

Act II.

N^o 7. Recit.: "À merveille! J'en ris d'avance!"

Entr'acte.

1st Tableau. An elegant dressing-room; R. H., a window, L. H., a fireplace and mantel. Luxurious articles of toilet; sofas, easy-chairs, etc.

Allegretto. (♩ = 76)

Piano.

The musical score is written for piano in 2/4 time, key of D major (two sharps). It begins with a forte (*ff*) dynamic and includes first and second endings. The second system is marked piano-piano (*pp*). The third and fourth systems feature trills (*tr*) in the right hand. The fifth system includes a triplet (*3*) in the right hand. The sixth system continues the piece with various rhythmic patterns and dynamics.

First system of a piano score in G major. The right hand features a melodic line with trills and grace notes, while the left hand plays a steady eighth-note accompaniment. Trill markings (*tr*) are present above the first and fourth measures of the right hand.

Second system of the piano score. The right hand continues the melodic line with trills and grace notes. The left hand maintains the eighth-note accompaniment. A trill marking (*tr*) is present above the fifth measure of the right hand.

Third system of the piano score. The right hand continues the melodic line. The left hand accompaniment concludes with a final chord in the bass clef.

Fourth system of the piano score. The right hand continues the melodic line with trills and grace notes. The left hand accompaniment continues. A piano dynamic marking (*pp*) is placed above the first measure of the right hand. A trill marking (*tr*) is present above the fifth measure of the right hand.

Fifth system of the piano score. The right hand continues the melodic line with trills and grace notes. The left hand accompaniment continues. A trill marking (*tr*) is present above the first measure of the right hand.

Sixth system of the piano score. The right hand continues the melodic line with trills and grace notes. The left hand accompaniment continues. Trill markings (*tr*) are present above the first and second measures of the right hand. A first ending bracket labeled '1' spans the last two measures of the system, with a piano dynamic marking (*pp*) placed above the first measure of the bracket.

Seventh system of the piano score, ending with a double bar line. The right hand continues the melodic line with trills and grace notes. The left hand accompaniment continues. A *dim.* (diminuendo) marking is placed above the fourth measure of the right hand. A *ppp* (pianissimo) marking is placed above the fifth measure of the right hand. The system is labeled 'A(2)' in the top right corner.

A(2) See at the end of this score, in the Supplement, the new air of Filina (*ad lib.*) sung by Mme. Volpini in London.
15470

Filina (seated before her toilet-table, on which are letters and bouquets).

Allegro moderato.

Recit.

F. **A(2)**

À mer-veil - le! J'en ris — d'a - van - ce!
 How en - chant - ing! I laugh — al - read - y!

f *p*

A(2) It will be necessary to skip the 6 measures of Recitative preceding the Allegretto in *f* sung by Laertes, and likewise the *D* in the 7th measure. in case the new air (*ad lib.*) of Filina is sung at the beginning of the Second Act. (See page 342.)

F.

De tous mes a-moureux le dé-fi-lé com-men-ce!
 Now, of my lovers all, the proces - sion commenc-es!

f

Allegretto.

Laertes (gaily, behind the scenes).

L.

Rien ne vaut pour nous égayer Le vin — qu'on n'a pas à payer! Rien ne
 Naught there is will make usso gay As wine, when there's nothing to pay, Naught there

p

L.

vaut pour nous égayer Le vin — qu'on n'a pas à payer! la la la la la la la
 is will make usso gay As wine, when there's nothing to pay!

(enters.)

la! la la la la la la la, la! la la la

Filina.

la la la, la la la la la la la la!

cresc. *f*

C'est La-
'Tis La-

Allegro moderato.
Recit.

er-te! er-tes! (with a majestic air.)

Oui, mon Yes, my

(on the threshold.)

Cor-bleu!.. les somptu-eux lam-bris! C'est i - ci qu'on vous lo - ge?
My soul! What a superb dis - play! Is it here you are quarter'd?

Allegro moderato.

p

cher, la Baronne me prê - te son boudoir.
dear, 'tis the Baroness lends me her boudoir.

(slily.)

Et le Baron, mi-gnon-ne, en a gar-dé la
And the Baron, my sweet one, has he retain'd the

(starting up)

F. *Fi donc! vous ê - tes gris!*
O fie! you must be tip - sy! (jovially)

L. *Non! je suis en hu - meur de*
No! But I'm in a mood for

clef?
key?

mf

F. *Mê-me à moi?*
E'en to me!

L. *ri - re et de fai - re des com - pli - ments!*
laughing, in the vein com - pli - ments to pay! *Mê-me à vous!*
E'en to you!

The Madrigal may be omitted, skipping to the sign \oplus on page 171.

A (1)

F. *Oui-da! Je vous ad - mi - re!*
In-deed! And I ad - mire you!

L. *Et je les fais charmants!*
And I've a charming way! B

Andantino con moto. (♩=108)

L. *É - cou - tez! _____*
On - ly hark! _____ *E - cou - tez!*
on - ly hark!

(During this ritournelle Laertes acts as if preparing his improvisation.)

p

*) Here the transposition of the Madrigal into $B\flat$ may be effected.

N° 8. "Belle, ayez pitié de nous."

Madrigal.

Piano.

Laertes. *p*

Belle, a - yez pi-tié de nous, Belle, a - yez pi-tié de nous! Daignez, dai -
 Fair one, spare thy hap-less thrall, fair one, spare thy hapless thrall! Ah, deign, ah,

gnez bais - ser, bais-ser vos pau - pié - res! Les cils de vos
 deign to — veil thy glances — stray - ing! The flames from thine

rit. dim. p a tempo

yeux, de vos yeux si doux, — de vos yeux si doux, Sont les flèches meur-tri -
 eyes, from thine eyes that fall, — from thine eyes that fall Are like wanton ar - rows

p f

è - res Du — the Dieu qui nous bles-se tous! Sont les
 slay - ing, Of the god who wound - eth us all! Are like

più largamente

flè-ches meur-tri - è - res Du Dieu, du Dieu qui nous bles - se
 wan-ton ar - rows slay - ing, Of the god, the god who doth wound us

a tempo

tous! Et lon la la! et lon lon la! lan-dé-ri - dé - ra, lan-dé-ri - dé -
 all! Et lon la la! et lon lon la! lan-dé-ri - dé - ra, lan-dé-ri - dé -

ra, et lon lon la! lan-dé-ri - dé - ra!
 ra, et lon lon la, lan-dé-ri - dé - ra!

(last measure of Madrigal in B_b)
(last measure of Madrigal in G)

Laertes (with a pirouette).

Moderato.

Filina (mockingly).

Voi - là!
 So - ho!

Recit. Fort bien! on croit en -
 Well sung! Your strain re -

Laertes (with a pirouette).

Moderato.

Filina (mockingly).

Voi - là!
 So - ho!

Recit. Fort bien! on croit en -
 Well sung! Your strain re -

F. ten-dre, Je vous ju-re, le Jeu-ne Fré-dé-ric! Comment n'est-il pas i-
 minds me, I assure you, of Fred-e-rick him-self! Laertes. But where-fore is he not

L. Mer-ci!
 How kind!

F. *a tempo* *cresc.*
 ci? (sily.) Il vien-dra! J'en suis sû-re, il est en
 here? He will come! I am cer-tain! He's on the

L. Et Wil-helm? Croyez-vous?
 And Wilhelm? Are you sure!

F. rou-te, il vient... Wilhelm (appears on the threshold). Et le voi-
 way now, he's near - Love-ly Phi-li-ne! and here he

W. Love-ly Fi-li-na!

cresc.

(going to meet him.)

F. ci!
 is!

L. Laertes. *f* Recit.
 Bon! Ha! très bien! Je vais voir là-
 'tis well! I shall go and

bas si tout s'apprête! Le *Son-ge d'u-ne nuit d'é - té* Doit fai-re les frais de la
see that all is ready! The play is "A Midsummer Night's Dream," and 'twill be our best enter -

fê - te! C'est d'un nommé Shaeks-pea - re, un as - sez bon po - è - te!
tain - ment; 'tis by a man call'd Shakespeare, a fair - ly clew - er po - et!

(indicating Filina.) (emphatically.)
Et de Ti - ta - ni - a vous se - rez en - chan - té! A bien -
And you will fall in love with Ti - ta - nia, I know! I'll re -

tôt, cher monsieur! A - dieu, ma tou-te bel - le! Je vous lais-se a - vec
tire, with your leave! Fare - well, love - ly Fi - li - na! Now I leave you with

largamente (to Wilhelm.) (stopping near door at back.)
lui, Je vous laisse a - vec el - le.
him: and with her I shall leave you!

Moderato. Filina.

F. 

Mignon?
Mignon?

W. 
C'est Mi - gnon!
'Tis Mi - gnon!

El - le n'a
Poor child, she

L. 
Mais qui donc se tient là?
But who else is there here?

Quoi?
What?


Moderato. (♩ = 104)
pp

F. 

Soit!
Yes!
(Wilhelm goes toward back,

W. 
pas vou-lu se sé - pa - rer de moi!.. Faut-il l'ap - pe - ler?
could not bear to go a - way from me! Shall I call her in?



F. 
(smiling)

Eh! mais vrai -
Ah, real - ly,

W. 
and calls:) Mignon (appears, attired as a page).

M. 
Mignon!
Mignon!

Que veux - tu, maî - tre?
What's your will, mas - ter?



Recit.

F. ment, on a peine à la re-con - naî - tre!
now! one can hard-ly re - cog - nize her!

Approche et réchauf-fe -
Come nearer, that you may get

p *rit.* *smorzando*

(mockingly.)

F. toi! Tunous danse - ras en - sui - te la dan - se des oeufs!
warm; and af - terward you shall dance us your dance on the eggs!

(Mignon starts.)

M. **Laertes** (aside.)

L. *p*

Je
A

p *sf*

Filina.

R. Plaît - il?
What's that?

L. crois qu'un o - rage est dans l'air!
tem - pest is brewing, I think!

Rien! je vous quit - te!
Nothing! I am go - ing!

(exit Laertes.)

No 9. "Plus de soucis, Mignon!"
Trio.

Moderato.


Filina. 

Mignon. 

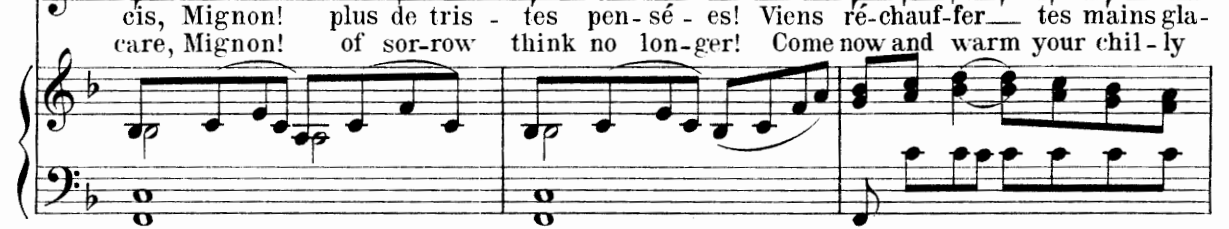
Wilhelm. 

Piano. 

Plus de sou-
No more of

w. 

cis, Mignon! plus de tris - tes pen - sé - es! Viens ré-chauf-fer tes mains gla-
care, Mignon! of sor-row think no lon-ger! Come now and warm your chil-ly

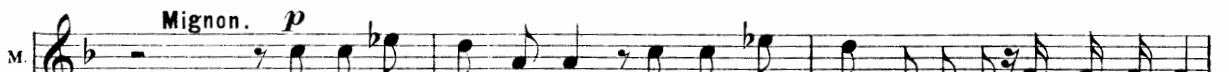


w. 

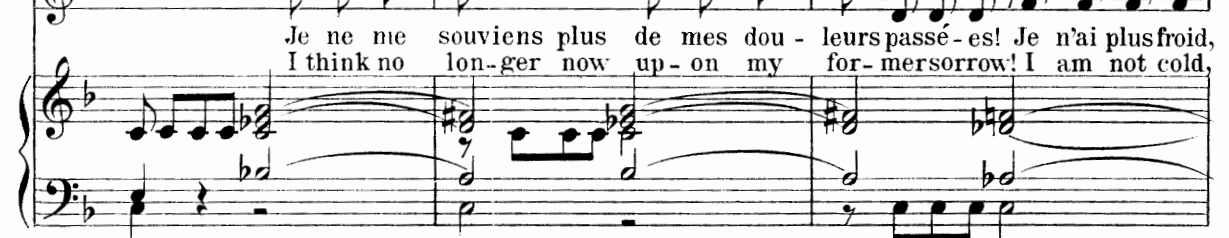
cé - es À ce fo-yer hos-pi - ta - lier.
hands by yon-der hos-pi - ta - ble fire.



(leads her to a chair by the fire)

M. 

Je ne me souviens plus de mes dou - leurs passé - es! Je n'ai plus froid,
I think no lon-ger now up - on my for - mersorrow! I am not cold,



M. 

F. 

je suis heu - reu - se à tes cô - tés! Quels soins tou -
for I am hap - py near to you! How ver - y



Filina. (laughing)

F. *chants! Que de bon-tés!— Quels soins tou-chants! Que de bon-kind! What mov-ing care! How ver-y kind! What mov-ing*

F. (laughing) *tés! Ah! ah ah ah ah ah! per-met-tez-moi de care! Ah! ah ah ah ah ah! I real-ly can't help*

F. *ri-re, per-met-tez-moi de ri-re De ce beau dé-vou-lough-ing, I real-ly can't help laugh-ing At de-votion so*

F. *ment! Ah ah ah ah ah ah!*
 M. *rare! Mignon (aside). Hé-las! Qu'at-el-le à ri-re? Cruel a-mu-se-A-las, why is she laugh-ing? She's cru-el as she's*

M. *ment! Ah ah ah ah ah ah!*
 F. *fair! Filina.*
 W. *Wilhelm (to Filina). Vous fai-tes bien de ri-re, Vo-tre rire est char-'Tis well that you are laugh-ing. 'Tis de-light-ful to*

Mignon.

W. M. mant. Hé - las! qu'at-elle à ri - re? Cru - el a - mu - se -
hear! A - las! why is she laugh - ing? She's cru - el as she's

F. Ah ah ah ah ah ah! Ah! mon cher, je vous ad -
M. Ah, my dear, how I ad -
ment! fair!

F. mi - re! C'est tout à fait char - mant! Ah! Je vous ad -
mire you! 'Tis al - to - geth - er rare! Ah! how I ad -

F. mi - re! Ah! c'est char - mant! Au lieu d'être ser -
mire you! Ah! it is rare! In - stead of be - ing

F. vi par vo - tre jeu - ne pa - - ge, C'est vous qui le ser -
serv'd by your youngman in wait - - ing, it is on him you

Wilhelm.

F.

W.

vez! Près de vous! à vos pieds J'accep-te-rai, si vous vou-liez,
wait! Near to you, at your feet, I would ac-cept! if 'twere your will,

Filina. *p*

F.

W.

Vraiment!
In-deed!

Un plus doux ser-va-ge.
a-far sweet-er ser-vice!

F.

W.

(pointing to a candle on the mantel)

Ap-portez donc ce flambeau par i-ci!
Then, pray you, fetch yonder can-dle this way!

Wilhelm. (bringing it) *mf*

F.

W.

Je me fais votre es-cla-ve, Ordonnez! me voi-
As your slave I o-bey you! Say your will! I am

Filina. *p*

F.

W.

ci! Merci! Mon coiffeur m'a, ce soir, in-di-gnement coif-fé-e...
here! Thankyou! Tho' my hairdresser made a fright of me this eve-ning,

largamente

F. *f*

Mais vous al-lez me voir dans la ro-be de fé - e!
 you shall behold me soon in my fai - ry cos - tume!

ff

Variant.

Ah! *dim. e rit.* *Allegretto. (♩ = 72)* *dol.* 3

Ah! Je crois en -
 Hith - er - ward

p

F. ten-dre Les doux com - pli-ments, Et la voix ten - dre De vingt a -
 hie-ing, Gal - lant-ly vy - ing, Of lov - ers sigh - ing A score be -

F. mants. Cha-cun m'ad - mi - re, Jeu - - nes et vieux, Cha-cun sou -
 hold! All me ad - mir-ing, Or young they, or old; All are as -

F. pl - re Pour mes beaux yeux. — Wilhelm.
 W. pir - ing My heart to hold! J'ad - mi - re l'é-clat de vos
 How bright of thine eyes ev - ry

mf

w. yeux! Je suis ra - vi, char - mé d'en - ten - dre Cet - te
ray! I am en - rav - ish'd by their splen - dor, By thy

mf *dim.*

w. voix a - mou - reuse et ten - dre, Ce ri - re moqueur et joy -
voice so di - vine - ly ten - der, Thy laughter so mock - ing and

F. *p* Ah! Ah! Ah! *dim.*

M. *p* Mignon. (aside)
Né - cou - tons pas! fer - mons les yeux! (pretends to be asleep)
I may not hear! I will not see!

w. eux.
gay!

F. Je crois en - ten - dre Les doux com - pli - ments, Et la voix
Hith - er - ward hie - ing, Gal - lant - ly vy - ing, Of lov - ers

w. Ah! j'ad - mi - re l'éclat, l'é -
Ah! how bright of youreyes, how

p

F. ten - dre De vingt a - mants! Cha - cun m'ad -
 sigh - ing A - score be - hold! *p* All - me ad -

M. *Mignon.* Je ne veux rien en - ten - dre!
 I will no lon - ger hear them!

W. clat de vos beaux yeux!
 bright is ev - 'ry ray!

F. *p* mi - re, Jeu - nes et vieux, Cha - cun
 mir - ing, Or - young or old, All - are

M. N'é - cou - tons pas!
 I may not hear!

rit. *sf*

segue

F. *sf* sou - pi - re Pour mes beaux yeux! Ah cha - cun sou -
 a - spir - ing My heart to hold! Ay! All are a - -

F. pi - re Pour mes beaux yeux! Ah! cha - cun sou -
 spir - ing My heart to hold! Ah! All are a -

risoluto

cresc. Wilhelm.

F. w.
 pi - re Pour mes beaux yeux! Bel - le Phi -
 spir - ing My heart to hold! Love - ly Fi

cresc. *f*

w.
 line! ai - ma - ble enchan - te - res - se!
 li - na! Beau - ti - ful en - chant - ress!

(passionately) *p*

w.
 Ah! Vos doux re - regards et
 Ah! Your ten - der gaze, and

w.
 vos at - traits vain - queurs A - vo - tre
 all your con - quering charms, un - to - your

w.
 char en - chaî - - nent tous les
 car do fet - - ter ev - - 'ry

Filina. (showing her bracelet)

p

Ce bra-ce-let du prince est charmant!
This bracelet from the Prince is su-perb!

cœurs! Autour de vous tout sou-rit et s'empres-se! On vous
heart! Where'er you go, all are smiles, all would serve you! How they

cresc.

fête, on vous aime, on vous a - do-re! Hé-las! Hé-las!
pet, how they love, how they a-dore you! Ah me! Ah me!

dim.

pour-quoi n'aimez-vous pas, ai-mable
Ah, why have you no heart, you-beau-

pp

Filina. *p*

Il est char-mant! n'est-ce pas?
It is su-perb, is it not?

en-chan-te-res-se? Ah!
-ti-ful en-chant-ress? Ah!

dim.

w. Ah! Phili - ne, pour-quoi n'aimez-vous pas?
Ah, Fi-li - na, ah, why have you no heart?

F. Filina. (pointing at Mignon)
Au ba - ron il faut qu'on vous pré - sen - te.
To the Ba - ron you must be pre - sent - ed!

w. Wilhelm.
Philine! un mot en -
Fi - li - na! but a

F. Par-lez plus bas! Notre hô - te nous at - tend! Of-frez-moi vo-tre
Speak not so loud! Our host a-waits us now! Please to give me your

w. co - re! un mot!
word, one word!

F. (giving him her hand)
bras!
arm! Wilhelm. Al-lons! J'ai l'a - me complai -
Oh well! I can not be too

w. Quoi! sans ré - pon - - - dre?
What! still no an - - - swer?

(aside)

F. san - te! Je sa - vais bien qu'elle ne dormait pas.
 cru - el! I knew quite well that she was not a-sleep!

W. O Philine, ô co -
 O Fi - li - na, a -

F. *f a tempo*
 La la la, la la, la la, la la,

W. *riten.*
 quette a - do - ra - ble, en - i - vran - te!
 dor - a - ble, charm - ing co - quette!

Piano accompaniment: *riten.*, *f*, *p*, *a tempo*

Variant

F. la la, la la, la la, la la! *dim*

W. Ah!
 Ah!

Piano accompaniment: *mf*, *sf*, *cresc.*, *ff*

F. *La la, — la la, — la la, — la la!* tou-
For

w. Par pi - tié daignez, dai - gnez m'en-
Ah, in - pit - y deign, ah deign to

F. *dim.*
jours! — ah! — tou-jours!
aye! — ah! — for aye!

M. *Mignon.*
De cet en-tre-tien doux et
Ah, this ten-der scene, and so

w. ten - dre!
hear me! Un — seul re-gard de — vos doux yeux,
One glance a-lone from your sweet eyes,

F. Cha-cun ad-mi-re!
All me ad - miring,

M. ten - dre
near — them! Je ne veux rien en - ten - dre!
I will no longer hear — them!

w. Un mot de cet - te — voix, cet — te voix ten - dre,
On - ly a word from your voice, ah, so — ten - der!

E. *f* *p*
 Jeu - nes et vieux, Cha - cun sou - pi - re Pour mes beaux yeux! ou!
 Or - young or old; - All are a - spir - ing My heart to - hold! Ay!

W.
 Un mot de cet - te voix,
 One word of thy dear voice,

W. *f* *dim.*
 cet - te - voix ten - dre En - ivre, en - i - vre mon cœur a - mou -
 thy voice so - ten - der, rav - ish - es, rav - ish - es - my love - ing

E. *p* *3*
 Ah!
 Ah!

W.
 reux!
 heart!

Filina.

E. *p* *3*
 Ah!
 Ah!

Mignon.
 Non, je ne veux rien en - ten -
 Ah! no lon - ger will I hear -

W.
 Ah! Par pi - tié dai - gnez m'en -
 Ah! Ah, in pit - y - deign to -

F. *cresc.* *pp* *3*

M. dre! N'é-cou-tons pas! Pour dor-mir, pour dor-mir,
 them! I will not hear! Ah, to sleep, ah, to sleep

W. ten - dre! Un seul mot, un re -
 hear me! But a word, but a

cresc. *pp*

F. *cresc.* *3*

M. ah! je fais de mon mieux! Pour dor-mir,
 I shall still try my best! Ah, to sleep

W. gard de vos yeux En - - i - - vre mon
 glance of thine eyes doth rav - - ish my

cresc.

F. *pp* *3* *f* *3*

M. oui, je fais de mon mieux!
 I shall still try my best!

W. cœur a - mou-reux! Ah! ré-pends, de
 fond, lov - ing heart! Ah! re-ply, I

mf *3* *pp*

F. *dim.* *p*
 Ah!
 Ah!

W.
 grâ - ce, Phi - li - ne, ré - ponds! ah! ré - ponds - moi!
 pray - thee, Fi - li - na! re - ply! ah, answer me!

F. *dim.* *pp* *rit.*
 ah!
 ah!

W. *p* *rit.*
 Un - seul mot ré - pon - dez de grâ - ce
 But - a word! Ah, re - ply, I pray thee,

F. *a tempo* *f*
 ah! ah!
 ah! ah!

M. *a tempo* *f*
 Ah! fai - sons de mon mieux.
 Ah! I shall try my best!

W. *a tempo* *f*
 A mon cœur a - mou - reux!
 Pit - y my lov - ing heart.

(exceunt Filina and Wilhelm)

dim. *pp*

Mignon. (alone) Moderato.
 Recit. (sadly)

M. Me voi - là seu - le, hé - las! dé - jà Meis - ter m'ou -
 I am a - lone now; A - las! al - read - y he for -

M. bli - e... Qu'im - por - te! il a com - blé mes vœux! Le suivret le ser -
 gets me! What mat - ter! He grant - ed my de - sire! To fol - low and to

un poco animato

p

M. vir, C'est tout ce que je veux. Al - lons! pleu - rer se - rait fo -
 serve Is all I can re - quire. No tears! What vain fol - ly be -

f *p*

p

M. li - e... Non! non!... a tout je me sou - mets. Ne pleu - rons
 sets me! No! no! To all I will sub - mit; Ill weep no

(with decision)

mf

p

Allegro moderato.

(looking around her)

mf

M. plus! more! La splen - di - de de - meu - re! Je n'ai ja -
What an el - e - gant dwelling! No-thing so

dim.

M. mais rien vu de pa - reil, non, ja - mais! si ce n'est en rê - ve...
fine I ev - er have seen, no, in - deed! if 'twere not while dream - ing.

p

Un poco più vivace.

(stopping before the toilet-table)

M. Ah! c'est là que tout à l'heu - re en sou - ri - ant a son mi -
Ah! but now, here she was stand - ing, smil - ing - ly gaz - ing at her

poco

M. roir Elle é - cou - tait Meis - ter! Je ne vou - lais rien
glass, list' - ning to Meis - ter here! I did not wish to

cresc.

(ingenuously)

p

M. voir, je ne vou - lais rien en - ten - dre! Hé - las!
see, I tried to hear them no lon - ger! A - las!

(ingenuously) *p* (tenderly) *rit.*

M. et ce - pen - dant je n'ai pu mien dé - fen - dre.. Par - don - ne, cher maî - tre!
and none the less I was pow'r - less to help it! For - give me, dear mas - ter!

Allegro molto *Recit.* (*animandosi poco a*)

M. Voi - ci le fard qui la rend
There is the paint that makes her

poco

M. bel - le... Eh bien! si j'es - sa - yais de me far - der aus -
love - ly: O - ho! sup - pose I try to paint my - self, as

Allegretto. (♩. = 72) (she tries to rouge herself)

M. si?
well?

*) If the Styrienne is to be sung in E minor. skip to the sign Φ on next page.

animandosi *cresc.*

M. *Ma pâ-leur dis - pa-raît dé - jà! Mon teint s'a-
Now my pal - lor's al-read-y gone! My cheeks are*

M. *ni - me. fard qui la rend bel - le. Eh bien!
glow - ing! paint that makes her love-ly! O - ho!*

(Continue with the Styrienne in D minor)

M. *si j'es - sa - yais de me far - der aus - si?
sup - pose I try to paint my - self as well!*

Allegretto. (♩. = 72)

(tries to rouge herself)

M. *Ma pâ-leur dis - pa-raît dé - jà! mon teint s'a - ni - me.
Now my pal - lor's al-read-y gone! my cheeks are glow - ing!*

(Continue with the Styrienne in E minor)

Styrienne.(1)

Mignon. Moderato. (♩ = 66)

Piano. *f* *p* *p* *più riten.*

M. Je con-nais un
Well I know a

M. pauvre en - fant, Un pauvre en-fant de Bo - hê - me, — Au re - gard
poor young child, A poor Bo-he - mi - an maid - en, — Pale her brow, that

M. triste, au front blê - - me... Ah! la folle his -
woes ev - er sad - - den. — Ah! Sure - ly 'tis

M. toi - re! en vain je m'en dé - fend, —
fol - ly! How - e'er I would re - frain, —

M. Je metrou - ve bien mieux, — je ne suis plus la mê - me.
I fear I'm growing vain! — Who am I, on a sud - den?

The musical score is written for voice and piano. It consists of five systems. The first system shows the vocal melody and piano accompaniment. The tempo is Moderato (♩ = 66). The piano part starts with a forte (f) dynamic and then moves to piano (p). The second system continues the vocal melody with lyrics in French and English. The piano part continues with a piano (p) dynamic and a 'più riten.' (ritardando) marking. The third system begins with a 'rall.' (ritardando) marking and then changes to 'Un poco più animato.' (♩ = 96). The piano part features a 'pp' (pianissimo) dynamic followed by a 'f' (forte) dynamic and then a 'dim.' (diminuendo) marking. The fourth system continues the vocal melody with lyrics. The piano part continues with a 'p' (piano) dynamic. The fifth system concludes the piece with a 'dim.' (diminuendo) marking in the piano part.

(1) The Styrienne may be transposed a tone higher, that is, into E minor.

M. *f*
 Ah!
 Ah!

M. (admiring herself in the glass.) *p*
 Est - ce bien Mignon,
 Can it be Mignon?

M. *p*
 est - ce bien Mi - gnon que voi - là? Ah!
 Can it be Mi - gnon whom I see? Ah!

M. *mf* *p* *f*
 Est - ce bien Mi - gnon? Ta la!
 Can it be Mi - gnon? Ta la!

M. *Tempo I.*
 Un beau jour, tout tri - om - phant, — Tout
 One fine day, sore - ly be - guil'd, — Tri -

secco *p più ritenuto*

M. *rall.*
 fier de son stra-ta - gè - me, — Pour plai-re au maî-tre qu'il ai -
 um-phat wait-ed the maid-en, — Her be - lov - ed mas-ter to glad -

M. *Più animato* *f* 3 3 3
 me... Ah! la folle his-toi - re!
 den — Ah! Sure-ly 'tis fol - ly!

M. en vain je m'en dé - fends, — Je me trouve bien mieux, je ne suis plus la
 Howe'er I would re - frain, — I fear I'm growing vain! — Who am I, on a

M. *rit. a tempo*
 mé - me! Ah! *f* Ah! la la — la la ta - la la! tra la! la — la la!
 sud - den?

M. *p* *mf* *p*
 Ah! la la — la la ta - la la Ah! Est-ce bien Mi - gnon?
 Can it be Mi - gnon?

M. *f* ta la la!

The first system features a vocal line starting with a forte (*f*) dynamic, singing "ta la la!". The piano accompaniment also begins with a forte (*f*) dynamic, consisting of a rhythmic pattern of eighth and sixteenth notes. The system concludes with a piano (*p*) dynamic marking.

M. *mezza voce con amabilità* *mf* La la la la la la la la

The second system is marked "mezza voce con amabilità" and begins with a mezzo-forte (*mf*) dynamic. The vocal line sings "La la la la la la la la" with a melodic line of eighth notes. The piano accompaniment is also in *mf*. The system ends with a piano (*p*) dynamic marking.

M. la la ah! la la!

The third system continues the vocal line with "la la ah! la la!". The piano accompaniment features a mezzo-forte (*mf*) dynamic. The system concludes with a piano (*p*) dynamic and a "dim." (diminuendo) marking.

M. *p* Est-ce bien Mi-gnon? est-ce bien Mi-gnon? est-ce bien Mignon que voi-
Can it be Mi-gnon? Can it be Mi-gnon? Can it be Mignon whom I

The fourth system is marked piano (*p*) and contains the lyrics: "Est-ce bien Mi-gnon? est-ce bien Mi-gnon? est-ce bien Mignon que voi- / Can it be Mi-gnon? Can it be Mi-gnon? Can it be Mignon whom I". The piano accompaniment is in piano-piano (*pp*) dynamics.

M. là? see? La la la la la la la!

The fifth system begins with a vocal line singing "là? see?" and then "La la la la la la la!". The piano accompaniment features a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

M. *p* *sf* *dim.* *poco rit.*
 ah!

col canto
sf

M. *a piacere* *f* *p* *f* *p*
 ah!

f *p*

M. *f* *p* *f* *p*
cresc. Ah!

a tempo
f *p*

M. *f* *f*
 tra la la la la! Est - ce moi? est-ce bien Mi-
 Is it I? Can it be Mi-

f *f* *f* *f*
string. e cresc.

M. gnon que voi - là? la la la la ah!
 gnon whom I see?

ff

200
Variant.

M. *tr*

8

ff

Lo stesso movimento. (gaily.)

M. *p*

Non! non! ce n'est plus moi!
No, no! It is not I!

p (sadly.)

M.

Mais quoi! ce n'est pas el - le!
But ah! 'tis not Fi - li - na!

M.

Elle a d'au - tres se - crets en - cor pour ê - tre
She knows of ways un-known to me, to make her

(goes to open the door of the dressing-room.)

M.

bel - le.
love - ly.

p *p*

M. N'est - ce pas là qu'on a ran - gé ses ro - bes?
Is it not there that they have hung her dress - es?

M. oui! Hé - las! suis - je comme el - le u - ne fem - me pour
There! Ah me! Can I, for him, be a la - dy so

colla voce *rit.* *dim.*

M. lui? ô folle i - dée! O dé - mon qui me
fair? Oh mad i - dea! 'Tis a de - mon that

mf *f*

M. (she enters the dressing-room.)
ten - te! 8 tempts me!

ff *sec.*

Allegro. Recit. Frederick. (leaps into the room.)
(See, at the end of this score, in the Supplement, the Rondo-Gavotte interpolated by M^{me} Trebelli-Bettini in the part of Frederick at London.)

Fr. C'est moi! j'ai tout bri - sé, n'im - por - te! m'y voi -
'Tis I! All gone to smash! What of it? I am

(Take care not to hurry this scene up to Mignon's reëntry, in order that she may have time for the required change of costume.)

(In case the Rondo-Gavotte sung by M^{me} Trebelli-Bettini is executed, the 9 measures of recitative which precede the entrance of Wilhelm must be omitted.)

(with indignation.)

Fr. *ci!*
here!

Quoi! mon oncle a lo-gé Phi-li-ne chez ma tan-
What my un-cle has lodg'd Fi-li-na in my aunt's

Wilhelm (partly opening door at back). Frederick. Wilhelm (enters without seeing Frederick.)

Fr. *te?*
rooms?

Mi-gnon! Hein? J'ai pro-mis de me sé-pa-rer
Mi-gnon! Ha! I a-greed up-on our se-pa-

(noticing Frederick.) Frederick (aside.)

W. *d'el - le...*
ra - tion -

ah! quel - qu'un! N'est - ce pas le ga-lant de tan -
ah! who's here? Is it not the gal-lant whom I

(saluting.)

W. C'est je crois le jeu-ne sot de l'au-ber-ge. Mon-
'Tis that fool-ish boy, I think, of the tav-ern. Mon-

Fr. *tôt?*
saw?

Monsieur!
Monsieur!

mf Frederick.

W. *sieur!* Je suis peut-être in-dis-cret, mais comment vous trou-vez-vous i-
Fr. *sieur!* Tho' I ap-pear in-dis-creet, pray in-form me how 'tis you are

Fr. *Wilhelm.* *Frederick.*
 W. *ci?* Et vous - mê - me. Mon - sieur? *Moi!* c'est par la fe -
 here? And your - self, Mon - sieur? I? It was thro' the

Fr. *Wilhelm (laughing.)*
 W. *nê - tre que* je suis en - tré. Dieu mer - ci! moi, *J'y suis en-tré* par la
 win-dow that I en - ter'd in! Heav'n be prais'd, I, I en - ter'd in by the

W. *(still calmly.) p* *3*
 por - te. *J'en suis aus - si!*
 door-way! I am the same!

Fr. *(more warmly.)*
Je suis de ses a - mis, Monsieur! *Mais moi, je*
 I am a friend of hers, Monsieur! But I, I

W. *p*
Eh bien! moi, je l'a - do - re!
 As for me, I a - dore her!

Fr. *Fai - me!* *En sor - te que nous sommes ri -*
 love her! And there - fore we are ri - vals, it

W. *p*
 Il paraît!
 So it seems!

Fr. *f*
 voux... Sa-vez-vous en quel pas dan-gereux vo-tre amour se ha-
 seems. Do you know in what dan-ger-ous wa-ters your love has ad-

W. (coolly.) *mf*
 Oui, je crois le sa-voir! Plaît-il?
 Yes, I think that I know! (draws.) What now!

Fr. *f* *Piu animato.*
 sar - de? Bien! il suf-fit! en gar - de! En
 ven - tured? Good! 'Tis enough! De-fend you! De-

W.
 Quel cour-roux!
 What a rage!

Fr.
 gar - de! Vous vous bat-trez bien, j'i - ma - gi - ne?
 fend you! You know how to fight, I i - ma - gine!

W.
 Quoi! chez Phi - li - ne?
 What? in her cham - ber?

Fr.
 Chez Phi - li - ne! C'est plus o - ri - gi -
 In her cham - ber! 'tis more o - ri - gi -

cresc.

M. *Battons-nous!*
Let us fight!

Fr. *nal!*
nal! *Battons-nous!*
Let us fight!

ff (crossing swords.)

(Mignon comes from dressing-room, attired in one of Filina's dresses.)

Mignon (throwing herself between them.)

M. *Ah! Meis-ter! Dieu!*
Ah! no more! Heav'ns!

Fr. *Mignon? que si-gni-*
Mignon? What's this, I

W. *Wilhelm.*
Mignon!
Mignon!

Frederick.

(mockingly, and sheathing his sword.)

Fr. *fi - e? Mais voi - là, si je m'en sou - viens, les a - tours de Phi -*
won - der? Ah! I see! if I am not wrong, the garments of Fi -

Wilhelm (seriously.)

W. *Monsieur!*
Monsieur!

Fr. *li - ne! Ah! ah! ah! ah! ah!*
li - na! Ha ha ha ha ha ha!

Bien! je ne veux pas ô - ter la
Well! I sure - ly do not care to

f *p*

poco più f

Fr.
vi - e à cette en - fant pour vous per - cer le cœur! Nous nous re - ver -
kill her, this pret - ty child, mere - ly to break your heart! We shall meet a -

Allegro moderato.
(exit laughing.)

Recit. **Wilhelm**
(sternly.)

Fr.
rons! Ser - vi - teur! Toi, Mi -
gain! Sir, your servant! You, Mi -

Mignon.

W.
gnon, toi sous ces ha - bits! Par - don - ne! Je suis en fau - te, je le
gnon? you, in this at - tire? Forgive me! It was not proper, that I

M.
sais! Je n'ai pu ré - sis - ter, et j'ai cru que per - son - ne ne me ver -
know! But I could not re - sist, and I thought there was no one near me to

Wilhelm.

M.
rait. Quel est ce caprice in - sen - sé? Deviens-tu fol - le? Alors quittons -
see! What is this in - sensate ca - price? Are you de - mented? If so, let us

un poco rit.

M. *p*

Tu me chas-ses?
You dis - miss me? (more kindly.)

W. nous! part! Non! non! je ne te chas-se pas!
No, no! I shall not send you off!

sf *p*

W. Mê - me je dois te ren - dre grâ - ces Du tendre mouve - ment qui te jet - te en mes
Ra - ther to you all thanks I ren - der, That in de - vo - tion ten - der You fly in - to my

W. bras Pour me sau - ver et me dé - fen - dre! Mais je commence à com -
arms, To be my sav - ior and de - fend - er! But I be - gin to per -

mf

W. pren - dre Que je ne puis au - près de moi Te gar - der, pauvre en -
ceive it, that you no lon - ger may re - main my com - pan - ion, poor

Mignon.

M. Pour - quoi?
And why?

W. fant! child! Pour - quoi? Par - ce - que un pa - reil
And why? 'Tis be - cause such a

p

W. *pa - ge Ne peut ser - vir un gar - çon de mon â - ge; Je l'ou - bli -*
page Can - not well serve a young man of my age; I had for -

Mignon.
 W. *ais, tu me l'as rap - pe - lé! Hé - las! il m'a - vait sem -*
got: Now you call it to mind! A - las! it ap - pear'd to

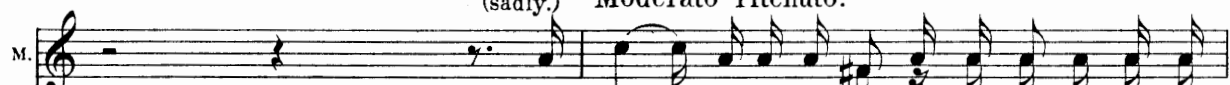
M. *blé... Rien!.. J'é - tais fol - le... oh la ro - be mau - di - te Qui m'en - lai -*
me - Nothing! I was cra - zy! Oh, accurs'd be the garment that made me

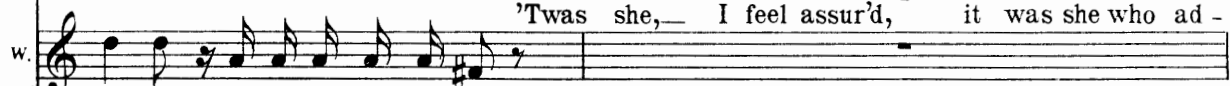
W. *Quoi donc? Say on!*

M. *dit en - cor à tes yeux!*
yet more ug - ly to you!

W. *Non, vrai - ment! ai - je dit ce - la? Mais va*
No, in - deed! Did I tell you that? But go

(sadly.) *Moderato ritenuto.*

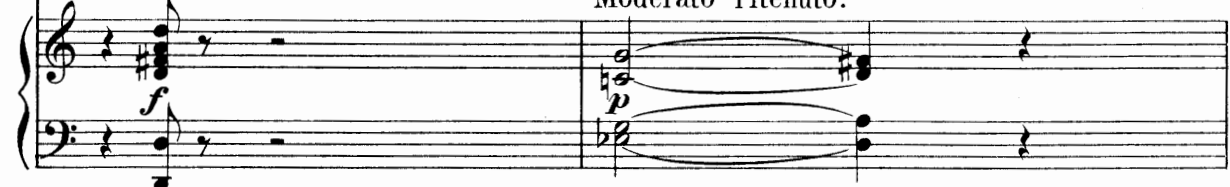
M. 

W. 


C'est el - le as-su-rément qui vous a con-seil -
'Twas she, — I feel assur'd, it was she who ad -

vi - te! Phi-li-ne peut ve-nir.
quickly! Fi-li-na may re-turn.

Moderato ritenuto.



M. 

W. 

lé — de me chasser!
vis'd you to send me off!

cresc.

É - cou - te! Je ne puis te garder, Que di - rait -
Do list-en! You can nev - er remain: what would be



(bitterly.)

M. 

W. 

Sans dou - te.
No ques - tion!

on?
said?

D'ail - leurs je te l'ai dit, je ne te chas - se
Be - sides, as I have said, I shall not send you

dim.



(sinks upon a chair.)

(aside.)

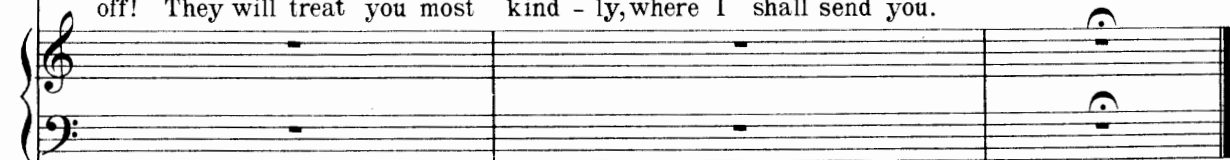
M. 

W. 

a piacere

pas! Tu se - ras bien trai - té - e où je ten - voi - e.
off! They will treat you most kind - ly, where I shall send you.

Hé - las!
Ah me!



No 11. "Adieu, Mignon!"

Mélodie.

Allegretto moderato. (♩ = 96)

Wilhelm.

p

A - dieu, Mignon! cou - ra - ge!
Fare - well, Mignon! be joy - ous!

Piano.

pp

pp

pp

Ne pleu - re pas! Les chagrins sont bien vite ou - bli - és à ton
Weep not, I pray! For in your tender years sorrows ne'er long an -

cresc.

â - ge; Dieu te con - so - le - ra! Dieu te con - so - le - ra! Mes
noy us; Heav'n will your woes al - lay! Heav'n will your woes al - lay! I

f

poco rit.

p

vœux sui - vront tes pas, mes vœux suivront tes pas! Ne pleu - re
wish you well al - way, I wish you well al - way; Weep not, I

colla voce (1)

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

(1) The 1st verse *ad lib.* may be omitted.

Un poco animato

pas! Puissest-tu retrou-ver et fa-
 pray! May the Fates un-to home and to

poco animato

f *p*

Red. *

mil - le et pa - tri - e! Puissest - tu rencontrer en chemin le bon - heur!
 kin - dred re-store you! May you meet on - ly joy while you go on your way!

p

Je te quit-te à re - gret et mon âme attendri - e Par - ta - ge ta dou-
 I de-part with re - gret; for the tri - al before you My heart is sore to -

pp

dim. *p* **Tempo I.**

leur. _____ A - dieu, Mignon, cou - ra - ge! ne pleu - re pas!
 day! _____ Fare-well, Mignon! Be joy - ous! Weep not, I pray!

pp *pp*

Red. * Red. * Red. * Red. *

pp

w. Les Chagrins sont bien vite ou-bli-és à ton à-ge;
For in your ten-der years sor-rows ne'er long an- noy us;

cresc. Dieu te con-so-le-ra, Dieu te con-so-le-ra! Mes vœux sui-
Heav'n will your woes al-lay, Heav'n will your woes al-lay! I wish you

f *poco cresc.*

poco rit. vront tes pas, mes vœux suivront tes pas! Ne pleu-re pas!
well al-way! I wish you well al-way! Weep not, I pray!

dim. *p* *segue* *poco più*

2nd Verse. *Reo.* *

animato N'ac-cu-se pas mon cœur de
Do not ac-cuse my heart of

froi-de in-dif-fé-ren-ce! Ne me re-proche pas de suivre un fol a-
cold re-solve to sev-er, Re-proach me not of seek-ing wan-ton love in

w. mour. vain; En te di-sant a - dieu je
vain; While bid-ding you fare - well, ny

w. gar - de les - pé - ran - ce De te re - voir un jour. A -
hope is now and ev - er To see you once a - gain! Fare -

Tempo I.

w. dieu, Mi-gnon, cou - ra - ge! Ne pleu - re pas!
well, Mi-gnon! Be joy - ous! Weep not, I pray!

w. *cresc.* Dieu te con - so - le - ra! Mes vœux sui - vront tes pas, mes
Heav'n will your woes al - lay, I wish you well al - way, I

w. *rit.* vœux sui - vront tes pas! A - dieu, ne pleu - re pas!
wish you well al - way! Fare - well! Weep not, I pray!

W.

sf *dim.* *pp rall.*

Recit. Mignon.

M.

Mer-ci de tes bon-tés; mais sans toi, Je veux ê - tre li-bre comme autrefois!
I thank you for it all; but if we part, I fain would be free to do as I will.

W.

p

M.

La rai-son est cru - el - le, maî-tre! le cœur vaut
But if rea-son be cru - el, mas-ter! The heart's more

W.

É - cou-te la rai - son!
Let reason be your guide!

Wilhelm.

M.

mieux.
kind!

Ce que j'é -
Just what I

W.

Hors de cet - te mai - son que vas - tu de - ve - nir?
Tell me what you will be, when you go from this house?

N^o 11^{bis} "Demain je serai loin?"

Recitative.

Andante con moto. (♩ = 116.)

W. M. *Mignon. p*

le! De - main je se - rai loin, tu ne me ver - ras
guish! To - mor - row, far a - way, you ne'er shall see me

Piano. *pp*

M. *Wilhelm (spoken.) Mignon.*

plus. (Où iras-tu?) Là-bas, comme au - tre - fois, par les sen - tiers per -
more. (Where will you go?) On ways but sel - dom trod I'll wan - der as be -

M. *Wilhelm (spoken.) Mignon.*

dus. (Qui te protégera?) Dieu, les an - ges et la Ma - do - ne! À leur pi -
fore. (Who will protect you?) God, - Our La - dy, the Saints will guide me: To their com -

M. *Wilhelm (spoken.) Mignon.*

tié je m'a-ban-don - ne! (Qui te nourrira?) Aux pas - sants je ten - drai la
passion I con - fide me! (Who nourish you?) I shall beg of the pass - ers -

M. main, Et sans at - ten - dre qu'on or - don - ne, Je dan - se - rai gai - ment pour un morceau de
by, And, nev - er wait - ing till they tell me, By gai - ly dancing I to earn my bread will

(forcing a laugh.) (bursting into tears.)

f *3* *3* *dim.* *p*

M. pain. Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 try! Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

p *f* *dim.*

Filina (appears in background with Frederick.)

Moderato.

M. F. Vous disiez vrai; Mignon de mes a-tours pa-
 'Tis as you said: Mignon disport-ing in my

p Recit.

(to Wilhelm, ironically.)

F. ré - e! El - lé a bien - tôt quit - té vo - tre li -
 dress-es! Wilhelm. The liv - er - y she wore, soon she dis -

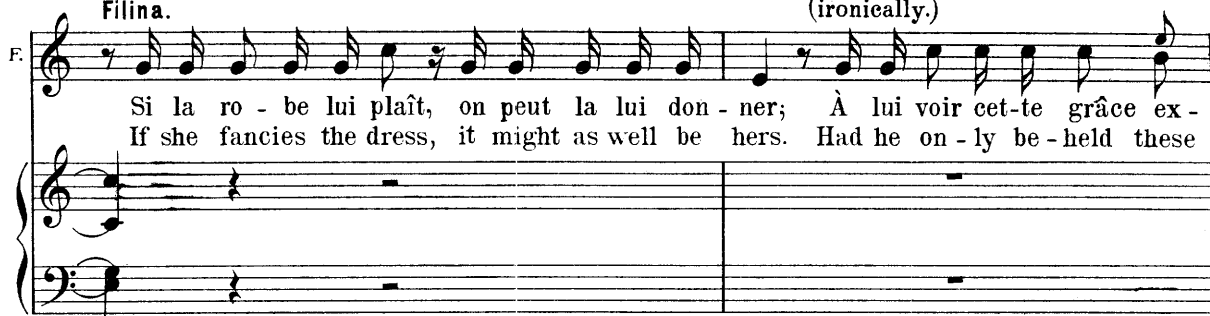
W. Phi - li - ne!
 Fi - li - na!

F. vré - e!
 card - ed! (with embarrassment.)

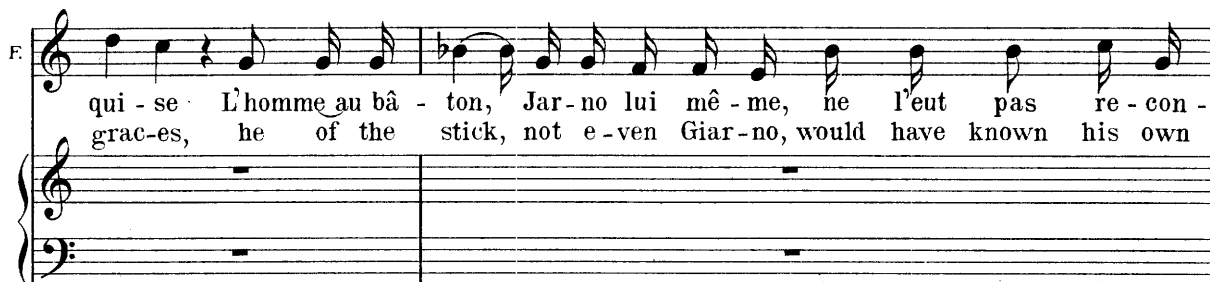
W. Un ca-pri - ce d'en - fant qu'il faut lui par-don - ner.
 The ca-price of a child, that you sure - ly for - give!

Filina.

(ironically.)

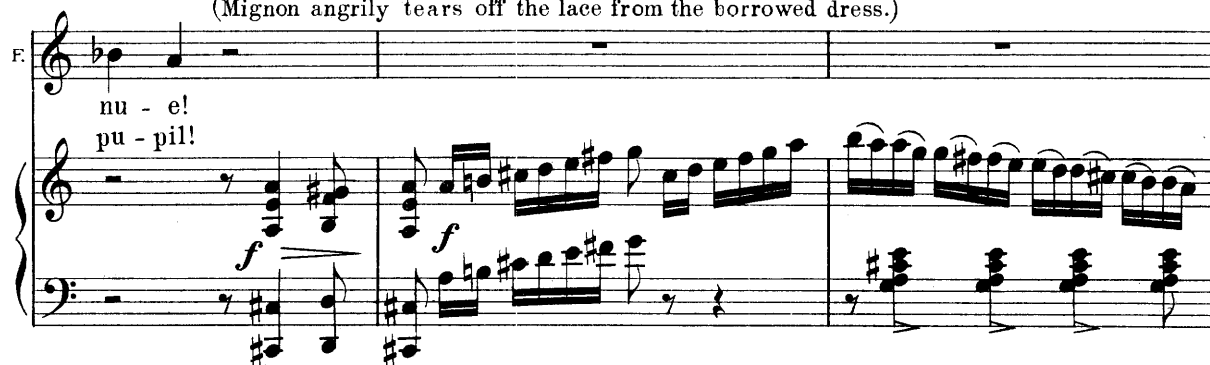
F. 

Si la ro - be lui plaît, on peut la lui don - ner; À lui voir cet-te grâce ex -
If she fancies the dress, it might as well be hers. Had he on - ly be - held these

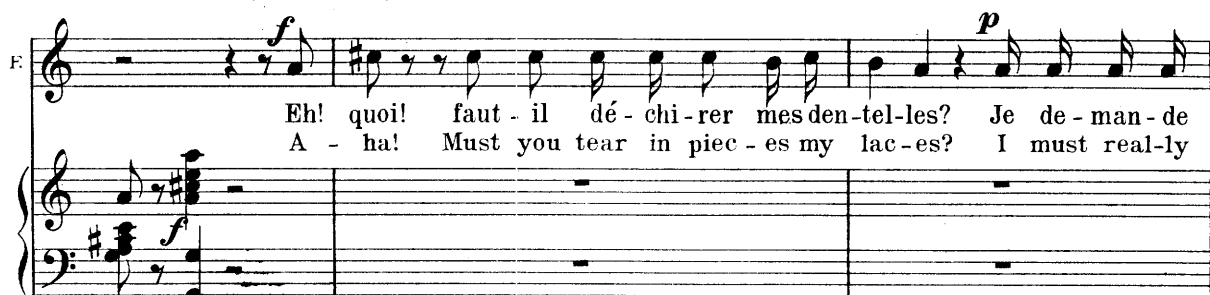
F. 

qui - se : L'homme au bâ - ton, Jar-no lui mê - me, ne l'eut pas re - con -
grac-es, he of the stick, not e - ven Giar-no, would have known his own

(Mignon angrily tears off the lace from the borrowed dress.)

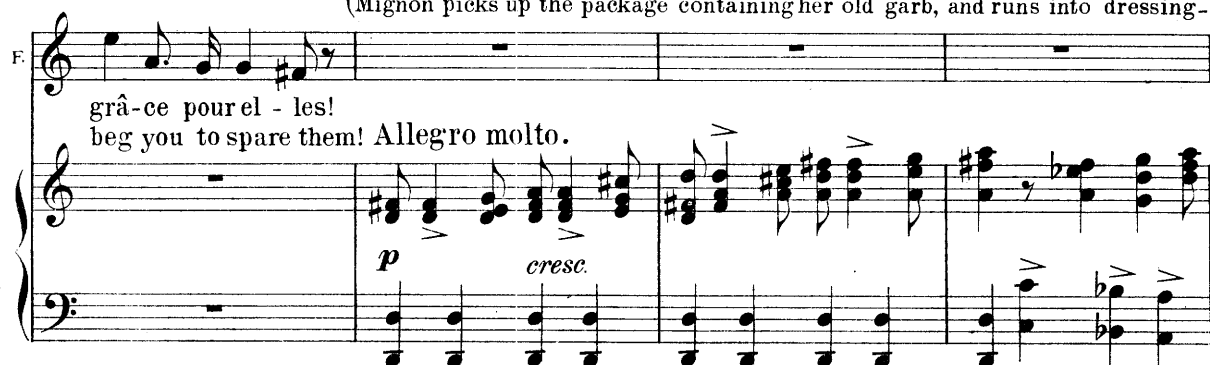
F. 

nu - e!
pu - pil!

F. 

Eh! quoi! faut - il dé - chi - rer mes den - tel - les? Je de - man - de
A - ha! Must you tear in piec - es my lac - es? I must real - ly

(Mignon picks up the package containing her old garb, and runs into dressing-

F. 

grâ - ce pour el - les!
beg you to spare them! *Allegro molto.*

p *cresc.*

room, L.H.)

f(smiling.)

F.

Quel courroux! Quel re - gard! On di - rait, sur ma
What a rage! What a look! On my word, one would

F. *p*

foi, Que cet - te pauvre en - fant est ja - lou - se de moi! Ja - lou - se!
say That this poor child is jeal - ous of me, in a way! She jealous!

W. Wilhelm (aside.)

L. *Allegretto.* (♩ = 84.)

(Enter Laertes hastily, attired as Prince Theseus.)

Eh bien! que fai - tes - vous?
What are you all a - bout?

Laertes.

F. *Filina.*

A - ler - te! on com - men - ce! Sui - vons La - èr - te.
Come on! We're be - gin - ning! We'll on, La - er - tes!

F. *Wilhelm (aside.)* *Filina (to Wilhelm, smilingly.)*

Ja - lou - se! A quoi rê - vez - vous donc?
She jeal - ous? What are you dreaming now?

Je le mas-sa - cre - rais!
I'd rid the world of him!

fp *cresc.*

Mignon. *ad lib.* *Allegro moderato.*

Cet - te Phi - li - ne! je la hais!
Ah, that Fi - li - na! how I hate her!

ff

ff

ff

fp Change on open scene.

Second Tableau.

In the park adjoining the Baron's castle. R. H., at back, a conservatory brilliantly illuminated; L. H. a lake, with reeds, grasses, etc. Music and applause resound from behind the scenes; Mignon comes forward, and stops to listen.

Andante. (♩ = 56.)

The musical score is written for piano and consists of six systems of staves. Each system typically contains a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 56 beats per minute. The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamic markings include 'pp' (pianissimo) and 'Rca.' (ritardando). There are also asterisks (*) placed below the staves, likely indicating specific performance instructions or rehearsal marks. The piece concludes with a final cadence in the bass staff of the sixth system.

Nº 12. "Elle est là! près de lui!"

Recitativo-Cantabile and Duet.

Mignon. *Moderato sostenuto.* Recit.

Lothario.

Piano. *Moderato sostenuto. (♩ = 76)*

p *f*

M. *rit.* *f* *p*

M. *p a tempo*

p ben sostenuto

M. *rit.* *mf* *p* *pp*

Elle est
She is

là! près de lui!
there, near to him!

Son tri-
Now her

om - phe com - men - ce!
tri - umph com - menc - es!

Et moi!
And I!

et moi!
and I!

j'erre au ha -
wan - der at

sard - dans ce jar - din im - men - se.
will - here in this end - less gar - den.

Agitato.

mf

dim. *p*

Andante. (♩ = 54)

Mignon.

M.
Elle est ai-mé - e! il l'ai-me!
She is be-lov - ed! He loves her!

p

M.
Eh bien! je le sa-vais! Ces tour - ments, — je les é - prou-
Ah me! I knew it well! In my heart — these torments did

sf

M.
vais. Non! je ne l'a-vais pas en-ten-du de sa bou-che, Ce
dwell. No! I have nev-er known him to say in such fash-ion, This

p *dim.* *pp*

cresc. *p*

M. mot qui dé - chi - re mon cœur! Es - pè - res -
word that is rend - ing my heart! Was it thy

M. tu que ton cha - grin le tou - che? Pau - vre Mi -
hope, thy woe might win com - pas - sion? Ah! poor Mi -

M. gnon! il l'ai - me! Ah!
gnon! He loves her!

cresc. *largamente*

f Variant. (Soprano.)
Ah! son ri - re
Ah! her laugh - ter

M. et son ri - re mo - queur Rend plus cruel - le en - cor,
And her smile is a dart, Ren - d'ring more cru - el yet,

Variant. *f.* *cresc.*

rend - plus cru - el - le cet - te pa -
ren - ders more cru - el the word he

M. *cresc.*

plus cru - el - le cet - te pa - ro - le! Il
yet more cru - el the word he ut - ters! He

Variant.

ro - le! Hé - las! il l'ai -
ut - ters! A - las! he loves

M.

l'ai - me! Il l'ai -
loves her! He loves

dim.

M.

me! O Dieu! je de - viens
her! Ah, heav'n! my rea - son

M. *cresc.*

fol - le! Dieu! je de - viens fol - le de
tot - ters! Heav'n! my rea - son tot - ters From

Variant.

ra - ge et de dou - leur!
 an - guish my woes im - part!

ra - ge et de dou - leur!
 pain my woes im - part!

f *f* *cresc.*

(gazing at the lake.)

Andante. (♩ = 56) *p*

Ah!
 Ah!

Ce
 This

ff *pp* *pp*

Reo. *

flot — clair et tran - quil - le m'at - ti - re à
 lake, — lim - pid and tran - quil, lures me a -

Reo. * *Reo.* *

Variant.

lui! J'en - tends, par - mi les verts ro - seaux,
 long! I hear, a - mid the ver - dant reeds,

lui! J'en - tends, par - mi — les verts ro -
 long! I hear, a - mid — the ver - dant

Reo. *

(1) Should the voice execute this variant, the 1st clarinet *tacet* during this measure.

(2)

Vo-tre voix! from be-low, Ah! Ah! j'en - tends I hear.

seaux, reeds, Vo-tre voix, From be - low, ô fil - les des how voic - es do

Vo - tre voix, from be - low, J'en - tends I hear vo - tre from be -

eaux, call, J'en - tends I hear vo - tre from be -

1st Variant. (A) voix, ô fil - les des low, how voic - es do

2nd Variant. (A bis) voix, ô fil - les des low, how voic - es do

voix, ô fil - les des eaux, J'en - tends, j'entends vo-tre low, how voic - es do call! I hear, I hear how they

pp

Allegro moderato. *cresc.*

voix! Vous m'ap - pe - lez à vous, vous m'ap - pe - lez! call! The daughters of the lake call me to come!

cresc.

(2) Should the voice execute this variant, the 1st clarinet *tacet* during these two measures.

Andantino.

M.

ff (Harps)

M.

Ciel!
Heav'ns!

qu'en-tends-je?
What mu-sic!

M.

é - cou - tons!
I would hark!

Andantino con moto.

M.

Le mau-vais ange a
All e-vil thoughts are

p *f*

M.
fui! fled! Ah! Ah, je veux I would

sf

M.
vi - - - vre!
live!

(enter Lothario.)

cresc.

Variant Recit.

M.
Est - ce toi, Lo - tha - rio?
Is it thou, Lo - tha - rio?

L.
Est - ce toi, Lo - tha - rio? Qui donc est
Is it thou, Lo - tha - rio? Who can be

Lothario. (not recognizing her.)

p

Mignon.

M.
C'est lui!
'Tis he!

L.
là?
there?

Quelle est cet - te voix qui m'ap - pel - le?
What voice do I hear, that is call - ing?

p

(gazing at her tenderly.)

I. *M.* Est - ce toi, Spe - ra - ta?... Ré - ponds, est - ce
Is it thou, Spe - ra - ta? Re - ply! is it

(gently repulsing her.)
a tempo

I. *M.* Mignon. Lothario.
toi? Non! Mon cœur — se trompe en - co - re, hé -
thou? No! My heart — a - gain de - ceives me! Ah

I. *M.* las! ce n'est pas el - le! C'est len -
me! 'tis not Spe-ra - ta! 'Tis the

poco string.

I. *M.* fant qui vou - lait me sui - vre, C'est Mi - gnon! Oui,
child who was fain to join me: 'tis Mi - gnon! Yes,

M.
L.

Lothario.

oui, tu te souviens! oui, c'est bien là mon nom. Pauvre enfant! pauvre cré - a -
yes! you can re-call! yes, 'tis in - deed my name. My poor child! Thou un-hap - py

The first system of the musical score consists of a vocal line (M. and L.) and a piano accompaniment. The vocal line begins with a treble clef and a 7/8 time signature. It features a melodic line with a triplet of eighth notes and a descending sequence. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines.

L.

tu - re! J'ai vou - lu te re - voir et j'ai sui - vi tes
crea - ture! To be - hold thee a - gain, long have I fol - low'd

The second system continues the vocal line and piano accompaniment. The vocal line is in a bass clef and features a melodic line with a descending sequence. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines.

a tempo

L.

pas! Viens sur mon cœur! reste en mes bras! Et dis - moi quel cha -
thee! Come to my arms! Rest on my heart! Let me know all the

The third system continues the vocal line and piano accompaniment. The vocal line is in a bass clef and features a melodic line with a descending sequence. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines.

riten. *dim.*

L.

grin te brise et te tor - tu - re.
grief that bur - dens and torments thee!

mf *dim.*

The fourth system concludes the vocal line and piano accompaniment. The vocal line is in a bass clef and features a melodic line with a descending sequence. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines. The system ends with a 3/8 time signature.

Duet.

"As-tu souffert?"

Andante. (♩ = 72.)

Mignon. (leaning on Lothario's shoulder.)

M. *p*
 As - tu souffert? as - tu pleu - ré? As-tu languis sans es - pé -
 Hast thou e'er wept? Dost thou know pain? Be-reft of hope didst e'er thou

Piano. *pp*

M. *cresc.* *f* *p*
 ran - ce? L'âme en deuil, le cœur dé - chi - ré? A -
 lan - guish, Dark thy soul, thy heart rent in twain? Ah,

M. *poco animato* *dim.* *rit.* *p* *un poco riten.*
 lors tu con-nais ma souffrance! Tu con-nais ma souffrance!
 then thou knowest well my anguish! thou knowest well my anguish!

p

Lothario. *poco ritenuto* *cresc.*
 Comme toi triste et so-li - tai-re, Cour-bé sous d'in - fle - xi - bles lois,
 Like thy-self, lone - ly and em-bit-ter'd, Bow'd down be - neath un-bend-ing skies,

p

De mes pleurs j'ai mouil-lé la ter-re! Le ciel res-tesourd à ma voix! Le ciel
 With my tears I the earth have water'd, And Heav'n never an-swer'd my cries! and Heav'n

Mignon. *cresc.*

Fu-nes-te sort! cru-el-les lois, cru-el-les lois!
 Ah cru-el Fate! un-bending skies! *cresc.* un-bending skies!

res-tesourd à ma voix! Nous su-bis-sons les mê-mes lois!
 nev-er answer'd my cries! Our cru-el Fate all hope de-nies!

dolce

As-tu souffert? as-tu
 Hast thou e'er wept? Dost

Ah! le ciel est sourd à ma voix! Oui, j'ai souffert!
 Ah! Heav'n ne'er has an-swer'd my cries! Yes, I have wept!

tu pleu-ré? As-tu languis sans es-pé-rance? Le
 thou know pain? Be-reft of hope didst e'er thou languish? Thy

oui! j'ai pleu-ré! Et sans es-pé-rance! Oui, comme toi!
 yes, I know pain! All hope-less I languish! yes, like thy-self!

M. *f* *p* *poco animato*

cœur dé - chi - ré? A - lors tu con - nais ma souf - fran - ce!
heart rent in twain? Ah, then thou know - est well my an - guish!

L. En - fant!
My child!

M. As - tu souffert? As -
Hast thou e'er wept? Dost

L. *dim.*
je con - nais la souf - fran - ce! Oui, j'ai pleu - ré! Oui, j'ai souf -
too well I know thy an - guish! Yes, I have wept? yes, I know

M. *dim.*
tu pleu - ré? As - tu lan - gui, lan - gui sans es - pé - ran -
thou know pain? Be - reft of hope didst ev - er thou - lan -

L. *dim.*
fert! hé - las, oui, j'ai lan - gui sans es - pé - ran -
pain! Ah me! be - reft of hope ev - er I lan -

dim.

M. *cresc.*
 ce, Et là-me en deuil, le cœur dé - chi - ré? A-
 guish? All dark thy soul, thy heart rent in twain? Ah,

L. *cresc.*
 ce, Oui, com-me toi, le cœur dé - chi - ré! En - fant,
 guish! Yes, like thy - self, my heart rent in twain! My child!

M. *f* *p*
 lors, a - lors tu con - nais ma souf - fran - ce! As - tu souffert? as -
 then, ah then thou know - est well my an - guish! Hast thou e'er wept? Dost

L. *f* *p*
 je connais, je con - nais la souffran - ce! Oui, j'ai souffert, oui,
 well I know, well do I know thy an - guish! Yes, I have wept, Yes,

M. Moderato.
 tu pleu - ré?
 thou know pain?

L. *p*
 j'ai pleu - ré!
 I know pain!

Moderato. (♩ = 76.) (Applause is heard behind the scenes.)
cresc.

Variant.
E - cou - te! c'est son nom que la fou - le ré -
But list - en! 'Tis her name that the throng is re -

Mignon.
E - cou - te! c'est son nom que la fou - le ré -
But list - en! 'Tis her name that the throng is re -

f *Recit.*

pe - te! C'est el - le qu'on ac - cla - me et c'est el - le qu'on fê - te.
peat - ing! 'Tis she whom they ac - claim, it is she all are greet - ing!

pe - te! C'est el - le qu'on ac - cla - me et c'est el - le qu'on fê - te.
peat - ing! 'Tis she whom they ac - claim, it is she all are greet - ing!

f

Ah! que la main de Dieu ne peut - el - le sur
Ah! and the hand of God, where - fore doth it not

f *p*

eux faire é - cla - ter la fou - dre, Et frapper ce pa -
launch His light - ning's aw - ful flash - es, Rend the pal - ace in

ff *f* *p*

M. *ff*

lais, et le ré-duit-reen pou- - dre, Et l'en - glou-
 twain, re-duce the walls to ash- - es, All o - ver-

M. (Mignon rushes out.)

tir sous des tor-rents de feu? Et l'en - glou-
 whelm- ing, set-ting all on fire? All o - ver-

ff *ff*

Lothario. (as if out of his senses.)

L. *p*

Le feu!... le
 On fire! on

f (slowly crosses stage, and exit.)

feu!... le feu!...
 fire! on fire!

p

(The door of the conservatory opens, and a throng of guests, actors, etc., issues.)

Chorus.

The Prince, the Baron and Baroness, Filina and the comedians, Frederick, Ladies and Gentlemen. Servants bearing torches. The theatrical performance within is supposed to have just ended; Filina and the other comedians are still wearing their stage-costumes.

Allegro.

SOPRANO. Chorus.

TENOR.

BASS.

Piano.

Allegro. (♩ = 132.)

f *cresc.* *ff*

(1) This introduction may be shortened by cutting the next 8 measures, to the sign \oplus .

Chorus.

TENOR. Ah! — bra - va!
Ah, — bra - va!

BASS. La Phi - line est vraiment di - vi - ne!
Ah Fi - li - na, di - vine thy pow - ers!

ff

bra - va!
bra - va!

À ses pieds nos cœurs et nos fleurs.
At thy feet our hearts and our flow'rs!

f

Cé - lé - brons ses at - traits!
Let her charm all con - fess!

(1)

mf

B

p

Quelle a de charme et d'at - traits!
How charm - ing is her beau - ty!

Et fê - tons son suc - cès!
Let us hail her suc - cess!

p

Quelle a de charme et d'at - traits!
How charm - ing is her beau - ty!

mf

(1) The next 24 measures may be omitted, by skipping to the sign ⊕ on page 242.

Quel tri - om - pheet quel suc - cès!
To hail it is our du - ty!

Cé - lé - brons ses at - traits!
Let her charm all con - fess!

Quel tri - om - pheet quel suc - cès!
To hail it is our du - ty!

p *mf*

Ah, quel tri - ompheet quel suc - cès!
Ah, how tri - umphant her suc - cess!

Chan - tons ses at - traits!
All her charm con - fess!

Ah, quel tri - ompheet quel suc - cès!
Ah, how tri - umphant her suc - cess!

p *cresc.*

cès!
cess!

Ah! bra - va!
Ah, bra - va!

La Phi - line est vraiment di -
Ah, Fi - li - na, di - vine thy

f *ff*

Ah! — bra - va!
Ah! — bra - va!

vi - ne!
pow - ers!

À ses pieds nos cœurs et nos
At her feet our hearts and our

B *ff*

Gloi - re, gloire à Ti - ta - ni - a!
Hail we, hail we, hail we Ti - ta -

fleurs!
flow'rs!

Gloi - re, gloire à Ti - ta - ni - a!
Hail we, hail we, hail we Ti - ta -

nia! Bra - va! bra - va!
All hail! all hail!

nia! Bra - va! bra - va!
All hail! all hail!

(1)

(1) If the singer is unable to execute the Polonaise, skip from here to the Finale, page 255.

No 12^{ter} "Oui, pour ce soir je suis reine."

Recitative, Polonaise and Finale.

Andante.

Recit.

Filina.

Qui, pour ce soir je suis rei - ne - des
Yes, for this eve - ning I am queen - of - the

Mignon.

Wilhelm.

Frederick.

Laertes.

Lothario.

SOPRANO.

TENOR.

BASS.

Chorus.

Piano.

Andante.

ff

(showing her magic wand)

F.

fé - es!
rev - els!

Voi - ci mon scep - tre
Be - hold my gold - en

ff

dim.

F. d'or,
wand,

Red. (pointing at her wreaths)

F. Et voi - ci mes _____ tro -
and be - hold all _____ my

F. phé - es!
tro - phies!

Fr. *Frederick.* *p* Dé - ja vingt a - mants En - tou - rent la
Man - y own the spell By Fi - li - na

Chorus. *p* Dé - ja vingt a - mants En - tou - rent la
and some Gentlefolk. Man - y own the spell By Fi - li - na

p Dé - ja vingt a - mants En - tou - rent la
Man - y own the spell By Fi - li - na

Fr. bel - le!
wield-ed! SOPRANO II.

bel - le! Et toute pour el - le, Fleurs et compliments!
wield-ed! All to her is yield-ed, Flow'rs and hearts as well!

bel - le!
wield-ed!

Et cet - te cru - el - le Rit de nos tourments!
Cru - el - ly she smil - eth On our torment fell!

Polonaise.

"Je suis Titania."

Moderato tempo di Polacca. (♩ = 96.)

F. Filina.

Je suis Ti - ta - ni - a la
I am Ti - ta - ni - a, the

blon - de, Je suis Ti - ta - ni - a, fil - le de l'air, En ri -
fai - ry, I am Ti - ta - nia, daughter gay of air! Roam - ing

F. *cresc. f* *dim. p*

ant — je parcours le mon - de, Plus vi - ve que l'oiseau, plus prompte
 ev - 'rywhere, and ev - er mer - ry, Than swal - low swift - er I, — than lightning

F. que l'éclair! Je —
 bold - er far! I —

F. suis Ti - ta - ni - a la blon - de, Ah!
 am Ti - ta - ni - a, the fai - ry, Ah!

F. Ah! Je parcours le mon - de,
 Ah! Roam - ing ev - er mer - ry,

F. ah! ah! ah! ah!

F. *cresc.*
 ah! ah! ah! Plus vi - ve que loi -
 ah! ah! ah! Than swallow swift - er

F. *f* *p*
 seau, plus prompt que l'éclair! ah!
 I, than lightning bolder far! Ah!

F. *f*
 Je suis Ti-tani-a la blon - de, Je -
 I am Ti-tani-a, the fai - ry, I

F. *cresc.* *f* *dim.*
 suis Ti-tani-a, fil - le de l'air! En ri - ant je parcoure le mon - de, Plus vi - ve
 am Titania, daughter gay of air! Roaming ev - 'ry-where, and ev - er mer - ry, Than swallow

F. *p* *f*
 que loi-seau, plus prompt que l'éclair! Je -
 swift - er I, than light - ning bold - - er far! I

F. *f* (1)

suis Ti-ta-ni-a la blon - de! Ah!
am Ti-ta-ni-a, the fai - ry! Ah!

F. *p* *f*

F. *leggiere ed accentato*

La trou-pe fol-le des lu-tins Suit
The wanton fairies on my way stray,

F. *p*

- mon charqui vole et dans la nuit Fuit! Autour de moi tou-te ma cour Court,
- My car they fol-low night or day, aye! And ev-'ry-where my courtiershie, fly,-

F. *sf*

- Chan-tant le plai-sir et l'a-mour.
- They sing of love and lov-ers' joy.

(1) Should it be desired to shorten this piece, the best cut would be to skip from here (1) to the sign \oplus on page 251.

F. *La trou-pe fol-le des lu-tins Suit Mon char qui vole et dans la nuit Fuit,*
The wan-ton fai-ries on my way stray, My car they fol-low night or day, aye!

F. *senza rigore*
 — Au ra-yon de Phœ-be qui luit! *pp* Par -
 — By ten-der Phœ-be's wand'ring ray! 'Mid

dim.

F. mi les fleurs que l'au-ro-re Fait é -
 wak - - 'ning flow - - ers, the morn - - ing Fair a -

pp

F. *dolce*
 clo - - re, Par les bois et par les prés Di-a-prés,
 dorn - - ing, O-ver hill and o-ver dale On we sail!

3

F. *cresc.*
 Sur les flots cou-verts d'é-cu-me, Dans la
 O'er the o-cean-bil-low foam-ing In-the-

dolciss.

F. *3*
 bru - me, On me voit d'un pied lé - ger Vol - ti - ger!
 gloam - ing, You may see me dance a - way Ev - er gay!

F. *3* *3*
 D'un pied lé - ger par les bois, par les prés, Et dans la
 Light - ly - I sail O-ver hill, o - ver dale, And, ev - er

F. *mf*
 brume On me voit vol - ti - ger, On me voit vol - ti - ger!
 gay, I am danc - ing a - way! I am danc - ing a - way!

F. *f*
 Ah! ah! ah! Voi -
 Ah! ah! a -

cresc. *f*

F. *tr.*

là! Ti - ta - ni - a! Ah!
 way! Dan - cing a - way! Ah!

sempre cresc.

F. *tr.* *cresc.* *ff*

F. En ri - ant — je par - cours le
 Roam - ing ev - 'ry - where and ev - er

p

F. *poco rit.* *a tempo* *f*

mon - de, Plus vi - ve que l'oi - seau, plus prompte qui l'é -
 mer - ry Than swal - low swift - er I, than light - ning bold - er

colla voce

animato un poco *p*

F. *clair!*
far! Ah!
Ah!

F.

F. *p* *accel.* *cresc.*

F. *f* *ff*

Je suis Ti-ta-ni-a, fil-le de
I am Ti-ta-ni-a, daugh-ter of

F. Fair! Ah! ah! ah! —
air! Ah! ah! ah! —
Frederick.

Fr. Brava! Ah, bra - - va!

P. Brava! Ah, bra - - va!

B. Brava! Ah, bra - - va!

SOPRANO.
TENOR.
BASS.

Chorus.
Bra - va! Ah, bra - va!
Bra - va! Ah, bra - va!

cresc.

F. Ah! Ah!
8

(1) più riten. p

Variant.
ah!
ah!

cresc. string.

tr

(1) The next 5 measures may be omitted, in which case the singer goes on from the sign ϕ .

F. *tr.* *ff* *p.*

Fr. **Frederick.** *ff*

Gloi - re! gloi - re à Ti - ta - ni -
Hail we, hail we, hail we Ti -

SOPRANO. *ff*

TENOR. *ff*

Gloi - re! gloi - re à Ti - ta - ni -
Hail we, hail we, hail we Ti -

BASS. *ff*

Gloi - re! gloi - re à Ti - ta - ni -
Hail we, hail we, hail we Ti -

p cresc. *ff*

Fr. ⁽¹⁾

a! ta - - - nia!

a! ta - - - nia!

a! ta - - - nia!

a! ta - - - nia!

⁽¹⁾ Chord connecting the Polonaise with the ballet *ad libitum*.

ff ⁽¹⁾

ff ⁽¹⁾

ff ⁽¹⁾

ff ⁽¹⁾

Finale.

(Enter Wilhelm, Mignon, and Lothario.)

Allegro moderato. (♩=76)

Piano introduction for the finale, featuring a treble and bass clef with a piano (p) dynamic marking.

Filina (to Wilhelm).

Musical score for Filina's first entry, including vocal line and piano accompaniment.

Ah! vous voi - là! dé -
Ah! you are here! You

Musical score for Wilhelm's entry, including vocal line and piano accompaniment.

jà vous vous fai - tes at - ten - dre! Vous n'é-tiez pas
let us a - wait you al - read - - y! Wilhelm. (to Filina, absently.) And you were not

Pardonnez - moi!
Ah, pardon me!

Musical score for Frederick's entry, including vocal line and piano accompaniment.

là pour m'en - ten - dre.
here to ad - mire me? Frederick (aside). (observing Filina.)

Encor lui! quel sou - rire ai - ma - ble! quel air
He a - gain! - And how sweet - ly smil - ing, and how

Wilhelm (with a preoccupied air). Filina.

W. *Pardonnez-moi!* *je cherche en vain Mi - gnon.* *Eh! quoi!*
 F. *Pardon, I pray!* *I seek Mignon in vain.* *Indeed!*

Fr. *ten - dre!*
fond - ly!

Lothario (to Mignon). *sotto voce*

F. *Cel - le que vous cherchez, monsieur, ce n'est pas moi.* *Sois con -*
 L. *She you are looking for, Monsieur, it is not I!* *Now be*

(*d = 69*)

L. *ten - te, Mi - gnon.* *ré - jou - is - toi, pauvre*
glad, O Mi - gnon! *You may re - joice, poor*

L. *à - me!* *J'ai vou - lu te ven - ger, et ces murs sont en*
crea - ture! *I have sought to a - venge you; the pal - ace is*

Mignon.

M. Ciel! que dis - tu?
Heav'ns! what say you?

L. flam - me! J'ai fait ce que tu vou -
burn - ing! I've done as you de -

(She looks around anxiously; Wilhelm hurries toward her.)

M. Dieu!
Heav'ns! *cresc.* *f*

L. lais! Ces murs vont s'écrou - ler sous des torrents de feu!
sir'd! 'Tis I, all o-ver - whelming, set-ting all on fire!

Wilhelm. **Filina (to Mignon).**

W. Ah! Mignon! te voi - là! je te cherchais! Ho - là! ho-là! ma
F. Ah, Mignon! you are here! 'Twas you I sought! Hal-loh! halloh! my

Mignon (to Filina). **Filina.**

M. bel - le! Que voulez-vous?
F. fair one! What is your will? Pour nous prouver ton
To prove your zeal to

F. *zè - le, Va vi - te me chercher là-bas, sur le thé -âtre, Un bouquet dont mon -*
serve us, a-way, seek me with-in the hall, up-on the stage, a bouquet that mon -

F. *sieur, tantôt, m'a fait hom-ma - ge Et que j'ai laissé choir, je crois, de mon cor -*
sieur presented me so kind - ly, and that I have let fall, I think, some-where with -

m. d.

Mignon. (exit hastily into conservatory.)

F. *sa - ge. J'o - bé - is, maî - tre, j'o - bé - is!*
in there. I o - bey! Mas - - ter, I o - bey!

M. Wilhelm.

W. *A quoi bon?..*
What's the use?

cresc. sf

Laertes (rushing in).

f

Dieu! Phi - li - ne! mes a -
 Ah! Fi - li - na! on - ly

ff *dim.* *p*

mis, mes a - mis, le théâtre est en feu! Regar -
 see, on - ly see! All the stage is on fire! On - ly

cresc. *f*

Fr. Frederick. *f*

Que dit-il? le feu! le
 All on fire? On fire! on

L. dez! look!

Chorus.

SOPRANO. *f*

Ah! le feu! le
 Ah! on fire! on

TENOR.

Que dit-il? le feu! le
 All on fire? on fire! on

BASS. *f*

ff

Filina. *f*
 Je meus! mon sang se gla - - ce!
 My heart freez-es in hor - - ror!

Wilhelm.
 Ah!
 Ah!

feu! le
 fire! On

feu! le
 fire! On

feu! le
 fire! On

8
 Ah! mon sang se gla - - ce!
 Ah! freez-es in hor - - ror!

feu! le
 fire! On

Laertes. (stopping Wilhelm.)
 Wil-helm!
 Wil- helm!

feu! Le
 fire! On

feu! Le
 fire! On

ff

F. **Wilhelm.** Ji-gno-rai-s le dan-
I knew naught of the

W. Ah! mal-heu-reu-se en - fant!
Ah! That un-hap-py child!

feu! fire!
feu! fire!

F. ger, Le ciel m'en est té -
dan - ger, may Heav'ns bear wit - - ness

F. moin! Wil-helm!
now! Wilhelm. Wil - helm!

W. Ne me re - te-nez pas!
Ah, do not hold me back! (rushes out)

Laertes. Ar - rê - tez!
Do not go!

SOPRANO. Pour
TENOR. Tol
BASS. Pour Tol

Moderato.

a - pai - ser la flam-me, Pour con - ju - rer le mal, tout se -
 quell the con - fla - gra - tion, Its aw - ful pow'r to en - chain, Hu - man

a - pai - ser la flam-me, Pour con - ju - rer le mal, tout se -
 quell the con - fla - gra - tion, Its aw - ful pow'r to en - chain, Hu - man

Moderato. (♩ = 116)

ff

cours se - rait vain, — tout se cours — se - rait vain, — L'ef -
 aid is in vain, — hu - man aid — is in vain, — Ap -

cours se - rait vain, — tout se cours — se - rait vain, — L'ef -
 aid is in vain, — hu - man aid — is in vain, — Ap -

froi gla - ce no - tre â - me! L'ef - froi gla - ce no - tre â - me! Que sert -
 pal - ling de - vas - ta - tion! Ap - pal - ling de - vas - ta - tion! What no

froi gla - ce no - tre â - me! L'ef - froi gla - ce no - tre â - me! Que sert -
 pal - ling de - vas - ta - tion! Ap - pal - ling de - vas - ta - tion! What no

Fr. Frederick. *f* **Vo - yez! Be - hold**

La. Laertes. *f* **Vo - yez! Be - hold**

il de ten - ter un ef - fort sur - hu - main! Vo - yez!
 man e'er can - do, where - fore seek it a - main! Be - hold

il de ten - ter un ef - fort sur - hu - main! Vo - yez!
 man e'er can - do, where - fore seek it a - main! Be - hold

Filina.



F. Ah! vo - yez! vo - yez la
Ah! be - hold the con - fla -

Fr. vo - yez la flam - me!
the con - fla - gra - tion!

La. vo - yez la flam - me!
the con - fla - gra - tion!

Ah! vo - yez! vo - yez la
Ah! be - hold the con - fla -

vo - yez la flam - me!
the con - fla - gra - tion!

ff

F. flam - me! Dieu! le thé-âtre est en
gra - tion! Heav'ns! The stage is all on

Fr. L'effroi gla - ce notre â - me!
Ap-pal - ling de - vas - ta - tion!

La. L'effroi gla - ce notre â - me!
Ap-pal - ling de - vas - ta - tion!

flam - me! Dieu! le thé-âtre est en
gra - tion! Heav'ns! The stage is all on

L'effroi gla - ce notre â - me!
Ap-pal - ling de - vas - ta - tion!

ff

F.
feu! Vo - yez! le thé-âtre est en feu!
fire! Be - hold! all the stage is on fire!

Fr.
Vo - yez! le thé-âtre est en feu!
Be - hold! all the stage is on fire!

Lu.
Vo - yez! le thé-âtre est en feu!
Be - hold! all the stage is on fire!

feu! Vo - yez! le thé-âtre est en feu!
fire! Be - hold! all the stage is on fire!

Vo - yez! le thé-âtre est en feu!
Be - hold! all the stage is on fire!

Lothario. (aside)

Fu - gi - tif et trem -
Still from door un - - to

dim. *mf*

Lo. *blant* *je vais*
door *all way - - -*

Le feu!
The fire!

Le feu!
The fire!

The first system of the musical score features a vocal line in the bass clef with lyrics 'blant je vais door all way - - -'. Below it are three staves for piano accompaniment. The first piano staff has lyrics 'Le feu! The fire!' and a dynamic marking of *ff*. The second piano staff also has lyrics 'Le feu! The fire!' and a dynamic marking of *ff*. The third piano staff has a dynamic marking of *ff*. The piano accompaniment includes sixteenth-note patterns with a '6' (sixteenth notes) marking.

The piano accompaniment for the first system consists of two staves. The right hand plays a continuous pattern of sixteenth notes, marked with a '6' (sixteenth notes) and a slur. The left hand plays a simple bass line with a dynamic marking of *ff*.

Lo. *de por - te en por - te.*
worn I am go - - ing,

Le feu!
The fire!

Le feu!
The fire!

The second system of the musical score features a vocal line in the bass clef with lyrics 'de por - te en por - te. worn I am go - - ing,'. Below it are three staves for piano accompaniment. The first piano staff has lyrics 'Le feu! The fire!' and a dynamic marking of *ff*. The second piano staff also has lyrics 'Le feu! The fire!' and a dynamic marking of *ff*. The third piano staff has a dynamic marking of *ff*. The piano accompaniment includes sixteenth-note patterns with a '6' (sixteenth notes) marking and a triplet of eighth notes in the vocal line.

The piano accompaniment for the second system consists of two staves. The right hand plays a continuous pattern of sixteenth notes, marked with a '6' (sixteenth notes) and a slur. The left hand plays a simple bass line with a dynamic marking of *ff*.

Lo. *3* *3*

Où le ha - sard me gui - - -
 Wher - ev - er Fate may guide

ff Le
 The
ff Le
 The
ff

The first system of the musical score features a vocal line in the bass clef with two triplet markings. The lyrics are in French and English. The piano accompaniment consists of a right-hand part with sixteenth-note triplets and a left-hand part with sustained chords. Dynamics include *ff* and *ff*.

Lo. *7* *3*

de; où lo - ra - - - ge m'em -
 me, or the storm - - - wind be

feu!
 fire!

feu!
 fire!

ff

The second system continues the vocal line with a fermata and a triplet. The piano accompaniment features sixteenth-note triplets and a *ff* dynamic marking. There are also some markings like *7* and *3* above the notes.

Lo. *3* *cresc.* *3* *3*

por - - - te! Des mi - sé - ra - - - bles
 blow - - - ing! For them who mourn, the

The third system shows the vocal line with triplet markings and a *cresc.* marking. The piano accompaniment continues with sixteenth-note triplets and a *p* dynamic marking.

Filina. *ff*
 Pour a - paiser la flam - me, Pour con - jurer le
 To quell the con - fla - gra - tion, Its aw - ful pow'r t'en -

Frederick. *ff*
 Pour a - paiser la flam - me, Pour con - jurer le
 To quell the con - fla - gra - tion, Its aw - ful pow'r t'en -

Laertes. *ff*
 Pour a - paiser la flam - me, Pour con - jurer le
 To quell the con - fla - gra - tion, Its aw - ful pow'r t'en -

3
 Dieu prend soin! El-le vit! el-le
 Lord will care! She's a - live, still a -

ff
 Pour a - paiser la flam - me, Pour con - ju - rer le
 To quell the con - fla - gra - tion, Its aw - ful pow'r t'en -

ff
 Pour a - paiser la flam - me, Pour con - ju - rer le
 To quell the con - fla - gra - tion, Its aw - ful pow'r t'en -

ff

Fr. mal, tout se - cours se - rait vain, tout se -
 chain, Hu - man aid is in vain, hu - man

Fr. mal, tout se - cours se - rait vain, tout se -
 chain, Hu - man aid is in vain, hu - man

Lo. mal, tout se - cours se - rait vain, tout se -
 chain, Hu - man aid is in vain, hu - man

Lo. *[Musical notation]*

vit!
 live!

mal, tout se - cours se - rait vain, tout se -
 chain, Hu - man aid is in vain, hu - man

mal, tout se - cours se - rait vain, tout se -
 chain, Hu - man aid is in vain, hu - man

[Musical notation]

[Piano accompaniment with triplets]

F.
Fr.
La.
Lo.

cours se-rait vain, L'ef-froi gla-ce notre
aid is in vain! Ap-pal-ling de-vas-

cours se-rait vain, L'ef-froi gla-ce notre
aid is in vain! Ap-pal-ling de-vas-

cours se-rait vain, L'ef-froi gla-ce notre
aid is in vain! Ap-pal-ling de-vas-

Et je cherche sa tra-ce!
Ev-er seek I her trac-es!

cours se-rait vain, L'ef-froi gla-ce notre
aid is in vain, Ap-pal-ling de-vas-

cours se-rait vain, L'ef-froi gla-ce notre
aid is in vain, Ap-pal-ling de-vas-

ff

F. *â - me! L'ef - froi gla - ce notre â - me! Que sert -*
ta - tion! Ap - pal - ling de - vas - ta - tion! What no

Fr. *â - me! L'ef - froi gla - ce notre â - me!*
ta - tion! Ap - pal - ling de - vas - ta - tion!

La. *â - me! L'ef - froi gla - ce notre â - me!*
ta - tion! Ap - pal - ling de - vas - ta - tion!

â - me! L'ef - froi gla - ce notre â - me! Que sert -
ta - tion! Ap - pal - ling de - vas - ta - tion! What no

â - me! L'ef - froi gla - ce notre â - me!
ta - tion! Ap - pal - ling de - vas - ta - tion!

F. *il de ten - ter un ef - fort sur - hu -*
man e'er can do, where - fore seek it a -

Fr. *Que sert - il de ten - ter un ef - fort*
What no man e'er can do, where - fore seek

La. *Que sert - il de ten - ter un ef - fort*
What no man e'er can do, where - fore seek

il de ten - ter un ef - fort sur - hu -
man e'er can do, where - fore seek it a -

Que sert - il de ten - ter un ef - fort
What no man e'er can do, where - fore seek

F. main! main! Tout se - cours Hu - man aid se - rait is in

Fr. sur - hu - main! it a - main! Tout se - cours Hu - man aid se - rait is in

L.a. sur - hu - main! it a - main! Tout se - cours Hu - man aid

F. vain! vain!

Fr. vain, vain, tout our se - cours aid would be in vain! vain!

L.a. se - rait vain, is in vain, oui, is all in vain! vain!

vain, vain, tout our se - cours aid would all in vain! vain!

se - rait vain, is in vain, oui, is all in vain! vain!

(the walls fall down.)

fff

ff (all rush in terror to front.)

Ciel! _____
Heav'ns! _____

ff

Ciel! _____
Heav'ns! _____

ff

Ciel! _____
Heav'ns! _____

ff

Ciel! _____
Heav'ns! _____

ff

Ciel! _____
Heav'ns! _____

ff

8

dim. - - - - - *f*

Wilhelm (panting; he bears Mignon in his arms).

w. De la mort Dieu l'a pre-ser - vé - e!
From the fire God him-self pre - serv'd her!

w. Au de - vant du dan - ger el - le semblait cou - rir!
In the midst of the dan - ger she es - cap'd all harm!

w. Con - tre son dé - ses - poir j'ai pu la se - cou - rir!
'Spite of her own des - pair, I held her in my arm!

w. La flam - - me l'en - tou - rait dé - jà, je l'ai sau -
The flames - al - read - y rose a - round - I sav'd her

F. *ff*
 Ah! _____ sau - vés, _____ sau - vés! _____
 Ah! _____ They're saved! _____ they're saved! _____

W.
 vée!
 life!

Fr. *ff*
 Ah! _____ sau - vés, _____ sau - vés! _____
 Ah! _____ They're saved! _____ they're saved! _____

La. *ff*
 Ah! _____ sau - vés, _____ sau - vés! _____
 Ah! _____ They're saved! _____ they're saved! _____

ff
 Ah! _____ sau - vés, _____ sau - vés! _____
 Ah! _____ They're saved! _____ they're saved! _____

ff
 Ah! _____ sau - vés, _____ sau - vés! _____
 Ah! _____ They're saved! _____ they're saved! _____

ff

ff

(Wilhelm lays Mignon on a bank; she still holds the withered bouquet.)

The musical score consists of several systems. The first system includes vocal parts for Soprano (F.), French Horn (Fr.), and Alto (La.), and a piano accompaniment. The piano part features a prominent eighth-note pattern in the right hand and a bass line with chords in the left hand. The second system continues the piano accompaniment with more complex textures, including chords and melodic lines in both hands. The third system shows the piano accompaniment concluding with a final cadence. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

End of Act II.

No 13. "Au souffle léger du vent."

Introduction, Chorus and Berceuse.

A gallery adorned with statues. R.H., a window with wide view of the country: at back, a closed door: a door at either side. As the curtain rises, the stage is unoccupied; a harp-prelude is heard from behind the scenes.

Moderato sostenuto (♩ = 66)

The musical score is written for piano and consists of six systems of music. The first system is labeled "Piano." and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is "Moderato sostenuto" with a quarter note equal to 66 beats per minute. The first system features a melody in the right hand starting with a mezzo-forte (*mf*) dynamic, which then gradually diminishes (*dim.*) across two measures. The second system continues with a forte (*f*) dynamic in the right hand, marked with a *ra.* (ritardando) and an asterisk, followed by a piano (*p*) dynamic. The third system shows a dynamic shift from *f* to *p* and back to *f*. The fourth system is marked *p*. The fifth system features a *dim.* (diminuendo) dynamic. The final system concludes with a pianissimo (*pp*) dynamic, a *riten.* (ritardando) marking, and a final *f* (forte) dynamic followed by a *dim. rall.* (diminuendo and rallentando) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Allegro moderato.

SOPRANO I.

SOPRANO II.

TENOR I.

TENOR II.

BASS I.

BASS II.

Chorus. (behind the scenes).

Ah! ah!

Ah! ah!

Ah! ah!

Ah! la la la la la la la la

Ah! la la la la la la la la

Ah! la la la la

Allegro moderato. (♩ = 72)

Au soufflé léger du vent
Now on we sail before the wind,

Au soufflé léger du vent
Now on we sail before the wind,

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

p

— Ouvrons gai-ment nos voi - - les; À la clar-té des é -
 — So en-chant-ing-ly sigh - ing; The stars in glo-ry are

p

— Ou-vrons nos voi - - les; À la clar-té des é -
 — enchant-ing-ly sigh - ing; The stars in glo-ry are

p

— la la la la la la la la la la la la la la

p

— la la la la la la la la la la la la la la

p

— la la la la la la la la la la la la la la

p

— la la la la la la la la la la la la la la

f *p* *f*

toi - les, Ah! Sui - vons le flot mou - vant. Dans la
 vy - ing, Ah, the waves fol - low be - hind. The oar

f *p* *f*

toi - les, Sui - vons le flot mou - vant. Dans la
 vy - ing, The waves fol - low be - hind. The oar

f *p*

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

f *p*

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

f *p*

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

f *p*

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

nuit la rame é - tin - celle Et laisse a - près elle Un sil - lon - de feu, Sur
 gleaming white in the night, Is cleav - ing a fur - row, a fi - e - ry wake, O'er

nuit la rame é - tin - celle Et laisse a - près elle Un sil - lon - de feu, Ah!
 gleaming white in the night, Is cleav - ing a fur - row, a fi - e - ry wake, O'er

La rame é - tin - cel - - le sur le lac bleu, Ah!
 Gleam - ing on the lake, Leaves a fie - ry wake! Ah!

La rame é - tin - cel - - le sur le lac bleu, Ah!
 Gleam - ing on the lake, Leaves a fie - ry wake! Ah!

La rame é - tin - cel - - le sur le lac bleu, Ah!
 Gleam - ing on the lake, Leaves a fie - ry wake! Ah!

La rame é - tin - cel - - le sur le lac bleu, Ah!
 Gleam - ing on the lake, Leaves a fie - ry wake! Ah!

— le lac bleu. — Au — souf - fle lé -
 — the blue lake. — Now on we sail be -

ah! La la la

ah La la la

ah La la la

ger du vent — Ou-vrons gai-ment nos voi - les; À la clar-té des é -
fore the wind, So en-chant-ing - ly sigh - ing; The stars in glo - ry are

ger du vent — Ouvrons nos voi - les; À la clar-té des é -
fore the wind, — enchant-ing - ly sigh - ing; The stars in glo - ry are

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

toi - les, Ah! — Sui - vons le flot mou - vant. Dans la nuit la rame é - tin -
vy - ing, Ah, the waves fol - low be - hind. — The oar, gleaming white in the

toi - les, Sui - vons le flot mou - vant. Dans la nuit la rame é - tin -
vy - ing, The waves fol - low be - hind. — The oar, gleaming white in the

la la la — la la la la la la la! La rame
Gleam - ing

la la la — la la la la la la la! La rame
Gleam - ing

la la la — la la la la la la la! La rame
Gleam - ing

la la la — la la la la la la la! La rame
Gleam - ing

(1) If desired, the next 16 measures, which are a repetition, may be cut, in which case continue from the sign \oplus on page 283.

celle Et laisse a - près elle Un sil - lon de feu, Sur le lac bleu.
 night, Is cleav - ing a fur - row, a fi - e - ry wake, O'er the blue lake!

celle Et laisse a - près elle Un sil - lon de feu, Ah!
 night, Is cleav - ing a fur - row, a fi - e - ry wake, Ah!

é - tin - cel - - le Sur le lac bleu. Ah!
 on the lake, Leaves a fie - ry wake! Ah!

é - tin - cel - - le Sur le lac bleu. Ah!
 on the lake, Leaves a fie - ry wake! Ah!

é - tin - cel - - le Sur le lac bleu. Ah!
 on the lake, Leaves a fie - ry wake! Ah!

é - tin - cel - - le Sur le lac bleu. Ah!
 on the lake, Leaves a fie - ry wake! Ah!

Au souf - fle lé - ger du vent
 Now on we sail be - fore the wind,

Au souf - fle lé - ger du vent
 Now on we sail be - fore the wind,

ah! La la la la la la

La la la la la la

ah! La la la la la la

La la la la la la

p

— Ou-vrons gai-ment nos voi - les! À la clar-té des é -
 — So en-chant-ing - ly sigh - ing; The stars in glo - ry are

p

— Ou - vrons nos voi - les! À la clar-té des é -
 — en-chant - ing - ly sigh - ing; The stars in glo - ry are

p

— la la la la la la la la la la

p

— la la la la la la la la la la

p

— la la la la la la la la la la

p

— la la la la la la la la la la

f *p* **B♭** *mf*

toi - les Ah! Sui-vons le flot mou-vant! Ah! la
 vy - ing, Ah, the waves fol - low be - hind. Ah! la

f *p* *mf*

toi - les Sui - vons le flot mou-vant! Ah! ah!
 vy - ing, The waves fol - low be - hind. Ah! ah

f *p* *mf*

la la la la la la la! Ah! ah!

f *p* *mf*

la la la la la la la! Ah! ah!

f *p* *mf*

la la la la la la la! Ah! ah!

f *p* *mf*

la la la la la la la! Ah! ah!

la la ah! ah! ah!

ah! ah! ah! la la

ah! ah! ah! la la

ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah! la la la

la ah! ah! ah! la la la

la ah! ah! ah! la la la

ah! ah! ah! la la la

ah! ah! ah! la la la

la la ah! la la la

pp *smorz.* *ff*

la! Ah! ah! ah! ah! ah! La la la

pp *smorz.* *ff*

la! Ah! ah! ah! La la la

pp *smorz.* *ff*

la! Ah! ah! ah! La la la

pp *smorz.* *ff*

la! Ah! ah! ah! La la la

pp *smorz.* *ff*

la! Ah! ah! ah! La la la

pp *smorz.* *ff*

la! Ah! ah! ah! La la la

Andantino con moto.

la!

la!

la!

la!

la!

la!

la!

Andantino con moto. (♩ = 116.)

p

(Lothario enters from door R.H.)

dim.

Berceuse.

Lothario.

p

De son cœur j'ai cal-mé la fiè-vre! Un sou-ri-re doux et joy-
From her heart the fe-ver de-part-ed! E'er my voice her woe_ al-

pp

pp

eux A ma voix entr'ouvrant sa lè-vre, Le som-meil a fer-mé ses
lays; By a smile her lips_ were part-ed, Slum-ber ten-der-ly clos'd her

poco cresc.

yeux. yeux. Pauvre en-fant! Dieu te pro-tège et te_ dé - fend!_
eyes. Ah, poor child! May God be ev-er-more thine aid!_

pp

Dors en paix! dors, pauvre en - fant, — pauvre en - fant! —
Ah, poor child! Slumber in peace, — ten - der maid!

pp *colla voce* *pp* *rit.*

f *dim.*

dolce

L. *pp*

Sur son front é - ten - dant son ai - le, Et pour
 O'er thy brow his pin - ions ex - tend - ing, May an

L.

el - le quit - tant les cieux, Un bon an - ge veille auprès
 an - gel leave the skies, Thee from sor - row ev - er de -

pp

L.

d'el - le! Le som - meil - fer - me ses
 fend - ing! Now may slum - ber seal ses
 thine

poco cresc.

L.

yeux. eyes! Pau - vre en - fant! Dieu te pro -
 Ah, poor child! May God be

pp

L.

tége - et te dé - fend! Dors en paix!
 ev - er - more - thine aid! Ah, poor child!

pp

rit.

dors, pauvre en - fant! pauvre en - fant! Dieu te pro - tège et te dé -
 Slum - ber in peace, — ten - der maid! May God be ev - er - more thine

colla voce pp

pp

fend! Pauvre en - fant! aid! thine aid!

SOPRANO I.

SOPRANO II.

mf

Ah!
Ah!

Allegretto moderato.

pp

Allegretto moderato.

La rame é - tin - celle Et laisse a - près elle Un sil - lon - de
 The gleam - ing oar white Doth leave in the night A wide, fi - e - ry

TENOR I.

La rame é - tin - cel - le sur le lac
 Gleam - ing on the lake, Leaves a fie - ry

TENOR II.

La rame é - tin - cel - le sur le lac
 Gleam - ing on the lake, Leaves a fie - ry

BASS I.

La rame é - tin - cel - le sur le lac
 Gleam - ing on the lake, Leaves a fie - ry

BASS II.

La rame é - tin - cel lake - le sur le lac
 Gleam - ing on the lake, Leaves a fie - ry

feu, Sur - le lac bleu. Au - souf - fle lé -
 wake, o'er the blue lake! Now on we sail be -
 feu. Ah! Au - souf - fle lé -
 wake, Ah! Now on we sail be -
 bleu. Ah! La la la
 wake, Ah!
 bleu. Ah! La la la
 wake, Ah!
 bleu. Ah! La la la
 wake, Ah!
 bleu. Ah! La la la
 wake, Ah!

ger du vent Ouvrons gai - ment nos voi - les; À la clar - té des é -
 fore the wind So en - chant - ing - ly sigh - ing; The stars in glo - ry are
 ger du vent Ou - vrons nos voi - les; À la clar - té des é -
 fore the wind, enchant - ing - ly sigh - ing; The stars in glo - ry are
 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

sf *p* *pp* *p* *sf*
 toi - les, Ah! — Sui - vons le flot mou - vant! Ah! ah!
 vy - ing, Ah, — the waves fol - low be - hind! Ah! ah!
sf *p* *pp* *sf*
 toi - les Sui - vons le flot mou - vant! Ah!
 vy - ing, The waves fol - low be - hind! Ah!
sf *p* *pp* *sf*
 la la la — la la la la! Ah! — ah! — ah!
sf *p* *pp* *sf*
 la la la — la la la la! Ah! — ah! — ah!
sf *p* *pp* *sf*
 la la la — la la la la! Ah! — ah! — ah!
sf *p* *pp* *sf*
 la la la — la la la la! Ah!

pp *smorz.* *rit.*
 — la la la la! Ah! — ah! — ah! — ah! — ah!
pp *smorz.* *rit.*
 — la la la la! Ah! — ah! — ah!
pp *smorz.* *rit.*
 — la la la la! Ah! — ah! — ah!
pp *smorz.* *rit.*
 — la la la la! Ah! — ah! — ah!
pp *smorz.* *rit.*
 — la la la la! — ah! — ah!

Allegro moderato.

Recit.

(Setting a lamp on a table, and turning toward the window).

Antonio.

Vous ver - rez de cet - te fe - nê - tre s'il - lu - mi -
 You will see, on near - ing this win - dow, how all the

Piano.

A.

ner les vil - las d'a - len - tour; De la fê - te du lac c'est de - main le grand
 vil - las are lighted a - round; for to - mor - row the fête on the lake will be

A.

jour; Ce pa - lais seul, de - puis qu'il a per - du son maî - tre, ne s'il - lu - mi - ne
 held. This pa - lace here a - lone, since it has lost its mas - ter, is lighted up no

W.

W.

Wilhelm.

plus! Oui, l'on m'a ra - con - té qu'une en - fant dans les flots ja - dis per - dit la
 more! Yes, the tale I have heard: That a child in the lake long years a - go did

W.

A.

Antonio.

vi - e. La pau - vre mère, hé - las! dans la mort l'a sui -
 per - ish. The moth - er too, a - las! soon in death fol - low'd

A. *vi - e; fou de dou - leur, son pere a pour ja - mais quit - té l'I - ta -*
af - ter; craz'd by their loss, the fa - ther left his na - tive country for

A. *li - e; et bien - tôt le toit de ses an - cê - tres de - vra pas - ser à d'au - tres*
ev - er; ver - y short - ly his an - ces - tral man - sion will be possess'd by oth - er

W. *Wilhelm.*
De - main je ré - pon -
To - morrow I shall de -

A. *maî - tres. S'il est en - core à vo - tre gré, Vous pou - vez l'a - che - ter.*
own - ers. If you still find it to your mind, it is yours for a price.

W. *Allegro moderato.* (laying his hand on Lothario's shoulder) *p*
drai. (exit Antonio at a sign from Wilhelm) Eh bien?
cide. What now?

L. *Lothario.*
Chut!... Un sou - rire a pas - sé sur la lè - vre; L'en - fant
Hush! O'er her fea - tures a smile e'en was pass - ing; she's a -

Wilhelm (joyfully). *f*

W. Ah! que le ciel en soit bé -
 Ah! Let us praise kind Heav'n there -

L. dort et n'a plus la fiè - vre.
 sleep, she has no more fe - ver.

p

W. ni! C'est l'air na - tal qui la rappelle à la vi - e! Oui, de -
 for! Her na - tive air now un - to life has re - stored her! Yes, for

W. main ja - che - te - rai pour el - le le pa - lais des Cy - pri -
 her to - mor - row I shall pur - chase the a - bode of the Ci - pri -

W. a - ni! Qu'as - tu?
 a - ni! Lothario (rises, trembling) What then?

L. Cy - pri - a - ni?
 Ci - pri - a - ni?

Allegro. *f* *Andante.* (♩ = 112) *pp*

(Lothario goes to the great door at back and tries to open it)

Wilhelm. Lothario.

w. *ff*
 l. Cet-te chambre est fer-mé-e de-puis quinze ans! *ff* Quin-ze ans?
 Yon-der room has been clos'd for these fift-teen years! Fif-teen years?

(Lothario goes to door L.H.) *p*

l. Ah! Ah! là! there!

(turning toward Wilhelm) (exit slowly)

pp
 Chut!... hush!

Moderato. Recit.
 Wilhelm. (alone)

w. *smorz.*
 É-tran-ge re-
 How strange was his

w. *smorz.*
 gard! Ah! mieux que ma rai-son le cœur de ce vieil-lard Con-so-le cet en-
 look! Ah, bet-ter than my will, the heart of this old man has com-fort-ed this

w. fant par ses soins ra - ni - mé - e! J'ai de - vi - né trop tard le se - cret de Mi -
 child, whom his cares have re - viv - ed! Too late, a - las, I've guess'd what Mi - gnon has con -

(Softly opening door R. H.) (tenderly)

w. gnon;
 ceal'd! Hé - las! el - le som -
 Ah me! while yon - der

(If the Romance be sung in D \flat , skip to the sign Φ .)

w. meil - - - le, et pro - non - ce mon nom.
 sleep - - - ing, she pro - nounc - es my name!

(Go on with the Romance in C)

Φ (For the Romance in D \flat) *rit.*

w. Hé - las! el - le som - meil - le, et pro - non - ce mon nom.
 Ah me! while yon - der sleep - ing, she pro - nounces my name!

(Go on with the Romance in D \flat)

N^o 14. "Elle ne croyait pas."

Romance. (1)

Andantino. (♩ = 76)

Wilhelm.

Piano.

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

dolce

w. El - le ne croy - ait pas, dans sa can - deur na - i - ve, Que l'a - mour
Nev - er the maid - en dream'd, pure as an op - ning flow - er, That love so

pp

w. in - no - cent qui dor - mait dans son cœur, Dut se chan - ger un jour
in - no - cent as dwelt with in her breast Might e'er a - wake, in fine,

p

w. en une ar - deur plus vi - ve Et trou - bler à ja - mais
to far more ar - dent pow - er, For ev - er ban - ish - ing

poco cresc.

(1) This Romance may be transposed into D \flat , as it was sung by M. Achard at the Opéra-Comique.

w. *pp*

son rê - ve de bon - heur. Pour ren - dre à la fleur é - pui -
 her tran - quil vi - sion blest! To glad - den the flow - er des -

w. *poco più ritenuto* (♩=58.)

sé - e Sa fraîcheur, son é - clat ver - meil, Ô prin -
 pair - ing, To re - vive all her ro - sy glow, Balm - y

w.

temps, don - ne - lui ta gout - te de - ro - sé - e!
 Spring, on her heart let fall thy dew re - stor - ing!

w. *f*

Ô mon cœur, don - ne - lui, don - ne - lui ton ra - yon de so -
 Oh my heart, on her way, on her way all thy sun - shine be -

colla voce

w. leil!
stow!

f

And. * *And.* * *And.* *

w. C'est en vain
'Tis all in

mf *p* *pp*

w. que j'attends un a - veu de sa bou-che, Je veux con-naître en vain
vain I wait for an a - vow-al ten-der, 'Tis all in vain I seek

w. *p* ses se - crè - tes douleurs, Mon re - gard l'in - ti - mi - de et ma voix
to guess her se - cret woe; She shrinks be - fore my gaze, my words her

pp *poco cresc.*

w. *pp*

l'ef-fa-rou-che, Un mot trou-ble son âme et fait cou-ler ses pleurs!
 fear en-gen-der, Tho' I be ne'er so kind, her tears do ev-er flow!

poco cresc.

w. *3* *3* *3*

Pour ren-dre à la fleur é-pui-sé-e Sa frai-
 To glad-den the flow-er des-pair-ing, To re-

w. *un poco più ritenuto*

cheur, son é-clat ver-meil, Ô prin-
 vive all her ro-sy glow, Balm-y

pp

w. *3* *3* *3* *3*

temps, don-ne-lui ta gout-te de-ro-sé-e!
 Spring, on-her heart let fall thy dew re-stor-ing!

pp

Ced. * *Ced.* * *Ced.* *

W. *(hastening)*
 fu - yez, elle est i - ci!" Un a - vis de La - er - te!.. Ah! Mi -
 a - way, for she is here!" 'Tis a hint from La - er - tes! Ah! Mi -

W. *(He draws back; Mignon enters without noticing him)*
 gnou! *(stopping)* la voi - ci!
 gnou! She ap - pears! *Andante sostenuto. (♩ = 96)*

riten. *dim.* *pp*

M. *Mignon.*
 Où suis - je? Je res - pire —
 Where am I? 'Tis a soft -

M. — un air plus doux, La - zur est plus pro - fond!..
 — er air I breathe, and blu - er are the skies!

M. *sempre dolce*
 Dans le flot pur de ce lac trans - pa -
 And in the lake so transpa - rent I

dim. pp

M. *rent se re - fléte un bois som - bre!... U - ne*
see a dark for - - est re - flect - ed! and a

M. *voile y glis - se dans l'om - bre!... Quel - le fraî -*
sail in shad - ow is glid - ing! Fresh 'tis, and

M. *cheur!... Et ce pa - lais dont les jar - dins des - cendent vers la grè - ve,*
cool! And this pal - ace, with its gar - dens sloping to the lake - side:

M. *Il me semble avoir vu tout ce - la dans un rê - ve... Lothari - o! Wilhelm!*
'Tis as if I had seen it be - fore in a vision! Wil - helm! Lothario!

W. *Wilhelm, (hastening to her)*

Mi - Mi -

N^o 15. "Je suis heureuse! l'air m'enivre?"

Duet.

Allegro moderato.

Filina. 

Mignon. 

Wilhelm. 

Allegro moderato. (♩ = 80)

Piano. 

M. 

M. 

M. 

M. 

M. 

Wilhelm.

w. Pau - vre en-fant! plus de crain tes - vai - nes!
 Ah! poor child! fear thou vainly no - lon - ger!

w. Un air plus pur va - te ra - ni-mer, Un sang nou-
 A kind - lier air laves - thee from a - bove, And flows thy

w. veau gon - fle tes vei - nes, Mi-gnon doit vi - vre pour ai -
 life - stream ev - er stron - ger: Mi-gnon shall live - - - to know my

w. mer. Ah! tu dois vi - vre, tu dois vi - vre pour ai-
 love! Ah! thou shalt live, - - - thou shalt live - - - to know my

w. mer, - - - tu dois vi - vre pour ai - mer! Oui,
 love! - - - thou shalt live - - - to know my love! Yes,

Mignon. *pp*

M. *je te crois, je veux te croi - re! Par - le - moi, parle en -*
I be - lieve, I'd fain be lieve you! Say it o'er yet a -

M. *Wilhelm.*
cor, tou - jours! Chasse à ja - mais de ta mé - moi - re
gain, a - gain! Ban - ish for ev - er what may grieve you,

M. *a tempo*
Je suis heu - reu - se! L'air m'en -
My heart no lon - ger pines for -

W. *riten.*
Le sou - ve - nir des mau - vais jours.
Ev - ry re - mem - brance fraught with pain!

M. *i - - vre, mon cœur a ces - sé de souf - frir.*
sak - - en, Balm - y airs dispel all un - rest!

Wilhelm.

w. *mf* Oui, crois au bon-heur qui t'en i - - vre, Ton
 No more shall your heart pine for - sak - en, All

Mignon.

M. Je re - nais, je me sens re -
 Here a - new to life I a -

w. *dim.* cœur a ces - sé de souf - frir! Pour ai - mer Mi - gnon de - vait
 woe shall de - part from your breast! Un - to love Mi - gnon doth a -

p un poco riten.

M. vi - vre, Mi - gnon ne craint plus de mou - rir! Je re - nais, je me sens re -
 wak - en, Of death now no fear fills my breast; Here a - new un - to life I

w. vi - vre, Mi - gnon ne pou - vait pas mou - rir! Pour ai - mer Mi - gnon de - vait
 wak - en, By love be her life ev - er blest! Un - to love Mi - gnon doth a -

un poco riten.

M. vi - vre, Mi - gnon ne craint plus de mou - rir! Ah! Mi - gnon
 waken, Of death now no fear fills my breast! Ah! of death

w. vi - vre, Mi - gnon ne pou - vait pas mou - rir! Ah! Mi - gnon
 waken, By love be her life ev - er blest! Ah! by — love

M. *3 rit. dim.*
 ne craint plus de mourir!
 now no fear fills my breast!

W. *3 rit.*
 ne pouvait pas mourir!
 he could not life ever blest!

M.

W.

cresc. f p rall.

W. *Andante. (♩ = 104) pp Wilhelm.*
 Ah! que ton âme en - fin
 Ah, may thy soul at last

W. *poco cresc.*
 dans mon â - me s'é - pan - che! Chè - re Mi-gnon! chère Mi-
 in - to mine - all be streaming! Dear - est Mi-gnon! dear - est Mi-

w. gnon! lè - ve - vers moi, lè - ve vers moi - tes
gnon! raise un - to me, raise un - to me - thine

smorz.

w. yeux. Sous ce ray-on di-vin, et dans ta ro-be blan-che, Tu m'ap-pa-
eyes! Un-der this ray di-vine, And in thy gar-ment gleam-ing, Thou dost ap-

w. rais com - me un an - ge des cieux! Ah!
pear like an an-gel from the skies! Ah!

dim. *mf*

w. lè - ve vers moi - tes yeux! Tu m'ap-pa-ra-is comme un an - ge des
raise un-to me - thine eyes! Thou - dost ap-pear like an angel from the

p *pp*

Mignon. (smiling sadly)

M. Non, c'est tou-jours Mi - gnon.
No, it is still Mi - gnon! *pp*

w. cieux! un poco riten. Mi-gnon nest plus la
skies! Mi-gnon, and yet an-

pp *un poco riten.*

(aside, in ecstasy) *pp*

M. O Dieu! dois-je le croi-re?
O Heav'n! Dare I be-lieve it?

W. même.
other. Mi-gnon a tout mon cœur, et c'est
Mi-gnon has all my heart! Her a -

poco cresc.

pp

Variant

M. Dois-je le croire, — est-ce bien moi
Dare I be-lieve — that I am she

W. el - le que j'ai - me!
lone — it a - dor - eth!

Dois-je le croire, est-ce bien moi qu'il ai - me?
Dare I be-lieve — that I am she he lov - eth?

pp

Allegro.
Migncn. (slowly) *a tempo*

M. Toi m'ai-mer! que dis-tu?
You love me? Can it be?

p

M. sou-viens-toi du pas-sé...
Put re-mem-ber the past: Ton cœur est a Phi-
Your heart is all Fi-

p

M.
 li - ne... Est-il vrai? ô
 li - nés! Is it true? oh
 Wilhelm. *a piacere*

W.
 Phi - line est loin de nous, et je ne l'ai-mais pas.
 I love Fi - li - na not, and she is far a - way!

M.
 joie i - nef - fable et di - vi - ne! Je puis en -
 joy, oh di - vin - est of rap - tures! Now I at
risoluto

W.
pp

M.
 fin te di - re... mais par-lons bas, par-lons bas, bien
 last may tell you - But let us speak ver - y low, speak

W.
f *p* *dim.*

Moderato. Filina. (behind the scenes)

M.
 bas! Je - suis Ti - ta - ni - a la blon - de, Je - suis Ti - ta - ni - a, fil -
 low! I - am Ti - ta - ni - a, the fai - ry, I - am Ti - ta - ni - a, daugh - ter

W.
pp *mf* *p*

F. le — de l'air! En ri - ant — je parcours le mon - de, Plus vi - ve
 gay of air! Fare o'er land or o - cean ev - er mer - ry, Than swal - low
 Wilhelm (aside.) Mignon. *p* (aside.)

W. M. Phi - li - ne!
 Fi - li - na! En - cor el - le!
 'Tis Fi - li - na!

F. M. que l'oi - seau, plus prom - pte — que — l'é - clair! En - co - re cet - te
 swift - er I, — than light - ning bold - - er far! This woman yet a -

Mignon
 (running to the window.)

F. Je — suis Ti - ta - ni - a la blon - de! Ah! —
 I — am Ti - ta - ni - a, the fai - ry! Ah! —

M. fem - me!
 gain! Ô mon secret,
 Secret of love,

F. *f* *p*

F. *p* *f*

M. *p*

Reste au fond de mon â - me.
in my heart lie for ev - er!

F. *string.* *tr* *pp* *presto*

Allegretto. (♩=80)

F. *f* *Mignon.*

M. *f*

Ah!
Ah!

M. (jealously.)

Je re - connais sa voix, Je l'en-tends, je la
Her voice it is I hear, That I know, that I

M. *p*

vois. C'est elle en - cor, c'est el - le Qui te cherche et t'ap -
fear! 'Tis she a - gain doth call you, Seek - ing you to en -

M.
 pel - le! Ne m'in - ter - ro - ge pas! Je dois me taire, hé -
 thrall you! Ah! nev - er ask me now! Well, that I still for -

M.
 las! Je ne veux plus par - ler, Je ne par - le - rai
 bore! I have no more to say, I will say no - thing

M.
 pas, Hé - las! Je ne veux plus par -
 more! Ah me! I have no more to

M.
 ler, Je ne par - le - rai pas, Je ne par - le - rai
 say, I will say no - thing more, I will say no - thing

M.
 pas! Non, non, non, non, non! je ne par - le - rai pas! Je n'en -
 more! No, no, no, no, no, no! I will say no - thing more! 'Tis thy -

Wilhelm (lovingly.)
un poco rit.

w. tends que ta voix, C'est Mi-gnon, c'est Mi-gnon que je
 voice a-lone I hear, 'Tis Mi-gnon, 'tis Mi-gnon who is

w. vois, Mignon cent fois, cent fois plus belle Et plus char-man-te qu'el -
 dear, Mignon, a-thou-sand times more fair, More charming than Fi-li-na

f *dim.* *pp*

Mignon. *p*
 Non! je ne par-le-rai pas!
 No! I will say nothing more! (1)

w. le! Mi-gnon que j'aime, hé-las! Et qui ne m'ai-me
 e'er! Whose love I fain would be, But who does not love

F. Filina (outside.)
 La la

w. pas! me! Ciel! Heav'n!

f *p* *p* (aside.)

(1) If desired, the next 10 measures may be cut, skipping to the sign Φ on page 315.

M. pel - le; Ne min - ter - ro - ge pas! Je dois me taire, hé -
 thrall you! Ah! nev - er ask me now! Well, that I still for -

W. que — je vois. toi seu - le que j'entends.
 whom — I hear, thee on - ly whom I hear!

f *p* *p*

M. las! Je ne veux pas par - ler, Je ne par - le - rai
 bore! I have no more to say, I will say nothing

W. Tu dou - tes en - cor; Ah! tu ne m'ai - mes
 You are still in doubt? Ah! you love me no

f *p*

M. pas! Hé - las! Je ne veux plus par -
 more! Ah me! I have no more to

W. pas! Ah! Hé - las, hé -
 more! Ah! A - las, a -

f *cresc.* *ff*

M. ler, Je ne par - le - rai pas, Je ne par - le - rai
 say, I will say no - thing more, I will say no - thing

W. las! tu ne m'aimes pas! non, tu ne m'ai - mes pas!
 las! you love me no more! no, you love me no more!

p *cresc.*

M. pas. Ah!_ Ah!_ Ah!_ Ah!_ Je ne veux plus par -
 more! Ah!_ ah!_ ah!_ ah!_ I will say no - thing

W. Ah! cru - el - le! tu ne m'ai - mes pas! Tu dou - tes en -
 Ah! how cru - el! You love me no more! You are still in

M. ler, je ne par - le - rai pas. Ah!_ Ah!_
 more, I will say no - thing more!

W. cor, Oui, tu dou - tes en - cor. Hé - - las!
 doubt, yes, you are still in doubt! A - - las!

M. Je ne par - le - rai pas, je ne par - le - rai
 I will say nothing more, I will say nothing

W. Mignon ne mai - me pas! non! non! tu ne mai - mes
 Mignon loves me no more, no, no, you love me no

M. pas! Non! Non! (sinks on a seat.)
 more! No! no!

W. pas! Hé - las! pas!
 more! Ah me!

dim. *p*

Recit. Wilhelm.

f *p*

Ah! malheureuse en-fant... Ses mains sont gla-
 Ah! the un-hap - py child! Her hands are as

Moderato sostenuto.

p

p

cé - es...Cet-te voix maudi - te, ô mor-tel ef - froi, Réveille en son cœur les douleurs pas-
 frozen! That accurs-ed voice, with a mortal dread, awakes in her heart all the woes de -

p *rit.*

sé - es! Mi-gnon, toi que j'ai - me, ah! re - viens à
 part - ed! Mi-gnon, my be - lov - ed! ah! re - vive a -

(Mignon comes to her senses.) (tenderly.)

w. *rit.*

toi!.. gain! Elle ou-vre les yeux!.. C'est moi qui t'ap-
She o - pens her eyes! 'Tis I who have

Mignon. *p*

w. *pp*

M. pel - le! Je n'en-tends plus
call'd you! I can hear no

Wilhelm. *mf*

M. rien! n'est-ce pas un rê - ve? Non, ce n'est qu'un rê - ve! un rê - ve men -
more! Was it not a dream? Yes, 'twas but a vi - sion, a fe - ver-ish

w. *pp*

teur Où la fièvre en-co-re é - ga - re ton cœur.
dream that a - rose a - gain to trou-ble your heart.

Mignon.

M. *f*

La fiè - vre, dis - tu? non!.. ce - lui qui m'ai - me c'est Lo -
 A vi - sion, you say? No! The one who loves me is Lo -

M. (turning toward door at back.) *p*

tha - ri - o! Pourquoi n'est-il pas près de moi? é - cou - te!
 tha - ri - o! Why is he not near to me now? But list - en!

pp a tempo

M. Oui, j'entends son pas!
 Yes! I hear his step!

W. Nul ne peut ve - nir de
 No one can come in from

(The door at back suddenly flies open, and Lothario enters, richly attired, and carrying a small box.)

Mignon.

W. là!
 there!

M. C'est lui - mê - me!
 'Tis Lo - tha - rio!

Trio.

Moderato sostenuto.

Filina.

Mignon.

Wilhelm.

Lothario.

Piano.

Moderato sostenuto. (♩ = 72.)

Lothario. *p*

Mi - gnon! Wil -
Mi - gnon! Wil -

helm! Sa - lut a vous! So -
helm! I greet you both! Be

Wilhelm (aside). *p*

yez les bien - ve - nus chez moi! Que veut - il
wel - come in my house and home! What is he

dim.

Mignon (astonished.)

W. M. di - re? Sous ces ri - ches ha - bits, est - ce lui que je
say - ing? In at - tire so su - perb, is it he whom I

Lothario.

M. L. vois? Tout. i - ci m'ap - par -
see? All is mine that you

(to Mignon.)

L. tient; re - gar - de! ad - mi - re!...
see: Be - hold it! ad - mire it!

L. En ce pa - lais, j'é - tais maître au - tre - fois!
Once in this pal - ace, the mas - ter was I!

Wilhelm (aside to Mignon).

W. De sa fo - lie, hé - las! a - yons pi -
His fool - ish dreams, a - las! our pit - y

W.
M.

tiéL Je ne re-connais plus son regard ni sa
crave! I nei-ther re-cog-nize his appear-ance nor his

dim.

M.
L.

voix.— Ou - bli - ons — nos temps de mi -
voice! Let us now — for - get all our

p

p

L.

sè - re, — ou - bli - ons — nos temps de mi -
sor - row, — let us now — for - get all our

dim.

L.

sè - re! Je t'ap - por - te un don pré - ci - eux; Il a -
sor-row! Thee I bring a gift passing rare; 'Twill al -

L.

dou - ci - ra, je l'es - pè - re, L'en - nui de ton cœur sou - ci -
lay, I hope, for ev - er All pain in thy heart full of

b2.

3

Allargate un poco.

Mignon (aside). *p* *cresc.*

Quel est cet é-tran-ge mys-tè-re Que tra-hit l'é-clat, l'é-
 What se-cret un-told, over-pow'ring, Doth the glance, the glance of his

Wilhelm (aside). *p* *cresc.*

Quel est cet é-trange mys-tè-re Que trahit l'é-clat, l'é-
 What se-cret un-told, o-ver pow'r-ing, Doth the glance, the glance of his

L. *cresc.*

eux. Ou-blions nos temps, nos temps de mi-
 care! Let us now for-get, for-get all our

Allargate un poco.

M. *f* *p* *f* *riten. e dim.*

clat de ses yeux? Quel est ce mys-tè-re Que tra-hit l'é-
 eye now be-tray? What se-cret o'er-pow'ring Doth the glance of his

W. *f* *f* *riten. e dim.*

clat de ses yeux? Quel est ce mys-tè-re Que tra-hit l'é-
 eye now be-tray? What se-cret o'er-pow'ring Doth the glance of his

L. *f* *p*

sè - re!
 sor - row!

f *p* *f* *colla parte*

M. *p*
clat de ses yeux?
eye now be - tray?

W. *mf* *p*
clat de ses yeux, de ses yeux?
eye now be-tray, now be - tray?

L. *pp*
de ton cœur sou - ci - eux.
'Twill al - lay all thy pain!

p *mf* *p*

Andante sostenuto. (♩ = 52.)

Lothario (to Mignon).

L. *pp*
Cet - te cas - sette est là
This lit - tle box has lain

L. De - puis de bien longs mois; En -
for man - - y wear - y months. Child,

Mignon.

Lothario.

L. *p*
fant, tu peux l'ouvrir.
you may ope it now!

M. *p*
Que contient - el - le? Vois! -
What is with - in it? Look!

(Mignon opens the box.)

Mignon.

M. Une é-char-pe d'en-fant!

'Tis a scarf for a child! Lothario.

L. D'or et d'argent bro-dé-e! Oui, je l'a-

Broi-der'd in gold and sil-ver! Yes, and with

M. Quelle est cet-te re-li-que, et qui donc la por-

What rel-ic may this be, and by whom was it

L. vais pi-eu-sement gar-dé-e!

ten-der care have I pre-serv'd it!

M. ta! Par-le! Spe-ra-ta!

worn? Tell me!

pp

Spe-ra-ta!

Spe-ra-ta!

L. Spe-ra-ta!

p

Spe-ra-ta!
Spe-ra-ta!

M.
 Dé - jà ce nom a frap - pé mon o - reil - le...
 That ver - y name in my ear has re - sound - ed -

M.
 Un sou - ve - nir loin - tain À ce doux nom dans mon â - me s'é -
 A mem - o - ry long past at this sweet name in my soul re - a -

M.
dim.
 veil - le! Est - ce l'é - cho loin - tain d'un pas - sé qui n'est plus? — Spe -
 wak - ens! Is it an ech - o lone from a past dead and gone? Spe -

Lothario
 (aside, sorrowfully).

M.
 Mignon. *sf* Des pleurs, des pleurs mouil - lent ses yeux.
 His eyes, his eyes are fill'd with tears. *dim.*

W.
 Wilhelm. *sf* Des pleurs, des pleurs mouil - lent ses yeux.
 His eyes, his eyes are fill'd with tears. *dim.*

L.
 ra - ta!
 ra - ta!

Lothario (to Mignon.)

L. *Ne vois-tu pas aus-si un bra-ce-let de co-rail?*
Do you not see, be-sides, a lit-tle brace-let of cor-al?

Mignon.
Le voici! Trop pe-tit pour mon bras!
Here it is! 'Tis too small for my arm!

L. *Trop grand, trop grand pour*
Too large, too large for

L. *el-le, El-le ne vou-lait pas at-ten-dre au len-de-her!*
She could not bear to wait un-til the com-ing

L. *main Pour por-ter un bi-jou qui la ren-dait plus bel-le.*
day, to put on such a chain that ren-der'd her more love-ly;

poco cresc.

L. *Mais le bi-jou tou-jours lui glis-sait de la*
but ev-'ry time the chain slipp'd a-way o'er her

Mignon (aside, greatly moved.)

M. *p*
Lui glis - sait de la main...
Slipp'd a - way o'er her hand_ Wilhelm.
L. *p*
main. hand. Qu'as-tu? tu
What is't? You

w. *p* Lothario.
L. trembles et tu pleu - res! Mi - gnon! Regarde en -
trem-ble, you are weep - ing! Mi - gnon! Now look a -

M. Mignon.
Un li-vre d'heu - res!
It is a prayer-book!
L. co - re! Hé - las! — je crois toujours la
gain, child! Ah me! — I think I see her

L. *dim.*
voir, lettre à let-tre, é - pe - ler sa pri - è - re du soir.
still, spell - ing let - ter by let - ter her ev - 'ning prayer!

Prayer. "Ô Vierge Marie"

Andantino. (♩ = 116.)

Mignon (opening the book, and reading).

M. *p*
 Ô Vier - ge Ma - ri - e, Le Sei - gneur est a - vec
 0 Vir - gin all - ho - ly, Ev - er near our Sav - iour

M.
 vous; A - bais - sez vos re - gards si doux Sur l'en -
 blest, May thine eye now ten - der - ly rest On a

(letting the book fall, and finishing from memory, with uplifted eyes and folded hands.)

M.
 fant_ qui pri - e!
 child_ so low - ly!

L. *pp*
 Lothario.
 El - le pri - ait ain - si!
 'Twas thus she used to pray!

M. *pp* (hesitating.) (recalling it.)
 Vous_ qui ber - cez sur vos ge - noux Le di - vin sau -
 Thou_ who dost hold up - on thy knee Him who rul - eth

M. *p*
 veur de la ter - re, Con - ser - vez l'en - fant a sa
 all_ cre - a - tion, Him who died for our_ sal -

M.
 mè - re! O ma - do - ne, pri - ez pour nous! pri - ez pour
 va - tion, Vir - gin Ma - ry, ah, pray for me, ah pray for

pp

Allegro. (♩ = 88)

M.
 nous!
 me!

Lothario (in great agitation.)
 Est - ce Dieu qui l'ins -
 Is it God who in -

pp *mf*

L.
 holding out his hands to Mignon.)
 pi - re?.. Elle a - chève sans
 spires her? With - out read - ing, she

mf

L.
 li - re!
 ends it!

Mignon (gazing around her with in -
 creasing excitement.)
 Lo - tha - ri - o!
 Oh Lo - tha - rio!

M.
 Wil - helm!
 Oh, Wilhelm!

Suis - je donc en dé -
 Am I los - ing my

M. li - re?.. Je de - vi - ne!..
 sens - es? I di - vine it!

sempre cresc.
 je vois!.. Je sens!..
 I see, I feel!

je ne puis di - re!..
 I can - not say it!

(to Wilhelm.)
 Ou donc m'as-tu con - dui - te, et quel est ce pa - ys? I - ta -
 Ah, whither have you brought me? What coun - try is this? 'Tis
 Wilhelm. 'Tis I - ta -
 LI - ta - li -
 'Tis I - ta -

fp *cresc.*

M.
 li - e! Ô ray - ons de cé - les - te lu - miè - re!
 I - ta - ly! Ah! what ra - diance of sun - light ce - les - tial!

W.
 e!
 ly!

mf

(After a violent effort to recall dim memories, she rushes out of door at back with a wild cry, and almost instantly reappears, pale and trembling.)

M.
 Ô sou - ve - nirs!
 All I re - call!

cresc. *f*

Recit.
 Là! là! l'i - ma - ge de ma mè - re! Et sa chambre est dé -
 There! there! the portrait of my mother! And her chamber is

f *p*

M.
 ser - te! Mon père!
 emp - ty! My fa - ther!

Loth. *ff* Wilhelm. Lothario.

Ah! ma fil - le! Ah! C'est mon en -
 Ah! My daugh - ter! Ah! It is my

a tempo *ff*

M. *Oui!* je vous re-con-nais!
Yes! I re-member you! *Wilhelm.*

L. *fant!* C'est el - le!
child! Spe-ra - ta! *Se peut-il!*
Can it be?

dim. *p* *cresc.*

M. *ff.* *0* Dieu, je te bé-nis! *ff.* *0* Oui, je re-trou-ve mon
 Lord, I praise thy name! I find my fa-ther a-

L. *ff.* *0* El - le re-trouve en-fin, *ff.* *0* El-le re-trou-ve son
Ab! she has found at last, now she has found at last her

ff. *0* ô Dieu, je te bé-nis! C'est el - le!
0 Lord, I praise thy name! Spe-ra - ta!

M. père et mon pa - ys, mon
 gain, my na - tive land! my

L. père et son pa - ys, son
 fa - ther, her na - tive land! her

ff. *0* ô Dieu! je te bé-nis! C'est mon en-
0 Lord, I praise thy name! She is my

M. *pè - re! mon pa - ys! Ô mon - Dieu, je te bé -*
own, my na - tive land! O my - God, I praise thy

W. *pè - re! son pa - ys! Ô mon - Dieu, je te bé -*
own, her na - tive land! O my - God, I praise thy

L. *fant, oui, c'est elle! Ô mon - Dieu, mon -*
child, yes, 'tis she! O my - God, my -

M. *nis, je te bé - nis! Ah!*
name! thy name I praise! Ah! *f* *(violently agitated.)*

W. *nis, je te bé - nis! Mi-gnon!*
name! thy name I praise! Mi-gnon! (supporting her)

L. *Dieu, je te bé - nis! Ma fil - le!*
God, thy name I praise! My daughter!

M. *(as if suffocating) (she staggers)* *Je meurs! Je*
I die! I *(she falls)* *p*

W. *Dieu! qu'a-t-el-le donc! Grand Dieu!*
Heav'ns! What has be - fall'n? Oh Heav'ns!

L. *Ah! Spe-ra-ta! Ah! Spe-ra-ta!*

(Wilhelm goes to open the window)

Andantino con moto. Lothario.

M.
L.

meurs!
die!

Non! ne meurs pas,
No, do not die,

chère en-fant!
darling child!

p

Wilhelm (returning to Mignon).

w.

mf

Le bonheur est i - ci maintenant!
In this houses shall be joy ev-er-more!

p

un poco riten.

pp

(Mignon gradually comes to herself.)

w.
L.

f

El-le re-vit!
She is re-viving!

mf

Chè-re Mi - gnon! Je t'ai - me! oui, je
Dearest Mi - gnon! I love you! yes, I

Lothario.

Son cœur se sou-vient!
Her sens-es re - turn!

Mignon (recognizing Lothario and Wilhelm). (as if in a trance)

w.
M.

dim.

t'ai - me!
love you!

mf

Ah! c'est là que je voulais
Ah! 'Tis there, in love ev-er

pp

ppp

pp

M. vi - vre, Ai - mer, ai - mer et mou - rir! C'est
fond - er, I fain would live and die! 'Tis

W. Wilhelm. *p* Son cœur se sou -
Her sens - es re -

M. *cresc.* là que je voulais vi - vre, *ff* C'est
there! in love ev - er fond - er, 'Tis

W. vient! Chè - re Mi - gnon! C'est
turn! Dear - est Mi - gnon! 'Tis

L. Lothario. *ff*

Ah! C'est
Ah! 'Tis

M. là que je vou - lais vi - vre, Ai -
there, in love ev - er fond - - - er, I

W. là que tu dois vi - vre Pour
there, in love ev - er fond - - - er, From

L. là, là que tu dois vi -
there, in love ev - er fond - -

M. mer, ai - mer et mou - rir! C'est
 fain would live and die! 'Tis

W. être heu - reu - se et pour ai - mer! C'est
 woe a - wak - ing, life shall be joy! 'Tis

L. vre, pour être heu - reu - se, heu -
 er, from woe a - wak - ing, a -

M. là que Je vou - lais vi - vre! C'est
 there, in love ev - er fond - er, Id

W. là que tu dois vi - vre!
 there, in love e'er fond - er,

L. reu - se et pour ai -
 wak - ing, life shall be

Allegro.

M. là! oui, c'est là! Mon
 live, I would die! Ah, my

W. oui, c'est là! pour tou -
 Ay, 'tis there! Life shall

L. mer! oui, c'est là! Wil -
 joy! Ay, 'tis there! Ah,

M. *pè - re! mon pa - ys! ô mon Dieu! je te bé - nis! je*
own, my na - tive land! O my God! I praise thy name! Thy

W. *jours u - nis! ô mon Dieu! je te bé - nis! je*
be a - joy! O my God! I praise thy name! Thy

L. *helm, sois mon fils! ô mon Dieu! mon Dieu! je*
Wil - helm, my son! O my God! my God! Thy

8 *te bé - nis!*
name I praise!

8 *te bé - nis!*
name I praise!

8 *te bé - nis!*
name I praise!

M. *te bé - nis!*
name I praise!

W. *te bé - nis!*
name I praise!

L. *te bé - nis!*
name I praise!

8 *te bé - nis!*
name I praise!

8 *te bé - nis!*
name I praise!

8 *te bé - nis!*
name I praise!

Appendix

of
Interpolated Music.

1st Act of Mignon.

2nd verse of Lethario's song, as sung by M. Faure at London.

(See page 16.)

Lothario. 

loin.
fare. (Ritournelle, 2nd Verse)

Piano. 

un poco animato

2nd Verse (ad lib)

L. 

Spe-ra - ta! Chère en -
Spe-ra - ta! dar - ling

L. 

L. 

fant, — en vain ma voix l'ap-pel - le! Des pleurs que j'ai ver-
child! — In vain long have I call'd her! Man - y the tears I've

L. 

L. 

sés, — Les bras ten-dus vers el - le, Dieu seul, hé - las! fut le té -
shed, — My arms long to en - fold her, God knoweth how my heart has

L. 

1. *mf*

moïn. _____ El - le vit, el - le vit, et je cherche sa
 bled. _____ She's a - live! she's a - live! E'er do I seek her

1. *mf*

tra - - - - ce! Je me re - pose un
 trac - - - - es: Here will I rest a

1. *mf*

jour, un seul jour, et je pas - se! je vais plus loin, toujours plus
 day, for a day, swiftly pass - es; Then further on, still on I

1. *mf*

loïn, _____ toujours plus loïn!
 fare, _____ still on I fare!

(continue page 16, meas. 1.)

a tempo

2nd Act of Mignon.

Air of Filina.

Sung by M^{me} Volpini at London.

(See page 166.)

Recit.

Filina. *f*

À mer-veil - le! j'en ris d'a - vance! De tous mes a-mou-
How en-chant-ing! I laugh al - ready! Now of my lov-ers

Piano. *f* *p*

F. reux all, le dé - fi - lé com - men - ce!...
all, the pro-cess - ion com - menc - es!

mf Allegro moderato.

A - ler - te, a - ler - te, Phi - li - - -
A - rouse thee, a - rouse thee, Fi - li - - -

dim. *p*

F. ne! A - ler - te! a - ler - te, Phi - li - - -
na! A - rouse thee, a - rouse thee, Fi - li - - -

F. *ne!* Te voi - là vraiment dans ton é - lé - ment; dans ton é - lé -
na! In thy el - e - ment art thou for a while, art thou for a

F. *p* ment! Tour - men - te, lu - ti - ne et trom - pe tour à
 while! Tor - ment them, al - lure them, and tease them turn by

F. tour turn, Tous ces mal - heu - reux af - fo - lés d'a -
 turn, All these hap - less ones for thy love who

F. *mf* mour! A - ler - te, a - ler - te, Phi -
 burn! A - rouse thee, a - rouse thee, Fi -

F. li - ne! Tour - men - te et lu - ti - ne, Trom -
 li - na! Tor - ment them, al - lure them, tease

F. *p* *rit.*

- pe tour à tour Ces malheu - reux af - fo - lés d'a - mour! Tous ces mal - heu -
 - them turn by turn, These hap - less ones for thy love who burn! These hap - less ones

pp *colla voce*

F. *p*

reux af - fo - lés d'a - mour! Tour - mente et lu - ti - ne, Trom - pe tour à
 for thy love — who burn. Tor - ment them, al - lure them, and tease turn by

F. *string.* *cresc.*

tour Tous ces mal - heu - reux af - fo - lés d'a - mour, d'a -
 turn, These hap - less ones for thy love who burn, who

string. *p*

molto ritenuto a piacere

F. *colla voce*

mour! Tour - men - te, tour - men - te, tour - men - te, lu -
 burn, Tor - ment them, al - lure them, tor - ment them, al -

F. *string.*

ti - ne Tous ces mal - heu - reux af - fo - lés d'a -
 lure them, These hap - less ones for thy love who

string.

a piacere

F. *mour! ah! d'amour!*
burn! Ah! who burn!

(sighing) *p a piacere*

F. *Ah! pour-tant! Ah! but then!*

a piacere *f*

Andante. dol.

F. *J'a-vais fait un plus doux rê-ve! Un autre a-vait tou-ché mon-*
'Twas a fair-er dream: a lov-er Had found a way to melt my-

F. *cœur! A- - vant que la nuit s'a - chè - ve Le re - ver - rai -*
heart; Ere night - fall 'twill be o - ver. Shall I see him once a -

poco accel. *cresc.* *dim. rit.*

F. *je? Le re - ver - rai - je? est - ce lui, est - ce lui qui*
gain? but once a - gain? Is it he, is it he shall

poco accel. *riten.*

F. *pp* se - ra mon vain - queur? Ah! j'a - vais fait un au - tre
de - fy all my art? Ah! 'twas a fair - er dream: a *dim.*

F. *dolciss.* rê - ve, Ce jeune hom - me a - vait su toucher mon cœur. Le re - ver -
lov - er Had found a - way to melt my heart! Ah, shall I *cresc.*

F. *dim.* rai - je a - vant que la fê - te s'a - chè -
see him ere the long fest - al is o -

F. ve? Est - ce lui qui se - ra mon vain - queur? ah! mon vain -
ver? Is it he shall de - fy all my art? Ah! all my

Allegro. Tempo I.

F. *f* (gaily) *p*
queur? Bah! s'il m'ou -
art? Bah! Should he

F. *blie, ou - bli - ons aus - si, Et ri - ons aux dé -*
not think on me, then I Can for - get him, as

Variant. *a piacere*
 ah! ——— Tour -
 ah! ——— Tor -

F. *cresc.*
pens de ceux qui sont i - ci! Ah! ——— Tour -
well, and laugh while lov - ers sigh! Ah! ——— Tor -

F. *men - te, lu - ti - ne Et trom - pe tour a tour*
ment them, al - lure — them, and tease them turn by turn,

F. *Tous ces mal - heu - reux af - fo - lés d'a - mour!*
All these hap - less ones for thy love who burn!

F. *A - ler - te, a - ler - te, Phi - li - ne! Tour -*
A - rouse thee, a - rouse thee, Fi - li - na! Tor -

E. mente et lu - ti - ne, Tour - mente et lu -
 ment - them, al - lure - them! Tor - ment them, al -

f *p*

E. ti - ne, trom - pe tour a tour Tous ces mal - heu - reux af -
 lure them, tease them turn by turn, All these hap - less ones for -

E. fo - lés d'a - mour!
 thy love who burn!

E. Trom - pe tour a tour tous ces mal - heu - reux af -
 Tease them turn by turn, All these hap - less ones for -

Var.
 fo - lés d'a - mour!
 thy love who burn! ah!
 thy love who burn! Ah!

cresc.

F. *cresc.* *f*

tour - mente et lu -
Tor - ment them, al -

F. ti - ne, trom - pe tour à tour
lure - them, tease them turn by turn,

f *p* *ff*

Var. ces mal - heu - reux. ces mal -
These hap - less, hap - less ones

Tous ces mal - heu - reux af - fo - lés d'a -
These hap - less ones for thy love who

heu - reux af - fo - lés d'a -
for thy love who

mour, d'a - mour!
burn, who burn!

tr *tr* *tr* *tr* *ff* *a. tempo*

tr *tr* *tr* *tr*

2nd Act of Mignon.

Rondo-Gavotte.

Sung by M^{me} Trebelli-Bettini at London.

(See page 201.)

Frederick. *Allegro.* *Recit.* (he leaps into the room.)

C'est moi, j'ai tout bri - sé, n'impor-te! m'y voi-
'Tis I! All gone to smash! What of it! I am

Piano. *f*

F. (with indignation.)

ci! here! *p* Quoi! mon oncle a lo - gé Phi -
What! My un - cle has lodg'd Fi -

F. *Allegretto.* (♩ = 76.)

li - ne chez ma tan - te!
li - na in my aunt's rooms?

F. *p*

Me voi - ci dans son bou - doir, Et je sens mon
Here am I in her bou - doir, and I feel my

pp

F. *cœur, je sens mon cœur bat - tre d'es - poir.*
heart, I feel my heart beat high with hope!

Ah! je
Ah, I

F. *guet - te l'ins - tant de la re - voir.*
wait for the hour when we shall meet.

p

F. *Oui, je sens mon cœur, je sens mon cœur bat - tre d'es -*
Yes, I feel my heart, I feel my heart beat high with

p

F. *poir! Co - quet - te, je guet - te l'ins - tant de te re -*
hope! Co - quette, here I wait for the hour when we shall

p

F. *voir! meet!*

Il faut en - fin vain - cre la cru -
Ah, cru - el fair, in the end I'll

p

F. *p* *3*
 el - le, Il faut tou - cher, toucher le cœur de l'in - fi -
 vanquish, She must be made, she must be made to heed my

F. *cresc.* *p*
 dè-le, Il faut tou - cher le cœur de l'in - fi - dè - - - le! Je
 an-guish! She must be made to heed, to heed my an - - - guish! I'm

F.
 suis dans son bou - doir Et je sens mon cœur, je sens mon cœur bat - tre d'es -
 here in her bou - doir, And I feel my heart, I feel my heart beat high with

F. *p*
 poir! hope! Ah! je guet - te l'in - stant de la re -
 hope! Ah, I wait - for the hour when we shall

F.
 voir. meet. Moi, je - veux qu'on
 I would have her

F. *m'ai-me et j'es - pè - re, oui, j'es - père à mon tour être heu-*
love me, and I hope, ah, yes, I hope to en-joy, as I

F. *reux; Tant pis, ma_ foi! pour tous ses a-mou-reux, tant pis pour tous ses a-mou-*
woo! Howsad 'twill be for_ all who love her too! How sad for all who love her

cresc.

dim.

F. *reux! tant pis, ma foi! Je suis dans son bou - doir Et je sens mon*
too, who love her too! I'm here in her bou - doir, and I feel my

p

p

F. *cœur, je sens mon cœur bat-tre d'es - poir. Ah! je guet - te l'ins-*
heart, I feel my heart beat high with hope! Oh, I wait_ for the

tr

tr

tr

F. *tant de la_ re - voir, Ah! je sens mon*
hour when we shall meet. Ah! I feel my

p

p

p

F. *coeur, je sens mon coeur bat - tre d'es - poir!* *Co - quet - te, je*
heart, I feel my heart beat high with hope! *Co - quette, — here I*

F. *guet - te — l'instant de te re - voir.* *Pour mon coeur, quel doux es -*
wait the hour, — the hour when we shall meet! *For my heart, how dear the*

pp rit. *p a tempo*

F. *poir! Voi - ci — l'instant,* *c'est l'instant de la re -*
hope! 'Tis now — the hour, — 'tis the hour when we shall

mf *p*

F. *voir, Pour mon coeur quel doux es - poir! mon coeur bat, oui, mon coeur*
meet! For my heart, how dear the hope! Yes, my heart beats high, beats

dim.

F. *bat high d'es - poir! hope!* *Allegro. Wilhelm.*
high with hope! *Recit. Mignon!*
Mignon!

pp *f* *ff* *p*