Pri - ez bien pour  
 I said to our Ab - bé, «Good fath - er, Pray that all our

ppp

les 2 Ped.

tous nos soldats! Et, comme on sait qu'il le dé - si - re,  
 men may re - turn,» Saint Gil - da loves the sa - cred fir - es

Rit.

J'ai brû - lé trois cier - ges de ci - re Sur la châs - se de saint Gil -  
 So I burn them as he de - sir - es Sev - en can - dles I burn each

Rit.

Plus lent (♩ = 92)

-das. A Notre-Da-me de Lo-ret-te J'ai pro-mis, dans mon noir cha-  
 day. *espress.* And to our La-dy of Lo-ret-to I have vowed, from my heart so dis-

-grin, D'attacher sur ma gor-ge-ret-te, Fermée à la vue indis-crète, Les co-quilles du pé-le-  
 tressed, To wear, unheeding their cruel pressing, (May I but ob-tain her blessing) Scal-lop shells to my bo-som

Rit.

Poco adagio (♩ = 63) *molto espress.*

-rin. Il n'a pu, par d'a-moureux ga-ges, Ab-sent, con-so-ler mes foy-  
 pressed. Not a word have I had, no to-ken, To speak of the love of his

Poco adagio

-ers; Pour porter les ten-dres mes-sa-ges, La vas-sa-le n'a point de  
 heart No squire have vas-sals, no pag-es, To do their bid-ding, no

*cresc.*

ten.

Tempo I<sup>o</sup> allegro non troppo

pa-ges, Levassal n'a pas d'é-cuy-ers.  
wages, To buy such joys when they part.

*dim.* *pp*

Tempo I<sup>o</sup> allegro non troppo

Il doit aujour-d'hui de la guer - re Re-ve-nir a -  
To day he re - turns from the fight - ing Back he comes to

*p*

-vec mon-seigneur; Ce n'est plus un amant vulgai - re; Je lève un  
coun - try and me, — He is no common, careless ro - ver, But true and

*p*

front baissé, na-guè - re, Et mon or - gueil est du bon - heur! Le  
faith-ful, my dear lov - er How glad, how glad we shall be. The

*p*

duc tri\_om-phant nous rap - por - te Son dra - peau dans les camps frois -  
 Duke e - ven now is ar - riv - ing, With his grand es - cort, so they

- sé; Ve - nez tous sous la vieil - le por - te Voir pas -  
 say: Let us run run to the ram - parts straight - way, Take our

- ser la bril - lante es - cor - te, Et le prince, et mon fi - an -  
 stand by the an - cient gate - way, See the Duke, hear my drummer

- cé!  
 play.

*mf*



Ve - nez voir \_\_\_\_\_ pour ce jour de fê - - te Son che-val ca - pa -  
 Come and see, \_\_\_\_\_ on this hap - py morn - - ing How his horse prances

- ra - çon - né, Qui sous son poids hen - nit, s'ar - rê - te, Et  
 gai - ly by, Proud of his load, he stops, then neigh - ing, Goes

marche en secouant la tête, De plumes rou - ges couron -  
 on his master's hand o - bey - ing Gallant his mien, fie - ry his

- né!  
 eye. Mes sœurs, à vous pa - rer si  
 Good friends, why do you stand and

len - tes, Ve - nez voir près de mon vain - queur Ces tim - ba - les é - tin - ce -  
 loi - ter? Comewith me. Come, I wait for you, And weshallhearthe music

*cresc.*  
 - lan - tes Qui, sous sa main toujours trem - blan - tes, Son - -  
 cheer - y, His hands com - pel, hands nev - er wea - ry, Sing - -

- nent et font hon - dir le cœur! Ve -  
 - ing out while we all shout too. Come

- nez sur - tout le voir lui - mè - me Sous le man - teau que j'ai bro -  
 see, a - bove all, see my lov - er He'll soon be here once more with

*cresc.* *cresc.*

- dé. Qu'il se-ra beau! c'est lui que j'ai - me! Il  
 me. How fine he'll look, my love! my dear - est! My

por - te comme un di - a - de - me Son cas - que de crins i - non -  
 lov - er, with what grace thou wear - est That casque - with its plumes - floating

*f*

*cresc.*

- dé!  
*free.*

*f* *dim.*

*Red.*

*p* *dim.*

*sotto voce*

L'E-gypti - - en - ne sa\_cri - lè - ge, M'at-ti - rant der-rière un pi -  
 The wicked gyp - sy in the gloam - ing, Caught my hand, and, scowling at

una corda  
 ppp

-lier, M'a dit hi - er (Dieu nous pro - tè - ge!) Qu'à la fan - fa - re du cor -  
 me, She mut.tered low, (may saints watch o'er us) When the cor - tege doth pass be -

-tè - ge Il manque - rait un timba - lier. Mais j'ai tant pri -  
 fore us, One kettle - drum mis.sing shall be. Is then all in

*p*

-é, que j'es - pè - - re! Quoi-que, me mon - trant de la main  
 vain, all my pray - - ing? As she point.ed in - to the gloom

*dim.* *ppp*

Un sé - pul - cre,                  son noir re - pai - re,                  La vieille aux re - gards de vi - pè - re  
*There, out yon - der,*                  *Where she was go - ing,*                  *She said, with her snake's eyes a glow - ing*

**Rit.**    **a Tempo**  
 M'ait dit:                                  "Je t'attends là de - main!"  
 «We'll meet                                  to-morrow in that tomb.»

**Rit.**    **a Tempo**

**Poco più allegro**

Vo -  
A -

**Poco più allegro**

\_lons!    plus de noi - res pen - sé - es!    Ce sont les tam - bours que j'en -  
 \_way    with such heart-break - ing ter - rors;    The drums in the dis - tance re -

-tends.                      Voi-ci les da-mes en-tas-sé - es,                      Les  
 -sound:                      Be-jew-elled dames of state-ly bear - ing                      Be -

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff. The vocal line begins with a whole note rest, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand, including a triplet of eighth notes. The key signature has one flat (B-flat).

ten - tes de pour - pre dres - sé - es,                      Les fleurs                      et les drapeaux flot -  
 -neath silk - en tents are ap - pear - ing                      While maids                      fling flowers on the

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and continues the eighth-note bass line in the left hand. The key signature remains one flat.

-tants!                      Sur deux                      rangs le cor - tège                      on -  
 ground.                      Thus the                      cor - tege flows slow - ly

The third system shows a change in the piano accompaniment. The left hand continues with eighth notes, while the right hand has a more active melody with triplets. The vocal line has a long note followed by a rest. The key signature changes to two flats (B-flat and E-flat).

-doi - e:                      D'a - bord, les piquiers aux pas lourds;  
 on - ward;                      The pikes - men tramp heav - i - ly by;

The fourth system features a vocal line with a dotted quarter note and eighth notes. The piano accompaniment is a rhythmic eighth-note pattern in both hands. The key signature remains two flats.

Puis, sous l'é-tendard qu'on dé - ploie, Les ba - rons, en ro - bes de  
*Brave barons and knights riding se - date - ly, Vel - vet - clad, be - jewelled, noble and*

soi - - e, A - vec leurs mortiers de ve - lours.  
*state - - ly, Be - neath silk - en flags car - ried high.*

Voi - ci les cha - su - bles des  
*And here come the priests with their*

prè - tres; Les hé - raults sur leur blanc cour - sier. Tous, en souve -  
*cen - sors And the he - ralds on snow white steeds, See! telling the*

- nir des an - cè - tres, Por - tent l'é - cus - son de leurs  
*fame of an - ces - tors, How they wear es - cut - cheons of*

mai - - tres, Peint sur leur cor - se - let d'a - cier. Ad - mi -  
*mas - - ters, Grant - ed in mem'ry of brave deeds. Do but*

- rez l'ar - mu - re per - sa - ne Des Templi - ers, craints de l'en -  
*see! the grand Per - sian ar - mour Of Templar knights, ter - ror of*

- fer; Et, sous leur lon - gue per - tui - sa - ne, Les ar - chers  
*hell: And, neath their pikes that gleam so bright - ly, Ar - chers strong,*



ve-nus de Lau-san - ne, Vê - tus de buffle, ar - més de fer.  
 from Lausanne, steeply light - ly, Glad all in buff; we know them well.

*sf*

*avec une émotion croissante*

*appass.*

Le duc n'est pas  
 The Duke's not far

*mf* *p*

loin: ses ban - niè - res Flot - tent par -  
 off, see, his ban - ner. Mid the knights and

- mi les che - va - liers;  
 ba - rons float - ing there!

Quel - ques en - sei - gnes pri - son - niè - res, Hon - teu - ses, passent les der -  
 Here come poor pri - soners, sad - ly drag - ing Their limbs; how wea - ri - ly they're

*poco a poco cresc.*

- niè - res...  
 lag - ing.

*f*

Mes sœurs! \_\_\_\_\_  
 And here \_\_\_\_\_

*sempre cresc.*

*ad lib.*  
 — Voi - ci les timba - liers!...  
 — come the drums! see! they are here!

*suivez* *ff*

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggiated figures. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. A dynamic marking of *ff* is present in the second measure.

Second system of musical notation. The right hand includes triplet figures. The left hand continues with eighth-note accompaniment. A dynamic marking of *ff* is present in the first measure.

Third system of musical notation. The right hand features prominent triplet figures. The left hand has a more complex accompaniment with downward-pointing accents. A dynamic marking of *piu ff* is present in the first measure.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features a descending eighth-note pattern. A dynamic marking of *dim.* is present in the third measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features triplet figures. A dynamic marking of *p* is present in the third measure.

*p*

El-le dit, et sa vue er - ran - te Plonge, hé - las! dans les rangs pres-  
 Thus she spoke: For her love so no - ble Search - ing vainly, scarched with des - p'rate

*pp*

**Poco meno allegro**

-sés; Puis, dans la foule in - dif - fé - ren - te, El - le tom - ba,  
 eye, Then, as the crowd pressed for ward cheering, Dy - ing, she fell.

**Poco meno allegro**

*ad lib. (Parlé)*

froide et mou - ran - te... Les tim - ba - liers é - taient pas -  
 mute and des - pair - ing The ket - tledrums all had passed

*sf*

-sés.  
by.

*ppp*

8<sup>a</sup> bassa