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OPERAS.

MIGNON

OPERA

IN

Three Acts and Five Tableaux

LIBRETTO BY

MICHEL CARRÉ AND JULES BARBIER

MUSIC

BY

AMBROISE THOMAS

THE ENGLISH VERSION BY

DR. TH. BAKER

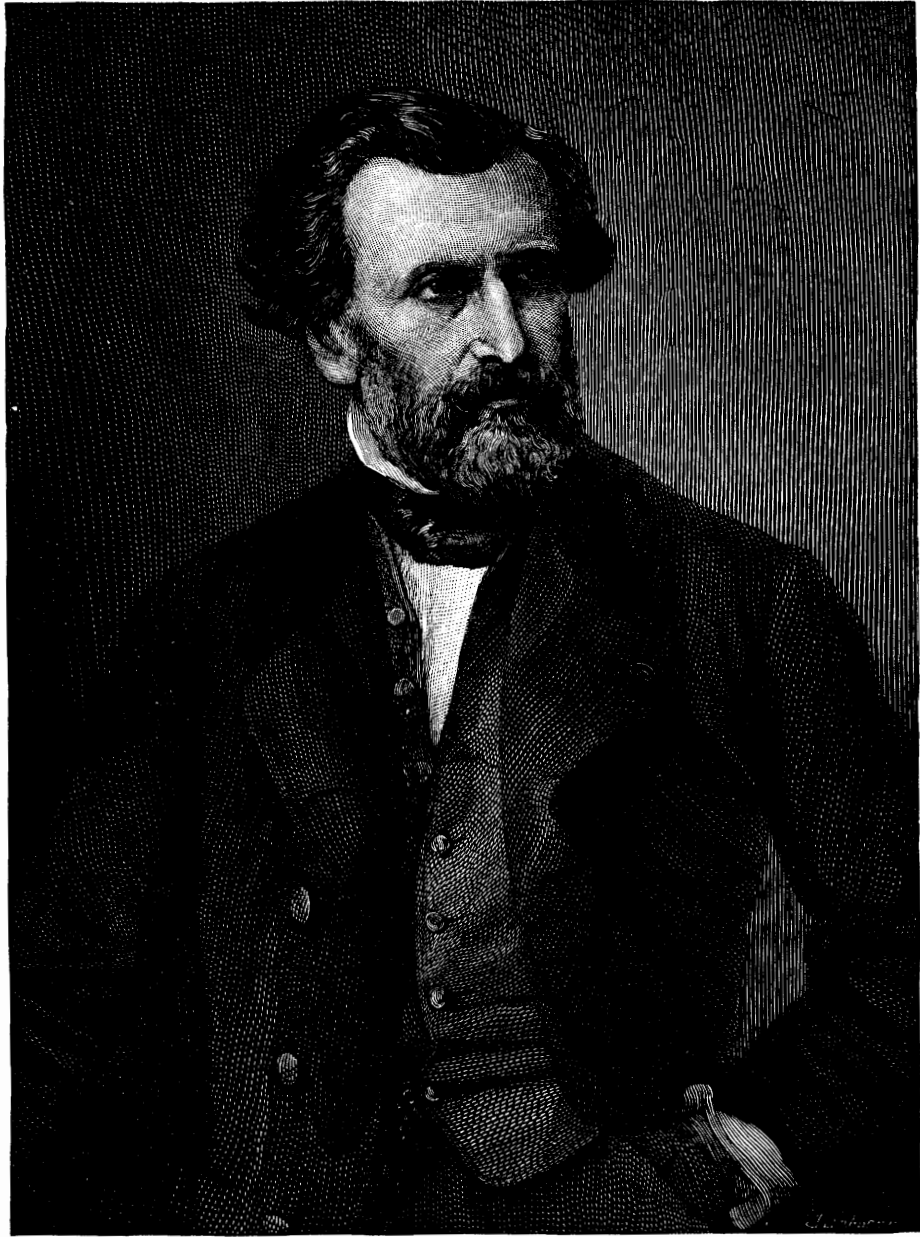
WITH AN ESSAY ON THE STORY OF THE OPERA BY

H. E. KREHBIEL.

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*Ambrose Thorne*

1811-1896

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# MIGNON

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## Characters of the Drama

MIGNON, a young girl stolen by Gypsies . . . . .	Mezzo-soprano
FILINA, an actress . . . . .	Soprano
FREDERICK, a young nobleman . . . . .	Contralto
WILHELM MEISTER, a student . . . . .	Tenor
LAERTES, an actor . . . . .	Tenor
LOTHARIO, an Italian nobleman . . . . .	Basso cantante
GIARNO, a Gypsy . . . . .	Bass
ANTONIO, a servant . . . . .	Bass

Townfolk, Peasants, Gypsies, Actors and Actresses

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*The scene of Acts I and II is laid in Germany; of Act III in Italy*

# MIGNON

OPÉRA-COMIQUE IN THREE ACTS AND FIVE TABLEAUX

Words by

MM. MICHEL CARRÉ AND JULES BARBIER

Music by

AMBROISE THOMAS

First performed at the Théâtre Impérial de l'Opéra-Comique, Paris,  
November 17, 1866, with the following cast:

MIGNON, . . . . .	Mezzo-Soprano, . . .	MMES. GALLI-MARIÉ
PHILINE, . . . . .	Soprano, . . . . .	MARIE CABEL
WILHELM, . . . . .	First Tenor, . . . . .	MM. LÉON ACHARD
LOTHARIO, . . . . .	First Singing Bass or Barytone,	BATAILLE
LAËRTE, . . . . .	Second Tenor, . . . . .	COUDERC
JARNO, . . . . .	Second Bass, . . . . .	BERNARD
FRÉDÉRIC, . . . . .	Buffo Tenor, . . . . .	VOISY
ANTONIO, . . . . .	Speaking Part, . . . . .	DAVOUST

The scene, in the first two acts, is laid in Germany; in the third act, in Italy.

## Mignon.

A narration of the story of this opera may profitably precede a discussion of its origin and some of the vicissitudes through which it has passed. *Mignon*, the heroine of the tale, is a strange creature who in her infancy had been stolen from her home in Italy by a band of wandering Gypsies. By them she is brought up and compelled to earn her living by dancing. We meet with her first in the courtyard of a German inn, among whose guests are a troupe of actors who are on their way to the castle of a nobleman where their performances are to enliven a festival. In this company are *Filina*, an accomplished flirt, *Lacertes*, a light-hearted servant of the tragic muse, and *Frederick*, a young gentleman dangling after the skirts of mistress *Filina*, with whom he is over head and ears in love. Another occupant of the inn is an aged harper, *Lothario*, whose words and acts



indicate that a great sorrow has turned his mind awry. He is, indeed, an Italian nobleman who, crazed by the loss of his child and the death of her mother, is wandering about the earth as a minstrel seeking the daughter who, he is convinced, is still alive, though many years have passed since she was carried away by Gypsies. The actor-folk are making merry and have compelled *Lothario* to sit down to a cup of comfort with them, when a company of Romany mountebanks appear on the scene. Their dance is rewarded with applause and silver, whereupon the leader brings *Mignon* out of a cart, where she has been sleeping on the straw, and bids her perform the egg dance upon a carpet spread for her. The girl, angered by the laughter with which she is received, sullenly refuses, and the Gypsy leader is about to beat her when *Lothario* throws his arms about her in protection. The old man is thrust aside and the stick again raised over the head of *Mignon*, when *Wilhelm* enters the courtyard and rushes to defend her, threatening the life of her tormentor with a pistol. *Giarno* whines about his loss caused by the girl's disobedience, but *Filina* throws her purse to him and he takes himself off contented. *Wilhelm*, the newcomer, is a wealthy young gentleman, who, having finished his university studies, is seeing the world at his leisure. *Filina* has cast an auspicious and eager eye on him and now sends her friend *Laertes* to make his acquaintance, while she coyly retires within the inn, only to reappear when the men are in conversation and receive the homage of *Wilhelm*, already dazzled by her charms. The upshot of the matter is that *Wilhelm*, having nothing better to do, joins the theatrical company, accompanied by *Mignon*, whose release he had purchased from *Giarno*, and followed by the harper.

Arrived at the castle where the festivities are to take place, *Wilhelm* falls rapidly and deeply into the toils of *Filina*, to the unutterable grief of *Mignon*, who is now consumed with love for her deliverer. She notes the infatuation of *Wilhelm*, and in her jealous despair attempts to drown herself, but is restrained by the sound of *Lothario's* harp. To the minstrel she goes for help and comfort, but her imprecations against the castle inspire a wicked plan in the distraught mind of the old man. Actors and guests are in the midst of their rejoicings over the success of the theatrical entertainment when it is found that the castle is in flames;—the minstrel had fired it for *Mignon's* sake. The scene of confusion is increased by the discovery that *Mignon*, having been sent back for *Filina's* nosegays, is in the burning building. *Wilhelm* rushes in and brings out her unconscious form in his arms.

These are the incidents of the first two acts. In the third act we are transported to Italy. *Lothario*, himself unconscious of the fact, has brought *Mignon* to his ancestral palace in the land which had haunted her memory from childhood, but for which she has no name. It was to her only the land of golden oranges and burning roses, of blue skies and light-winged birds, of palaces peopled by marble statues—the land in which she wished to live, in which to die. *Wilhelm*, enlightened at last as to her love, has followed her, and *Filina* has

followed him. He finds *Mignon*, and to *Lothario* confesses his purpose to purchase the palace for *Mignon*, who is now supremely happy in his love. *Filina's* coming almost gives her a death-blow, but *Lothario's* mental recovery, his recognition of the palace as his old home, deserted since he had set out on his wanderings in search of his child *Sperata*, and of *Mignon* as that child, bring all to a happy conclusion.

The incidents of this plot were drawn chiefly from episodes in Goethe's famous novel entitled "Wilhelm Meister's Lehrjahre," which has been done into admirable English by Carlyle. In this work the story of *Mignon* is only of subordinate interest, serving effectively to supply a romantic atmosphere to portions of the story and bringing pure and ennobling influences into scenes singularly deficient in them, but touching none of the real springs of the romance. This, in effect, is an exhaustive commentary on social and political life in Germany at the end of the eighteenth century. In constructing a romantic play out of the *Mignon* incidents, the librettists proceeded very much as they had done in the case of "Faust," which they had turned into an opera-book for Gounod a few years before;—they took out the incidents which were adaptable to the operatic manner, utilized the poet's pictures and sentiments, but poured all the borrowed material into the conventional operatic mould, thus making it serviceable to the conventional operatic manner. For this both "Faust" and "Mignon" have been severely faulted by German critics, who, indeed, would not have been true in allegiance to the masterpieces of their greatest poet had they not resented their despoliation by librettists bent only on providing an agreeable entertainment for the habitués of the lyric theatre. But the philosophy of "Faust" and the critical comment of "Wilhelm Meister" are not fit operatic material, whereas some of the incidents and people of the two works are cut out for opera. This fact is strikingly illustrated in the present case. No more perfect prototype for an operatic character of the *leggiera* class than *Filina* could be imagined; and each of her companions supplies an individual element of contrast. *Mignon* is the embodiment of pathos, the exemplar of the cantabile style; *Wilhelm* stands for youthful sentiment—fluctuating and variable because youthful; *Laertes* for that careless disposition which has excellent expression in the conventional idioms of the *buffo*; *Lothario* is lyricism incarnate. The *Mignon* of Goethe is a tragic type, and her death, inevitable under the circumstances, is one of the most moving incidents in Goethe's romance. Mr. Thomas's opera, having been written for the Opéra-Comique of Paris, had to have a happy ending (tragic operas being at the time reserved for the Grand Opéra), and the circumstance that in it *Mignon* marries *Wilhelm* instead of dying of a broken heart gave great offence to the Germans, whom the composer attempted to appease with a new *dénouement*, a "Version allemande" in which *Mignon* falls dead in the arms of her lover when she hears the voice of *Filina* repeating some of the flourishes from her polacca in the second act. The device proved futile, as it deserved. The *Mignon* of Carré

and Barbier bears little more than an external resemblance to the *Mignon* of Goethe, and to kill her is wanton cruelty. The operatic change has altered her nature quite as much as *Gretchen's* was altered, but the two characters are not necessarily rendered less amiable by that fact. In the case of *Gretchen versus Marguerite*, a strict moralist might even plead that the French librettists lifted Goethe's maiden to a higher ethical plane than she occupies in the original drama. Goethe's *Gretchen*, despite her sweet innocency, is of coarser fibre than the *Marguerite* of the opera. The authors of the libretto made the character more gentle, even while emptying it of most of its poetic contents; and Gounod refined it still more by breathing ecstasy into all its music. Goethe's *Gretchen* eagerly returns *Faust's* kiss on her first meeting with him in the garden, and already at the second (presumably) offers to leave her window open and accepts the sleeping potion for her mother; it is the sudden, uncontrollable rush of passion to which Gounod's *Marguerite* succumbs. *Gretchen* remains in simple amaze that such a fine gentleman as *Faust* should find aught to admire in her, even after she has received and returned his first kiss, but *Marguerite* is exalted, transfigured by the new feelings surging within her.

“ *Il m'aime ! . . . quel trouble en mon . . . cœur !*  
*L'oiseau chante . . . le vent murmure ! . . .*  
*Toutes les voix de la nature*  
*Semblent me répéter en chœur :*  
*Il t'aime ! ”*

But this is getting to be something like critical discussion, which is not the business of this prefatory essay, and a sidewise excursion besides. It may have its value, however, in directing attention to some of the changes which the opera has undergone. It was brought forward at the Paris Opéra-Comique on November 17, 1866. Its success was instantaneous. Within six months it had one hundred performances, and before the year was over this number was increased to one hundred and fifty. Twenty years later the performances still averaged half a hundred a year in Paris. Its vogue, which was very considerable, in London and New York, was due to Madame Christine Nilsson, who sang it in London on July 5th, 1870, and in New York on November 22d, 1871. The latter performance took place at the Academy of Music, under the management of Maurice Strakosch, the language being Italian and the parts being distributed as follows :

Mignon, . . . . .	Mme. Christine Nilsson.
Filina, . . . . .	Mlle. Léon Duval.
Frederico, . . . . .	Mlle. Ronconi.
Guglielmo, . . . . .	M. Capoul.
Lotario, . . . . .	M. Jamet.
Laerte, . . . . .	M. Lyall.
Giarno, . . . . .	Sig. Coletti.
Zingarella, . . . . .	Mlle. Bellon.

The circumstance that the part of *Frédéric*, quite inconsequential originally, and played by a man, is in this cast assigned to a contralto, is an evidence of the changes that had taken place between the first Parisian and the New York productions. In London the part had been given to Madame Trebelli, for whom the rondo-gavotte, "In veder l'amata stanza" ("Me voici dans son boudoir"), was arranged from the *entr'acte* music preceding the second act, and since then has always been sung by a contralto. For Madame Volpini, who sang the part of *Filina*, also in London, a florid air, "Alerta, Filina!" ("Alerte, alerte!") was introduced, but these changes were trifling compared with the transformations which the finale underwent. The form in which it is presented in this edition is the first rearrangement of the original finale, and that followed universally now, so far as I have been able to learn. *Lothario*, reclothed in his right mind, sees his daughter Sperata in *Mignon*, because of the latter's recognition of the girdle which she wore as a child, her mother's portrait, and her recollection of the childish prayer which she used nightly to utter. The scene then comes to a conclusion with an ensemble, *Mignon*, *Wilhelm* and *Lothario*, rejoicing in the mutual understanding finally established, the musical foundation of which is the melody of the romance of the first act based on a paraphrase of Goethe's "Kennst du das Land" ("Connais-tu le pays" in the first act). Originally this scene was much more extended. *Mignon* and *Wilhelm* are happy in each other's arms when the voice of *Filina* floats in at the window. *Mignon* pleads with *Wilhelm* to drive the siren away, and the two withdraw from the threatened presence. The scene changes. We are in the midst of a group of peasants who are making merry. *Filina* is on hand, accompanied by the faithful swain, *Fredrick*. She orders breakfast, and while it is preparing sings a song in the measure of a *forlana*—an Italian dance in sextuple time, particularly beloved of the Venetian gondoliers, beginning

*Paysanne ou signora,  
 Choisissez qui vous plaira!  
 Tant qu'au ciel le jour luira,  
 En ce monde on aimera!*

The sentiment is that of the song which Shakespeare admitted to his comedy "Much Ado About Nothing":

"Sigh no more, ladies, sigh no more,  
 Men were deceivers ever,  
 One foot in sea, and one on shore,  
 To one thing constant never.  
 Then sigh not so,  
 But let them go,  
 And be you blithe and bonny,  
 Converting all your sounds of woe  
 Into hey, nonny, nonny!"

The melody of this *forlana*, changed in rhythm, is yet to be heard in the

coda of the overture. *Mignon* is shocked by the heartlessness of *Filina*, but the latter advances to her and offers her hand in friendship and congratulation and graciously bestows herself upon *Frederick*. Enter a chorus of peasants, who acclaim *Lothario* as their old master, the Marquis of Cypriani; and then general rejoicing. The nature of the finale constructed to humor the *Pietät* of the Germans, has already been suggested. It is abrupt enough to please the most voracious devourer of penny dreadfuls. It proceeds like the original ending up to the moment when the voice of *Filina* is heard in a phrase of the polacca, "Je suis Titania." *Mignon* pleads that she be driven away lest she herself die of grief. *Wilhelm* exclaims: "Mignon! Filina"; *Lothario* echoes with, "My daughter! Filina!" but *Mignon*, staring fixedly at the actress, falls into her lover's arms and expires.

H. E. KREHBIEL.

NEW YORK, December 24th, 1900.

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# Mignon.

## Overture.

AMBROISE THOMAS.

Andantino. (♩ = 116.)

Piano.

The musical score is written for piano and consists of six systems. The first system is marked 'Andantino' with a tempo of 116 beats per minute. The second system includes dynamics 'p', 'dim.', and 'pp'. The third system includes 'pp' and 'dim.'. The fourth system is marked 'Moderato sostenuto' and includes 'p', 'f', 'ten.', and 'dim.'. The fifth system includes 'pp', 'mf', 'dim.', 'p', 'f', and 'risoluto'. The sixth system includes 'pp', 'f', and 'pp'. The score features various musical notations such as slurs, ties, and dynamic markings.

*f* *cresc.*

*dim.*

Andante. (♩ = 92.)  
*dim.* *pp* *espressivo*

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

*pp espressivo* *cresc.*

*dim.* *poco ritenuto* *pp*

*rit. e smorzando* *ppp* *mf* *p*



Moderato, tempo di Polacca. (♩ = 100.)

The musical score is written for piano and bass. It consists of eight systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Moderato, with a quarter note equal to 100 beats per minute. The score includes various dynamic markings: *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords. The bass line provides a steady accompaniment with chords and occasional melodic lines.

First system of musical notation. The right hand features a melodic line with several triplet markings (indicated by a '3' above the notes) and accents. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation. The right hand continues with a melodic line, including some chromatic movement. The left hand accompaniment features chords and moving lines. A dynamic marking of *p* (piano) is present.

Third system of musical notation. The right hand has a melodic line with triplet markings. The left hand accompaniment includes chords and moving lines. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation. The right hand features a melodic line with triplet markings and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f* (forte) and *ff* (fortissimo) in the left hand, and *dim.* (diminuendo) and *p* (piano) in the right hand.

Fifth system of musical notation. The right hand has a melodic line with accents. The left hand accompaniment includes chords and moving lines. A dynamic marking of *p* (piano) is present.

Sixth system of musical notation. The right hand features a melodic line with accents. The left hand accompaniment includes chords and moving lines.

Seventh system of musical notation. The right hand has a melodic line with accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo). There are also accents (>) and slurs over the notes. The first system includes a measure with a '5' above it, indicating a fifth finger. The second system features several triplet markings (3) over groups of notes. The third system has a *p* marking. The seventh system ends with a *dim.* marking. The page number '15470' is located at the bottom left.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and some rests. The bass clef staff contains a piano accompaniment with chords and eighth-note patterns. The dynamic marking *pp* is present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with some slurs. The bass clef staff features a more active accompaniment with chords and eighth notes. Dynamic markings *f*, *p*, and *mf* are present in the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a complex accompaniment with many notes and slurs.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a complex accompaniment with many notes and slurs.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a complex accompaniment with triplets and slurs. Dynamic markings *p* and *pp* are present in the bass staff.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a complex accompaniment with many notes and slurs.

Seventh system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a complex accompaniment with many notes and slurs. The dynamic marking *cresc.* is present in the bass staff.

This page of musical notation consists of seven systems of grand staff notation. Each system includes a treble clef and a bass clef. The music is written in a key signature of two sharps (F# and C#) and a time signature of 3/4. The notation includes various musical elements:   
 - **Dynamic markings:** *ff* (fortissimo) appears in the first system and the second system. *cresc.* (crescendo) is marked in the second system.   
 - **Musical ornaments:** Numerous triplets are indicated by a '3' over a group of notes. Slurs are used to group notes across measures.   
 - **Performance instructions:** Accents (>) are placed above many notes.   
 - **Structural elements:** The piece is divided into measures by vertical bar lines. The first system starts with a key signature change from two sharps to one sharp (F#) and a common time signature (C).   
 - **Final system:** The piece concludes with a *ff* marking and a final chord.

This musical score page, numbered 8, is written for piano in the key of A major (three sharps). It consists of seven systems of two staves each (treble and bass clef). The music is characterized by frequent triplet patterns in both hands. The first system begins with a piano (*p*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The second system continues with similar dynamics. The third system starts with a piano (*p*) dynamic in the bass. The fourth system features a mezzo-forte (*mf*) dynamic in the bass. The fifth system has a mezzo-forte (*mf*) dynamic in the bass. The sixth system includes a *sempre cresc.* (sempre crescendo) marking in the bass. The seventh system concludes with a fortissimo (*ff*) dynamic in the bass. The score is filled with various musical notations, including slurs, accents, and dynamic markings.

First system of musical notation. The right hand features a melodic line with eighth notes and triplets, marked with an '8' and '3'. The left hand provides a harmonic accompaniment. Dynamics include *p* and *cresc.*

Second system of musical notation. The right hand continues with eighth notes and triplets. The left hand features a more active accompaniment with triplets. Dynamics include *f*.

Third system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Fourth system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Fifth system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Sixth system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Seventh system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *ff*.

Act I.  
Nº 1. "Bons bourgeois et notables."  
Introduction.

Scene, the courtyard of a German inn. L. H., the wing of a building which faces the audience; on the lower floor a door with glass window opens on a balcony, whence a flight of steps leads down to the courtyard. R. H., a low shed. Arbors, tables, etc.

Townfolk, peasants, etc., afterwards joined by Lothario: the townsfolk seat themselves at the tables, and drink; waiters bustle about, attending to their customers.

Moderato.

Filina.

Mignon.

Wilhelm.

Laertes.

Lothario.

Giarno.

SOPRANO.

TENOR.

BASS.

Chorus.

Moderato. (♩ = 112.)

Piano.

*f*

*p*

*cresc.*

*f*

(pause)



TENOR.

Chorus.

Bons bour-geois et no-ta-bles, As-sis au-tour des ta-bles, Fu-  
 High or low-ly in sta-tion, Who hon-or our col-la-tion, We'll

BASS.

Musical notation for the first system, including piano accompaniment and vocal lines for Tenor and Bass. Dynamics include *f* and *p*.

mons, fu-mons tran-quil-le-ment, Et bu-vons en fu-mant.  
 smoke, we'll smoke like hon-est men, With a drink now and then.

Musical notation for the second system, including piano accompaniment and vocal lines for Tenor and Bass. Dynamics include *f* and *p*. A *Red.* (ritardando) marking is present above the piano part.

Bons bour-geois et no-ta-bles, As-sis au-tour des ta-bles, Fu-  
 High or low-ly in sta-tion, Who hon-or our col-la-tion, We'll

Musical notation for the third system, including piano accompaniment and vocal lines for Tenor and Bass. Dynamics include *f* and *p*. A *Red.* (ritardando) marking is present above the piano part.

mons, fu-mons tran-quil-le-ment, Et bu-vons en fu-mant. La  
 smoke, we'll smoke like hon-est men, With a drink now and then. Now

Musical notation for the fourth system, including piano accompaniment and vocal lines for Tenor and Bass. Dynamics include *f* and *p*. A *Red.* (ritardando) marking is present above the piano part.

bière brune ou blanche Ecu-me dans les pots.  
foam-ing in—the mea-sure Is beer, or brown or white;

*p* C'est au-jour-d'hui di-man-che, di-man-che,  
This is a day for plea-sure, for plea-sure,  
*p*

*mf* c'est le jour du re-pos, light,  
'Tis a day for de-light, *mf*  
C'est au-jour-d'hui, au-jour-d'hui di-man-che, C'est le  
'Tis is a day, a—day for plea-sure, 'Tis a

le jour du re - pos, C'est le jour du re -  
 day for our de - light, 'tis a day for de -

jour, le jour du re - pos, C'est le jour du re - pos, C'est le jour du re -  
 day for our de - light, day for our de - light, 'tis a day for de -

pos, le jour du re - pos. Que la biè - re brune ou blanche É -  
 light, day for our de - light. Now high foam - ing in the mea - sure Is

pos, le jour du re - pos. Que la biè - re brune ou blanche -  
 light, day for our de - light. Now high foam - ing in the mea -

cu - me dans les pots! Mes a - mis, gaî - ment vi - dons les  
 beer, or brown or white; All our care we'll drown! Now drink it

É - cu - me dans les pots! A - mis, gaî - ment vi - dons les  
 sure Is beer, or brown or white; All care we'll drown! Now drink it

## Andantino.

broes!  
down!

## Andantino.

*p* *mf* *p*

## Lothario.

(♩ = 126.)

Fu - gi - tif et trem - blant, — je  
Still from door un - to door — all

*dim.*

vais, de porte en por - te, Où le ha - sard me gui - de, où l'o -  
way - worn I am go - ing, Wher - ev - er Fate may guide me, or the

*cresc.*

L.O. *p*

ra - ge m'em-por - te; Des mi - sé - bles Dieu prend soin. —  
 storm - wind be blow - ing. For them who mourn, the Lord wil. care. —

L.O. *cresc.* *f* *dim.* *p*

El - le vit! El - le vit! et je cherche sa tra - - - ce:  
 She's a - live! she's a - live! E'er do I seek her trac - - - es:

L.O. *cresc.* *p*

Je me repose un jour, un seul jour, et je pas - se! Je vais plus  
 Here will I rest a day, for a day swift - ly pass - es, Then fur - ther

L.O. *dim.* *p*

loin, tou - jours plus loin, ———— tou - jours plus  
 on, still on I fare, ———— still on I

loin.  
fare.

Some of the townsfolk.      Oui, c'est Lo-tha-ri-o,      le vieux chanteur no-  
Ay, 'tis Lo-tha-ri-o,      the a-ged wand'ring

*un poco più animato*

ma-de.  
minstrel. Other townsfolk.      D'où vient-il?  
Where's his home?

On dit que le mal-heur a troublé sa rai-son.      On l'i-  
They say, he lost his mind long a-go thro'some wrong.      No one

Tempo I. (to Lothario)

Half-chorus. Al-lons, mon ca-ma-ra-join-de, Viens boi-re,  
Old friend, come now and join us in drink-ing,

gno-rel  
knows it!

Tempo I. *cresc.*

et lais-se là ta plain-ti-ve chan-son!  
Try to for-get for a time your sad song!

(They make

(1) See at the end of the score, in the Supplement, the *obligato* ritournelle to the second strophe (ad libitum) of Lothario's song, as sung by M. Faure at London (page 340).

Lothario sit down, and fill a glass for him.)

Piano introduction featuring a melody with triplets and accents in both hands. The right hand has a more complex rhythmic pattern with triplets and accents, while the left hand provides a simpler accompaniment with triplets and accents.

**Full Chorus.**

**TENOR.** *f* Bons bourgeois et no - ta - bles, As - sis au - tour des ta - bles, Fu - *p*  
 High or low - ly in sta - tion, Who hon - or our col - la - tion, We'll *p*

**BASS.** *f* *ff* *p*

First system of the chorus. The vocal parts (Tenor and Bass) enter with lyrics. The piano accompaniment features a melody with triplets and accents, with dynamics ranging from *f* to *ff* and *p*. A *cresc.* marking is present in the piano part.

mons, fu - mons tran - quil - le - ment, Et bu - vons en fu - mant. La *f*  
 smoke, we'll smoke like hon - est men, With a drink now and then! Now *f*

Second system of the chorus. The vocal parts continue with lyrics. The piano accompaniment features a melody with triplets and accents, with dynamics ranging from *f* to *ff* and *p*. A *Red.* marking is present in the piano part.

biè - re brune ou - blan - che É - cu - me dans les pots. *f*  
 foam - ing in the mea - sure Is beer, or brown or white! *ff*

Third system of the chorus. The vocal parts continue with lyrics. The piano accompaniment features a melody with triplets and accents, with dynamics ranging from *f* to *ff* and *p*.

C'est aujour d'hui di - man - che, di - man - che, C'est le jour du re -  
 This is a day for plea - sure, for plea - sure, 'Tis a day for de -

pos, light, C'est au - jour d'hui, au - jour d'hui di - man - che, C'est le jour, le jour du re -  
 This is a day, a - day for plea - sure, 'Tis a day for our de -

Le jour - du re - pos, C'est le jour - du re - pos, le jour  
 day for our de - light, 'tis a day - for de - light, day for  
 pos, C'est le - jour du re - pos, C'est le jour du re - pos, le jour  
 light! day for our de - light, 'tis a day for de - light, day for

du re - pos. Que la biè - re brune ou blan - che É - cu - me dans les  
 our de - light! Now high foam - ing in the mea - sure Is beer, 'or brown or  
 du re - pos. Que la biè - re brune ou blan - che É - cu - me  
 our de - light! Now high foam - ing in the mea - sure Is beer, or



pots! Mes a - mis, gai - ment vi - dons les broes!  
 white! All our care we'll drown! Now drink it down!

dans les pots! A - mis, gai - ment vi - dons les broes!  
 brown or white! All care we'll drown! Now drink it down!

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The music is marked with dynamics *f* and *ff*. The lyrics are in French and English, with the English lyrics appearing below the French ones.

Andantino con moto. (♩ = 76.)

TENOR (Some peasants).

(Several of the party form a group at back, near the inn. Enter Gypsies and Peasants of both sexes; Filina and Laertes on the balcony; finally, Mignon.)

Place, a - mis, fai - tes  
 Room, compan - ions, make

The second system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The music is marked with dynamics *f* and *ff*. The lyrics are in French and English. A stage direction is provided in parentheses above the vocal line.

pla - way - ce! Place aux en - fans de Bo -  
 way there! Room for the men of Bo -

The third system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The music is marked with dynamics *f* and *ff*. The lyrics are in French and English.

hê - me, Aux tsi - ga - nes, aux zin - ga - ri!  
 he - mia, For the Gypsies let us make way!

The fourth system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The music is marked with dynamics *f* and *ff*. The lyrics are in French and English.

March. Lo stesso movimento.

TENOR.

Chorus.

Voi - ci  
Of all

BASS.

March. Lo stesso movimento.

tou - te la ban - de a - vec Jar - no lui - mê - me,  
their tribe the flow - er is coming now with Giar - no,

Et son com - pè - re Za - fa - ri!  
Zaf - fa - ri, too, his trust - y man!

First system of piano introduction. Treble and bass staves. Features triplets and accents. Dynamics include *f* and *sf*. A circled number (1) is above the first measure.

Second system of piano introduction. Treble and bass staves. Continues the rhythmic pattern with triplets and accents. Dynamics include *f* and *sf*.

**Chorus.**

TENOR. *f* >      Pla - ce!

BASS. *f* >      Room there!

pla - ce!

Room there!

Vocal staves for Tenor and Bass. Tenor part starts with a fermata. Lyrics are "Pla - ce!" and "Room there!".

Piano accompaniment for the chorus. Treble and bass staves. Features a steady eighth-note accompaniment. Dynamics include *sf* and *f*.

SOPRANO. *ff* >

pla - ce!

Room there!

TENOR. *ff* >

pla - ce!

Room there!

BASS. *ff* >

Vocal staves for Soprano, Tenor, and Bass. All parts start with a fermata. Dynamics are marked *ff*.

Third system of piano accompaniment for the chorus. Treble and bass staves. Features a steady eighth-note accompaniment. Dynamics include *ff*, *dim.*, and *sf*.

(1) If it be necessary to abbreviate this march for a small stage, the next 14 measures may be cut, skipping to the sign  $\oplus$  on page 22.

First system of piano accompaniment. The music is in a minor key and features complex rhythmic patterns with triplets and accents. The right hand has a melodic line with triplets and accents, while the left hand provides a harmonic accompaniment with similar rhythmic motifs. Dynamics include *f* and *sf*.

Lo stesso movimento. Filina (appearing on the balcony.)

F. *La-ër-te, a - mi La -ër-te, ac-cou-rez au plus*  
*La-er-tes, oh friend La -er-tes, come hither di-*

(1) *ff*

Second system of music. It includes a vocal line with lyrics in French and English. The piano accompaniment features a dense texture of sixteenth notes in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *ff*.

F. *vi-te! Voilà qui nous promet un spectacle en-ga-geant.*  
*rectly! All this promis-es us a de-light-ful dis-play!*

*mf*

Third system of music. It includes a vocal line with lyrics. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf*.

(1) In the following ballet with chorus there will be found two cuts *ad libitum*; but, if it be desired to omit the dance entirely, skip from here to the sign  $\Phi$  on page 34.

F.

Mais ne vous mo-quez pas et so-yez in-dulgent;  
 But do not laugh at them, be in-dul-gent, I pray;

*p*

F.

*s*

**Gypsy Dance.**

A vous asseoir je vous in-vi-te.  
 To sit be-side me I in-vite you.

*p*

**Allegretto sostenuto.** (♩ = 100.)

*legato*

*p*

*f*

*p*

*dim.*

Chorus. A group of old townspeople. *mf*

Ces fil - les de Bo - hê -  
The daughters of Bo - he -

*f* *mf*

me Ont de forts jo - lis yeux, Et ma fem - me el - le - mê -  
mia, Their eyes are bright and gay, And my wife — can - not foot

Laertes.

L. Les fil - les de Bo - hê - me Ont  
The daughters of Bo - he - mia Have  
me Ne dan-se - rait pas mieux. ———  
it More mer-ri - ly than they. ———

L. d'as - sez jo - lis yeux, Et Phi - li - ne el - le - mê - me ——— Ne dan-se -  
eyes full bright and gay; Not Fi - li - na her - self e'en ——— Could bet-ter

Filina (laughing.)

F. O fil - les de Bo - hê - me, Fil - les au cœur jo -  
O daughters of Bo - he - mia, With joy - ful hearts so  
L. rait pas mieux.  
dance than they.

F. yeux, Vous ai - mez, on vous ai - me, Et tout est pour le mieux.  
blest, Ye love and are be - lov - ed, And all is for the best.

*p* *f*

• Ah! Ah!

Laertes.

*p* *f*

Tra la ra la la! Tra la la la!

Tra la ra la la! Tra la la la!

Tra la ra la la! Tra la la la!

*ff* (4)

SOP. *p*

Plus vi - ves que l'oi - seau des cieux,  
 Yet gay - er than the bird in air,

*legato* *p*

TEN. *p*

Plus ra - pi - des que l'é - clair mê - me,  
 Yet swift - er than the light - ning pass - es,

BASS. *p*

*legato* *p*

15470 (4) If desired, the next 16 measures may be omitted, skipping to the sign  $\oplus$  on page 27.



SOP.

Fil - les d'É - gypte et de Bo - hê - me, Frap - pez le  
 Ye Gyp - sy and Bo - he - mian lass - es, Light - ly dance

Fil - les d'É - gypte et de Bo - hê - me, Frap - pez le  
 Ye Gyp - sy and Bo - he - mian lass - es, Light - ly dance

sol \_\_\_\_\_ d'un pied jo - yeux! \_\_\_\_\_  
 on, \_\_\_\_\_ in joy on - fare! \_\_\_\_\_

sol \_\_\_\_\_ d'un pied jo - yeux! \_\_\_\_\_  
 on, \_\_\_\_\_ in joy on - fare! \_\_\_\_\_

sol \_\_\_\_\_ d'un pied jo - yeux! \_\_\_\_\_  
 on, \_\_\_\_\_ in joy on - fare! \_\_\_\_\_

(♩ = 80.)

♩. \* \*

Allegro, tempo di Valzer.

SOP.

TEN.

BASS.

Chorus.

Ah! chan - tez, Sing, oh, sing! gais en - joy - ous

Ah! chan - tez, Sing, oh, sing! gais en - joy - ous

fants de Bo - hê - me!  
 maids of Bo - he - mia!

fants de Bo - hê - me!  
 maids of Bo - he - mia!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Filina.  
 Ah!

This system begins with the vocal line for Filina. The piano accompaniment starts with a *p* (piano) dynamic.

This system continues the vocal and piano parts. The piano accompaniment includes a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking.

This system concludes the page with trills (*tr*) in the vocal line and dynamic markings of *p* and *f* in the piano accompaniment.

(1) If desired, the next 32 measures may be omitted, skipping to the sign  $\oplus$  on page 30.

**Chorus.**

*f.*  
 Quel - - - le dan - se fol - le!  
 How - - - mad - ly they're danc - ing!

*f.*  
 Quel - - - le dan - se fol - le!  
 How - - - mad - ly they're danc - ing!

*f.*

**Filina.**

*f.*  
 La la, — la la, la la, — la la, la!

*ff*

**Chorus.**

*f.*  
 Leur — gai re - frain Nous — met en  
 Their — gay re - frain Charms — us a -

*f.*  
 Leur — gai re - frain Nous — met en  
 Their — gay re - frain Charms — us a -

*p*

train; Ah! Chan - tons! Ah! chantons! Et bu -  
 main! Let us sing! let us sing! let us

*p*

train; Ah! Chan - tons! Ah! chantons!  
 main! Let us sing! let us sing! let us

*p*

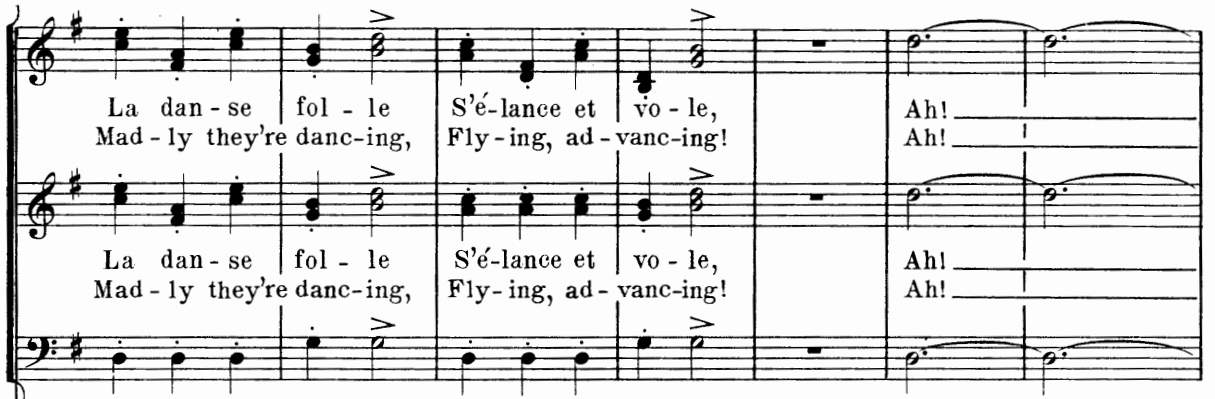
*ff* *dim.* *p*

vons! Ah! chantons!  
 drink! let us sing!

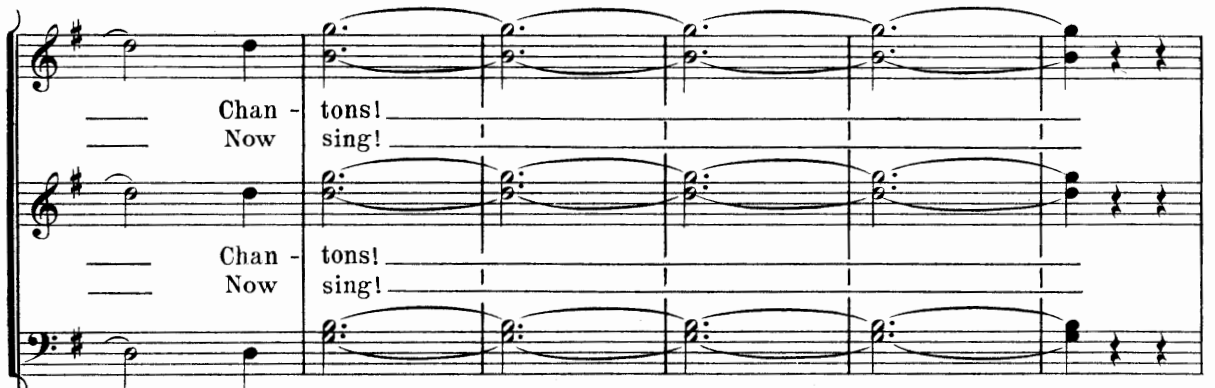
Et bu - vons! Ah! chan - tons!  
 let us drink! let us sing!

*f*

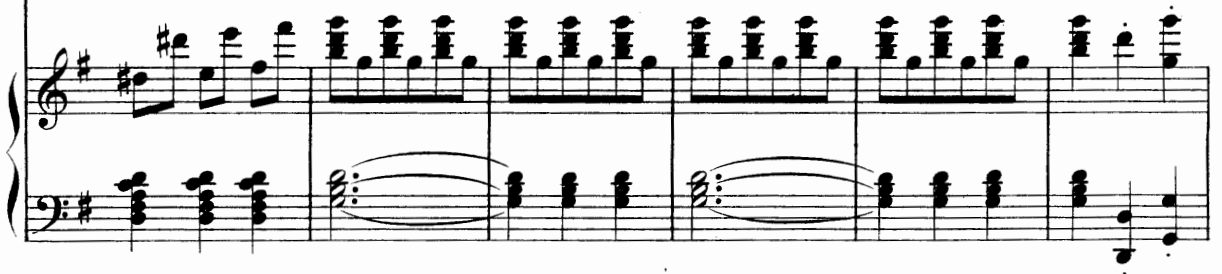




La dan-se fol-le S'é-lance et vo-le, Ah!  
Mad-ly they're danc-ing, Fly-ing, ad-vanc-ing! Ah!



Chan-tons! Now sing!  
Chan-tons! Now sing!



## ♩ Allegro moderato. (♩ = 72)

## Giarno. Recit.

G. Pour ga-gner main-te-nant tou - te votrein - dul - gen - ce, Et vous re-mer - ci -  
To deserve to the full your gen - e - rous in - dul - gence, And ren - der fit - ting

G. er de vos dons gé - né - reux, Mi-gnon va vous prou-ver sa rare in - tel - li -  
thanks for your lib - e - ral aid, Mi-gnon will now dis-play her rare and mar-v'lous

G. gen - - ce, En dan-sant de-vant vous — le fa-meux pas des  
tal - - ent By per-form-ing be - fore you her fa-mous dance on



G.

œufs.  
eggs.

SOPRANO. *ff*

TENOR. *ff*

BASS. *ff*

Chorus.

Vi - vat!  
Hur - rah!

Vi - vat!  
Hur - rah!

Rap-pro-chons-nous  
Near-er let us

*ff* *p*

Laertes. *p*

Vo -  
We

Rap-pro-chons-nous d'eux Pour voir la dan - se des œufs.  
Near-er let us go, The fa - mous egg-dance to view!

d'eux go, Pour voir la dan - se des œufs.  
The fa - mous egg-dance to view!

La.

yons la dan - se des œufs.  
too the egg - dance will view.

*p*

## Giarno. (turning to Zaffari.)

G. 

Toi! Za-fa-ri, pré-pa - re ton con-cer- to le plus sa- vant.  
 You, Zaf-fa-ri, be read - y To play the fin-est air you know;

(to the other Gypsies.)

(approaching the cart and waking Mignon.)

G. 

Couvrez le sol d'un ta-pis ra - re. Et  
 Up-on the ground spreadout the car - pet; And

G. 

toi, et toi, Mi-gnon, de-bout! en a- vant! en a-  
 you, and you, Mi-gnon, get up! come a- long! come a-

(Zaffari preludes on his violin; an aged Gypsy spreads a carpet, on which a boy places some eggs. Mignon, hearing Giarno call, awakes and enters the circle formed by the chorus; in her hand she holds a bouquet of wild flowers.)

G. 

vant! — en a- vant!  
 long! — come a- long!



Filina. (calling to Giarno.)

Ho - là! Mon cher monsieur, vous plaît-il de nous  
 Hal-lo! my wor-thy man, be so kind as to

di - re Quel est — ce pauvre en - fant qui sem - ble vous mau -  
 tell us who is — this wretch - ed child, that fair - ly seems to

di - re De l'a - voir de la sor - te é - veil - lé sans fa - çon? Est - ce u - ne  
 hate you, That so rude - ly her slumber you have dared to an - noy? Is it a

Giarno.

fil - le? Est - ce un gar - çon? Ni l'un, ni l'au - tre, belle da - -  
 maid - en? Is it a boy? Nor this, nor that one, mi - la -

G.

me, dy; Ni gar-çon, nei-ther boy, ni fil - le, nor maid-en, ni fem - nor wo -

*p*

Filina.

Qu'est-ce donc, a - lors?  
But what is it, then?

(lifting the cloak that covers Mignon. General laughter.)

me!  
man! C'est Mi-gnon!  
'Tis Mi-gnon!

*pp* *f*

Mignon. (aside.) *p*

Ces yeux — fi-xés sur moi, ce  
Those eyes — all fixed on me, So

*f* *p*

*cresc.*

ri - - re qui m'ou - tra - - gel Re - trou - ve ta fier -  
smil - - ing, so in - sult - - ing! Re - gain thy for-mer

*f*

M. té, mon cœur, — et ton cou - ra - - ge!  
 pride, my heart, — thy for - mer cour - - age!

G. **Giarno.**

Al - lons,  
 Come a -

M. *f* (stamping on the ground.)  
 Non, non, non, non, non! Je bra - ve ta me -  
 No, no, no, no, no! I dare de - fy your

G. sau - te, sau - te, Mi - gnon!  
 long, then! Dance now, Mignon!

M. na - ce, De to - bé - ir, a la fin, je suis las - se!  
 men - ace! 'Tis time at last! I no more will o - bey you!

G. Tu re - fu -  
 Not o - bey

M. (turning toward the Gypsies) Non, non, non, non, (threatening her with the stick)  
 No, no, no, no,

G. ses! ho - là! vous au - tres, mon bâ - ton!  
 me? Hal - lo, my friends give me my stick! Dan - se, Mignon, ou mon bâ -  
 Dance now, Mignon, Or else a -

M.  
non!  
no!

G.  
ton non      Sau - ra te      mettre \_\_\_\_\_ à la rai -  
You'll feel my stick \_\_\_\_\_ your back up -

Chorus.  
Dan - se, then!  
Dance, then!

gare au bâ -  
'Ware of the

G.  
son!  
on!

Dan - se, al -  
Dance then, now

Elle a rai - son  
Faith, she is right!

De di - re non!  
Faith, she is right!

ton!  
stick!

Dan - se, Mi - gnon!  
Dance then Mi - gnon!

gare au bâ -  
'Ware of the

**Mignon.**

M. *Non, non, non, non, non, non, non,*  
*No, no, no, no, no, no, no,* non!  
no!

G. *lons!*  
*dance!* *Dan-se, Mi-gnon,* *Dan-se, Mi-gnon, Mé-*  
*Dance now, Mi-gnon,* *Now dance, Mi-gnon, you*

*Elle a rai-son!* *Elle a rai-son de*  
*She's right, I own!* *she's right, I own, she's*

*ton!*  
*stick!* *Dan-se, Mignon,* *Dan-se, Mi-gnon, Pe-*  
*Dance now Mignon!* *Now dance, Mi-gnon, you*

(♩ = 76)

*ff*

G. *chant démon,* *Ou mon bâ-ton* *Sau-ra te mettre à la rai-son!*  
*naugh-ty one!* *Or else a-non* *You'll feel my stick your back up-on!*

*di-re non!* *Elle a rai-son!* *Elle a rai-son de di-re non!*  
*right, I own,* *she's right, I own,* *she's right, I own, she's right, I own!*

*tit démon,* *Ou son bâ-ton* *Sau-ra te mettre à la rai-son!*  
*naugh-ty one!* *Or else a-non* *You'll feel his stick your back up-on!*

G. Dan - se, Mi - gnon, ou mon bâ - ton Sau -  
 Dance now, Mi - gnon, Or else a - non You'll

Elle a rai - son de di - re non!  
 she's right, I own! she's right, I own!

Dan - se, Mi - gnon, ou son bâ - ton  
 Dance now, Mi - gnon, Or else a - non

Sau -  
 You'll

G. ra, sau - ra te mettre à la rai -  
 feel, you'll feel my stick your back up -

Elle a rai - son, elle a rai -  
 she's right, I own, she's right, I

sau - ra te mettre à la rai -  
 you'll feel his stick your back up -

ra, sau - ra te mettre à la rai -  
 feel, you'll feel his stick your back up -



(raising his stick.) Lothario. (rising, and hastening to Mignon, whom he embraces.)

Lo. 

G.  Re-Poor

son, Sau - ra te mettre à la rai-son!  
 on, you'll feel my stick your back up - on!

son, Elle a rai - son de di - re non!  
 own, she's right, I own, she's right, I own!

son, Sau - ra te mettre à la rai-son!  
 on! You'll feel his stick your back up - on!



Lo. 

prends cou - ra - ge! Viens! pauvre en - fant, Con - tre sa ra - ge  
 child, take courage! I'll be your friend, you from his fu - ry



Lo. 

Je te dé - fends!  
 I will de - fend?

G.  Giarno. (angrily)

Au dia - ble, vil mi - sé - rable! au diable! au  
 Stand back there, wretch - ed old man! The Dev - il



G. *dia - ble! take you!* *Dan - se, Mi-gnon, Mé - chant dé - mon, Now dance, Mi-gnon, you naugh - ty one,*

*Elle a rai - son, She's right, I own,* *Elle a rai - son de di - re non! she's right, I own, she's right, I own,*

**Chorus.**  
*Dan - se, Mi - gnon, Dance now, Mi - gnon,* *Dan - se, Mi-gnon, Pe - tit dé - mon, Now dance Mi-gnon, you naugh - ty one,*

The first system of the musical score features a vocal line in G-clef and a piano accompaniment in F-clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a fermata on the first measure. The piano accompaniment starts with a forte (*f*) dynamic. The lyrics are in French and English, with the English translation provided below the French. The system concludes with a repeat sign.

G. *Dan - se, Mi - gnon, ou mon bâ - ton Sau -*  
*Dance now, Mi - gnon, Or else a - non You'll*

*Elle a rai - son de di - re non,*  
*she's right, I own, she's right, I own,*

*Dan - se, Mi - gnon, ou son bâ - ton*  
*Dance now, Mi - gnon, Or else a - non*

Sau - You'll

The second system continues the musical score. It features the same vocal and piano parts as the first system. The lyrics continue, with the English translation provided. The piano accompaniment includes a piano (*p*) dynamic marking. The system concludes with a repeat sign.

G.

ra, sau - ra te mettre à la rai -  
 feel, you'll feel my stick your back up -

Elle a rai - son, Elle a rai -  
 she's right, I own, she's right, I

Sau - ra te mettre à la rai -  
 you'll feel his stick your back up -

ra, sau - ra te mettre à la rai -  
 feel, you'll feel his stick your back up -

G.

son, Sau - ra te mettre à la rai -  
 on, you'll feel my stick your back up -

son, Elle a rai - son de di - - - re  
 own! she's right, I own, she's right, I

son, Sau - ra te mettre à la rai -  
 on! you'll feel his stick your back up -

son,  
 on!

8

G. 
 son, Oui, pe - tit dé - mon, Oui, oui, mon bâ -  
 on! Yes! your back up - on, yes, your back up -  
 non! Oui, elle a rai - son, Oui, elle a rai -  
 own! yes! she's right, I own, yes, she's right, I  
 son, Oui, pe - tit dé - mon, Oui, oui, son bâ -  
 on! yes! your back up - on, yes, your back up -

G. 
 ton Sau - ra te mettre à la rai - son, Sau - ra te mettre à la rai -  
 on! You'll feel my stick your back up - on, you'll feel my stick your back up -  
 son, Elle a rai - son de di - re non, Elle a rai - son de di - re  
 own, she's right, I own, she's right, I own, she's right, I own, she's right, I  
 ton Sau - ra te mettre a la rai - son, Sau - ra te mettre à la rai -  
 on! You'll feel his stick your back up - on, you'll feel his stick your back up -

Filina. Moderato sostenuto.

F. Musical staff with treble clef, key signature of three sharps, and a melodic line.

Ah!  
Ah!

Mignon.

M. Musical staff with treble clef, key signature of three sharps, and a melodic line.

Ah!  
Ah!

Wilhelm.

(rushing to help Mignon, and seizing Giarno's arm).

W. Musical staff with treble clef, key signature of three sharps, and a melodic line.

Ho-là, co-quin! ar - rè - te, ou ton heure est ve -  
Halloh, you rogue! Un - hand her, or your hour will have

Laertes.

La. Musical staff with treble clef, key signature of three sharps, and a melodic line.

Ah!  
Ah!

Leoh.

Lo. Musical staff with bass clef, key signature of three sharps, and a melodic line.

Ah!  
Ah!

Giarno.

(raising the stick to strike Mignon).

G. Musical staff with bass clef, key signature of three sharps, and a melodic line.

son!  
on!

non!  
own!

son!  
on!

Moderato sostenuto.

Piano accompaniment with grand staff (treble and bass clefs), key signature of three sharps, and dynamic marking *ff*.

(drawing a pistol, and threatening Giarno)

W. nu - e! Si tu fais un seul pas, je te tu - e!  
sounded! If you dare take a step, I will kill you!

G. Hein! plaît - il? C'est  
Sir? you say? I

*f* *p*

*ff*

(in a whining tone)

G. bon! je me tiens coi! Mais, je suis rui - né! Qui de vous me paie -  
hear! I will be still! But, 'twill be my ru-in! Of you all, who will

*p*

Filina (throwing Giarno a purse).

F. Tiens donc, prends, et tais-toi!... Que  
Oh well! here! now be still! For-

G. ra ma re - cet - te per - du - e?  
pay for the loss I shall suf - fer?

Mignon. (dividing her bouquet between Wilhelm and Lothario)

F. M. *p*

tout soit par - don - né. A vous ces fleurs, a - mis,  
 give now, and for - get! Re - ceive these flowr's, oh friends,

M. *p*

qui m'a - vez dé - fen - du - e!...  
 who were both my de - fend - ers.

F. Filina (aside). Andante. (♩=120.)

Quel est, je veux le sa - voir, Ce beau cou - reur da - ven -  
 I real - ly should like to know, who he is, this fine knight -

*rit.* *pp*

F. tu - re? Il nous ca - che sa fi - gu - re Et n'a pas l'air de nous  
 er - rant! He from us his face is hid - ing, Seems not to see us at  
 Laertes.

L. a. Quel est - il?  
 Who he is?

F. W. Wilhelm.

voir.  
all. I -  
Could

L.a. *p* *dim.*

Ah, je le ju - re, Vous brû - lez de le sa -  
Ah, well I see it! You're im - pa - tient now to

w. Cet - te bi - zar - re a - ven -  
ci, pou - vais - je pré - voir I ev - er have fore - seen such a sin - gu - lar ad -

L.a. voir!  
know!

w. *p* *cresc.* *dim.*

tu - re! Mon cœur, pauvre cré - a - tu - re, Ma — seuldic - té mon de -  
ven - ture! My heart, fol - lowing an im - pulse, On - ly my heart led me



## Mignon (praying, aside).

W. M. voir. on. O Vier - ge, monseul es - poir, Pro -  
O Vir - gin, my hope thou art! Pro -

M. té - ge ta cré - a - tu - re, Je me  
tect an in - no - cent maid - en Who be -  
Laertes.

Ce beau gar - çon à l'œil  
This handsome youth, dark of

Filina.

F. Quel est - il? je veux  
Who is he? I wish

M. cour - - be sans mur - mu - re De -  
fore thee, sor - row - lad - en, Now

W. Wilhelm. *p*  
Cet - te a - ven - tu - re,  
Such an ad - venture,

L. a. noir, Quel est - il?  
eye, Who is he?

F. le sa - voir.  
that I knew!

M. vant ton di - vin pou - voir.  
bends with a con - trite heart!

W. Comment la pré - voir?  
How could it be fore - seen?

L.a. Lo. *mf* Lothario (aside). (Motionless, with vacant eyes; his hand strays o -

Il faut le sa - voir. Sous le voi - le obs - cur du  
I fain, fain would know. As her veil night spreads a -

ver the harp-strings.)

Lo. soir, Et sous la ver - te ra - mu - re, Un homme à la lourde ar -  
round, Where 'neath the boughs breezes mur - mur, A knight, clad in heav - y

Lo. mu - re Ar - rê - te son coursier noir, son coursier noir.  
ar - mor, His cours - er halts at a bound, halts at a bound!

*dim.*

**Fillna.** *p*  
 Ce coureur d'a - ven - tu - re      Nous ca - che sa fi - gu - re;  
 He, the gallant knight - er - rant,      His face from us is hid - ing;

**Mignon.** *p*  
 Vier - ge — sain - te,      sois — tou -  
 Ho - ly — Vir - gin,      ev - er -

**Wilhelm.** *p*  
 Ah! com - ment — pré - voir l'a - ven - tu - re!  
 How could I — fore - see this ad - ven - ture!

**Laer.** *p*  
 Ce coureur      d'a - ven - tu -  
 Who is this      bold knight - er -

**Lothario.**

**Giarno.**  
 Quel est-il, d'où vient-il?      Ah! je veux le sa -  
 Ah, who and whence is he?      Ah, that I fain would

*p*  
 Quel — est - il?      D'où — vient -  
 Who — is he?      Whence — is

*p*  
 Quel — est - il?      D'où — vient -  
 Who — is he?      Whence — is

*p*

F. *dim.*  
 Quel est-il? Ah! je veux le savoir! Il n'a pas l'air  
 Who is he? Ah, that I fain would know! And he seems to

M. *cresc.* *f* *dim.*  
 jours mon espoir, mon seul espoir; sans murmure  
 more be my hope, my only hope! Never murm'ring,

W. *cresc.* *f* *dim.*  
 Pauvre créature, Je le jure! Mon  
 This unhappy creature! I declare it! My

L. *cresc.* *f* *dim.*  
 re, Quel est-il donc? ah! je le jure! Vous vous  
 rant? Who can he be? ah, I declare it, that you

L. *f* *dim.*  
 Sous le voile ténébreux du soir Il est  
 As her veil the night spreadeth a round, He is

G. *f* *dim.*  
 voir, Nous le saurons ce soir, Oui, je  
 know! This evening we shall know! Yes, I

*cresc.* *f*  
 il? Quel est-il?  
 he? Who is he?

*cresc.* *f* *p*  
 il? Quel est-il? D'où vient  
 he? Who is he? Whence is

*cresc.* *f* *dim.*

F. de nous voir, — Il n'a pas l'air de nous  
see us not, — It seems that us he sees

M. je me cour - be de - vant ton di - vin pou -  
now be - fore thee I bend with a con - trite

W. cœur, oui, je le ju - re! M'a dic - té mon de -  
heart, yes, I de - clare it! 'twas my heart led me

L.a. lez dé - jà, vous vou - lez le sa -  
fain would know, ah, how fain you would

L.o. là! il est là!  
there! he is there!

G. veux le sa -  
fain, fain would

il? Sor -  
he? he? We'll

Sor -  
We'll

*p*

**S.**  
voir. Ah! quel est -  
not. Ah! who is

**A.**  
voir. O Vier - ge, Vier - ge, mon seul es -  
heart! O ho - ly Vir - gin! my on - ly

**T.**  
voir, Mon cœur, pau - vre cré - a - tu - re, Re - prends es -  
on! My - heart, un - hap - py crea - ture, has led me

**B.**  
voir, Ce beau cou - reur d'a - ven - tu - re, Quel est - il  
know! This hand - some, gallant knight - er - rant, Who can he

**B.**  
Oui, - sous la ver - te ra - mu - re, Oui, le voi -  
'Neath boughs where breezes do mur - murs yes, he is

**B.**  
voir, Nous le saurons ce  
know! Ah, yes! I fain would

tons d'i -  
go a -

tons d'i -  
go a -

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

F. *p* *f*  
 il? Ah! Ah! je veux le sa -  
 he? Ah! ah! that I fain would

M. *f* *dim.* *p*  
 poir, Je me cour - be de - vant ton pou -  
 hope, Now I of - fer thee my con - trite

W. *cresc.* *f* *dim.* *p*  
 poir Ah! — quelle étrange a - ven - tu - re! Oui, mon  
 on! How — sin - gu - lar an ad - ven - ture! Yes, my

La. *cresc.* *f* *dim.* *p*  
 donc? Ah! vous — brûlez, vous brû - lez de le sa -  
 be? ah! you're im - patient, im - pa - tient now to

Lo. *cresc.* *f* *dim.* *p*  
 là! Ah! — dans — sa pe - san - te ar - mu - re Il est  
 there! Ah! — clad — in ponder - ous ar - mor, he is

G. *f* *dim.* *p*  
 soir, ce soir, oui, ce  
 know, I fain, fain would

*pp*  
 ei. Par -  
 way, we'll  
*pp*  
 ei. Par -  
 way, we'll  
*pp*

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

*poco riten.*  
*p* *a tempo*

F. voir, Quel est-il? il fau-dra le sa-voir.  
know! Who is he? That I fain would know.

*poco riten.* *a tempo*

M. voir. Vier - ge sain - te, Vierge sain - te, sois - tou-  
heart! Ho - ly Vir - gin! Ho-ly Vir - gin! all my

*poco riten.* *a tempo*

W. cœur seul i - ci m'a dic-té mon de-voir, Mon cœur i - ci, oui, mon  
heart 'twas a-lone that has here led me on, my heart a - lone, yes, my

*poco riten.* *a tempo*

L.a. voir! Quel est-il? vous voulez le sa-voir, Ce beau gar-çon, quel est-  
know! Who is he? you are fain to know! This hand - some youth, who is

*poco riten.* *a tempo*

L.o. là! Le voi - là! Il est  
there! he is there! he is

*poco riten.* *a tempo*

G. soir. Taisons-nous et partons; à ce soir.  
know! When 'tis eve we shall know; let us go!

tons!  
go!

tons!  
go!

*poco riten.* *a tempo*  
*cresc.*



*f* *tr.* *p* *tr.* *poco rit.*

F. Ah! je veux le sa-  
Ah! I fain, fain would

*f* *p* *poco rit.*

M. jours mon seul es - poir, mon es -  
hope thou ev - er art! all my

*f* *p* *poco rit.*

W. cœur m'a seul dic - té, m'a dic - té mon de -  
heart a - lone, my heart, 'twas my heart led me

*f* *p* *poco rit.*

L.a. il? ah! nous al - lons le sa -  
he? ah! when 'tis eve we shall

*f* *p* *poco rit.*

I.o. là! Ah! le voi - là! Il est là! le voi -  
there! ah! he is there! he is there, he is

*f* *p* *poco rit.*

G. Oui, nous re - vien - drons; à ce  
yes, when we re - turn we shall

*mf* *p* *poco rit.*

Oui, par - tons! à ce  
yes, this eve we shall

*mf* *p* *poco rit.*

Oui, par - tons! à ce  
yes, this eve we shall

*mf* *p* *poco rit.*

*f* *p* *poco rit.*

*mf* *poco rit.*

*a tempo*

F.  
voir.  
know!

M.  
*a tempo*  
poir.  
hope!

W.  
*a tempo*  
voir.  
on!

L.A.  
*a tempo*  
voir.  
know!

L.B.  
*a tempo*  
là!  
there!

L.  
*a tempo*  
soir!  
know!

*a tempo*  
soir!  
know!

*a tempo*  
soir!  
know!

*a tempo*

(Exeunt townsfolk and others at back; Giarr.o retires)

*a tempo*

to the shed with his comrade, followed by Mignon; Lothario withdraws slowly; Filina whispers to Laertes, indicating an interest in Wilhelm, thereafter entering her room, while Laertes descends the stairway to the courtyard.)

Rea. \*

*Allegro moderato.* Wilhelm (returning the salute).

w. Mon - sieur ...  
Good sir!\_

*Recit.* Laertes (saluting).

l. Mon-sieur... souf-frez que l'on vous com - pli -  
Good sir!\_ Al - low me, sir, to com - pli -

*Allegro moderato.*

men - te... Vous a - vez se - cou - ru cet - te gen - tille en - fant D'u - ne fa -  
ment you! To the res - cue of this un - hap - py child you came, And in a

Wilhelm (smiling).

L. W. *p*

gon vrai-ment hé - ro - i - que et char - man - te! Bah! tout  
 way, in - deed, both he - ro - ic and charm - ing! An - y -

W. au-treen eut fait au - tant.  
 one would have done the same!

L. *Laertes.*

Tel n'est pas l'a - vis de Phi - li - ne...  
 That is not thi - dea of Fi - li - na:

(saluting again.)

L. *mf*

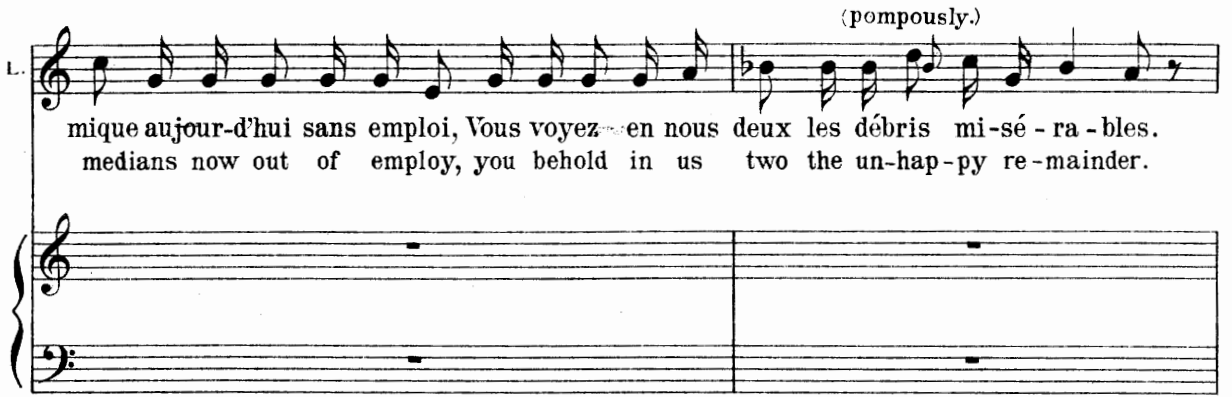
La dame du balcon a nom Phi - li - ne; moi, je me nom - me La -  
 The la - dy on the bal - co - ny's Fi - li - na; I bear the name of La -

(declaiming.)

L. *f*

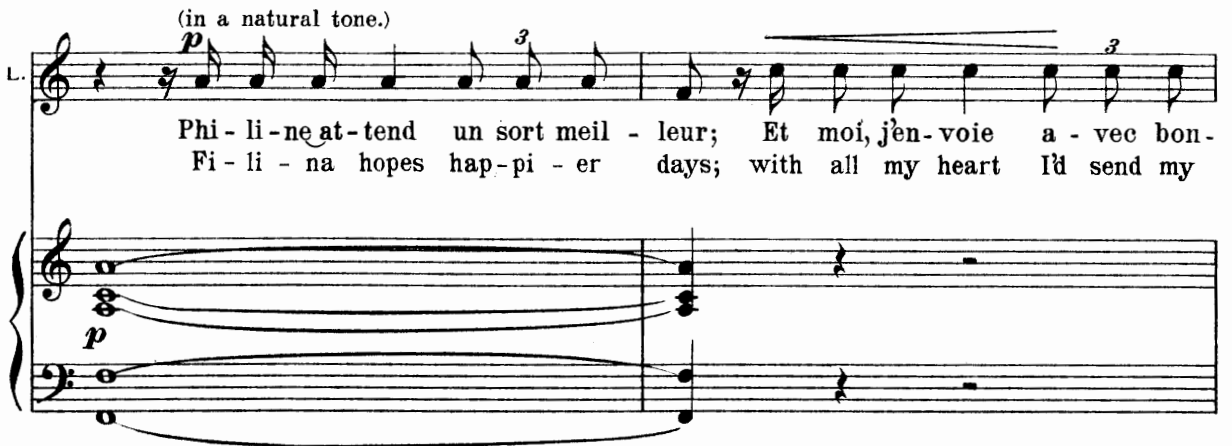
ër - te. O dé - sas - tre! O ru - i - nel d'u - ne trou - pe co -  
 er - tes. Oh, dis - as - ter! Oh, what ru - in! Of a troupe of co -

(pompously.)

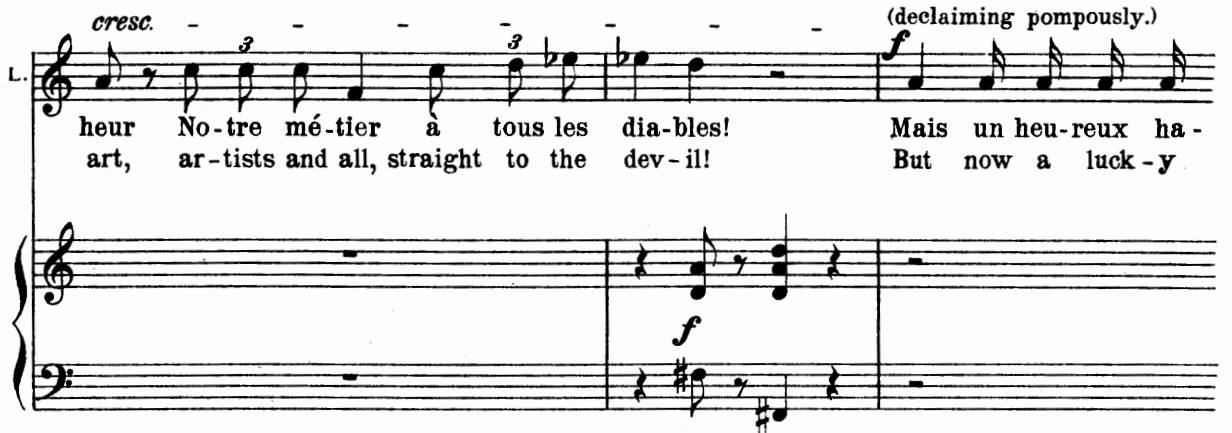
L. 

mique aujour-d'hui sans emploi, Vous voyez en nous deux les débris mi-sé-ra-bles.  
 medians now out of employ, you behold in us two the un-hap-py re-mainder.

(in a natural tone.)

*p* 

Phi-li-ne at-tend un sort meil-leur; Et moi, j'en-voie a-vec bon-  
 Fi-li-na hopes hap-pi-er days; with all my heart I'd send my

*cresc.* 

heur No-tre mé-tier a tous les dia-bles! Mais un heu-reux ha-  
 art, ar-tists and all, straight to the dev-il! But now a luck-y

*allarg.*

L. 

sard vous met sur mon che-min, Et je me fais hon-nour de tou-cher vo-tre  
 chance has put you in my way, And so I have the hon-or of tak-ing your

## Allegro con moto.

(A waitress brings, on a tray, a bottle and two glasses

(they shake hands.)

L. W. main. hand.

Recit. Wilhelm. *p*

Vous plaît-il a - vec moi vi -  
May I call on your aid in

*cresc.* *f* *p*

w. L. Laertes.

der cet - te bou-teil - le? emptying a — bot - tle?  
Sur ma foi! c'est par - ler d'or! Au  
That you may! and with a will! Where

L. *f*

choc des ver-res pleins la gaî - té se ré - veil - le. Très vo - lon-tiers... Mon-  
brimming glasses ring, there light hearts are a - wakened! With right good will — Mon-

*f*

Wilhelm (to the waitress).

w. L. *p*

Un verre en - cor! An - oth - er glass!  
Wil - helm Meis - ter, Wil - helm Meister!  
fils d'un bour-geois de My na - tive town's Vi -

sieur... Monsieur?...  
sieur \_ Monsieur \_

*p*

w. Vien - ne, É - chap - pé, grâ - ce à Dieu! de -  
 en - na, but I fled, heav'n be praised! the

w. puis un an à pei - ne, Des bancs de l'u - ni - ver - si -  
 u - ni - ver - s'ty bench - es a year, or some - what less, a -

w. té, Heureux de mes vingt ans, fier de ma li - ber - té, Je veux cou - rir le  
 go; Rejoic - ing in my twen - ty years, and proud - ly free, A - round the world. I'll

w. mon - de!  
 wan - der! **Laertes** (declaiming.) (emptying his glass.)

L. Ô jeu - nes - se! Ô san - té!  
 Age of plea - sure! Youth and health! **Allegro.**

N<sup>o</sup> 2. "Oui, je veux par le monde."Aria.<sup>(1)</sup>

Allegro. (♩ = 108)

Piano.

The musical score consists of a piano accompaniment and a vocal line. The piano part begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal line starts with a mezzo-forte (mf) dynamic and includes the lyrics in French and English. The score is divided into four systems, each with a vocal line and a piano accompaniment. Dynamics include piano (p), mezzo-forte (mf), forte (f), and piano (p) with a decrescendo (dim.).

8

*f*

*dim. p*

Wilhelm. *mf*

Oui, je veux par le monde Prome-ner li-bre -  
 Ay, around the world I'll wan - der, Free as bird in the

*p*

ment Mon-humeur va-ga-bon - de, Au gré de mes dé-  
 air; Nev - er long shall I pon - der What - e'er my heart de -

*f*

*cresc.*

*f*

*cresc.* *f* *p*

sirs je veux, je veux cou-rir gai-ment, je veux au gré de mes dé-  
 sires: Away, a - way with ev - 'ry care! Whatev - er my heart may de -

(1) This air is omitted at the Grand Opéra, Paris.  
 15470



*dim.*

w. sirs, je veux cou - rir ——— gaî - ment! ———  
sire: A - way with ev - - 'ry care! ———

*mf*

w. Tout m'at - tire — et m'en - chan - te,  
All is gay — and de - light - ful,

*p* *mf*

w. Tout — est — nou - veau pour moi; Et je ris, et je  
All — things for me — are new; And I laugh, and I

*p*

w. chan - te, Et ne suis — que ma loi. Ô mai - son — pa - ter -  
car - ol, What I will, — that I do! To the man - sion pa -

*cresc.*

w. nel - - - le, Je te fais mes a - dieux, Et j'ouvre en - fin mon  
ter - - - nal I have bidden good-bye; My wings at last out -

w. *dim.*  
 ai - - le Comme un oi - seau jo - yeux! J'ou - vreen-fin mon  
 spread - ing, Gay as a bird I fly, Now \_\_\_\_\_ my wings out-

w.  
 ai - fe Comme un oi - seau jo - yeux!  
 spread - ing, As gay as a bird I fly!

w. *p*  
 Oui, je veux par le mon - de Pro-me-ner li-bre-ment  
 Ay, a-round the world I'll wan - der, Free as bird in the air, \_\_\_\_\_

w. *f*  
 Mon - humeur va - ga-bon - de, Au gré de mes dé - sirs  
 Nev - er long shall - I pon - der What'èr I de - sire; \_\_\_\_\_

w.  
 Je veux cou - rir gai - ment! \_\_\_\_\_ Au gré de mes dé -  
 So a - way with all care! \_\_\_\_\_ What'èr my heart de -

*cresc.*

w. sirs Je - veux cou - rir - gai - ment, — Au gré de mes dé -  
sires; A - way with ev - ry care. — What - e'er my heart de -

Je veux cou - rir  
a - way with ev - 'ry care!

w. sirs cou - - rir — gai - ment!  
sires; a - - way — with care!

Andante con moto. (♩ = 120)

Wilhelm. *dolce*

w. Si l'a - mour — sur ma rou - te Ce soir me tend la  
And should love — chance to meet me This eve, joy - ous of

w. main, Je mar - rê - te et jé - cou - te Sans at - tendre à — de -  
gaze, I shall tar - ry, I shall heark - en, Nor a - wait fu - ture

*poco cresc.*

w. main! Mon cœur n'est point re-belle Au doux plaisir d'ai-  
days. My heart does not dis-dain The sweet de-lights of

w. mer, Et la voix du-ne bel-le Est prompte à me char-  
love, And the voice of a fair-one My soul will quick-ly

*dim.* *p* *rit.*

*colla voce*

*un poco più lento*

w. mer! Mais la fem-me rê-vé-e Qu'on ap-pel-le tout  
move! But the maid of my fan-cy, Whom I call on a-

*pp* *sf* *pp*

w. has, Je ne lai point trou-vé-e, Je ne la con-nais  
side, I nev-er yet have found her, Nor know where she may

*rit.*

w. pas. Ah! non! je ne la con-nais pas.  
bide. Ah! no! Nor know where she may bide.

*lento*

Allegro. Tempo I. *ad lib.*

w. *f* Est-el-le noble et bel-le? *p* Est-el-le  
Is she of beauty rarest? Of feature

The first system features a vocal line in 2/4 time with a key signature of two flats. The piano accompaniment is in 6/8 time. Dynamics include *f* and *p*.

w. *f*<sub>3</sub> brune ou blon-de? Peu m'im - por - te, v'raiment! moi!  
dark or fair-est? Not at all do I care! no!

The second system continues the vocal line and piano accompaniment. Dynamics include *f*, *p*, and *cresc.*

Variant.  
*accel.*

*dim. rall.* *p f* *a tempo*  
Ah! Ah! Ah! Ah!

w. *f* Ah! Ah! Je veux, par le mon -  
Ah! Ah! A-round the world I'll wan -

The third system includes a 'Variant' section with a 3/4 time signature. It features a vocal line with 'Ah!' exclamations and a piano accompaniment. Dynamics include *f* and *p*.

w. *f* de, Pro-me-ner li-bre-ment mon-humeur va-ga-bon -  
der, Free as bird in the air, Nev-er long shall-I pon -

The fourth system continues the vocal line and piano accompaniment. Dynamics include *f*.

w. *p* *cresc.*

- de, Au gré de mes dé-sirs je veux, je veux cou-rir gai-  
- der What - eer my heart de-sires; - a - way, - a - way with ev - ry

w. *f.* *dim.*

ment! Je veux, au gré de mes dé-sirs, je veux cou-rir gai-  
care! What-ev - er my heart may de - sire, a - way with ev - ry

8.

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

w. *p*

ment! *p* Tout m'attire et men-  
care! *p* All is gay and de -

w. *p*

chan - te, *p* Tout est nou-veau pour moi,  
light - ful, *p* All things for me are new,

w. *p*

Et *p* Je ris, Je ris et Je  
And *p* I laugh, I laugh and I

w. chante, Et ne suis que ma loi! Ah! — Je ris, — je ris et je  
sing, What I will, that I do! Ah! — I laugh, — I laugh and I

w. chante, Et ne suis que ma loi! *p* Oui, je veux — par le mon - de Vo - ya -  
sing, What I will, that I do! O'er the world — will I wan - der, Free as

w. ger — li - bre - ment! Au gré de mes dé - sirs — Je veux cou - rir gai -  
bird — in the air, Nev - er long shall I pon - der, So a - way with all

w. ment! Je veux — tou - jours, — oui, je veux, oui, je veux cou -  
care! a - way, a - way, — so a - way with all care, a -

w. rir — gai - ment!  
way — with care!

## Laertes. Recit.

(they drink)

J'ai-me vo-tre gai-té, j'ai-me vo-tre jeune  
How I love your gay heart, your ar-dent youths con-

à-me Plei-ne d'il-lu-si-ons, dés-pé-rance et de flam-me!..  
fes-sion, Of il-lu-sions yet full, full of hope and of pas-sion!

Wilhelm.

Vous me sem-blez heu-reux, Mal-gré les coups du  
And you seem to be gay, de-spite the strokes of

sort?  
fate.

Laertes.

In-fi-ni-ment, de-puis que je n'ai plus ma  
I am, in-deed, since I from my wife have been

Vous fû-tes ma-ri-é!  
Ah, then you have been mar-ried?

fem-me. Je le fus... et j'eus  
part-ed! That I was; sor-ry



**Moderato misurato.** *f* (singing)

L. tort! state! A - mi, si tu veux m'en croire, Souviens-ry, Bear in  
 My friend, should you long to mar -

*cresc.*

L. toi de mon his-toi-re, Et ne va pas a ton tour Te prendre, te  
 mind my hap-less sto-ry, And nev-er cease to be-ware, Lest Cu-pid, lest

*rit.*

L. prendre aux pié - ges da-mour!  
 Cu - pid thy heart en-snare!

*p segue* *dim.*

**Recit.**  
**Wilhelm.** (indicating the balcony)

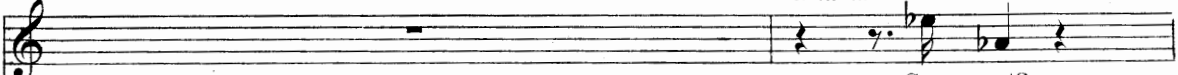
w. Vous cour-ti - sez, pour-tant de fort près, j'i-ma-gi-ne, La da-me du balcon!  
 And yet you seem'd quite ar-dent-ly court-ing the la-dy Who sat be-side you there!


**Allegro.**

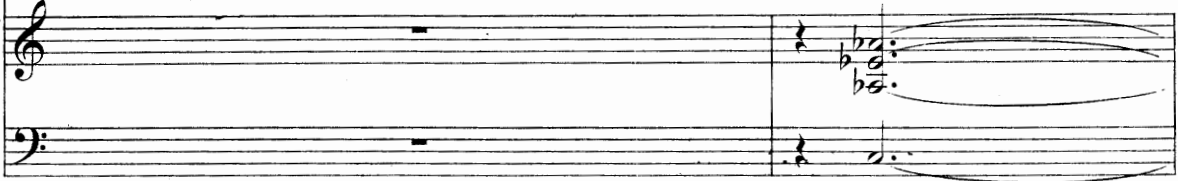
**Laertes.** (rather animatedly)


L. Qui? l'ai - ma - ble Phi - li - ne? Dieu m'en gar - de vrai - ment!  
 Who? the charm-ing Fi - li - na? Heav'n pre - serve me from her!

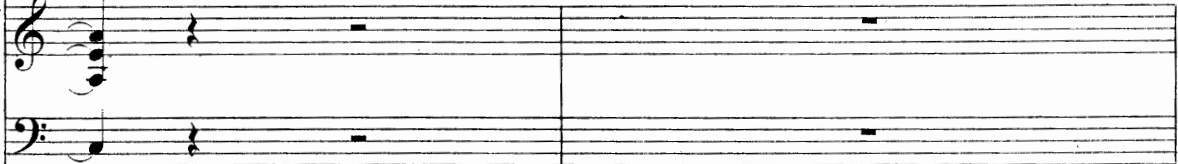
## Wilhelm.

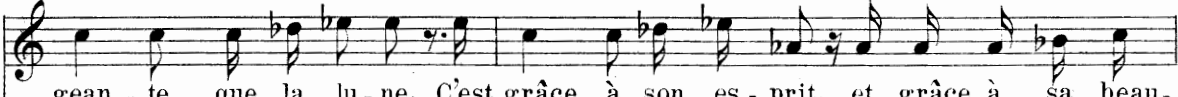
W.  Comment?  
How so?

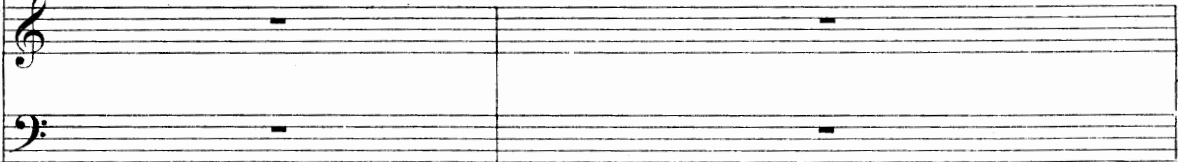
L.  Nous nous con-nais - sons trop pour nous ai - mer... Fol - le.  
We know each oth - er far too well for love! Sil - ly,



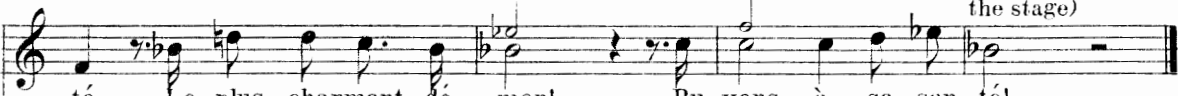
L.  vai - ne comme pas u - ne, Plus per - fi - de que la for - tu - ne, Et plus chan -  
vain as wo - man was nev - er, More in - con - stant than For - tune her fa - vor, And like the




L.  gean - te que la lu - ne, C'est grâce à son es - prit, et grâce à sa beau -  
Moon, chang - ing for ev - er! 'Tis thanks to na - tive wit, and to her beau - ty



(Filina descends to the stage)

L.  té Le plus charmant dé - mon! Bu - vons à sa san - té!  
rare, All hearts the fiend doth move! Her health! Sir, have a care!



# Nº 3. "Eh quoi! mon cher Laërte."

## Trio.

Andantino con moto.

(touching Laertes' shoulder with the tip of her fan)

Recit.

Filina.

Eh! quoi!  
How now!

Mon cher La-ër-  
My dear La-er-

Wilhelm.

Laertes.

Andantino con moto.

Piano.


F. te, en vi-dant vo-tre ver-re, N'a-jou-te - rez - vous rien a ce por-trait char-tes, while sing-ing thus my prais-es, Can nothing more be ad-ded to this charm-ing

F. mant?  
sketch?


W. Wilhelm. (saluting Filina)

L. Laertes. (laughing, to Filina) Il vous trai-te en a - mi sé - Tho' from a friend these cru - el


Ah! vous é - tiez là! c'est charmant!  
Ah, did you hear me? love - ly wretch!

Variant. 

*rit.*

w.  di - sent qu'il  
give - him the

vè - re, Et vos beaux yeux, et vos beaux yeux di - sent qu'il  
phras-es, Your love - ly eyes, your love - ly eyes give him the



Filina (to Wilhelm).


F.  ment!  
lie!

Je vous sais gré du compli - ment!  
I thank you for the kind re - ply!


w.  (delightedly, aside)

ment!  
lie! Que de grâce — et de  
lie! With an eye — all - de -



w.  3 3

char-mes! Quels re - gards — pleins — de feu! Les soupirs et les  
fy - ing, Full of charm, — full — of grace, Here all weeping and



Filina (aside).

W. L. F.

lar - mes Sont i - ci hors de jeu! Es - say - ons de nos  
 Laer. sigh - ing Would be quite out of place! Let us try all our  
 (laughing)

La voi - là sous les ar - mes; Nous 'allons voir beau jeu!  
 She is now un - der arms; There will soon be a fray!

F.

charmes Pour nous ven - ger un peu, Me voi - là sous les  
 charms, Now for re - venge, I say! I am now un - der

F.

ar - mes, Le res - te n'est qu'un jeu! Es - say - ons de nos  
 arms, The rest is on - ly play! Let us try all our

F.

char - mes, Me voi - là sous les ar -  
 charms, I am now un - der arms,

F.

- mes, Le res - te n'est qu'un jeu! En ce pau - vre monde où nous som -  
 The rest is on - ly play! In this poor old world we per - tain

(1) (addressing Wilhelm)

(1) The following solo for Filina may be omitted; in this case, skip from the second beat of this measure to the sign  $\oplus$  on page 82, at the beginning of Laertes' recitative "Permettez sans plus de façon", singing the first seven syllables to the tone c.

F. mes, — Si tou - te fem-me est com - me moi Co - quet -  
to, — If ev - 'ry wo-man is like to me, — Co - quet -

F. - te, co - quet - te, lé - gère et sans foi, Hé -  
tish, co - quet - tish and faith - - - less is she: Ah,

*segue*

F. las! que di - rons - nous des hom - mes? Que di - rons - nous des hom - mes?  
what shall we say of the men, too? what shall we say — of men, too?

*p*

(indicating Laertes)

F. Combien j'en connais comme lui, Qui traî - nent chez nous leur en -  
How man - y I know, such as he, Who drag to our door their en -

*f = p*

F. nui, Se van - tant de ha - ir les bel - les Qu'ils n'ont pas eu l'art de char -  
nui, While they boast, how they hate the fair ones, Whom to charm they ne'er had the

*f* *dim. poco rit.*

F. mer, — Et qui nous traitent d'in-fi - de - les Sans a-voir su se faire ai -  
 art, — And act as if we all were faith - less, Because they could not win our

*a tempo*

F. mer; Ils nous trai-tent d'in - fi - de - les Sans a - voir su se faire ai -  
 heart, Act as if we all were faith-less, Be-cause they could not win our

*p* *dim.*

F. mer; Ils nous trai-tent d'in - fi - de -  
 heart, Act as if we all were faith -

*pp* *sf*

F. - les Pour n'a - voir su se faire ai - mer, Pour n'a - voir su se faire ai -  
 less, Be-cause they could not win our heart, be-cause they could not win our

*dim.*

**Wilhelm. (laughing)**

F. mer! Très bien dit! Vous voi - là ven-gé - e!  
 W. heart! True e - nough! Laertes. You are well a - venged!

L. Bra - vo! bra-vo! bra-  
 Well said! well said! well

*p*  $\Phi$  Recit.

vo! L'affaire est en-ga-gé-e. Per-met-tez, sans plus de fa-çon,  
said! The fray is now be-ginning. Give me leave, with-out more a-do,

(presenting Wilhelm to Filina)

Qu'on vous pré-sen-te lun a l'au-tre. Mon-  
To one an-oth-er t'in-tro duce you. Mon-

sieur Wil-helm Mei-ster, un ai-ma-ble gar-  
sieur Wil-helm Meis-ter, Ca-va-lier thro' and

(presenting Filina)

çon, Qui vous of-fre son cœur en é-chan-ge du vô-tre. La Si-  
thro' In ex-change for your heart will his own not re-fuse you! La Si-

to Wilhelm)

gno-ra Phi-li-ne, Un an-ge en fal-ba-  
gno-ra Fi-li-na, An an-gel whose wings will



L. *3* *3* *3* *3*

la, Qui vous trou - ve charmant et vou - drait vous le di - re.  
 grow; To her mind you are charming, and fain would she say it.

(to Filina) (to Wilhelm)

Dé - co - chez à monsieur vo - tre plus doux sou - ri - re! Offrez vo - tre bou -  
 Turning now to monsieur, your sweetest smile dis - play it! Now offer your bou -

L. *f* Wilhelm.

quet a ma - da - me! Voi - là! Que de grâce — et de -  
 quet to the la - dy! So - so! With an eye — all - de -

F. *p* Filina.

Es - sayons — de nos  
 Let us try — all our

w. char - mes, Quels re - gards — pleins — de feu! Les soupirs et les  
 fy - ing, Full of charm, — full — of grace! Here all weeping and

F. char - mes Pour nous ven - ger un peu, Es - say - ons de nos  
 charms, Now for re - venge, I say! Let us try all our

W. lar - mes Sont i - ci hors de jeu.  
 sigh - ing Would be quite out of place!

L. La belle est sous les ar - mes, Nous al - lons voir beau jeu.  
 She is now un - der arms, There will soon be a fray!

F. char - mes Pour nous ven - ger un peu, Me voi - là sous les  
 charms; Now for re - venge, I say! I am now un - der

W. Quels re - gards pleins de feu!  
 Full of charm, full of grace!

L. Oui, de - vant ses char - mes  
 And be - fore her charms

F. ar - mes; Le res - te n'est qu'un jeu! Es - say - ons de nos  
 arms, The rest is on - ly play! Let us try all our

W. Les sou - pirs, les soupirs  
 Here all weep - ing and sighs

L. Son cœur va prendre feu!  
 See his heart melt a - way!



*p* *cresc.*

F.

W. *là!*  
*play!* *Ah!*

L. *gards* *pleins de feu!* *Les* *sou - pirs,* *les* *lar - -*  
*charm, full of grace!* *All* *weep - ing* *and* *sigh - -*

*feu!* *Elle* *est* *sous* *les* *ar - -*  
*way!* *She's* *tak - en* *up* *arms,*

F. *Me* *voi - là* *sous* *les*  
*I* *now* *am* *un - der*

W. *mes,* *Sont* *i - ci* *hors* *de*  
*ing* *Would* *be* *here* *out* *of*

L. *mes,* *Nous* *al - lons* *voir* *beau* *jeu!*  
*There* *will* *soon* *be* *a* *fray!*

F. *ar -*  
*arms!*

W. *jeu,* *Les* *sou -*  
*place!* *Yes,* *all*

L. *Ah!* *la* *voi - là* *sous* *les* *ar - mes,* *Oui,* *nous* *al - lons* *voir* *beau*  
*Ah,* *she* *now* *is* *un - der* *arms,* *And* *there* *soon* *will* *be* *a*

F. mes! Ah! Ah!

W. pirs, les sou - pirs et les  
tears, yes, all tears and all

L. jeu, Et de - vant tant de  
fray! And be - fore all her

F. Le res - te, le res - te pour moi n'est on - qu'un  
The rest, all the rest, all the rest is on - ly

W. lar - mes, oui, les sou - pirs et les lar - mes sont hors de  
sigh - ing, yes, all weep - ing and all sigh - ing are out of


L. char - mes, Oui, son cœur va pren - dre feu! Oui, va pren - dre  
charms, See, his heart will melt a - way, yes, 'twill melt a -

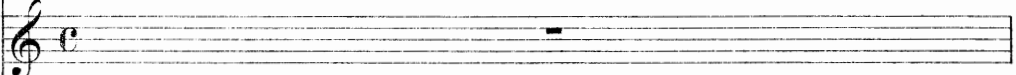
F. jeu!  
play!


W. jeu!  
place!

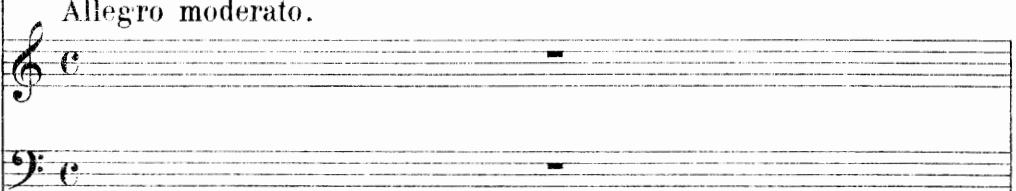
L. feu!  
way!

Allegro moderato.


Filina.  De mon a - mi, Mon - sieur, ex - cu - sez la fo -  
Ex-cuse, I pray, Mon - sieur, all this gen - tle - man's

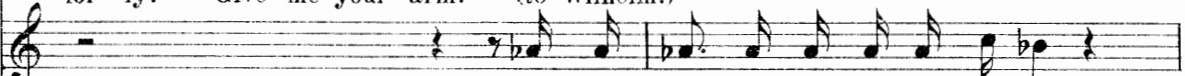
Wilhelm.  - - -

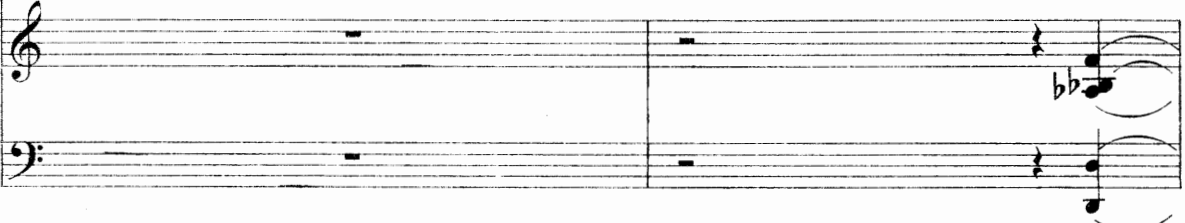
Laertes.  - - -


Piano.  - - -


(taking Laertes' arm.) (simpering.)

F.  li - e; Vo<sup>2</sup> tre bras! Laertes Com-  
fol - ly! Give me your arm! (to Wilhelm.) 0 -

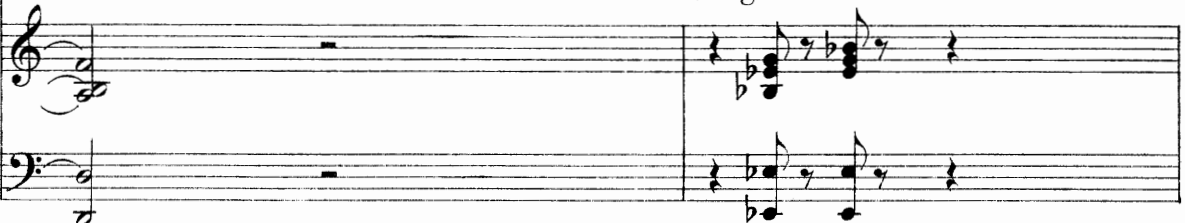
L.  - - - De - vons - nous vous re - trouver i - ci?  
Shall we meet you lat - er here a - gain?

 - - -

F.  ment! quand on m'a vue, est - ce qu'on fuit ain - si?  
ho! Once hav - ing seen me, must one flee me, then?

L.  - - - On fe - rait bien de  
One would do well to

Allegro.

 - - -

F. *La ré-ponse est po-li-e!* *Im-per-ti-nent! Mon-sieur—*  
*You re-ply most po-lite-ly!* *How can you dare! Mon-sieur—*

L. *fuir!* *Co-quet-te!* *Mon-sieur—*  
*flee!* *You flirt, you!* *Mon-sieur—*

*sotto voce*

(Exeunt Filina and Laertes.)

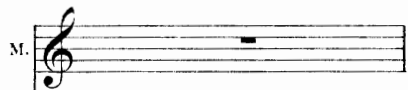
*a tempo*

W. *Wilhelm.* *(gaily.)*  
*Voi-là, par-dieu! u-ne char-man-te fil-le, et La-*  
*She is, in-deed, a charm-ing lit-tle wo-man! Tho' La-*

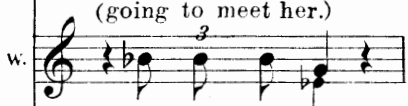
W. *ër-te a beau di-re, Il n'est pas temps en-co-re de nous dire Un é-ter-nel a-*  
*er-tes may say so, it is not time as yet for us to say fare-well for ev-er-*


Mignon (coming from the shed.) *p* *Wilhelm.*  
*dieu. Il est seul!— Ah! c'est toi?*  
*more! He's a-lone! Ah, 'tis you?*

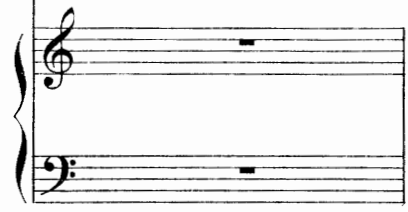
(These 2 measures will serve to transpose all that follows by a tone higher, in case Mignon's Romance is to be sung in E♭.)


M. 

seull

W.  (going to meet her.)  
Que me veux-tu?  
What would you have?

 (going to meet her.)  
Ah!c'est toi?      Que me veux-tu?  
Ah,'tis you?      What would you have?




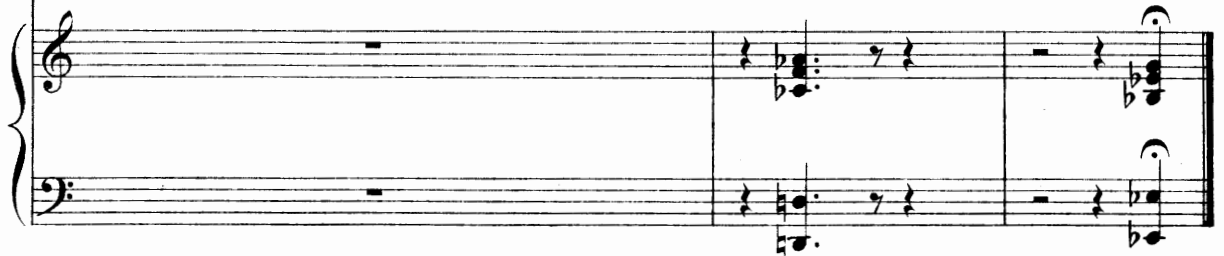


M.    
Le maître dort; don-ne ta main, don-ne! et mil - le fois mer - ci!  
My master sleeps; give me your hand, give it!      A thousand, thousand thanks!

W.  (with interest.)    
Demain, ma pauvre en  
To-morrow, my poor



W.    
fant, je se - rai loin di - ci, Et ton sup - pli - ce va re - naî - tre.  
child, I shall be far from here, and then your tor - ture re-com - menc - es!





Nº 4. "Demain, dis-tu?"

Recitative and Romance.

Mignon. *Andantino.* (♩ = 112.) *p*

Demain, dis - tu? qui sait où nous se - rons de -  
 You say, to - mor - row? Who knows where we shall be to -

Piano. *pp*

M. main? L'a - ve - nir est à Dieu, le temps est dans sa  
 morrow? For the fu - ture is God's, all times are in His

Mignon.

M. main. Wilhelm (spoken): Ils m'ap - pel - lent Mi - gnon, Je n'ai pas d'au - tre  
 hand. name? They all call me Mi - gnon, I have no oth - er  
 Quel est ton nom?

Mignon.

M. main. Wilhelm (spoken): Les bois ont re - ver - di, les fleurs se sont fa -  
 nom. How old are you? The leaves have come and gone, the flow'r's have waked and  
 name. you? The leaves have come and gone, the flow'r's have waked and  
 Quel âge as-tu?

M. né - es! Per - son - ne n'a pris soin de compter mes an - né - es. Who is your father,  
 slum - ber'd, But no one ev - er cared to note the years I've num - ber'd. your mother?  
 Quel est ton père?  
 Quel est ta mère?

Mignon. *dim.* (In case the singer

M. Hé - las! ma mè - re dort; Et le grand diable est mort! —  
 A - las! my moth - er sleeps, And the great dev - ils dead! —

prefers to transpose the Romance into Eb, the transposition must begin here by singing E instead

M. of D, and continuing to transpose this entire recitative, both the vocal part and the accompaniment, a tone higher than it is written.) C'é-tait mon pre - mier  
He was my first

W. Le grand dia - ble, as - tu dit?  
The great dev - il, did you say?

M. maî - tre.  
mas - ter.

W. Ce - lui qui t'a ven - due à cet hom - me, Ce - lui qui t'a vo - lée aux  
Was it he who sold you to this fel - low, the man who stole you from your

*cresc.*

W. tiens! Par - le, fais - moi con - naî - tre le pas - sé! je se - rai ton a - mi, ton ap -  
home? Tell me, and let me know all of your past! I shall be your good friend, your sup -

M. Mignon (as if speaking to herself.)  
Hé - las! de mon en -  
A - las! of all my

W. pui - Eh! bien? tu gar - des le si - len - ce?  
port! How now? why are you still so si - lent?

*pp*

M. fan - ce Un seul sou - ve - nir m'est res - té! J'er - rais au bord du  
child - hood a sin - gle re - mem - brance is left! I wander'd by the

M.  
lac par un beau soir d'é - té Des hommes in - con - nus, au vi - sa - ge fa -  
lake one love - ly sum - mer eve: Then there were unknown men, men of wild, sav - age

M.  
rou - che, Se dres - sent tout à coup dans l'om - bre au - tour de  
fac - es, who sud - den - ly rose up in the shad - ows all a -

M.  
*animandosi* *cresc.*  
moi! Un cri s'é - chap - pe de ma bouche! Je veux fuir! on m'en - lè - ve! on m'en -  
round! There's cap'd my mouth a cry of ter - ror! I would fly! but they seize me, off they

M.  
W.  
*Allegretto sostenuto.* (♩ = 76.) *Wilhelm.*  
traî - ne! — Dis - moi, de quel - les pla - ges loin —  
drag me! But tell me, of what far - dis - tant

W.  
tai - nes Ton âme a gardé sou - ve - nir — Et si ma main brisait tes  
coun - try a mem - ry yet lives in your mind? And were my hand to break thy

W. chaînes, Vers quels pa-ys ai-més tu voudrais re-ve-  
feters, T'ward what belov-ed land would your step be in-

Andantino. (♩ = 120.)

W. nir! Con-nais-tu le pa-ys où fleurit l'o-ran-  
clined? Dost thou know that fair land where the cit - rons

M. *dolee* Mignon.

M. ger? Le pa-ys des fruits d'or et des roses vermeilles,  
bloom? Where the or-an-ges' gold lights the leaf-y gloom?

M. Où la brise est plus douce et l'oi-seau plus lé-ger,  
From azure skies ten-der breez-es gen-tly lave

M. Où dans tou-te sai-son bu-ti-ment les a-beil-les,  
Si-lent myr-tle-trees, and high the lau-rels wave.

*sempre dolce*

*poco cresc.*

M. *sempre dolce*

Où rayonne et sou-rit, comme un bienfait de Dieu, Un é-ternel prin-  
 Where so ra-diant-ly calm, like blessing from on high, Smiles an e-ter-nal

M. *dim.* *presto un poco* *p*

temps sous un ciel toujours bleu! Hé-las!  
 spring, ev-er blue is the sky! Ah me!

M. *dim.* *presto un poco* *pp*

— Que ne puis-je te sui-vre Vers ce ri-vage heu-reux d'où le sort m'e-xi-  
 — where-fore may I not wander Un-to that hap-py shore? Fain with thee I would

M. *p* *f*

la! C'est là! c'est là que je voudrais vi-vre, Ai-  
 fare! 'Tis there! 'Tis there, in love ev-er fond-er, I

M. *f* *mf* *p*

mer, ai-mer et mou-rir! C'est là que je voudrais vi-vre, c'est  
 fain would live and die! 'Tis there, in love ev-er fond-er, I'd

## Allegretto.

M. *l*à! oui, c'est là!  
live, I would die!

*mf*

*Red.* \*

*riten.*

*p*

*sf*

*dim. p*

Andantino.  
Mignon.

M. Con-nais - tu la mai-son où l'on m'attend là - bas? — La  
Hast thou e'er seen the house? In its pil - lar'd walls — They

*p*

*dim.*

sal - le aux lambris d'or, — où des hom-mes de mar-bre  
stand wait - ing for me; — how re-splen-dent the halls! —

M. *pp*  
 M'ap - pel - lent dans la nuit en me ten-dant les  
 And forms of mar - ble stand and gaze on

*pp*  
 \* *And.* \* *And.* \*

M. bras? Et la cour où l'on dan - se a  
 me: Hap - less maid - en, what sor - row o'er -

*And.* \*

M. l'om - bre d'un grand ar - bre? Et le lac trans - pa -  
 clouds thy des - ti - ny? And the clear, shin - ing

M. rent où glis - sent sur les eaux Mil - le bateaux lé -  
 lake, where - on there glides a - long Man - y a sway - ing

*poco cresc.*

M. gers pareils a des oi - seaux! Hé - las!  
 boat with danc - ing and with song! Ah me!

*dim.* *p*

*dim.* *pp*



M. *que ne puis-je te sui-vre Vers ce pa-ys loin-tain d'où le sort mè-xi-  
— where-fore may I not wan-der Un-to that happy shore? Fain with thee I would*

M. *la! C'est là, c'est là que je voudrais vi-vre, Ai-  
fare! 'Tis there, 'tis there, in love ev-er fond-er, I*

M. *mer, ai-mer et mou-rir! — C'est là que je voudrais vi-vre, c'est  
fain would live\_ and die! — 'Tis there, in love ev-er, fond-er, l'd*

V. *là, oui, c'est là!  
live, I would die!*



Wilhelm (after the Romance in D).

w.   
 Ce pa - ys en - chan - té n'est - ce pas l'I - ta -   
 Is the name of this coun - try en - chant - ed not

Recit.

Wilhelm (after the Romance in Eb).

w.   
 Ce pa - ys en - chan - té n'est - ce pas l'I - ta -   
 Is the name of this coun - try en - chant - ed not

Recit.

Mignon. *p*

Allegro. (Tempo of the Gypsy March).

M.   
 Je ne sais.   
 I know not!

w. (enter Giarno.)   
 li - e? Cré - a - tu - re é - tran - ge!   
 I - ta - ly? Thou mys - te - rious be - ing!

Giarno (with some animation).

Wilhelm (menacingly).

G.   
 Fort bien l'en - fant vous plaît, mon prince!... Sur ma vi - e n'a - jou - te pas un   
 Right well she pleases you, my prince! 'Pon my life! do not add ano - th - er

(threatening Giarno.)

W. mot!... word!

G. (sneeringly and roughly.)

Bon! je ne dis plus rien! Mais puis-que vo-tre  
 Good! I will say no more! But, as long as your

G. cœur sin-té-resse à la bel-le. Rembour-sez-moi ce qu'el-le m'a cou-  
 heart is in-clin'd to the maid-en, pay me the sum that she has cost my-

Allegro marcato. Wilhelm. (with *f*)

G. W. té, Et je re-nonce à tous mes droits sur el-le! Viens  
 self, and I'll re-nounce my rights in her for ev-er! Be't

resolution). (looking at Mignon with interest.) (exit with Giarno.)

W. done! Je veux lui rendre au moins sa li-ber-té!  
 so! Her free-dom I at least will now re-store!

Mignon. (to Lothario.)

M. *p* Li-bre! li-bre! est-ce vrai! Viens partager ma joi-e!  
 Freedom! freedom! Can it be! Join me in my rejoic-ing!

M. *p* *ff*

Toi qui m'as com-me lui Dé-fen-due au-jour-d'hui! Pour con-so-ler Mi -  
 You, like him, were my stay, My de-fend-er to - day! You, to con-sole Mi -

M. *p* *ff*

gnon c'est Dieu qui vous en - voi - e!  
 gnon, 'twas God who sent you hith - er!

Lothario. *p* *lento*

J'ai vou - lu te re -  
 'Twas my wish to be -

M. *p* *ff*

Hé-las! Pourquoi hâ-ter l'heu-re de nos a -  
 A - las! why has-ten the hour of bid-ding good -

voir a - vant de fuir ces lieux.  
 hold you, ere I went a - way.

M. dieux? OÙ vas - tu? (raising his arms toward heaven.)  
 bye? Whither now? *p*

L.o. Il le faut! Dé-jà les hi - ron -  
 I must go! *Allegro moderato.* See how the swallows

The first system of the score features a vocal line (M.) and a piano accompaniment (L.o.). The vocal line begins with the lyrics 'dieux? OÙ vas - tu? (raising his arms toward heaven.) bye? Whither now?' and includes a dynamic marking of *p*. The piano accompaniment starts with a *p* dynamic and includes the instruction 'Allegro moderato.' The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and moving lines.

L.o. del - les vo - lent vers le mi - di...  
 yon - der Fly to the south a - way!

The second system continues the piano accompaniment from the first system. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and moving lines. The dynamics range from *p* to *mf*.

M. Moi, je pars a - vec el - les. *Mignon.* *cresc.*  
 With them I, too, will wan - der! Que ne puis - je à tra - vers l'es -  
 Had I pin - ions, I fain would

The third system features a vocal line (M.) and a piano accompaniment (L.o.). The vocal line includes the lyrics 'Moi, je pars a - vec el - les. With them I, too, will wan - der! Que ne puis - je à tra - vers l'es - Had I pin - ions, I fain would' and includes the instruction 'Mignon.' and a dynamic marking of *cresc.* The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

M. pa - ce fur aus - si!... *p* Don - ne ton luth!  
 tol - low, light as they! Give me your harp!  
 Lothario.

L.o. Le voi - ci!  
 Here it is!

The fourth system features a vocal line (M.) and a piano accompaniment (L.o.). The vocal line includes the lyrics 'pa - ce fur aus - si!... tol - low, light as they! Don - ne ton luth! Give me your harp! Lothario.' and includes a dynamic marking of *p*. The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

# Nº 5. "Légères hirondelles."

## Duet of the Swallows.

Andantino con moto.

Mignon.

Lothario.

Piano.

Andantino con moto.

(♩ = 76)

*sf* *ad lib.* *p rit.* *sf* *p rit.* *pp*

Mignon.

*dolce*

M. Lé - gè - res hi - ron - del - les, Oi - seaux bé - nis de Dieu, Ou -  
 Ye swallows light - ly fly - ing, And pois - ing high in air, Your

M. vrez, - ouvrez vos ai - les, En - vo - lez - vous, — a - dieu! Ouvrez vos  
 air - y pinions ply - ing, Now wing a - way, — a - far! Your pinions

*cresc.*

M. ai - - les, — En - vo - lez - vous, — a - dieu!  
 ply - - ing, — Now wing a - way, — a - far!

*dim.*

Lothario.

Le vieux luth s'é-veil - le sous ses jeu-nes doigts, Et  
How the chords a - wa - ken! How they sing, re - joice! Nor

Mignon. *pp*

Fu - yez! Lé -  
A - way! Ye

*dim.*

sem-ble, ô mer-veil - le! Ré - pondre à sa voix.  
am I mis - ta - ken: They an - swer her voice!

M.

gè - res hi - ron - del - les, Oi - seaux bé - nis de Dieu, Ou -  
swallows lightly fly - ing, And pois - ing high in air, Your

*p*

Lé - gè - res hi - ron -  
Ye swallows lightly

M.

vrez, ouvrez vos ai - les, En - vo - lez - vous! A - dieu! En - vo - lez -  
air - y pinions ply - ing Now wing a - way, a - far! Now wing a -

del - les,  
fly - ing, En - vo - lez - vous!  
Now wing a - way,

M. *cresc.* *p*  
 vous! — Ouvrez vos ai - les, Lé-gè-res hi - ron-del-les, Ou -  
 way, — your pinions ply - ing, Ye swallows light-ly fly-ing, Air -

L. *cresc.* *p*  
 — Ouvrez vos ai - les, En - vo - lez-vous, lé - gè - res hi - ron - del - les,  
 — your pinions ply - ing, Now wing a - way, ye swallows light - ly fly - ing,

*cresc.* *p* *cresc.*

M. *f* *dim. legg.*  
 - - vrez\_ vos ai - - les, En - vo - lez-vous,  
 - - i - ly ply - - ing, Now wing a - way,

L. *f* *dim.* *legg.*  
 Ou - vrez\_ vos ai - - les, En - vo - lez -  
 Air - i - ly ply - - ing, Now wing a -

*f* *dim.* *p*

M. *p*  
 en - vo - lez-vous, a - dieu! Fu - yez vers la lu -  
 now wing away, a - far! I fain your flight would

L. *p*  
 vous, a-dieu! a - dieu!  
 way, away, a - far!

*f* *pp*

M. miè-re, Fu-yez vi-te là-bas, vers l'ho-ri-zon ver-meil! Heu-reu-se la pre-  
 fol-low, Far a-way, ev-er on, till rosier skies are won! Ah, joy-ful is the

Lo.

Fu-yez!  
 Away!

M. *cresc.* miè-re Qui re-ver-ra, de-main, le pa-ys du so-leil. En-vo-lez-  
 swallow, Who first shall see, to-mor-row, the land of the sun! Now wing a-

Lo.

A-dieu!  
 Fare-well!

*mf*

M. *dim.* vous, a-dieu! Lé-gè-res hi-ron-  
 way! Fare-well! Ye swallows light-ly

Lo. *p* Lé-gè-res hi-ron-del-les, Oi-seaux bé-nis de  
 Ye swallows light-ly fly-ing, And pois-ing high in

*dim.*

M. del-les, a fare-  
 fly-ing,

Lo. *3* Dieu! Ou-vrez, ouvrez vos ai-les, En-vo-lez-vous, a-  
 air, Your air-y pinions ply-ing, Now wing a-way, a-



M. dieu! En-vo-lez-vous, ouvrez vos ai-les, Lé-gè-res  
well! - Now wing a-way, your pinions ply-ing, Ye swallows

L. dieu! En-vo-lez-vous, ouvrez vos ai-les, en-vo-lez-vous, Lé-gè-res  
far! Now wing away, your pinions ply-ing, now wing away, Ye swallows

*cresc.* *p*

M. hi-ron-del-les, Ou-vrez vos ai-les  
light-ly fly-ing, Air-i-ly ply-

L. hi-ron-del-les, Ou-vrez vos ai-les  
light-ly fly-ing, Air-i-ly ply-

*f* *dim.*

M. les, en-vo-lez-vous, en-vo-lez-vous, a-  
ing, Now fly a-way, legg. now fly a-way, a-

L. les, En-vo-lez-vous, a-dieu! a-  
ing, Now fly a-way, a-far, a-

*legg.* *p*

M. dieu! Lé-gè-res hi-ron-  
far! Ye swallows light-ly

L. dieu! Lé-gè-res hi-ron-  
far! Ye swallows light-ly fly-

*dolce* *sf*

M. *f*  
 del - les, Oi-seaux bé - nis de Dieu, Ou -  
 fly - ing, And pois-ing high in air, Your

L. *f*  
 les, Oi-seaux bé - nis de Dieu, A - dieu! Ou -  
 ing, And pois-ing high in air, Fare - well! Your

M. *dim.* *p* *rit.* *a tempo*  
 vrez, ou-vrez vos ai - les, En - vo - lez - vous, a - dieu! —  
 air - y pin-ions ply - ing, Now wing a - way, a - far! —

L. *dim.* *p* *rit.* *a tempo*  
 vrez, ou-vrez vos ai - les, En - vo - lez - vous, a - dieu! —  
 air - y pin-ions ply - ing, Now wing a - way, a - far! —

Variant. *pp* *ad lib.* *pp*  
 ah! a - dieu! fare-well!

M. *pp* *pp*  
 ah! a - dieu! fare-well!

L. *pp*  
 ah! a - dieu! fare-well!

(bursts of laughter from Filina, outside.)

(dragging away Lothario.)

Recit.

M. *c* 2/4

En - cor cet - te fem - me! Ah! viens! viens, te  
 A - gain comes that la - dy! ah, come! come, I

Allegro moderato, movimento del Duo.

(exeunt Mignon and Lothario.)

M. *2/4*

dis - je!  
 tell you!

*p* *f*

Filina. (enters laughing.)

Recit.

F. *f* *3* *3* *p*

Ah! ah! ah! ah! ah! Ah! ah! ah! ah! ah! Com -  
 Ah! ah! ah! ah! ah! Ah! ah! ah! ah! ah! What

Fr. (entering with Filina.)

F. ment? c'est vous! Frederick.  
 now? 'Tis you? (dusting himself with his riding-whip.)

Fr. Oui, oui, ri - ez! je suis un  
 Yes, laugh a - way! A fool was

(mockingly)

F. Ne vou-lez-vous pas que Je  
Shall I fall a weep-ing to

Fr. sot De cre-ver mon cheval pour vous re-voir plus tôt.  
I, that I fin-ish'd my horse, the soon-er to see you!

F. pieu - re? Vous pouvez re - par -  
please you? You can take your-self

Fr. Ah! Vous me fai - tes re-pen-tir d'ê - tre ve - nu.  
Ah! you will cause me to re-pent that I have come!

*p* *f*

F. tir, Vous nous re - vien-drez tout à l'heu - re.  
off! You will come a - gain, in a hur - ry! Wilhelm (to Giarno).

W. (Enter Wilhelm and Giarno.) Mar-ché con -  
The bar - gain's

F. Qu'entends-je là? vous a - vez ra - che - té Mi -  
What do I hear? You have ran-som'd the child, Mi -

W. clu! Mignon est li - bre.  
clos'd! Mignon's at free-dom!

F. gnon? Ce beau trait n'a rien qui m'é - ton - ne de vo - tre  
 gnon? This good deed in no way sur - pris - es, com - ing from  
 Giarno (going away)

G. L'af - faire est bon - ne.  
 Not a bad bar - gain!

F. part!  
 you!  
 Frederick. (presenting Frederick)

Hein? d'où sort ce - lui - là?  
 Ha! Who's here all at once?

Monsieur Mei -  
 Mon - sieur

*p* *mf* *p*

(to Wilhelm.)

F. ster, je vous pré - sen - te Le jeu - ne Fré - dé - ric, un pe - tit é - co -  
 Meister, let me pre - sent you young Fred - e - ric, my friend; Tho' a student, he's

F. lier, Qui mal - gré moi s'est fait mon che - va - lier; Un fou d'humeur plai -  
 here A - gainst my will, to play the ca - va - lier; A gay, sil - ly young

*p*

F. *san - te, qui tour a tour Mac-ca - ble de sa hai - ne! ou bien de son a - fel - low, who day by day Is ei - ther sure he hates me, or loves me in a*

(presenting Wilhelm to Frederick.)

F. *mour! way. Mon - sieur Wilhelm Mei - ster, un hom - me que peut - Mon - sieur Wil - helm Mei - ster! A man whom in the*

F. *ê - tre Vous ai - me - rez un jour, Pour - vu qu'il fu - ture you may in - cline to love, on - ly pro -*

(coquettishly.)

F. *dai - gne vous pro - met - tre De ne pas me fai - re la vid - ed he will prom - ise that he will not pay me his*

F. *cour. Ah! vraiment! court. Wilhelm (aside to Filina.) Ah! in - deed!*

W. *Je ne veux rien pro - met - tre, qu'à vous - mê - me. Frederick (aside.)*

Fr. *La co - The co -*

F. (aside) Il mai-me! He loves me! Ah! voi-ci La - Ah! here is La -

W. (aside.) Elle est charman-te! She's real-ly charming!

Fr. L. quette! quette! Phi-li - ne! Phi - li - ne! Fi - li - na! Fi - li - na!

Laertes. (outside)

F. èr - te. er - tes.

La. (entering.) Tiens! bon - jour Fré - dé - ric! vous i - Ah! well met, Fred - e - rick! Are you

F. (laughing.) Il a cre - vé pour nous son che - val! 'Twas for our sake he fin - ish'd his horse!

La. ci? here? Pau - vre bê - te! Oh, poor crea - ture!

(turning to Frederick.)

(Frederick seems annoyed.)

(quickly.)

(to Filina and Wilhelm, declaiming *largamente*.)

La. *f* Je par-le du dé-funt. A - mis, soy-ons en fê - te! Nous tri - omphons du sort ja -  
I'm speaking of the dead! My friends, let us be mer - ry! Triumph is ours o'er jealous

F.   
 W. Pour moi? For me? Wilhelm. Li-Do

(to Filina, in a natural tone.)

Laertes and Frederick. Li-Do

La. loux! Les au-tres vont ve - nir, cet - te lettre est pour vous. Fate! The others all will come, and this note is for you.

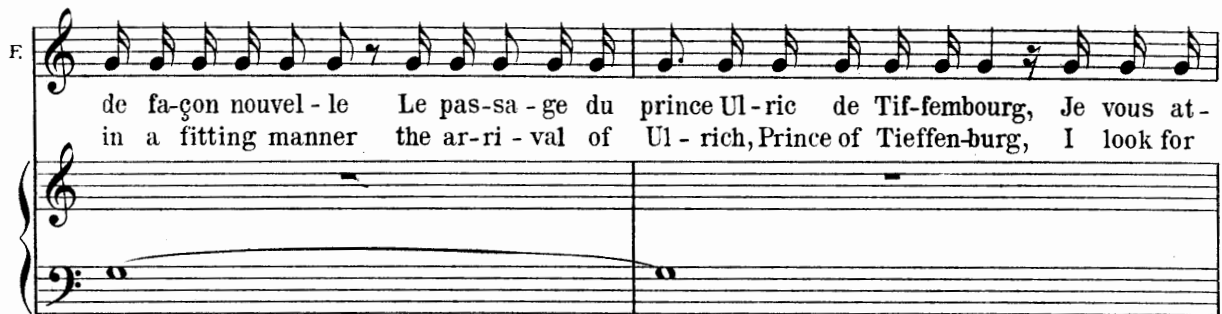
Filina (reading.)

W. F. sez! read it! "Ma tou-te bel-le! Pour fê-ter digne-ment et "Fair-est of la-dies! Be-ing anxious to hon-or

(Read this letter *a tempo* instead of singing.)

Fr. sez! read it!

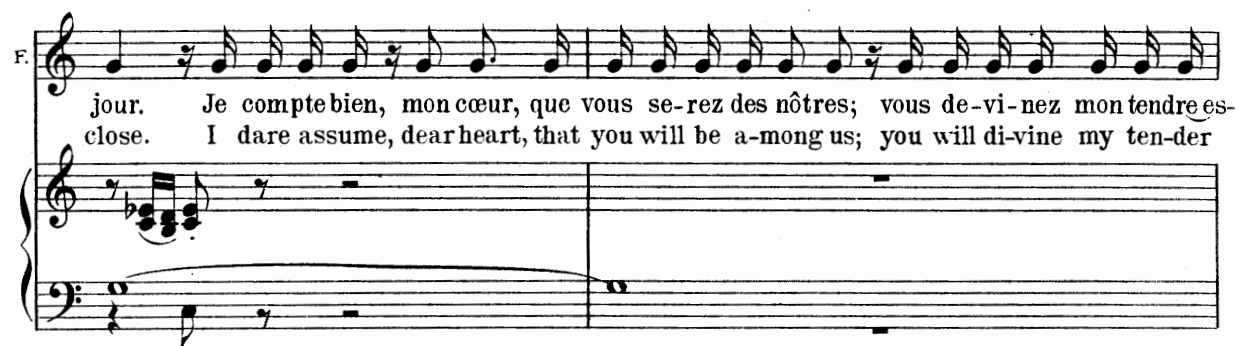


F. 

de fa-çon nouvel - le Le pas - sa - ge du prince Ul - ric de Tif - fembourg, Je vous at -  
in a fitting manner the ar - ri - val of Ul - rich, Prince of Tieffen - burg, I look for

F. 

tends, ain - si que La - érte et les au - tres, En mon castel, a - vant la fin du  
you, La - er - tes, and all the oth - ers, here at my castle, ere the day shall

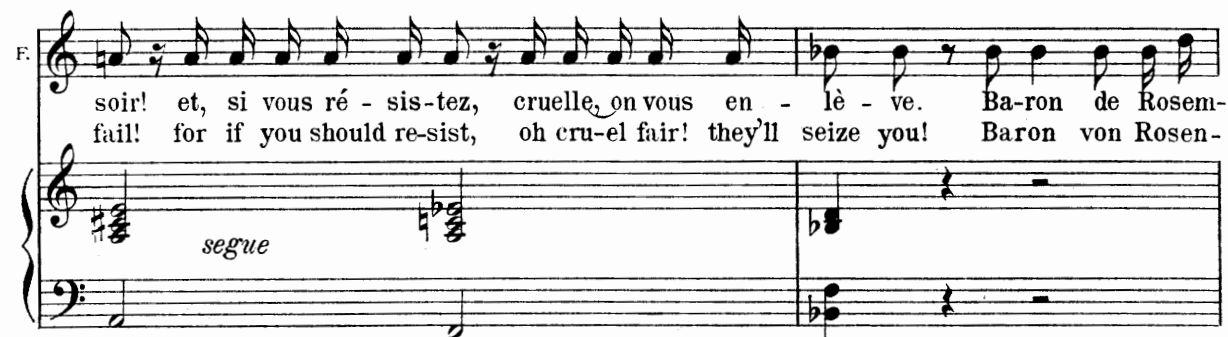
F. 

jour. Je compte bien, mon cœur, que vous se - rez des nôtres; vous de - vi - nez mon tendre es -  
close. I dare assume, dear heart, that you will be a - mong us; you will di - vine my ten - der

F. 

poir Et le doux bonheur que je rê - ve! Mon car - ros - se viendra vous chercher; à ce  
hope and the dream of joy that inspires me! I shall send you my carriage in time: Do not

*pp* *poco cresc.*

F. 

soir! et, si vous ré - sis - tez, cruelle, on vous en - lè - ve. Ba - ron de Rosem -  
fail! for if you should re - sist, oh cru - el fair! they'll seize you! Baron von Rosen -

*segue*

(laughing.)

F. berg?"  
berg?"  
Frederick. *f*

Hein? comment? le Ba-ron est vo - tre oncle? C'est char-  
What? in-deed? Is the Baron your un-cle? That is

Fr. Mon on - cle! Hé-las! oui!  
My un - cle! Yes, worse luck!

F. mant!  
good!

A - vec em-pres-se - ment!  
I shall, glad-ly e - nough!

Fr. *f*  
Vous ac-cep-tez son of - fre?  
Shall you ac-cept his of - fer?

*p*  
*misurato*

F. *p*  
Vous, monsieur, s'il vous plaît prendre part à la fê - te,  
You, dear sir, if you care to take part in the fest - al,

F. Libre à vous de ve - nir; sui-vez vo-tre dé - sir. Vous jouerez par-mi  
you are wel - come to come; let in-cin-a-tion lead. You will play, if you

F. *3*  
 nous le rô - le de po - è - te; Si vous ve - nez d'ail - leurs, vous me fe - rez plai -  
 join us, the rôle\_ of a po - et; and should you real - ly come, I shall be glad, in -

F. *f* **Recit.**  
 sir. Quant à vous, si vous o - sez me sui - vre, Sans pi - tié je vous  
 deed. Frederick. As for you, if you should dare come af - ter, I shall show you no  
 Fr. Phi - li - ne!  
 Fi - li - na!

(ascends to her room, and closes door)

F. li - vre Au courroux de monsieur votre on - cle! Bon - soir!  
 grace, but de - liv - er you to your un - cle! Good - bye!  
 Fr. Mais...  
 But —

Frederick (in a passion).  
 Fr. *3* *3 cresc.* *f*  
 Maudit Ba - ron! maudit mes - sa - ge! Maudi - te co - quet - te! Au re - voir, La -  
 Confounded note! confounded Ba - ron! Confounded co - quette! We shall meet, La -

W. Wilhelm. *f*

La. Laertes. Plait-il? What now?  
So-yez plus Be not so

Er. (turning to Wilhelm). (dons his hat, and exit precipitately).  
er - te! Vous, Mon-sieur!  
er - tes! Sir, your servant!

La. sa - ge Que ce jeune é - tour - neau qui s'attache à nos pas! Sui - vez vo - tre che - min!  
fool - ish as that sil - ly young man who still follows our steps! Pro - ceed up - on your way!

La. *rit.* (presses Wilhelm's hand, then reënters the tavern).  
Par - tez, - et bon vo - ya - ge!  
De - part! may luck at - tend you!

*f a tempo*

W. Wilhelm (after a short pause). (resolutely)

Vous sui - vre en ce châ - teau, Phi - li - ne? Pour - quoi  
Go with you to this cas - tle, Fi - li - na? And why

Nº 6. "Me voici! Tu m'as rachetée."

Trio and Finale.

Allegro moderato.

Filina.

Mignon.

Wilhelm.

Laertes.

Lothario.

Giarno.

SOPRANO.

TENOR.

BASS.

Chorus.

Allegro moderato. (♩ = 80.)

Piano.

Mignon (running joyfully to Wilhelm).

M.

Me voi - ci! tu m'as ra - che - té - e, À ton  
I am here! As you paid my ran - som, of Mi -

Wilhelm.

M.

gné dis - po - se de moi! Je sais en cet - te  
gnon dispose as you will! I know here in this

w. vil - le où le sort t'a je - té - e, D'hon - nê - tes  
town where by fate you have drift - ed, some hon - est

M. *Mignon.*  
Pour-quoi  
But why

w. gens chez qui tu se - ras bien trai - té - e.  
folk, by whom you will be kind - ly treat - ed.

M. *Wilhelm (smiling).*  
me sé - pa - rer de toi! Je ne puis — t'em-me-ner a - vec  
may I not stay with you? My poor girl, — I can nev - er take

w. moi, pau - vre fil - le! Et m'im - po - ser les  
you on my wan - d'rings! I can - not un - der -

Mignon.

M. *Ne peux-tu m'ha-bil-*  
Can you not dress me

W. *soins d'un père de fa-mil-*  
take the du-ties of a pa-  
-le. -rent.

M. *ler comme un jeu - ne gar - çon, Et me lais - ser por -*  
up in the garb of a boy? For then I could be

W. *crese.*

M. *Wilhelm.*  
*ter ta li - vré - - e? A quoi*  
wear - ing your liv - er - y. To what

W. *crese.* *f* *dim.*

Mignon.

W. *bon? En-vers qui me dé - li - vre, Je vou - lais m'ac - quit -*  
*end? To you, who are my sav - ior, I would fain show my*

M. *segue* *p*

M. *ter! J'é - tais prête à te sui - vre Pour ne plus te quit - ter!*  
thanks. To fol - low you I'm read - y, I would leave you no more!

## Wilhelm.

M.  
W.

Des mains de ce sau - va - ge Li - bre pour un peu d'or,  
From cru - el hands de - liv - er'd, Freed for a lit - tle gold,

M.  
M.

Quel nou - vel es - cla - va - ge Veux - tu su - bir en - cor? En -  
To what new kind of bond - age Would you so fain be sold? To

Mignon.  
*dolce*

*pp*

*dim.*

M.  
W.

vers qui me dé - li - vre, Je vou - lais m'ac - quit - ter! J'é -  
you, who are my sav - ior, I would fain show my thanks! To

Wilhelm.

Quel nou - vel es - cla -  
To what new kind of

M.  
W.

tais prête à te sui - vre Pour ne plus te quit - ter! —  
fol - low you I'm read - y, I would leave you no more! —

va - ge Veux - tu su - bir en - cor? —  
bond - age Would you so fain be sold? —

*dim.*



(imploringly) (sadly)

M. Ne plus te quit-ter! C'est bien!  
I'd leave you no more! 'Tis well!

W. Non! Non!  
No! no!

*pp* *cresc.*

M. puis - que ta main, sans pi - tié, me re - pous - se,  
Since with a pit - i - less hand you re - pulse me,

(indicating Lothario) Lothario (hastening to Mignon and embracing her).

M. Je pars a - vec lui! Viens! — la li-bre  
With him I shall go! Come! — Gai-ly a

*f* *mf*

*segue* *f* *p*

L.o. vie est dou - ce! À  
free life pass - es! In

*dim.* *mf*

*p* *dim.*

L.o. l'om - shade - bre des grands bois, of might - y woods,

*pp* 6 6 6 6 6 6

L.o. sous le ciel é - toi - 'neath a star - light - ed

L.o. lé sky, Nous A

L.o. trou - ve - rons un lit de fou - gère et de rest - ing - place we'll find on the grass and the

L.o. mous - se, Et moss - es, Thou

*cresc.*

L.o.  
tu par - ta - ge - ras le pain de l'e - xi -  
shalt par - take the ex - ile's bread in peace - ful

L.o.  
lé! Viens! tu par - ta - ge - ras le pain  
joy! Come! par - take the ex - ile's bread

L.o.  
de l'e - xi -  
in peace and

(about to lead Mignon away)

Wilhelm (stopping him).

L.o.  
lé! Non! pauvre en -  
joy! No, my poor

w.  
fant! pour toi l'a - ve - nir m'é - pou - van - te!  
child, I fear for the fu - ture be - fore you!

*cresc.*

W. *f* *3* *3*

Reste a - vec moi, si tu le veux! Le sort\_ en est je - té! Je me rends à tes  
 Re-main with me, if you de-sire! Our fate\_ will have it so: I will do as you

M. *Mignon.* *p*

En-  
To

(kindly)  
*dim.* *p*

W. *pp*

vœux!\_ L'a - mi qui te dé - li - vre Ne doit plus te quit - ter,  
 will!\_ The friend who was your sav - ior should for - sake you no more!

M. vers qui me dé - li - vre Je pour - rai\_ m'ac - quitter,  
 you, who are my sav - ior, I would fain\_ show my thanks,

W. L'a - mi qui te\_ dé - li - vre  
 The friend who was\_ your sav - ior\_

L. *Lothario.* *p*

Dieu bon! Dieu bon! lais - se - moi vi - vre, Es - pé - rer!  
 Oh Lord! Oh Lord! For life I pray Thee! Let me hope!

*cresc.*

M. Je suis prête à te sui-vre, Je ne veux plus te quit-ter! Je pour-  
I am ready to fol-low, I would leave you no more! Might I

W. Ne doit plus te quit-ter, ne plus te quit-ter! Al-  
should for-sake you no more, for-sake you no more! In-

L. Je veux, je veux vi-vre, Es-pé-rer et chan-ter! Dieu  
For life I pray thee, let me hope, let me sing! Oh

*cresc.*

pp 3

M. rai macquitter! Ah! ja-mais! Non, je ne  
on-ly show my thanks! Nev-er-more! No I will

W. lons, il faut, il faut cé-der! Non,  
deed, I must, I can but yield! No,

L. bon! Dieu bon! ah! lais-se-moi, lais-se-moi  
Lord! Oh Lord! ah! let me hope! For life I

*pp*

M. veux plus te quit-ter! te quit-ter!  
leave you nev-er-more, nev-er-more!

W. je ne dois plus te quit-ter!  
I will for-sake you no more!

L. vi-vre, lais-se-moi vivre et chan-ter!  
pray thee, let me hope, ah, hope and sing!

(spoken): *Ah! voilà déjà la troupe comique qui se dispose à partir avec Philine.* Ah, here is the troupe of comedians already preparing to accompany Filina.

Allegro moderato. (♩ = 112.)

(Enter Comedians, dressed for a journey, and carrying bags, parcels, etc.)

TENOR.  
Comedians.  
En route, a - mis, pli - ons ba - ga - ge; La chan - ce nous sou - rit en -  
A - way, - ye friends, let us be go - ing! Dame For - tune is smil - ing once

BASS.  
A - way, - ye friends, let us be go - ing! Dame For - tune is smil - ing once

fin! Que la - gaî - té soit du voy - a - ge! Au dian - tre la soif et la  
more! Our way - be - guiles joy o - ver - flowing, For hun - ger and thirst are now

faim! Ou - bli - ons nos re - pas d'au - berge, Et sa - lu - ons, cha - peau le -  
 o'er! Now a wel - come to ap - pe - tite! Let us sa - lute, with hat in

*f* vé, Ce vieux cas - tel où l'on hé - ber - ge Les his - tri -  
 hand, This old châ - teau, where they in - vite All the co -  
*p*

*f* *ff* *p*

ous sur le pa - vé! Al - lons, a - mis, pli - ons ba -  
 me - dians' need - y band! A - way, my friends, let us be  
 Plions ba - ga - - -  
 Let us be go - - -

ga - -ge! Partons, la chance nous sou - rit en - fin! allons!  
 go - -ing! Forwards! Dame Fortune is smil - ing once more! Away!

ge! Allons, a - mis!  
 ing! A-way, ye friends!

al-lons, par-tons!  
 let us a - way!

Gypsies.  
 Giarno with the Basses.

Heureu - se chan - ce!  
 Oh how surpris - ing!

Jour de bomban - ce!  
 Day of re - joic - ing!

Heureu - se chan - ce!  
 Oh how surpris - ing!

A - dieu la  
 Farewell to



Comedians. *f* En route, a -  
A-way, - ye *f*

soif, a - dieu la faim! *f* En route, a -  
thirst! Hunger, fare-well! A-way, - ye *f*

*ff* *f*

mis, pli - ons ba - ga - - - ge, *p* La chance nous sou - rit en -  
friends, let us be go - - - ing! Dame Fortune is smil - ing once *p*

mis, pli - ez ba - ga - - - ge, *p* La chance vous sou - rit en -  
friends, let all be go - - - ing! Dame Fortune is smil - ing once *p*

*p*

fin! more!      Ou - bli - ons nos re - pas d'au - berge,      Et sa - lu -  
 more!      Now a      wel - come to ap - pe - tite!      Let us sa -

fin! more!      Ou - bli - ez vos re - pas d'au -  
 more!      Now a      wel - come to ap - pe -

ons, cha - peau le - vé, Ce vieux cas - tel où l'on hé -  
 lute, with hat in hand, This old châ - teau, where they in -

ber - ge, Sa - lu - ez ce vieux cas - tel où l'on hé -  
 tite! And sa - lute this old châ - teau, where they in -

ber-vite - - - ge Les his - tri - ons sur le pa - vé.  
 vite - - - ge All the co - me - dians' need - y band!

ber-vite - - - ge Les his - tri - ons sur le pa - vé.  
 vite - - - ge All the co - me - dians' need - y band!

*ff* *ff* (1) *fp*

*cresc.*

*f* *p*

(spitefully.) *p*  
 Actresses. C'est, je ga - ge, à Phi -  
 For Fi - li - na the

(1) A cut may be made by skipping from the sign  $\oplus$  to the same sign on page 143, repeating the chord in the 2nd measure.



Actresses & Women of town and country.

gants?  
fine!

La Dame

gants?  
fine!

La Dame

gants?  
fine!

La Dame

gants?  
fine!

La Dame

Actors & Townsfolk.

En route, a - mis, pli - ons ba - ga - - -ge, La  
A - way, - ye friends, let us be go - - -ing, Dame

La Dame

En route, a - mis, pli - ez ba - ga - - -ge, La  
A - way, - ye friends, let all be go - - -ing, Dame

La Dame

En route, a - mis, pli - ons ba - ga - - -ge, La  
A - way, - ye friends, let us be go - - -ing, Dame

La Dame

En route, a - mis, pli - ez ba - ga - - -ge, La  
A - way, - ye friends, let all be go - - -ing, Dame

La Dame

Gypsies & Peasants.

En route, a - mis, pli - ez ba - ga - - -ge, La  
A - way, - ye friends, let all be go - - -ing, Dame

La Dame

En route, a - mis, pli - ez ba - ga - - -ge, La  
A - way, - ye friends, let all be go - - -ing, Dame

La Dame

*f*

*dim.*

chan-ce nous sou-rit en - fin! Ou - bli - ons nos re - pas d'au-  
 For-tune is smil-ing once more! Now a wel-come to ap- -pe -

chan-ce vous sou-rit en - fin! Ou - bli - ez vos re - pas d'au-  
 For-tune is smil-ing once more! Now a wel-come to ap- -pe -

chan-ce nous sou-rit en - fin! Ou - bli - ons nos re - pas d'au-  
 For-tune is smil-ing once more! Now a wel-come to ap- -pe -

chan-ce vous sou-rit en - fin! Ou - bli - ez vos re - pas d'au-  
 For-tune is smil-ing once more! Now a wel-come to ap- -pe -

chan-ce nous sou-rit en - fin! Ou - bli - ons nos re - pas d'au-  
 For-tune is smil-ing once more! Now a wel-come to ap- -pe -

chan-ce vous sou-rit en - fin! Ou - bli - ez vos re - pas d'au-  
 For-tune is smil-ing once more! Now a wel-come to ap- -pe -

chan-ce nous sou-rit en - fin! Ou - bli - ons nos re - pas d'au-  
 For-tune is smil-ing once more! Now a wel-come to ap- -pe -

chan-ce vous sou-rit en - fin! Ou - bli - ez vos re - pas d'au-  
 For-tune is smil-ing once more! Now a wel-come to ap- -pe -

chan-ce vous sou-rit en - fin! Ou - bli -  
 For-tune is smil-ing once more! Now a

*p*

berge, Et sa - lu - ons, cha - peau le - vé, Ce vieux cas -  
 tite! Let us sa - lute, with hat in hand, This old - châ -

berge, Et sa - lu - ez, cha - peau le - vé, Ce vieux cas -  
 tite! Let all sa - lute, with hat in hand, This old - châ -

berge, Et sa - lu - ons, cha - peau le - vé, Ce vieux cas -  
 tite! Let us sa - lute, with hat in hand, This old - châ -

berge, Et sa - lu - ez, cha - peau le - vé, Ce vieux cas -  
 tite! Let all sa - lute, with hat in hand, This old - châ -

berge, Et sa - lu - ons, cha - peau le - vé, Ce vieux cas -  
 tite! Let us sa - lute, with hat in hand, This old - châ -

berge, Et sa - lu - ez, cha - peau le - vé, Ce vieux cas -  
 tite! Let all sa - lute, with hat in hand, This old - châ -

berge, Et sa - lu - ons, cha - peau le - vé, Ce vieux cas -  
 tite! Let us sa - lute, with hat in hand, This old - châ -

berge, Et sa - lu - ez, cha - peau le - vé, Ce vieux cas -  
 tite! Let all sa - lute, with hat in hand, This old - châ -

ez vos re - pas d'au - ber - ge, Sa - lu - ez ce vieux cas -  
 wel - come to ap - pe - tite! And sa - lute this old - châ -

tel, où l'on hé - ber - - - -ge Les his - tri - ons sur le pa -  
 teau, where they in vite - - - -ge All the co - me - dians'need - y

tel, où l'on hé - ber - - - -ge Les his - tri - ons sur le pa -  
 teau, where they in vite - - - -ge All the co - me - dians'need - y

tel, où l'on hé - ber - - - -ge Les his - tri - ons sur le pa -  
 teau, where they in vite - - - -ge All the co - me - dians'need - y

*ff*



*p*

vé! Al-lons, a - mis, Pli-ons ba - ga - ge,  
 band! A-way, ye friends, Let us be go - ing!

vé! Al-lons, a - mis, Pli-ez ba - ga - ge,  
 band! A-way, ye friends, Let all be go - ing!

vé! Pli-ons ba - ga - ge, Al-lons, a -  
 band! Let us be go - ing! A-way, ye

vé! Pli-ez ba - ga - ge, Al-lons, a -  
 band! Let all be go - ing! A-way, ye

*p*

vé! Al-lons, a - mis, Pli-ons ba - ga - ge,  
 band! A-way, ye friends, Let us be go - ing!

vé! Al-lons, a - mis, Pli-ez ba - ga - ge,  
 band! A-way, ye friends, Let all be go - ing!

vé! Pli-ons ba - ga - ge, Al-lons, a -  
 band! Let us be go - ing! A-way, ye

vé! Pli-ez ba - ga - ge, Al-lons, a -  
 band! Let all be go - ing! A-way, ye

*p*

vé! Al-lons, a - mis, Pli-ez ba - ga - ge,  
 band! A-way, ye friends, Let all be go - ing!

vé! Pli-ez ba - ga - ge, Al-lons, a -  
 band! Let all be go - ing! A-way, ye

*p*

Par - tons, la chan - ce nous sou - rit en - fin! Al - lons! \_\_\_\_\_  
 For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

Par - tez, la chan - ce vous sou - rit en - fin! Al - lons! \_\_\_\_\_  
 For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

mis, Par - tons, la chan - ce nous sou - rit en - fin! Al - lons! \_\_\_\_\_  
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

mis, Par - tez, la chan - ce vous sou - rit en - fin! Al - lons! \_\_\_\_\_  
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

Par - tons, la chan - ce nous sou - rit en - fin! Al - lons! \_\_\_\_\_  
 For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

Par - tez, la chan - ce vous sou - rit en - fin! Al - lons! \_\_\_\_\_  
 For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

mis, Par - tons, la chan - ce nous sou - rit en - fin! Al - lons! \_\_\_\_\_  
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

mis, Par - tez, la chan - ce vous sou - rit en - fin! Al - lons! \_\_\_\_\_  
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

Par - tez, la chan - ce vous sou - rit en - fin! Par - tez! \_\_\_\_\_  
 For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

mis, Par - tez, la chan - ce vous sou - rit en - fin! Par - tez! \_\_\_\_\_  
 friends! For - wards! Dame For - tune is smil - ing once more! A - way! \_\_\_\_\_

*f* *ff*

*L'istesso tempo.*

— al - lons, par - tons!  
— Now all a - way!

— al - lons, par - tez!  
— Now all a - way!

— al - lons, par - tons!  
— Now all a - way!

— al - lons, par - tez!  
— Now all a - way!

— al - lons, par - tons!  
— Now all a - way!

— al - lons, par - tez!  
— Now all a - way!

— al - lons, par - tons!  
— Now all a - way!

— al - lons, par - tez!  
— Now all a - way!

— et nous res - tons!  
— Here we shall stay!

— et nous res - tons!  
— Here we shall stay!

*L'istesso tempo.*

## Filina.

F. 

Qui m'ai - me, me sui - ve! Et toi, Dieu des a -  
Who loves - me, will fol - low! And thou, oh god of

F. 

mours, Sois no - tre con - vi - ve; À ton ap - pel j'ac - cours! ah! —  
love, — Do thou the fest - al hal - low! Thy call my heart doth move! ah! —

F. 

Dieu des - plai - sirs, des a - mours! ah! —  
God of - plea - sure, god of - love, ah, —

F. 

A ta voix gai - ment j'ac - cours, j'ac - cours tou - jours!  
'Tis thy call my heart doth move, oh love! oh - love!

F. 

Ah! — Qui m'ai - me, me sui - ve! Et —  
Ah! — Who loves - me, will fol - low! And

F.

toi, Dieu des a - mours, ah, — ah! — Gaî - ment à — ta  
 thou, oh god of love, ah, — ah! — Thy call, — thy call my

*p* *dim.*

*pp*

Variant.

voix, Ah! — gaî - ment j'ac -  
 heart, Ah! — my heart doth

*f*

Tempo I.

voix — j'ac - cours!  
 heart — doth move!

*f*

Laertes. (to the valets.)

Nous vous sui - vons,  
 We fol - low you,

(1)

*p* *f*

(to the comedians.)

mar - chez de - vant, vous au - tres! Je vous pré - cède, a - mis,  
 do you go on be - fore us! I shall go first, my friends,

(1) If the cut be made, sing B $\flat$  here instead of C.

La. *f*  
 pour vous mieux re - ce - voir; Un splen-di - de sou -  
 and your wel - come pre - pare; There will be a fine

La. *ad lib.*  
 per vous at - ten - dra ce soir!  
 sup - per wait - ing for you there!

Actresses. *f*  
 Vi - vat!  
 Hur - rah!

Actors. *f*  
 Vi - vat!  
 Hur - rah!

*ff*

F. *Filina. (to Wilhelm.)*  
 Et vous, Mon - sieur, n'ê - tes - vous pas des  
 And you, Mon - sieur, will sure - ly not ig -

F. *p*  
 nô - tres? (pause.)  
 nore us?

F. *Grâce au ga-lant sei-gneur qui, pour nous faire-hon-neur,*  
*Thanks to the cour-teous lord who has so kind-ly sent,*

F. *Nous prê-te son car-ros - se, Nous al-lons, nous al-*  
*to hon-or us, his car-riage, We shall fare, we shall*

F. *lons vo-ya-ger — Comme en un jour de no-ce! Je vous dis au re-*  
*fare to the feast — As 'twere a day of mar-riage! Be sure, we meet a-*

*dim.* *Wilhelm. (with gallantry.)*

w. *voir! — Vous me ver-rez ce soir; Je se-rai — de la*  
*gain! — I shall be there at eve, For I will — not for-*

w. *fê-te! Au re-voir! au re-voir! — Vous me ver-rez ce*  
*go it! By your leave! By your leave! — I shall be there at*

*(kissing her hand)*

F. *Filina.*  
 Jem - por - - te cet es - poir, Nous nous ver -  
 I hope and will be - lieve, You will be

W.  
 soir!  
 eve!

L.a. *Laertes. (aside.)*  
 À quoi bon la re - voir?  
 Where - fore see her a - gain?

F.  
 rons ce soir! A - dieu, mon cher po - è -  
 there at eve! Good bye, my gen - tle po -

W.  
 Ah! je veux la re - voir! O fol es - poir!  
 I shall see her a - gain. How fond! how fain!

L.a.  
 Quel fol es - poir Trou - ble dé - jà son  
 Hope - less fol - ly, for the head or the

F.  
 te! Nous nous ver - rons ce soir! Au re - voir, mon cher po -  
 et! You will be there at eve! So good - bye, my gen - tle

W.  
 Je se - rai de la fê - - te, de la  
 No, I will not for - go it, not for -

L.a.  
 cœur, son cœur et sa  
 heart, did he on - ly



(taking Wilhelm's bouquet.)

F. *è - te!* *Et voi - ci mon bou-quet de fê - te!*  
*po - et!* *These I'll take for my fest - al flow - ers!*

W. *fê - te!* *Mignon. f*  
*go it!* *Mon bou -*  
*My bou -*

L.a. *tê - te!*  
*know it!*

M. *quet!* *mon bou - quet!* *Qu'as - tu*  
*quet!* *my bou - quet!* *What is*

W. *Wilhelm. (to Mignon.)*

F. *Filina. (aside.)* *Mignon. (to Wilhelm.)*  
*Il mà - do - - re!* *Vois,*  
*He a - dores me!* *See!*

W. *Laertes. (aside.)*  
*done!* *Il est pris!*  
*wrong?* *He is caught!*

(indicating Lothario)

M.  
W.

de mes pau-vres fleurs il n'a pas fait mé - pris! Il n'a  
He did not des - pise the hum-bleflow'rs I gave! He did

M.  
W.

pas re-je - té mon bou-quet! lui! Par - don - ne!  
not give a - way his bou-quet! No! For - give me!

Wilhelm. (smiling.)

M.  
W.

je ne l'ai pas of-fert, on me l'a pris. C'est bien! em-mè-ne-  
I did not of-fer mine, I was snatch'd a-way! Ah, well! Take me a -

Mignon.

M.

moi! Je t'ap-par-tiens! Or - don - ne!  
long! I now am yours: com-mand - me!

M.  
W.

Oui, je \_\_\_\_\_ veux la \_\_\_\_\_ re-voir! ô rêve! \_\_\_\_\_ ô fol \_\_\_\_\_ es -  
I shall \_\_\_\_\_ see her \_\_\_\_\_ a - gain! O dream, \_\_\_\_\_ how fond, \_\_\_\_\_ how

Wilhelm. (aside.)

Filina.

Oui, voi - là pour ce  
I shall see him at

Mignon. (aside.)

Il veut donc la re - voir!  
He would see her a - gain!

poir! ——— O char - man - te con - quê - - te!  
vain! ——— How de - light - ful a con - quest!

Laertes.

À quoi bon la re - voir? Quel a - mou - reux es -  
Where - fore see her a - gain? His fond hope is in

*cresc.*

soir! Ma nou - vel - le con - quê - te, Je veux, ——— je veux le re - voir!  
eve! For my lat - est of con - quests I vain, ——— I vain would a - chieve!

Mais quel est son es - poir?  
But his hope is in vain.

*cresc.*

O char - man - te con - quê - - te! quel es - poir!  
How de - light - ful a con - quest! Ah! this eve!

poir! Il veut la re - voir!  
vain! He'd see her a - gain!

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

## Mignon. (to the Gypsies.)

M. *Vous, dont j'ai par-ta-gé La honte et la mi-*  
*You, whose partner I was in shame and de-gra-*

The first system of the musical score consists of a vocal line (M.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are: "Vous, dont j'ai par-ta-gé La honte et la mi- / You, whose partner I was in shame and de-gra-". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

M. *sè - re, A - dieu!*  
*da - tion, fare-well!*

*pp*

The second system continues the vocal line and piano accompaniment. The lyrics are: "sè - re, A - dieu! / da - tion, fare-well!". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a fermata over a chord in the right hand.

(to the child, hanging a medallion about its neck.)

M. *Toi, pauvre en - fant, sois un jour pro - té -*  
*Thou, hap - less child, find pro - tec - tion some*

The third system is marked with a 2/4 time signature. The lyrics are: "Toi, pauvre en - fant, sois un jour pro - té - / Thou, hap - less child, find pro - tec - tion some". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

M. *gé Par cette hum - ble mé - dail - le!*  
*day in this hum - ble me - dal - lion!*

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "gé Par cette hum - ble mé - dail - le! / day in this hum - ble me - dal - lion!". The piano accompaniment includes a dynamic marking of *pp* and a fermata over a chord in the right hand.

(to Giarno.)

M. *Et toi, dont la co-*  
*And you whose an - gry*

*pp*

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "Et toi, dont la co- / And you whose an - gry". The piano accompaniment includes a dynamic marking of *pp* and a fermata over a chord in the right hand.

M. *lè - re M'a si sou-vent fait peur, hé - las! A -*  
*hu - mor Made me so oft a - fraid, a - las! Fare-*

(giving him her hand.)

M. *dieu! Mi-gnon ne t'en veut pas!*  
*well! Mi-gnon bears no ill-will!*

Comedians. (at back) *A - dieu! Phi - line, et bon vo-*  
*Fare - well, - Fi - li - na! luck at-*

*ya - gel you!*  
*tend you!*

Townfolk and Peasants (at back) *A - dieu! la belle, et bon vo - ya - - gel*  
*Fare - well! fare-well! may luck at - tend you!*

Gypsies. *A - dieu! Mi-gnon! et bon cou-*  
*Fare-well! Mi-gnon! For-tune be-*

Lothario.

*f*  
J'en-tends au loin gronder l'o-  
A-far I hear the tem-pest

*mf* *cresc.* *f*  
Peasant-women A - dieu! a - dieu!  
and Actresses. Fare - well! fare - well! fare - well!

*cresc.* *f*  
Actors. A - dieu! a - dieu!  
Fare - well! fare - well!

*cresc.* *f*  
Townsfolk and Peasants. A - dieu! a - dieu!  
Fare - well! fare - well!

*cresc.* *f*  
ra - ge! A - dieu! a - dieu!  
friend you! Fare - well! fare - well!

*cresc.* *f*  
ra - ge, gron - der l'o - ra -  
roar - ing, the tem - pest roar -

Lo.

ge!  
ing!

*Giarno.*  
*f*

G.

En route, — a — mis, pli — ez ba — ga — — ge! La  
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ons ba — ga — — ge! La  
A — way, — ye friends! let us be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La  
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ons ba — ga — — ge! La  
A — way, — ye friends! let us be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La  
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ons ba — ga — — ge! La  
A — way, — ye friends! let us be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La  
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ons ba — ga — — ge! La  
A — way, — ye friends! let us be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La  
A — way, — ye friends! let all be go — — ing! Dame

En route, — a — mis, pli — ez ba — ga — — ge! La  
A — way, — ye friends! let all be go — — ing! Dame

8

*ff*

G.

chan - ce vous sou - rit en - fin!      Ou - bli - ez vos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce nous sou - rit en - fin!      Ou - bli - ons nos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin!      Ou - bli - ez vos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce nous sou - rit en - fin!      Ou - bli - ons nos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin!      Ou - bli - ez vos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce nous sou - rit en - fin!      Ou - bli - ons nos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin!      Ou - bli - ez vos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce nous sou - rit en - fin!      Ou - bli - ons nos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin!      Ou - bli - ez vos re - pas d'au -  
 For - tune is smil - ing once more!      Now a wel - come to ap - pe -

chan - ce vous sou - rit en - fin!      Ou - bli -  
 For - tune is smil - ing once more!      Now a

*mf*



G.

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas -  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ -

berge, Et sa-lu- ons, chapeau le - vé, Ce vieux cas- tel, ce vieux cas  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ons, chapeau le - vé, Ce vieux cas- tel, ce vieux cas  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas -  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ -

berge, Et sa-lu- ons, chapeau le - vé, Ce vieux cas- tel, ce vieux cas  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ons, chapeau le - vé, Ce vieux cas- tel, ce vieux cas  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ

berge, Et sa-lu- ez, chapeau le - vé, Ce vieux cas- tel, ce vieux cas -  
tite! Let us sa- lute, with hat in hand, This old - châ-teau, this old châ -

ez vos re-pas d'au- ber - ge, Sa-lu - ez Ce vieux cas- tel, ce vieux cas -  
welcome to ap - pe - tite! And sa- lute This old - châ-teau, this old châ -

Allegro, tempo di Valzer.

**F.** *Filina.* *ff*  
 Ah! a - mis, sa - lu - ez, chapeau le - vé, A - mis, sa - lu - ez ce vieux cas  
*Mignon.* Ah! Friends all, sa - lute it, with hat in hand, friends all, sa - lute it, this old châ-  
**M.** *Mignon.* *ff*  
 Ah! ah! je suis li - bre, oui, libre en - fin! Un dé - fenseur m'a ten - du la  
*Wilh.* Ah! ah! I am free now, yes, free at last! For my de - fend - er will hold me  
**W.** *Wilh.* *ff*  
 Ah! mon cœur, je le crois, est pris en - fin! Je m'a - ban - don - ne à mon des -  
**La.** *Laertes.* *ff*  
 Ah! my heart, I feel it, is caught at last! I yield to Fortune, the die is  
**Lo.** *Loth.* *ff*  
 Ah! sois maudit, cru - el des - tin! Je veux la trouver en -  
 Ah! Fate all hope ev - er doth blast! Oh, might I find her at

**G.** *Giarno.* *ff*  
 tel, sa - - lu - ez, chapeau le - vé, sa - - lu - ez ce vieux cas -  
 teau! Sa - - lute it, with hat in hand, sa - - lute it, this old châ-

**Chorus.** *ff*  
 tel, a - mis, sa {lu - ons} chapeau le - vé, A - mis, sa {lu - ons} ce vieux cas -  
 {lu - ez,} teau! Ye friends, sa - lute it, with hat in hand, ye friends, sa - lute it, this old châ-  
 tel, sa - - {lu - ons} chapeau le - vé, sa - - {lu - ons} ce vieux cas -  
 {lu - ez,} teau! Sa - - lute it, with hat in hand, sa - - lute it, this old châ-

Allegro, tempo di Valzer. ♩=80

*ff*

F. tel, où l'on hé - ber - ge Les his - tri - ons sur - le pa - vé,  
 teau, let all sa - lute it, this old châ - teau, where co - me - dians

M. main Ah! je suis li - bre, oui, libre en - fin! Mon - cœur bé - nit  
 fast! Ah, I am free now, yes, free at last! Blest be For - tune!

W. tin! Mon cœur, je le crois, est pris en - fin! Je m'a - ban - don - ne  
 cast! My heart, I feel it, is caught at last! I yield to For - tune,

L.a. tel, où l'on hé - ber - ge Les his - tri - ons sur - le pa - vé,  
 teau, let all sa - lute it, this old châ - teau, where co - me - dians

L.o. fin! Sois mau - dit, cru - el des - tin! Je veux la  
 last! Fate all hope ev - er doth blast! Oh, might I

G. tel, Re - - fu - ge des his - tri - ons sur le pa - vé,  
 teau! Sa - - lute it, this old châ - teau, where co - me - dians

tel, où l'on hé - ber - ge Les his - tri - ons sur - le pa - vé,  
 teau! Let all sa - lute it, this old châ - teau, where co - me - dians

tel, Re - - fu - ge des his - tri - ons sur le pa - vé,  
 teau, sa - - lute it, this old châ - teau, where co - me - dians

**F.**  
 sur le pa-vé! Ah! ah!  
 they now in-vite! Ah! ah!

**M.**  
 le des-tin! Ah! un dé-fen-  
 woe is past! Ah! for my de-

**W.**  
 à mon des-tin! Ah! ah!  
 the die is cast! Ah! ah!

**L.a.**  
 sur le pa-vé! Ah! a-mis, pliez ba-ga-ge!  
 they now in-vite! Ah! ye friends, away be go-ing!

**Lo.**  
 trou-ver en-fin! Ah! Ah! j'en-tends l'o-  
 find her at last! Ah! Ah! I hear the

**G.**  
 sur le pa-vé! Ah! a-mis, pliez ba-ga-ge!  
 they now in-vite! Ah! ye friends, away be go-ing!

sur le pa-vé! Ah! Ah! le jo-li vo-  
 they now in-vite! Ah! Ah, what a mer-ry

sur le pa-vé! Ah! a-mis, pliez } ba-ga-ge,  
 they now in-vite! Ah! ye friends, away be } go-ing!

**Piano**  
 ff

F. *tr.* *mf* *>*

Que  
May

M. *mf* *>*

seur ——— m'a — ten — du — la main, Sa  
fend — er now — will hold me fast! Ah!

W. *mf* *>*

La. *mf* *>*

A - mis, pliez ba - ga - ge! par-tons, oui, par- tons!  
ye friends, away be go - ing, a - way, ay, a - way!

Lo. *mf* *>*

ra - - ge! Ah! — par - tons, par - tons! J'en - -  
tem - pest! Ah! — a - way, a - way! I

G. *mf* *>*

A - mis, pliez ba - ga - ge! par-tez, oui, par- tez!  
ye friends, away be go - ing, a - way, ay, a - way!

*mf* *>*

ya - ge! A - mis, {par-tons!} oui! {par-tons!}  
jour - ney! Friends all, a - way, ay, a - way!

*mf* *>*

A - mis, {plions} ba - ga - ge {par - tons!} {par - tons!}  
Ye friends, away be go - ing, a - way, a - way!

*mf* *>*

*tr.* *mf* *>*

F. la gaî - té soit du vo - ya -  
 ev - 'ry joy ev - er at - tend

M. voix m'a ren - du le cou - ra - ge!  
 his voice has giv'n me new cour - age!

W. ter i - ci se - rait plus sa - ge!  
 stay here would be far more pru - dent!

L.a. la gaî - té soit du vo - ya - ge!  
 all joy for ev - er at - tend us!

L.o. tends au loin gron - der l'o - ra - ge!  
 hear a - - far the tem - pest roar - ing!

G. la gaî - té soit du vo - ya - ge!  
 all joy for ev - er at - tend you!

la gaî - té soit du vo - ya - ge!  
 ev - 'ry joy ev - er at - tend {us!}  
 {you!}

la gaî - té soit du vo - ya - ge!  
 all joy for ev - er at - tend {us!}  
 {you!}

la gaî - té soit du vo - ya - ge!  
 all joy for ev - er at - tend {us!}  
 {you!}

F. *Giarno.* *p.* ge! us! Ah! Ah!

G. Ah! quel heu-reux des - tin!  
What a for - tu - nate day!

Ah! quel heu-reux des - tin!  
What a for - tu - nate day!

Ah! quel heu-reux des - tin!  
What a for - tu - nate day!

Ah! quel heu-reux des - tin!  
What a for - tu - nate day!

F. Ah! Ah!

G. Ah! quel heureux des - tin! Oui,  
What a for - tu - nate day! Yes,

Ah! quel heureux des - tin! Oui,  
What a for - tu - nate day! Yes,

Ah! quel heureux des - tin! Oui,  
What a for - tu - nate day! Yes,

F. *Filina. ff*

ah! \_\_\_\_\_ ah! quel heu-reux des - tin! Ah! \_\_\_\_\_  
 ah! \_\_\_\_\_ what a for - tu - nate day! Ah! \_\_\_\_\_

M. *Mignon. ff*

Ah! \_\_\_\_\_ ah! je suis libre en - fin! Ah! \_\_\_\_\_ ah! \_\_\_\_\_ je \_\_\_\_\_  
 Ah! \_\_\_\_\_ I am free now, at last! Ah! \_\_\_\_\_ I \_\_\_\_\_ am \_\_\_\_\_

W. *Wilhelm. ff*

Mais je m'a - ban-donne à mon des - tin. À la re-voir mon  
 To Fate I yield me, the die is cast! I can - not bid her

La. *Laertes. ff*

La chance, a - mis, nous sou-rit en - fin! A - mis, par-tons! pli -  
 Dame For - tune now is smil-ing once more! A - way, ye friends, a -

Lo. *Lothario. ff*

Ah! mau - dit, mau-dit soit le des - tin! Je veux la re - trou -  
 Ah! Fate, Fate doth my hope ev - er blast! Oh, might I find her

G. *Giarno. ff*

La chance, a - mis, vous sou-rit en - fin! A - mis, par-tez! pli -  
 Dame For - tune now is smil-ing once more! A - way, ye friends, a -

*p. ff*

oui, La chance, a - mis, { nous } sou-rit en - fin! A - mis, { pli -  
 yes! Dame For - tune now is smil-ing once more! A - way, { pli -

*p. ff*

oui, La chance, a - mis, { nous } sou-rit en - fin! A - mis, { par-tons! } { pli -  
 yes! Dame For - tune now is smil-ing once more! A - way, { par-tez! } { pli -  
 ye friends, a -

*p ff*



S. par - tons! \_\_\_\_\_  
A - way! \_\_\_\_\_

A. suis libre en - fin! en - fin! \_\_\_\_\_  
free now, at last! at last! \_\_\_\_\_

T. cœur s'en-gage, Il faut ai - mer en - fin! \_\_\_\_\_  
now fare-well, my heart must love at last! \_\_\_\_\_

B. ez ba - gage; A - mis, par - tons! par - tons! \_\_\_\_\_  
way, ye friends! A - way! a - way! a - way! \_\_\_\_\_

P. ver en - fin! Par - tons! par - tons! par - tons! \_\_\_\_\_  
now, at last! A - way! a - way! a - way! \_\_\_\_\_

G. ez ba - gage, A - mis, par - tez! par - tez! \_\_\_\_\_  
way, ye friends! A - way! a - way! a - way! \_\_\_\_\_

ons } ba - ga - ge! { par - tons! } \_\_\_\_\_  
ez } be go - ing! { par - tez! } \_\_\_\_\_  
friends, - a - way! \_\_\_\_\_

ons } ba - gage! A - mis, { par - tons! } par - tons! } \_\_\_\_\_  
ez } be - gone! A - way, ye friends, { par - tez! } par - tez! } \_\_\_\_\_  
way, a - way! \_\_\_\_\_

First system of musical notation, featuring a treble and bass clef staff with various notes, rests, and dynamic markings.

Second system of musical notation, featuring a treble and bass clef staff with various notes, rests, and dynamic markings.

Third system of musical notation, featuring a treble and bass clef staff with various notes, rests, and dynamic markings.

Fourth system of musical notation, featuring a treble and bass clef staff with various notes, rests, and dynamic markings.

Fifth system of musical notation, featuring a treble and bass clef staff with various notes, rests, and dynamic markings.

End of Act I.

## Act II.

N<sup>o</sup> 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 for a piano piece in G major (one sharp) and 2/4 time, marked Allegretto with a tempo of ♩ = 76. It consists of six systems of music. The first system includes dynamics *ff*, *p*, and first endings marked with '1'. The second system includes *pp*. The third and fourth systems feature trills (*tr*). The fifth system includes a triplet (*3*). The sixth system continues the melodic and harmonic development.

First system of the musical score, featuring a treble and bass clef. The treble clef contains a melodic line with trills (tr) and slurs. The bass clef contains a rhythmic accompaniment of eighth notes.

Second system of the musical score, continuing the melodic and accompanimental lines from the first system.

Third system of the musical score, showing the continuation of the piece.

Fourth system of the musical score, including the dynamic marking *pp* (pianissimo) in the bass clef.

Fifth system of the musical score, featuring trills (tr) in the treble clef.

Sixth system of the musical score, including the dynamic marking *pp* (pianissimo) and the number '1' in the bass clef.

Seventh system of the musical score, including the dynamic markings *dim.* (diminuendo) and *ppp* (pianississimo) in the bass clef. The system concludes with a double bar line and the label A(2).

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!

**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!

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

L.

vaut pour nous égayer Le vin — qu'on n'a pas à payer! la 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<sup>o</sup> 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

*rit. dim. p a tempo*

*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

*mf*



*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<sub>b</sub>)  
(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!

*a tempo*

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

W. Bel-le Phi-li-ne!  
 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'apprê-te! 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. *Wilhelm.* 

C'est Mi - gnon! El - le n'a  
'Tis Mi - gnon! Poor child, she

L. 

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

Quoi?  
What?

*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,

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

W. 

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.  *p*

Piano.  Moderato. (♩ = 116.) *mf* *p*

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.  (leads her to a chair by the fire)  
*cé - es À ce fo-yer hos-pi - ta - lier.  
hands by yon-der hos-pi - ta - ble fire.*

M.  *Mignon. p*  
*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.  *Filina. (laughing)*  
*je suis heu - reu - se à tes cô - tés! Quels soins tou -  
for I am hap - py near to you! How ver - y*

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 ah! per-met-tez-moi de care! Ah! 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! rare! Mignon (aside). Ah ah ah ah ah ah!*

M. *Hé-las! Qu'at-el-le à ri-re? Cruel a-mu-se-las, why is she laugh-ing? She's cru-el as she's*

M. *ment! fair! Filina. Ah ah ah ah ah ah!*

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

F. *fp* *p*

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

M. 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.

Ap-por-tez 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.  
 pir - ing My heart to hold!

W.

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 includes *riten.* and *f a tempo* markings.

Variant

F. la la, la la, la la, la la!

W. Ah!  
 Ah!

Piano accompaniment includes *mf*, *sf*, *cresc.*, and *ff* markings.



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

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

Filina. *p* *3*  
 Ah!  
 Ah!

W. reux!  
 heart!

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

Mignon. *p*  
 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,

*a tempo* *f* (exeunt Filina and Wilhelm)

F. ah! ah! ah! ah!

M. Ah! fai - sons de mon mieux.  
 Ah! I shall try my best!

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

*ff* *p*

## Moderato.

Mignon. (alone)

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*

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 -

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)

**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)

*poco*

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

*cresc.*

(ingenuously)

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

*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  $\Phi$  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. *Allegretto.* (♩ = 72)

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

(tries to rouge herself)

*animandosi* *cresc.*

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 four systems of music. The first system is for the Mignon and Piano parts, with a tempo of Moderato (♩ = 66). The piano part features a dynamic range from forte (f) to piano (p), with a section marked 'p più riten.'. The second system includes the vocal line (M.) with lyrics in French and English, and the piano accompaniment. The tempo changes to 'rall.' and then 'Un poco più animato. (♩ = 96)'. The piano part has dynamics of pp, f, and dim. The third system continues the vocal line and piano accompaniment, with dynamics of p and dim. The fourth system concludes the piece with the vocal line and piano accompaniment, also marked with dim. The key signature is one flat (B-flat), and the time signature is 2/4.

(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*  
 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?

*p*  
 gnon?  
 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, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has two sharps (F# and C#).

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

The second system is marked "mezza voce con amabilità" and "mf". The vocal line sings "La la la la la la la" with a melodic line of eighth notes. The piano accompaniment is marked "mf" and consists of a steady eighth-note accompaniment in the right hand and chords in the left hand. The dynamic changes to piano (*p*) in the final measure.

M. la la ah! la la!

The third system continues the vocal line with "la la ah! la la!". The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include "mf" and "p". The system ends with 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 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 vocal line is marked "p". The piano accompaniment is marked "pp" and features a melodic line in the right hand and chords in the left hand.

M. là? see? La la la la la la la!

The fifth system starts with "là? see?" and "La la la la la la la!". The vocal line is marked "f". The piano accompaniment features a melodic line in the right hand and chords in the left hand, with dynamics including "f" and "p".

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. (See, at the end of this score, in the Supplement, the Rondo-Gavotte interpolated by M<sup>me</sup> Trebelli-Bettini in the part of Frederick at London.)  
Frederick. (leaps into the room.)

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<sup>me</sup> 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.)

Fr. *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.

Fr. *sieur!* Je suis peut-être in-dis-cret, mais comment vous trou-vez-vous i-  
*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!*  
*love her!*

*En sor - te que nous sommes ri -*  
*And there - fore we are ri - vals, it*

W. *p*  
 Il paraît!  
 So it seems!

Fr. *f*  
 vaux... 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-

*f*

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-

*f*

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*

*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.  
M.  
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.  
W.  
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*

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

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

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

*Moderato ritenuto.*

M. *lé - de me chasser!*  
*vis'd you to send me off!*

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

*cresc.*

(bitterly.)

M. *Sans dou - te.*  
*No ques - tion!*

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

*dim.*

(sinks upon a chair.)

M. (aside.) *Hé - las!*  
*Ah me!*

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.*

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*

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

1st Verse. (1)

(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.*

w. 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.*

w. 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*

*animato*

w. 2<sup>nd</sup> Verse. N'ac-cu-se pas mon cœur de  
Do not ac-cuse my heart of

w. 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?

Andantino con moto.

M. tais: Mi-gnon! À mes ha-bits de Bo-hé - mien-ne Je re-viens, pour tou-  
 was: Mi-gnon! Then I shall wear my Gypsy garments once a-gain, and for

*a tempo*

Allegro.

M. jours. Wilhelm De l'argent? non! ta main Seule-ment dans la  
 life! (offering her a purse.) Money too? No! If on-ly your hand you will

Ac-cepte au moins ce-ci!  
 At least accept of this!

*Allegro.*

(seizing Wilhelm's hand and carrying it to her lips.)

M. mien-ne, et je pars heu-reu-se! mer-ci!  
 give me, I shall leave you, hap-py! I thank you!

*f* *dim. e rit.* *a tempo* *f*

M. Wilhelm. Il le faut!..  
 But I must! *riten.*

Non! tu ne peux par-tir ain-si! An-gois - - se cru-el -  
 No! you can nev-er leave me thus! Oh heart - rending an -

*p* *riten.*

N<sup>o</sup> 11<sup>bis</sup> "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 -

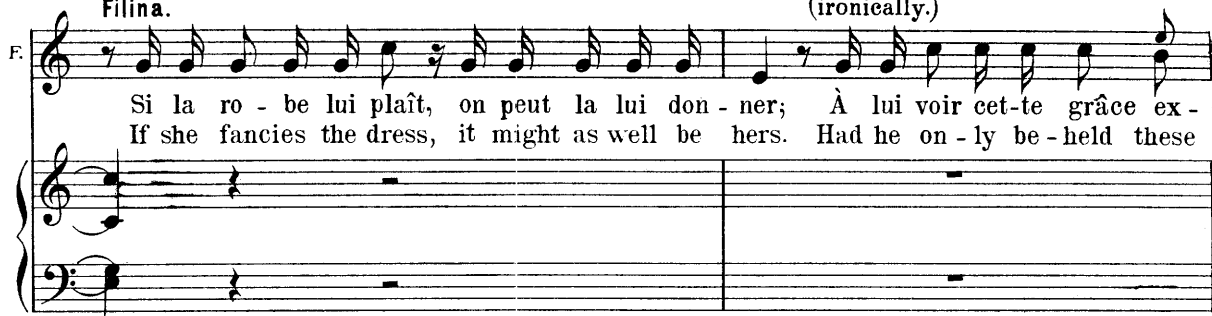
W. Phi - li - ne!  
 Fi - li - na!

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

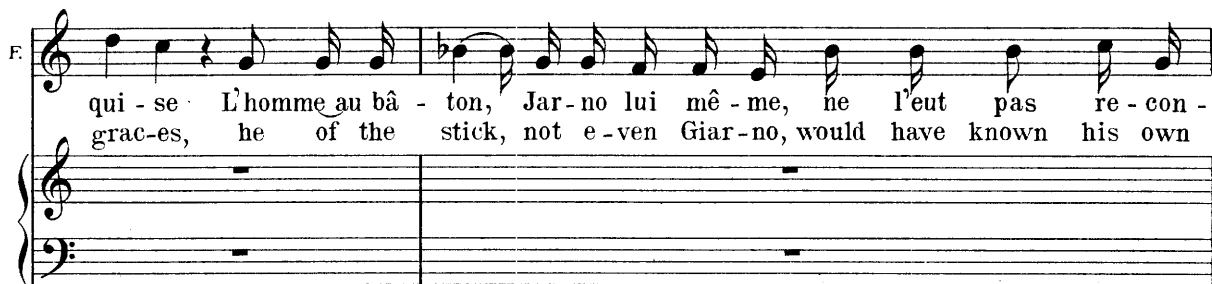
W. Un ca-pri - ce d'en - fant qu'il faut lui par-don - ner.  
 The ca-price of a child, that you sure - ly for - give!

Filina.

(ironically.)

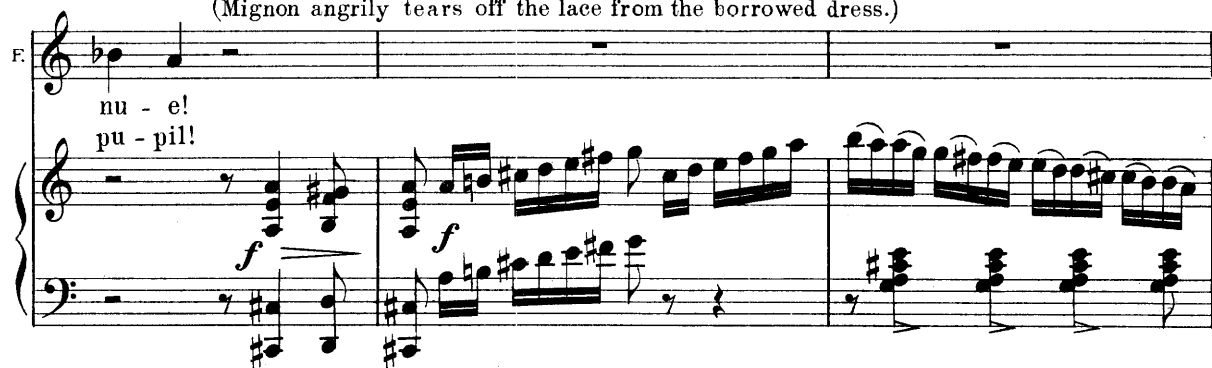
F. 

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

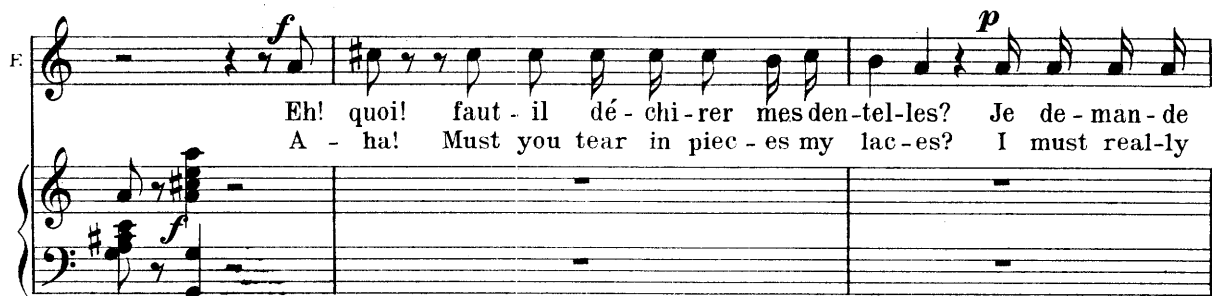
F. 

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

Wilhelm (aside.)

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!

Allegretto. (♩ = 84.)

Laertes.

L. (Enter Laertes hastily, attired as Prince Theseus.) Eh bien! que fai - tes - vous?  
 What are you all a - bout?

Filina.

F. 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!

Wilhelm (aside.)

Filina (to Wilhelm, smilingly.)

F. 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*

*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 begins with a piano (*pp*) dynamic. The first system includes a *Rca.* marking and an asterisk. The second system also features a *Rca.* marking and an asterisk. The third system continues the melodic and harmonic development. The fourth system includes a *Rca.* marking and an asterisk. The fifth system features a *Rca.* marking and an asterisk. The sixth system concludes with a *pp* marking and a *Rca.* marking. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and complex chordal textures.

# Nº 12. "Elle est là! près de lui!"

## Recitativo-Cantabile and Duet.

Mignon. *Moderato sostenuto.* Recit.

Lothario.

Piano. *Moderato sostenuto. (♩=76)*

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

M. *p a tempo*

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

*p*

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

*cresc.*

M.

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, I hear 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

**Allegro moderato.**

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. *f* fui! fled! Ah! Ah, je veux I would

*sf*

M. (enter Lothario.)  
vi - - - vre!  
live!

*cresc.*

Variant Recit.

M. *p* Est - ce toi, Lo - tha - rio?  
Is it thou, Lo - tha - rio? Lothario. (not recognizing her.)

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

*p*

Mignon.

M. *p* 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?

(gazing at her tenderly.)

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*

Mignon. Lothario.

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

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

Mignon.

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 eighth-note scale. 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 eighth-note scale. 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 eighth-note scale. 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 eighth-note scale. 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 change.

## Duet.

## "As-tu souffert?"

Andante. (♩=72.)

Mignon. (leaning on Lothario's shoulder.)

M. *p*  
 As - tu souf - fert? as - tu pleu - ré? As - tu langui sans és - pé -  
 Hast thou e'er wept? Dost thou know pain? Be - rept 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 souf - france! Tu con - nais ma souf - fran - ce!  
 then thou knowest well my anguish! thou knowest well my an - guish!

*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*

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

Mignon. *cresc.*

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

M. \_res-tesourd à ma voix! Nous su- -bis-sons les mê - mes lois!  
 L. \_nev-er answer'd my cries! Our cru - el Fate all hope de - nies!

*cresc.*

M. *dolce*  
 L. *dim.* As - tu souffert? as -  
 Hast thou e'er wept? Dost

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

*pp*

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

M. oui! j'ai pleu - ré! Et sans es - pé - rance! Oui, comme toi!  
 L. 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.)

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

Mignon.  
 É - 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*

L. Lothario. (as if out of his senses.)

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.

Allegro. (♩ = 132.)

Piano.

*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*

*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  $\oplus$  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!

Ah! quel suc - Hail her suc -  
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! flowrs!  
Hail we, gloire à Ti - ta - ni - a!  
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.



N<sup>o</sup> 12<sup>ter</sup> "Oui, pour ce soir je suis reine."

Recitative, Polonaise and Finale.

Andante.  
Recit.

Filina. *f* 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. *ff*

(showing her magic wand)

fé - es! Voi - ci mon scep - tre  
rev - els! Be - hold my gold - en

*ff*

*dim.*

F. d'or,  
wand,

*p* *Red.* (pointing at her wreaths) \*

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

F. phé - es!  
tro - phies!

*p* *Frederick.*

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

*p* *Chorus.*  
Actors, Actresses  
and some Gentlefolk.

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

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 tout est pour elle, 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.)

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. ah! ah! ah! Plus vi - ve que l'oi -  
 ah! ah! ah! Than swallow swift - er

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

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

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

- 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. *f*

- 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!*

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

*pp*  
*dim.*

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

*pp*

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

*dolce*

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

*cresc.*

*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**

clair!  
far!

Ah!  
Ah!

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

*tr.* **f**

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

**f** **ff**

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  $\phi$ .

Fr. *tr.* *ff* *p.*

Fr. *Frederick.* *ff*

SOPRANO. *ff*

TENOR. *ff*

BASS. *ff*

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

*p cresc.* *ff*

Fr. *a!* *(1)*

*a!* *(1)*

*a!* *(1)*

*a!* *(1)*

ta - - - nia!

Chord connecting the Polonaise with the ballet *ad libitum.*

*3* *3* *3* *ff* *(1)*

## Finale.

(Enter Wilhelm, Mignon, and Lothario.)

Allegro moderato. (♩=76)

Piano introduction for the finale, featuring a treble and bass staff with a piano accompaniment.

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

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

Lothario (to Mignon).

(they retire, conversing.)

*sotto voce*

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

(*d = 69*)

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

L.o. *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'écou - 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  
Ah, Mignon! you are here! 'Twas you I sought! Hal-loh! halloh! my

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

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

W. *Wilhelm.*  
*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*



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-tenez pas!  
Ah, do not hold me back! (rushes out)

Laertes. Ar-rè-tez!  
Do not go!

SOPRANO. Pour Toi

TENOR. Pour Toi

BASS. Pour Toi

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)

Lu. 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 music 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 two staves are vocal staves with lyrics 'Le feu! The fire!' and 'Le feu! The fire!' respectively, both marked with a forte (*ff*) dynamic. The piano accompaniment consists of a treble and bass clef. The treble clef part has sixteenth-note runs with sixteenth-note beams and a '6' fingering. The bass clef part has a few notes, including a forte (*ff*) dynamic marking.

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

*Le feu!*  
*The fire!*

*Le feu!*  
*The fire!*

The second system of music 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 two staves are vocal staves with lyrics 'Le feu! The fire!' and 'Le feu! The fire!' respectively, both marked with a forte (*ff*) dynamic. The piano accompaniment consists of a treble and bass clef. The treble clef part has sixteenth-note runs with sixteenth-note beams and a '6' fingering. The bass clef part has a few notes, including a forte (*ff*) dynamic marking.



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. It features a vocal line in the bass clef with lyrics 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* (fortissimo).

Lo. *7* *3*

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

feu!  
 fire!

feu!  
 fire!

*ff*

The second system of the musical score. It continues the vocal line with lyrics and piano accompaniment. The piano part features sixteenth-note triplets and a *ff* dynamic. There are some markings like 'x' and '6' in the piano part.

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

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

The third system of the musical score. It continues the vocal line with lyrics and piano accompaniment. The piano part features sixteenth-note triplets and a *p* (piano) dynamic. There are markings like '6' and 'x' in the piano part.

**Filina. *ff***  
 Pour a - paiser la flam - me, Pour con - jurer le  
 To quell the con - fla - gra - tion, Its aw - ful pow'r ten -

**Frederick. *ff***  
 Pour a - paiser la flam - me, Pour con - jurer le  
 To quell the con - fla - gra - tion, Its aw - ful pow'r ten -

**Laertes. *ff***  
 Pour a - paiser la flam - me, Pour con - jurer le  
 To quell the con - fla - gra - tion, Its aw - ful pow'r ten -

**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 ten -

***ff***  
 Pour a - paiser la flam - me, Pour con - ju - rer le  
 To quell the con - fla - gra - tion, Its aw - ful pow'r ten -

***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

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

Lo. 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

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

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

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

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

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

F. vain!  
 vain!

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

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

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

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

(the walls fall down.)

*fff*

*ff* (all rush in terror to front.)

F.  
Ciel!  
Heav'ns!

Fr.  
Ciel!  
Heav'ns!

L.a.  
Ciel!  
Heav'ns!

Ciel!  
Heav'ns!

Ciel!  
Heav'ns!

Ciel!  
Heav'ns!

Ciel!  
Heav'ns!

Ciel!  
Heav'ns!

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!

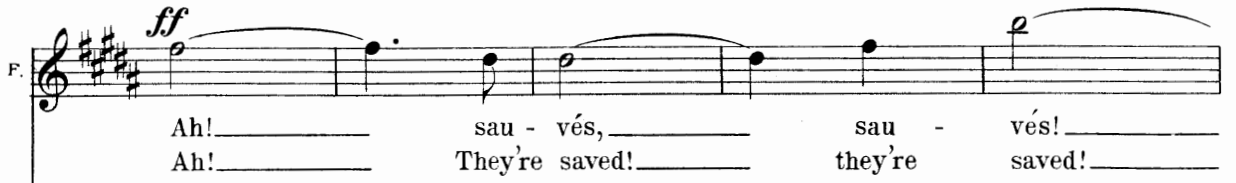
w. Au de - vant du dan - ger el - le semblait cou - rir!  
In the midst of the dan - ger she es - cap'd all harm!

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

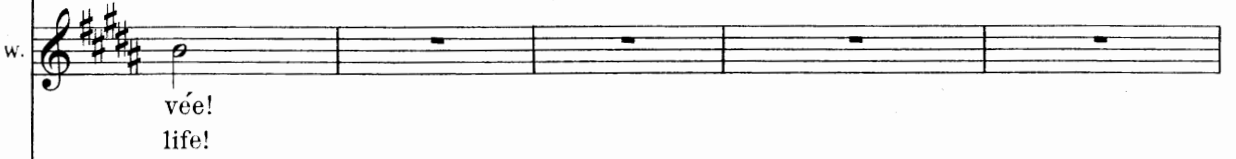


F. *ff*



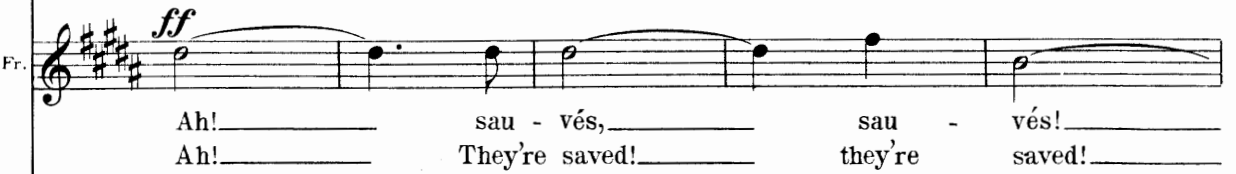
Ah! sau - vés, sau - vés!  
 Ah! They're saved! they're saved!

W.



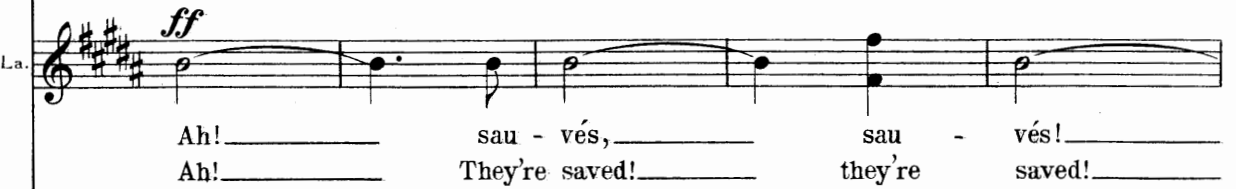
véé!  
 life!

Fr. *ff*



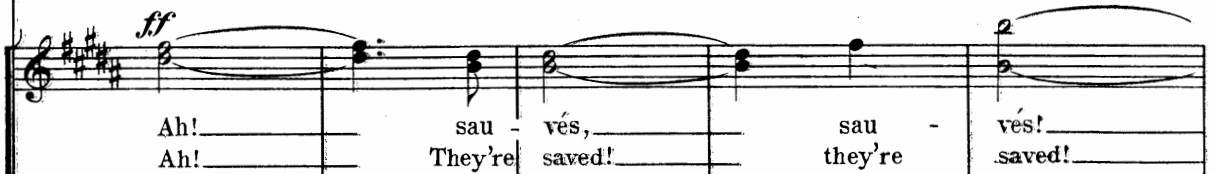
Ah! sau - vés, sau - vés!  
 Ah! They're saved! they're saved!

La. *ff*



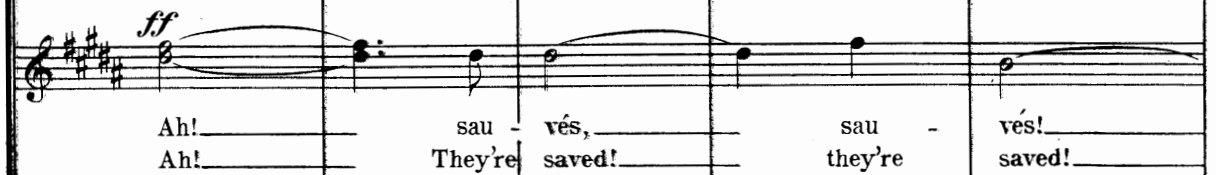
Ah! sau - vés, sau - vés!  
 Ah! They're saved! they're saved!

*ff*



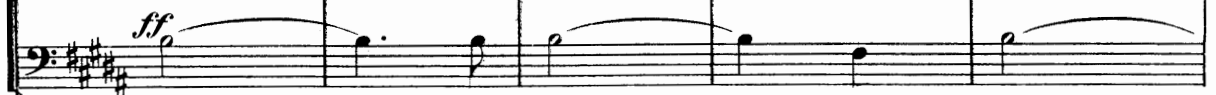
Ah! sau - vés, sau - vés!  
 Ah! They're saved! they're saved!

*ff*



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

*ff*



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

*ff*



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

The musical score is arranged in three systems. The first system contains three vocal staves labeled 'F.', 'Fr.', and 'La.', each with a treble clef and a key signature of three sharps (F#, C#, G#). The vocal lines are mostly sustained notes with some movement in the first measure. The second system contains a grand staff for piano, with a treble clef and a key signature of three sharps. The right hand features a complex, flowing melodic line with many slurs and ornaments, while the left hand provides a steady accompaniment of chords and single notes. The third system continues the piano accompaniment, showing more intricate chordal textures and melodic development in both hands. The score concludes with a final cadence in the piano part.

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 one flat (B-flat), and a common time signature. The tempo is "Moderato sostenuto" with a metronome marking of ♩ = 66. The first system contains two measures with dynamics *mf* and *dim.*. The second system contains two measures with dynamics *f* and *p*, and includes markings for "Rit." and "\* Rit.". The third system contains two measures with dynamics *f* and *p*. The fourth system contains two measures with dynamics *p* and *dim.*. The fifth system contains two measures with dynamics *pp* and *riten.*. The sixth system contains two measures with dynamics *f* and *dim. rall.*, ending with a double bar line and repeat signs.

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

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

*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

*p*

— 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

*p*

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

*f* *p*

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

*f* *p*

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

*f* *p*

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

*f* *p*

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. 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!

*rit.*

*pp* *colla voce* *pp*

*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 -

L. *pp*

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

L. *poco cresc.*

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

L. *pp*

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

*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

*f* feu, Sur - le lac bleu. *dim.* Au - souf - fle lé - *p*  
 wake, o'er the blue lake! Now on we sail be -

*f* feu. Ah! *dim.* Au - souf - fle lé - *p*  
 wake, Ah! Now on we sail be -

*f* bleu. Ah! *dim.* *p* La la la  
 wake, Ah!

*f* bleu. Ah! *dim.* *p* La la la  
 wake, Ah!

*f* bleu. Ah! *dim.* *p* La la la  
 wake, Ah!

*f* bleu. Ah! *dim.* *p* La la la  
 wake, Ah!

*sf* ger du vent *p* Ouvrons gaî - 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

*sf* ger du vent *p* 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

*sf* *p* la la la — la la la la la la la la la la

*sf* *p* la la la — la la la la la la la la la la

*sf* *p* la la la — la la la la la la la la la la

*sf* *p* 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

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.

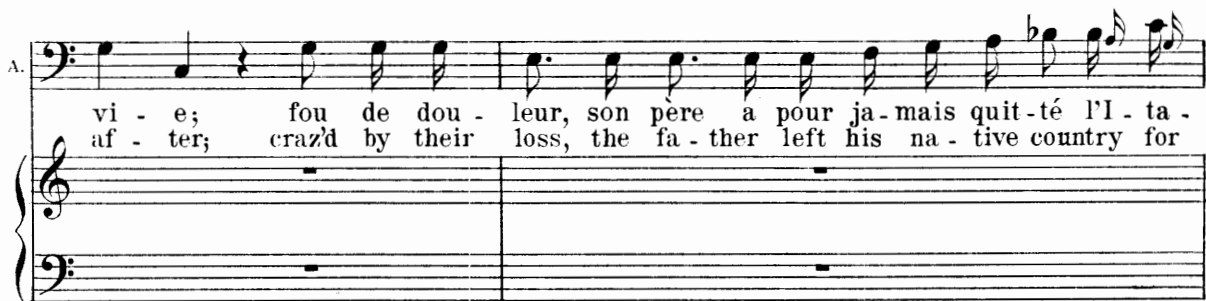
jour; Ce pa - lais seul, de - puis qu'il a per - du son maî - tre, ne s'il - lu - mi - ne  
held. This pa - lace here a - lone, since it has lost its mas - ter, is lighted up no

W. Wilhelm.

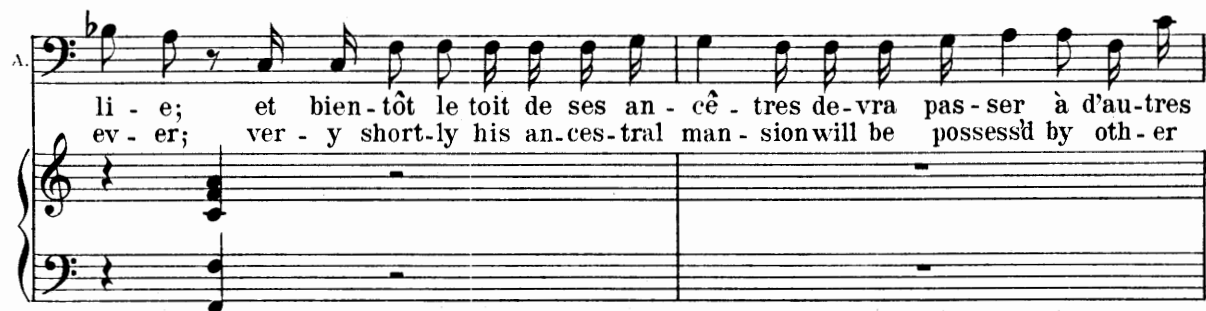
plus! Oui, l'on m'a ra - con - té qu'une en - fant dans les flots ja - dis per - dit la  
more! Yes, the tale I have heard: That a child in the lake long years a - go did

W. Antonio.

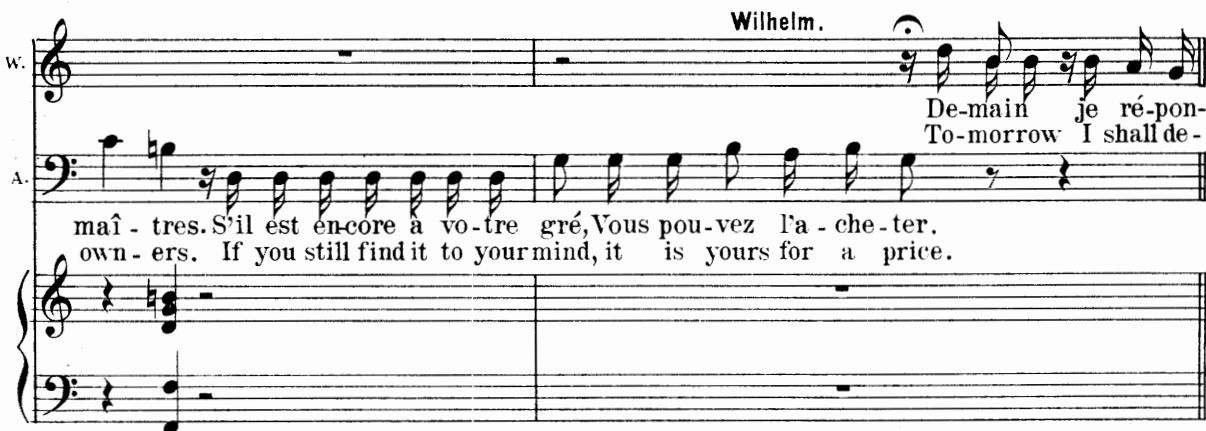
vi - e. La pau - vre mère, hé - las! dans la mort l'a sui -  
per - ish. The moth - er too, a - las! soon in death fol - low'd

A. 

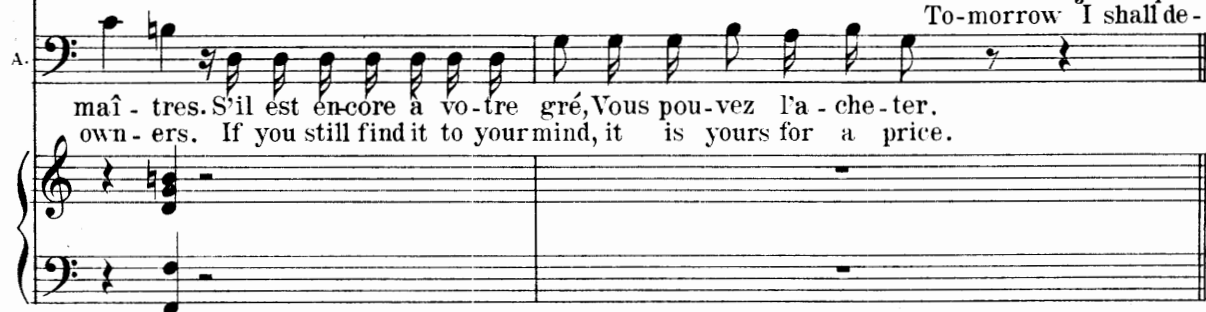
vi - e; fou de dou - leur, son pere a pour ja - mais quit - té l'I - ta -  
af - ter; craz'd by their loss, the fa - ther left his na - tive country for

A. 

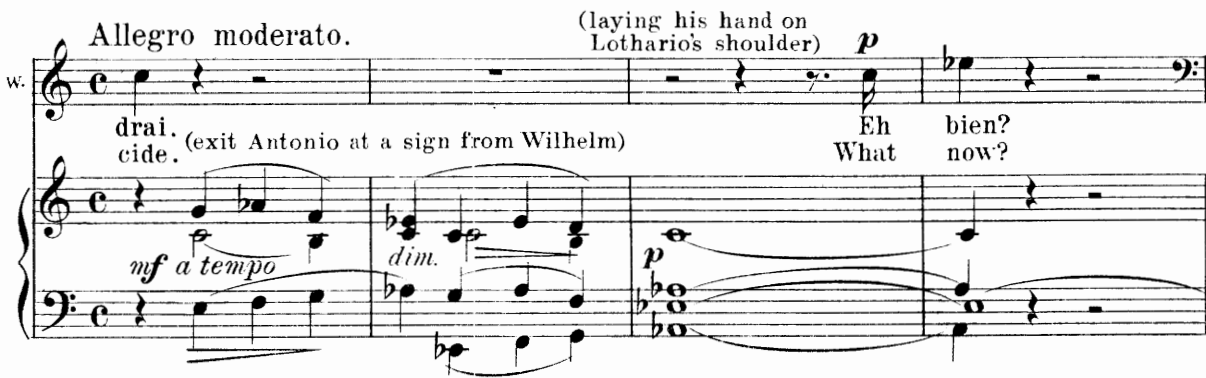
li - e; et bien - tôt le toit de ses an - cê - tres de - vra pas - ser à d'au - tres  
ev - er; ver - y short - ly his an - ces - tral man - sion will be possess'd by oth - er

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?

*mf a tempo* *dim.* *p*

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)

15470 #♭.

Wilhelm. Lothario.

w. *mf* Cet-te chambre est fer - mé - e de-puis quinze ans! *mf* Quin - ze ans?  
 l. 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. 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; Hé - las! el - le som -  
 ceal'd! Ah me! while yon - der

(If the Romance be sung in D<sub>b</sub>, skip to the sign ♠.)

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

(Go on with the Romance in C)

♠ (For the Romance in D<sub>b</sub>) *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<sub>b</sub>)

N<sup>o</sup> 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!

*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)*

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

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<sup>o</sup> 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,*

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* *cresc.* *f*

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

Mignon.

M. *mf*

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

w. *dim.* *mf*

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. *p* *f*

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. *p* *f*

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. *p*

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. *p*

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 live 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*

M. 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  $\Phi$  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. M. pel - le! call'd you! Je n'en-tends plus I can hear no

*pp*

Wilhelm. *mf*

M. w. 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.

*f*

M. 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 -

(turning toward door at back.) *p*

M. 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. *pp*  
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!

L. Lothario.  
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 - lique, 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!  
worn? Tell me!

L. Spe - ra - ta!  
Spe - ra - ta!

M. Spe - ra - ta!  
Spe - ra - ta!

L. Spe - ra - ta!  
Spe - ra - ta!

M. *3*  
 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.* Lothario  
 (aside, sorrowfully).  
 L. 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 -

M. Mignon. *sf* Des pleurs, des pleurs mouil - lent ses yeux. *dim.*  
 His eyes, his eyes are fill'd with tears.  
 W. Wilhelm. *sf* Des pleurs, des pleurs mouil - lent ses yeux. *dim.*  
 His eyes, his eyes are fill'd with tears.  
 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.  
Qu'as-tu? tu  
What is't? You

L. *p*  
main.  
hand.

w. *p*  
L. trembles et tu pleu - res! Mi - gnon! Regarde en -  
trem-ble, you are weep - ing! Mi - gnon! Now look a -

*ff*

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!

*sf*

# 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.  
*pp*  
 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

Allegro. (♩ = 88)

M.  
 nous!  
 me!  
 Est - ce Dieu qui l'ins -  
 Is it God who in -

Lothario (in great agitation.)

L.  
 holding out his hands to Mignon.)  
 pi - re?.. Elle a - chève sans  
 spires her? With - out read - ing, she

L.  
 M.  
 li - re!  
 ends it!  
 Lo - tha - ri - o!  
 Oh Lo - tha - rio!

Mignon (gazing around her with in -  
 creasing excitement.)

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 -

*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.  
*a tempo* ser - te! Mon père!  
emp - ty! My fa - ther!

Loth. *ff* Wilhelm. Lothario.

W.  
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-mem-ber you! *Wilhelm.*

L. *fant!* C'est el - le!  
*child!* Spe-ra - ta! *Se peut-il!*  
*Can it be?*

M. *ff.* *ô* Dieu, je te bé-nis! *Oui,* je re-trou-ve mon  
*0* Lord, I praise thy name! I find my fa-ther a-

L. *ff.* *El - le* re-trouve en-fin, *El-le* re-trou-ve son  
*Ab!* she has found at last, now she has found at last her

*ff.* *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.* *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. *Je meurs! Je*  
*I die! I* (*as if suffocating*) (*she staggers*) (*she falls*)

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!*

*ff*

(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.

*f*

El-le re-vit!  
She is re-viving!

Lothario.

Chè-re Mi - gnon! Je t'ai - me! oui, je  
Dearest Mi - gnon! I love you! yes, I

*mf*

L.

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, C'est *ff*  
there! in love ev - er fond - er, 'Tis *ff*

W. vient! Chè - re Mi - gnon! C'est  
turn! Dear - est Mi - gnon! 'Tis *ff*

L. Lothario.

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, there, 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,

*Allegro.*



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. *helms, sois mon fils! ô mon Dieu! mon Dieu! je*  
*Wil - helm, my son! O my God! my God! Thy*

8 *helms, sois mon fils! ô mon Dieu! mon Dieu! je*  
*Wil - helm, my son! O my God! my God! Thy*

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!*

# Appendix of Interpolated Music.

## 1<sup>st</sup> 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. *moïn. \_\_\_\_\_* *El - le vit, el - le vit, et je cherche sa*  
*bled. \_\_\_\_\_* *Shè's a - live! shè's a - live! E'er do I seek her*

1. *tra - - - - ce!* *Je me re - pose un*  
*trac - - - - es:* *Here will I rest a*

1. *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. *loïn, \_\_\_\_\_* *toujours plus loïn! \_\_\_\_\_*  
*fare, \_\_\_\_\_* *still on I fare! \_\_\_\_\_*

(continue page 16, meas.1.)

*a tempo*

## 2<sup>nd</sup> Act of Mignon.

### Air of Filina.

Sung by M<sup>me</sup> 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 -  
 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*

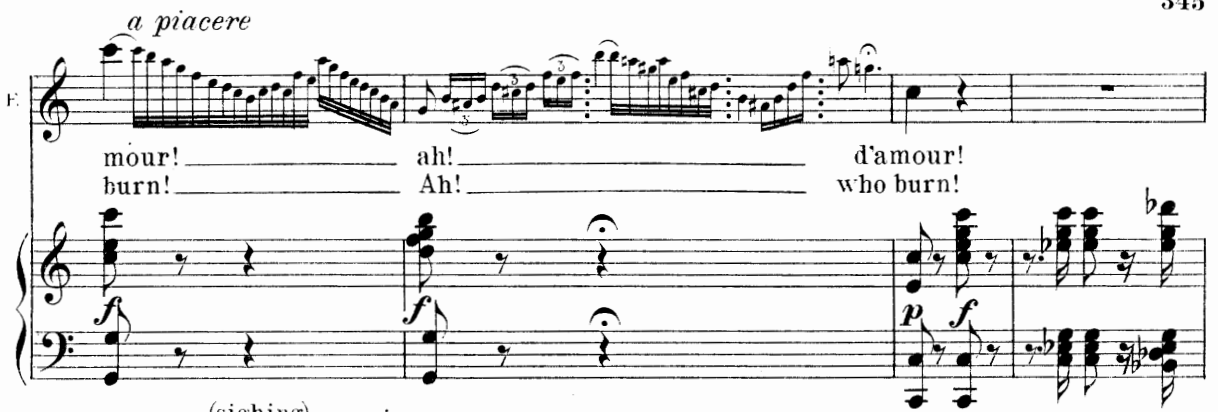
mour! Tour - men - te, tour - men - te, tour - men - te, lu -  
 burn, Tor - ment them, al - lure them, tor - ment them, al -

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*

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-avant 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! ah! Tour - 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. *mf*  
*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-

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-

*f* *p*

fo thy lés d'a-mour!  
thy love who burn!

Trom-pe tour a tour tous ces mal-heu-reux af-  
Tease them turn by turn, All these hap-less ones for-

Var.  
fo thy lés d'a-mour!  
thy love who burn! ah!  
Ah!

*cresc.*

F. *cresc.* *f*

tour - mente et lu -  
Tor - ment them, al -

F. *f* *p* *ff*

ti - ne, trom - pe tour à tour  
lure - them, tease them turn by turn,

Var. *f*

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

F. *tr* *tr* *tr* *tr* *ff* *a. tempo*

heu - reux af - fo - lés d'a -  
for thy love who

mour, d'a - mour!  
burn, who burn!

*tr* *tr* *tr* *tr*

2<sup>nd</sup> Act of Mignon.

## Rondo-Gavotte.

Sung by M<sup>me</sup> 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. (with indignation.)

ci!  
here!

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

F. *cœur, je sens mon cœur bat - tre d'es - poir.*  
*heart, I feel my heart beat high with hope!*

*tr* *Ah! je*  
*Ah, I*

F. *guet - te l'ins - tant de la re - voir.*  
*wait for the hour when we shall meet.*

*tr* *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*

*tr* *tr* *p*

F. *voir! meet!*

*f* *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. Moi, je - veux qu'on  
 meet. 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. *tr*  
 cœur, je sens mon cœur bat - tre d'es - poir! Co - quet - te, je  
 heart, I feel my heart beat high with hope! Co - quette, — here I

F. *tr* *f* *p*  
 guet - te — l'instant de te re - voir. Pour mon cœur, quel doux es -  
 wait the hour, — the hour when we shall meet! For my heart, how dear the

*pp rit.* *p a tempo*

F. *p*  
 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. *dim.*  
 voir, Pour mon cœur quel doux es - poir! mon cœur bat, oui, mon cœur  
 meet! For my heart, how dear the hope! Yes, my heart beats high, beats

F. *f* *pp* *f* *ff* *p*  
 bat high d'es - poir! hope! **Allegro. Wilhelm.**  
 Recit. Mignon! Mignon!