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Noël de Pierrot

MIMODRAME
de
F. Beissier

MUSIQUE
de
V. Monti

Gorbault.



G. RICORDI & C.



PARIS - 62. Boulevard Malesherbes, 62
- 12. Rue de Lisbonne, 12 - PARIS

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A EGIDIO ROSSI

NOËL DE PIERROT

(A CLOWN'S CHRISTMAS)

MIMODRAME EN TROIS ACTES

LIVRET DE

FERNAND BEISSIER

MUSIQUE DE

V. MONTI

Représenté pour la première fois à Paris le 26 Mars 1900

Arrangement pour Piano par UGO SOLAZZI

103500

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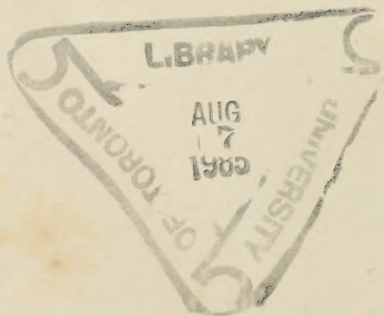
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M
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PERSONNAGES

PIERROT

M.me PINGOUIN

FANETTE (enfant au premier acte)

FANETTE (jeune fille au deuxième)

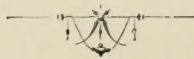
JACQUES

Une petite fille.



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NOËL DE PIERROT

(A CLOWN'S CHRISTMAS)

Mimodrame en 3 Actes

Livret de

FERNAND BEISSIER

MUSIQUE DE

V. MONTI

Arrangement pour Piano
par
UGO SOLAZZI

ACTE I.

L'INTÉRIEUR DE LA MAISON DE PIERROT.
THE INTERIOR OF PIERROT'S HOUSE.

♩ = 176
ALLEGRO

The first system of music is a piano accompaniment. The right hand (treble clef) begins with a whole rest, followed by a series of chords and eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking 'p' is present in the first measure of the right hand.

Lever du rideau.
The Curtain rises.

The second system of music continues the piano accompaniment from the first system. It features similar chordal textures and rhythmic patterns in both hands.

I.^{ère} SCÈNE: MADAME PINGOUIN seule -
SCENE I. MADAME PINGOUIN -

Regardant au dehors, entr'ouvre la por-
Looking out from the door.-

te.-

"Brr..... Comme il fait froid."
"Brr!..... How cold it is!"

Elle vient à la cheminée, met quelques bûches, puis souffle le feu. La flamme s'élève claire et joyeuse. Et Madame Pingouin toute ragailardie par la chaleur se frotte les mains.

She goes to the fire-place, puts some logs on and then blows the fire. The flame rises clear and cheerful. And Madame Pingouin, cheered by the warmth, rubs her hands.

rall. *rall. molto*

(Contrabassi) *rall.* *rall. molto*

Ped. *

Mais ses yeux se portent sur l'horloge.
But her eyes wander to the clock.

Et précipi-
And suddenly

ALLEGRETTO $\text{♩} = 72$

Pieggero

Ped. *

tamment elle se releve.
she jumps up.

C'est l'heure
It is din-

dolcissimo

du diner.
ner-time.

Ad. *

Elle l'avait oublié.
She had forgotten it.

Vite, elle se dépêche.
Quick, she hastens.

Elle approche la table
She approaches the table

P leggero

près de la cheminée, étend une nappe bien blanche,
near to the fire-place, and spreads a white cloth,

Pose dessus la lampe, puis va chercher le couvert, les assiettes, le verre, etc:
places on it the lamp then goes to fetch knives, folks, plates, glasses etc:

Musical notation for the first system, featuring a treble and bass clef with piano (*p*) dynamics.

Musical notation for the second system, continuing the piano accompaniment.

Musical notation for the third system, continuing the piano accompaniment.

1

Elle apporte un pâté exquis, préparé par elle, puis, avec pré-
She brings a beautiful pie, made by herself, then carefully a bot-

Musical notation for the fourth system, including tempo markings *poco rall:.....* and *P a tempo*, and *staccato*.

caution, une bouteille de vin très-vieux.
tle of old wine.

Musical notation for the fifth system, concluding the piano accompaniment.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment of chords and single notes.

Elle considère la table.
She surveys the table.

Second system of musical notation. The treble staff has a melodic line with a fermata over a note. The bass staff has a harmonic accompaniment. The text *poco rall:..... a tempo* is written below the treble staff.

Tout est en place..
Everything is in its place.

Third system of musical notation. The treble staff has a melodic line with accents and slurs. The bass staff has a harmonic accompaniment.

Rien n'y manque.
Nothing is missing.

Fourth system of musical notation. The treble staff has a melodic line with accents and slurs. The bass staff has a harmonic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a fermata and a piano (*p*) marking. The bass staff has a harmonic accompaniment.

Ah, si: le bouquet de gui.
Ah, yes - the bunch of mistletoe.

p
Ped. *

Elle le pose sur la table,
She places it on the table.

Et approchant le fauteuil de la table, artistement posée, elle attend Pierrot.
And approaching the arm-chair by the table, artistically arranged, she waits for Pierrot.

2

SCENE II. PIERROT ET MADAME PINGUIN.
SCENE II. PIERROT AND MADAME PINGUIN.

ANDANTE

p

Pierrot entre l'air ennuye.
Pierrot enters with an air of weariness.

AND.^{te} = 84
pp
cres.

marcato il basso

Madame Pingouin le salue et lui faisant une belle révérence, lui montre le bon diner
Madame Pingouin salutes him and making a graceful curtsey, shows him the beautiful dinner she

qu' elle lui a préparé.
has prepared for him.

♩ = 120
ALLEGRETTO

rall......
mf (Flûte seule)
ff

PIERROT (souriant mélancoliquement)
Ah! C'est pour moi tout ça?
PIERROT (smiling sadly)
"Ah! Is all this for me?"

MADAME PINGOUIN.- Mais oui. C'est Noël. Chassez toutes vos villaines songeries et mangez.
MADAME PINGOUIN.- "Why, yes. It is Christmas. Dismiss all your ugly fancies and eat.

Ped. *

PIERROT. Mais je suis seul. M^{me} PINGOUIN. Non. Vous ne serez pas seul. Vous allez voir.
PIERROT. But I am lonely. MADAME PINGOUIN. No you will not be lonely, you will see.

Elle va aux deux statuettes et les approche de la table, face au public, tandis que Pierrot
She goes to two statuettes, and brings them to the table facing the audience while Pierrot watches

la regarde en riant. « Là, dit M^{me} PINGOUIN, vous ne serez plus seul. Ici Colombine, là Arlequin;
her, smiling. MADAME PINGOUIN. "There! You will not be lonely! Here is Columbine and there

ainsi, vous, elle et lui vous serez trois.

Harlequin, so you, she and he will make three.

Quant à moi je rentre faire un peu de toilette, bon appétit Monsieur. "Et lui faisant une bel-
As for me I must go and attend a little to my toilette. Good appetite, Sir!" And making him a beautiful

le révérence, elle sort à gauche. PIERROT la regarde sortir. "Brave femme, fait-il.
curtsey she goes out. PIERROT (watching her go out) "Fine woman!"

SCÈNE III. PIERROT SEUL.

SCENE III. PIERROT.

3

Et bien, elle a raison, je ne serai plus seul!" Et se tournant du cote des deux statuettes,
 "Ah well, she is right I shall no longer be lonely!" And turning to the two statuettes, "Come drink

ALL.^{to} GRAZIOSO ♩ = 120

"Allons, dinez avec moi, mes chers et joyeux compagnons, continue-t-il en éclatant de rire,
 with me, my joyous companions," he continues, bursting out laughing: "Your health!" He hands them

A votre santé!" Et il leur tend son verre, il leur offre à boire, à manger; mais hélas point
 his glass, and invites them to eat and drink; but alas nothing will animate these cold statues. He is alone,

ne s'animeront ces froides statues. Il est seul, bien seul.

quite alone

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features flowing eighth and sixteenth notes with various phrasing slurs.

Second system of musical notation, continuing the grand staff from the first system. It includes similar melodic and harmonic textures.

4

Il retombe assis tristement a
 He seats himself again sadly at
 ANDANTE ♩=84

Third system of musical notation, featuring a change in dynamics from *p* (piano) to *mf* (mezzo-forte). It includes a 3/4 time signature change and a fermata over the final measure.

côté de la table, tandis que M.^{me} Pingouin sort de sa chambre, un livre de messe à la main.
 the table while Madame Pingouin comes from her room with a mass-book in her hand.

Fourth system of musical notation, marked with *cres.* (crescendo) and *marcato il basso*. It features a 5/4 time signature and includes a five-measure rest in the upper staff.

marcato il basso

rall:.....

Fifth system of musical notation, marked with *rall:* (rallentando). It features a 3/4 time signature and includes several triplet markings over the notes.

SCÈNE IV. PIERROT ET MADAME PINGOUIN.

5 SCENE IV. PIERROT AND MADAME PINGOUIN.

ANDANTINO

Musical score for the first system, featuring piano and contrabasso parts. The tempo is marked 'ANDANTINO'. The piano part includes a 'rall. molto' marking. The contrabasso part is marked '(Contrabassi)'. The score is in G major and 6/8 time, with a key signature of one sharp (F#).

PIERROT. Où allez vous? MADAME PINGOUIN. A la messe. C'est Noël ce soir. Voyez ce bou-

6 ANDANTE MESTO ♩ = 54

Musical score for the second system, featuring piano and contrabasso parts. The tempo is marked 'ANDANTE MESTO' with a quarter note equal to 54 beats per minute. The piano part is marked 'pp' and includes 'con molta espressione' and 'triste' markings. The contrabasso part is marked 'S'.

quet de gui. PIERROT je l'avais oublié. M^{me} PINGOUIN ne viendrez vous pas à l'Église
at this bunch of mistletoe. PIERROT. I had forgotten. MADAME PINGOUIN. "Won't you come to Church

Musical score for the third system, featuring piano and contrabasso parts. The piano part is marked 'mf'. The score is in G major and 6/8 time, with a key signature of one sharp (F#).

avec moi? PIERROT «tout à l'heure» et la rappelant au moment où elle va sortir «Priez un
with me?" PIERROT. (suddenly calling her back as she is going out) "Say a little prayer for me" "Be easy"

Musical score for the fourth system, featuring piano and contrabasso parts. The piano part is marked 'f'. The score is in G major and 6/8 time, with a key signature of one sharp (F#).

peu pour moi." - Soyez tranquille, répond M^{me} Pingouin." et elle sort.
replies Madame Pingouin, and goes out.

Musical score for the first system, featuring piano accompaniment with a 'Ped.' marking and an asterisk.

Musical score for the second system, featuring piano accompaniment with a 'rall.' marking.

SCÈNE V. - PIERROT SEUL.-
SCENE V. - PIERROT
AND^{te} RELIGIOSO ♩ = 80

Noël, C'est Noël. La douce fête qui réunit tous ceux
Christmas! 'Tis Christmas. The sweet festival that reunites

Musical score for the third system, featuring piano accompaniment with a 'pp' marking.

qui s'aiment, et qui fait paraître plus triste la solitude de ceux qui, comme lui, n'ont plus per-
all hearts that love, and makes appear more sad the solitude of those who, like Pierrot, have no longer

Musical score for the fourth system, featuring piano accompaniment.

sonne autour d'eux.
any companions.

Musical score for the fifth system, featuring piano accompaniment with a 'Ped.' marking and an asterisk.

Tristement il va à la fenêtre, et souleve le rideau.
Sadly he goes to the window, and raises the curtain.

La neige tombe.
The snow falls.

7 ALLEGRETTO ♩=126

Des gens passent (1) sur la route, lanternes en mains, se rendant à la messe de minuit,
People are passing by, lanterns in hand, going to midnight mass while the sweet chime of the bells

tandis que l'appel doux des cloches continue.
continues.

(1) Note. Le passage de la figuration peut être supprimé. Pierrot indique alors seulement que vieillards, femmes et enfants se rendent à la messe.

Pierrot se dit: Si je faisais come eux? et il se dispose à sortir.
Pierrot says to himself "What if I did as they do? And he prepares to go out.

Mais sur le seuil de la porte il s'arrête. - Non, il fait trop froid - et refermant la porte, il re-
but on the threshold he stops. "No it is too cold," and closing the door again, he returns to the fire-place

vient vers la cheminée, prend le pot à tabac et se prépare à bourrer sa pipe; minuit sonne et
takes his tobacco-jar and settles himself to smoke his pipe. Midnight strikes without and suddenly a

au dehors soudain une voix chante.

voice begins to sing.

*Ad. **

(Cloches)
 (Bells)

pppp rall. molto.....

ppp rall. molto.....

Mezzo Sop.

CHANT.

Et tandis que la voix chante, Pierrot se rappelle le passé, quand tous ceux qu'il

VOICE.

And while the voice sings Pierrot recalls the past, when all those he loved were about

AND^{te} RELIGIOSO

(Orgue et Harpe sur la scène) No_ël, No_ël!
 (I Violon seul) No_ël, No_ël!

8 AND^{te} RELIGIOSO ♩ = 66

(Archi) *p*

aimait étaient autour de lui et lorsque, tout petit, on lui faisait mettre son soulier dans la
 him, when he was a little child and used to hang up his shoe by the fireplace

No_ël, No_ël! Voi-ci la nuit my_sté-ri_eu-se.
 No_ël, No_ël! It is the night, mys-ter-ious, ho-ly,

mf

cheminée.

Au ciel à lui l'étoi-le ra-die-u-se un souf - - fle d'amour
 The star's pale light Shines o'er the manger low-ly, The ti - - dings of

f

rall:.....

pas - se à ce di_vin ap - pel.
 love, goodwill and bless - éd peace to tell.

(Cloches)
 (Bells)

rall:..... pp

Et tout-à-coup une idée folle lui vient. S'il faisait comme autrefois, s'il mettait son sou-
 And suddenly a foolish fancy comes to him, he will do as he used to, and hang up his shoe by the fireplace;

Un temps nou - veau dès main - te - nant com -
 Lo! from to - day a bright - er time be - -

PIÙ MOSSO ♩ = 84

lier dans la cheminée, qui sait si Noël ne lui enverrait pas quelque beau cadeau. En riant, il va
 who knows if Santa Claus will not bring him some beautiful present? And laughing, he goes to the cupboard, takes

- men - ce, Ai - mez.....Voi - ci ce - lui ce_lui
 - gin - neth, For now..... to us is born the Child

prendre dans le bufriet un petit soulier et vient le placer dans la cheminée et se frottant les
a little shoe and hangs it by the fire-place. Rubbing his hands he seats himself again in the arm-chair,

qui doit ve - nir..... Lais - sez vos
that was to come,..... So let your

mais, il revient s'asseoir dans le fauteuil, bercé par la voix qui chante, et peu à peu il s'en-
and presently, lulled by the voice of the singer, he falls asleep.

cres:.....

cœurs re - naî - tre à l'espé - ran - ce la
hearts a - wake at the hope he bring - eth And

cres:.....

dort.

fleur..... d'es - poir é - clot au souve-
burst..... with love Like flow'rs be-neath the

f

*Ped. **

rall:.....

- nir, e - clot..... au souve-
sun, like flow'rs.... be-neath the

rall:.....

poco rall:.....

pp

- nir. No - ël, No - ël!
sun. No - ël, No - ël!

(Cloches)
(Bells)

On frappe à la porte; on frappe une seconde fois - Pierrot se réveille croyant d'abord avoir mal entendu. Mais non, on a véritablement frappé. Some one knocks at the door, then a second time. Pierrot wakes up and thinks his ears have deceived him - But no, someone has really knocked.

No - ël, No - ël.
No - ël, No - ël.

molto rall:.....

PPP

molto rall:.....

PP

SCÈNE VI. PIERROT et une petite fille.

SCENE VI. PIERROT and a little girl.

Pierrot court a la porte et sur le seuil il trouve, mourant de froid et de faim, une petite fille

Pierrot runs to the door and on the threshold finds a young girl dying of cold and hunger and begging

9 ALLEGRO ♩ = 176

LARGO ♩ = 63

Musical score for measures 9-10. Treble and bass clefs. Includes markings: mf, 3, (Cello solo), f.

demandant l'aumône. Pierrot prend l'enfant dans ses bras, la dépose sur le fauteuil, et à genoux
for alms. Pierrot takes the child in his arms, places her in the armchair and kneeling contemplates her.

Musical score for measures 11-14. Treble and bass clefs. Includes markings: ALL. MOD^{to} ♩ = 120, p.

la contemple.

rall:.....

♩ = 108 AND^{te} DOLCISSIMO

rall. molto

Musical score for measures 15-18. Treble and bass clefs. Includes markings: f, pp.

10 Comme elle est jolie!
How pretty she is!

Musical score for measures 19-22. Treble and bass clefs. Includes marking: pp.

Il l'approche du feu; le petite se chauffe les mains. Pierrot la
he draws her nearer to the fire, and the child warms her hands. Pierrot

Musical score for measures 23-26. Treble and bass clefs.

lutine et la fait rire.
begins to tease her and makes her laugh.

Two systems of piano accompaniment. The first system consists of two staves with treble and bass clefs, containing various notes, rests, and slurs. The second system continues the piece, starting with a *pp* dynamic marking and ending with a *Ped.* (pedal) instruction and an asterisk.

Mais soudain l'enfant lui fait signe qu' elle a faim.
But suddenly the child makes a sign to him that she is hungry.
ALL^{to} $\text{♩} = 63$

A single system of piano accompaniment in 3/4 time, marked *stacc.* (staccato). The music consists of short, rhythmic chords in both the treble and bass staves.

PIERROT cérémonieusement la conduit à la table et l'assied entre
PIERROT ceremoniously conducts her to the table and seats her between the
MOVIMENTO DIVALZER.
poco rall:.....a tempo

Two systems of piano accompaniment in 3/4 time, marked *MOVIMENTO DIVALZER* and *poco rall:.....a tempo*. The music features more complex rhythmic patterns and dynamics, including a *p* (piano) marking.

les deux statuettes. - il la sert - lui découpant son manger, la faisant boire.
two statuettes. He waits on her, carving the meal, and makes her drink.

Two systems of piano accompaniment. The first system shows a melodic line in the treble clef and chords in the bass clef. The second system continues the piece, marked with a *p* (piano) dynamic.

Quand elle a mangé, la petite lui demande, cu -
 When she has finished eating, the girl asks him, curiously,

rieuse, ce que sont les deux statuettes, placées à ses côtés. - Et PIERROT lui mime suc -
 what are the two statuettes placed on either side of her. - And PIERROT mimics first

cessivement Colombine et Arlequin.
 Columbine and then Harlequin.

COLOMBINE.
COLUMBINE.

POCO MENO

staccato *p*

ARLEQUIN.
HARLEQUIN.

poco rall. *a tempo*

p

p

p

L'enfant montre
le portrait de
Polichinelle
*The child shows
the portrait of
Punchinello*

11

et Pierrot mime la danse de
and Pierrot imitates the dance

ANDANTINO ♩ = 58

Polichinelle.
of Punchinello.

La petite bat des mains enthousiasmée.
The little girl claps her hands enthusiastically.

Mais toi, demande-t-elle, qui es-tu? Ah! moi fait Pierrot, qui je suis? Et bien viens et
 "But you," she asks, "who are you?" "Oh I," says Pierrot "who am I?" "Well! Come and see"

LARGO

regarde." Il la conduit près de la fenêtre. "Je suis, fait-il, l'ami de la Lune, que tu vois là
 He conducts her to the window. "I am," says he "the friend of the moon that you see

LARGO ESPRESSIVO ♩ = 66

p *m.d.*
con molta espressione

haut. Blanc comme elle, je suis l'éternel rêveur, et je vais, par le monde, jetant au
 up there, and white as she. A dreamer ever, I go through the world casting my foolish songs

vent ma folle chanson.
 to the wind.

m.d.

m.g. *m.d.* *m.g.*

Ped. *

Etonnée, l'enfant le regarde, mais voilà que soudain les cloches sonnent, annonçant la fin
The child regards him with astonishment but suddenly the bells ring out announcing the close of the mid-

$\text{♩} = 120$
 PAll.to

de la messe de minuit. Entends-tu les cloches demande Pierrot. Oui, répond l'enfant, Et bien
night mass. "Do you hear the bells?" asks Pierrot. "Yes" replies the child, Well, those bells announce the

ces cloches annoncent la Noël. Allons, petite fille, à genoux, joins tes mains, fais un beau signe de Noël; come little one, kneel and clasp your hands. Make the sign of the cross and pray!"

dim:..... e rall:..... sempre.....

croix et prie. L'enfant obéit; puis tirant doucement par la main Pierrot, elle le force à se mettre à genoux, à côté d'elle. Et Pierrot souriant, lui obéit.
The child obeys then gently drawing Pierrot by the hand she makes him kneel beside her. And Pierrot, smiling, obeys her.

(Cloches)
 (Bells)

rall:..... dim:.....

SCÈNE VII. PIERROT, l'enfant et M.^{me} PINGOUIN.SCENE VII. PIERROT, the Child and M.^{me} PINGOUIN.

Madame Pingouin s'arrête étonnée à la vue de Pierrot agenouillé, sans apercevoir d'abord l'enfant.
 Madame Pingouin stops astonished at the sight of Pierrot on his knees, and not perceiving the child.

ALLEGRO ♩ = 160

13

ff

Pierrot la lui montre - Une enfant! fait M.^{me} Pingouin. Oh! qu'elle est jolie! mais d'où vient-
 Pierrot shows her to M.^{me} Pingouin. "A Child!" she cries "Oh! how pretty she is! But where does

rall.

rall.

-elle? - et Pierrot lui raconte en riant qu'il a mis son soulier dans la cheminée et que c'est
 she come from?" Pierrot laughingly tells her how he hung his shoe by the fireplace and that without

LARGO ♩ = 66

14

molto rall. f

ff

Ped *

sans doute le petit Noël qui lui a envoyé cette enfant pour qu'il ne soit plus seul. Il jure de
doubt it is Santa Claus who has sent him this child that he might no longer be lonely. He vows to care

Musical score for the first system, featuring piano accompaniment. The score is written for a grand piano with treble and bass staves. It includes dynamic markings such as *f* and *ff*, and features several triplet figures in both hands.

l'aimer et de l'élever. Désormais le voilà papa.
for her and bring her up. Henceforth he will be a father to her.

Musical score for the second system, including a *Ped.* marking and a '*' symbol. The score continues the piano accompaniment with dynamic markings like *f* and triplet figures.

Le rideau baisse lentement.
The Curtain falls slowly.

(Cloches)
 (Bells)

rall. molto.....

Musical score for the third system, featuring a *rall. molto* section and dynamic markings like *ff* and *f*. The score includes a section for bells, indicated by the text '(Cloches) (Bells)'. The piano accompaniment is written in a grand staff with treble and bass staves.

Fin du 1^{er} Acte.
End of Act 1

ACTE II.

LE JARDIN DE LA MAISON DE PIERROT
THE GARDEN OF PIERROT'S HOUSE.

INTRODUCTION

♩ = 60
LARGO

f *secca*

AUBADE

ANDANTINO ♩ = 120

p *p*

(Mandoline et Harpe)

rall.

rall *Ped **

a tempo *cres.*

poco rall.

POCO PIÙ MOSSO
mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp

Ped. * Ped. * Ped. * Ped. * Ped. *

rall:..... *molto rall:.....*

Ped. * Ped. * Ped. * Ped. *

1° TEMPO

The first system of music is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and triplet markings. The left hand provides a steady accompaniment with eighth-note chords. The system concludes with a triplet of eighth notes.

The second system continues the piece. It includes a *rall.* (rallentando) marking above the staff, indicating a gradual decrease in tempo. The musical notation remains consistent with the first system, ending with a triplet.

The third system is marked *a tempo* (return to the original tempo). It features a *cres.* (crescendo) marking in the left hand, indicating a gradual increase in volume. The system ends with a triplet.

The fourth system is marked *rall.* (rallentando). The tempo is further slowed down. The musical notation continues with slurs and triplet markings.

The fifth system is marked *rall. molto* (very slow) and *dim. sempre* (diminuendo sempre), indicating a continuous decrease in volume. The right hand has a more complex melodic line with slurs. The system ends with a *rall.* marking.

SCÈNE I. — ENTREE DE JACQUES —

Au fond paraît un jeune hom-

SCÈNE I. — ENTER JACQUES.

At the back of the stage a young

Levée du rideau:

The curtain rises:

ANDANTINO

Musical score for the first system, featuring piano accompaniment. The key signature is two sharps (F# and C#). The tempo is marked ANDANTINO. The first measure is marked *f secca*. The second measure is marked *p*. There is a triplet of eighth notes in the right hand of the second measure.

me, une mandoline suspendue à son épaule, et tenant en main un bouquet. C'est Jacques. Il regarde
man appears, a mandoline suspended from his shoulder and holding in his hand a bouquet. It is Jacques. He looks

Musical score for the second system. It continues with piano accompaniment. There is a triplet of eighth notes in the right hand of the second measure. A first ending bracket labeled '1' spans the final two measures of the system. The tempo is marked *rall.* in the final measure.

si personne ne le voit et descend en scène. Là, derrière cette fenêtre dort celle qu'il aime, et à laquelle
around to see if anyone is looking and advances on to the stage. There, behind that window sleeps she whom he

Musical score for the third system. It continues with piano accompaniment. There is a triplet of eighth notes in the right hand of the second measure.

il vient tous les matins apporter un bouquet. Puis allant à la fenêtre il grimpe sur le banc, va pour
loves and to whom every morning he takes a bouquet. Then going towards the window he climbs on to the seat

Musical score for the fourth system. It continues with piano accompaniment. There is a triplet of eighth notes in the right hand of the second measure.

accrocher le bouquet aux volets, mais se ravissant, il dépose un baiser sur les fleurs et se retire lente-
ment en envoyant du bout des doigts un dernier baiser à la fenêtre de Fanette; il sort.

and commences to hang the bouquet to the shutter, but changing his mind, he bestows a kiss upon the flowers and retires slowly throwing a last kiss towards Fanette's window, and goes out.

Musical score for the fifth system. It features piano accompaniment with dynamics *dim:* and *rall: molto*. The system concludes with a final cadence marked *Tea **.

SCÈNE II. FANETTE seule -
SCENE II. FANETTE

La fenêtre s'ouvre et Fanette paraît.
The window opens and Fanette appears.

2

AND.^{no} QUASI ALLEGRETTO

♩ = 72

Les oiseaux chantent.
The birds are singing.

Oh!
"Oh,

qu'il fait bon vivre, pense-t-elle et coquette, elle fait sa toilette.
how good it is to live!" says she, and coquettishly makes her toilet.

Se mirant dans la glace, elle aperçoit un bouquet.
Looking in the glass she perceives a bouquet by

quet sur sa renêtre; elle reste saisie et considère longuement ces fleurs. « Comme elles
her window. She seizes the flowers quickly and examines them attentively. How pretty they are! She

ANDANTE ♩ = 76

sont jolies!» Lentement, elle les porte à ses lèvres et le baiser qu'elle dépose sur ces fleurs
slowly puts them to her lips, and the kiss which she bestows upon the flowers suddenly troubles her and

la trouble et soudain la laisse songeuse.
leaves her thoughtful.

ALLEGRETTO ♩ = 66

SCÈNE III. ENTRÉE DE PIERROT.

SCENE III. PIERROT ENTERS.

«Encore cette maudite aubade. Ah! si jamais ce joueur de mandoline lui tombe sous la main!..
 «Again that cursed serenade! Ah if ever that mandoline player falls into my hands!..»

Il aperçoit Fanette « Bonjour! encore à ta toilette, petite coquette? Allons descends, il est l'heure de déjeuner.» Fanette fait: « Me voilà » Et elle referme la fenêtre, après avoir caché dans son corsage
 He perceives Fanette. «Good morning! Still at your toilet, little coquette? Come, let us go down, it is breakfast-time.» «Here I am» says Fanette, and she closes the window again after hiding in her bosom some

Ped. *

SCÈNE IV. PIERROT ET M^{me} PINGUIN.SCENE IV. PIERROT AND M^{me} PINGUIN

quelques fleurs, qu'elle a prises dans le bouquet.
 flowers which she has taken from the bouquet.

PIERROT «Comme elle est jolie! ma Fanette.
 PIERROT: «How pretty she is, my Fanette! And
 GAVOTTA (in 4 tempi) ♩=116

Et comme je suis heureux. MADAME PINGUIN entre, portant sur un plateau le petit déjeuner
 how happy am I! » M^{me} PINGUIN (enters carrying the breakfast on a tray) PIERROT: «Come along,

du matin. PIERROT: «Allons, vite Madame Pingouin, dépêchez-vous.» M^{me} PINGOUIN: «Je ne peux
M^{me} Pingouin, make haste!» M^{me} PINGOUIN: «I can't walk any faster» PIERROT: «That's true

pas aller plus vite.» PIERROT: «C'est juste à votre âge.» M^{me} PINGOUIN: «Comment à mon âge» PIERROT:
at your age» M^{me} PINGOUIN: «How at my age?» PIERROT: «All right, don't be angry. You are no

longer young.» M^{me} PINGOUIN: «Ah well, what of yourself?» PIERROT:
M^{me} PINGOUIN: «Ah well, what of yourself?» PIERROT: «I! Come let us compare.

«Moi! Allons donc. Comparez. Je suis plus jeune que jamais; j'ai la tête et le cœur comme à vingt ans»
I am younger than ever, in head and in heart I am but twenty»

M^{me} PINGOUIN - Vexée, lui tourne le dos PIERROT: «Allons, voulez vous ne pas bouder comme ça. Vous êtes jolie toujours; la, maintenant que la paix est faite, venez me donner votre avis sur ceci.

M^{me} PINGOUIN (*Annoyed turns her back to him.*) PIERROT: *Come, don't pout like that. You are still pretty. There, now that we have made it up, come and give me your opinion of this. (and mysteriously in 2 tempi) ♩=88*

staccato il basso

(*et mystérieusement il sort de sa poche un petit écrin.*) - M^{me} PINGOUIN: «Qu'est ce que c'est? he produces from his pocket a small casket.) M^{me} PINGOUIN: *What is this? A little bird?*

Un petit oiseau.» PIERROT: «Mais non, c'est un écrin. Regardez ce qu'il y a dedans.» M^{me} PINGOUIN: «Oh, what a beautiful jewel-box. See what there is inside. M^{me} PINGOUIN: *Oh, what a beautiful*

GOUIN: «Oh! le beau bracelet.» PIERROT: Vous le trouvez à votre goût.» M^{me} PINGOUIN: «Je le bracelet! PIERROT: *Do you like it? M^{me} PINGOUIN: I think it superb, and I thank you.*

(*in 4 tempi*) ♩=116

trouve superbe, et je vous remercie.» PIERROT: «Pourquoi?» M.^{me} PINGOUIN: «Ce n'est donc pas
PIERROT: *Why?* M.^{me} PINGOUIN: *Is it not for me then?* PIERROT: *No, it is for Fanette. It is*

pour moi?» PIERROT: «Non, c'est pour Fanette.— C'est sa fête aujourd'hui.» M.^{me} PINGOUIN:
her birthday to-day. M.^{me} PINGOUIN: How pleased she will be! PIERROT: *Yes, but how shall I*

«Comme elle va être contente!» PIERROT: «N'est-ce pas? Seulement voilà, comment le lui offrir
present it to her? M.^{me} PINGOUIN: Like this. (She makes three ceremonious and stately bows.) PIERROT

ral-je?» M.^{me} PINGOUIN: «Mais comme ceci» Et elle fait trois révérences cérémonieuses et clas-
siques. PIERROT se met à rire. Non, il a trouvé mieux que cela. Et il va près la table et glisse l'é-
crin sous la serviette de Fanette.

*begins to laugh. No, he has thought of a better way than that. And going to the table, he slips the casket under
Fanette's serviette.*

SCÈNE V. PIERROT, M^{me} PINGOUIN ET FANETTE.
 SCENE V. PIERROT, M^{me} PINGOUIN AND FANETTE.

Fanette sort de la maison. Elle va embrasser Pierrot, puis M^{me} Pingouin, et s'assied tandis que Fanette comes from the house. She embraces Pierrot, then M^{me} Pingouin, and takes her seat while the

AND^{te} COMODO ♩=80

les deux autres la regardent en dessous. - PIERROT: « Allons vite, déjeunons. FANETTE découvre two others watch her from behind. PIERROT: Quick, let us have breakfast. FANETTE discovers

AND^{to}

♩=100

l'écrin. « Qu'est-ce que c'est que cela? » Pierrot et M^{me} Pingouin font signe qu'ils n'en savent rien. the casket. Why, what is this? Pierrot and M^{me} Pingouin signify that they do not know anything a-

Pierrot en riant dit: « C'est peut-être un petit oiseau qui l'a apporté. » Fanette ouvre l'écrin et voit bout it. Pierrot laughing says: Perhaps a little bird has brought it. Fanette opens the casket and sees

le bracelet - Elle devine que c'est Pierrot que le lui donne. Elle court à lui et l'embrasse. Mais pour the bracelet. She guesses that it is Pierrot who has given it to her. She runs to him and embraces him. But

quoi lui faire ce beau cadeau?» Pierrot tire de sa poche un petit calendrier et lui montre la date
why does he make her this beautiful present? Pierrot takes from his pocket a small calendar and shows

ADAGIO RELIGIOSO $\bullet = 80$

P dolcissimo

du jour. Il y a dix ans aujourd'hui qu'il l'a trouvée là, sur le seuil de cette porte mourant de
her the date. It is ten years today since he found her there on the threshold of that door dying of cold

6

faim et de froid. Fanette se souvient - Elle se rappelle tout ce qu'il a fait pour elle, et les bons
and hunger. Fanette remembers. She recollects all that he has done for her, and also the kindness of M^{me}

Ped *

soins aussi de M^{me} Pingouin - L'émotion les gagne tous les trois.
Pingouin. All three are overcome by emotion.

f *pp*

molto rall. *f* *pp* *Ped **

Mais Pierrot fait rasseoir Fanette à table, tandis que M.^{me} Pingouin rentre un instant dans la
But Pierrot makes Fanette take her seat again at the table while M.^{me} Pingouin re-enters the house

Pierrot: Allons, à table, le déjeuner nous attend.
Pierrot: "Come to the table, the breakfast awaits us."

MOVIMENTO DI VALZER $\text{♩} = 66$

pp

maison. Elle aussi, elle a préparé sa surprise et elle revient tenant en mains une paire de mi-
for a moment. She too has prepared a surprise, and she returns holding in her hands a small pair of

gnons souliers de danse, qu'elle offre à Fanette.
dancing-shoes which she presents to Fanette.

Celle-ci les admire et M.^{me} Pingouin
These they admire and M.^{me} Pingouin

7

p *dolce*

lui explique que ce sont des souliers qu'elle mettait jadis, quand elle était première danseuse
explains that they are the shoes which she wore long ago when she was 'première danseuse' at the

à l'Opéra. Et pour lui prouver ce qu'elle sait faire M.^{me} Pingouin esquisse un pas.
Opera. And to show them what she can do, M.^{me} Pingouin executes a "pas."

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). The system consists of five measures. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The fifth measure has a half note D5. The bass line consists of chords: G2-C2, A1-C2, B1-C2, C2-D2, and D2-E2. A *pp* dynamic marking is present in the fifth measure.

Second system of musical notation. Treble and bass clefs. Key signature: two sharps. The system consists of five measures. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The fifth measure has a half note D5. The bass line consists of chords: G2-C2, A1-C2, B1-C2, C2-D2, and D2-E2. A *pp* dynamic marking is present in the fourth measure.

Third system of musical notation. Treble and bass clefs. Key signature: two sharps. The system consists of five measures. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The fifth measure has a half note D5. The bass line consists of chords: G2-C2, A1-C2, B1-C2, C2-D2, and D2-E2. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in the first measure.

Fourth system of musical notation. Treble and bass clefs. Key signature: two sharps. The system consists of five measures. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The fifth measure has a half note D5. The bass line consists of chords: G2-C2, A1-C2, B1-C2, C2-D2, and D2-E2. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in the fourth measure.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps. The system consists of five measures. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The fifth measure has a half note D5. The bass line consists of chords: G2-C2, A1-C2, B1-C2, C2-D2, and D2-E2. A *p* dynamic marking is present in the third measure, and a *pp* dynamic marking is present in the fourth measure. The system ends with a double bar line and a 2/4 time signature.

in 4 tempi ♩ = 116

The first system of music consists of four measures. The treble clef staff contains a melody of eighth and sixteenth notes, starting with a half note G4. The bass clef staff features a rhythmic accompaniment of eighth notes, with a '7' marking under the first two notes of each measure. The dynamic marking *pp* is present in both staves.

8

The second system of music consists of four measures. The treble clef staff continues the melody with various note values and rests. The bass clef staff continues the accompaniment. The dynamic marking *p* is present in the treble staff. At the end of the system, there is a *Ped* marking and an asterisk symbol.

The third system of music consists of four measures. The treble clef staff features a more active melody with sixteenth notes and slurs. The bass clef staff continues with chords and eighth notes. There are accents (>) over the first notes of the first two measures in both staves.

The fourth system of music consists of four measures. The treble clef staff continues the melody with slurs and various note values. The bass clef staff continues with chords and eighth notes. The dynamic marking *p* is present in the treble staff.

Ils se rasseoient
They seat themselves again.

rall......
a tempo
p
Ped. *

Fanette ne mange pas, Pierrot s'en inquiète. Serait-elle malade? Mais non; elle n'a pas faim,
Fanette does not eat anything, Pierrot is anxious about it. Can she be ill? No, she is not hungry, that's

ANDANTE ♩ = 76

mf dolce

voilà tout. Elle préfère aller cueillir des fleurs dans le jardin. Et quittant la table, rêveuse,
all. She prefers to go and pluck some flowers in the garden. And leaving the table, thoughtfully, she

pp

elle va au fond et disparaît à gauche
retires to the back of the stage and disappears to the left.

rall.
ALLEGRETTO ♩ = 116
Ped. *

SCÈNE VI. - PIERROT ET M.^{me} PINGOUIN.-SCENE VI. - PIERROT AND M.^{me} PINGOUIN.-

PIERROT (se levant) Eh bien moi non plus je n'ai pas faim. Mais qu'est-ce qu'elle a, deman-
 PIERROT (rising) "Ah well! I am no longer hungry...." "But what is the matter with her?" he de-

MENO

9

p

de-t-il à M.^{me} Pingouin.- La surprise, la joie fait celle-ci.- La joie allons donc, reprend Pierrot.
 mands of M.^{me} Pingouin. "The surprise, the joy has caused that." "The joy! Come then" replies Pierrot.

PIÙ MOSSO

cres.

Regardez, elle a laissé son bracelet sans plus y faire attention.- M.^{me} Pingouin sourit - Vous sa-
 vez donc ce qu'elle a, vous, interroge Pierrot - Oui - Pas possible - Si - Non - Si.

"See, she has left her bracelet there without thinking any more of it. M.^{me} Pingouin smiles. "You know,
 then, what ails her?" asks Pierrot "Yes"....Impossible....Yes....No....Yes."

LARGO ♩ = 80

stringendo

f

M.^{me} Pingouin Oui et je vais vous le dire.

M.^{me} Pingouin: "Yes, and I will tell you"

rall.

3

M^{me} PINGOUIN: Regardez autour de vous. Les feuilles verdissent aux arbres;
 M^{me} PINGOUIN: "Look around you; the trees again are green with leaves;

10 ANDANTINO ♩. = 66

pp dolcissimo

c'est le printemps. Tout s'éveille avec l'avril. Et le cœur de Fanette s'éveille tout comme les
 it is spring. Everything quickens in April, and the heart of Fanette quickens just like the flowers.

fleurs. Elle à dix-sept ans. C'est l'amour qui vient.
 She is seventeen. It is love which comes to her.

Voilà ce qu'elle a. Elle aime ou elle va aimer.
 That is what ails her. She loves, or is beginning to love?"

rall. molto.....

« Et M.^{me} Pingouin sort, emportant le plateau. Elle rentre dans la maison.

And M.^{me} Pingouin, carrying her tray, re-enters the house.

ANDANTE ♩ = 76

Pierrot seul va tomber assis sur le banc sans comprendre encore.

Pierrot left alone throws himself on the seat, not yet comprehending.

11

SCÈNE VII. - PIERROT seul -

SCENE VII. - PIERROT.

Fanette aimer? Et qui?

Fanette in love? And with whom?

AND.^{te} MOLTO MOD.^{to} ♩ = 108

Allons donc, M^{me} Pingouin est folle. Et pourtant, si elle disait
Come, M^{me} Pingouin must be mad. And what if she spoke the truth.

vrai! Et soudain il se sent le cœur comme déchiré et mordu par une âpre jalousie. Alors il com-
And suddenly he feels his heart torn and bitten by a fierce jealousy. Now he understands all. The truth

prend tout. La vérité jaillit devant lui comme un éclair.
bursts upon him like a flash.

Il aime Fanette; il aime cette enfant, qu'il
He loves Fanette, he loves this child he has

a élevée, non comme un père mais comme un amant. Il l'aime comme un fou. Il l'aime à
brought up, not as a father but as a lover. He loves her madly. He will love her until death.

ALLEGRO MODERATO ♩ = 144

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a dotted quarter note, followed by an eighth note, and then a series of eighth notes. The lower staff is in bass clef and provides a piano accompaniment with chords and moving lines.

en mourir. Et le secret qu'il voudrait enfouir à tout jamais, dans son âme monte main-
And the secret which he would bury for ever within his soul mounts now from his heart to his

The second system continues the musical piece. The upper staff shows the continuation of the melodic line, and the lower staff shows the piano accompaniment with various chordal textures.

tenant de son cœur à ses lèvres.

lips.

12

The third system begins with a *cres.* (crescendo) marking. It features a measure number '12' in a box above the staff. The musical notation continues with the melody and piano accompaniment.

Il reste anéanti.

He remains dumfounded.

The fourth system concludes the piece. It features a *rall.* (rallentando) marking and a *Ped.* (pedal) marking with an asterisk. The music ends with a final chord and a fermata.

SCÈNE VIII. - PIERROT ET FANETTE
 SCENE VIII. - PIERROT AND FANETTE

Fanette paraît venant de gauche, cueillant des fleurs. Pierrot la suit des yeux, éperdu comme
 Fanette appears coming from the left plucking flowers. Pierrot follows her with his eyes be-
 AND^{te} ESPRESSIVO ♩ = 108

en extase, sentant l'aveu prêt à s'échapper de ses lèvres.
 wildered as if in a trance feeling the avowal ready to escape from his lips.

Fanette met une rose a la boutonnière de Pier-
 Fanette puts a rose in Pierrot's buttonhole, then hold-

cres:.....

rot, puis lui tendant la joue, naïvement elle lui demande un baiser pour récompense.
 ing up her cheek innocently demands a kiss in payment.

poco rall.

Pierrot approche ses lèvres de sa joue. Mais soudain il recule. Non, il ne peut pas. De nouveau
Pierrot's lips approach her cheek. But suddenly he recoils. No he cannot. Again he goes

ANDANTE SOST.^{to} ♩ = 72

13

il va pour l'embrasser, ses lèvres effleurent son visage. Mais brusquement encore il la repousse.
to kiss her, his lips lightly touch her face. But abruptly he again draws back. "Would you be angry?" demand

Serais-tu fâché, demande Fanette. - Non, répond Pierrot, détournant la tête. - Alors tu ne
Fanette. "No" replies Pierrot, turning away his head. "Then you no longer love me." "I no longer

m'aimes plus. - Moi ne plus t'aimer, quand au contraire.... Et Pierrot la prenant dans ses
love you! On the contrary...." And Pierrot taking her in his arms clasps her to his heart ready
to disclose his secret He takes her head between his hands. He goes to kiss her. A violent

Fanette. Il va pour l'embrasser. Un violent combat se livre dans son cœur. Mais non ce baiser, il conflict rages in his breast. But not this kiss, he no longer has the right to give it now. And he runs

molto rall.

Ped. * Ped. * Ped. * Ped. *

n'a plus le droit de le donner maintenant. Et il s'enfuit.
out.

Fanette seule, reste étonnée, sans comprendre. Mais qu'a-t-il donc se demande-t-elle?

Fanette left alone remains astonished, without comprehending. "But what ails him then?" Fanette asks herself.

ADAGIO ALLEGRETTO

p

SCÈNE IX. - FANETTE ET M.^{me} PINGOUIN.

SCENE IX. - FANETTE AND M.^{me} PINGOUIN.

M.^{me} PINGOUIN. Voici votre ouvrage, Mademoiselle. Fanette travaillera, pendant que M.^{me} M.^{me} PINGOUIN. Here is your work, Miss. Fanette works while M.^{me} Pingouin reads her paper.

QUASI ALLEGRETTO • - 112

p

Pingouin lira son journal - Fanette prend un voile de dentelle, qu'elle brode, et M.^{me} Pin-
Fanette takes a lace veil which she embroiders and M.^{me} Pingouin, adjusting her glasses

mf

gouin, assurant ses lunettes sur son nez commence sa lecture. Mais peu a peu
on her nose, commences her reading. But gradually

14

mf

p

sa vue se trouble, elle baisse la tête.... elle ferme les yeux
her sight fails her, she bends her head.... she closes her eyes.

MENO

*Ped. **

M^{me} Pingouin s'est endormie.
M^{me} Pingouin is asleep.

molto rall:..... *rall. molto*

SCÈNE X. - FANETTE, M.^{me} PINGOUIN (endormie), JACQUES.

SCENE X. - FANETTE, M.^{me} PINGOUIN (asleep), JACQUES.

Fanette a posé son ouvrage sur la table, et prenant les fleurs, qu'elle tient cachées dans son
Fanette has laid her work on the table, and takes the flowers which she had hidden in her bosom as

ANDANTINO QUASI ALL.^{to} ♩ = 120

pp

corsage, elle semble les interroger encore et leur demander le doux secret de leur mysté-
if to interrogate them and demand the 'secret of their mysterious arrival.

15

rall:.....

*Ped. **

(au fond parait Jacques)
(Jacques appears from behind)

rieux envoi. Elle se lève et vient pres de la fenètre sans voir Jacques, qui s'approche d'elle
Fanette rises and goes towards the window without seeing Jacques who approaches her

risquant de se heurter à M.^{me} Pingouin toujours endormie.-
at the risk of running against M.^{me} Pingouin who still sleeps.

Mais qui donc m'a donné ces
 fleurs se demande Fanette.

"But who, then, has brought the flowers
 for me?" asks Fanette.

rall:.....

C'est moi
répond Jacques en
se montrant.

Fanette effrayée veut aller vers M.^{me} Pingouin, mais Jacques la retient - Oh non, ne
la réveillez pas, fait-il, elle dort trop bien.

"I," replies Jacques
presenting himself.

Fanette, startled, is about to arouse M.^{me} Pingouin, but Jacques restraining her
says: "No, do not wake her, she sleeps so soundly"

16 ALL.^{to} AGITATO ♩ = 138 LARGO ♩ = 69

p *p* *pp*

Même jeu de Fanette.

Jacques la retient encore

Fanette again tries to release herself. Jacques still detains her

ALL.^{to} COME PRIMA ♩ = 138

LARGO ♩ = 72
poco rall.

PIÙ MOSSO

mf *p* *mf*

et il lui avoue qu'il l'aime. Fanette est troublée -
and declares that he loves her. Fanette is agitated. -

Déclaration de Jacques. -
Declaration of Jacques. -

17 ANDANTE ♩ = 80

p

Et il tombe a ses genoux. Fanette veut le faire relever, mais M.^{me} Pingouin a fait un mouvement comme si elle allait se réveiller et instinctivement le jeune fille cache le jeune homme, qui dépose un baiser sur sa main.-

And he falls on his knees. Fanette desires him to rise. But M.^{me} Pingouin has made a movement as if about to wake and instinctively the girl hides the young man who bestows a kiss upon her hand.

rall.

rall. molto

Fanette recule effrayée. mais Jacques la rassure, en lui disant qu'il
Fanette recedes frightened but Jacques reassures her, saying that he comes to

LENTO

vient pour la demander en mariage, et qu'il n'attend plus pour cela qu'un aveu de sa bouche. La
jeune fille baisse les yeux en rougissant.

ask her hand in marriage, and that he only awaits an avowal from her lips. The young girl lowers her
eyes blushing.

Jacques doucement l'attire à lui, et dépose sur le front de
Fanette un chaste et doux baiser. Pierrot paraît au fond.

Jacques gently draws her to him and imprints on her forehead
a chaste and tender kiss. (Pierrot appears from behind)

rall:.....

molto rall:.....

led. *

SCÈNE XI. - FANETTE, JACQUES, PIERROT ET M.^{me} PINGOUIN (M.^{me} Pingouin se réveille)

SCENE XI. - FANETTE, JACQUES, PIERROT AND M.^{mc} PINGOUIN (M.^{mc} Pingouin awakes)

Pierrot terrible s'avance et demande à Jacques ce qu'il vient faire là.

Pierrot furiously advances and demands of Jacques what he is doing there.

LARGO ♩ = 72

ANDANTINO ♩ = 88

Celui-ci lui avoue qu'il aime Fanette et qu'il en est aimé. - PIERROT: «Quoi vous osez dire?»
 Jacques declares to Pierrot that he loves Fanette and that she loves him. PIERROT: "What do you

JACQUES: «La vérité. Nous nous aimons!» PIERROT: «Vous en avez menti»
 dare to say? JACQUES: "The truth. We love each other" PIERROT: "You have lied!"

et courant à
 And turning to

49 poco rall:.....

ALLEGRO MODERATO ♩ = 144

Fanette « N'est ce pas, lui demande-t-il qu'il ment ?

Fanette: he asks "Does he not lie? Is it not true that

Musical score for the first system, featuring a treble and bass clef with various notes and triplets.

N'est-ce pas que tu ne l'aimes pas!» La jeune fille baisse la tête «Pardonnez moi,
you do not love him?" The young girl bows her head. "Pardon me,

Musical score for the second system, including dynamic markings like *f* and *ff*, and the instruction *cres. sempre*.

pardonnez lui, supplie-t-elle, et elle se jette à genoux.
pardon him!" she implores falling on her knees.

LARGO

Musical score for the third system, including the instruction *rall.* and a 2/4 time signature.

Pierrot alors lui saisit les mains, menaçant. Jacques veut s'interposer;
il l'arrête: « Et si je te refusais mon consentement, demande-t-il encore

Pierrot then seizes her hands menacingly. Jacques would interpose but he
stops him, "And if I refuse you my consent? he asks Fanette. What if I

AGITATO ♩ = 126

Musical score for the fourth system, including the instruction *rall:.....* and a 2/4 time signature.

à Fanette: si je voulais te garder ici quand même malgré toi. Je l'aime, répond la jeune fille.
keep you here in spite of yourself? "I love him" replies the young girl.

20

poco ritenuto

Ped. *

«Et bien suis donc celui que tu aimes, fait Pier.

ALLEGRO MOD.^{to} QUASI AND.^{te} ♩ = 104

“Very well, then follow him you love, say Pier.”

ff

Ped. *

rot terrible, les bras levés comme pour maudire «Vous chassez votre fille, fait Jacques» -
 Elle, ma fille, fait Pierrot en éclatant d'un rire fou, allons donc. C'est une mendicante, que
*rot angrily, his arms raised in malediction. "You banish your daughter?" says Jacques "She-my
 daughter" says Pierrot laughing wildly, She is a beggar whom I found there on the threshold*

mf

j'ai trouvée là, sur le seuil de cette porte et que j'ai recueillie - et pour récompense elle me
 broye le cœur et l'écrase sous ses pieds. Emmenez-la, je vous la donne et je vous chasse.

*of that door, and that I took in, and for recompense she breaks my heart and grinds it under her
 feet. Take her away, I give her to you and dismiss you. But go or I shall do you a mischief*

cres:.....

ff

Ped. *

Mais allez vous en, ou je fais un malheur et terrible; il prend une chaise qu'il brandit au-dessus de la
(and furiously he takes a chair which he brandishes above the heads of Fanette and Jacques.

tête de Fanette et de Jacques. M^{me} Pingouin se jette entre Pierrot et les deux jeunes gens, faisant signe a Jacques de s'en aller et d'emmener Fanette. Quand ils ont disparu, Pierrot vient tomber
M^{me} Pingouin throws herself between Pierrot and the young people signing to Jacques to go and to take Fanette with him. When they have disappeared Pierrot sinks down wearily by the table.

abattu près de la table. Ses mains rencontrent le voile de dentelle laissé par Fanette. Il le couvre
His hands rest on the lace veil left by Fanette. He covers it with wild kisses, and bursts into sobs.

LARGO MAESTOSO ♩ = 132

PIERROT ET M^{me} PINGOUIN
 PIERROT AND M^{me} PINGOUIN

de baisers fous, et éclate en sanglots.

Le Rideau tombe.
The Curtain falls.

Fin du 2^{me} Acte.
End of Act II.

ACTE III.

MÊME DÉCOR QU'AU PREMIER ACTE - SIX ANS APRÈS.

THE SAME SCENE AS IN ACT I - SIX YEARS LATER.

ANDANTE MESTO

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature. Both staves feature a series of triplets in the bass line, indicated by a '3' above each group of three notes. Pedal markings 'Ped.' and '*' are placed below the bass staff.

The second system continues the musical piece with the same two-staff structure. The piano (*p*) dynamic is maintained. The bass line continues with triplets, and the upper staff has a melodic line with some rests. Pedal markings 'Ped.' and '*' are present below the bass staff.

The third system shows further development of the piano and triplet motifs. The piano (*p*) dynamic is maintained. The bass line continues with triplets, and the upper staff has a melodic line with some rests. Pedal markings 'Ped.' and '*' are present below the bass staff.

The fourth system concludes the piece. It features a 'rall.' (rallentando) marking above the upper staff. The piano (*p*) dynamic is maintained. The bass line continues with triplets. The system ends with a change in time signature to 2/4. Pedal markings 'Ped.' and '*' are present below the bass staff.

SCÈNE I. PIERROT seul

PIERROT est debout, appuyé contre la table, sombre,

SCENE I. PIERROT

PIERROT stands leaning against the table gloomy, sad

ALLEGRETTO = 116

Musical score for the first system, featuring piano accompaniment. The piece is in 2/4 time with a key signature of one sharp (F#). The dynamic marking is *p*. Pedal markings include *Ped.* and ** Ped. **.

triste et vieilli. Il songe, et veut chasser les pensees, qui malgré lui toujours viennent l'accabler.
and aged. He is thinking and would fain dismiss the thoughts which in spite of himself ever oppress

Musical score for the second system, continuing the piano accompaniment. Pedal markings include *Ped.* and ** Ped. **.

Il s'approche de la fenetre. Une cloche au loin sonne. Alors il tressaille; le souvenir du passé lui re-
him. He approaches the window. A bell rings in the distance, and he starts as the memory of the past

Musical score for the third system, including a *rall* marking.

vient. La cloche ainsi sonnait quand elle est venue frapper à cette porte. Et brusquement il laisse re-
tomber le rideau. Il revient s'asseoir à droite dans son fauteuil, la tête dans ses mains.
comes back to him. The bell was ringing when she came knocking at that door. And abruptly he lets fall
the curtain. He returns, throws himself in his armchair to the right and rests his head in his hands.

Cloches
Bells

Musical score for the 'Cloches' section, featuring *pppp* and *ADAGIO* markings. The section is in 2/4 time with a key signature of one sharp (F#).

SCÈNE II. PIERROT ET M.^{me} PINGOUIN.SCENE II. PIERROT AND M.^{me} PINGOUIN.

M.^{me} PINGOUIN qui entre, un panier de provisions sous le bras, l'aperçoit, et tristement secoue

M.^{me} PINGOUIN who enters with a basket of provisions on her arm, perceives him and sadly shakes

1 ADAGIO ALL.^{to} ♩ = 120

P con dolore *p*

la tête; elle tousse doucement pour lui faire comprendre qu'elle est là. Ah! c'est vous dit Pier-
her head; she coughs softly to let him know that she is there "Ah, it is you!" says Pierrot. "Good

rot. Bonjour Monsieur. Je viens du marché - PIERROT Ah! M.^{me} PINGOUIN Oui; Et je vous ai
morning! Sir." "I have just come from market. PIERROT: "Ah!" M.^{me} PINGOUIN "Yes, and I have

acheté un tas d'excellentes choses. Voyez ce poulet, sentez ce pâté et regardez cette bouteille où
bought you a lot of good things. "See this chicken, smell this pâté and look at this bottle of wine

le vin miroite comme un clair rayon de soleil. Vous m'en direz des nouvelles. PIERROT -
sparkling as a ray of sunlight. Tell me how you like it. PIERROT:

2

Merci. Je n'ai plus d'appétit. M.^{me} PINGOUIN - Ne dites pas ça. D'ailleurs est-ce raisonnable
"Thanks, I am no longer hungry" M.^{me} PINGOUIN? "Don't say that" "Besides is it reasonable to

de se laisser miner ainsi par le chagrin, comme vous le faites. PIERROT - Moi, j'ai du chagrin?
let yourself be thus consumed by melancholy as you do? PIERROT: "I, am I melancholy?"

Nullement. M.^{me} PINGOUIN - Si, je le vois bien. Vous pensez encore et toujours à elle, à Fanette.
Not at all! M.^{me} PINGOUIN: "Yes, I see it plainly" "You think still and always of her, of Fanette?"

3

MENO

PIERROT - Non,, M.^{me} PINGOUIN - Mais si,, PIERROT - Fanette est morte pour moi.
PIERROT: "No" M.^{me} PINGOUIN: "Ah, yes" PIERROT: "Fanette is dead to me."

M.^{me} PINGOUIN. Alors, si, par hasard... un jour... elle revenait ici
 M.^{me} PINGOUIN: "Then, if, by chance... some day... she should return

4 *PIU MOSSO*

vous demander pardon...
here to ask your pardon?..

PIERROT. Je ne lui pardonnerai pas! et je la chasserai,
 PIERROT: "I would not pardon her! And I would send her

LARGO AGITATO

comme je vous chasserai vous même, si vous me parlez encore d'elle. Je ne veux plus même
away, as I will send you away if you speak to me of her again. I do not wish ever to hear her

entendre prononcer son nom
name mentioned.

M.^{me} PINGOUIN. C'est bien, Ne vous fâchez pas. Je ne dirai plus rien.
 M.^{me} PINGOUIN: "Very well, do not grieve. I will say no more. I must

ALL.^o ♩ = 176

Je rentre dans ma cuisine. PIERROT. C'est bien, allez. J'ai besoin d'être seul. Je veux
 return to my kitchen." PIERROT: "Very well, go" I need to be alone. I want to be by myself.

être seul. M.^{me} PINGOUIN. Pauvre homme, comme il souffre.
 M.^{me} PINGOUIN. "Poor fellow, how he suffers!"

SCÈNE III. PIERROT seul

SCENE III. PIERROT

PIERROT. Il s'assure qu'il est seul et que personne ne peut le voir, ni l'entendre. Puis il re-

PIERROT. He assures himself that he is alone, and that no one can see or hear him. Then he

6

ANDANTE MISTERIOSO

p *con molta espressione*

vient vers la porte d'entrée qu'il ferme à clef, pour ne pas être surpris, et méfiant, comme un

goes to the door which he locks so that he may not be surprised, and mistrustful, like a miser-

cres.
mf
Ped. *

avare qui va découvrir son trésor, il court au buffet, l'ouvre, cherche et apporte jusqu'au milieu de la

bout to uncover his treasure, he goes to the cupboard, opens it, searches, and brings to the middle

f
Ped. * Ped. * Ped. * Ped. *

scène un coffret, le serrant entre ses bras, comme s'il craignait qu'on ne veuille le lui arracher. Puis

of the stage, a small box, clasping it in his arms as if he feared that some one would come and

mf
Ped. * Ped. * Ped. *

s'agenouillant devant le coffret, qu'il pose a terre, il l'ouvre. Il en tire d'abord une rose flétrie; pieusement il l'embrasse et la remet dans le coffret.

snatch it from him. Then, kneeling before the box which he places on the ground, he opens it. He takes from it a faded rose, kisses it devoutly, and returns it to the box.

ADAGIO

Il prend alors un voile de dentelle, que Fanette jadis brodait; il y plonge ses levres, le mouille de ses larmes, y cherchant comme un souvenir parfume de l'ingrate qu'il ne peut oublier.

Then he takes out a lace veil which Fanette long ago embroidered, presses it to his lips and moistens it with his tears. It is a souvenir of the ungrateful one whom he cannot forget. At last

ALL.^{to} QUASI ANDANTINO ♩ = 72

peut oublier. Et enfin du coffret il tire la photographie de Fanette, et longuement, se relevant, il la contemple.

from the box he takes the photograph of Fanette, and slowly rising, he contemplates it. How

peut oublier. Et enfin du coffret il tire la photographie de Fanette, et longuement, se relevant, il la contemple.

from the box he takes the photograph of Fanette, and slowly rising, he contemplates it. How

7 *ANDANTE* ♩ = 76

ped. * *ped.* * *ped.* *

vant il la contemple. Comme elle est jolie! Et ce sont ces yeux qui l'ont trompé; c'est
pretty she is! And those are the eyes which have deceived him, that is the pretty mouth which

Musical score for the first system, featuring piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music includes various chords and melodic lines. Below the bass staff, there are markings: "Ped." followed by an asterisk, "Ped.", "Ped.", an asterisk, "Ped.", an asterisk, and "Ped.".

cette bouche mignonne, qui lui a menti. C'est ce coeur qui a brisé le sien. Et bien à son tour il
has lied to him. That is the heart which has broken his; Ah well, he in his turn will crush her

Musical score for the second system, featuring piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music includes various chords and melodic lines. Below the treble staff, there is a marking: "string. sempre". Below the bass staff, there is a marking: "cres.".

la broyera, comme elle a broyé son coeur; et fou de rage il froisse le portrait, le jette à
as she has crushed his heart. And mad with rage he strikes the portrait, throws it on the ground

Musical score for the third system, featuring piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music includes various chords and melodic lines. Below the bass staff, there is a marking: "f".

terre et va pour l'écraser sous son pied. Mais brusquement il s'arrête. Non il ne peut pas,
and is about to crush it under his foot. But abruptly he stops. No, he cannot do it, and picking

Musical score for the fourth system, featuring piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music includes various chords and melodic lines. Below the bass staff, there are time signature changes: "2/4", "2/4", and "C".

et prenant le portrait, le coeur secoué de sanglots, il l'essuie, le redresse, en recolle l'image,
up the portrait, shaken with sobs, he dries his eyes, straightens out the picture, asks pardon

ADAGIO

ff *p* *p*

Ped. *

lui demande pardon du mal qu'il lui a fait et, comme un enfant qu'on couche en un ber-
for the harm he has done to it, and like a child whom one lays in its cradle, he lays the pho-

♩ = 62 ADAGIO dolciss. con dolore

pp

ceau, il repose la photographie dans le coffret, qu'il va renfermer dans le buffet.
ograph back in the box, which he returns to the cupboard.

8 *pp*

poco meno *cres.*

rall. *mf* *ff*

Ped. *

PIERROT. Oh! misère de la vie: Rien, mais rien ne peut donc lui donner l'oubli.
 PIERROT: "Oh, the misery of life! Nothing, nothing then can bring me forgetfulness"

Tout-à-coup ses yeux se portent sur la bouteille laissée sur la table par M^{me} Pingouin, et il pousse un cri de joie! Mais, voilà le moyen d'oublier. Il va à la table, débouche la bouteille, remplit son verre et l'élève triomphant.
 All at once his eyes rest on the bottle left on the table by M^{me} Pingouin, he utters a cry of joy. "Ah ALLEGRO ♩ = 160

Musical score for the first section. It begins with a piano introduction in G major, 2/4 time, marked 'Ped.' with an asterisk. The main section is marked 'ff' and 'ALLEGRO ♩ = 160', featuring a melody with triplets in both hands.

se un cri de joie! Mais, voilà le moyen d'oublier. Il va à la table, débouche la bouteille, remplit son verre et l'élève triomphant.
 there is the way to forget" He goes to the table, uncorks the bottle, fills his glass and holds it up in triumph.

Musical score for the second section. It continues with triplets in both hands. The tempo is marked 'molto rall.' and 'lunga'. The section concludes with a 'Ped.' marking.

♩ = 56
 9 VALZER

"O bouteille, s'il est vrai que tu peux m'empêcher de penser et de souffrir, sois la bienvenue." "Il boit" Ah! ça réchauffe, Il boit encore" et il lui semble que là
 "Oh bottle! if it is true that thou canst prevent me from thinking and suffering thou art welcome" He drinks. "Ah, that is reviving!" He drinks again, and it seems to

Musical score for the '9 VALZER' section. It is in 3/4 time, marked 'f' and 'rall.'. The piano part features a steady accompaniment with 'Ped.' markings.

frir, sois la bienvenue. "Il boit" Ah! ça réchauffe, Il boit encore" et il lui semble que là
 suffering thou art welcome" He drinks. "Ah, that is reviving!" He drinks again, and it seems to

Musical score for the final section of the waltz. It features a melody with 'V' markings (likely vibrato) and a piano accompaniment with 'Ped.' markings.

bas, au loin, passent de douces et chères figures l'appelant. Attendez moi fait-il et de
 him that over there in the distance, forms sweet and dear to him, go by, calling to him. Wait

nouveau il se verse à boire.
 for me; he cries and pours out some more wine.

PIÙ MOSSO $\text{♩} = 72$

Et il lui paraît que déjà sa tête se trouble et que sa douleur peu à peu s'endort.
 And already his brain seems to grow confused and his sorrow gradually becomes deadened.

First system of musical notation, piano (p), featuring a treble and bass staff with various chords and melodic lines.

Il boit encore.
Again he drinks.

Second system of musical notation, including the instruction *cres. poco a poco* and the marking *Ped. ** below the bass staff.

Third system of musical notation, marked *I.^o tempo* and *f*, featuring a treble and bass staff with various chords and melodic lines.

Fourth system of musical notation, marked *rall.* and including the marking *Ped. * Ped. ** below the bass staff.

Fifth system of musical notation, concluding with the text *Voilà There* above the treble staff.

Puis en caressant la bouteille avec ses doigts, il lui semble que du vin s'échappe comme une
as he caresses the bottle with his fingers it seems to him that the wine escapes like the sweet

ALL.^{to} ♩. = 116

pp

douce musique de flûtes qui gazouillent.

warbling music of flutes.

dim.

poco rall.

C'est l'ivresse qui le gagne, et parfois son éclat de rire finit dans un sanglot.
He is intoxicated, and sometimes his burst of laughter ends in a sob.

1.^o tempo

mf *mf* *dim. rall.*

*Autour de lui tout chante, tout danse.
Everything around him sings and dances.*

*Il veut al-
He will go to*

*...ler aux apparitions qui passent, il s'élançe, mais il s'arrête.....
the apparitions which are passing, he springs up, but stops himself.....*

pp

*Et vaincu enfin par l'ivresse, il tombe sur une chaise, près de la ta-
And overcome at last by intoxication, he falls into a chair near the ta-*

*...ble, les bras allongés comme brusquement abattu, tournant presque le dos à la porte d'entrée.
ble, his arms extended as if suddenly faint, turning his back to the door.*

*Il dort.
He sleeps.*

SCÈNE IV. PIERROT, (endormi) M^{me} PINGOUIN, puis FANETTE, JACQUES et une enfant.

SCENE IV. PIERROT (asleep) M^{me} PINGOUIN, afterwards FANETTE, JACQUES and a child.

M^{me} PINGOUIN, Sortant de la cuisine aperçoit Pierrot endormi, „Pauvre homme. Est-il Dieu possible de se mettre dans un pareil état. „ (Pour la 3^{me} fois on frappe)

M^{me} PINGOUIN, coming from the kitchen perceives Pierrot asleep. „Poor fellow!“
(For the third time some one knocks at the door)

MODERATO ♩ = 92

M^{me} Pingouin va ouvrir, mes elle recule en apercevant sur le seuil de la porte, Fanette, Jacques et une petite fille.

M^{me} Pingouin goes to open the door, but she draws back on perceiving on the threshold Fanette, Jacques and a little girl.

SCÈNE V. PIERROT, (endormi) l'enfant ; FANETTE, JACQUES, M^{me} PINGOUIN.

SCENE V. PIERROT (asleep) the child, FANETTE, JACQUES, M^{me} PINGOUIN.

M^{me} PINGOUIN, Vous ici? FANETTE,, Oui, moi Jacques et mon enfant que voilà. M^{me} PINGOUIN: „You here?“ FANETTE: „Yes, I, Jacques and my child there. M^{me} PINGOUIN: „Is it yours, that beautiful angel?“

ALLEGRO MODERATO ♩ = 144

GOUIN,, C'est à vous ce bel ange là? Mais que venez-vous faire? FANETTE,, Nous venons chercher le pardon de Pierrot.

„But what have you come for?“ FANETTE „We come to ask Pierrot's pardon.“

M^{me} PINGOUIN, Oh! Ça, jamais. S'il vous voyait, ce serait terrible. FANETTE,, Laissez-moi au moins l'embrasser. M^{me} PINGOUIN,, Faites, mais au nom du ciel, ne le réveillez pas.

M^{me} PINGOUIN: "Oh, that!... never. If he saw you it would be terrible." FANETTE: "Let me, at least, kiss him" M^{me} PINGOUIN: "Do so, but for Heaven's sake don't wake him."

LARGO

FANETTE,, S'approche de Pierrot, le contemple, les yeux pleins de larmes. Et s'agenouille. FANETTE approaches Pierrot and regards him, her eyes full of tears. And kneeling, she slowly

11 ANDANTE MESTO $\text{♩} = 76$

tant, elle prend lentement sa main et y dépose un long et tendre baiser. M^{me} PINGOUIN. takes his hand and bestows on it a long and tender kiss. M^{me} PINGOUIN: "Quick, go away!"

Vite allez vous en. Fanette, Jacques et l'enfant se disposent à sortir, quand M^{me} Pingouin les arrête et leur dit: Attendez, j'ai une idée.

Fanette, Jacques and the child are preparing to go when M^{me} Pingouin stops them and says: "Wait, I have an idea?"

M^{me} PINGOUIN. Entrez là tous deux - Et laissez moi l'enfant» Puis prenant la petite
 M^{me} PINGOUIN: "Go in there, both of you and leave me the child. Then taking the girl by

MODERATO ♩ = 92

par la main, elle la conduit près de Pierrot toujours endormi, et faisant entrer Jacques et Fanette à gauche "Cachons nous là, dit-elle, et attendons. A la grâce de Dieu.
 the hand she leads her, towards Pierrot who is still sleeping, and pushes Jacques and Fanette to-
 wards the door to the left." "You hide there" she says "and await the mercy of God?"

poco

La petite fille reste seule, auprès de Pierrot endormi; elle appuie sa tête dou-
 cement sur la main de Pierrot, et elle le considère de ses grands yeux étonnés.
 Whilst the little girl remains alone near the sleeping Pierrot, she rests her head gently on his
 hand, and regards him with her great eyes, in astonishment.

rall:.....

pp dim. sempre

Lentement Pierrot se réveille et ses yeux se portent sur la petite fille inconnue qu'il a -
 Slowly Pierrot awakes and his eyes rest upon the little stranger whom he perceives before him.

12

ANDANTE RELIGIOSO ♩ = 66

p

perçoit en face de lui. Il croit rêver, se frotte les yeux. Mais non, il ne rêve pas; une enfant
He thinks he must be dreaming, he rubs his eyes. But no, he is not dreaming, it is a child there.

est là. D'où sort elle? et qui donc l'a amenée là?
Where does she come from, and who has brought her there?

Il la regarde. Comme elle
She looks at him. How pretty

est jolie!.. Quels grands yeux! Mais où donc a-t-il déjà vu ce clair et doux regard?
she is!.. What large eyes! But where has he already seen that bright and beautiful expression?

Tout-à-coup une idée lui vient et courant au buffet, il en sort le coffret et en tire la
All at once an idea strikes him, and running to the cupboard, he brings out the box and takes from

ANDANTE ♩ = 88

photographie de Fanette. Il compare le visage de l'enfant à celui de la photographie, et
it the photograph of Fanette. He compares the child's face with that of the photograph, and

et brusquement devine tout. Ce regard, c'est celui de Fanette. C'est sa fille alors!
suddenly he sees it all. The expression is that of Fanette. This then is her child. And threat.

Et menaçant il leve ses bras sur elle. Mais l'enfant lui tend ses lèvres comme pour
menacingly he raises his arms to her. But the child holds her lips to him as if to beg a kiss, and

mendier un baiser, et Pierrot vaincu tombe à genoux devant elle et l'embrasse en pleurant.
Pierrot, overcome, falls on his knees before her and weeping embraces her.

M^{me} PINGOUIN, qui a paru à gauche, fait signe à Fanette et à Jacques d'entrer "C'est M^{me} PINGOUIN who has appeared at the left makes a sign to Fanette and Jacques to enter.

13 ALLEGRO MODERATO ♩ = 144

le moment." Fanette et Jacques s'avancent vers Pierrot. Celui-ci au bruit se retourne. Il aperçoit Fanette, qui tend vers lui des mains suppliantes. Mais il comprend *This is the moment; Fanette and Jacques advance towards Pierrot. He turns at the sound, and bewildered, perceives Fanette who stretches out her hands to him in supplication. Then*

tout, on a voulu le surprendre. Et bien, non, il ne pardonnera pas. Il a trop souffert. « Je vous chasse tous. Je ne veux plus vous voir. » Et il retombe assis à sa *he comprehends, they have tried to take him by surprise. Ah well, he will not pardon them. He has suffered too much. I will send you all away. I wish to see you no more. And he*

même place, la tête dans ses mains, les yeux fixés sur l'enfant, qui est restée près de la table.

falls into his chair again, his head in his hands, his eyes fixed on the child who remains near to the table.

Fanette fait signe à l'enfant de venir. Puisqu'il les chasse il s'en iront, et plus jamais il reviendront.
Fanette makes a sign to the child to come, since he sends them away never more to return. Jacques

LARGO ♩ = 52 *dolcissimo*

p con dolore

Jacques la prend par le bras et M^{me} Pingouin pleure. L'enfant, appelée par sa mère, va à
takes her by the arm and M^{me} Pingouin weeps. The child, called by her mother, goes to her with-

pp

elle sans quitter des yeux Pierrot, qui la suit longuement du regard, comme s'il ne pouvait
out taking her gaze from Pierrot who follows her lingeringly with his eyes as if he could not

molto meno

mf

se détacher d'elle. Fanette, Jacques et l'enfant sortent lentement; ils ont disparu. Alors,
 Pierrot, éperdu, se lève et tombant à genoux sur le seuil même de la porte d'entrée,
remove them from her. Fanette, Jacques and the child go out slowly; they have disappeared
Then Pierrot, distracted, rises and falling on his knees upon the very threshold of the door,

rall. molto.....

f *molto riten.*

il tend les bras vers eux comme pour les appeler. Les larmes l'étouffent, il est vaincu. Fanette, Jacques et l'enfant reparaissent et le relevent. Pierrot prend l'enfant *extends his arms towards them as if to call them back. His tears suffocate him; he is conquered. Fanette, Jacques and the child return and raise him up. Pierrot takes the child in.*

LARGO MAESTOSO ♩ = 66

a tempo
f
Ped. *

dans ses bras le couvrant de baisers fous; pleurant et riant tout à la fois, entouré de Jacques et Fanette qui le consolent. Il est heureux. Sa folie d'amour est passée. Désormais il sera grand papa.

his arms and covers her with kisses, weeping and laughing at the same time, surrounded by Jacques and Fanette who console him. He is happy. His love-sickness is past. Henceforth he will be Grandpapa.

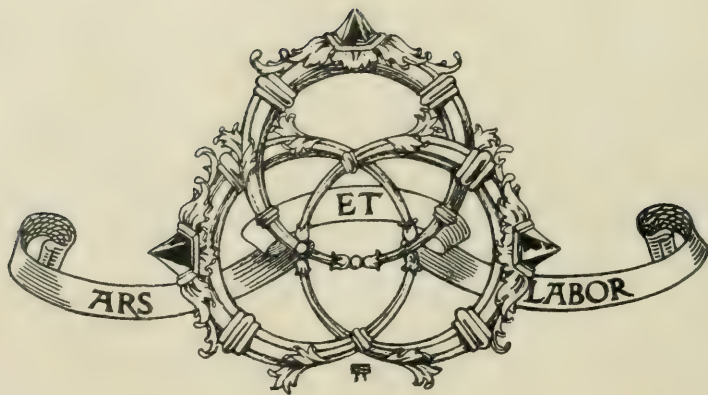
ff
Ped. * Ped. * Ped. *

(Cloches)
(Bells)

Le rideau lentement tombe.
The curtain slowly descends.

f *molto rall. fino a la fine*
fff *molto rall. fino a la fine* *fff*
Ped. *





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