

Act II

PREMIER TABLEAU

FIRST TABLEAU

PRELUDE

"Paris s'éveille"

"Paris Awakes"

Andante tranquillo e maestoso $\text{♩} = 56$

PIANO

pp sostenuto

cresc.

Ped. * *Ped.*

dim. *pp*

* *Ped.* * *Ped.*

cresc. *dim.*

* *Ped.*

pp

3 3 3 3 3 3 3 3 3

3 3

Un poco animato

Meno a Tempo

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *mf* dynamic. The bass line features a rhythmic pattern of eighth notes. A *Red.* (ritardando) marking is placed below the first measure. A *p* (piano) dynamic marking appears in the fourth measure. An asterisk (*) is located below the fifth measure.

Un poco animato

Second system of musical notation. Treble clef, key signature of one sharp (F#). The piece continues with a *mf* dynamic. A *Red.* (ritardando) marking is placed below the first measure. An asterisk (*) is located below the fifth measure.

Rallentando

rit.

a Tempo ♩ = 60

Third system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *dim.* (diminuendo) dynamic. The bass line features a triplet of eighth notes. A *ppp* (pianissimo) dynamic marking is placed below the first measure. A *p* (piano) dynamic marking appears in the third measure. A *Red.* (ritardando) marking is placed below the fourth measure. An asterisk (*) is located below the fifth measure. A *Red.* (ritardando) marking is placed below the sixth measure. An asterisk (*) is located below the seventh measure.

Animando poco a poco

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *mf* dynamic. The bass line features a rhythmic pattern of eighth notes. A *dim.* (diminuendo) dynamic marking is placed below the first measure. A *p* (piano) dynamic marking appears in the third measure. A *Red.* (ritardando) marking is placed below the fourth measure. An asterisk (*) is located below the fifth measure. A *Red.* (ritardando) marking is placed below the sixth measure. An asterisk (*) is located below the seventh measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *mf* dynamic. The bass line features a rhythmic pattern of eighth notes. A *Red.* (ritardando) marking is placed below the first measure. An asterisk (*) is located below the fifth measure. A *Red.* (ritardando) marking is placed below the sixth measure. An asterisk (*) is located below the seventh measure.

First system of musical notation. The right hand features a melodic line with a *cresc.* marking and a trill-like passage marked with '5' and '6'. The left hand provides a steady accompaniment.

Second system of musical notation. It begins with the tempo marking *Poco a poco in Tempo* and dynamic markings *ff*, *mf*, *dim.*, and *p*. The right hand has a long, sustained chord. The left hand has a rhythmic accompaniment. There are two asterisks with *Red.* below the staff.

Third system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment. There are three asterisks with *Red.* below the staff.

Fourth system of musical notation. It starts with the tempo marking *molto rallent.* and *Tempo*. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment. There are two asterisks with *Red.* below the staff.

Fifth system of musical notation. It ends with the tempo marking *rit.* and the instruction *Rideau Curtain*. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment. The word *perdendosi* is written in the bass staff.

The scene represents an open thoroughfare at the foot of the hill of Montmartre. To the left is a shed; to the right a house; at the back, right, a flight of steps. In the distance, on the right, the hill.

As the curtain rises, a Milk-Woman is setting up her booth under the shed and lighting her fire. Near her on a small iron restaurant table, a young girl (of 17) is folding the morning papers. On the right, near an overturned rag basket, a Rag-Picker (a young woman) is working hurriedly; beside her a Coal-Gatherer and a Junkman are turning over the rubbish. Housekeepers are going to market.

Five o'clock. A morning in April. A light mist hangs over the city.

SCENE I

a Tempo $\text{♩} = 52$

Piano introduction for Scene I, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'a Tempo' with a quarter note equal to 52 beats per minute. The music consists of a series of chords and moving lines in both hands, setting a somber and busy atmosphere.

THE YOUNG RAG-PICKER

Musical score for The Young Rag-Picker. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked $\text{♩} = 66$. The lyrics are: "Dir'qu'en c'moment ya des / To think that now there are". The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a steady rhythmic accompaniment with some triplet figures.

THE COAL-GATHERER

Musical score for The Coal-Gatherer. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "femmes qui dorment / women a sleep, dans de la soie! / a sleep in silk! Bah! les draps de / Rshaw! why your silk". The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a steady rhythmic accompaniment with some triplet figures.

THE YOUNG RAG-PICKER

Musical score for The Young Rag-Picker. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "soie s'usent plus vi te / shrets wear out more quickly que les autres. / than all others. Oui, / Yes,". The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a steady rhythmic accompaniment with some triplet figures. The score includes dynamic markings: *dim.* and *pp*.

Y
R-P.

THE COAL-GATHERER

par-ce qu'on y dort plus long-temps! Grande bête!
'cause you sleep in them such a time. Little fool!

A Noctambulist appears.

Animato

THE YOUNG RAG-PICKER

C-G.

ton tour viendra... Mon tour? si c'était
Your turn will come. My turn? I wish it

cresc.

The Noctambulist approaches the Girl folding papers.

THE NOCTAMBULIST

vrai! Si jo-li - e, si ma - tin...
would! Very pret - ty, early bird!

sf

Red.

He walks around the girl.

N.

Lento
mysterioso

pp *cresc.* *mf* *dim.* *pp* *cresc.* *mf*

N. *Meno.*

Mali-ce du destin — qui re-vêt de sa-
How sarcastic is Fate, — That she decks out in

Vivo

sf

Ped.

*

N. *Scherzando* ♩ = 96 100

- tin — et de ro-bes d'au-ro-re les guetteuses de nuit aux
state — And in robes of the morn-ing, all the harpies of night With

pp

N.

ri - - des in-clé - men - - tes et cache au li-ber-
wrin - - kles un-in-vit - - ing, And hides from bad men's

pp

N. *senza rigore* 3

- tin sous des voiles de nuit les fil-let-tes d'au-ro-re que
sight, 'Neath the veils of the night, lovely maids of the morn-ing, Who

trb

n.b

Meno a Tempo

V. le dé - sir tour - men - te.
but for love are yearn - ing.

segue *p* *giocoso* *cresc.* **Presto**

V. Un baiser?
Give a kiss?

f *3* ** Ped.* *m.d.* *m.g.* *sf sf*

a Tempo

THE PAPER-GIRL THE NOCTAMBULIST

Passez vot'che - min!
Keep right on your way!

Mon che - min, je le
On my way, I must

pp *grazioso*

V. cher - che... me tendras-tu la per - che?
find it. Will you lend your as - sis - tance?

cresc. *mf*

Meno
with mock gallantry

a Tempo

N. *p*

Sans les lanter_nes de tes jo_lis yeux,
With - out the pret_ty lanterns of your eyes,

pp segue *cresc.*

Meno

N.

je risque fort de me
'Tis like e_nough I shall

f *segue*

a Tempo

The girl turns
her back on him.

N.

per - dre! tu veux?
lose me! You will?

pp *cresc.* *trb* *f*

THE COAL-GATHERER
stretching

THE JUNKMAN
maliciously.

Andante ♩ = 60 to 69

Ah! Ah!
Ah! Ah!

pp *p*

THE NOCTAMBULIST looking around him.

En ce froid carre - four où gémit la souf - france, je me sens mal à
 At this cor - ners so cold, where distress is so near, I be - gin to feel

Un poco animato to the girl.
 N. l'ai - - - se, et sans ta jeune chair — il me semblerait
 bad - - - ly. With - out thy pretty face, — I shall think I have

mf *dim.* *pp*

N. choir au - - - seuil du sombre en - fer
 dropped be - - - fore that dreadful place

a Tempo
 N. où le Dante é - cri - vit: « I - ci point d'espé -
 on which Dan - te wrote up « Ail hope a - bandon

pp *morendo*

a Tempo ♩ = 92

N. *- ran - - - - - ce! »*
here! »

misterioso *mf* 6

senza rigore

N. *Le son de ma voix é-veil-le-t'il en toi u-ne vague souve-*
Does this voice of mine awake in heart of thine some misty recol-

a Tempo

N. *nan - ce... que tu restes son - geu - - se?*
- lec - tion, that so dreamy thou art?

senza rigore

N. *ou bien un frais dé - sir fait-il bondir ton*
(Or does some new de - sire start a-beating thine

p *mf*

N.

coeur d'amoureu - se?
a - morous heart?

segue

dim.

pp

THE PAPER-GIRL

THE MILK-WOMAN laughing.

Vous ê - tes fou! Sa fo - lie n'est pa s dange -
You're crazy you! If he is, there is not much

M-W.

The Noctambulist makes a pirouette.

- reu - se! Qui ê - tes-vous?
dan - ger! Say who are you?

ff

dim.

pp

THE NOCTAMBULIST (throwing back his cloak, appears seductive and handsome in a costume that represents Spring, to which are fastened some small Folly bells.)

Largo

mf

Animato

Je suis - le Plai - sir de Pa -
The Plea - sure of Pa - ris am

♩ = 63

♩ = 96

p

m.g.

pp

The two Women make a gesture of admiring surprise. The little Rag-Picker, the Coal-Gatherer, the Junkman, stop working and approach.

Other miserable creatures from the shadows gather behind them.

The Noctambulist makes another pirouette.

N. *ris!*
!!

2 Ped. *ff*

Andante $\text{♩} = 66$

THE MILK-WOMAN

THE NOCTAMBULIST

mf *mf*

Où al-lez-vous? Je vais vers les A-man-tes
Where are you going? I go to ev-ry maid-en

p

3 3 3 3

Animato

a Tempo

mf

N. que le Dé-sir tourmen-te! Je
With pas-sion hea-vy la-den! All

$\text{♩} = 80$

crese. *mf* *dim.* *pp* *mf*

3

Animato

N. vais cher-chant les cœurs qu'oubli-a le bonheur.
hearts I fain would find, Whom joy hath left behind.

crese. *mf*

3 3 3 3

Pointing to the Town. Animando

N. *f*

Là - bas gla.nant le Ri - re, i -
 Down there I glean some Laughter, Up

dim. *pp* *f*

$\text{♩} = 84$

N. *f*

-ci se.mant l'En - vi - e, prêchant par.tout le droit de
 here sow hopes un - ho - ly, And ev.'ry - where I preach the

$\text{♩} = 100$

Allargando $\text{♩} = 69$

N. *f*

tous à la fo - li - e: Je suis le Procureur
 right of all to fol - ly: Pur. vey.or I in Chief

ff *dim.*

rall. Scherzando mod To the Paper Girl.
 ironically.

N. *f*

de la gran.de Ci - té! Ton hum - ble servi -
 to.the ci - ty at large! Thine hum - ble servant

p segue *f* *tr* *tr*

dolce

N. *f* *tr*

-teur _____ ou ton mai -
I _____ or thy mas -

dim. *pp*

Vivo ♩ = 152

THE MILK-WOMAN *He runs off laughing.* At the corner of the street
threatens him with her broom. THE NOCTAMBULIST THE RAGMAN

tre!
ter!

Effron-té! Ha! u u u u u u Hé!
Bold faced wretch! Ha! u u u u u u Hi!

ff *dim.*

he jostles the Ragman, and disappears. The Ragman totters and falls.

R. *ff* *3*

fait'attention!
look out there!

bu - tor!
Clum - sy!

Moderato ♩ = 76

THE NOCTAMBULIST in the distance. The Junkman goes to the Ragman.

Je suis le Procureur _____
Pur - veyor I in Chief _____

ff *segue* *bd.* *bd.* *f* *6*

He takes off his basket and helps him to rise.

V.

de la gran - de Ci - té!
to the ci - ty at large!

pp *morendo*

Andante senza lentare

THE RAGMAN *aside.*

3

Ah! je le con - nais... le mi - sé - ra - ble!
Oh! I know him well, the wicked wretch!

$\text{♩} = 69$ *p*

senza rigore

R.

ce n'est pas la première fois qu'il se trou - ve sur mon che -
This is not the first time that the fel - low has crossed my

R.

- min!
path!

mf *dim.*

to Junkman

R. *3*

Un soir, y a longtemps, je m'en souviens comme si c'était hier...
 One night, *mas long a - go,* I re - collect as tho' twere yes - terday,

Animato cresc. *3* *f* *Andante* ♩ = 69

R. *3*

i - ci, — au même endroit, il m'est ap - pa - ru...
 just here, — on this same spot, he came in to sight.

mf m.d. dim.

a bundle of the papers and goes.

R. *p* *Animato* *3*

hélas! il n'était pas seul ce jour -
 A - las, he was not a - lone on that

m.d. pp m.d. m.d. mf

rall. *a Tempo* *3*

R. *3*

là... u - ne fil - let - te lui donnait la
 day! Then a young girl — had hold of his

dim. pp m.d.

cresc.

R. *main hard,* et sou_ri_ait à sa chanson...
and smiled at him the while he sang.

m.d. cresc. m.d.

Meno a Tempo

R. c'était ma fil - - - - le!
It was my daugh - - - - ter!

f segue dim.

Animato ♩ = 80
theatrically. *p*

R. Je l'avais laissée là, au tra vail...
I had just left her there at her work;

pp

R. il est ve - nu, il lui a sou_flé à l'o_reil - le ses
ne came to her, he whisper'd a word in her ear, those temp.

*senza rigore
sadly.*

R. *3*
 ten.ta.ti_ons mau_vai - ses... et la co -
 tations of his, for e - vil. The little

m.d. segue

*Stringendo
cresc.*

R. *3*
 -quet - te l'a é - cou - té... ell' l'a sui - vi... en s'enfuy -
 wan - ton listen'd to him she followed him, and as she

m.d. cresc.

R. *3*
 -ant, elle m'a heur - té... comme aujour - d'hui... je suis tom -
 went, she jostled me, and as to day, so then I

Allargando ♩ = 84

R. *ff* *He sobs.*
 -bé! Ah! ah! ah!
 fell! Oh! oh! oh!
 oh! oh! oh!

He goes to work. THE GOAL-GATHERER spoken. rit. THE JUNKMAN

Pauvre hom - me! Bah! dans
 Poor man! Pshaw! In

a Tempo ♩ = 66

toutes les familles c'est la même chose! moi, j'en a - vais trois, je n'ai pu les te -
 almost ev'ry home it is just the same! I had three my - self. and I could not keep

senza rigore Animato

segue cresc.

nir!
 one!

mf f pp

Faut pas leur en vou - loir si elles préfèr' à no - tre vie d'enfer le
 Well, they are not to blame, if they prefer, to this hell's life of ours, the

a Tempo ♩ = 60 senza rigore Riten. p

cresc. segue pp cresc. segue

1. *pp*

pa-ra-dis qui les ap-pel-le là-bas...
 pa-ra-dise calling to them over there.

THE YOUNG RAG-PICKER *aside. p*

Est-c'que les bons lits, les belles
 Should not good soft beds, beautiful

cresc. She stretches her arms to the sun, whose first rays

V. R-P. ro-bes, comme le so-leil, ne devraient pas être à tout le
 dres-ses, like the sun up there, should they not be long to all the

perdendosi

SCENE II

are shining on the Hill.

Stesso tempo ♩ = 60

Two Policemen slowly cross

V. R-P. mon - - - - del
 world? _____

mf

Red. V *

the stage, and go to the Milk-Woman.

The place becomes animated.

p *cresc.* *dim.* *pp* $\text{♩} = 66$

A Street Sweeper (woman) appears, back. She comes POLICEMEN to the Milk-Woman. 3

Animato Belle journée!
Beautiful day!

towards the group.

THE MILK-WOMAN

Più vivo $\text{♩} = 92$
leggiero *mf* *pp* *rit.* *a Tempo*

Voi-ci le prin-
Ay, ay, 'tis the
a Tempo

- temps. *spring:* 1st POLICEMAN 2nd POLICEMAN

Pour ceux qui ont vingt ans!
If you're twenty years old.

La saison des a - mours...
Time for falling in love.

Animato Bah!
Pshaw!

$\text{♩} = 76$

A Street Arab draws near the brazier

M.W. *J'at.tends encor le mien!
I've ne-ver yet had mine!*

2nd P. *chacun son tour...
All have a chance.* *1st POLICEMAN
Vous n'avez jamais ai-mé?
But were you never in love?*

cresc.

and warms his hands at the fire. THE MILK-WOMAN *Meno simply.* 3 *The Policemen laugh.*

Più vivo ♩ = 100

*Je n'ai pas eu le temps!
I have never had time.*

mf p *dim.* *rall.*

THE STREET ARAB *to Milk-Woman.* 3 THE STREET SWEEPER *boasting.* 3

*Un p'tit noir?
Half a cup?* *Moi,
Once,* *j'ai eu ch'vaux et voi-
l'd a car-riage and*

a Tempo animato

pp *sostenuto e cantato* * *Red.*

S.S. *tures...
pair.* *Y a vingt ans
Back twenty years,* *j'étais la rei-ne de Pa-
I was the queen of Pa- ris,*

triumphantly. 3

** Red.*

Più vivo ♩ = 92 rit. humorously. a Tempo animato ♩ = 80

ris!
I. quell' dé-grin-go - la - de! hein?
That was quite a come-down! Eh?

mf 3 3 3 *dim.* *p*

ped.

mais je ne regret.te
But I'm not sorry at

mf 3 3 3 *dim.*

ped. *

accell. rien... all, je me suis tant a_mu_sée... for I had such a good time. rall. *dim.*

p *cresc.* *espressivo*

Meno animato ♩ = 72 sentimentally. *cresc.*

Ah! la bel-le vi - - e! le joy-eux, le ten - dre,
Ah! that glorious life, Oh, that bright, that dear - est,

mysterioso *ppp* *cresc.*

Più vivo (92)

The Street Arab, who has listened, shrugs his shoulders, then, going

S.S.

l'i - nou - bli - a - - - ble pa - ra - dis!
that un - for - got - - - ten pa - ra - dise!

to her, pulls her sleeve.

THE STEET ARAB
with mock innocence.

S.S.

Dites:
Say,

rall. a Tempo animato ♩ = 69

dim. pp

THE STEET SWEEPER

THE STEET ARAB *teasing.*

S.A.

donnez-moi l'adresse...
give me that address.

Quelle a_dresse?
What address?

L'adresse...
The address

♩ = 60

THE STREET SWEEPER

S.A.

de vot' pa.ra - dis!
of your pa.ra - dise.

Mais, mon pe -
Well, lit - tle

Più vivo (92) rall. dim.

Pointing to the town.

tenderly. a Tempo 1° ♩ = 56

THE STREET ARAB

pretending surprise.

S.S. *p* - tit, c'est Pa - ris! Paris... Paris...
 boy, it is Paris! Paris... Paris...

rit.
pp *ppp misterioso* *cresc.*

He looks at the town.

Animato ♩ = 84

S.A. c'est éton - nant! depuis que j'suis au monde
 That's very queer! I've lived here all my life,

dim. *p* *sf* *cresc.* *sf*

Più animato ♩ = 100

1st POLICEMAN roughly.

S.A. j'm'en é - tais pas en - core a - per - çu! Al - lons,
 and I have ne - ver yet noticed that! Come come,
dim.

sf *mf* *3* *3* *3* *ff*

THE STREET ARAB sly and cool.

1st P. cir - cule! De quoi...
 move on! What for?

Ritenuito ♩ = 84
pp *3* *3* *3* *segue*

1st POLICEMAN

He gives him a push.

S.A.

on n'peut pas s'instruire?.. Va travailler!
Aint I tryin' to learn? Get to your work!

ff

The Street Arab moves away slowly.

At the corner of the street he turns

Lento ♩ = 50

pp *cresc.* *mf*

THE STREET ARAB

calls out with his hands to his mouth.

The Policemen threaten,

Y en a donc que pour les femm's dans vot' para - dis!
They've no use on - ly for girls, in your para - dise!

Animato ♩ = 92

pp *ff*

the boy runs off, the Policeman go off in the same direction.

The little Rag-Picker, bent under the weight of her burden, goes off opposite. The Street Sweeper takes

Lento

pp *cresc.* *mf* *dim.*

up her work again and disappears in a neighbouring street.

THE YOUNG RAG-PICKER bitterly. The Coal-Gatherer goes to the Milk Woman. The Ragman and

Yen a qu'pour les femmes!..
No use but for girls.

pp segue

the Junkman go up the stairs. Julian appears at the back of the stage.

mf **Vivo** *rall.* *pp*

a Tempo

Vivo He makes a sign to his friends.

mf *p*

SCENE III

Allegretto (assai vivo)

$\text{♩} = 104$
misterioso
e leggiero

morendo

pp con sordini

The Bohemians advance with the air of conspirators.

cresc.

THE PAINTER to Julian.

THE SCULPTOR

Coal-Gatherer goes off.

C'est i - ci? C'est là qu'elle tra - vaille?
Is it here? Is this where she works?

dim. *pp*

cresc.

JULIAN pointing to the house.

Sa mè - - re l'ac - com - pa - gne - ra
Her mo - - ther will come down with her

dim. *pp* = 112 *molto leggiero*

1. jus - qu'à cette por - te... si - tôt dispa - rue,
as far as the door; as soon as she's gone,

3

with angry protest.

J. *je m'é_lance... je rat_tra_pe Lou - i - se... et,*
I'll run on and catch up with Lou - i - sa; and

THE PAINTER *Julian assents.*

J. *si ses parents re - fu - sent... Tu l'en - lè -*
then if they have re - fused me... You will steal

ALL

P. *- ves! Bra - vo! bravo! bra - vo!*
her! Bra - vo! bravo! bra - vo!

THE SONG-WRITER

Mais, con_sen_ti_ra - t'el - le?
But you think she'll con - sent?

JULIAN *They station themselves*

Je la dé-ci-de-rai! ———
I shall see that she does! ———

Un poco moderato
dim.

in different places. To right the Sculptor, the Painter and the Song-Writer. To left Julian, the Student,

THE STUDENT to Julian. **THE SCULPTOR to the Song-Writer.**

Nous en fe-rons no-tre Mu-se! Le coin est jo-
I say, let's make her our Muse! The cor-ner is

♩ = 96
p

a Philosopher, and the Young Poet. The others make a silent tour of inspection.

A YOUNG POET **THE PAINTER**

-li... Mu-se des Bohèmes! Un vrai car-re four à sé-ré-
good. Muse of all Bohemia! Just the corner this, for se-re-

pp

A PHILOSOPHER **THE SONG WRITER to the Painter.**
disdainfully

-na-des... U-ne muse? Nous aurions dû prendre nos instru-
-nad-ing. Oh, a Muse? Why did we not bring some music a-

f *p* *m.d.*

The caps of servants appear in

THE STUDENT

THE SCEPTOR

THE PHILOS.

S.W.

- ments... On la couron - ne - ra!
- long? We'll have her wear a crown!

Nous re - viendrons. Les
We shall come back! The

the windows of the houses.

THE YOUNG POET enthusiastically.

Più vivo THE PAINTER gazing at the windows.

Ph.

Mu - ses sont mortes!
Mu - ses are dead!

On les ressus - cite - ra!
We'll re - vive them a - gain.

Les jo - lies
Hey, pretty

THE SCEPTOR

THE SONG - WRITER

THE YOUNG POET

P.

filles!
girls!

Mes de - moi - selles?
Good morning, ladies!

Elles sont char - mantes!
Quite charming, eh?

Ravis -
Exqui -

Other heads appears at other windows. The Bohemians throw kisses and bow. Others act like clowns.
The Song-Writer strikes his cane like a guitar, and comes forward. The Philosophers discuss aside.

V.P.

- santes!
- site!

Stringendo

a Tempo $\text{♩} = 104$

ff *p*

THE SONG-WRITER

En - fants de la bo - hê - - me,
 Bo - he - mia's sons we prove us,

s.v. nous ai - mons qui nous ai - - me! Tou -
 We love the ones that love us! In

ben ritmico

s.v. - jours gais et pim - pants, les femm's nous trou - vent sé - dui - sants...
 'joy our days are spent, with us the girls are quite con - tent.

pp cresc. mf dim.

THE 2nd PHILOSOPHER to another.

Pourquoi re - fu - seraient - ils?
 Why should her parents re - fuse?

Quoiqu' sans ar -
 We're in - di -

p

1^{er} PHILOSOPHE

Ils pré - fèrent sans doute en faire la femme d'un bour-
They would like her, I fancy, to marry some man of middle
 - gents! *Presqu'*
gent! We've

2nd PHILOSOPHE ironically.

- geois! *Mais, les ou_vri-ers mé - pri - sent les bour-*
class. But your working men de - spise the middle
 in - di - gents! *in - di - gents!*
not a cent!

1^{er} PHILOSOPHE

- geois! *Ah! ah! tu crois ça!*
class! Ah, ha! You think that!
 Mais nous somm's très in - tel - li - *Mais nous somm's très in - tel - li -*
But we are most in - tel - li -
dim.

Cries of "Braro!" Coppers thrown from the windows. The Bohemians bow mockingly.

Agitato ♩ = 112

S.W.

- gents!
gent!

f *cresc.* *ff*

PAINTER bowing.

SCULPTOR same.

SONG-WRITER same.

Aimez vous la peinture?
Are you fond of pictures?

La sculpture?
Or sculpture?

La mu -
Or mu -

THE YOUNG POET

S.W.

- sique?
- sic?

Je suis un grand po - è - - te!
A great poet is what I am!

dim. *p* *sf*

1st PHILOSOPHER continuing to talk in the middle of the other group.

Mon cher,
Old man,

l'i - dé - al des ouvri -
the one hope of working

Andante ♩ = 66

pp

1st Ph. *All assent.*

- ers c'est d'ê - tre des bour - geois...
men, is to be middle class.

dim. *p*

1st Ph.

Le dé - sir des bour geois: _____
And the whole mid - dle class: _____

dim.

Animato *More vigorous approbation.* *sarcastic.*

1st Ph.

ê - tre des grands sei - gneurs... et le
would be la - dies and lords: And the

mf *dim.* *pp*

$\text{♩} = 84$

1st Ph. *General ironic attention.* *f*

rê - ve des grands sei - gneurs: de - venir des ar -
dream of la - dies and lords: their dream is to be

Vivo *f* *segue*

1st Ph. *laughter. Tempo* PAINTER *μ 3*

- tis - - - - - tes!
ar - - - - - tists!

Et le rêve
And the dream

1st PHILOSOPHER *with emphasis.*

des ar - - - - - tistes!
of the artists!

É - - - - -
ls

1st Ph. *rit. Vivo* *All: "Bravo!"*

- - - - - tre des dieux!
to be gods!

segue *ff*

BOHEMIANS *f* APPRENTICE *3 3*

Oui, — des dieux! Allez donc travail - ler, tas d'fei-
Yes, — yes, gods! Go a - long, get to work, you loaf.

Lento

a Tempo ♩ = 104

BOHEMIANS

The Bohemians go down the stairs singing. The Philosopher, the Song-Writer,

App. *gnants! - ers!* *Enfants de la bo - hème - - -*
Bo - he - mia's sons we prove

ff *ff*

Red. *v* *v* *v* *

the Painter and the Student bid farewell to Julian.

Bo *- me, us,* *Nous aimons qui nous ai - - -*
We love the ones that love

Bo. *- me. us.* *Tou - jours gais et pim - pants, les femm's nous*
In joy our days are spent, with us the

dim. *mf > pp*

JULIAN
to his friends - feverishly. 3

Voici l'heure, laissez - moi...
Now's the time; you go off.

Bo. *trou - vent sé - dui - sants... Quoiq' -*
girls are quite con - tent. We're

p

they go. far away.

Mais nous somm's très in-tel-li -
But we are most in-tel-li -

SCENE IV

Distant cries of the Bohemians.

Stesso tempo ♩ = 104

Allargando

Passionato e caloroso

El - le va pa - rai - - - tre, ma joie, mon tour -
 She will soon ap - pear, my joy, my de -

dim. *pp*

ped.

J. - ment, ma vi - - - e!
 - spair, my life!

cresc. *dim.* *p*

ped. * *ped.* *

rallentando

Voudra-t-el_le me sui - - vre?
 Am I sure she'll go with me?

p *3* *3*

espress. *cresc.*

Voudra-t-el_le qu'an_jour_d'hui notre a - mour soit vainqueur!
 Am I sure she would be glad if our love won the day?

f *3* *a Tempo* *3*

dim. *segue.* *f*

ped. *

mf
 Que dois - je lui
 What ought I to

ped. * *ped.* *

m.g.

f
 di - re? Comment la dé - ci - der?
 say? And how make her con - sent?

p *cresc.* *f*

with despair *p* *3* *3*
 Qui vien - drait à mon ai - de?..
 And who is there to help me?

rallent. *p* *pp* *f* *3*

Julian makes a movement of surprise and listening with increasing emotion.

CHAIR MENDER off. *p*
 La ca - neus', racc' modeus'
 Chairs men - ded! a - ny chairs

And^{no} tranquillo $\text{♩} = 66$ ($\text{♩} = \text{♩}$ of Prelude)

dim. *p* *pp*

ARTICHOKE VENDOR *p*

ar - ti -
Ar - ti -

C.M. *de* *chais's!..* *to* *mend!* *la* *ca - neus',* *racc'modeus'*
Chairs *men - ded,* *a - ny* *chairs*

RAGMAN *off. pp* *3* *3*
Mar. chand d'chiffons, - ferraille à vendr'!..
Rags! a - ny rags! - Old iron to sell!
perdendōsi

segue *pp* *3* *3* *3* *3*

Red. *

A.V. *3* *pp*
- chants, des gros ar - tichauts! *à*
- chokes, herés your ar - ti.chokes! *they're*

C.M. *de* *chais's!..* *to* *mend!*

CARROT VENDOR *f* *dim.*
v'la d'la carotte elle est bell, v'la d'la carott'! *d'la carott'!*
Here's your carrots they are fine, here's your carrots! *your carrots!*

Red. *

116 Più lento

BIRD-FOOD GIRL a Child.

on the stage.

A.V. *f*
 la tendress', la ver - du - ress'! mou -
 ten - der green and ten - der! Chick -

C.V. *pp*
 d'la ca - rott'!
 here's car - rots!

Più lento

a Tempo un poco animato $\text{♩} = 72$

ARTICHOKE VENDOR coming nearer.

B-F. *mf*
 et à un sou, vert et
 a pen - ny, tender and

G. *a Tempo*
 - ron pour les p'tits oi - seaux!
 - weed for your lit - tle birds!

Animato poco a poco

A.V. *f*
 tendre, et à un sou! en
 green, all for a pen - ny! see

B-F. *f*
 mou - ron pour les
 chick - weed for your

Goat-herd's Flute *mf*
 effet à l'Octave.

A.V. *v*là des gros, des bien beaux!
here they're fine ones and large!

B-F. G. p'tits oi-seaux!
lit - tle birds!

POTATO VENDORS
men and women. *f*

CHORUS
BARREL VENDOR *f* pomm's terr'
'Ta - ters!

BROOM VENDOR
Ton - neaux, ton
Bar - rels, bar

ach'tez des ba-lais,
Who a broom will buy,

f 5

mf 6 = 104

GREEN PEAS VENDOR *f* Animato

pois verts, pois verts,
Green peas, green peas,

Pot. Ven. pomm's terr', oh! les pomm's terre, au boisseau,
'ta - ters, here's fine 'ta - ters, for three pence,

Bar. Ven. - neaux, v'là l'mar -
- rels, who wants

Br. Ven. v'là l'marchand d'ba-lais; c'est pa - pa qui les fait, c'est
Who a broom will buy; they are made by pa - pa, you

Knife Grinder's Bell

cresc. *mf* Animato

G.P. Ven. *f*

dix sous l'bois - seau!
 six pence the bush - - - el!

Pit. Ven.

trois sous l'quart', c'est d'la hol - land'!
 by the quart, from Hol - land all

Bar. Ven.

- chand d'ton - neaux!
 a bar - - rel!

Br. Ven.

ma man qui les vend, c'est moi qui mang' l'ar - gent!
 buy them of mam.ma, I make the mo - ney fly!

f 5 6

f 3 3 3

$\text{♩} = 112$ *f* **Allargando** $\text{♩} = 88$ *f*

JULIAN with enthusiasm. $\text{♩} = 76$ **Passionato e caloroso**

f

Ah! chan - - son de Pa - ris, où
 Ah! the song of Pa - ris, that

ff

Ad. *

Memo

J. *vibre et pai - pi - te mon à - me! Na -*
thrills and en - tran - ces my soul! The

GREEN PEAS VENDOR *off. pp*

pois verts! pois verts!
Green peas! green peas!

dim. segue p

*Red. **

Animato poco a poco

J. *- if et vieux re - frain du fau - bourg qui s'é - veil - le,*
old, the sim - ple song of the town when it wakes!

pp cresc.

J. *cresc.*

Au - - be so - no - re qui ré - jou - is mon o -
Mor - - ning so - no - rous that dost re - joice mine

*Red. * Red.*

Allarg. $\text{♩} = 88$

f *dim.*

- reil - le, Cris de Pa - ris, Voix de la
 'ear with thy Pa - ris cries, Voice of the

segue *f* *dim.*

*

Animato $\text{♩} = 108$

mf *cresc.*

ru - - - e, Ê tes - vous le chant de vic -
 street, Art thou then the pae - an of

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

Allarg. **Vivo** $\text{♩} = 112$

- toi - re de notre a - mour tri - om - phant?
 tri - umph of our vic - to - ri - ous love?

f segue *ff* $\text{♩} = 112$

Workwomen appear.
 Julian hides himself in the shed.

dim.

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The girls go into the house. Two more appear, chattering together.

IRMA

Eh! bien, tu t'es a - mu -
Well now you had a good

CAMILLE

- sée, hier? Ah! — c'que j'ai ri! Tu
time eh? Oh! — how I laughed! You

IRMA

Animato

She whispers in her ear.

CAMILLE *f*

sais... le grand Lé - - on... 'Vrai?
know that big Le - - o... What?

crese.

IRMA

En ma - ria - ge, ma chère! Viendra - t - el - - - le?
Yes, in marriage, my dear! Is she com - - - ing?

JULIAN

They disappear. Comes impatiently

a Tempo $\text{♩} = 100$

from his hiding place. Three working girls enter and watch his movements.

ERRAND GIRL laughs 3 3

ah! " " " "

Ha! " " " "

MADELEINE

Eh! l'artiste!
Heu! the artist!

ELISE

Qu'il est beau!
Ain't he sweet!

E. G.

il attend sa belle!
waiting for his girl!

c'te tête!
what looks!

They run off laughing.
Julian watches them
go into the house.
He stands thoughtful
a moment and goes
towards the street.

Mad.

ah! ah! ah! ah! ah! ah!
ha! ha! ha! ha! ha! ha!

c'te tête!
what looks!

Mar.

ah! ah! ah! ah! ah! ah!
ha! ha! ha! ha! ha! ha!

c'te tête!
what looks!

Animando

cresc.

♩ = 116

Julian, perceiving at last Louise and her Mother, expresses his delight.

He runs back, hides in the shed and watches.

ff Più lento ♩ = 88

dim. *rall.*

Not seeing them, he peeps out.

Sees them and draws back quickly.

mp *mf* *>pp*

Mother and Louise enter.

They stop.

MOTHER roughly

p

Pour quoi te retourner? Il nous
What makes you look around? He's be -

M. *pp*

suit sans doute... - hind of course...
suffit! Have done!
je d'andra! à ton père Now your father shall tell you

Louise raises her eyes.

M.

que do ré navant tu travail les chez nous.
that from this time on you must work there at home.

Animato $\text{♩} = 66$

Julian unable to restrain himself, signals to Louise.

She sees him and puts her hand to her heart.

M. *mf* *Più animato*

Ah! t'as beau faire les gros yeux... on change -
Oh! you're no need to look sur - prised. We shall soon

$\text{♩} = 72$

pp

Animato

M. *f*

- ra ta mauvai-se tē - te, Il fau-dra
 change your ug - ly tem - per. For we in -

m.g.

M. *cresc.*

bien que Loui - se - reste u - ne fille hon - nē - tel..
 - tend that Louise shall be an - hon - est wo - man.

M. *p*

allons, au revoir...
 So there, now good bye.

mf dim. p

ritenato ♩ = 66

Louise, coldly, holds her cheek;
 her Mother kisses her.

rall.

Louise goes into the house; Mother goes slowly

pp

away, looking up at the windows of the work room, and glancing suspiciously in all directions as she goes.

Julian appears cautiously.

Agitato ♩=100

grows bolder,

darts into the house.

STREET VENDORS *off.*

♩=88

f senza rigore

Vlà d'la ca_rotte elle est bell'vlà d'la ca_rott'!
Herè's your carrots they are fine! Herè's your carrots!

SCENE VII

Julian reappears, dragging Louise.

Presto
frightened and struggling.

LOUISE

(cri)
Vivo
♩ = 126

Laissez-moi... ah! de
Let me go! oh! I

ff *sf* *sf* *sf*

Red.

Julian drags her to the shed.

Louise struggles
and tries to escape.

JULIAN

grâ - ce! A - lors, ils ons re - fu - sé?
hog you! And so you say they re - fuse?

sf *sf* *sf* *sf*

stringendo

LOUISE

JULIAN

Je vous en prie! si ma mère re - ve - nait... Ils ont re - fu -
Please let me go! If my mother should come back! And have they re -

♩ = 144

pp

LOUISE

JULIAN

- sé? Vous me fai tes mou - rir de peur! Et tu sup -
- fused? Oh you frighten me 'most to death! And you a -

J. *por - tes cet - te cho - sel tu ne te ré - vol - tes*
- gree in this de - ci - sion? Do you not re - bel at

Meno *p* segue

LOUISE .

Que puis - je fai - re? Ils sont les
How can I help it? I'm in their

Tempo

J. *pas? Tu le de - man - des!*
this? How can you help it?

Tempo *pp* *cresc.*

Allargando

L. *mai - - - tres!*
pow - - - er!

J. *Pourquoi, les mai - - tres? Par - ce qu'ils*
How in their pow - - er? Be - cause you

Allargando *dim.* *pp* segue

Meno presto

cresc.

J. t'ont fait nai - tre, se croient-ils le droit d'em-pri-son -
 are their daugh - ter havethy a - ny right to keep your

mf

mf

Tempo LOUISE

J. - ner ta jeu-nesse ado - ra - ble?
 youth and your beau-ty in pri - son?

Ju-li - en!..
 Ju-li - an!

Meno

Tempo

segue

pp

mf

mf

mf

imploing.

L. ah! par pi - tiel
 Oh! you're un - kind!

J. d'as - servir ta vi - - e! de la mu-rer pour leur plai -
 To enslave your life! mewing you up to please them -

mf

mf

LOUISE

Meno JULIAN *mf* Tempo

1. *mf*
 - sir! Laissez-moi par-tir! Ta vo-lon-té, dé-sor-
 - selves! Won't you let me go! And get your will, at your

dim. *Meno* Tempo

Allargando poco a poco

1. *cresc.*
 - mais, est celle d'une femme et vaut la leur:
 age, is as a woman grown, as good as theirs.

cresc. *mf*

Red. *

1. *rit.*
 tu es fem-me, tu peux, tu dois vou-
 You're a wo-man, you ought to have a

cresc. *ff* segue

Tempo LOUISE not knowing what to say.

1. *rit.*
 - loir! Ah! je vais être en re-tard... laissez-moi par-
 will! Oh! I shall surely be late. Won't you let me

sf > p segue

Julian, vexed at her indifference, lets her go. She goes a few steps, then comes back, smiling and roguish.

LOUISE
with simplicity.

Tempo 1^o animato ♩=96

JULIAN

1. *pp* *2^o Ped.*

- tir.
go.

Tu me m'aimes plus! Ce n'est pas vrai!
You've stopped lov.ing me! That is not true!

sostenuto

JULIAN

Louise, disturbed, turns away.

Si tu m'aimais, ou blie rais-tu ta pro - mes - se?
Well if you did, would you, for - get what you promised?

STREET VENDOR *off.* *pp*

V'la du cres -
Wa - - ter cres -

cresc. *pp*

1. *pp* *2^o Ped.*

"E - cri - vez en - core à mon
"You must write a - gain to my

S.V.
- son d'fon - tain', la san - té du corps!
- ses spring cres - ses, good for the health!

dim. *pp*

J.
 pe - re, s'il re - fu - se vo - tre de - man - de je promets de fuir a - vec
 fa - ther, if he will not do what you ask then I pro - mise to fly with
 VENDOR (child) distant
 mou - Chick -

* Red. *

Meno animato $\text{♩} = 66$ *LOUISE almost spoken.*
 vous." Ah! _____
 you." Oh! _____
 - ron pour les p'tits oi - seaux!
 - weed for your lit - tle birds!
 VENDOR off.
 pois verts! _____
 Green peas! _____

Meno animato
p
 Red. * Red. *

L. *f espresso*
 si je pou - vais... si mon
 If I but could! Goat-herd's Flute If my
 pois verts! _____ *pp*
 Green peas! _____

* Red. *

134 Vivace ♩=120

JULIAN

LOUISE

L. *f*
 pe - - - re... Ton pe - re te pardonnerait! Ja -
 fa - - - ther... Your fa - ther would surely forgive! No,
f
dim.

Più vivo

L. *f*
 - mais! Mon a. ban -
 nol If I should
 JULIAN *f*
 Plus tard, quand ton bon - heur...
 Some day, if all went well!
f
dim.

Allargando

cresc. *ff*

dim. *p*

L. *f*
 - don le tue - rait et je l'ai - memon pe - re, au -
 go he would die, and I love my fa - ther, as
f
dim.

Meno Moderato

JULIAN.

taking her in his arms.

L. *p*
 - tant que je t'ai - me... Ah! ah! Lou -
 much as I love you. Ah! ah! Lou -
pp
m.d.
segue

rit. *Animato* *Pointing to the Hill in the sunshine.*

f

- i - se, si tu m'aimes, partons de sui - te au Pa -
 - i - sa, if you love me then come, come quick - ly to the

ppp segue il canto *mf* *♩=100*

f *Ped.*

p dim.

- ys où vi vent li - bres les A - mants!
 land where live true lo - vers and are free!

dim. *p*

ped.

p cresc. *f*

Viens, je te choie.raï tant, et tou.te ta vi - e!
 Come, I shall cher-ish thee as long as thou liv - est!

pp *cresc.*

From the next street come cries and laughter.

Vivace *♩=152*

Hearing this.

viens vers la Joie et le Plai - sirl!
 Come, come to Joy and Pleasure come!

p *cresc.* *f giocoso*

ped.

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Louise is uneasy and wants to go. Julian keeps her.

The Working Girls cross the stage laughing.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a series of chords and eighth notes in both hands.

a Tempo $\text{♩} = 100$ JULIAN *p*

Si tu
If you

Julian's first vocal line, starting with a piano (*p*) dynamic. The melody is simple, with lyrics "Si tu / If you". The piano accompaniment features a rhythmic pattern of eighth notes and chords.

mf

m'ai - - mes, Lou - i - - se,
love me, Lou - ise,

Julian's second vocal line, marked *mf*. The lyrics are "m'ai - mes, Lou - i - se, / love me, Lou - ise,". The piano accompaniment includes a complex figure-eight pattern in the right hand and a bass line with triplets and eighth notes.

Allargando *f* Tempo

Viens, fuy - ons de sui - te, si tu
Come, we'll fly this mo - ment, if you

Julian's third vocal line, starting with an *Allargando* section marked *f*, followed by a *Tempo* section. The lyrics are "Viens, fuy - ons de sui - te, si tu / Come, we'll fly this mo - ment, if you". The piano accompaniment features a complex figure-eight pattern in the right hand and a bass line with triplets and eighth notes.

dim. *p*

J. m'ai - - mes, n'at-tends pas _____ plus long - temps!
love me, don't de - lay _____ a - ny more!

Più largo *Animato* *Presto*

J. Tiens ta pro_mes_se dès maintenant, _____ Lou - i - - -
Ful - fil your promise now on the spot, _____ Lou - i - - -

a Tempo animato
He tries to draw her away

J. _____ se! Loui - - se!
 _____ sa! Loui - - sa!

LOUISE *distracted and struggling*

JULIAN

Ju - lien!
Ju - lian!

Viens!
Come!

LOUISE

JULIAN

Ah! je deviens folle... Vers le plaisir!..
 Ah! I'm go-ing mad. Come to our joy!

LOUISE

Je ne sais que fai - - re... laissez-moi par - tir!
 Oh what can I an - - swer! Let me, let me go!

L. de main... plus tard... je se-rai ta fem - - -
 Not now, some day, I will be your wife!

tenderly f rall.

L. - - - me! Ju-li-en! mon bien-ai -
 Ju-lian! My dearest

molto rall.

ppp segue

Molto lento

they kiss

L. *- mé!.. love!*

Goat-herd's Flute *off*

perdandosi

pp

Tempo

Louise frees herself and goes. At the doorway she blows him a kiss.

mf *cresc.* *string.* *pp* *cresc.*

SCENE VIII

Moderato

AN OLD CLOTHES MAN comes down the stairs

Julian replies in kind, but sadly

string. *mf* *dim.* *p* *pp*

3 *3* *3* *3*

mf *3* *pp* *3* *3* *3* *3*

mf *3* *pp* *3* *3* *3* *3*

He looks up at the windows,

He goes to the other side.

exit

O.C. M. *Marchand d'habits!.. a-vez-vous des habits à vendr'?*
Ol' clo! Ol' clo! Ha'ye got a-ny clo'to sell!

p *ppp*

Julian, who has stood, overcome, leaves the shed and goes towards the street.

Molto lento $\text{♩} = 46$

pp
Ped. * Ped. * Ped.

animandoun poco
cresc.
Ped. * Ped. *

$\text{♩} = 66$ $\text{♩} = 58$
THE OLD CLOTHES MAN *off* pp
Mar-ol'
mf
dim.
Ped. * Ped.

O.C.
M.
- chand d'habits!... a_vez-vous des habits à vendr'?
clo'! Ol' clo'! Il'a' ye got a. ny clo' to sell!
pp

Julian, at the street, makes a last...despairing gesture.

Musical score for Julian's gesture, consisting of a grand staff with treble and bass clefs. The music is in G major and 3/4 time. It features a series of chords and melodic lines in both hands, with some notes marked with accents.

VENDOR (child) off

Musical score for the Vendor (child) section. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Mou - ron pour les p'tits oi - seaux!.. Chick-weed for your lit - - - tle birds!". The piano part includes a section for "Goat-berds Flute" with a sixteenth-note run. Dynamics include *dim.* and *pp*.

Le rideau tombe lentement
The curtain falls slowly.

VENDOR in the distance

Musical score for the Vendor in the distance section. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "A la ten - dress! la ver - - - du - So sweet and green! so sweet and". The tempo is marked *dim. poco a poco* and the tempo number is 50. The piano part features a steady accompaniment with some melodic lines.

Musical score for the end of the first tableau, consisting of a grand staff with treble and bass clefs. The music is in G major and 3/4 time. It features a series of chords and melodic lines in both hands, with some notes marked with accents.

Fin du premier tableau du deuxième acte.
End of the first tableau of the second act.

DEUXIÈME TABLEAU
SECOND TABLEAU

INTERLUDE

Allegro non troppo ♩ = 100

PIANO

p leggiero

simile

The first system of the interlude consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note triplets. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth-note triplets. Dynamics include *p* and *mf*. The tempo is marked *Allegro non troppo* with a quarter note equal to 100 beats per minute.

The second system continues the interlude. The upper staff features a melodic line with eighth-note triplets, marked *f* and *pp*. The lower staff continues with eighth-note triplets. The tempo remains *Allegro non troppo*.

The third system continues the interlude. The upper staff features a melodic line with eighth-note triplets, marked *f* and *pp*. The lower staff continues with eighth-note triplets. The tempo remains *Allegro non troppo*.

The fourth system concludes the interlude. The upper staff features a melodic line with eighth-note triplets, marked *f* and *pp*. The lower staff continues with eighth-note triplets. The tempo remains *Allegro non troppo*.

First system of musical notation. The treble staff contains a melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment with chords and triplets. Dynamic markings include *f* and *dim.*

Second system of musical notation. The treble staff continues the melodic line with triplets. The bass staff accompaniment features chords and triplets. Dynamic marking includes *pp*.

Third system of musical notation. The treble staff features a melodic line with triplets and slurs. The bass staff accompaniment consists of chords and triplets. Dynamic marking includes *mf*.

Fourth system of musical notation. The treble staff has a melodic line with triplets and slurs. The bass staff accompaniment includes chords and triplets. Dynamic markings include *pp*, *p*, *mf*, *f*, and *cresc.*

Fifth system of musical notation. The treble staff continues the melodic line with triplets. The bass staff accompaniment features chords and triplets. Dynamic markings include *Animato* and *f*.

Sixth system of musical notation. The treble staff has a melodic line with triplets and slurs. The bass staff accompaniment includes chords and triplets. Dynamic marking includes *mf*.

cresc.

Ped. *f* *dim.* 12

Tempo I^o ♩ = 108

pp *f*

f

un poco animato ♩ = 116

pp legg. *sf*

p

System 1: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *sf* (sforzando).

System 2: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *mf legg.* (mezzo-forte, leggiero).

System 3: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *mf legg.*

System 4: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *mf legg.*

System 5: Treble clef, key signature of one sharp (F#), 3/4 time. The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets and a dynamic marking of *mf legg.*

First system of musical notation, featuring a grand staff with treble, bass, and a lower bass clef. The music includes triplets and slurs. The key signature has one sharp (F#).

Second system of musical notation, marked *Più animato*. It continues the piece with triplets and slurs. The key signature remains one sharp.

Third system of musical notation, featuring a grand staff with treble, bass, and a lower bass clef. It includes a forte (*f*) dynamic marking and triplets. The key signature has one sharp.

Fourth system of musical notation, marked *molto animato* with a tempo of $\text{♩} = 144$. It includes a *v* (pizzicato) marking and triplets. The key signature has one sharp.

Fifth system of musical notation, featuring a grand staff with treble, bass, and a lower bass clef. It includes accents (^) and a fortissimo (*ff*) dynamic marking. The key signature has one sharp.

ppp
mf *espressivo*
Timbales

This system shows the beginning of the piece. The piano part starts with a very soft *ppp* dynamic and features a triplet of eighth notes in the right hand. The bass line consists of sustained chords. A *mf* *espressivo* section begins with a triplet of eighth notes in the right hand and a corresponding triplet in the bass line. The word "Timbales" is written below the bass line.

dim.
pp

The second system continues the piano part. The right hand has a *dim.* dynamic marking. The bass line features sustained chords. A triplet of eighth notes appears in the right hand, with a corresponding triplet in the bass line. The dynamic *pp* is marked.

This system continues the piano part with sustained chords in the bass line and triplet figures in the right hand.

rallentando

The fourth system is marked *rallentando*. It features a triplet of eighth notes in the right hand and sustained chords in the bass line.

Vivo ♩ = 132
f
Rideau
Curtain
Ped.

The fifth system is marked *Vivo* with a tempo of ♩ = 132. It features a forte *f* dynamic. The right hand has a triplet of eighth notes. The bass line has a triplet of eighth notes. The section is titled "Rideau" and "Curtain". A *Ped.* (pedal) marking is present.

poco a poco al Tempo I^o
dim.

The sixth system is marked *poco a poco al Tempo I^o*. It features a *dim.* dynamic. The right hand has a triplet of eighth notes. The bass line has a triplet of eighth notes.

GERTRUDE

mf 3Et les
Where are

ELISE to Gertrude

*p*Pas-sez-moi vos ci-seaux...
Please, those scissors of yours...

BLANCHE

C'est é-nervant... je n'peux pas y ar-ri-ver...
This makes me tired; I don't seem to get it right.

YOUNG WORKING GIRLS, SUZANNE, MADELEINE and the ERRAND GIRL

mf 3la la la la la
la la la la la*pp molto legg.*

Ger.

tiens?
yours?*mf* 3J'en ai as-sez d'les prêter.
I've lent mine of-ten e-nough.

El.

per-dus!..
They're lost!

MARGUERITE

Quell'mauvaise é-toffe! les plis n'marquent pas!..
This is hor-rid stuff! It wont hold a fold.*dim.*la la la
la la la

Ger *f* *She rises and tries the bodice on the figure.*
 Tu n'as qu'à t'en payer!
 Why don't you buy a pair?

El. *f*
 Un' minute?
 Just a moment?

BLANCHE takes the skirt, shows it to the Forewoman, and goes to sit at the first table.

YOUNG WORKING GIRLS, SUZANNE, MADELEINE and the ERRAND GIRL

f *dim.*
 la la la la la la la
 la la la la la la la

cresc. *dim.*
cresc. *dim.*

IRMA *f*
 Moi, j'ai vu l'Pré aux Clercs et Mi - gnon...
 Say, I saw Pré aux Clercs and Mi - gnon!

CAMILLE *f*
 Moi,
 I,
 la la la la
 la la la la

p *pp*

Ir. *C'est beau?*
Was't nice?

Cam. *j'ai vu Ma-non.*
I saw Ma-non!
ELISE to Marguerite

Très beau, sur-tout quand ell'
Oh fine, so sweet where she

Voudrais-tu m'montrer à ba-lei-ner?
Show me how to put the whale bone in!

OLDER WORKING WOMEN, BLANCHE, SUZANNE, MADELEINE and the ERRAND GIRL *f*

la
la

Cam. *meurt.*
dies. GERTRUDE *impatiently* *f*

J'peux pas parve-nir à fi-nir c'cor-sage...
I do not see how I'll get through this bod-ice.

MARGUERITE to Elise *p*

Tu prends ton ru-ban comm'ce.
First you take your rib-bon like
dim.

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

44096

IRMA

f 3

C'est pour qui?
Who's it for?

Ger.

surl'mann'quin c'est bien, mais sur la femmel pour la du -
On the shape its right, but on the la.dy! It's for the

Mar.

- ci... tu commenc' par en bas, tu fais sout' nir très peu...
this... you be_gin from be_low, then you must tack it so...

YOUNG WORKING GIRLS, SUZANNE, MADELEINE and the ERRAND GIRL

la la la la

la la la la

OLDER WORKING WOMEN

la la la la

la la la la

CAMILLE

En ef - fet, j'vois ça di - cil!
So it is that's plaine - nough!

Ger.

- chesse...
duchess...

Faut lui mettr' du crinsous les
It's to have padsun.der the

la la la
la la la

la la la
la la la

cresc.

sewing machine

cresc.

IRMA *f* laughing.

Un vrai rembourrage, quoi!
A regular stuffing! Eh?

Ger. bras...
arms.

CAMILLE *f*

Faut lui faire des hanches...
She must have a shape.

ERRAND GIRL *f* vulgarly.

C'qui ya des cli-
A queer lot they

BLANCHE and MARGUERITE. *laughter*

ah! u u u u u u u u u u
Ha! u u u u u u u u u u

ELISE, SUZANNE and MADELEINE.

ah! u u u u u u u u u u
Ha! u u u u u u u u u u

E.G. - entes, tout d'même!
are, all told!

YOUNG WORKING GIRLS, IRMA and CAMILLE. *f*

la la la la la
la la la la la

to Marguerite.

BLANCHE *mf*

Moi, j'vais m'faire un robe pour le grand prix...
 I'm mak.ing a dress for the great race.

FOREWOMAN to Gertrude.

N'ou - bli - ez
 Now don't for -

dim.

la la la _____ la la la la _____
 la la la _____ la la la la _____

Bl. *mf*

j'ai vu un mo.dèle, ma chère...
 I saw such a model, my dear.

to Suzanne, who advises her.

ELISE

Ah! laiss'moi tran.quille, tu m'en -
 Oh let me a . lone, tiresome

F.

pas le . sachet d'hélio - trope?..
 - get there's a hel . iotrope sachtet!

OLDER WORKING WOMEN, BLANCHE, MARGUERITE, MADELEINE and ERRAND GIRL. *mf*

la
 la

El. *-nuies!*
thing! Tu veux tou-jours en savoir plus qu'les
You always know more than a - ny - one

SUZANNE *f*
C'est pas comm' ça qu'on s'y prend...
That's not the way to be - have.

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

El. *Animando*
autres...
else. Oh! la,
Oh my

Su. *P'tite im-bé-cile!* tu n'vois pas qu'ça craqu' sous l'aiguille...
I - di - ot, you! Don't you see it splits as you sew it?

El. *ff*
la, quel cauch'mar.
stars, what a fright. T'un'tes pas r'gardée!
Go look in the glass!

Su. *ff*
T'en as un ca-ractère!
I know what's said of you! va
Get

cresc.

Elise throws herself on Suzanne: the others interpose. All laugh loudly.

Su.
 donché! bouffie!
 out — you pig!

YOUNG WORKING WOMEN
All except Suzanne and the Forewoman. la la la la la la la la la la

OLDER WORKING WOMEN
 la la la la la la la la la la la la

3 3 3 3 3 3 3 3 3 3

Red.

a Tempo 1^o un poco animato

FOREWOMAN *f*
 Mesd' moi - selles! un peu d'si - lence!
 Come, young ladies! Not so much noise!

5 6 6 6 dim. 6 6

*

F.
 Nous n'somm's pas au mar-ché...
 We're not out in the street.

3 6 6 6 p 6 6 6 6 3 3

poco a poco il Tempo 1^o

pp

pp

Movement of Louise, thinking of Julian.

mf

sempre pp

CAMILLE Low, to her neighbours.

Voyez, Lou - i - se...
Just see Lou - i - se!

pp

IRMA 3 *p*
C'est
That's

BLANCHE 3 *p*
C'est vrai.
That's true.

Can.
quell' drôl' de tête el le fait au jour d'hui...
How ve - ry queer she's look - ing to - day!

vrai.
true.

On di - rait qu'elle a pleu - ré.
She has been cry - ing, I think.

GERTRAUDE *p*
Elle a peut - ê - tre des en - nuis de fa - mil - - - le...
Per - haps she's think - ing o - ver fa - mi - ly trou - - - bles.

CAMILLE *p*

Ses pa - rents sont très durs pour elle...
 Yes, at home they are hard on her

The Working Girls gather together and look at Louise, who seems not to notice them.

IRMA *p*

Ell' n'a pas la vie bel - - le...
 She has no ea - sy life.

Cam. *p*

Sa mèr' la frappe en -
 Her Ma still gives her

Cam. - core...
 slaps.

BLANCHE and MARGUERITE *p*

Ah!
 Oh!

ELISE *f*

Ce n'est pas moi qui
 I'm not the one to

BLANCHE

f
Et moi, c'que j'les plaqu'
And I, I'd smack 'em

E.I.
me lais...serait battre!
let a per-son hit me!

SUZANNE

f
Moi non plus!
No, nor I!

B.I.
- rais.
back!

ERRAND GIRL

f
Moi, quand le per' veut m'battre, j'lui
Say, when my Pa spansks me, I

E.G.
dis: cogn' sur ma-man, y a plus d'lar-geur!
say: Try it on Ma, there you'll have more room.

laughter.

cresc.
f

Louise bends her head, listens and re-assumes her attitude of indifference.

dim. 3 rall.

Andante ♩ = 63

IRMA looking mockingly at Louise.

Non, je crois que Lou - ise est a - mou - reu - se.
 No, I think that Lou - ise must be in love.

pp 4

CAMILLE Animando

GERTRUDE surprised

she laughs

Pour - quoi Lou -
Why should Lou -

Amoureu - se! Lou - i - se...
In love! — Lou - i - se!

Animando

Cam.

- i - se se - rait ell' pas a - mou - reu - se?
- i - sa not be in love, may I ask you?

BLANCHE

Amoureu - se, Lou -
In love! — Lou -

Più animato IRMA and CAMILLE *f*

she shrugs her shoulders. BLANCHE and ELISE *f*

- i.se... - i.se! amou- In —
amoureuse!
In — love!

GERTRUDE and MARGUERITE *f*

amou- reuse!
In — love!

SUZANNE and MADELEINE *f*

amoureuse!
In — love!

ERRANO GIRL *aside. f*

amou- reuse!
In — love!

cresc.

Tempo 1^o un poco animato ♩ = 112

Ir. Cam. *- reuse!
love!*

Bl. El. *ff* 3

Lou- ise, _____ entendis-tu? _____ on dit _____
Lou- ise, _____ do you hear? _____ They're say _____

Ger. Mar. *ff* 3

Lou- ise, _____ entendis-tu? _____ on dit _____
Lou- ise, _____ do you hear? _____ They're say _____

Su. Mad. *ff* 3

Lou- ise, _____ entendis-tu? _____ on dit _____
Lou- ise, _____ do you hear? _____ They're say _____

f *p*

Bl. El. *que tu es a-mou-reu-se...
ing that you are in love.*

Ger. Mar. *que tu es a-mou-reu-se...
ing that you are in love.*

Su. Mad. *que tu es a-mou-reu-se...
ing that you are in love.*

cresc. *f > p*

LOUISE uneasy *IRMA and CAMILLE*

Moi? I! Est-ce vrai? Is it true?

cresc.

LOUISE angrily

Vous ê-tes fol-les... You are all cra-zy.

Gertrude takes her place near Louise again.

rallentando

GERTRUDE

Un a-mou-reux, à ton â-ge
To have a beau at your age

Tempo 1^o
leggiero

Ger. ce n'est pas un pé-ché, et tu peux l'a-vou-
is by no means a crime, and so why not own

Ger. - er... à moins que tu ne veuilles gar-
up? Un- less you should pre-fer not to

meno - - - **Andante mod^{to}** ♩ = 48 ELISE and SUZANNE

Ger. der le se-cret de tes a-ventu- - - res. Lou-i- - se,
 say a-nything of your love adven- - - tures. Lou-i- - sa,
 Barrel organ heard off.

LOUISE GERTRUDE *With exaggerated*

El. Su. raconte-nous... Je n'ai pas d'a-ven-tu - re. Que c'est char -
 do let us hear. I have had no ad-ven - tures. How charming

Animando

sentimentality.

Ger. - mant une a-ven - tu - - re... Un gar -
 is a love ad - ven - - ture. A young

cresc. *dim.*

Più tranquillo ♩ = 132 *The Errand Girl, with humorous vulgarity, mimics the sentimentality of the old maid.*

Ger. - çon de jo-li.e fi-gu- - re qui vous ai-me, et vous le
 man who is oh, so hand - some, and who loves you, and shows his

segue

meno a Tempo cresc. rit. dim.

Ger. *prouve à tout moment! C'est le rê - ve d'or des jeun.es fil - les!*
love in ev - ry way! 'Tis the gol - den dream of all youngmaid - ens!

segue

Lento $\text{♩} = 80$ a Tempo mf

Ger. *Rêve auquel on pen - se tout en - fant... Pour le bai - ser*
Dream on which one dwells while still a child. For the kiss. - es

pp dim. p

meno Tempo rall. - - -

Ger. *d'un jeune a - mant, je donnerais sans re - gret le restant de ma*
of a young lo - ver, without regret, I would give whate'er of life re -

cresc. segue dim.

Tempo 1^o $\text{♩} = 48$ CAMILLE p

Ger. *vi - - e. D'où vient ce sen - ti - ment qui nous at -*
- mains. Whence comes this force we feel that seems to

pp Barrel organ heard off.

44096 Ped. * Ped. * Ped. *

Cam. *rit.* *a Tempo* *mf* *Animato*

- ti - reconstamment vers les hom - mes? D'où vient qu'à leur ap -
draw us to the men with-out ceas - ing; by which, at their ap -

segue *cresc.*

*Red. **

Cam. *Più vivo* *mf*

- proche nos coeurs cha - vi - rent? On a beau nous
- proch, our hearts are shat - ter'd? 'Tis no use to

mf

Cam. *lunga* *Vivo* $\text{♩} = 119$
rythmato

di - re: "pre - nez gar - del.." Qu'ap - pa -
tell us to be care - ful! When the

Cam. *p*

- rais - se le pré - des - ti - né, les scrupu - les s'en - vo - lent;
one predes - tined man appears, all our scruples will van - ish!

Cam. *p* à son re_gard on rou_git, _____ *mf* à sa pa_rolé on sou_rit. _____
He brings the blush to our cheeks! _____ He makes us smile when he speaks. _____

pp

Cam. *f* Dans l'enthousias - me du bai_ser _____ on s'ouvre au dieu ma_ _____
In the de - li - rium of his kiss, _____ Cu_pid en_ters at _____

mf leggiero

Cam. _____ *allargando* _____
 - lin! _____ c'est un bon_net de _____
will, _____ And 'tis just one more _____

allargando

Cam. *poco a poco il Tempo* _____ *suppressed laughter.* _____
 plus qu'on ac - cro - - che au mou - lin! _____
cap that is flung _____ o'er the mill! _____

dim. *cresc.* *p*

Little by little the Girls take up their work again and talk in low tones.

Cam.

ERRAND GIRL

Lou - i - se, ra - con - te - nous tes a - ven -
 Lou - i - sa, do tell us please of your ad -

mf *dim.* *pp* *Barrel organ heard off. cresc.*

Andante molto moderato ♩ = 40
 IRMA to those near her.

Oh! moi, quand je suis dans la ru - e, tout mon ê - tre prend comme
 Oh! I, when I walk in the street, — then all my be - ing catches

E.G.

- tures?
 - ventures.

Musicians *pp*

meno - *cresc.*

feu! Sous les ray - ons ar - dents des
 fire! Be - fore the flames that burn in

ELISE to Gertrude **GERTRUDE**

C'est un beau brun. Tu l'aimes?
 Handsome and dark. You love him?

cresc. *segue*

cresc.

Ir. *mf*

- ri - - - - es m'at - ti - - - - sent et me
- ra - - - - tion in - flame and e.

SUZANNE to Madeleine MARGUERITE *mf*

Tu viens a - vec moi, ce soir?.. Lou - i - - se, chan - te
Will you come with me to night? Lou - i - - sa, won't you

cresc.

mf Animando

Ir. *mf*

gri - - - - sent!.. Il me
- late - - - - me! And I

FOREWOMAN to Marguerite

nous quelque cho - se? Laissez - la donc tranquille!..
sing something for us? Just let the girl a lone!

mf *dim.* *pp*

Red. *

$\text{♩} = 60$

Ir. *p*

sem - - - - ble é - tre en voy - - a - - - - ge, a -
feel as tho' I'm trav' - - - - ling, and

ERRAND GIRL to Suzanne ELISE to Blanche FOREWOMAN

J'ai rendez-vous à huit heures... Il t'a fait la cour? A qui l'cor.
At eight o'clock, we're to meet. Is he sweet on you? Whose dress is

cresc.

cresc.

1r. - lors que pa-y-sa- ges et mai- sons tour- bil-
 soon that all the land- scape, all the roofs go a-

GERTRUDE FOREWOMAN

- sage! C'est à moi. Dé-pé-chez- vous, il le faut pour ce soir!
 this? It is mine. Well, hur-ry up, it's required for to-night!

cresc.

1r. - lon- - nent en ron- - de fol- - leau- tour du wa-
 whirl- - - ing in one mad round a- bout my car.

BLANCHE, ELISE and MADELEINE laughing noisily

ah! " " " "
 ha! " " " "

mf *dim.*

The Forewoman goes into the next room.

1r. - gon.
 - riage.

CAMILLE and GERTRUDE ERRAND GIRL

" " " " Chut! E- cou- tez!
 " " " " Husk! Lis- ten now!

meno

seuza presto *dim.*

Andante mod^{to} ♩ = 52 The Errand Girl, crouching near Irma, listens with admiration.

IRMA

U - ne voix mysté - ri - eu - se, pro - met - teu - se de bon -
 There's a voice so full of won - der, bring - ing pro - mi - ses of

Animato ♩ = 69
cresc.

Ir. - heur, ——— par - mi le bruis - se - ment de la rue a - mou -
 joy, ——— a - mid the rumbling roar of the dear old street

allargando dim. a Tempo animato ♩ = 63

Ir. - reu - se, me pour - suit ——— et m'en - jô - le...
 yon - der, that pur - sues ——— and en - ti - ces.

con fuoco f Più animato

Ir. C'est la voix ——— de Pa - ris!
 'Tis thy voice, ——— Pa - ris dear!

♩ = 72 *ff* , *meno* Tempo ♩ = 66

1r C'est l'ap - pel au plai - sir, à l'a - mour!
'Tis the call to en - joy, and to love!

dim. segue mf dim.

1r *p*

Et, peu à peu, l'i - vresse me ga - gne...
And more and more, the frenzy comes o'er me

pp

cresc. poco a poco animato

1r dans un fris - son dé - li - ci - eux, à tous les yeux,
in one great thrill of pure de - light. To o - ther eyes,

cresc.

1r *f* *allargando* *ff*

je li - vre mes yeux. Et mon
I answer with mine, And my

f *Ped. *Ped. *Ped.*

Tempo ♩ = 56

rall.

1r.

cœur — bat la cam_pa - gne et suc_com - be
heart — be_comes de - li - rious, and sur_ren - ders

dim. *p*

Red.

♩ = 144 *mf*

p rit.

Tempo ♩ = 40

1r.

aux — dé_sirs — de — tous les cœurs. —
to — the love — of — ev' - ry heart. —

pp *segue*

YOUNG WORKING WOMEN

pp

C'est la voix — de Pa_ris! —
'Tis thy voice, — Pa_ris dear! —

(♩ = 52) ♩ = ♩ Animato

OLDER WORKING WOMEN

pp

rit.

* Ré_ga_lez - vous, mesdam's, —
Come, help your_selves, fair dames, —

voi_là l'plai_sir! —
here is your plea_sure.

A street cry of the vendors of certain little confections called "le plaisir."

SCENE II

Scherzando $\text{♩} = 112$
(Molto di Polka)

ALL

3

Flourish heard off.

Ah!
Ah!

la musique!
the mu_sic!

f

pesante

Irma, Camille, Marguerite, Elise, Madeleine and Errand Girl go to the

window and look down into the court with interest.

A VOICE heard off, angrily
f beating time.

BLANCHE rising and

un!
One!

Quell'
Why,

sf

p

going to the window.

IRMA

drôl' de fan_fare!
what a queer sound!

Ils accompagn't un chan_teur...
Some one will sing, while they play.

Musicians

dim.

sf

bb

CAMILLE: Il est bien, c'lui - là.
He's all right, he is.

BLANCHE *conceitedly*: Tu trouves!
Think so?

CAMILLE *to Madeleine* *allargando* ♩ = 72 *Elise, Madeleine and Errand Girl*

On di_rait l'ar_tist' de tout à l'heure!
He must be the ar_tist that we saw!

thinking that Julian is going to sing for them, tease Camille, who likes his looks. During the first

ERRAND GIRL: Il nous r'garde!
We're the ones!

CAMILLE: Lou_i_se!
Lou_i_se!

viens
come

part of the serenade they exchange signals, throw kisses to the singer and seem quite excited.

Cam. voir... see. il est très bien.
He is just too sweet!

mf Guitar heard off

JULIAN

Dans
Oh

Andante mod^{to} ♩. = 40

la ci - té loin - tai - ne, Au bleu pa - ys d'es -
 in the dis - tant ci - ty Of hope's fair land - of

- poir, Je sais, loin de la pei - ne,
 rose, There lies, from trou - ble hid - den,

J. *Un joyeux re- po - soir, Qui,*
My bright bower of re - pose, And

J. *dolce*
pour fê - ter ma rei - - - ne, Se fleu - rit cha - que
there my queen to hon - - - our, Many a flower night - ly

J. *soir. _____*
blows. _____

THE WORKING WOMEN *Quelle jolie voix!*
What a lovely voice!

Quelle jolie voix!
What a lovely voice!

ah! ma chère, quelle jolie voix!
Oh my dear, what a lovely voice!

Animato

Tempo
LOUISE *aside*
timidly

delighted

C'est lui, c'est Ju - lien!
'Tis he, it is Julian!

Guitar

Tempo

JULIAN

Les fleurs du beau Do - mai - ne S'a -
Each flower of this fair king - dom, Each

dim.

pp

1. - vi - vent cha - que soir; _____ Mais l'insen - si - ble
night more bril - liant grows; _____ But their disdain - ful

J. *rei - - ne Dé - dai - gne leur - es - poir...
prin - - cess, Their hopes nor sees, - nor knows.*

cresc.

J. *Quand viendras - tu, dis - moi, - la bel - - - le,
When wilt thou come, ah, speak, - my trea - - - sure,*

mf *pp*

p

J. *Au re - po - soir d'i - vres - se éter - nel - - - le?
To that fair bower of in - - finite plea - - - sure?*

ALL THE WORKING WOMEN except LOUISE

pp

1st SOPRANI
 Quel le ca - res - se! Aux ac - cents de sa ten -
 Is it not touch - ing! To a voice that is so

pp

2nd SOPRANI
 Quel le ca - res - se! Aux ac - cents de sa ten -
 Is it not touch - ing! To a voice that is so

p

ALTI
 Quel - le i - vresse! à ses ac -
 Ah! what fire! to such a

p

Ah! quel doux chant
 How sweet a song

meno

1st S.
 - dres - se mon coeur s'a - ban - don - ne...
 ten - der my heart I sur - ren - der.

2nd S.
 - dres - se mon coeur s'a - ban - don - ne...
 ten - der my heart I sur - ren - der.

A.
 - cents mon coeur s'a - ban - don - ne...
 voice my heart I sur - ren - der.

de ten - dres - se... Quel - le jolie
 and so ten - der. What a lovely

meno

Animando *cresc.*

1st S. *What a lovely voice!* *ah! ah! ah!*

2nd S. *What a lovely voice!* *ah! ah! ah!*

A. *voix! quel - le jolie voix! ah! ah!*
voice! What a lovely voice! ah! ah!

Animando

Moderato
♩ = ♪ allarg. (♩ = 76)

1st S. *ah! ah!*

2nd S. *ah! quel - le ca -*
ah! and so ca -

A. *ah! quel - le ca -*
ah! and so ca -

f cresc.

*Ed. **

allargando

1st S.

p dim.

2nd S.

p dim.

quad S.

p dim.

A.

p dim.

ah! mon cœur s'a - ban -
Ah! my heart I sur -

dim.

- res - se! quel doux chant de ten - dres - se!
- ress - ing! such de - vo - tion ex - press ing!

- res - se! quel doux chant de ten dres se!
- ress - ing! such de - vo - tion ex - press ing!

Scherzando (♩ = 112)

animato

CAMILLE

Comme il nous re - garde!
See him look at us!

dim.

A.

- don - ne!
- ren - der!

pp leggiero

Elise makes a knowing sign to Madeleine

IRMA

On di_rait qu'il s'a_dresse à l'u_ne de nous...
I am sure it was meant for some one of us!

ERRAND GIRL

C'est vrai!
That's true!

legg.

LOUISE aside

Pau_vre Ju_lien!
Oh Ju_lian dear!

ELISE

Il n'a pas l'air con_tent...
He does not look much pleased!

They throw down coppers

CAMILLE

Et des bai_sers! _____
Yes, and a kiss! _____

BLANCHE

Je_tons-lui des sous!
Throw some pennies down!

cresc.

mf

186 and blow kisses to the singer.

LOUISE quasi jealous

Ah! j'au-rais dû par-tir tout à
Ah! how I wish I'd gone with him

dim. *pp*

Tempo

Louise rises

L. l'heure! then!
BLANCHE laughter
Qu'est-c'qu'ila? Look at him!
ELISE Il devient fou? He's going mad!

Guitar off
f *ff* *sf* *mf*
twanging the strings

hesitates and sits down.

JULIAN with feeling

Lento $\text{♩} = \text{♩}$ rall. ($\text{♩} = 60$)

From now on the girls, finding

Si ton âme, ou bli-ant les ser-
If thy soul has forsworn all the

rallentando *p*
Lento *pp*
segue

the song less agreeable, even tiresome, exchange expressions of boredom and raillery.

J.

- ments d'au - tre - fois, S'est dé - tournée de moi;
joys of the past, If cast me off thou hast;

Elise and Madeleine, deceived in their hopes, jeer and hiss the singer unmercifully.

J.

Si tes vœux sont de vi - - - vre sans lu -
Would'st thou fain live in dark - - - ness, with out

segue

J.

- mière et sans joi - - - e, Cœur in - fi -
joy, to the last, Then heart so

ELISE

C'est as - som - mant!
He makes me sick!

GERTRUDE

Que chante-t-il?
What is all this?

J. *de - - le, Va plus loin bat.tre de l'ai - - - le!..*
faith - - - less, Soar a . way go free and scath - - - less.

GAMILLE

Il nous en_nuiet!
Oh what a bore!

GERTRUDE *bored*

ah! _____
 ah! _____

ELISE *annoyed*

MADELEINE *laughing*

ah! " " "
 ha! " " "

J. *Moi je re_nonce à vi - - vre: car la vie est sans ex -*
I, I will live no long - - er, life for me has no ex -

J. *- cu - - se quand l'a_do_ré_e, la seule ai_mé_e, a mes appels se re.*
- cu - - ses when my a_dor_ed, my sole be_lo_ved, my one re.quest thus re.

dim. *p*

Più vivo ♩ = 119

J. *- fu - se!*
- fu - ses!

IRMA and CAMILLE *shrieking* 3 3 3
A-t-il bien-tôt fi - ni? une autre!
Has he got near-ly through? An. other!

GERTRUDE *shrieking* 3 3
C'est ra-sant! une autre!
It's too much! An. other!

BLANCHE and MARGUERITE *shrieking* 3 3
ah! C'est as-som - mant! une
ah! It makes me sick! An.

ELISE *shrieking* 3 3 3
Dieu! qu'il m'é-nerve! une autre! une
Lord! but I'm weary! An. other! An.

SUZANNE and MADELEINE *shrieking* 3 3 3
Que chan-te-t-il? une autre! une
What is all this? An. other! An.

ERRAND GIRL *shrieking* 3 3
une autre!
An. other!

WORKING WOMEN *seated, laughing* 3 3
ah! " " " "
ha! " " " "

Più vivo
cresc. *f*
 Musical accompaniment with triplets and dynamic markings.

agitato ♩ = 100

much distressed

J. *Le temps pas - - - se et tu ne ré - ponds*
Time is fly - - - ing yet you do not re -

agitato *pp* 3 3 3 3 3

J. *pas. Je ne sais plus que te*
- ply. Is there aught else I can

ELISE *f*

Ah! quel mal - heur! _____
Oh that's too bad! _____

J. *di - - - re! Faut-il que tu m'aies men -*
say? _____ Did you then tell me a

GERTRUDE *f*

Pau - vre pe - tit!
Poor lit - tle man!

♩ = 112

J. *ti ja - dis!*
lie that day?

ELISE 3
Va chez l'coiffeur!
Go soak your head!

SUZANNE 3
Quel raseur!
Cut it out!

ERRAND GIRL 3
Oh! la, la, qu'ell' scie!
Oh what an old bore!

J. *Faut - il que tu m'aies men - ti!*
Did you then tell me a lie?

The Errand Girl gathers up the cuttings and throws them into the court.

E.G.

WORKING GIRLS *shouting f*
Menti!
A lie!

WORKING WOMEN *f 3*
A-t-il bientôt fi - ni!
Will he e. ver get through!

cresc.

f

Sois _____ mau - di -
 Be _____ ac - cur -

IRMA and CAMILLE *laughing*

ah! " " " " as - sez! as - sez!
 ha! " " " " e - nough! e - nough!

GERTRUDE *laughing*

ah! " " " " j'en pleure! c'est tordant!
 ha! " " " " I weep! I'm convulsed!

BLANCHE and MARGUERITE *laughing*

ah! " " " " c'te tête! _____ quel type! _____
 ha! " " " " the mug! _____ the ass! _____

ELISE *laughing*

ah! " " " " il est fou! il est soûl!
 ha! " " " " He is mad! He is drunk!

SUZANNE *laughing*

ah! " " " " il est soûl! il est
 ha! " " " " He is drunk! he is

MADELEINE *laughing*

ah! " " " " as - sez! quelle scie!
 ha! " " " " E - nough! The bore!

ERRAND GIRL *shrieking, her hands to her mouth*

Ta bouche! _____
 Cork up! _____
ironically

bra.vo! bra.vo! bra.vo! _____
 bra.vo! bra.vo! bra.vo! _____
shouting

as - sez! as - sez! as -
 E - nough! e - nough! e -

J. 
 - - - te! Fil_ le sans cœur! _____
 - - - sed! Girlwithout heart! _____

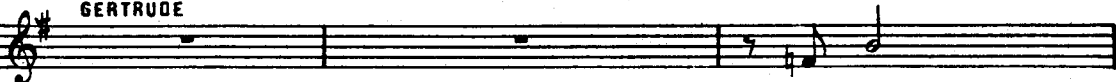
LOUISE giddy and overcome.

Ah! c'est trop!
 Oh! not that!

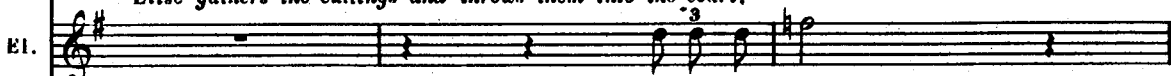
IRMA, CAMILLE answering him from the window
 BLANCHE and MARGUERITE


 fil_ le sans cœur! _____
 Girlwithout heart! _____

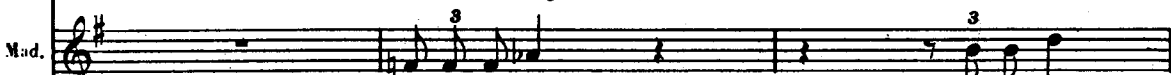
GERTRUDE

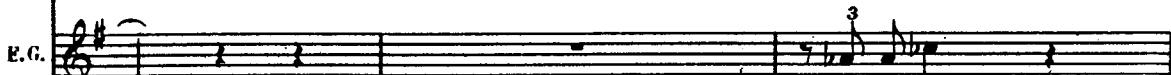

 qu'ell' scie!
 Old bore!

Elise gathers the cuttings and throws them into the court.

El. 
 à Cha-ren - ton!
 lock yourself up!

Suz. 
 fou! quel crampon! quel cauch'
 mad! you old fool! what a

Mad. 
 voy_ez-le donc... il est soûl!
 look at him now! he is drunk!

E.G. 
 il est fou!
 he is mad!

imitating the singer

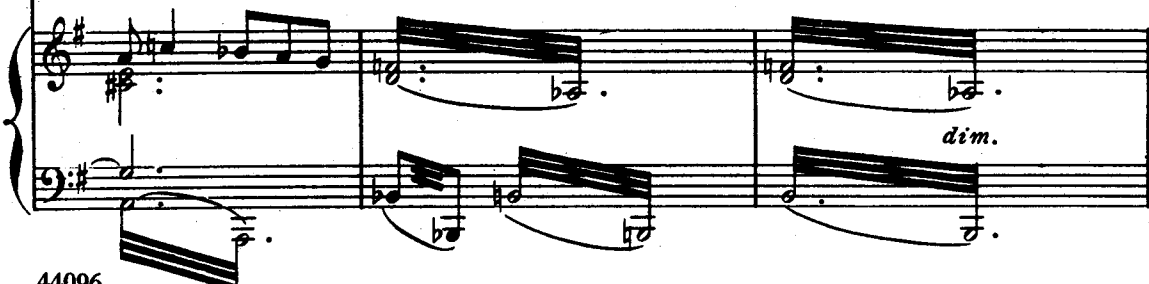

 fil_ le sans cœur!
 Girlwithout heart!

plaintive cry

_ sez!
 _ nough!

ah!
 ah!

dim.



Animato

(tacet)

J. *3*
 A. me sans foi!
 Soul without faith!

Fr. *3* *shrieking* *3* *3*
 â. me sans foi! *3* mu. sic! mu.
 Soul without faith! The band! the

Ger *shrieking* *3* *3*
 fer me ça! *3* mu. sic!
 oh! shut up! The band!

El. *3* *shrieking* *3* *3*
 oh! la, la! *3* mu. sic! mu.
 go a - way! The band! the

Su. *shrieking* *3*
 - mar! *3* mu. sic! mu. sic!
 fright! The band! the band!

Mad. *3* *shrieking* *3*
 il est fou! *3* mu. sic! mu. sic!
 he is mad! The band! the band!

E.G. *3* *3* *3*
 mu. sic! *3* mu. sic! mu. sic! mu.
 The band! some mu. sic! mu. sic!

3
 â. me sans foi!
 Soul without faith!

3 *3* *3*
 a-t-il bientôt fi. ni!
 Will he e. verget through!

// sewing machine *mp*

Animato

3 *3* *3*

IRMA and CAMILLE screaming

- sic! mu_sic! mu - sic! mu - sic!
 band! the band! the band! the band!

Bl. Mar. - sic! mu_sic! mu_sic! mu - sic! mu - sic! mu_sic! mu_sic! mu -
 band! the band! the band! the band! the band! the band! the band! the

Ger. mu_sic! mu_sic! mu - sic! mu_sic! mu_sic! mu -
 the band! the band! the band! the band! the band! the band! the

El. - sic! mu_sic! mu_sic! mu - sic! mu_sic! mu_sic! mu -
 band! the band! the band! the band! the band! the band! the band! the

Su. mu_sic! mu_sic! mu - sic! mu_sic! mu_sic! mu -
 the band! the band! the band! the band! the band! the band! the

Mad. mu_sic! mu_sic! mu - sic! mu_sic! mu_sic! mu -
 the band! the band! the band! the band! the band! the band! the

E.G. - sic! mu_sic! mu_sic! mu sic! mu_sic!
 mu - sic! mu - sic! mu - sic! by the band!
 screaming

mu_sic! mu_sic! mu - sic! mu_sic! mu_sic! mu -
 the band! the band! the band! the band! the band! the band! the

screaming mu_sic! mu_sic! mu - sic! mu_sic! mu_sic! mu -
 the band! the band! some mu - sic! by the band! the

cresc.

Scherzando animato ♩ = 120

IRMA, CAMILLE and ERRAND GIRL

The working girls dance and jump.

WORKING WOMEN

SOP. - sic!

ALTI band! - sic!

Fanfare off

Ir.
Cam
E.G.

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

Irma, Camille, Errand Girl with the Chorus

Louise rises, her face expresses

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

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

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

great unhappiness, she takes down her hat and prepares to go.

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

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

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

Gertrude perceives the distress of Louise.

Meno animato ♩ = 104

Allargando

GERTRAUDE to Louise

Lou - i - se,
Lou - ise

laughter

The score consists of five systems. The first system is a vocal line for Gertrude, starting with a treble clef and a key signature of one flat. It contains the lyrics "Lou - i - se, Lou - ise". The second, third, and fourth systems are vocal lines for laughter, each with a treble clef and a key signature of one flat. Each system contains the lyrics "ah!" and "ha!" followed by rhythmic notation. The fifth system is a piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It features a melodic line in the right hand and a bass line in the left hand, with triplets and a piano dynamic marking.

Other girls draw near.

ERRAND GIRL looking out of the window

The score consists of two systems. The first system is a vocal line for the errand girl, starting with a treble clef and a key signature of one flat. It contains the lyrics: "qu'a-vez-vous? é - tes-vous souf - fran - - - te? Il sen va! what is this? are you feel - ing bad - - - ly? Now he's off!". The second system is a piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It features a melodic line in the right hand and a bass line in the left hand, with triplets and a piano dynamic marking.

LOUISE embarrassed

Oui.. je ne suis pas bien... j'é-touffe...
 Yes, I'm not feel.ing well. I'm stif-ling

L. *Vivo* ♩ = 120 *She rises, feverish.*

je suis tout é-tour-di-e!
 and my head's in a whirl.

L. *rall.*

Je ne puis res-ter!
 I shall have to go!

Scherzando ♩ = 112

Louise uncertain, seems listening in the distance.

CAMILLE

LOUISE positively

Tu veux par - tir?
You're going a - way?

Oui, je pré -
Yes, I be -

The first system of the musical score consists of three staves. The top staff is for the vocal line of Camille, with lyrics in French and English. The second staff is for the vocal line of Louise, with lyrics in French and English. The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth notes with triplets. Dynamics include *pp* (pianissimo) and *p sostenuto* (piano sostenuto).

The second system of the musical score consists of three staves. The top staff is for the vocal line of Louise, with lyrics in French and English. The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth notes with triplets. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The system concludes with a fermata over the final notes.

She takes her hat and goes to the door.

1. *que j'ai dû m'en al-ler...
I was o - bliged to go.*

cresc. mf pp

mf p

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a melodic phrase in a minor key, with lyrics in French and English. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a triplet of eighth notes. Dynamic markings include *cresc.*, *mf*, and *pp* for the right hand, and *mf* and *p* for the left hand.

Other work girls surround her. Louise,

IRMA *solicitously*

CAMILLE

*Lou - i - se! qu'as-tu? Tu souf - fres?
Lou - ise! What's this? You're ill? _____*

pp

f p

The second system of music features three vocal lines and piano accompaniment. The vocal lines are for Irma (solicitously), Camille, and Louise. The lyrics are in French and English. The piano accompaniment includes a right-hand part with a triplet of eighth notes and a left-hand part with a triplet of eighth notes. Dynamic markings include *pp* for the piano accompaniment, and *f* and *p* for the vocal lines.

embarrassed, does not know what to say.

IRMA LOUISE

rall.

$\text{♩} = 100$

Veux-tu que je t'accom - pa - gne? Non, laissez-
 Shall I go with you, Lou - i - sa! No, let me

f *espressivo* *segue* *p*

$\text{♩} = 92$ *She opens the door,* *and goes out.* *The flourish of music goes off. The girls look at each other amazed.*

low, with an effort

L. - moi... a - dieu!
 go... Goodbye!

SCENE III

Tempo animato subito CAMILLE

ELISE *f*

Qu'est-c'qui lui prend? Qu'est-c' que ça veut dire!
 What does it mean? What's got in-to her?

Tempo animato subito $\text{♩} = 120$

mf

IRMA taking Louise's part BLANCHE scornfully

Elle e - tait ma - lade... Comm'vous et moi!
 Oh she felt bad - ly. Like you and me!

cresc.

They rush to the windows.

ERRAND GIRL *loudly*

C'est la faute au chan - teur!
'Twas the fel - low who sang!

ELISE, SUZANNE and MADELEINE

Voy-ons!
Let's see!

IRMA, BLANCHE and MARGUERITE

Voy - ons!
Let's see!

CAMILLE

GERTRUDE *who has remained seated*

La voi-ci!
Here she comes!

Eh bien! que fait-
Say there! what's she

ELISE and SUZANNE

IRMA and CAMILLE

- el - - - le?
do - - - ing?

Par-fait!
Of course!

C'est bien ça!
That was it!

