

P *ANDANTE SOSTENUTO* ♩ = 66

FIESCO (Esce dal palazzo)

(rivolto al palazzo)

A te l'estremo ad.

F

-di.o, palagio alte.ro, freddo se.polcro dell'angio.lo mi.o!.. Nè a proteggerti

(si volge all'Imagine)

F

valsi!..

Oh male. det.to!.. oh vi.le se.dut.to.re!..

E

F

tu, Ver.gin,sof.fri.sti ra.pita a le.i la verginal co.ro.na?..

(Allegro) *Largo*

F Ah! che dis-si?.. de-li-ro!.. ah, mi per-do - na!

p *col canto*

AND.^{te} SOSTENUTO = 56

F Il la-ce-ra-to spi-ri-to

ppp

F del mesto ge-ni - to - re e - ra ser-ba-to a stra - zio d'in-famia e di do-

F - lo - - re.

O È mor - tal.. è mor - tal.. Il

R È mor - tal.. è mor - tal..

O (interno e molto lontano) Mi-se-re-re!.. Mi-se-re-re!..

C Mi-se-re-re!.. Mi-se-re-re!..

Cantabile

F

ser - to a lei de' mar - ti - ri pie - to - soil cielo diè... Resa al fulgôr de..

E morta!.. è morta!..

R

pp

pp

- glian - ge - li, pre - ga, Maria, per me,

è mor - ta! a lei s'apron le sfe - - rel..

Mi - se - re - re!.. mi - se - re - re!..

Mi - se - re - re!.. mi - se - re - re!..

pp

con espress.

F

re - sa al fulgor degli ange - li, pre - ga, Maria, per me,
 è mor - ta! mai più non la ve -
 mi - se - re - re!..
 mi - se - re - re!..

pp

allarg.

F

pre - ga per me, pre - ga per me, pre - ga, Maria, per
 - drem in ter - ra! mai più non la ve - dre - mo in ter - ra!..
 mi - se - re - re!.. mi - se - re - re!..
 mi - se - re - re!.. mi - se - re - re!..

(Varie persone escono dal palazzo, e
traversando mestamente la piazza
s' allontanano)

F

me.....

non la ve_drem mai più!

non la ve_drem mai più!

non la ve_drem mai più!

S

pp

pp

Nº15 Aria

Larghetto

SARASTRO

1. In die - sen heil' - gen Hal - len kennt
 2. In die - sen heil' - gen Mau - ern, wo

Flauto I,II
 Fagotto I,II
 Corno I,II
 Archi

Archi *p*

f Tutti

Archi *p*

5

Sar.

man die Ra - che nicht! und ist ein Mensch ge - fal - len, führt
 Mensch den Men - schen liebt - kann kein Verrä - ter lau - ern, weil

9

Sar.

Lie - be ihn zur Pflicht. Dann wandelt er an Freun - des
 man dem Feind ver - gibt. Wen sol - che Leh - ren nicht er -

13

Sar.

Hand ver - gnügt und froh ins bess - re Land, dann wan - delt
 - freun, ver - die - net nicht ein Mensch zu sein, wen sol - che

Fl. I

+ Cor.
 + Fag.

16

Sar. er an Freun-des Hand ver-gnügt und froh ins bess-re Land, dann wan-delt
Leh-ren nicht er-freun, ver-die-net nicht ein-Mensch zu sein, wen sol-che
+ Fl. I

Archi

20

Sar. er an Freun-des Hand ver-gnügt und froh ins bess-re Land, ins
Leh-ren nicht er-freun, ver-die-net nicht ein Mensch zu sein, ein
Fl.

24 (gehen beide ab)

Sar. bess-re, bess-re Land.
Mensch, ein Mensch zu sein. (147)

+ Fl.
+ Cor.

Tutti

+ Fag. Dal segno

Das Theater verwandelt sich in eine Halle, wo das Flugwerk gehen kann. Das Flugwerk ist mit Rosen und Blumen umgeben, wo sich sodann eine Türe öffnet. Ganz vorne sind zwei Rasenbänke.

Dreizehnter Auftritt

TAMINO und PAPAGENO werden ohne Säcke von den zwei PRIESTERN hereingeführt.

SPRECHER

Hier seid ihr euch beide allein überlassen. — Sobald die röchelnde Posaune tönt, dann nehmt ihr euren Weg dahin. — Prinz, lebt wohl! Wir sehen uns, eh' ihr ganz am Ziele seid. — Noch einmal, vergeßt das Wort nicht: Schweigen. —

(ab)

ZWEITER PRIESTER

Papageno, wer an diesem Ort sein Stillschweigen bricht, den strafen die Götter durch Donner und Blitz. Leb wohl!

(ab)

Vierzehnter Auftritt

TAMINO, PAPAGENO.

(TAMINO setzt sich auf eine Rasenbank.)

TAMINO (verweisend)
St!

PAPAGENO (nach einer Pause)
Tamino!

PARTE PRIMA

GERUSALEMME

INTERNO DEL TEMPIO DI SALOMONE

CORO D'INTRODUZIONE E CAVATINA

ZACCARIA

ALL. MOSSO

The musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system includes dynamic markings *f* and *ff*, and a fermata over the second measure. The second system also features *f* and *ff* markings. The third system includes a *ff* marking. The fourth system includes a *cres.* marking. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by dense chordal textures and melodic lines with various ornaments and phrasing marks.

Sop. (Ebrei, Leviti e Vergini Ebreo)

O
R
C

Ten. Gli ar-re - di fe - sti - vi giù ca - da - no in - fran - ti, il

Bassi Gli ar-re - di fe - sti - vi giù ca - da - no in - fran - ti, il

18.

ff

po - pol di Giu - da di lut - to s'am - manti! Mi -

po - pol di Giu - da di lut - to s'am - manti! Mi -

po - pol di Giu - da di lut - to s'am - manti! Mi - ni - stro del -

- ni - stro dell' i - ra del Nu - me sde - gnato il

- ni - stro dell' i - ra del Nu - me sde - gnato il

- l' i - ra del Nu - me sde - gnato il re - ge d'As -

re - ge d'As - si - ria su noi già piom - bò! Di bar - ba - re

re - ge d'As - si - ria su noi già piom - bò! Di bar - ba - re

- si - ria su noi già piom - bò! Di bar - ba - re

schie - re l'a - tro - ce u - lu - la - to nel san - to de - lu - - -

schie - re l'a - tro - ce u - lu - la - to nel san - to de - lu - - -

schie - re l'a - tro - ce u - lu - la - to nel san - to de - lu - - -

- bro del Nu - - me tuo - nò!.....

- bro del Nu - - me tuo - nò!.....

- bro del Nu - - me tuo - nò!.....

LEVITI *p*

I

pp

UN POCO MENO MOSSO

3 can - di - di ve - li, fan - ciul - le, squar - cia - te, le sup - pli - ci brac - cia gri -

- dan - do le - va - te; d'un lab - bro in - no - cen - te la vi - va pre -

- ghie - ra è gra - to pro - fu - mo che sa - le al Si - gnor. Pre -

pp

- ga - te, fan - ciul - le!.. Per voi del - la fie - ra ne - mi - ca fa -

ff *dim.* (tutti si prostrano a terra)

- lan - ge sia nul - lo il fu - ror!

VERGINI

p

Gran Nu - me, che vo - li sul -

- l'a - le dei ven - ti, che il fol - gor spri -

- gio - - - ni dai nem - bi fre -
 - men - ti, di - sper - - di, di -
 - strug - gi d'As-si - ria le schie - - re, di
 Da - vid la fi - glia ri - tor - na al gio -

pp

42312

- ir! Pec - cam - mo!... Ma in cie - lo le

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a rest followed by the lyrics '- ir!'. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

no - stre pre-ghe - re ot - ten - gan pie -

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics 'no - stre pre-ghe - re ot - ten - gan pie -'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

T U T T I

- ta - de, per - do - no al fal - lir!.. Deh!

Deh!

Deh!

The third system introduces a tutti section for the vocalists, indicated by the vertical text 'T U T T I' on the left. The vocal line starts with a rest followed by the lyrics '- ta - de, per - do - no al fal - lir!..'. The piano accompaniment features a dynamic change from piano (*p*) to fortissimo (*ff*) at the end of the system. The vocalists' parts are marked with *ff* and 'Deh!'.

The fourth system shows the piano accompaniment continuing. It features a dynamic change from piano (*p*) to fortissimo (*ff*) at the end of the system. The piano part consists of a steady eighth-note pattern in the bass and chords in the treble.

l'em - pio non gri - - di con bal - - do bla -

l'em - pio non gri - - di con bal - - do bla -

l'em - pio non gri - - di con bal - - do bla -

5

ff

- sfè - - ma:

sotto voce

- sfè - - ma: *il Di - o d'I - sra - el - lo si ce - la per*

sotto voce

- sfè - - ma: *il Di - o d'I - sra - el - lo si ce - la per*

p

Non far che i tuoi
 te - ma?..... Non far che i tuoi

Non far che i tuoi
 te - ma?..... Non far che i tuoi

fi - gli di - ven - ga - no pre - da d'un
 fi - gli di - ven - ga - no pre - da d'un
 fi - gli di - ven - ga - no pre - da d'un

42312

fol - le che sprez - - za l'e - ter - no po -

fol - le che sprez - - za l'e - ter - no po -

fol - le che sprez - - za l'e - ter - no po -

pp

pp

pp

pp

- ter! non far che sul tro - no da -

- ter! non far..... che sul

- ter! non far che sul

pp

p

p

dolcissimo

- vi - di - co sie - da fra gl'i - do - li
 tro - no da - vi - di eo sie - da fra
 tro - no da - vi - di co sie - da fra

cres.

pp *ff*
 stol - ti l'as - si - ro stra-nier, fra gl'i -
 gl'i - do - li stol - ti l'assi - ro stra-nier, fra gl'i -
 gl'i - do - li stol - ti l'assi - ro stra-nier, fra

pp *ff*

7

do - li stol - ti l'as - si - ro stranier, fra gl'i -
 do - li stol - ti l'as - si - ro stranier, fra gl'i -
 gl'i - do - li stol - ti l'as - si - ro stranier, fra

cres.

do - li stol - ti l'as - si - ro stranier, stra -
 do - li stol - ti l'as - si - ro stranier, stra -
 gl'i - do - li stol - ti l'as - si - ro stranier, stra -

cres.

nier, stra - nier, stranier, stra - nier, stranier, stra - nier!..... (si alzano)
 nier, stra - nier, stranier, stra - nier, stranier, stra - nier!.....
 nier, stra - nier, stranier, stra - nier, stranier, stra - nier!.....

(CAVATINA)

(Zaccaria tiene per mano Fenena)

ZACCARIA

LARGO grandioso

RECIT.^{vo} Spera.te, o figli! Id_dio del suo poter diè

segno; ei tras - se in po - ter mio un prezioso

pegno; del re nemico prole, pace apportar ci

(additando Fenena) p

Sop. può. p cres.

Ten. Di lie - to giorno un so - le for - se per noi spun - cres.

C Di lie - to giorno un so - le for - se per noi spun - cres.

8

z

Fre-no al ti-mor! Fre - - - no al ti-mor! v'af-

- tò!

- tò!

- tò!

f *col canto*

z

- fi - di d'Id - dio... l'e-terna a - i - - ta.

puntate *AND^{te} MAESTOSO*

col canto *AND^{te} MAESTOSO*

9 *p*

z

grandioso

D'E - git - tolà sui

dolce

Ciar. *f* Harp *f*

Bsn. *p* *f* *mf*

31 Allegro molto (♩ = 92)

pp *trem.* *cresc. molto* *f*

BALSTRODE *f* Consternation in the crowd. *G.P.*

Look, the storm conel.....

Trb. *f* *G.P.*

energico
The wind veers in from the sea at gale force!....

pp *cresc. molto* *f*

BALSTRODE

f

CHORUS

BASS I

BASS II

SOPRANOS I.II

ALTOS I.II

TENORS I.II

Now the

mf marc.
Look out.... for squalls.

Bsn.

Vla.

Trb.

mf espr.

p' ma marc.

Bal.

flood tide and sea - hor - ses

CHORUS

TENOR I

TENOR II

BASS I

BASS II

Look, the storm cone!

It's veer-ing in from sea!

The wind veers in at

Clar.

Clar.

Bal. Will gal - lop o - ver the e - ro - ded

CHORUS
TENOR I Make your boat fast!

TENOR II gale force. It's veer-ing in from sea. Make your

BASS I

BASS II *mf* Look out for squalls.

Bal. coast.

KEENE *f largamente* Now the flood tide and sea -

CHORUS
SOPRANO I Shut-ter your win-dows!

SOPRANO II It's veer-ing in at

BASS I boat fast! Make your boat fast!

BASS II *f* Yes, make your boat fast!

f marc

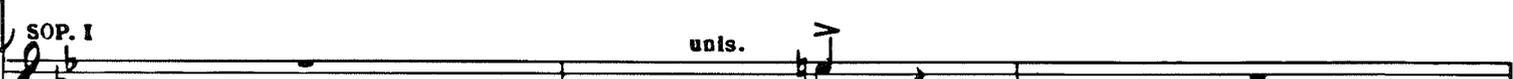
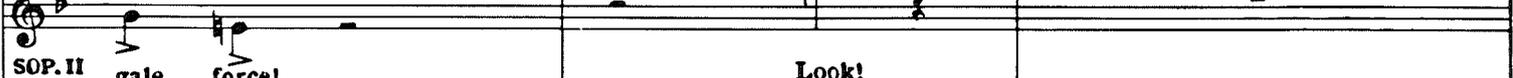
Vc. *mf espr.*

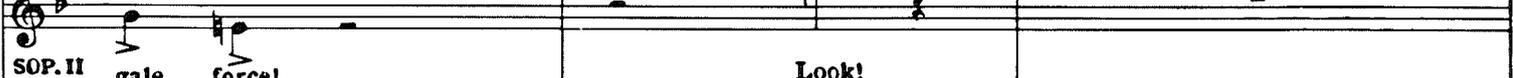
poco piu f

Bal.  The wind veers..... in from sea at gale force.

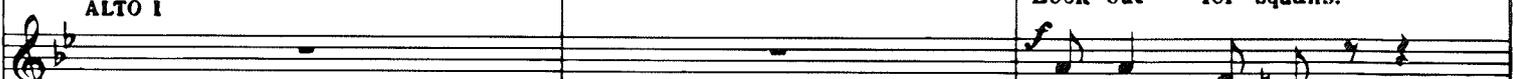
K.  - hor - ses Will gal - lop o - ver.....

CHORUS

SOP. I  unis. 

SOP. II  gale force!  Look!

ALTO I  Look out for squalls!

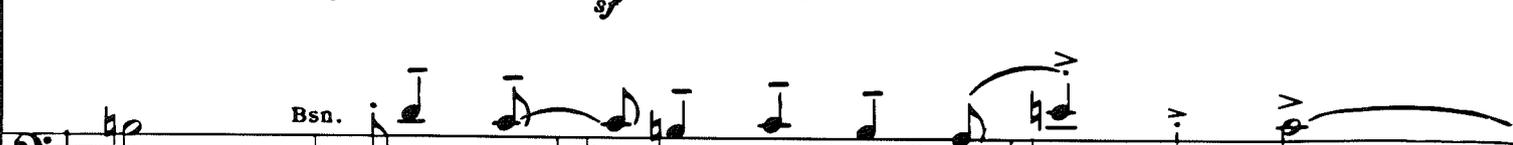
ALTO II  Shut - ter your

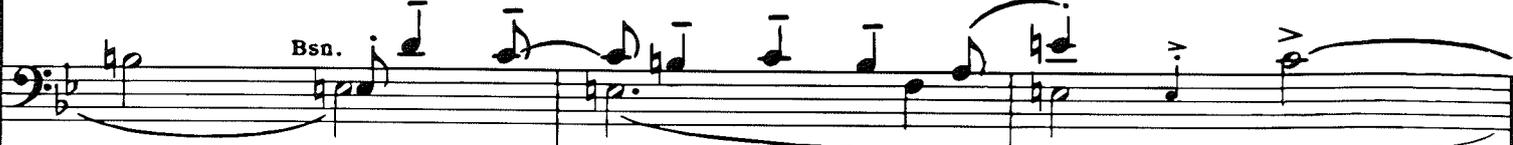
TENOR I  unis. 

TENOR II  Look!  Look!

BASS I 

BASS II 

Clar.  Fl.  Ob. 

Bsn. 



33

AUNTIE *f largamente*

Musical staff for Auntie, treble clef, showing a melodic line with a long slur over the notes.

Now the flood tide.....

Bal.

Musical staff for Bal., bass clef, showing a melodic line with accents.

Look! Look!

K.

Musical staff for K., bass clef, showing a melodic line with a long slur.

..... the e - ro - ded coast!

Bring in the nets!

Musical staff for S. I., treble clef, showing a melodic line with a slur and an accent.

unis.

Musical staff for S. II., treble clef, showing a melodic line.

Bring in the

Musical staff for A. I., treble clef, showing a melodic line with a slur and an accent.

unis.

Musical staff for A. II., treble clef, showing a melodic line.

win - dows!

Make your boat fast!

Musical staff for T. unis., treble clef, showing a melodic line with a slur.

And bring in all the nets!

Musical staff for B. unis., bass clef, showing a melodic line with a slur.

And bring in all the nets!

Look! Look!

33

Musical staff for Fl., treble clef, showing a melodic line with a slur.

Fl.

Musical staff for Vin. II, treble clef, showing a melodic line with a slur and an accent.

Vin. II *espr.*

Musical staff for Piano, showing a complex accompaniment with multiple voices and dynamics.

TWO NIECES
unis. *largamente*

Now the flood tide.....

A. and sea - hor - ses.....

Bal. The wind veers in at gale force! at

K. Look! Look! Look, the

S. nets! Look!

A. Look! Look out for squalls!

T. Bring in the nets!

B. And.... bring in all the nets!

Hrns.

Vln. I *espr.*
mf

2 N. and sea - hor - ses Look! Look!

A. Look! Look!

BOLES *f largamente*
Now the flood tide.....

3al. gale force, at gale force. Look! Look!

K. storm conel..... Look! Look!

S. Shut-ter your win - dows! Shut - ter your

A. Look! Look!

T. And bring in all the nets. Make your boats fast.

B. And bring in all the nets.

Clar. Fl.

mf cresc.

2 N. Now it's veering in from sea. ...will eat.... the

A. Now it's veering in from sea. ...will eat.... the

Bol. and sea - hor - ses. A high tide com-ing.

Bal. Look! A high tide com-ing.

K. Look! It's veering in from sea. A

CHORUS

S. win-dows and bring in all the nets.

A. and bring in all the nets.

T. *largamente*
Flood - ing, flood - ing our sea-son-al

B. *largamente*

Hrn.

sf Hrns.

sempre sf Trpts. *f espress.*

34

2 N. land, will eat..... the land, will eat the land.

A. land, will eat..... the land,

Bol. A

Bal. A tide... no break-wa - ters can... with -

K. high tide now will eat the land.

CHORUS

s. *largamente* Flood - ing, flood - ing our sea - son - al

A. *largamente* fears.

T.

B.

34

Bsn. Clar.

espr. Trbs.

1st N. A tide no

2nd N. A tide no breakwa-ters can with-

A. A tide no breakwa-ters can with-stand.

Bol. tide no breakwa-ters can with-stand. Will eat..... the land

Bal. - stand. A high tide com-ing.

K. Will eat the land.

S. fears. Flood - ing, flood - ing.....

A. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

T. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

B. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

CHORUS

Ob. Clar. Fl. Ob.

1st N. break-wa - ters can.... with-stand. Look! the

2nd N. stand. Look! the

A. A high tide now will eat the land. Look! the

Bol. Will eat.... the land, will eat.... the land. Look! the

Bal. Will eat..... the land. The

K. Will eat.... the land, will eat..... the land. The

CHORUS

S. our sea - son - al fears, sea - son - al, sea - son - al fears! Fas - ten your

A. flood - ing..... our sea - son - al, sea - son - al, sea - son - al fears.

B.

Hrns.

Hrns.

Trbs.

w.w.

ff

q. espr.

unis.

2 N. storm cone as the wind veers.

A. storm cone as the wind veers.

Bal. storm cone as the wind veers.

Bal. storm cone as the wind veers.

K. storm cone as the wind veers.

CHORUS

S. boats! The springtide's here with a

A. Fas - ten your boats!

T. Fas - ten your boats!

B. Fas - ten your boats!

Trpts.

2 N. Now the flood tide and sea - hor - ses

A. Now the flood tide and sea - hor - ses

Bol. 8 Now the flood tide and sea - hor - ses

Bal. Now the flood tide and sea - hor - ses

K. Now the flood tide and sea - hor - ses

CHORUS

gale..... be-hind, with a gale..... be - hind.

A. The springtides here... with a gale..... be - hind, with a gale..... be-hind.

T. **ff.** The springtides here... with a gale..... be - hind, with a gale..... be-hind.

B. **ff.** The springtides here... with a gale..... be - hind, with a gale..... be-hind.

ff.

l.h.

Hrns.

2 N.
A.
Sol.
Bal.
K.
S.
A.
T.
B.

fff Look! the storm cone, the

f

CHORUS

Str.

fff *espress.*

Wind *marc.*

2 N.
wind veers..... in from sea at gale force.

A.
wind veers..... in from sea at gale force.

Bol.
wind veers..... in from sea at gale force.

Bal.
wind veers..... in from sea at gale force.

K.
wind veers..... in from sea at gale force.

CHORUS

S.
wind veers in from sea at gale... force. Is there

A.
wind veers in from sea at gale... force. Is there much to fear?.....

T.
wind veers in from sea at gale... force. Is there much to fear?.....

B.
wind veers in from sea at gale... force. Is there much to fear?.....

f Str. *dim.*

KEENE

On - ly for the goods you're rich in! It

CHORUS

K.

won't drown your conscience, it might flood your kitchen.

BOLES

ff impetuoso

Musical staff for BOLES, featuring a treble clef, a key signature of two flats, and a tempo marking of *ff impetuoso*. The staff contains a melodic line with eighth and sixteenth notes.

God..... has his ways which are not ours,... His

SOPRANO

Musical staff for SOPRANO, featuring a treble clef, a key signature of two flats, and a dynamic marking of *p*. The staff contains a melodic line with eighth notes.

Look! Look!

ALTO

Musical staff for ALTO, featuring a treble clef, a key signature of two flats, and a dynamic marking of *p*. The staff contains a melodic line with eighth notes.

Look out for squalls.

TENOR

Musical staff for TENOR, featuring a treble clef, a key signature of two flats, and a dynamic marking of *pp*. The staff contains a melodic line with eighth notes.

Look! the storm cone!

It's veer-ing at

BASS *pp*

Musical staff for BASS, featuring a bass clef, a key signature of two flats, and a dynamic marking of *pp*. The staff contains a melodic line with eighth notes.

Look out for squalls!

It's veer-ing in from sea.

CHORUS

Musical staff for CHORUS instruments, featuring a grand staff with treble and bass clefs, a key signature of two flats, and dynamic markings of *pp* and *p*. The staff includes parts for Bsn., Clar., and Hrn.

Musical staff for piano accompaniment, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a dynamic marking of *pp*. The staff contains a complex accompaniment with many sixteenth notes.

Bol. *cresc.*
 high - - tide..... swal - lows up the shores. Re-pentl...

CHORUS

S. Look! And bring in all the nets! The

A. *mf* Shut-ter your win - dows! *f* The spring-tide's here.

T. *mf* gale force! Make your boats fast! *f* The spring-tide's here.

B. *mf* Shut-ter your win - dows! Make your boats fast! The

Ob. *mf* Fl. *mf* Trpts. *f*

Bsn. *mf* Hrn. *mf* Bsn. *f*

cresc. poco a poco

Bol. *Re - pent!!... Re - pent!!!.....*

KEENE ff *And..... keep your wife.....*

CHORUS

S. *spring-tide's here... with a gale..... be-hind!*

A. *..... with a gale..... be-hind!*

T. *..... with a gale..... be-hind!*

B. *spring-tide's here... with a gale..... be-hind!*

36

K. *..... up - - stairs!*

sempre ff

ff *ff*

Perc. *mf*

TWO NIECES

The crowd gradually scatters into houses or into the "Boar."

ff largamente

O tide that waits for no man, spare our coasts!

AUNTIE *ff largamente*

O tide that waits for no man, spare our coasts!

BOLES *ff largamente*

O tide that waits for no man, spare our coasts!

BALSTRODE *ff largamente*

O tide that waits for no man, spare our coasts!

K.

ff largamente

O tide that waits for no man, spare our coasts!

CHORUS

s. *ff largamente*

O tide that waits for no man, spare our coasts!

A. *ff largamente*

T. *ff largamente*

O tide that waits for no man, spare our coasts!

B. *ff largamente*

sempre ff

Perc. *mf*

2N. *ff* *sf*
O tide that waits for no man, spare our coasts!

A. *ff* *sf*
O tide that waits for no man, spare our coasts!

Bol. *ff* *sf*
O tide that waits for no man, spare our coasts!

Bal. *ff* *sf*
O tide that waits for no man, spare our coasts!

K. *ff* *sf*
O tide that waits for no man, spare our coasts!

CHORUS
S. *ff* *sf*
O tide that waits for no man, spare our coasts!

A. *ff* *sf*

T. *ff* *sf*
O tide that waits for no man, spare our coasts!

B. *ff* *sf*

ff *p*

2 N. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

A. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

Bal. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

Bal. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

K. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

CHORUS

S. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

A. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

T. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

B. *f* *mf* *p* *pp*
 O tide that waits for no man, ... spare... our coasts!

mf *pp* *p*

TROIS CHANSONS



Traduction Anglaise
par

M^{me} SWAYNE SAINT RENÉ TAILLANDIER

Paroles et Musique de

MAURICE RAVEL

I

NICOLETTE

(NICOLET)

à TRISTAN KLINGSOR

Allegro moderato. ♩ = 100

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

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Ni - co - let, at evening song, went a - roaming in the field,

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

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To pick star - ry white daisies, bright jonquils and May - li - lies.

Tou-te sau-til-lan-te, tou-te guil-le-rette, A
Mer-ri-ly was skipping, list-less-ly wastripping, Ah!

Tou-te sau-til-lan-te, tou-te guil-le-ret-te, Lor-gnant ci, là,
Mer-ri-ly was skipping, list-less-ly was tripping, Glancing here, there,

Tou-te sau-til-lan-te, tou-te guil-le-ret-te, A
Mer-ri-ly was skipping, list-less-ly was tripping, Ah!

Tou-te sau-til-lan-te, tou-te guil-le-rette, A
Mer-ri-ly was skipping, list-less-ly wastripping, Ah!

Poco rit.

1 a Tempo

de tous les cô-tés.
and e-ve-ry-where.

Ou
oo

pp Ou
oo

pp Ou
oo

Ren-con-tra vieux loup grognant Tout hé-ris-sé,
Growling old wolf came to pass, Bristling hai-red,

Ou
oo

mf Ou
oo

Ou
oo

mf Ou
oo

l'œil brillant: «Hé là! ma Nicolet-te, viens-tu pas chez Mè-re-Grand?»
sparkling eyed: «Stay! Stay! my Nicolet-ta, To Gran-mother wilt thou come?»

Vivo *dim - - - mi - -*

f A per - te d'ha - lei - ne, s'en - fuit Ni - co - lette, A
f A - way till quite breath - less, fled poor Ni - co - let, Ah!

Ta ka ta ka

Ta ka ta ka ta ka ta ka ta ka Ta ka ta ka ta ka ta ka ta ka ta ka

f A per - te d'ha - lei - ne, s'en - fuit Ni - co - lette, A
f A - way till quite breath - less, fled poor Ni - co - let, Ah!

Senza rall.

- nuen - - - do - - - perdendosi

Lais - sant là cor - - nette et soc - ques blancs.
 Let - ting fall mob - - cap and white clog - shoes.

A
 Ah!

2 Moderato. ♩ = 80

p Jo - - - li, Jo - - - li,
p Gen - - - tle, Gen - - - tle,

Ren - con - tra pa - ge jo - li, Chaussures bleues et pourpoint gris:
p Gen - tle page came then here - by, with blue hose and dou - blet grey:

p Jo - - - li, Jo - - - li,
p Gen - - - tle, Gen - - - tle,

Jo - li, Jo - li,
 Gen - tle, Gen - tle,

pp

Ah! Pa - ge jo - li.
Ah! Thou - gen - tle page.

pp

Ah! Pa - ge jo - li.
Ah! Thou - gen - tle page.

pp *Falsetto*

«Hé là! ma Ni-co-let-te, veux-tu pas d'un doux a-mi?»
«Stay! Stay! sweet Ni-co-let-ta, will thou have a lo-ver true?»

pp

Ah! — Ah! — Pa - ge jo - li.
Ah! — Ah! — Thou - gen - tle page.

Più lento *Rall.*

p Sa - ge, s'en re - tour - na, A cœur
Wise, from him turned a - way, Ah! sore

p A Ah! A Ah! très len - te - ment,
re - luc - tant - ly,

p A Ah! pau - vre Ni - co - let - te, cœur
poor Ni - co - let - ta, sore

p A Ah! A Ah!

A Ah! A Ah!

3 *Lento.* ♩ = 60 *mf*

mar - ri. ...che - nu,
at heart. u - gly,

le cœur bien mar - ri. ...che - nu,
oh! so sore at heart. u - gly,

mar - ri. Ren - con - tra sei - gneur che - nu,
at heart. Last met she grey - hai - red lord,

Ren - con - tra sei - gneur che - nu,
Last met she grey - hai - red lord,

ven - - - tru.
u - - - gly.

ven - - - tru.
u - - - gly.

Tors, laid, pu - ant et ven - tru.
U - gly, wry, vile, cor - pu - lent.

Tors, laid, pu - ant et ven - tru:
U - gly, wry, vile, cor - pu - lent:

Hin
Ha
mf

Hin
Ha
mf

«Hé là!
Stay! Stay!

Vivo

Vi - te fut en ses bras,
Swiftly ran in his arms,

Vi - te fut en ses bras,
Swiftly ran in his arms,

Vi - te fut en ses bras,
Swiftly ran in his arms,

ma Nicolet - te, veux - tu pas tous ces é - cus?»
my Nicolet - ta, all this gold I give to thee?»

Vi - te fut en ses bras,
Swiftly ran in his arms,

Lento Rall. pp

bon.ne Ni.co.lette, A n'est re - ve - nue.
our good Ni.co.let, Ah! no more has - come.

bon.ne Ni.co.lette, A n'est re - ve - nue.
our good Ni.co.let, Ah! no more has - come.

bon.ne Ni.co.let.te, Ja - mais n'est re - ve - nue.
our good Ni.co.let.ta, Back no more has she come.

bon.ne Ni.co.let.te, Jamais au pré n'est plus re - ve - nue.
our good Ni.co.let.ta, Back to the field no more has she come.