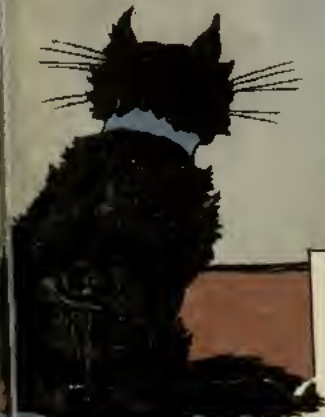




# Noël de Pierrot

MIMODRAME  
de  
F. Beissier

MUSIQUE  
de  
V. Monti

Gorbault.



 **G. RICORDI & C.**   
PARIS - 62, Boulevard Malesherbes, 62 - 12, Rue de Lisbonne, 12 - PARIS  
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À EGIDIO ROSSI

# NOËL DE PIERROT

(A CLOWN'S CHRISTMAS)

MIMODRAME EN TROIS ACTES

LIVRET DE

FERNAND BEISSIER

MUSIQUE DE

# V. MONTI

*Représenté pour la première fois à Paris le 26 Mars 1900*

Arrangement pour Piano par UGO SOLAZZI

103500

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## PERSONNAGES

PIERROT

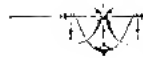
M.me PINGOUIN

FANETTE (enfant au premier acte)

FANETTE (jeune fille au deuxième)

JACQUES

Une petite fille.



# I N D E X

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# NOËL DE PIERROT

(A CLOWN'S CHRISTMAS)

Mimodrame en 3 Actes

*Livret de*

FERNAND BEISSIER

MUSIQUE DE

V. MONTI

*Arrangement pour Piano*

*par*

UGO SOLAZZI

## ACTE I.

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

$\text{♩} = 176$   
*ALLEGRO*



Lever du rideau.  
*The Curtain rises.*



I.<sup>ère</sup> SCÈNE: MADAME PINGOUIN seule -  
SCENE I. MADAME PINGOUIN -

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

te.-

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

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

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

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

Et précipi-  
And suddenly

ALLEGRETTO  $\text{♩} = 72$

tamment elle se relève,  
she jumps up.

C'est l'heure  
It is din-

*dolcissimo*

du diner.  
ner-time.

*Ad.* \*

Elle l'avait oublié.  
She had forgotten it.

Vite, elle se dépêche.  
Quick, she hastens.

Elle approche la table  
She approaches the table

*Pleggero*

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

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

1

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

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



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

Elle considère la table,  
*She surveys the table.*

Second system of musical notation. It includes the lyrics from the previous system. The tempo markings *poco rall:..... a tempo* are placed below the treble staff. The musical notation continues with similar melodic and harmonic elements.

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

Third system of musical notation. The treble staff features a melodic line with some slurs and accents. The bass staff continues with the harmonic accompaniment.

Rien n'y manque.  
*Nothing is missing.*

Fourth system of musical notation. The treble staff shows a melodic line with a slur and an accent. The bass staff provides the accompaniment.

Fifth system of musical notation. The treble staff concludes with a melodic phrase. The bass staff ends with a chord. A piano (*p*) dynamic marking is present in the final measure of the treble staff.

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

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

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

2

SCENE II. PIERROT ET MADAME PINGOUIN.  
SCENE II. PIERROT AND MADAME PINGOUIN.  
ANDANTE

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

marcato il basso

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

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

♩ = 120  
ALLEGRETTO

rall.....

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

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

ANDANTINO ♩ = 112

Fin \*

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

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

la regarde en riant. - Là, dit M<sup>me</sup> PINGOUIN, vous ne serez plus seul. Ici Colombine, là Arlequin;  
*her, smiling. MADAME PINGOUIN. "There! You will not be lonely! Here is Columbine and there*

ainsi, vous, elle et lui vous serez trois.

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

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

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

## SCÈNE III. PIERROT SEUL.

## SCENE III. PIERROT.

5

Et bien, elle a raison, je ne serai plus seul!" Et se tournant du cote des deux statuettes,  
 "Ah well, she is right I shall no longer be lonely!" And turning to the two statuettes, "Come drink  
 ALL.<sup>to</sup> GRAZIOSO ♩ = 120

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

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

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

4

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

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

*marcato il basso*

*rall:.....*

FIN

SCÈNE IV. PIERROT ET MADAME PINGOUIN.

SCENE IV. PIERROT AND MADAME PINGOUIN.

5

ANDANTINO

Musical score for measure 5, featuring piano and contrabasso parts. The tempo is marked *ANDANTINO*. The piano part includes a *rall. molto* marking. The contrabasso part is labeled *(Contrabassi)* and includes a *ped.* marking.

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

PIERROT. *Where are you going?* MADAME PINGOUIN. *To Mass, it is Christmas Eve. Look*

ANDANTE MESTO ♩ = 54

6

Musical score for measure 6, featuring piano and contrabasso parts. The tempo is marked *ANDANTE MESTO* with a quarter note equal to 54. The piano part starts with a *pp* marking. The contrabasso part includes a *con molta espressione* marking. The piano part ends with a *triste* marking.

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

Musical score for measure 7, featuring piano and contrabasso parts. The piano part includes a *mf* marking.

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

Musical score for measure 8, featuring piano and contrabasso parts. The piano part includes a *f* marking.

peu pour moi." - Soyez tranquille, répond M<sup>me</sup> Pingouin." et elle sort.  
replies Madame Pingouin, and goes out.

Musical score for the first system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes a 'Ped.' marking and an asterisk.

Musical score for the second system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes a 'rall.' marking.

SCÈNE V. - PIERROT SEUL.

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

SCENE V. - PIERROT

AND<sup>te</sup> RELIGIOSO ♩ = 80

Musical score for the third system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes a 'pp' marking.

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

Musical score for the fourth system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs.

sonne autour d'eux.  
any companions.

Musical score for the fifth system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes a 'Ped.' marking and an asterisk.



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

La neige tombe.  
The snow falls.

7 ALLEGRETTO ♩=126

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

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

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

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

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

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

au dehors soudain une voix chante.

*voice begins to sing*

*Ad. \**

(Cloches)  
 (Bells)

*pppp rall. molto*

*PPP rall. molto*

Mezzo Sop.

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

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

AND<sup>te</sup> RELIGIOSO

(Orgue et Harpe sur la scène)  
(1 Violon seul)

No\_ël, No\_ël!  
No\_ël, No\_ël!

8 AND<sup>te</sup> RELIGIOSO ♩ = 66

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

No\_ël, No\_ël!      Voi-ci la nuit      my-sté-ri-eu-se.  
No\_ël, No\_ël!      It is the night,      mys-ter-ious, ho-ly,

cheminée.

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

rall:.....

pas - se à ce di - vin ap - pel.  
love, good will and bless - ed peace to tell.

(Cloches)  
(Bells)

rall:..... pp

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

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

PIU MOSSO ♩ = 84

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

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

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

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

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

*cres:.....*

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

*cres:.....*

dort.

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

*f*

*Ped.* \*

*rall:.....*

- nir,  
sun,

e - clot..... au souve-  
like flow'rs.... beneath the

*rall:.....*

*poco rall:.....*

*pp*

- nir.  
sun.

No - ël, No - ël!  
No - ël, No - ël!

(Cloches)  
(Bells)

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

No - ël, No - ël.  
No - ël, No - ël.

*molto rall:.....*

*ppp*

*pp*

*molto rall:.....*

SCÈNE VI. PIERROT et une petite fille.

SCENE VI. PIERROT and a little girl.

Pierrot court a la porte et sur le seuil il trouve, mourant de froid et de faim, une petite fille  
*Pierrot runs to the door and on the threshold finds a young girl dying of cold and hunger and begging*

9

ALLEGRO ♩ = 176

LARGO ♩ = 63

(Cello solo)

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

ALL. MOD.<sup>to</sup>  
 ♩ = 120

*p*

la contemple.

rall:.....

♩ = 108

AND.<sup>te</sup> DOLCISSIMO

rall. molto

*pp*

10 Comme elle est jolie!

*How pretty she is!*

*pp*

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

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

pp

Ped. \*

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

stacc.

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

p

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

p



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

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

cessivement Colombine et Arlequin.  
 Columbine and then Harlequin.

COLOMBINE.  
COLUMBINE.

*POCO MENO*

*staccato*

*p*

The first system of music for 'COLOMBINE. COLUMBINE.' is written in a grand staff with treble and bass clefs. It begins with a piano (*p*) dynamic and a staccato articulation. The tempo is marked 'POCO MENO'. The music consists of several measures with chords and moving lines in both hands.

The second system continues the piece, showing further development of the musical themes in both hands. The piano (*p*) dynamic is maintained.

ARLEQUIN.  
HARLEQUIN.

*poco rall.* *a tempo*

*p*

The third system marks the beginning of a new section, 'ARLEQUIN. HARLEQUIN.'. The tempo changes from 'poco rall.' to 'a tempo'. The piano (*p*) dynamic is used throughout this system.

The fourth system continues the 'ARLEQUIN. HARLEQUIN.' section with intricate melodic and harmonic patterns in both hands.

*p*

The fifth system continues the 'ARLEQUIN. HARLEQUIN.' section, featuring a piano (*p*) dynamic and complex rhythmic figures.

*p*

The sixth system concludes the 'ARLEQUIN. HARLEQUIN.' section, ending with a piano (*p*) dynamic and a final cadence.

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

11

*et Pierrot mime la danse de  
and Pierrot imitates the dance*

ANDANTINO  $\text{♩} = 58$

*Polichinelle.  
of Punchinello.*

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

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

LARGO

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

LARGO ESPRESSIVO ♩ = 66

*p* *m.d.*  
*con molta espressione*

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

vent ma folle chanson,  
 to the wind.

*m.d.*

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

Ped. \*

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

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

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

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

SCÈNE VII. PIERROT, l'enfant et M.<sup>me</sup> PINGOUIN.SCENE VII. PIERROT, the Child and M.<sup>me</sup> PINGOUIN.

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

ALLEGRO ♩ = 160

13

*ff*

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

*rall.*

*rall.*

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

LARGO ♩ = 66

14

*molto rall.* *f*

*ff*

Ed \*

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

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

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

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

Le rideau baisse lentement.  
*The Curtain falls slowly.*

(Cloches)  
 (Bells)

*rall. molto*.....

Musical score for the third system, featuring a *rall. molto* section. The score includes dynamic markings such as *ff* and *f*, and is marked with a *rall. molto* tempo change. The piano part features a series of chords, while the bell part consists of a rhythmic pattern.

Fin du 1<sup>er</sup> Acte.  
 End of Act 1

# ACTE II.

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

## INTRODUCTION

♩ = 60  
LARGO

## AUBADE

ANDANTINO ♩ = 120

*p*

(Mandoline et Harpe)

*rall.*

*rall.*

*Ad \**



*a tempo* *cres.*

*poco rall.*

**POCO PIÙ MOSSO**  
*mf*

*ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \**

*pp*

*ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \**

*rall:.....* *3* *molto rall:.....*

*ped. \** *ped. \** *ped. \** *ped. \** *ped. \**

1<sup>o</sup> TEMPO

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. It features a series of chords in the right hand, with a triplet of eighth notes in the third measure. The left hand plays a steady accompaniment of quarter notes.

The second system continues the piece. It includes a *rall.* (rallentando) instruction above the staff. The right hand has a triplet of eighth notes in the third measure. The left hand continues with quarter notes. The music concludes with a fermata over the final chord.

The third system is marked *a tempo*. It features a *cres.* (crescendo) instruction in the right hand. The right hand has a triplet of eighth notes in the third measure. The left hand continues with quarter notes.

The fourth system is marked *rall.* (rallentando). It features a triplet of eighth notes in the right hand in the third measure. The left hand continues with quarter notes.

The fifth system is marked *rall. molto* and *dim. sempre* (diminuendo sempre). It begins with a *pp* (pianissimo) dynamic marking. The right hand has a triplet of eighth notes in the third measure. The left hand continues with quarter notes. The system ends with a *rall.* instruction and a fermata.

SCÈNE I. — ENTREE DE JACQUES —  
SCENE I. — ENTER JACQUES.

Au fond paraît un jeune hom-  
At the back of the stage a young

Levée du rideau:  
The curtain rises:

ANDANTINO

Musical score for the first system, featuring piano accompaniment. The right hand has a triplet of eighth notes. Dynamics include *f secca* and *p*. The tempo is marked *ANDANTINO*.

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

Musical score for the second system, featuring piano accompaniment. Dynamics include *p* and *rall.*. A first ending bracket is present. The tempo is *ANDANTINO*.

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

Musical score for the third system, featuring piano accompaniment. Dynamics include *p*. A triplet of eighth notes is present. The tempo is *ANDANTINO*.

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

Musical score for the fourth system, featuring piano accompaniment. Dynamics include *p*. A triplet of eighth notes is present. The tempo is *ANDANTINO*.

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

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

Musical score for the fifth system, featuring piano accompaniment. Dynamics include *dim.*, *rall.*, and *molto*. The piece ends with a final cadence marked *Fin \**. The tempo is *ANDANTINO*.

SCÈNE II. FANETTE seule -  
SCENE II. FANETTE

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

2

AND<sup>no</sup> QUASI ALLEGRETTO

♩ = 72

Les oiseaux chantent.  
The birds are singing.

Oh!  
"Oh,

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

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

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

ANDANTE ♩ = 76

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

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

ALLEGRETTO ♩ = 66

## SCÈNE III. ENTRÉE DE PIERROT.

## SCENE III. PIERROT ENTERS.

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

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

Red \*

SCÈNE IV. PIERROT ET M<sup>me</sup> PINGOUIN.SCENE IV. PIERROT AND M<sup>me</sup> PINGOUIN

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

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

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

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

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

longer young.» M<sup>me</sup> PINGOUIN: «Ah well, what of yourself?» PIERROT:  
M<sup>me</sup> PINGOUIN: «Ah well, what of yourself?» PIERROT: «I! Come let us compare.

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

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

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

*pp*

*staccato il basso*

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

*mf*

Un petit oiseau.» PIERROT: «Mais non, c'est un écrin. Regardez ce qu'il y a dedans.» M<sup>me</sup> PIN- PIERROT: *No, it is a jewel-box. See what there is inside. M<sup>me</sup> PINGOUIN: Oh, what a beautiful*

*pp*

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

(in 4 tempi) ♩=116

*pp*



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

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

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

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

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

SCÈNE V. PIERROT, M<sup>me</sup> PINGOUIN ET FANETTE.  
SCENE V. PIERROT, M<sup>me</sup> PINGOUIN AND FANETTE.

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

AND<sup>te</sup> COMODO ♩=80

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

AND<sup>te</sup>  
♩=100

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

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

pp

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

molto rall.  
stringendo sempre f rall:.....

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

ADAGIO RELIGIOSO  $\bullet = 80$

*P dolcissimo*

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

6

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

*Ped* \*

soins aussi de M<sup>me</sup> Pingouin. L'émotion les gagne tous les trois.  
*Pingouin. All three are overcome by emotion.*

*f* *pp*

*molto rall.* *Ped* \*

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

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

MOVIMENTO DI VALZER  $\text{♩} = 66$

maison. Elle aussi, elle a préparé sa surprise et elle revient tenant en mains une paire de mi-  
*nor a moment. She too has prepared a surprise, and she returns holding in her hands a small pair of*

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

Celle-ci les admire et M.<sup>me</sup> Pingouin  
*These they admire and M.<sup>me</sup> Pingouin*

7

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

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

The first system of music features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The melody in the treble clef consists of quarter and eighth notes, with a slur over the first four measures. The bass clef provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed above the bass staff in the fourth measure.

The second system continues the piece. It includes a triplet of eighth notes in the treble clef. The bass clef continues with a steady accompaniment. A dynamic marking of *pp* is present in the third measure.

The third system features a triplet of eighth notes in the treble clef. The bass clef accompaniment remains consistent with the previous systems.

The fourth system continues with a triplet of eighth notes in the treble clef. The bass clef accompaniment is consistent.

The fifth system concludes the piece. It features a dynamic marking of *p* (piano) in the second measure and *pp* (pianissimo) in the third measure. The piece ends with a double bar line and a key signature change to one sharp (F#).

*in 4 tempi* ♩ = 116

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'in 4 tempi' with a quarter note equal to 116 beats per minute. The dynamics are marked 'pp' (pianissimo) in both staves. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

8

Second system of the piano score, starting with a measure number '8' in a box. It continues with two staves in the same key and time signature. The dynamics are marked 'p' (piano) in the treble staff. The bass staff continues with its accompaniment. There are some performance markings like 'Ped' and '\*' at the end of the system.

Third system of the piano score, continuing with two staves. The treble staff has some accents (>) and slurs. The bass staff features block chords and a steady accompaniment.

Fourth system of the piano score, continuing with two staves. The dynamics are marked 'p' (piano) in the treble staff. The music concludes with a final chord in the bass staff.

Ils se rasseoient  
They seat themselves again.

*rall.*.....  
*a tempo*  
*p*  
Teda \*

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

ANDANTE ♩ = 76

*mf dolce*

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

*pp*

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

ALLEGRETTO ♩ = 116

*rall.*  
*pp*  
3

Teda \*

44 SCÈNE VI. - PIERROT ET M.<sup>me</sup> PINGOUIN.-

SCENE VI. - PIERROT AND M.<sup>me</sup> PINGOUIN.-

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

MENO

9

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

PIU MOSSO

cres.

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

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

LARGO ♩ = 80

stringendo

f

M.<sup>me</sup> Pingouin Oui et je vais vous le dire.

M.<sup>me</sup> Pingouin: "Yes, and I will tell you?"

rall.

3



M<sup>me</sup> PINGOUIN: Regardez autour de vous. Les feuilles verdissent aux arbres;  
 M<sup>me</sup> PINGOUIN: "Look around you; the trees again are green with leaves;

10 ANDANTINO  $\text{♩} = 66$

*pp dolcissimo*

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

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

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

*rall. molto*.....

« Et M<sup>me</sup> Pingouin sort, emportant le plateau. Elle rentre dans la maison.  
 And M<sup>me</sup> Pingouin, carrying her tray, re-enters the house.

ANDANTE ♩ = 76

Pierrot seul va tomber assis sur le banc sans comprendre encore.  
 Pierrot left alone throws himself on the seat, not yet comprehending.

11

SCÈNE VII. - PIERROT seul -  
 SCENE VII. - PIERROT.

Fanette aimer? Et qui?  
 Fanette in love? And with whom?

AND<sup>te</sup> MOLTO MOD.<sup>to</sup> ♩ = 108

Allons donc, M<sup>lle</sup> Pingouin est folle. Et pourtant, si elle disait  
*Come, M<sup>lle</sup> Pingouin must be mad. And what if she spoke the truth.*

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

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

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

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

ALLEGRO MODERATO ♩ = 144

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

tenant de son cœur à ses lèvres.

*lips.*

12

*cres.*

Il reste anéanti.

*He remains dumfounded.*

*rall:.....*

*Tea \* Tea \**

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

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

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

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

OTES:.....

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

poco rall.

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

15 *ANDANTE SOST.<sup>to</sup> ♩ = 72*

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

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

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

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

*molto rall.*

Ped. \* Ped. \* Ped. \* Ped. \*

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

out.

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

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

ADAGIO ALLEGRETTO

*p*

SCÈNE IX. - FANETTE ET M.<sup>me</sup> PINGOUIN.

SCENE IX. - FANETTE AND M.<sup>me</sup> PINGOUIN.

M.<sup>me</sup> PINGOUIN. Voici votre ouvrage, Mademoiselle. Fanette travaillera, pendant que M.<sup>me</sup> M.<sup>me</sup> PINGOUIN. Here is your work, Miss. Fanette works while M.<sup>me</sup> Pingouin reads her paper.

QUASI ALLEGRETTO ♩ = 112

*p*

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

*mf*

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

14

*mf*

*p*

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

*MENO*

*Ped.* \*

M<sup>me</sup> Pingouin s'est endormie.  
 M<sup>me</sup> Pingouin is asleep.

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



SCÈNE X. - FANETTE, M<sup>me</sup> PINGOUIN (endormie), JACQUES.

SCENE X. - FANETTE, M<sup>me</sup> PINGOUIN (asleep), JACQUES.

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

ANDANTINO QUASI ALL.<sup>mo</sup> ♩ = 120

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

15

rall.:.....

(au fond paraît Jacques)  
*(Jacques appears from behind)*

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

risquant de se heurter à M<sup>me</sup> Pingouin toujours endormie.-  
*at the risk of running against M<sup>me</sup> Pingouin who still sleeps.*

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

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

C'est moi  
répond Jacques en  
se montrant.

Fanette effrayée veut aller vers M.<sup>m</sup>e Pingouin, mais Jacques la retient - Oh non, ne  
la réveillez pas, fait-il, elle dort trop bien.

"I," replies Jacques  
presenting himself.

Fanette, startled, is about to arouse M.<sup>m</sup>e Pingouin, but Jacques restraining her  
says: "No, do not wake her, she sleeps so soundly"

16

ALL.<sup>to</sup> AGITATO ♩ = 138

LARGO ♩ = 69

*p* *p* *pp*

Même jeu de Fanette.

Jacques la retient encore

Fanette again tries to release herself.

Jacques still detains her

ALL.<sup>to</sup> COME PRIMA ♩ = 138

LARGO ♩ = 72

PIÙ MOSSO

poco rall.

*mf* *p* *mf*

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

Déclaration de Jacques. -

Declaration of Jacques. -

17

ANDANTE ♩ = 80

*p*

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

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

*rall.* *rall. molto*

Fanette recule effrayée, mais Jacques la rassure, en lui disant qu'il vient pour la demander en mariage, et qu'il n'attend plus pour cela qu'un aveu de sa bouche. La jeune fille baisse les yeux en rougissant.

*Fanette recedes frightened but Jacques reassures her, saying that he comes to*

*LENTO*

*p con dolore* *mf*

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

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

18

*pp dolcissimo*  
*1<sup>o</sup> TEMPO*

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

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

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

*p* *ppp*

*led. \**

SCÈNE XI. - FANETTE, JACQUES, PIERROT ET M.<sup>me</sup> PINGOUIN (M.<sup>me</sup> Pingouin se réveille)SCENE XI. - FANETTE, JACQUES, PIERROT AND M.<sup>me</sup> PINGOUIN (M.<sup>me</sup> Pingouin awakes)

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

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

LARGO ♩ = 72

ANDANTINO ♩ = 88

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

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

et courant à  
And turning to

49 poco rall:.....

ALLEGRO MODERATO ♩ = 144

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

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

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

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

LARGO

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

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

AGITATO ♩ = 126

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

20

*poco ritenuto*

Ped. \*

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

ALLEGRO MOD.<sup>to</sup> QUASI AND.<sup>te</sup> ♩ = 104

"Very well, then follow him you love, say Pier."

*ff*

Ped. \*

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

*mf*

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

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

*cres:.....*

*ff*

Ped. \*

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

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

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

LARGO MAESTOSO  $\text{♩} = 132$

PIERROT ET M<sup>me</sup> PINGOUIN  
 PIERROT AND M<sup>me</sup> PINGOUIN

de baisers fous, et éclate en sanglots.

Le Rideau tombe.  
*The Curtain falls.*

Fin du 2<sup>me</sup> Acte.  
*End of Act II.*

# ACTE III.

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

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

*ANDANTE MESTO*

*p*

*rall:.....*



SCÈNE I. PIERROT seul  
SCENE I. PIERROT,  
ALLEGRETTO ♩ = 116

PIERROT est debout, appuyé contre la table, sombre,  
PIERROT stands leaning against the table gloomy, sad

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

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

vient. La cloche ainsi sonnait quand elle est venue frapper à cette porte. Et brusquement il laisse re-  
comes back to him. The bell was ringing when she came knocking at that door. And abruptly he lets fall  
the curtain. He returns, throws himself in his armchair to the right and rests his head in his hands.

Cloches  
Bells

SCÈNE II. PIERROT ET M<sup>me</sup> PINGOUIN.SCENE II. PIERROT AND M<sup>me</sup> PINGOUIN.

M<sup>me</sup> PINGOUIN qui entre, un panier de provisions sous le bras, l'aperçoit, et tristement secoue  
 M<sup>me</sup> PINGOUIN who enters with a basket of provisions on her arm, perceives him and sadly shakes

1 ADAGIO ALL.<sup>to</sup> ♩ = 120

*P con dolore* *p*

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

rot. Bonjour Monsieur. Je viens du marché—PIERROT Ah! M<sup>me</sup> PINGOUIN Oui: Et je vous ai  
 morning! Sir." "I have just come from market." PIERROT: "Ah! M<sup>me</sup> PINGOUIN "Yes, and I have

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

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

2

Merci. Je n'ai plus d'appétit. M<sup>me</sup> PINGOUIN - Ne dites pas ça. D'ailleurs est-ce raisonnable  
*"Thanks, I am no longer hungry" M<sup>me</sup> PINGOUIN! "Don't say that" "Besides is it reasonable to*

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

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

3

MSNO

PIERROT - Non,, M<sup>me</sup> PINGOUIN - Mais si,, PIERROT - Fanette est morte pour moi.  
*PIERROT: "No" M<sup>me</sup> PINGOUIN: "Ah, yes" PIERROT: "Fanette is dead to me".*

M.<sup>me</sup> PINGUIN. Alors, si, par hasard... un jour... elle revenait ici  
 M.<sup>me</sup> PINGUIN: "Then, if, by chance... some day... she should return

4 *PIU MOSSO*

vous demander pardon...  
*here to ask your pardon'..*

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

*LARGO AGITATO*

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

entendre prononcer son nom.  
*name mentioned.*

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

ALL.<sup>o</sup> ♩ = 176

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

être seul. M.<sup>me</sup> PINGOUIN. Pauvre homme, comme il souffre.  
 M.<sup>me</sup> PINGOUIN. "Poor fellow, how he suffers!"

Contrabassi

LENTO

## SCÈNE III. PIERROT seul

## SCENE III. PIERROT

PIERROT. Il s'assure qu'il est seul et que personne ne peut le voir, ni l'entendre. Puis il re-  
 PIERROT. He assures himself that he is alone, and that no one can see or hear him. Then he

## 6 ANDANTE MISTERIOSO

*p* *con molta espressione*

vient vers la porte d'entrée qu'il ferme à clef, pour ne pas être surpris, et méfiant, comme un  
 goes to the door which he locks so that he may not be surprised, and mistrustful, like a miser a-

*cres.*  
*mf*  
 Ped. \*

avare qui va découvrir son trésor, il court au buffet, l'ouvre, cherche et apporte jusqu'au milieu de la  
 bout to uncover his treasure, he goes to the cupboard, opens it, searches, and brings to the middle

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

scène un coffret, le serrant entre ses bras, comme s'il craignait qu'on ne veuille le lui arracher. Puis  
 of the stage, a small box, clasping it in his arms as if he feared that some one would come and

Ped. \* Ped. \* Ped. \*

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

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

**ADAGIO**

*p dolce* *p*

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

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

**ALL.<sup>to</sup> QUASI ANDANTINO** ♩ = 72

*p*

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

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

*p dolciss.*

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

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

**7** **ANDANTE** ♩ = 76

*p dolciss.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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

Ped. \* Ped. Ped. \* Ped. \* Ped. \*

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

string. sempre cres.

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

f

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



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

ADAGIO

*ff* *p* *p*

Ped. \*

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

*♩ = 62 ADAGIO dolciss. con dolore*

*pp*

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

8 *pp*

*rall.* *mf* *paco meno* *cres.* *ff*

Ped. \*

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

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

Musical score for the first piece, featuring a piano introduction marked "Ped." and "ff". The score is in G major, 2/4 time, and consists of two staves (treble and bass clef). The right hand has a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with triplets and chords. The tempo is marked "ALLEGRO" with a quarter note equal to 160 beats per minute.

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

Musical score for the second piece, featuring a piano introduction marked "molto rall." and "lunga". The score is in G major, 2/4 time, and consists of two staves (treble and bass clef). The right hand has a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with triplets and chords. The tempo is marked "molto rall." and "lunga".

♩ = 56  
 9 VALZER

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

Musical score for the third piece, featuring a piano introduction marked "rall." and "Ped.". The score is in G major, 3/4 time, and consists of two staves (treble and bass clef). The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords. The tempo is marked "rall." and "Ped.".

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

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

PIU MOSSO  $\text{♩} = 72$

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

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords.

Second system of musical notation. Above the treble clef, the text "Il boit encore. / Again he drinks." is written. Below the treble clef, the instruction "cres. poco a poco" is present. The system concludes with the marking "Ped. \*".

Third system of musical notation. It begins with the tempo marking "1.<sup>o</sup> tempo". The music features a more active right hand with sixteenth-note patterns and a steady bass line. Dynamic markings include *f* and *v*.

Fourth system of musical notation. It starts with the tempo marking "rall.". The right hand has a more spacious, flowing melody. The system ends with the marking "Ped. \* Ped. \*".

Fifth system of musical notation. It concludes with the text "Volla / There" above the treble clef. The right hand features a final melodic flourish, and the left hand has a rhythmic accompaniment. Dynamic markings include *v* and *spv*.

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

*ALL.<sup>ffo</sup> ♩. = 116*

*douce musique de flûtes qui gazouillent.*  
*warbling music of flutes.*

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

*1<sup>o</sup> tempo*

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

Il veut al-  
He will go to

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

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

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

Il dort.  
He sleeps.

SCÈNE IV. PIERROT, (endormi) M<sup>me</sup> PINGOUIN, puis FANETTE, JACQUES et une enfant.

SCENE IV. PIERROT (asleep) M<sup>me</sup> PINGOUIN, afterwards FANETTE, JACQUES and a child.

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

M<sup>me</sup> PINGOUIN, coming from the kitchen perceives Pierrot asleep, „Poor fellow!“  
(For the third time some one knocks at the door)

MODERATO  $\text{♩} = 92$

M<sup>me</sup> Pingouin va ouvrir, mes elle recule en apercevant sur le seuil de la porte, Fanette, Jacques et une petite fille.

M<sup>me</sup> Pingouin goes to open the door, but she draws back on perceiving on the threshold Fanette, Jacques and a little girl.

SCÈNE V. PIERROT, (endormi) l'enfant; FANETTE, JACQUES, M<sup>me</sup> PINGOUIN.

SCENE V. PIERROT (asleep) the child, FANETTE, JACQUES, M<sup>me</sup> PINGOUIN.

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

ALLEGRO MODERATO  $\text{♩} = 144$

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

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

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

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

LARGO

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

11 ANDANTE MESTO  $\text{♩} = 76$

tant, elle prend lentement sa main et y dépose un long et tendre baiser. M<sup>me</sup> PINGOUIN. Takes his hand and bestows on it a long and tender kiss. M<sup>me</sup> PINGOUIN: "Quick, go away!"

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

Fanette, Jacques and the child are preparing to go when M<sup>me</sup> Pingouin stops them and says: "Wait, I have an idea!"



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

MODERATO ♩ = 92

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

poco

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

rall:.....

pp dim. sempre

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

12

ANDANTE RELIGIOSO ♩ = 66

p

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

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

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

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

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

ANDANTE  $\text{♩} = 88$

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

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, featuring a melodic line with a series of eighth notes and quarter notes, some with slurs. The lower staff is a piano accompaniment in bass clef, consisting of chords and rhythmic patterns, including eighth and quarter notes.

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

The second system continues the musical piece. The vocal line in the upper staff has a more pronounced melodic contour with some slurs. The piano accompaniment in the lower staff maintains a consistent rhythmic and harmonic structure.

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

The third system of music includes a dynamic marking of *pp* (pianissimo) in the piano part. The vocal line continues with a similar melodic style, while the piano accompaniment features chords and rhythmic patterns.

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

The fourth system concludes the piece. It features a *rall.* (rallentando) marking in the piano part, followed by a *f* (forte) dynamic marking. The vocal line ends with a final melodic phrase, and the piano accompaniment provides a supporting harmonic structure.

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

17 ALLEGRO MODERATO ♩ = 144

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

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

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

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

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

*LARGO* ♩ = 52 *dolcissimo*

Jacques la prend par le bras et M<sup>me</sup> Pingouin pleure. L'enfant, appelée par sa mère, va à  
*takes her by the arm and M<sup>me</sup> Pingouin weeps. The child, called by her mother, goes to her with.*

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

*molto meno*

se détacher d'elle. Fanette, Jacques et l'enfant sortent lentement; ils ont disparu. Alors,  
*remove them from her. Fanette, Jacques and the child go out slowly; they have disappeared*  
 Then Pierrot, distracted, rises and falling on his knees upon the very threshold of the door,

*rall. molto*..... *molto riten.*

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

LARGO MAESTOSO  $\text{♩} = 66$

The first system of the musical score shows a piano accompaniment in 3/4 time. The right hand features a melodic line with a circled section marked 'a tempo'. The left hand provides harmonic support with chords and triplets. A 'Ped.' marking is present under the first measure, and an asterisk is placed below the second measure.

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

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

The second system continues the piano accompaniment. It features a 'ff' dynamic marking in the right hand. The left hand includes several 'Ped.' markings with asterisks. The music concludes with a final chord in the right hand.

(Cloches)  
(Bells)

Le rideau lentement tombe.  
*The curtain slowly descends.*

The third system is a bell accompaniment. The right hand consists of a series of chords, with dynamics ranging from 'f' to 'molto rall. fino a la fine' and 'fff'. The left hand provides a rhythmic accompaniment with chords. A 'Ped.' marking with an asterisk is located at the bottom right of the system.