

THÉÂTRE NATIONAL DE L'OPÉRA-COMIQUE

GRISÉLIDIS

(PATIENT GRISELDA)

Lyric Tale in Three Acts, with Prologue

POEM BY

ARMAND SILVESTRE AND EUGÈNE MORAND

(After THE MYSTERY given at the Comédie-Française)

MUSIC

BY

J. MASSENET

English translation by HENRY GRAFTON CHAPMAN

Vocal score. *Net* : 20 francs

PARIS

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GRISÉLIDIS

Lyric Tale in Three Acts, with Prologue

Given for the first time at the Théâtre National de l'Opéra-Comique
on November 20 th, 1901, under the direction of M. ALBERT CARRÉ

Musical Director and Leader of Orchestra :

M. ANDRÉ MESSAGER

Singing-Master : M. L. LANDRY

Chorus-Masters : MM. MARIETTI et BUSSER

CHARACTERS

GRISÉLIDIS, lyric soprano	Mlles LUCIENNE BRÉVAL
FIAMINA, soprano	TIPHAINE
BERTRADE, soprano	DAFFETYE
LOYS	PETITE SUZANNE
LE DIABLE, baritone or bass.	MM. LUCIEN FUGÈRE
ALAIN, tenor.	AD. MARÉCHAL
LE MARQUIS, baritone	DUFranNE
LE PRIEUR, baritone	JACQUIN
GONDEBAUD, baritone or bass	HUBERDEAU

Men-at-arms, Spirits, Voices of the Night, Servants, Celestial Voices, etc.

Scene, the XIVth Century (Middle Ages), in Provence

Scenery by M. L. JUSSEAUME. — Costumes by MM. BIANCHINI and DOUCET

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For the staging of this work, managers are requested to have recourse to the full directions, and not to trust to the directions found on this score, which are by no means as precise or complete as the former.

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GRISÉLIDIS

LYRIC TALE

in three acts, with prologue

Poem by

ARMAND SILVESTRE
and EUGÈNE MORAND.

Music

by
J. MASSENET.

Prologue.

SCENE I

Molto tranquillo. (60 = ♩.)

PIANO.

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p *p tr* *tr*

tr *tr* *tr* *tr* *sf* *espressivo.* *sf*

At the edge of a forest in Provence.
Evening.

mf *p*

mf *m.d.* *p* *p*

m.d. *p* *f* *f*

—Alain. (alone, gazing at the landscape)

(joyfully) *mf*

— Ouvrez-vous sur mon front, por - tes du para - dis!
 — O - pen now to mine eyes, por - tals of Pa - ra - dis!

A. *f* (with spirit) *più f^z* *rit.* *p* (with feeling) **a Tempo.**

Ou - vrez-vous! Je vais re - voir Gri - sé - li -
 O - pen now! Once more I'll see Gri - sé - li -

espressivo. *rit.* *p* **a Tempo.**

più f

*Red. * Red. **

A. *con calmo.* *m. d.*

- dis! Les grands cieux où des - cend le
 - dis! The sky from which night now de -

A. *p*

soir, Les cieux tendus d'or et de soi - e,
 - scends, The sky in silk and sil - ver glow - ing,

più f.

A. Les grands cieus sont comme un miroir, —
 Mir - ror - like a bove me extends, —

A. Ils re - flè - tent tou - te majoi - e. Ouvrez-vous sur mon front,
 Joy's re - flec - tion back to methrow - ing. O - pen now to mine eyes,

(with spirit) *ff.* *rit.* **a Tempo.**

A. por - tes du pa - ra - dis! Je vais re - voir — Gri - sé - li -
 por - tals of Par - a - dise! Once more I'll see — Gri - sé - li -

(He goes somewhat nearer to the forest, and stands in contemplation)

A. - dis! —
 - dis! —

f. *sempre cresc.* *più f.*

82 bassa!

SCENE II

(The Prior and Gondebaut appear, in conversation)

Un poco più animato.

- Gondebaut. *mf*

Un poco più animato. (69 = \bullet). - Good Prior, have you not

sf *p* *tranquillo sempre.*

- the Prior. (perceiving Alain)

Go. - tés... on l'aura vu peut-ê - tre?... - Un ber -
 chanc'id... to come a-cross, a - bout here ... - A

mf

- Gondebaut. (to Alain)

P. - ger! - Il faut l'interro-ger. Berger, n'as-tu pas vu le Mar.
 shepherd! - With him I'll have a word. Shepherd, has not our master the


p *f*

- Alain. - Gondebaut.

Go. - quis, no - tre maî - tre, Qui chassait dans ces bois? - Non. - Tout le
 Marquis been out here. A-hunting in these grounds? - Nay. - Yet all

f *pronunziato.*

(listening)

Go. 

jour ses chiens ont don.né de la voix. Je ne les en.tends plus.
day I have heard the bay-ing of hounds I do not hear them now.

— Alain.



— Mais il de.vra sans dou.te, Pour rentrer au château, pas.ser par cet.te rou.te.
— But, if I'm not mis.tu.ken, To reach the castle gates, this way he will have to.ken.

— Gondebaut. (to the Prior)



— At.tendons-le. —
— Then let us wait. —

Go. 

C'est grand mal.heur, je vous le dis, Que no.tre maî.tre, le Mar.
Great pil.y tis, is what I say, That our good Mar. quis to this

ritard.

Go. *-quis, N'ait pas en cor pris fem. me.
day Remains us yet un - mar-ried.*

- the Prior

Au. cu. ne n'a char. mé son â - me.
No wo-man get his heart has car - ried.

ritard.
p

-Alain. (aside, smiling)

Lento. *mf* *p*

Il n'a pas vu Gri-sé-li-dis.
He has not seen Gri-sé-li-dis.

Go. *mf* *3*

(turning) Gri-sé-li - dis! —
Gri-sé-li - dis? —

P. *mf* *3*

Gri-sé-li - dis! —
Gri-sé-li - dis? —

Lento. (63 = ♩)

ben cantato. *p* *sf* *p* *mf* *cresc.* *sf*

-Alain. (ecstatically) *p* *3* **rall.**

Voir Gri-sé-li - dis! —
Ah! Gri-sé-li - dis! —

rall. *sf*

(more simply)

p **a Tempo.** *p* *dolce.*

A. Voir Gri - sé - li - dis, c'est con - naî - tre, Dans la grâce ex - qui - se d'un
 When one sees her face, one is see - ing, In one grace - ful, ex - qui - site

The first system features a vocal line starting with a piano (*p*) dynamic and a tempo marking of **a Tempo.** The melody is marked *dolce.* The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a fermata over the final chord.

A. è - tre, Tout ce qui peut plaire et char - mer: Voir Gri - sé - li -
 be - ing, Charms all oth - er charms far a - bore: Just to see her

The second system continues the vocal line with dynamics *f* and *mp*. The piano accompaniment includes a *cresc.* marking and dynamics *p*, *f*, and *pp*.

dolce. **rall.** **a Tempo.** *mf*

A. - dis, c'est Pai - mer! Elle est au jardin des ten -
 face, is to love! If each flower a vir - tue ex -

The third system features a vocal line with dynamics *dolce.*, **rall.**, **a Tempo.**, and *mf*. The piano accompaniment includes a **rall.** marking, a triplet of eighth notes, and a dynamic of *p*. A *Red.* (Reduction) marking is present at the bottom left.

A. - dres - ses Non pas la ro - se, mais le lys.
 - press - es, She blooms the lil - y, not the rose.

The fourth system continues the vocal line with a dynamic of *pp*. The piano accompaniment also features a *pp* dynamic.

p

A. Ses beaux yeux clairs, de leurs chas - tes ca - res - - -
 Her bright blue eyes ne'er have, with their ca - res - - -

mf *p rit.* *ten.* *rall.*

A. - ses, N'ont ja - mais con - so - lé les fronts par eux pâ - lis. _____
 - es, To hearts disturbed by them restored a sweet re - pose. _____

rit. *rall.* *sf*

mf *p* *mf* *sf*

1^o Tempo.
dolce.

A. Voir Gri - sé - li - dis, c'est con - naî - - - tre, Dans _____
 When one sees her face, one is see - - - ing, In _____

1^o Tempo.

p *più f* *p*

dolce.

A. — la grâce ex - qui - se d'un ê - tre, Tout ce qui peut
 — one grace - ful, ex - qui - site be - ing, Charms all oth - er

A. *pp* *f* *pp*

plaire et char-mer: Voir Gri-sé-li-
 charme: fur a-bor: Just to see her

A. *doice.* *p*

-dis, c'est Pai-
 face, is to

a Tempo, più caldo. *f*

mer! Voir Gri-sé-li-
 love. Just to see her

a Tempo, più caldo.

rit.

A. *p* *f* *rit.*

-dis, c'est l'ai-mer!
 face, is to love.

rit.

SCENE III

(to the Prior, pointing with surprise to the Marquis, who cannot as yet be seen)

a Tempo.

—Gondebaut.

f

Musical score for Gondebaut and piano accompaniment. Gondebaut's part is in bass clef with lyrics: "Ah! voyez! — Ah! See there!". The piano accompaniment is in treble and bass clefs, starting with a fortissimo (*ff*) dynamic and moving to forte (*f*). There are double bar lines and repeat signs in the piano part.

—the Prior.

Musical score for the Prior and piano accompaniment. The Prior's part is in bass clef with lyrics: "le Marquis!... Inter- rogeant l'es - pa - ce, que cherche-t-il — à l'ho - ri - Il is he! — And gazing in - to space; — What does he see, — so far a -". The piano accompaniment is in treble and bass clefs, starting with mezzo-forte (*mf*) and moving to piano (*p*) with *dim.* markings.

Molto tranquillo.

Enter the Marquis. He seems to be following with

Musical score for the Marquis and piano accompaniment. The Marquis's part is in bass clef with lyrics: "- zon?... - way?". The piano accompaniment is in treble and bass clefs, starting with pianissimo (*pp*) and moving through *dolce.*, *mf* *pronunziato.*, *md.*, and *cresc.* dynamics. There are markings for "8^a bassa" at the bottom of the piano part.

his eyes some scene, in the depths of the forest, which is invisible to the rest.

—the Marquis. (in ecstasy)

Musical score for the Marquis and piano accompaniment. The Marquis's part is in bass clef with lyrics: "Re-gar. Look you". The piano accompaniment is in treble and bass clefs, starting with forte (*f*) and moving to *dim.* dynamics. There are markings for "8^a bassa" at the bottom of the piano part.

M. *p* *più f*

- dez! _____ re - gar - dez! _____ c'est un
 there! _____ Look you there! _____ 'Tis an

pp *dolce.*

M. an - ge qui pas - se! Quel rê - ve prend mon
 an - gel that's pass - ing! What dream in - vades my

p *dim.*

M. *p* *mf* *dim.*

à - - - me... et trouble ma rai -
 spi - - - rit, and leads my mind a -

pp *tr#* *tr#* *tr#* *tr#* *tr#* *tr#* *tr#* *tr#*

dim. *p*

Among the trees at the back, against the golden field of the sky, Grisélidis has appeared. She advances slowly in the evening light, which seems as though it radiated from her.

M. *f* *sf* *resce.* *espressivo. sf* *p*

- son?... _____ D'or é - cla - tant le ciel _____ au tour d'elle se
 - stray? _____ Gold - burnished gold, the heavens _____ all a - round her are

M.

p.

tein - te...
 paint - ed.

-Gondebaut. (with veneration) *mf* *p.*

-O mi - ra - cle!..
 -'Tis a mar - vel!

-the Prior. (piously) *p.*

dolcissimo.

-On di -
 -'Tis in -

pp

poco

P.

-rait — Ge - ne - vié - ve la Sain - tel...
 - deed — Ge - ne - rieve — the Saint - ed!

pp

-the Marquis. (reverently) *p.*

-J'en crois — mon cœur: c'est pour moi qu'en ce
 - I do — be - lieve 'tis for me to this

f *p*

(As Grisélidis approaches, the Marquis bows

M. *f* *p*

lieu Cette en-fant est con - duite en-tre les mains de
 place, That this child has been led by God's own hand of

mf *dim.*

before her and finally falls on his knees)

M. *mf*

Dieu! grace! Toi qui Thou that

pp *mf*

L'istesso tempo. (♩ = ♩)

M. *p* *ben cantato.* *poco*

por - tes la paix du ciel sur ton vi - sa - ge,
 bear - est the peace of God up - on thy fea - tures.

ppp

M. *più f* *p*

Je ne sais, d - avant toi,
 I know not, O thou most

p

M. *p*
 mys - teri - euse i - ma - ge, Quel - to
 mys - teri - ous of crea - tures. By what

cresc.

M. *f* *dim.*
 force in - con - nue a pli - é mes ge -
 force I am - brougnt to my knees be - fore

f *pp*

M. *p* (gently) *mf* *dim.*
 - noux. Fem - me, ré -
 thee. Wo - man, re -

dim. *pp*

M. *p* *rit.* **1^o Tempo. dolce.**
 - ponds: veux - tu que je sois ton é - poux?
 ply: Wouldst thou that I thy spouse should be?

rit. **1^o Tempo. dolcissimo.**

p *pp* *ppp*

—Grisélidis. (with great simplicity)

p *poco.*

— La vo-lon-té du ciel sans doute é-tant la vô-tre,
 — Because the will of God and thine accord to- geth- er,

Calmo (ma non lento.) (66 = ♩)

dim. *p*

Dé-sor-mais je n'en au-rai d'au-tre Que vous o-bé-ir sans mer-ci!—
 From this day I shall have no oth-er; Thee will I o-bey, nor ap-peal.—

pp

più f. *p* *f* *espressivo.* *dim.*

Près de vous, loin de vous, absen-te, Pour quel-que dou-leur qu'il res-sen-te, Mon
 Near to thee, fur from thee, or parted, Sad tho' I should be, heav-y ta-len, I'll

più f *pp* *f*

(humbly, with downcast eyes) *pp* **rall.**

cœur n'au-ra d'autre sou-ci.— Dis-po-sez de vo-tre ser-van-te.—
 know no oth-er woe or weal.— Do thy will on me, thy hand-maid-en.—

p *f* *ppp* **rall.**

Molto lento.

Sepr. VOICES FROM HEAVEN.

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

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

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

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

- Al - le - lu - ia! Al - le - lu - ia! _____
 - Hal - le - lu - jah! Hal - le - lu - jah! _____

- Al - le - lu - ia! Al - le - lu - ia! _____
 - Hal - le - lu - jah! Hal - le - lu - jah! _____

- Al - le - lu - ia! Al - le - lu - ia! _____
 - Hal - le - lu - jah! Hal - le - lu - jah! _____

- Al - le - lu - ia! Al - le - lu - ia! _____
 - Hal - le - lu - jah! Hal - le - lu - jah! _____

12/8

CHORUS.

Molto lento.

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

12/8

(The Marquis kisses the hand of Grisélidis)

(Alain, alone and forgotten, looks on at this scene in distress)

1^o Tempo. (60 = ♩)

ff

12/8

- the Marquis.

(to Grisélidis) *mf*

- Au châ-teau, par la
 - To my halls, by the

mf *p*

12/8

cresc. *f*

M. *main, hand, Fem - me, La - dy, no - tre Pri - eur this wor - thy Prior te con - dui - will lead thee*

mf p f dim.

M. *Griséïdis, before whom all the*

- ra demain. up at morn.

dolcissimo.

pp poco

retainers have bent low, passes on, led by the Prior.

poco

espressivo.

f sf p

—Alain. (alone, in despair)

rall. - - a Tempo. *f*

Close ye now to mine

rall. - - a Tempo. *f*

A. *piu f.* animando. - - -

eyes. por - tals of Par - a - dise!

animando. - - -

A. *f* *rit.* *a Tempo.*

Fer - mez - vous! car j'ai per - du Gri - sé - li -
Close ye now, for I have lost Gri - sé - li -

sf *f* *rit.* *a Tempo.*

A. *ff*

- dis!
- dis!

ff *cresc.*

ff *cresc.*

8^a bassa

sff *p. dim.*

8^a bassa

ACT I

SCENE I

Moderato. (76 = \bullet)

PIANO.

f *mf* *p*

tranquilliss. e sostenuto.

f e sostenuto.

dim. *p*

p

p *rall.* - - - *a Tempo.* *mf*

The Oratory of Grisélidis.

p *mf* *p*

f *f*

dim. *p*

Bertrade. (alone, spinning with distaff)

mf

- En A - vi - gnon, pa - ys d'a - mour, - - - Tout dou - ce - ment un trou - ba -
 - In A - ri - gnon, the land of love, - - - A trou - ba - dour, just breath a -

B. *mf*

- dour Dit à sa mi - e:
- bore, Said to his fair one:

The first system shows a vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment begins with a half note G3 in the bass and a half note B3 in the treble, with a piano (*p*) dynamic marking.

B. *mf* *più f*

Suis - moi sous le ciel qui pâ - lit, Tan - dis que ta mère
Come with me this eve - ning, he said, While your moth - er's safe

mf *ben cantato.* *più f* *esce.*

The second system continues the vocal line with a half note D5, quarter notes E5, F5, and G5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes. Dynamics include *mf*, *ben cantato.*, *più f*, and *esce.*

B. *p* *rall.* *dolce.*

en son lit, Est en - dor - mi -
in her bed. And sleep - ing, dear

espressivo. *p* *rall.*

The third system shows the vocal line with a half note G4, quarter notes A4, B4, and C5. The piano accompaniment has a half note G3 in the bass and a half note B3 in the treble. Dynamics include *p*, *rall.*, *dolce.*, *espressivo.*, and *p*.

a Tempo.

B. *a Tempo.* *p*

- e.
one.

The fourth system shows a vocal line with a half note G4. The piano accompaniment features a sixteenth-note pattern in the right hand and a bass line with quarter notes. Dynamics include *a Tempo.* and *p*.

B. *mf p*

A Vou - clu - se nous cueil - le - rons Des blu - ets
 At Vou - cluse we are sure to find Cornflow'rs and

B. *p*

et des li - se - rons De - tou - tes sor - tes;
 flow'rs of ev' - ry kind, The while we tar - ry;

B. *mf* *piu f*

Pour qu'a - vec ces pe - ti - tes fleurs, Tous
 And when we leave, the pret - ty dears, With

mf ben cantato. *cresc.* *piu f*

B. *f* *p*

mes bai - sers et tous mes pleurs Tu les em - por -
 all my kiss - es, all my tears, A - way you'll car -

f espressivo.

rall. dolce. *a Tempo.*

B.

tes.
ry.

rall. a Tempo.

p

B.

Et si ta
And if on

mf p

B.

mère, à ton re - tour — En A - vi - gnon, pa - ys d'a - mour, Est —
your re - turn it prove, — In A - vi - gnon, the land of love, Your —

B.

ré - veil - lé - e, — Montrant cœ -
moth - er — fret - ted, — Then show her

p

mf ben cantato.

B. *più f* *f*

- cu - ne de ces fleurs, Dis - lui que du ma - tin les pleurs.
all the pret - ty flow'rs, And tell her 'twas by morn - ingshow'rs

più f *f* *espressivo.*

B. *p* *rall. dolce.* *a Tempo.*

— Seuls Pont mouil - lé - e.
 — That they were wet - ted.

p *rall.* *a Tempo.*

B. *Più lento.* *p*

En A - vi -
 In A - vi -

Più lento.

B. *dolce.* *rall.* *Lento.* *pp*

- gnon, pa - ys d'a - mour! d'a - mour!
 - gnon. the land of love! of love!

rall. *ppp*

SCENE II

Animato. — Gondebaut. (entering abruptly) (to Bertrade) *f*

Animato. (112 = ♩)

ff *f*

— Chut! —
— Hush! —

Go. *f*

les chansons d'amour ont fait leur temps, la belle! — N'entends-tu pas celle du
The time has gone by for your a-mor-ous troubles! — Do you not hear voices of
(senza slientare)

Go. (going to the window) *f*

fer? Cou -
steel? Take

ff

Go. *f*

- ra - ge! cou-ra - ge! Ho - là mes for-ge - rons d'en -
cour - age! Take cour - age! What ho! my fol - ly smiths of

Go. *fer!* _____ Nous pu - ni - rons bien - tôt le - Sar - ra -
hell! _____ We'll pun - ish soon e - now these Sar - a -

Go. _____ *rall.* _____ *un poco ritenuto.* - -
 - sin, le Sar - ra - sin re - bel - le. A - vec l'é - pé - e -
 - cens, these Sar - a - cens, the reb - els! Ay, for the cross,

(warmly) *rall.* - - - - - *a Tempo.* - Bertrade. (anxiously)
più f _____ *sf* _____
 et pour la croix. _____ - Le Mai - tre va par -
 and with the sword. _____ - Our mas - ter would de -

B. _____ *un poco riten.*
 - tir? - Tout à l'heu - re, je crois. - O ma pau - vre maî - tres - se! - Dieu ne lais -
 - part? - Ver - y soon, I have heard. - My poor mis - tress! How dread - ful! - Has God not
 _____ *un poco riten.*

espressivo. *dim.* **a Tempo.**

Go. *f*

-se-t-il pas un fils à sa ten-dres-se? Et puis nous re-vien-
 left a son of whom she must be heed-ful? What's more, we shall re-

a Tempo.

p

Go. **Molto mod^{to}**

-drons.
-turn!

(The Marquis appears, accompanied by the Prior)

Molto mod^{to} (72=♩)

f *f*

-Gondebaut. (catching sight of the Marquis) *mf*

-the Marquis. (to Gondebaut, authoritatively) *mf* *più p*

- Le Marquis! - Dans une heu-re Nous par-tons.
 - Here he comes! - In an hour. - We shall start.

(to Bertrade) *mf* *dim.* (Gondebaut and Bertrade withdraw) (to the Prior) *mf*

M. Toi, préviens ta maî-tres-se. De-meu-re.
 Girl, takeword to thy mis-tress. Re-main here.

SCENE III

Più lento. — the Marquis. *sf* *p*

— Ah! d'un regret cru.
— To one regret, a —
cantabile espress.

Più lento. (66 = ♩)

M. — el mon cœur mal se défend, Pri.eur, je vais quitter — ma
— las, I am not re-conciled; Good Prior, I have to leave — my

M. *semplice.* — the Prior. *p*
femme et mon en-fant! — Le Seigneur garde-ra tous les deux sous son
la - dy and my child! — Nay, the Lord will take care of them both, thus to

P. *più f*
ai - le! Pour mieux nous as-su - rer sa clémence é - ter-nel - le,
prove — More cer-tain-ly to us, the ex-tent of His love. —
cresc.

P.

In - vo. quons Sainte Agnès. _____
 To Saint Ag - nes we pray. _____

più f

p

Thy kneel before the triptych.

cresc. - - - - *dim.* - - - - *pp* *f*

rall. (They rise) **a Tempo.**

- the Prior. (sagely) *mf* - - - - - *f* - - - - - *f*

- the Marquis. (reprovingly)

- Puis, je vous le promets, La Marquise et son fils ne sorti_ront jamais Du château. - Que dis -
 - And, I can promise. Sir. That your wife and her son are not allowed to stir From the gates. What is

Più animato, con calore. *rall.* **a Tempo.** *mf*

- tu? _____ Trai - ter en
 that? _____ And would you

Più animato, con calore. (104 = ♩) *rall.* **a Tempo.**

f *molto espress.* *p*

M. *pri - son - niè - - - re Gri - sé - li - dis, la fleur é -*
then im - pris - - - on Gri - sé - li - dis. a flow'r that

più f espressivo.

M. *- pri - se de lu - miè - - - re*
in the light has ris - - - en?

M. *Que j'ai cueil - lie en mon che - min Du ciel clair*
That I have gather'd on my way That the dew

leggieriss. p

M. *bu - vant la ro - sé - - - e!* *rit. f* *a Tempo.*
fresh from heav'n was drink - - - ing? Would you con -

rit. a Tempo. p

M. *p* *cresc.*

-tif l'oi-seau dont l'ai-le s'est po-sé - e Si con-fi -
fine the bird. whose ten-der wings and shrink-ing Yet in my

p *cresc.*

M. *p* *rall. dolce.* *a Tempo.* *f*

-an-te dans ma main! Gri-sé-li -
hand so trust-ful lay? Gri-sé-li -

rall. *a Tempo.*

p *dim.* *pp* *3*

M. *più f*

-dis es-cla-ve! oh! non! Que dès de-main, Les por-tes s'ouvrent
-dis a sla-ve! O no! For from this day The gates shall o-pen

f *f* *f* *f*

M. *f* *p*

de-vant el - le! Et que sa li - ber -
wide be-fore her! You shall such lib - er -

f *p* *3* *3* *3* *3*

rit. (with feeling)

M. *- té* soit tel *- le,* Qu'elle ail - le,
- ty re - store her. That she may

crese. *p* *f* **rit.**

a Tempo.

M. *p* s'il lui plait, é - cou - ter dans les bois, Au mur -
 roam the woode, and lis - ten, if she choose, To the

a Tempo. *p*

dolce.

M. *p* - mu - re du vent, les a - dieux de ma voix,
 mur - mur - ing wind, and to my last a - dieux;

p *Red.*

rit. un poco.

M. *mf* *dim.* *p* Chercher mes yeux, le soir, dans quelque é - toile en
 To seek my eyes, by night, in stars that heav'n il -

rit. un poco. *p*

rall. **a Tempo.**

M. flam - me. - lu - mine. **a Tempo.**

rall. **f**

pp

rit. **a Tempo.** -the Prior.

- C'est ten - ter Dieu - que tant croire
- 'Tis tempt - ing God, - so much to

rit. **a Tempo.** *p* **f**

- the Marquis. **rall.**

P. à la fem - me. - C'est Dieu qu'elle in - vo - qua dans un ser - ment sa -
trust in wo - men. - 'Twas God on whom she call'd in her most sa - cred

rall. **f** **sf**

a Tempo.

M. - cré. Et j'en jure au - jourd'hui, - par sa tou - te - puis -
- vou. And I swear here to - day, - tho' all else should be -

a Tempo. **sf**

M. *f*

- san - ce: De deux cho - ses, jamais, non! je ne dou - te - rai: _____
 - tray me, Of two things — I shall not an - y doubt al - low: _____

M. *un poco rit.* *mf* *p* *dim.*

C'est sa fi - dé - li - té, c'est son o - bé - is -
 They are her faith in me, and du - ty to o -

un poco rit.

M. *rall.* *a Tempo.* *più animato.*

- the Prior. - the Marquis.

- san - ce. - Mais le Diable est malin. - Si le Diable - é - tait là, -
 - bey me. - But the Dev - il has wile. - Should the Dev - il appear, -

rall. *a Tempo.* *più animato.*

M. *f*

- the Devil. (appearing.)

j'en ju - re - rai en - cor! _____ - Mon - sei - gneur, me voi - là!
 I'd swear it once a - gain! _____ - Mon - sei - gneur, I am here!
 (good - humouredly)

SCENE IV

Molto animato. (132 = ♩)

fff

fff

p

— the Prior. (terrified.)

f

— Grand Dieu!... Quel mi - ra - cle...
— Great God! What a por - tent.

p

dim.

— the Marquis. (with composure.)

f

ef - froy - a - ble!... — Mon - sieur, è - tes - vous bien le Dia - ble?
this, of e - vil! — Good sir, are you in - deed the Dev - il?

pp

ppp

— the Devil. (smiling.)

mf

— Ma paro - le! le Dia - ble! et qui ne s'en dé - fend!
 — On my word, — the Dev - il! That I will not pro - test.

p *fp* *p* *fp* *f*

rit. **Molto animato.**

fz *mf* (gaily.)

D. Mais un diable... très bon en - fant.
 But, of devils, the ver - y best!

Molto animato.

rit. (152 = ♩)

f *f* *p*

(lightly, with self-satisfaction.)

D. *p* *sf*

J'a - vais fait, comme on dit, le dia - ble sur la
 I'd play'd as one may say, the dev - il on the

mf *leggiero.*

p

fz *a piena voce.* *f*

D. ter - re Où long temps j'a - vais voy - a - gé, — très long -
 earth here, Where I a good long time did dwell, — On my

f *sf* *p*

sf secco. *p* *sf* *senza respirare.* *più f*

D. - temps!
life!

Pra - tiquant gaiement l'a - dul - tè - re, Quand,
And man - y a scandal brought to birth - - here. But

D. en me ma - ri - ant, le Sei - gneur, s'est ven - gé, bien ven - gé.
when I took a wife, The good Lord was reveng'd ver - y well.

f *f* *p* *sf secco.*

D. Cel - - le dont, en en - fer, il m'a fait la vic -
And she who there be - low did my heart thus in -

sf *p*

D. - ti - - - - me, Est co -
- vei - - - - gte, Is co -

f

D. *f* *p* *f*

-quet - te, méchan - te, et, de plus, lé - gi - ti -
 -quet - tish, and wick - ed, and worse yet - she is le -

D. *p* *f*

- me! Et son u - ni - que but est, j'en suis sûr, hé - las! De
 - gal: And I am sure the thing she likes to do the most, Is

D. *f* *p.* *f*

con - so - ler en moi l'om - bre de Mé - né - las!
 to con - sole thro' - me, old Me - ne - la - us' ghost!

- the Prior. (with ironical unction.)

- Ce se - rait pain bé - ni pour
 - This should be ho - ly bread for

— the Devil. (with a gesture of refusal.)

P

p *mf*

vous! — Non! je n'en u - se!
you. — That I'm not us - ing!

very lightly, almost spoken.

D

mf

(pointing to the triptych.)

Le jour, dans ce trip - ty -
To sit in there through out the

D

p

- que, à rê - ver je m'a - mu -
day, and to dream, is a - mus -

D

f

- se, Et la nuit, — la nuit, — nous passons le
- ing, And at night, — why then, — We employ the

tr *f* *pp*

crese.

D.

temps, ma femme et moi, _____ A trom - per les ma - ris. _____
time. my - self and wife, _____ To de - ceive mar - ried men. _____

— the Marquis. — the Devil. (positively) — the Marquis.

f — Non, pas tous, sur ma foi! — Si! tous! — Va - t'en, dé -
f — No, not all, on my life! — Yes! All! — Be - gone, thou

cresc. *tr.* *f* *f*

M.

— the Prior. (repeating tremblingly) — the Devil.

— mon! — Va - t'en, _____ dé - mon! — La chose est in - croy -
fiend! — Be - gone, _____ thou fiend! — This game's not on the

p *p*

D.

— a - ble Qu'on vous dé - range à tous pro - pos. _____
ten - el, That I'm an - noyed by ev - 'ry one: _____

D. *p* *sf* *f* *fz*

Pas-sez-vous donc du Dia - ble, du Dia - ble! que Dia - ble!
 Get on with-out the Dev - il, poor Dev - il, poor Dev - il!

D. *p* *più f* *f*

Ou laissez le Diable en re - pos! Pas-sez-vous
 Or else let the Dev - il a - lone! Get on with -

D. *sfz*

done du Dia - ble, ou laissez le Diable en re - pos! en re -
 - out the Dev - il, Or else let the Dev - il a - lone! A -

crese. *f*

D. *sfz*

- pos! en re - pos!
 - lone! A - lone!

(pointedly)

D. *ra per.du* *Si la Mar- quise ou.bli - e,* *en.votre ab - sen - ce,*
you have made, *If once your wife forget, —* *while you're a - way, —*

mf *m.g.* *p* *p*

8^a bassa

(repeating the words of the Marquis with the same inflections) **rall.**

D. *mf* *p* **rall.**

Soit sa fi - dé - li - té, soit son o - bé - is - san -
Ei - ther her faith to you, or du - ty to o - bey.

p *pp*

a Tempo, molto animato.

the Marquis. (with disdain) *— the Devil. (ironically)*

D. *ce.* *—Va - t - en!* *va - t - en!* *— Qu'est - ce que je vous*
— Be - gone! *Be - gone!* *— Ah!* *did I not say*

a Tempo, molto animato.

p *f* *f*

D. *dis,* *vous dou - tez! —* *vous dou - tez! —*
this? — You're in doubt! — You're in doubt! —

— the Marquis. (solemnly)

f

— Pour que nul ne di - se que je dou - te De la ver -
 — So that none may say — that I fear me In aught the

(giving his ring to the Devil)

M. — tu de ma Gri - sé - li - dis, — Pour ga - ge prends ce sceau! —
 vir - tue of Gri - sé - li - dis, — Take now this seal as pledge! —

M. De - vant Dieu qui m'é - cou - te... J'ac - cep - te!
 Re - fore God who doth hear me, I take you!

più f

— the Devil. (laughing)

f (the Devil moves towards the window)

— Ah! ah! ah! ah! à la bonne heu - re!
 — Ha! ha! ha! ha! Good, good for you, Sir!

—the Marquis. (to the Devil) *f*



Nous bra - vons

And we de -

—the Prior. (to the Devil) *f*



Nous bra - vons

And we de -

M. *p*

ton pou.voir! ton in - fer - nal pou.voir!
 -fy thy pow'r! All thine in - fer - nal pow'r!

P. *p*

ton pou.voir! ton in - fer - nal pou.voir!
 -fy thy pow'r! All thine in - fer - nal pow'r!

—the Devil. (cheerfully)

(He springs out of the window)

—Mon - sei - gneur,

au re - voir!

—Mon - sei - gneur,

au re - voir!

Voice of the Devil. (off)

- Pas - sez - vous donc du
- Get on with - out the

Dia - ble! du Dia - ble! que Dia - ble!
Dev - il! the Dev - il, poor dev - il!
que Dia -
The Dev -

Molto moderato. - the Marquis. (dismissing the Prior)

- ble!
- il!
- Va! la marquise i - ci doit ve - nir tout à l'heu - re.
- Go! I expect the Marquise will present - ly come.

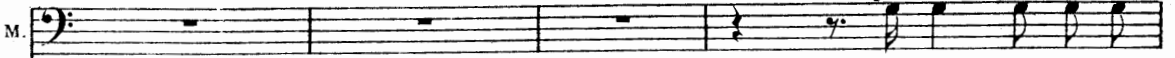
Molto moderato. (72 = ♩)

SCENE V

Meno lento.

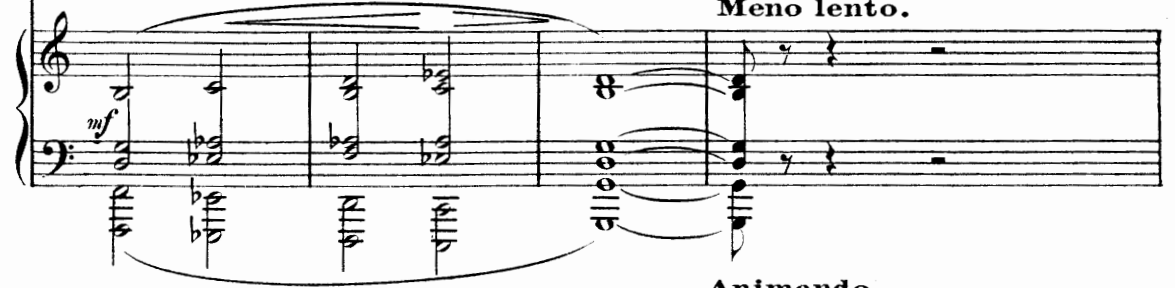
(dejectedly)

mf

M. 

C'est peu pour le sol -
The good sol-dier thinks

Meno lento.



Animando.

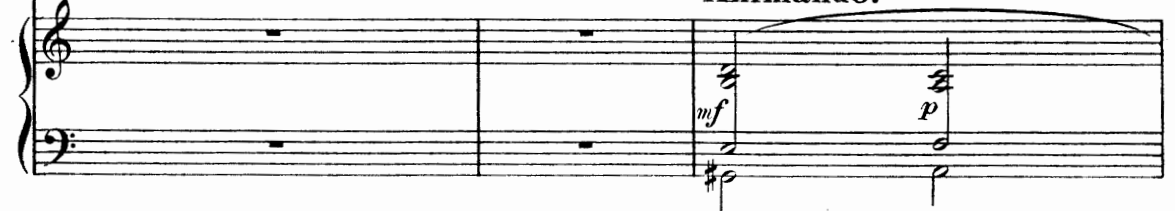
molto espress. e vibrante.

mf

M. 

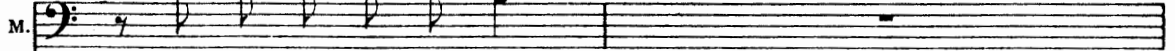
-dat de quit-ter sa de - meu - re, — Quand, à son fo - yer vi - de,
naught of set-ting out from home, — When, by his lone-ly fire-side,

Animando.



più f

Più mosso.

M. 

il n'est pas at - ten - du!...
there's none to wait for him.

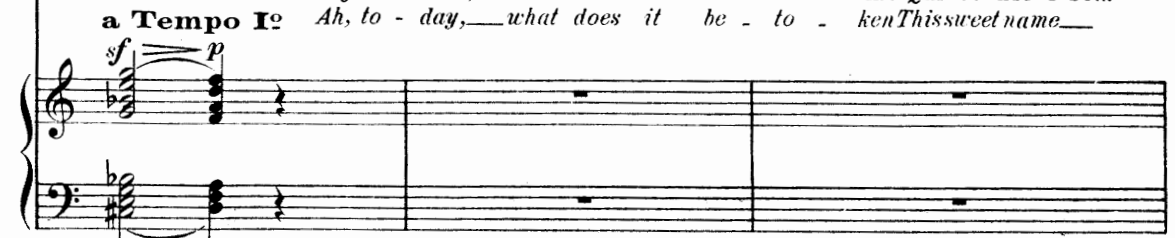
Più mosso.



a Tempo I^o *f*

M. 

Aujour - d'hui, — c'est comme u - ne tra - me Qui se bri - se...
a Tempo I^o Ah, to - day, — what does it be - to - ken This sweet name —



dolce.

M. *poco* *p* *dim.*

Un doux nom de fem-me Tout bas, pleure au fond de mon â-me,
of a wo-man spo-ken Like the sob of strings that are bro-ken?

(with emotion)

M. *mf* *p*

Lento.

Gri-sé-li-dis! Gri-sé-li-dis!
Gri-sé-li-dis! Gri-sé-li-dis!

Lento. (58 = $\frac{1}{2}$) *p* *poco* *pp*

M. *pp* *dolce.* *mf*

Oi-seau qui pars à ti-re d'ai-le, Qui là-bas me par-le-ra
O bird, whose fleet wings cleave the air. Will come to tell me of her

Un poco più caloroso.

M. *p* *più f* *p*

d'el-le?... Ah! Te re-trou-ve-rai je fi-dè-le?
there? Ah... shall I find thee faith-ful, my fair?

Un poco più caloroso.

p *più f* *p*

f *rall.* *pp* **Più mosso, poco a poco molto agitato.**

M. Gri_sé - li_dis!.. Gri_sé - li_dis!... Pour_suivre__ en combat.
 Gri_sé - li_dis! Gri_sé - li_dis! To fol - low fighting

rall. *pp* *fp* **Più mosso, poco a poco molto agitato.**

M. - tant - - - Far_mé - e, - - - Pour la gloire - - - et
 with - - - the host - - - For re_nown, - - - like

fp *cresc.* *più fp* *più f* *sf*

M. pour sa fu_mé - e, - - - Ne plus re_voir - - -
 smoke to be lost; - - - To leave the one - - -

Più agitato.

f *più f* *sf*

M. la bien ai_mé - e Gri_sé.li - dis! - - - Gri_sé.li - dis!..
 I love the most Gri_sé.li - dis! - - - Gri_sé.li - dis!

rall. *mf* *p* *dim.*

1^o Tempo, Lento.

pp *dolce.* *f*

M. *pp* *f*

Oi-seau qui pars à ti-re d'ai-le, Qui là-bas me par-le-ra
O bird, whose fleet wings cleave the air, *Will come to tell me of her*

1^o Tempo, Lento.

pp *f*

pp *f*

dolce. *(with great emotion)*

M. *f* *mf* *sf*

d'el-le? Qui me par-le-ra d'el-le?
there? Who'll tell me of her there?

p *sf* *f*

SCENE VI

Molto animato, subitamente.

(Grisélidis appears)

(enthusiastically)

M. *f*

-le?.. Gri-sé-li -
 Gri-sé-li -

Molto animato, subitamente. (152 = ♩)

f con slancio. *f*

M. *sf* *sf* *espressivo.*

dis! dis!

—Grisélidis. (with emotion)

Par - don! — Mon - sei -
For - give! — Mon - sei -

G. -gneur! — et mon maî - tre!
-gneur! — ah, for - give me!

G. *f* Je vou - lais — ê - tre for - te... et (tearfully)
I had wished — to be strong — but

cantabile espressivo.
m.g.

G. — the Marquis. *mf*
vous voy - ez — mes — pleurs! — J'y
I had not — the — pow'r! — I

dolce.

M. *p*

vois, Gri - sé - li - dis, ta ten - dresse ap - pa - rai - tre. Les
 see, Gri - sé - li - dis, and for - give thee, be - lieve me. The

poco cresc.

M. *p*

lar - mes du ma - tin font plus bel - les les
 tear - drops of the morn make more love - ly the

M. *mf*

fleurs! _____ Mais mon cœur, _____ en goû -
 flower! _____ But my heart, _____ thy dis -

dim. *p* *rall.*

M. *dim.* *p* *rall.*

tant ces trop dan - ge-reux char - mes, S'en pour - rait a - mol -
 tress in these thy tears per - ceiv - ing, Might give - way, it might

a Tempo. (supplicatingly) *f* *cresc.*

M. *f* *cresc.*

f *cresc.*

— lir. — Gri - sé - li - dis, Ca - che - moi don - tes lar - mes, Car, de -
 quail. — Gri - sé - li - dis, hide from me then thy griev - ing. For in

a Tempo.

f *p* *sf* *cresc.*

M. *f* *cresc.*

— vant le de - voir, — je ne veux pas fai - blir. —
 what I must do, — I do not wish to fail. —

f *piu f*

M. *rit.* *ff* *rall.*

Tu m'offris ta beau - té, — je te dois bien — la
 Thou hast giv'n me thy love, — and glo - ry I shall

rit. *f* *piu f* *sf* *cresc.*

a Tempo, molto animato patetico.

M. *f* *sf*

— Grisélidis. (in tears, anxiously)

gloi - re. Ah! si long - temps loin de vous! — Mon Dieu, —
 give thee. Ah! Far from thee for so long! — Oh God! —

a Tempo, molto animato patetico.

ff *f m.g.* *espressivo.* *f*

- the Marquis.

G.

je n'y puis croire! — En at - ten - dant, vis li - bre dans ces
 I can't be - lieve thee! — Mean - while here, go where thy pleasure

m.g.
sf
p
m.g.

M.

lieux, — Comme l'oiseau qui vole au so - leil dans l'es -
 lies. — Free as a bird that soars in the sun - light. ed

rit.
mf
legando.
dim.

rit.
dim.

M.

- pa - ce. — Le ciel — est sans — so -
 spac - es. — The sky — will lose — its

rall.
a Tempo.
mf

rall.
a Tempo.
più p

G.

- leil — quand je n'ai plus vos yeux. — C'est eux que cher - che -
 sun — when I have lost thine eyes! — It is for them mine

più f
p

-the Marquis
(tenderly)

G. *pp* *p*

ront les miens dans l'air qui pas se! Pour ras-su-
 eyes will search each wind that pass es! To re-as-

M. *rit.* *rall. dolce.*

rer mon cœur, redis moi ton ser-ment!
 sure my heart, swear a-gain what you swore.

rit. *pp* *pp*

Lento. -Grisélidis (raising her hand) *mf* *f*

De- vant le so- leil clair qui monte au fir- mament,
 Be- fore the burn- ing sun that there heav'n ward doth soar.

Lento. (56 = ♩) *ppp* *p* *f*

G. *p* *cresc.*

Comme aux mains du pré- tre l'hos- ti- e, Je vous don- ne ma foi li- bre.
 As tho' were the Host's et- e- rna- tion. I do give thee my faith, of my

p *cresc.*

G. *p* *rall.* *a Tempo, più caloroso.*

- ment con - sen - ti - - e.
free in - cli - na - - tion.

a Tempo, più caloroso. (60 = ♩)

p *rall.*

ben cantato
pp *e sostenuto.*

2^{da}

G. (sweetly) *mf* ³

Que mes ga - ges d'a - mour vous soient
May the pledge of my love be well

f *pp subito*

G. donc con - fir - més. Sa - chez que je vous ai - me au -
pro - ven to thee. Be - lieve that I do love thee, as

pp subito

G. *erese.* *f*

- tant que vous m'aimez. Vo - tre vo - lon - té me fut -
much as thou lov'st me. E - ven tho' thy will cru - el -

erese. *più f*

G. *f*

- el - - le mè - me cru - elle à mou - rir, J'ac -
 ly should more thee. My lot I ac - cept. c'en

G. *f* *f cresc.*

- cep - te mon sort Et j'o - bé - i - rai,
 tho' it were death: I shall o - - bey.

rit. *a Tempo.* *mf* *p* *p (simply)*

j'o - bé - i - rai, puis que je vous
 I shall o - bey. be - cause I so

rit. *a Tempo.* *p* *pp*

G. *dolce.* *mf* *rall.* *f*

ai - me, je vous ai - - me jus - que dans la
 love thee. And she'll love thee to my lat - - est

pp *mf cresc.* *rall.*

a Tempo.

mort. breath.

Flourish of trumpets without *f*

Animato. (Alte) (in piteous accents)

—the Marquis (in great distress) (listening to the fanfare) par - tir! Must go!

—Il faut par - tir! I now must go!

Animato. (Alte) (152 = ♩)

le rondo.

Non pas sans a voir Embras - sé notre enfant. Yet not ere our child Thou hast kissed in farewell.

m.g.

—the Marquis

sf *legando.*

— C'est vrai, chez moi — l'époux allait faire oublier — le père!
 'Tis true, the spouse, I fear, with nigh made me forget the father.

(calling to Bertrade, who enters)

M

Ber - tra - de, fais venir Lo - ys auprès de nous.
 Ber - trade, bring my son Lo - ys to us here.

sf *sf* (*simile.*)

m. d.

m. g.

— Grisélidis (to the Marquis)

— Tout près d'i - ci, de - vi -
 I sent for him, feeling

G. *cresc.*

— nant votre en - vi - e J'ai dit qu'on l'a - me - nât.
 sure of your wish - es — He is not far a - way.

cresc. *sf*

m. g.

—Grisélidis.
(Loÿs enters, led by Bertrade)

Monsei-
Mon-sei-

ben cantato.

dim.

rall.

G. - gneur, le voi - cil
gneur, here he is!

f espressivo.

dim.

Lento. (the Marquis embraces the child long and tenderly)

G. *p*

Lento. (56 = ♩)

dolce.

La dou - ceur des baisers qui lui se -
For the joy he will feel when he re -

G. *piu f*

- ra - ra - vi - e...
ceives - your kiss - es.

Pour la der - niè - re fois
Since they must be the last.

dolce.

piu f

G. qu'il la con.nais.se i . ci!..
no place more fit than this!

— the Marquis (to Loÿs)

mf

—Toi, dont pour le faix lourd des ar - mes Je
Child. for the clash of arms to - mor - row. Thy

mf *dim.*

M. quit - te le lé - ger ber - ceau, En - fan - te.
gen - tle cra - dle quit I now. Ah, lit - tle

dim. *p* *f*

M. - let. doux arbrisseau, Ô mon fils! A.
child! sweet sapling thou. O my son, be -

molto espressivo e doloroso.

piu sf

f *dim.* *pp.* *rall.* *a Tempo.*

M. *f* *dim.* *rall.* *a Tempo.*

-vant la vi - - - e ap - prends les lar - mes.
 -fore thou liv - - - est, first learn of sor - row.

M. *f* *mf*

Près de toi, c'é - tait le bon -
 Tho' for thee and plea - sure I

M. *f* *mf*

-heur; _____ La - bas, c'est la souffrance a -
 yearn, _____ We go to slaughter one an -

M. *p* *dim.*

- mè - re; Et ce - pen - dant je quitte ta mè - re;
 oth - er. And nev'er the less, I'm leav'ing thy moth - er:

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

- lui ta seu-le ten-dres - se; *molto espressivo e doloroso.* *f*
 her thy sin-gle af - fec - tion: *più f*
 Ô mon fils! A -
 O my son, be -

M. *f* *dim.* *p* *crese.*

- vant la vi - - e, ap - prends _____ Pa -
 fore thou liv - - est, first learn _____ to

Molto rall. (with emotion)

dim. *Molto rall.* *p* *crese.*

M. *f* *a Tempo.*

- mour. _____
 love. _____

a Tempo. *f* *ff* *ff*

82 bassa_ _ _ _ _!

(Enter Gondebaut.)

(to Grisélidis, very much moved)

M. *più f*

Flourish of trumpets without. *più f*

Gri - sé - li -
 Gri - sé - li -

M.

dis, adieu! L'heure est pas - sé - e!
dis, farewell! Our time is o - - ver!

M.

a - dieu! —
Fare - well! —

Più caloroso. (66 = ♩)

(he leaves her)

Flourish of trumpets in the distance

First system of musical notation, piano accompaniment. The music is in G major and 2/4 time. It features a series of chords and moving lines in both hands. Dynamic markings include *sf* (sforzando) in both the treble and bass staves.

Second system of musical notation, piano accompaniment. The music continues with similar rhythmic patterns. Dynamic markings include *piuf* (pianissimo), *ff* (fortissimo), and *sf* (sforzando). The instruction *animando.* (accelerando) is written above the staff.

Third system of musical notation, piano accompaniment. The music concludes with a *rit.* (ritardando) marking. A double bar line is followed by the instruction *a Tempo 1!* (allegretto), indicating a change in tempo.

They shut the door by which the Marquis has gone out.

Fourth system of musical notation, piano accompaniment. The music is characterized by a *pp* (pianissimo) dynamic in the treble and a *f* (forte) dynamic in the bass.

Griséidis goes to the window and gazes sadly into the distance.

Fifth system of musical notation, piano accompaniment. The music features a *p* (piano) dynamic. The system concludes with a *dim.* (diminuendo) marking.

calmato poco a poco.

Sixth system of musical notation, piano accompaniment. The music is marked *pp* (pianissimo) and concludes with a *pp* dynamic marking.

—Grisélidis (when she can no longer see the departing troops)

Ber - tra - de, reprenons la pa - ge com - mén - cé - e.
Ber - tra - de, let us now go on with our read - ing.

ppp

—Bertrade (reads)

« Les paroles de Pénélope redoublaient
« l'attendrissement d'Ulysse'.

*"Penelope's words did but increase the
emotion of Ulysses."*

« Il pleurait tenant embrassée
« sa chère et fidèle épouse.

*"He wept, holding in his arms his
dear and faithful wife."*

pppp (follows the reading)

« Comme l'aspect du
« rivage réjouit le
« cœur des naufragés,

*"As the sight of the shore
rejoices the heart of
shipwrecked sailors."*

« Ainsi Pénélope contemplant
« son époux,

*"So Penelope gazed upon her
husband,"*

« Sans pouvoir détacher
« ses bras blancs de la
« tête du héros.»

*"Unable to unwind her white
arms from the head of the
hero."*

—Grisélidis, keeping the child beside her, remains lost in thought, with closed eyes, while the sound of the trumpets without grows less and less till it dies away

p Flourish of trumpets in the distance
pp (still farther off)

Molto lento.

CURTAIN

End of Act I.

ACT II

IDYLLIC ENTRACTE

PIANO.

Assai animato. (116 = ♩)

f con giocoso.

sf

dim.

p

con grazioso e giocoso.

p

f

3

3

3

3

p

pp

p

3

©.

*

First system of musical notation. The right hand features a melodic line with a slur and a dynamic marking of *sf* (sforzando) followed by *p* (piano). The left hand plays a steady eighth-note accompaniment. The system concludes with a triplet of eighth notes in both hands.

Second system of musical notation. The right hand has a melodic line with a slur and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment. A double bar line is followed by a key signature change to one sharp (F#) and a dynamic marking of *pp* (pianissimo). The system ends with a dynamic marking of *p* and a double bar line with a fermata symbol.

Third system of musical notation. The right hand has a melodic line with a slur and a dynamic marking of *sf* followed by *p*. The left hand has a bass line with a key signature change to one sharp (F#) and a dynamic marking of *f* (forte). The system concludes with a triplet of eighth notes in both hands.

Fourth system of musical notation. The right hand starts with a triplet of eighth notes marked *pp*, followed by a melodic line with a slur and a dynamic marking of *p*. The left hand has a bass line with a key signature change to one sharp (F#) and a dynamic marking of *sf*. The system concludes with a dynamic marking of *p* and the instruction *poco cresce.* (poco crescendo).

Fifth system of musical notation. The right hand has a melodic line with a slur and a dynamic marking of *f*. The left hand has a bass line with a key signature change to one sharp (F#) and a dynamic marking of *f*. The system concludes with a dynamic marking of *f* and the instruction *m.d.* (morendo).

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a treble staff marked *m.z.* and *p*, and a bass staff marked *p*. The second system features a treble staff with *sost.* and *pp* markings, and a bass staff with *p* and *sost.* markings. The third and fourth systems continue the melodic and harmonic development. The fifth system concludes with a treble staff marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

sf *p* *m.d.* *p subito.* *3*

sf *p* *sf*

mf *mf* *p* *m.d.*

SCENE I.

rall. . . . a Tempo. *pp* *f*

A terrace before the castle.
 At the back, the sea, intensely blue, under a cloudless sky.
 The Devil, a bouquet in his hand.

p

—the Devil (smiling)

mf Jus - Till

mf

sf *p* *p* *3*

m.g.

D

- qu'i - ci, sans dan - gers, J'ai pu vivre in - vi -
now, with - out a care, In - vis - i - ble I've

sf *p* *3* *3* *3* *3*

D

- si - - - - ble Au fond de ces ver - gers,
wan - - - - der'd About these gardens fair,

pp *p*

Ad.

D

Et par - fu - mer mon à - - me aux
And pu - ri - fied my soul with

p *3*

*

D.

fleurs des o-rangers! Cueil - lir des fleurs! A -
 orange blossoms rare! I're ga - ther'd flowers. Chased

D.

-voir des pa-pil-lons pour proi - e, l' dyl - li - ques plai -
 but - terflies as my em - ploy - ment: Ah, what pas - ter - al

D.

-sirs! Pure et dé - cen - te joi - - e!
 hours! What sweet and pure en - joy - - ment!

D.

Quel sert a - do - rable est le mien!
 A most en - chant - ing tot is this!

poco cresc.

(with satisfaction)

D

Loin de sa
How nice it

p

f *mod.*

pp

p

D

tem - me qu'on est bien! Il n'est qu'un bon -
is with-out one's wife! There's but one real

più f.

D

-heur, sur mon âme, Et tous les au - tres font pi -
joy on my life. And all the rest but make me

D

-tié, C'est vi - vre loin de sa moi - tié!
laugh: To be with - out one's bet - ter half!

pp

dim. *pp*

D. *f*

On est si bien loin de sa
How nice it is without one's

D. *sf*

fem - me!
wife!

L'ab - sence est le su - pré - me
Oh, ab - sence is the per - fect

D. *piu. f* (brimming with irresponsibility)

bien. Loin de sa fem - me qu'on est bien! Au - cun sou -
bliss! With - out one's wife, how nice it is! So free from

f *sempre f*

D.

- ci ne vous ré - cla -
trou - ble, care and strife!

fp *sf*

pp

D. *dolce.*

On est si bien loin de sa fem - me! Ni bruit, ni
 How nice it is with - out one's wife! No noise, no

pp *sempre pp*

D.

ja - loux en - tre - tien! Plus de que - rel - les pour un
 talks, no jeal - ous - ies, No rows or tri - vi - al - i -

D. *p*

rien, Et le temps pas - se comme un rê - ve,
 ties: The time goes by as one were dream - - - ing

dim. *pp*

D.

comme un rê - ve.
 one were dream - - - ing.

(with a burst of happiness)

D. *ff*

Loin de sa fem - me qu'on est bien! Quel bon com -
 With - out one's wife, how nice it is! What good com -

f *sempre f*

D. *rall.*

- pa - gnon que soi - mé - - me!
 pa - ions we are pro - - ing!

legando. *rall.*

ff

Assai lento.

(with mimic self-approval)

D. *mf* *ben cantato.*

On s'ac - cor - de tou - jours, — on s'ai - me, Pour
 I and my - self a - gree, — We're lov - ing, For

Assai lento. (80 = ♩) *p.*

m.g.

D. *sf*, *p*, *mf*

deux! — On s'ai - me pour deux! Je vous le dis... C'est le vrai — Pa - ra -
 two! — Enough so for two! Take my ad - vice This is true — Pa - ra -

p.

f *p* *f*

D
-dis! le Pa-ra-dis! En vé-ri-té, je vous le dis: L'ab-
disc-'Tis Pa-ra-dise! Now serious-ly I tell you this. That

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

D
-sance est le bonheur su - prè - me! su - prè - me!
absence is the bliss of bliss - es! of bliss - es!

1^o Tempo subito.
(with beatitude)
pp subito.

pp subito. *più f*

D
Loin de sa fe - me qu'on est bien! Il n'est
How nice it is with-out one's wife! There's but

1^o Tempo subito. (126 = ♩)

pp subito.

D
qu'un bon - - heur, sur mon âme Et tous les
one real joy, on my life, And all the

D. *pp*

au - tres font pi - tié, C'est vi - vre loin de sa moi -
rest but makes me laugh: To be with - out one's bet - ter

dim. pp

D. *ff*

- tié! Qu'on est bien loin de sa
half. Oh. 'tis nice with - out one's

ff

D. *ff*

fem - me!
wife!

ff

D. *sf* *p* *sf* *ff*

Ah! qu'on est bien, qu'on est bien! qu'on est bien! loin de sa fem -
Ah! it is nice, it is nice. it is nice. without one's wife

SCENE II

Assai animato.

(He dances.)

D

- me!

Assai animato. (2 tempo.)

ff Tempo in dance

-the Devil.(gaily)

p

Quand les
When the

pp

Fiamina.(crossly)

D

chats n'y sont pas, les sou - ris... - Par - don! les chats sont
cat is a way nous - ey can... - Ex - cuse me! The cat is

— the Devil.
(apart, thoroughly abashed)

F

là, Mon sieur. — Mor — bleu! c'est el — le!
here. Good Sir! — 'Tis she! My con — science!

D

Hein! quel air accueil — lant, quel ton ai — mable elle a!
My! how plea — sant her voice, dont she look sweet and dear!

più p

(politely to Fiamina)

D

C'est toi? — Que faisiez-vous donc là? — Mais je pensais à
That you? — What were you do — ing here? — Why, think — ing about

— Fiamina. (haughtily) — the Devil. (eagerly)

D

vous! — En dansant? — En dansant. — En dansant? — Ba — ga — tel — le!
you! While you dance? While you dance? While you dance? Just my non — sense!

— Fiamina. — the Devil. *più f* — Fiamina. — the Devil. (lightly)

p *mf*

D. Pour dis - trai - re mon cœur — du cha-grin que j'a -
 To di - vert my poor heart — from the grie-vous mis -

f

D. -vais D'être en cor loin de vous, — car ma tendresse est tel -
 chance That has kept me from thee. — So deep is my af - fec -

(executing a step)

D. - le, Qu'endan - sant, de vous je rê - vais.
 - tion. That I dream of thee as I dance.

(with affectation) *p* *mf* *rit.* *f*

D. Le pas du sou-ve-nir! L'en-tre-chat — des dé - tres-ses!
 The step of mem'ries dear: Pi-geon-Wing of dis - tress! —

rit.

Molto animato, agitato. (4 tempo.)

- Fiamina. (drily)

- Non!
- No!Vous cherchiez i - ci de nou - vel - les mai -
What you're af - ter here is to find some new**Molto animato, agitato.** (4 tempo.)

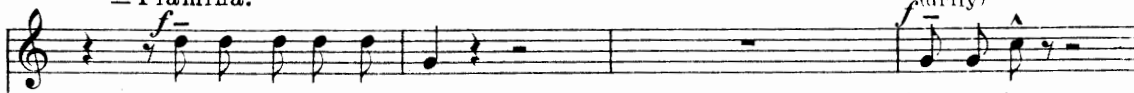
(176 = ♩)



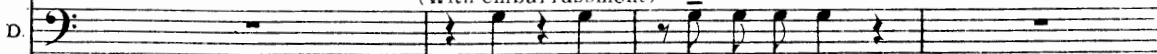
- the Devil.

- tres - ses. - Ja - lou - se! Ah! d'un tel sen - ti -
mis - tress. - You're jcal - ous! Ah! let no thought like- ment, que ton à - me ne soit é - mu - e.
this in thy heart, in thy soul, come lurk - ing.

- Fiamina.

- Que faisiez-vous i - ci?
- What were you do - ing here!Vous mentez.
It's a lie!

(with embarrassment)

Moi... je... cer - tai - ne - ment...
Why... I... Well the fact is...

(suspiciously) *mf* - the Devil.

Vo-tre nez re-mu-e. - C'est le vent! c'est le vent!
 Your nose is working. -'Tis the wind! 'Tis the wind!

ppp *fpp* *p* *fpp* *fpp*

(he sneezes) *f* - Fiamina. - the Devil.

- Ma-lo-tru! - Co - qui - ne! - Sa - cri - pant! - Ca - ro - gne!
 - Oh you wretch! - You hus - sy! - Hor - rid brute! - Old mum - my!

f

ff - the Devil. (warding her off)

- Fiamina. - Fiamina.

- Tri-ple sot! - Ah! Mais! - Prends gar - de!
 - Nin-compoop! - Hey. there! - Be - care - ful!

tr. *tr.* *tr.* *tr.* *tr.*

(threatening to strike) *ff*

Ou pan! Bé - li - - - -
 Or - whack! You scoun - - - -

ff - the Devil. *ff*

- Drô - les - - - -
- You wan - - - -

tr. *tr.* *ff*

F
- tre!
- drel!

D
- sel!
- lon!

(furiously) *f*
Co-quine ef - froy . a -
Wan - ton wench and e -

ff

F
(furiously) *f*
Co-quin, Mi - sé - ra - - - - ble!
Pimp for all that's e - - - - vil!

D
- - - - ble! Va! Ca - rogne aux per - fi - des at -
- - - - vil! Out, you Jude, your looks are all a

f p

F
Va! toi que j'ex - ècre et que je
Brate! I hate you more than tongue can

D
- traits. Si je n'é-tais pas le Dia -
sell. If I weren't my - self the Dev -

f *tr.* *f* *tr.* *f* *tr.*

F
hais. Si tu n'é - tais pas le Dia -
tell! If you weren't your-self the Der -

D
- ble, Comme au Dia - ble je t'en ver -
il. Oh! how quick you should go to

fr *sf*

F
- ble, Quel - les cor - nes je te - fe -
il. Oh! but I would dis-grace you

D
- rais! Je t'en ver -
hell! should go to

sf *sf* *sf* *sf*

F
- rais! Co.quin! Mi - sé - ra - ble! Va!
well! Pimp for all that's e - vil! Pah!

D
- rais! Co.quine ef. froy - a - ble! Va!
hell! Wun-ton wenchand e - vil! Bah!

ff *ff* *ff*

(pointing to Fiamina) — Fiamina.

D *f* Elle a le Diable au corps! — C'est bien ce qui m'as-som-me
She has the Dev'l in her! — That's just why I com-plain.

F D'a-voir un tel ma - ri... Un
To have a thing like you... A

— the Devil.

— Que vous faut-il?
— What do you want?

F hom - me! Cer - tel Et voi - là pour
man! — Sare - ly! There is one for

D Pour me tromper!
To fool me with!

F. *vous!*
you!

D. *f*

Ah! de grâ - ce, é - par - gnez les coups;
Oh! have mer - cy! Blows would nev - er do:

f

D. *rit.* *f* *a Tempo.*

J'ai l'â - me noi - re, au moins, laissez - moi la peau
My soul's a black one: at least leave my white skin un -

rit. *a Tempo.*

D. *rall.* *a Tempo.* *p* (mysteriously) *p*

blan - che. Je tra - vaille en ces lieux: J'y
changed. I'm at work in this place: I

rall. *a Tempo.* *p*

D. *f* - Fiamina.

prends u - ne re - van - che. - Sans moi?.. Tai - sez - vous donc, van -
want to be re - venged. - A - lone? Be - still, you bag' of

- the Devil. (persistently)

F. *tard!*
wind!

- Ma comp - ta - bi - li - té
- My required sup - ply of

D. d'â - mes est en re - tard, Ça fait mauvais ef - fet... L'en - fer me fait la
souls - - has run be - hind; Now that does not look well. And hell hard things is

(importantly) **rit.**

D. mou - e... Mais la par - tie est bel - le que je jou - -
say - - ing; And yet the role's a fine one that I'm play - -

rit.

a Tempo. - Fiamina. (relenting)

D. - e!
ing!

- Pour u - ne femme, a - lors,...
- 'Twas not a wo - man. then.

a Tempo.

p molto leggiero.

F. *(with curiosity)*
 Vous n'êtes pas... i - ci? *(coaxingly; with an air of mystery)* Et jo - li - e?
 That brought you to this place? *Is she pret - ty?*

D. Eh! bien, si!
 Eh, well, yes!

pp

F. Et de bel - les fa - çons?
 Her po - si - tion is good? *(in a still lower voice)*

D. Exqui - se!
 She is! Marqui - se!
 Mar - quise! C'est el - le qu'il faut perdre!
 'Tis she that we must ru - in!

f *mf* *p*

F. *f* A t'en ren - dre vain - queur — Je t'ai - de - rai!
 To make sure from the start — I'll help with this! *(joyfully)*

D. *f* Tu m'ai - de - ras! Viens m'embras -
 You say you'll help? Give me a

mf *cresc.* *f*

(same manner)

F. *p*
 Mon cœur et mon â - me! Mon i - vres - se
 Ah, my soul, my life! Ev' - ry mo - ment

D.
 Mon i - vres - se de tous les ins - tants! Qu'on est bien près de sa
 Ev' - ry mo - ment thou my pas - sion art! O how nice to have one's

molto leggiero. *f*

F. *f*
 de tous les ins - tants! Res - te bien près de ta
 thou my pas - sion art! Stay, stay, al - ways near thy

D.
 fem - me! Te quit -
 wife! And to

f

F. *sf* *p*
 fem - me! Viens! Mon cœur et mon â - me!
 wife! Come! O my heart, my life!

D. *sf* *p*
 - ter si long - temps! Viens! Mon cœur et mon â - me!
 think we did part! Come! O my heart, my life!

sf *f* *p*

F *f*
 Viens! _____ Res-te bien près de ta fem -
 Come! _____ Stay, stay e - ver near thy wife!

D *f*
 Viens! _____ Qu'on est bien près de sa fem -
 Come! _____ O 'tis nice to have one's wife

F *p*
 me! Mes dé - li - ces!.. Ma chère à - me!
 Ah, my treasure! Ah, my life!_

D *p*
 me! Mes dé - li - ces!.. Ma chère
 Ah, my treasure! Ah, my

F *f*
 ma chère à - me! Ô mon tré -
 Ah, my life! Mine own de -

D *f*
 à - me, ma chère à - me! Ô mon tré -
 life! Ah, my life! Mine own de -

Sempre vivo — un poco meno.

F. *pp*

- sor! O mes dé-li - ces, mon â - me! Ne res - te donc plus si long temps loin de ta chère
light! O my delight of my life! Ne'er a - gain must thou stay such a time from thy dear little

(160 = ♩.)

D. *p*

- sor! On est si bien près de sa
light! It is so nice to have one's

Sempre vivo — un poco meno.

F. *p*

D. *p*

F. *f* *pp*

femme! O mes dé-li - ces, mon â - me! Ne res - te donc plus si long temps loin de ta chère
wife! O my delight of my life! Ne'er a - gain must thou stay such a time from thy dear little

D. *f* *pp*

fem-me! On est si bien près de sa
wife! It is so nice to have one's

F. *f* *pp*

D. *f* *pp*

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

femme! Si loin! Si loin! Si loin! Si loin! Si loin! Si loin! Si loin! Si loin! Si
wife! So far! So far! So far! So far! So far! So far! So far! So far! So

D. *f* *p* *cresc.*

femme! Si bien! Si bien! Si bien! Si bien! Si bien! Si bien! Si bien! Si bien! Si
wife! So nice! So nice! So nice! So nice! So nice! So nice! So nice! So nice! So

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

D. *f* *p* *cresc.*

F. *ff* *8:* *8:*

loin!
far!

D. *ff* *8:* *8:*

bien!
nice!

ff *sempre ff*

—the Devil. **Moderato.** *mf*

—Chut! c'est l'heure où la dame en ces
—Hush! 'Tis now that the lady is

Moderato.

sf *p*

D.

lieux que voi.ci Vient ré - ver. Suis-moi! nous rentre - rons par i - ci.
wont to appear In this place. So come! Let us go in o - ver here.

sf *p*

SCENE III

(Grisélidis comes down from the castle and leans pensively on the wall of the terrace.)

Lento. (56 = ♩)

Piano introduction for Scene III. The music is in G major and 3/4 time. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic, and then a piano (*pp*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

Grisélidis. (wearily and sadly) *mf*

— La mer! — et sur les flots toujours
 — The sea! — and on its waves, still so

Vocal line for the first phrase. The melody is in the right hand, and the piano accompaniment is in the left hand. The dynamic is mezzo-forte (*mf*).

Vocal line for the second phrase. The melody is in the right hand, and the piano accompaniment is in the left hand. The dynamic is piano (*pp*). There are triplets in the melody. The tempo marking *poco* is above the final triplet.

bleus, tou-jours cal - mes, Jus-qu'au sa - ble rou-lant l'ar-gent clair de leurs
 blue. still so peacc - ful. Roll - ing up - on the sand sil - ver palms bright and

Vocal line for the third phrase. The melody is in the right hand, and the piano accompaniment is in the left hand. The dynamic is piano (*pp*). There is an eighth-note rest in the melody. The piano accompaniment has an eighth-note rest. The dynamic is mezzo-forte (*mf*). The tempo marking *cresc.* is above the first measure, and *dim.* is above the last measure.

pal - mes, Des voi - les, com - me des oi -
 grace - ful, The bird - like fleet its pas - sage

G
 -seaux _____ A la fois changeants et fi - dè - - les,
 cleaves, _____ Ev - er true and yet ev - er shift - - ing.

pp *pp*

G
dolce. *pp*
 Ef - fleu - rent, d'u - ne blancheur d'ai - les, La fa - ce tremblan - te des eaux! _____
 And brush with snowy wings while drift - ing: The breaths of the rip - pling - waves. _____

ppp

G
Molto lento e tristenente. *f*
 Il par.tit... _____
 Ah, he went _____

Molto lento e tristenente.

p *p* *f* *f*

G
f *p* *f*
 au printemps!... _____ Voi - ci ve - nir - l'au - tom - ne Qui dé -
 in the Spring! _____ Now comes the Au - tumn creep - ing. And the
espressivo.

f

G. *p* *dim.*
 - pouil - le, d'un souf - fle é - gal et mo - no -
wind's mo - no - to - nous breath slow - ly is

G. *f* *p* *molto rall. -*
 - to - ne, Le bois de ses ra - meaux, Mon cœur de son es - poir.
strip - ping The woods of all their leaves, All hope from out my heart.

espressivo. *molto rall. -*
f *pp*

G. *a Tempo.* *f*
 — Il partit...
 Ah, he went

a Tempo. *p* *p*

G. *f* *p*
 au prin.temps!... voi - ci ve - nir l'au -
in the Spring! Now comes the Au - tumn

p *f*

G. *f* *p*

- tom - ne! Et dé - ja le glas des hi -
 creep - ing! Soon the win - ter's winds, cold as -

f *p*

sf *p*

G. *dim.* *f*

- vers au loin ré - son - ne. La chan - son des a - dieux tin -
 ice, will here be sweep - ing. The air is filled with song of

dim. *espressivo.* *f*

G. *molto rall.* *a Tempo.* *p* *f* *p*

- te dans l'air du soir. Il par - tit... au printemps...
 birds that would de - part. Ah, he went in the Spring...

molto rall. *a Tempo.* *pp* *f* *p*

G. *f* *mf*

Hé - las! Voi - ci l'au - tom -
 A - las! Comes Au - tumn creep -

f *mf*

(The Angelus is heard in the distance.)

- ne...
- ing...

Bell in the distance.

p

p

Et voi-ci, s'accor-dant à ma tris-te pen-sé - - e, Qu'u-ne
E-ven now, all in tune with my sad-ness a-ring - - ing. Comes a

dim.

cloche, au ciel en-cor bleu, Ba-lan-cé-e, Vient en-dor-
bell. While it still is light. That they're swing-ing. To send the

p

mf

G. *piu f*

_mir le monde en tre les bras de Dieu. C'est l'er -
 world to sleep, in God's em - brace to - night. 'Tis the

G. *piu f*

- mi - te voi sin qui sonne la pri - è - re, L'ange - lus. ———
 her - mit hard by, whose An - gelus would ga - ther All in prayer. ———

(Catching sight of Loÿs, who enters accompanied by Bertrade)

Stesso Tempo. *mf*

Mon enfant, — viens pri - er pour ton pè - re.
 Come, my child, — come and pray for thy fa - ther.

Stesso Tempo. (♩ = ♩) *f* *p*

G. *Joinstes mains, mon fils a - do - ré, ———*
Join your hands, my son, while you pray. ———

G. *Et ré - pè - te tout bas les mots que je di - rai: ———*
And re - peat, ver - y low, the words that I shall say: ———

rall.

G. *a Tempo.* *« O Sei - gneur, ———*
« Dear - est Lord, ———

a Tempo.

G. *je vous pri - e Pour ceux qui sont sans toit, pour ceux qui sont sans pain;*
I im - plore, Guard those who have no home, no dai - ly bread this day;

G. *Pro - té - gez le ma - rin — sur la vague — en fu - ri - e,*
And pro - tect sai - lor men — from the waves — when they roar.

crese. -

G. *Le pè - le - rin sur le che - min, — Le mourant à l'heu - re der.*
Protect the pilgrim on his way. — And the sick, and those who are

crese. -

G. *- nié - re; Pour cel - le qui vous fait, Seigneur, — cet - te pri -*
dy - ing: Protect as well the one, O Lord, — whose prayer I'm

f

G. *è - re, Pro - té - gez le pè - re et l'en -*
say - ing. Lord, pro - tect the fa - ther and his

più f *p* *dim.*

(Other bells in the neighboring villages answer the ringing of the Angelus)

- fant. » _____
son? _____

8-----

pp 5 (Distant bells) 5 5 5 5 5 5 5 5

pp 8

8-----

5 5 5 5 5 5 5 5

8

VOICES OF WOMEN. (singing within the castle)

Sopr.

Stesso Tempo. *p*

Je vous sa -
"Hail to thee.

12
8

8----- 8----- 8-----

5 5 5 *dim.* 5

Stesso Tempo. (♩ = ♩.)

- lue, Ma - ri - e _____ plei.ne de grâ - - - ce. _____ Le Sei -
Ho - ly Ma - ry. _____ so high.ly fu - - - vor'd. _____ For the

-gneur est a - vec vous; vous ê - tes bé - ni - e
 Lord is with thee: Bless-ed art thou.

en - tre tou - tes les fem - mes, et Jé - sus, le fruit de
 thou a - moug - wo - men, And be - hold the fruit

vos en - trai - les, est bé - ni. Sain - te Ma - ri -
 of thy womb is bless - ed! Ho - ly Ma -

- e, Mè - re de Dieu, pri - ez pour nous, pau -
 ry. Moth - er of God, pray for us. poor

pp

-vres pé - cheurs, Main - te - nant et à l'heu - re de
sin - ners here, Now and in the hour of

- Grisélidis. *p*

- "Ain - si soit - il." —
- "So may it be." —

mf *dim.* *p*

no - tre mort, Ain - si soit - il." —
death So may it be!" —

Moderato (ma non lento) (132 = ♩)

Orch. *fp*

- Bertrade. *mf*

- Ma - da - me,
- My la - dy.

fp *p*

B.

un é - tran - ger qu'u - ne femme ac - com - pa - gne, Et qui
a stranger's here who has with him a wo - man. And who

B.

sem - ble ve - nir de loin, _____ Vous - drait vous par -
seems to have come from far. _____ He would speak with

— Grisélidis.

B.

- ler sans té - moin. - A - mè - ne - les! _____
you quite a - lone. - Go bring them in! _____

(Bertrade goes out, taking the child with her)

G.

Piano accompaniment for the first system, featuring a treble and bass staff. The music is in a minor key and includes dynamic markings *sf* (sforzando) in both staves.

— Grisélidis. (looking out into the distance)

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: *- Le soir des - cend sur la cam -* / *- Up - on the land the night is*. The piano accompaniment features dynamic markings *mf* and *p*.

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: *- pa - - - - gne...* / *- fall - - - - ing...*. The piano accompaniment features dynamic markings *dim.*, *pp*, and *m.g.* (mezzo-giochi), with a note: (Bells in the distance).

SCENE IV

Piano accompaniment for the fourth system, featuring a treble and bass staff. The music is in a minor key and includes dynamic markings *fp* (fortissimo piano).

Piano accompaniment for the fifth system, featuring a treble and bass staff. The music is in a minor key and includes dynamic markings *fp* (fortissimo piano).

G. *Ap - pro -*
Ap -

F. *poco*
- da - - - - - me, Mer - ci! Ma -
lu - - - - - dy Our thanks My -

D. *poco*
Ma - da - - - - - me.
My la - - - - - dy

G. - chez!
proach.

F. *poco*
- da - - - - - me, Mer - ci!
lu - - - - - dy. Our thanks!

D. *poco*
Ma - da - - - - - me.
My la - - - - - dy!

G. *più f*
Vien - dri - ez - vous — du bout de mon - - - - - de?
Have you come here — from the world's end then? (with alacrity)

F. *più f*
Nous en ve-nons, ma -
We have in-deed, my -

D. *più f*
Nous en ve-nons, ma -
We have in-deed, my -

più f

sf *pp* (aside, laughing)

F. - da - - - me! Nous en venons, Ma - da - - - me! Et mê-me de plus
 la - - - dy! We have in-deed, my - la - - - dy, And e - ven fur-ther

D. - da - - - me! Nous en venons, Ma - da - - - me! Et mê-me de plus
 la - - - dy! We have in-deed, my - la - - - dy, And e - ven fur-ther

sf *p* *sf* *m.d.* *p*

mf *piu f*

F. - Grisélidis. *Ap* - pro - chez, _____ mes a -
Ap - pro - ch., _____ my

loin! de plus loin! Mer - ci du grand bon-heur, _____
 still! further still! Thanks for the cur - te - sy _____

D. loin! de plus loin! Mer - ci du grand bon-heur, _____
 still! further still! Thanks for the cur - te - sy _____

p *p*

G. *p*

F. - mis. _____ *Ap* - pro - chez, _____
 friends, _____ *Ap* - pro - ch., _____

Ma - dame, à nous per. mis. Ma - da - - - me, Ma -
 Ma - dame, your Grace ex-tends. My - la - - - dy, My -

D. Ma - dame, à nous per. mis. Mer - ci, Ma -
 Ma - dame, your Grace ex-tends. Our thanks my -

p

- Griselidis. *sf* *(anxiously)*

D
-ent! *L'O-ri - ent!* aux lieux d'où vous ve-nez...
East! - In the East! In plac-es, I suppose -

- Fiamina. *(pointing to the Devil)*

G
on se bat - tait?... *- Ja - mais il ne four - re son*
They were at war! - Oh, nev-er would he poke his

- the Devil. *f* *2 legato. p*

F
nez où l'on se bat! *- Ja - bo - mi - ne la guerre! Et se*
nose Where there was war! - I de - test a fight! And to

D
fai - re tu - er me semble un sort - vul -
get one - self killed. I think's a vul - gar

- Grisélidis. (with feeling)

D

- gai - re. - A - lors vous n'a - vez pas ren - con -
 plight. - If so. my hus - band. Sir, you've not

f

crese.

G

- tré mon é - poux? Car il n'est qu'ou l'on meurt...
 seen at the war. Where men die, there is he.

p

- Fiamina. (to the Devil, crossly)

G

Hé - las! - Al - lons, pré - sen - tez -
 A - las! Go on! Say who you

f

Moderato.

F

- vous.
 ure!

Moderato. (120 = ♩)

f

f

1
 m.g.

—the Devil. (to Grisélidis)

mf

—Nos goûts ne se res -
—Our tastes must dif - fer

ben cantato.

p sostenuto. *poco* *p*

D. — sem - blent guè - re. En - tre nous, je ne
ver - y far. To be frank, all I

D. suis — qu'un — mo - des - te mar - chand d'es - cla -
do — is — most hum - bly to deal, In slaves.

f *p*

—Grisélidis. (repeating with
pity and astonishment)

—Fiamina.

D. — ves... — D'es - cla - ves... — Je le suis comme é - tant un ob -
— — In slaves? — And I fol - low at heel. As a

F. *- jet de son fonds de com - mer - ce. Il m'a, pour cent du -*
part of his stock in trade, For whom a hun-dred

- the Devil, (coming back to the subject of the interview)

F. *- cats, ja - dis ac - quise en Per - se. C'est mon - sieur le Mar -*
pounds in Per - sia there was paid. 'Tis from your lord him -

Animando.

D. *- quis qui nous en - voie i - ci.*
self that mes - sa - ges we bring.

Animando.

- Grisélidis.

(approaching with interest)

- Fiamina.

(hesitating at first)

(boldy)

- Où l'a - vez - vous con - nu? - Mais... Ma - da - me... en voy -
- Where did you speak with him? - We... while trav' - ling... were be -

- Grisélidis.(anxiously)

f *rit.*

a - ge. - De cet - te mis - si - on por - tez - vous - quel - que
 spo - ken. - Of this com - mis - sion, pray, can you show - me some

rit.
dim.

- the Devil.

(showing her the ring of the Marquis)

1^o Tempo. *f*

ga - ge?.. - Ma - da - me, l'anneau que voi -
 to - ken? - My - la - dy, we show you this

1^o Tempo. *p*

- Fiamina.(positively)

- Grisélidis.(dumbfounded)

p *pp*

- ci. - L'anneau que voi - ci. - C'est en ef - fet l'anneau de
 ring. - We show you this ring. - It is, it is in - deed the

(excitedly)

piu f

pp

no - tre ma - ri - a - ge... Parlez, j'é -
 wedding ring he gave me! Go on! I

Stesso Tempo.

G. *- cou - te.*
hear you!

-the Devil.
(detached, rythmically, volubly)

-Quand nous vi - mes le Mar -
-When the Mar - quis we did

Stesso Tempo. (♩ = ♩)

m. d. *cresc.* *f*

m. g.

(answering each other like two rogues, who have an understanding)

-Fiamina. *(same manner)* *(pointing to the Devil)*

-le Marquis, *le Marquis...* *De ses fem - mes à*
-We did see, *we did see...* *A-mong his girls for*

- quis, *le Mar - quis,* *le Mar - quis...*
see, *we did see,* *we did see.*

p

vendre, *à vendre,* *à ven - dre...*
sale there, *for sale there,* *for sale there...*

(pointing to Fiamina)

à vendre, *à vendre...* *Elle é - tait - la plus*
for sale there, *for sale there.* *She was far the most a -*

f

(indicative herself, pretertiously)

F. *la plus bel-le, most a-musing, la plus bel-le. most a-musing.*

D. *bel-le, musing, la plus bel-le, most a-musing, la plus bel - - - - - most a - mu - - - - -*

F. *Com-me je n'a-vais pas le droit, pas le droit, pas le*
And see-ing I had not the right, not the right, not the

D. *-le!.. sing, pas le droit, not the right, pas le droit, not the right.*

(positively)

F. *droit d'ê - tre re - bel-le, re - bel-le, re -*
right, right of re - fu-sing, re - fu-sing, re -

D. *re - bel-le, re - fu-sing, re - bel-le... re - fu-sing,*

F. *bel-le, Je fus vi - te son bien, Je fus vi - te son*
fusing. I became his pro-per - ty. I became his pro-per -

D. *honnê - te - ment ac - quis, honnê - te - ment ac -*
As purchased hon - est - ly. As purchased hon - est - ly.

F. *bien, hon-nê - tement ac - quis, honnê - te - ment ac -*
ty. As purchased hon - est - ly. As purchased hon - est -

D. *honnê - te - ment ac - quis, hon-nê - te - ment ac - quis, honnê - te -*
As purchased hon - est - ly, As purchased hon - est - ly. As purchased

F. *- quis. Je fus son bien, son bien hon-nê - te - ment ac - quis, Je fus son*
ly. 'His proper - ty. I was as purchased hon - est - ly. His pro - per -

D. *- ment ac - quis, son bien hon - nê - te - ment ac - quis, Elle est son bien.*
hon - est - ly. As purchased hon - est - ly she was His proper - ty

F. *tr*
 bien, Son bien hon - nê - te - ment ac - quis. C'est par-fait! c'est par-
ty. I was as pur-chased hon-est-ly. 'Tis quite right! 'Tis quite

D.
 Son bien hon - nê - te - ment ac - quis. C'est par-fait! c'est par-
She was as pur-chased hon-est-ly. 'Tis quite right! 'Tis quite

F.
 - fait! c'est par-fait! c'est par - fait!
right 'Tis quite right! 'Tis quite right! (wishing still further to strengthen
 the position)

D.
 - fait! c'est par-fait! c'est par - fait! C'est par-fait!
right 'Tis quite right! 'Tis quite right! 'Tis quite right!

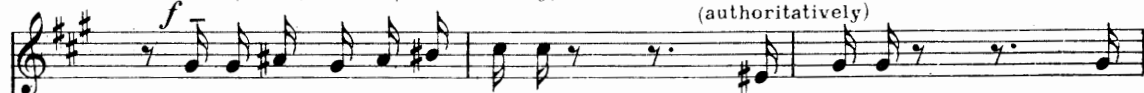
—Grisélidis. (with painful effort)

(to the Devil, to cut her off; sharply) —Est - ce tout?
 —Is that all?

F.
sf
 Chut!
 Hush!

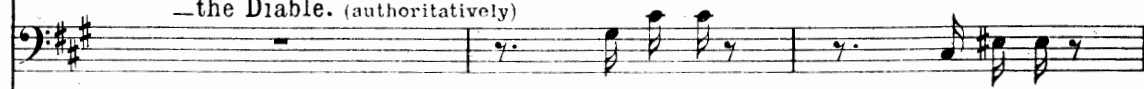
- Fiamina. (recommencing with alacrity)

(authoritatively)

f  *(authoritatively)*

- Il or - don - ne que sur l'heu - re, sur l'heure, sur
 - He commands you that this min - ute. this minute. this

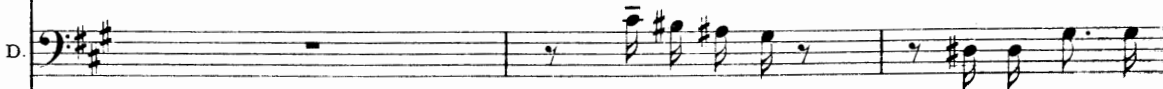
- the Diable. (authoritatively)

 *(authoritatively)*

- sur l'heure, sur l'heure,
 - this minute. this minute.


sf  *p*

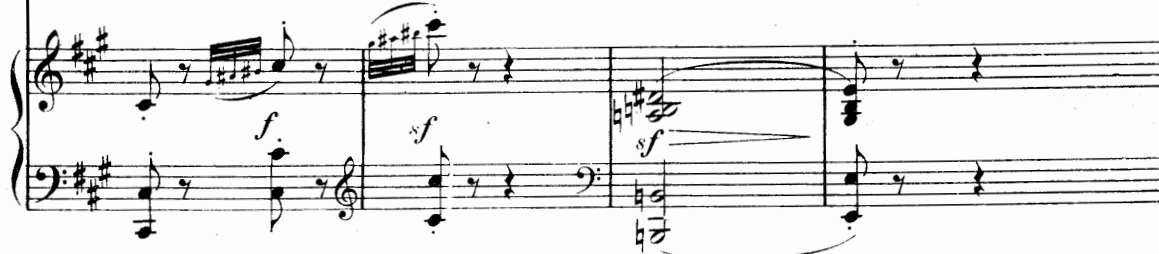
F.  l'heure. Tout le monde en la de - meure, M'o. bé - isse et me soit sou -
 min - ute. All the house and all that's in it Shall o - bey and bow down to

D.  Tout le monde et lui soit sou -
 Er - ry - bo - dy. un - der her must

 *tr*

F.  *f*
 - mis, soumis, Que l'an - neu nup - ti - al, par vous, me soit re -
 me. to me: That your wed - ding - ring be giv - en up to

D.  *f*
 - mis, soumis.
 be. must be.

 *f* *sf* *sf*

F. *-mis...*
me. (quickly, and with a gesture of offended modesty)

D. *f sf*

-Mais il l'é-pou-se-ra, dès son re-tour, — Ma-da-
-He'll mar-ry her, of course, when he re- turns, — my lu-

-Grisélidis.
 (to herself, with righteous indignation)

D. *m.f.*

-me. *C'est im-pos-si-ble!*
-dy. *I'll not do that!*

p espressivo. *m.g.* *f sf*

G. *un poco più*

Et ce-pen-dant,...
Yet ne'er the less -

un poco più

p sf più p

(little by little recalling the past)

G. *più p*

Ce-pen-dant, quand le Mar-quis me prit pour fem-me,
think of how, The day that he his con-sort made me,

più p

più f *espressivo.*

G. J'ai ré - pon - du: Sei - gneur, ac - cep - tez mon ser -
I an - swered him: O Lord, hear, I pray this my

G. -ment: _____
row: _____

Mouvement of the prologue.

(as if to herself, in recollection)

G. *p* La vo - lon - té du ciel é - tant la vô - tre, Dé - sor -
Be - cause thy will and God's ac - cord to - geth - er. From this

Un poco più lento. (♩ = ♩)

G. *rall.* - mais je n'en au - rai d'au - tre Que vous o - bé - ir sans mer - ci!
day I shall have no oth - er, Thee will I o - bey, pa - tient - ly!

Quasi lento. *mf* *3* *più f* *3* (to Fiamina)

G. J'o - bé - i - rai. Voi - ci l'an -
I shall o - bey! Here is the

Quasi lento. *mf* *espressivo.*

G. - neau.
ring.

- Fiamina. (joyfully taking the ring)

- Un sa - phir! qu'il est beau!
- A sap - phire! Pret - ty thing!

(taking it quickly from her)

- the Devil. *f* *3* *p*

Rends - moi ce - la!.. J'en
Give it to me! A

(with jealous admiration)

F. *sf* *sf*

- Ah! qu'il est beau! Ah! qu'il est
- The pret - ty thing! The pret - ty

D. *3* *3*

fais mon pe - tit bé - né - fi - ce.
good lit - tle wind - fall; how nice!

p

—Grisélidis. (aside, with great emotion)
ben legato sostenuto.

F. *mf* beau... —Puis — qu'a son — né, pour moi, *sf* l'heu — — re du sa — cri —
 thing! —Since now the hour has struck, struck — — — for my sa — cri —

G. *cresc.* — fi — — — ce, A — vec mon fils je fais le monde et
fice. — — — — — My son and I must fly be — fore the

G. *f* ses mépris. Ce qu'il m'a — vait — — don — né, le ciel m:
scorn et men What once it gave — — to me, hea'rn now ha —

p cresc. — — *mf* *f* *pronunziato.*

8a bassa

G. *più f.* l'a — re — pris, — — — — — Que sa vo — lon — té s'ac — com — plis —
 ta'en — a — gain; — — — — — That God's will it is, shall suf — fice! — — — — —

più f. *p* *dolor.* *pp*

G. *- se!* *A - - vec mon*
My son and

- Fiamina.

(aside, to each other) *- Se peut - il qu'elle ac - cepte un pa - reil sa - cri - fi - ce?*
- How, think you, can she make so great a sac - ri - fice?

- the Devil. *- Se peut - il qu'elle ac - cepte un pa - reil sa - cri - fi - ce?*
- How, think you, can she make so great a sac - ri - fice?

mf

G. *f molto espressivo.* *più f*
Je fui -
We must

F. *A nos propres fi - lets, vraiment, nous sommes pris...*
Now in our lit - tle trap, forsooth, we're caught a - gain.

D. *A nos propres fi - lets, vraiment, nous sommes pris...*
Now in our lit - tle trap, forsooth, we're caught a - gain.

più f

G. *-rai le monde et ses mé -*
fly be - fore the scorn of

F. *Nous som - mes pris!*
We're caught a - gain!

D. *Nous som - mes pris!*
We're caught a - gain!

più f

G. *f* - pris! Ce qu'il m'a -
men! *What once it*

F. *p* Seul, cet an - neu nous est un pe - tit bé - né - fi - ce!
This ring a - lone will fetch us some - thing re - ry nice!

D. *p* Seul, cet an - neu nous est un pe - tit bé - né - fi - ce!
This ring a - lone will fetch us some - thing re - ry nice!

cresc.

G. *f* - vait don - né, Le ciel me
gave to me. Hear'n now has

F. *f* A nos fi - lets nous som - mes pris!
In our own trap We're caught a - gain!

D. *f* A nos fi - lets nous sommes
In our own trap We're caught a -

ff

ad. a

G. l'a - re -
ta'en a -

F. *f* A nos fi - lets nous som - mes pris!
In our own trap We're caught a - gain!

D. *f* pris! gain! A nos fi - lets nous sommes
In our own trap We're caught a -

ff

ad. a

ff *sf* *dim.* *rall.*

G. *- pris!* Hé - las! Le ciel me l'a re -
gain! A - las! Heav'n now has ta'en a -

F. Seul, cet anneau d'un fort grand prix Nous est un pe - tit bé - né - fi - ce.
p This ring alone's worth an - y price, And it will fetch us something nice.

D. *p* pris! Seul, cet anneau d'un fort grand prix Nous est un pe - tit bé - né - fi - ce.
p gain! This ring alone's worth an - y price, And it will fetch us something nice.

sf *dim.* *rall.*

a Tempo.

G. *- pris!*
gain! ppp

F. Cet an - neau d'un fort grand prix Nous est un pe - tit bé - né -
ppp Tis a ring worth an - y price, And it will fetch us some - thing

D. Cet an - neau d'un fort grand prix Nous est un pe - tit bé - né -
ppp Tis a ring worth an - y price, And it will fetch us some - thing

a Tempo.

p *rall.* *dim.*

G. Telle est la vo - lon - té, Sei - gneur! Sei -
 So let Thy will be done, O Lord! O

F. *- fi - ce.* Il est à nous!...
nice. And it is ours!

D. *- fi - ce.* Il est à nous!...
nice. And it is ours!

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

a Tempo. (she moves away)

G. *dim.* *sf*

-gneur! Sei - gneur!
 Lord! O Lord!

a Tempo.

f *espressivo.* *mf*

8^a bassa

(she continues to move away and gradually disappears)

G. *mf* *p*

J'o-bé-i - rai...
 I shall o - bey...

8^a bassa

SCENE V

- Fiamina. (laughing)

f *p*

- Mon cher é - poux, qu'en di - tes - vous? Vous é - tes
 - Will, husband dear, what do you say? I think you're

8^a bassa

- the Devil. (dolefully)

F. *f* *p*

at - tra - pé, je pen - se? Voi - là ma chan - - ce! Une
 nice - ly caught, my duck - y! I'm so un - luck - - y! A

Un poco più animato.

D. *f*
 âme à per - dre me ten - ta. Il
 soul to ru - in, led me on: There

Un poco più animato.
p

D.
 n'est peut-être en tout qu'une fem - me fi - dè - le, Et je tom-be sur cel-le -
 is. per-haps, all told, but a sin - gle true wo - man, And, by Jove, I hit on that

(changing his tone)
più f *p*
 -là! Mais pa-ti - en - ce! U - sant d'u-ne ru - se nou-vèl - le,
 one! But let's be pa - tient! Try something that's new, she's but hu - man:

D. *più f* *dim.*
 Nous al-lons de l'a-mour — lui ten-dre les ap-pâts. —
 We will of - fer to her. — the sweet de - lights of love. —

ben legato.
p

f -Fiamina. -the Devil. -Fiamina. -the Devil.

-Vous? Moi. -C'est im - pay - a - ble! -Pour - quoi
 -You? I! -What per - fect driv - el! -Why, my

-Fiamina. -the Devil.
 (with self satisfaction)

pas? -Pour plai - re, qu'a - vez - vous? -J'ai
 dove? -What's pleas - ing a - bout you? -The

(changing his tone)

la beauté du dia - ble!.. C'est un au - tre, un ber -
 beau - ty of the Dev - il! There's an - oth - er, - keeps the

piu f -Fiamina.
 (ironically)

-ger, un po.è - te... -Fort bien! Vous fréquentez du jo - li mon - de!
shecf: He's a po - et - -Will, well! What nice so - ci - e - ty you keep!

—the Devil. (with pretended sympathy)

mf *p*

—J'ai pour ces gens de rien une a - mi - tié pro - fon -
 — For such poor things I feel A sym - pa - thy most deep.

—Fiamina.

—the Devil.

D. *p*

de. — Et ce - lui - là se nom - me? — A - lain, Dans un mo -
 — And what's the name of this one? — A - lain, And with all

—Fiamina. (joyfully)

—the Devil.

D. *f* *f* *f*

—ment il se - ra là... — Vraiment! Votre i - dée est ex - qui - se!! — Toi, va
 speed He's coming here — Indeed! Your i - dea is de - light - ful! — You must

p *sf* *tr*

(with conceit)

(in high spirits)

D. *f*

prendre au châ - teau ta pla - ce de Mar - qui - se. La! la!
 now claim your place, Mar - qui - se, as is right - ful. La! la!

f pesante.

(The Devil and Fiamina exchange mock curtesies as they dance.)

-Fiamina! -the Devil.

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!

(Fiamina goes out shrieking with laughter)

rall.

la!
la!

rall.

SCENE VI

(It is now night)

(The Devil makes cabalistic sighs in the air)

Lento. (58 = ♩.)

ff *ff* *ff*

p m. d. *ff* *p m. d.* *ff*

m. g. *ff* *pp* *m. g.* *ff* *pp*

-the Devil. *f*

-Des bois obs.
-From som-bre

Molto lento.

f a Tempo.

Molto lento.

D. *curs, woods.* *des blanches grè - ves, from rushing streams.*

Sop. *pp* (the voices of the night answer him) *pp*

Contr. *pp* *pp*

Ten. *pp* *pp*

Bass. *pp* *pp*

Des bois obs - curs, From sombre woods. *des blanches from rushing*

Molto lento. **a Tempo.** **Molto lento.**

D. **a Tempo.** **Molto lento.** **a Tempo.**

Des monts ai - gus, From mountains high. *des larges from deep a -*

S. *grè - ves, streams.* *pp* *Des monts ai - gus, From mountains high.*

C. *grè - ves, streams.* *pp* *Des monts ai - gus, From mountains high.*

T. *grè - ves, streams.* *pp* *Des monts ai - gus, From mountains high.*

B. *grè - ves, streams.* *pp* *Des monts ai - gus, From mountains high.*

a Tempo. **Molto lento.** **a Tempo.**

Molto lento. **Animato.**

D. *pp*
 prés, _____
 byss, _____

S. *pp*
 des lar-ges prés, _____
 from deep a - byss, _____

C. *pp*
 des lar-ges prés, _____
 from deep a - byss, _____

T. *pp*
 des lar-ges prés, _____
 from deep a - byss, _____

B. *pp*
 des lar-ges prés, _____
 from deep a - byss, _____

Molto lento. **Animato. 108.**

(briskly) *p*

D. *p*
 Le - vez-vous, ve - nez, ac - cou - rez, des bois obs - curs, des monts ai - gus! _____
 A - rise, a - rise and hi - ther fly, From som-bre woods and mountains high! _____

Sop. (briskly) *pp*

Le - vez-vous, ve - nez, ac - cou - rez, des bois obs - curs, des monts ai - gus! _____
 A - rise, a - rise and hi - ther fly, From som-bre woods and mountains high! _____

VOICES OF THE NIGHT.
 Contr. (briskly) *pp*

Le - vez-vous, ve - nez, ac - cou - rez, des bois obs - curs, des monts ai - gus! _____
 A - rise, a - rise and hi - ther fly, From som-bre woods and mountains high! _____

Lento. *mf* *dolce.* **Molto lento.**

D. Souf - fles des bai - sers!...
All that breathe's a kiss!

S. Souf - fles des bai - sers!
All that breathe's a kiss! *pp*

C. Souf - fles des bai - sers!
All that breathe's a kiss! *pp*

T. Souf - fles des bai - sers!
All that breathe's a kiss! *pp*

B. Souf - fles des bai - sers!
All that breathe's a kiss! *pp*

Lento. **Molto lento.**

p *dolce.* **rall.**

D. et des rê - ves! —
All that dreams! —

S. et des rê - ves!
All that dreams! — *ppp*

C. et des rê - ves!
All that dreams! — *ppp*

T. et des rê - ves!
All that dreams! — *ppp*

B. et des rê - ves!
All that dreams! — *ppp*

rall.

Moderato

(The Spirits appear)

120 =

pp *p*

1 2 3 2 1 2
1 2 1 2 1 2

f

rall. a Tempo.

dim. *p molto legato.* *dolce.*

2 Red.

f *f*

più f *pp* *rall.*

1 3 2

a Tempo.

dolce. *f*

più f *pp* *f* *più f* *pp*

p *p*

—the Devil. *f*

—Ac-cou-rez!
—Haste ye here!

f *f*

rit. *rall.*

rit. *rall.*

p *f* *p* *f* *p* *f* *p*

a Tempo.

D. *p* *f*

Et, mon - tant, sous les cieux — dé - serts, Du
 Rise. a - rise 'neath the skies — now bare, From

a Tempo.

dolce. *p* *f*

D. *pp* *dolce.*

fond — des eaux, — du cœur — des ro - - ses,
 wa - ters deep. — from hearts — of flow - - ers.

f *più f* *pp*

rall. a Tempo.

D. *p*

Ha - lei - nes trou - blan - tes des cho - - - ses,
 Ye breathings of am - or - ous pow - - - ers,

rall. a Tempo.

dolce. 2^{da}

D. *f* *dolce. p* *rit.*

Ver - sez vos poi - sons dans les airs!
 Your poi - sons pour out on the air!

f *più f* *pp* *rit.*

a Tempo.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic in the bass clef, which then crescendos to a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

Second system of musical notation. The right hand continues with a melodic line. The left hand features a bass line with slurs and accents, including a fingering of 2 1. Dynamics range from *f* to *p*.

Third system of musical notation. The right hand continues with a melodic line. The left hand features a bass line with slurs and accents, including a fingering of 1 2 3 1 2. Dynamics range from *f* to *p*.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand features a bass line with slurs and accents, including a fingering of 5. Dynamics range from *pp* to *f*. A key signature change to two flats (Bb) is indicated.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand features a bass line with slurs and accents, including a fingering of 2 3 4 1 4. Dynamics range from *pp* to *f*. A key signature change to three flats (Bbb) is indicated.

pp sf

sf p f

1 2 3 4 5

p f f

1 2 3 4 5

- the Devil. (to the Spirits)

p

- Vous qui por - tez en vous l'âme au -
- O ye that bear in you the deep

p

cresc.

- gus - te des rê - ves, Al - lez, compli - ces
soul of the dreams. A - way, ye min - ions

p f

D

f *dim.*

-doux de mon - pou - voir vain - queur, Al - lez cher.
 sweet of my all con - quering power: A - way, and

D

rit. *rall.* *p*

- cher ce - lui qu'attend le trouble de son cœur! A - me des
 find the one whose heart awaits its troubled hour! Soul of the

D

a Tempo. *ben cantato.*

rê - ves! Met - tez votre ar - den - te brû - lu - re
 dreams! And press with the fier - iest kiss - es.

a Tempo.

dolce. *f*

D

f *p*

Aux lèvres de Gri - sé - li - dis,
 The sweet lips of Gri - sé - li - dis;

più f *pp*

rall. a Tempo.

D. Et de vos par - fums a - lour - dis.
The per - fume that heav - i - est is.

rall. a Tempo.

dolce.

2 Red.

p^{iu} f rit.

D. Baignez sa lour - de che - ve - lu - re! Al - lez! al -
Pour ye up - on her heav - y tress - es! A - way! a -

f p^{iu} f pp rit.

a Tempo.

D. - lez!
way!

Sop. pp Al - lez! al -
A - way! a -

Contr. pp Al - lez! al -
A - way! a -

VOICES OF THE NIGHT. pp Al - lez! al -
A - way! a -

Ten. pp Al - lez! al -
A - way! a -

Bass. pp Al - lez! al -
A - way! a -

a Tempo.

1 p p

ppp

S.
lez!
way!

C.
ppp
lez!
way!

T.
ppp
lez!
way!

B.
ppp
lez!
way!

dim. *pp*

p *pp* **rall. Lento.**

The spirits have brought Alain, who comes as though drawn by some unknown power.
The spirits vanish.— The Devil disappears.— The moon rises slowly.

ppp

ppp

8^a bassa

SCENE VII

(During what follows, the garden takes on, in the moonlight, the fantastic appearance of dreamland.)

Lento assai.

-Alain. (to himself)

mf

Je suis l'oi - seau que le fris - son D'hiver chasse de la ra - mé -
 I am a bird that fore the thong Of winter from my branch am fly -

Lento assai. (120 = ♩)

p (Harp, unseen)

f *p* *dim.*

- e. A - dieu, a - dieu, la caresse em - bau - mé - e Du nid caché dans le buis -
 ing. A - dieu, a dieu, thou nest in per - fume ly - ing. That safe - ly hid in branches

f *p*

p *più f* *crese.* *rit. - - - rall.* *dolce.* *p*

- son! — Mais que la der - niè - re chanson Vole aux pieds de la bien - ai - mé -
 hung! — But let at least my lat - est song Fly to her I love, tho' a - dy -

più f *rit. - - - rall.* *p*

a Tempo. *f* (with feeling)

- e! As - - tres, as - - tres, ca -
 ing! Stars, ye stars, your poor

a Tempo. *p sostenuto.* *Orch.* *f*

più f.

A. *p*

-chez vo - tre flam - beau, Gar - dez vo - tre fa - ce voi -
light ye well may save, Veil, ah, veil your fac - es be -

sf

sempre sost.

sf *espressivo.*

A. *sf*

-lé - e; Car ma jeunes - se dé.so - lé - e Et le prin -
 night - ed; My youthful pas - sion has been blight - ed. And spring it -

mf *sf*

sf *f*

A. *mf* *sf* *crese.* *f*

- temps sont au tom - beau... Puisque à mes
self is in the grave. Naught to mine

sf *ff* *p*

A. *sf* *ff* *p*

yeux rien n'est plus beau De -
 eyes can beau - ty have, Since

p

rall.
molto espressivo.

A. *sf*

- puis qu'el - le s'en est al - lé - - e!...
she leaves my love un - re - quit - - ed.

sf *dim.* *p*

a Tempo.

A. *p*

Je suis l'oi - seau que le fris - son D'hiver chas - se de la ra - mé -
I am a bird that fore the thong of win - ter from my branch am fly -

a Tempo.

p (Harp, unseen)

A. *f* *ten.* *pp* *rit.* *rall.*

- e! A - dieu! a - dieu, — la ca - resse em - bau - mé -
ing: A - dieu! a - dieu, — to the nest sweet - ly ly -

f *pp* *pp*

rit. *rall.*

a Tempo.

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

- e! _____
ing! _____

a Tempo.
Orch.

pp *f* *dim.*

(Grisélidis, almost unconscious of what she is doing comes down the steps, drawn, like Alain, by a power unknown.)

Stesso Tempo.

—Grisélidis. (vaguely)
p

Stesso Tempo.

—Le rêve
—My dreams

pp dolceissimo.
2 *da*

pp
più f

a fui mon front, — le som-meil fuit mes yeux; Un
de - sert my brow, — e - ven sleep leaves mine eyes; And

rall.
poco. dim.
a Tempo.
pp
rall.
a Tempo.
dolcissimo.

trouble me rem-plit — que je ne saurais di - - - re.
what, I can-not tell, — doth unknown trouble cause — — — me.

più f (more definitely)
pp
pp
più f

Il sem - ble qu'un pou-voir — doux —
Me - thinks, some ma - gic pow'r, — sweet, —

G. *dolce.* *mf* *p*

et mys - té - ri - eux. De ce châ - teau m'ex -
in mys - te - rious wise. Forth from the cas - tle

G. *sf* *rall.* *pp*

-ile et dans ces lieux m'at - ti - re!...
drives, and to this gar - den draws me!

a Tempo.

-Alain. (without seeing Grisélidis)

f *p*

-Plus u - ne voi - le sur la mer, Au ciel pas encore une é - toi -
-As yet no star is in the sky, On the sea no sail is in mo -

a Tempo.

pp *f* (Harp unseen) *sf* *p*

A. *f* *sf* *dim.*

-le! Et plus triste est mon cœur a - mer Que le ciel sans lumière et que la mer sans
lion; But sadder are my heart and I Than a sky with-out star. or a sailless

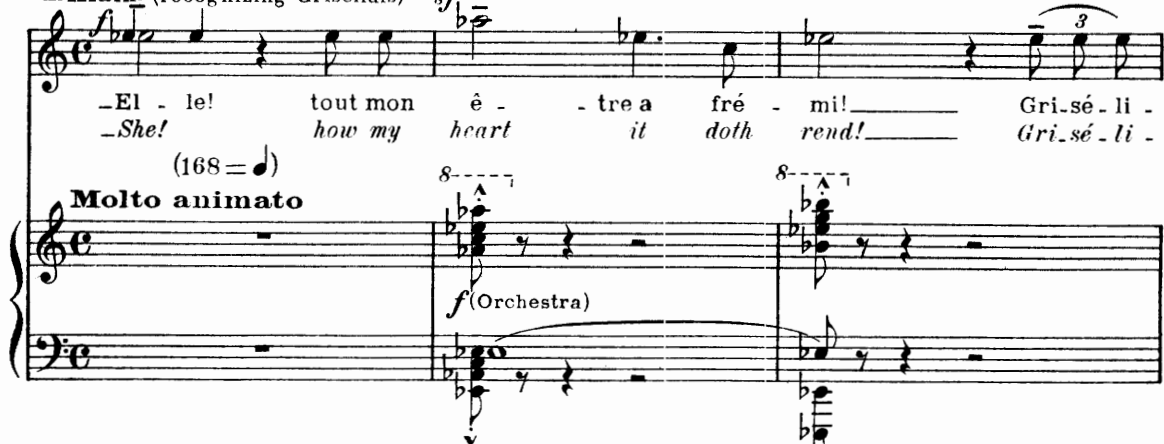
—Grisélidis. (approaching him)

A. 


vo - le! — Qu'ils sont tris - tes les mots que vous di - tes, a - mi!...
o - cean! — Ver - y sad are the words you are say - ing, my friend!

Molto animato

—Alain. (recognizing Grisélidis) *sf*



—El - le! tout mon é - tre a fré - mi! — Gri - sé - li -
—She! how my heart it doth rend! — Gri - sé - li -

(168 = )

Molto animato
f (Orchestra)

—Grisélidis.

—Alain.

A. 

—dis! — A - lain! — Oui, ... moi, — Ma -
dis! — A - lain! — Yes, I, — my

(with much expression and feeling)

A. 

—da - - - me, A - lain, — le com - pa -
la - - - dy, A - lain, — your com - rade

A.

-gnon des beaux jours d'au - tre - fois!
 dear in the days that are past!

f

Grisélidis. (simply and tenderly)

-A - vec bon - heur je te re -
 -Glad - ly do I find thee at

f

G.

-vois Et ne t'a - vais ja - mais ou - bli -
 last: My mem - o - ry, as yet, in my

-Alain.
(with much expression)

G. *pp*
 -é dans mon à - - me. -Ah!
 heart ne'er be - trayed thee. -Ah.

8^a bassa -----

A.
 ce premier ser - ment que je croy - ais sa - cré!
 dost re - call the vow, that I be - lieved was true!

-Grisélidis. (with sentiment)

mf
 -On m'a - vait dit: il est par - ti;
 -They, said to me: He's gone a - way.

a Tempo.
 -Alain. (bitterly)

G. *p* *rit.* *mf*
 J'a - vais pleu - ré. -J'a - vais pour -
 I wept for you. Ah, this I

rit. **a Tempo.**

A. *f* *più f*

tant ju - ré De ne plus vous re - voir, au
sware to do. Never a - gain, on this earth, would

A. *sf* *p* *p* *sf*

moins sur cet - te ter - re! -Tu me fuy -
I attempt to see thee! -You went a -

Grisélidis. (absently)

-Alain. (he is about to speak, but at the modest glance of Grisélidis, he stops)

G. *f* *p*

-ais? Pour - quoi? -Pour - quoi? Mieux vaut me
way? But why? -Ah, why? Ask me not,

A. *p* *mf* *rit.*

tai - re. A - dieu! -Non! pas en - co - re!...
pri - thee? Farewell! -Nay, do not leave me!

Grisélidis. (trembling)

rit.

Molto Lento. *molto espressivo,*

mf (40 = ♩) *sf* *pp* *dim.*
dolce. 3
molto pronunziato.

—Grisélidis. (very low, with great emotion; very modestly)

—Alain. (with emotion)

p *pp* **Lento.** *mf*
 (Parlé:) Ah!... je comprends... tais-toi... —Gri-sé-li-dis,
 (Spoken:) Ah, do not speak. I see. —Gri-sé-li-dis,
Lento. (48 = ♩)
Molto lento. *rit.* *pp*

p *più f*
 é-cou-te-moi!... Mon cœur se bri - se...
 listen to me! My heart is break - ing!-
a Tempo Lento.

rit. *pp* *p* *ben cantato.*
 et l'heure est brè - ve... Rap-pel - le - toi les jours
 What moments wast - ed! Re - call, re - call the days,
a Tempo Lento. (48 = ♩)
dim. *sempre pp* *p* *ben cantato.*
pp

A. *dolce.*

— où, ta main dans ma main, J'é-car-tais de tes pas les
 — when with thy hand in mine. For thy feet, from the path, the

A. *f*

ron-ces du chemin, Je bu-vais dans tes yeux
 briars I would untwine; From thine eyes the glo-ry

crese. *f*

p *più f*

A. *p* *dolce.*

l'es-poir du pre-mier rê-ve,
 of hope's first dream I tast-ed.

più f *p*

A. *pp* *dolce.*

Et dans ton clair sou-rire une im-mor-tel-le
 And in thy ra-diant smile did joy im-mor-tal

pp

pp *b*

pp *b*

8^a bassa.

a T^o - più animato e più caloroso.

- Grisélidis.

(still simply and tenderly)

A

toi! _____ - Ah! _____
thee! _____ - Ah. _____

a T^o - più animato e più caloroso.

molto espressivo.

G.

puisque tu m'ai-mais, tu me savais fi-dè-le!
had'st thou tru-ly loved, thy faith had been the strong-er!

(more warmly)

più f

G.

A-lain, Gri-sé-li-dis n'est plus maî-tres-se d'el-le;
A-lain. Gri-sé-li-dis is now her own no long-er;

G.

Tu sais bien... qu'un é-poux... te la prit.. sans re-
Well thou knowest... a-hus-band holds her now once for

-Alain. (recklessly)

G. *f* *sf* *f*

-tour. - Je ne sais rien, Gri-sé - li - dis, que notre a -
 aye! - But naught our love, Gri-sé - li - dis can take a -

-Grisélidis. (warmly, very much moved)

A. *mf*

-mour! - Du nom de mon é - poux tout l'hon - neur me demeu - re.
 way! - And in my husbands name, all my hon - our. I cher - ish,
più chaloroso.

G. *più f*

Crois-moi si tu le veux, - A - lain, mais que je meu - re
 Be - lieve me if thou canst, - A - lain, I'd rather per - ish

G. *cresc.*

Plu - tôt que le lais - ser flé - trir en ce
 This day, than that it should be soiled here this

-Alain. (taking her in his arms)

G. *f sf sf poco rall.*

jour! - Je ne veux rien, Grisé - li - dis, que notre a -
 day! - But naught our love, Gri - sé - li - dis, can take a -

f sf sf poco rall.

a Tempo. -Grisélidis. (freeing herself and moving quickly away from him) -Alain. (retreating)

A. *mf*

-mour! -Laisse-moi! -Soit!.. par - don!..
 -way! Let me go! -Good! For - give me!

a Tempo.

A. *più f*

Car l'amour dont je t'ai - me, An - ge, ne te
 For the love thou in spir - est, An - gel, would but

poco a poco rit.

molto rall.

A. *p dim.*

veut ob - te - nir que de toi -
 take what thou to give de -

poco a poco rit. **molto rall.**

dim.

Red.

*

Lento.

-Grisélidis. (aside, much troubled)

pp

-Danstout mon
Ah, what, I

(Alain holds Grisélidis faint and weak in his arms)

A. *pp*
-mê - - - me!
sir - - - est!

Lento. (60 = ♩)

ppp
8^a bassa. * *p dolce e ben cantato.*

G.
é - tre... quel é moi!.. Il semble que mon cœur, déchirant le mys-
won-der, can it be! It seems as tho' my heart, to obtain its de-

pp
8^a bassa.

dolce.
-tè - - - re, S'en - vo - - le de la ter - resur des ai - les de
sire, _____ On pin - - ions of fire wished to soar from the

-Alain. *p*
-Fuyons... Gri-sé-li - dis, fuyons!
-Ah, fly, Gri-sé-li - dis, ah, fly!

p

G. feu!... Est-ce l'a.mour? Sei-
 earth!... If this is love, O

A. Viens.. Gri-sé-li-dis! des ombres de la nuit le voi.le
 Come Gri-sé-li-dis! The shadows of the night fall from a

G. -gneur! ay-ez pi-tié de moi! Ah!
 Lord, have pit-y on me! Ah!

A. tom - - - be.. Mais une au - be se lè -
 bore. But a dawn shall a-rise

G. Seigneur! Si c'est l'a-mour... l'amour... l'a-
 dear Lord. if this is love, is love, is

A. - ve en nos cœurs pleins de foi! Tout ré-pè - te: l'a-
 in our hearts joy - ous - ly! All cries out that
 cresc.

ff. *rall.* *dim.* **a Tempo.**

G. *ff.* *rall.* *dim.* *a Tempo.*
 -mour, ay - ez pi - tié de moi!
 love, have pit - y, Lord, on me!

A. *ff.* *rall.* *dim.* *pp*
 -mour, est la su - præ - me loi! Fuy - ons, ô ma co - lom -
 love Our high - est law must be! A - way then, O my dove,

Più caloroso poco a poco.

G. *p* *f*
 Si c'est l'a-mour, pi - tié! Dans tout mon
 Can this be love? Ah me! Ah, what, I

A. *p* *f* *p*
 -be, fuy - ons, fuy - ons.. loin!.. loin!..
 A - way, A - way! Fly! Fly!

Più caloroso poco a poco.

G. *p* *mf*
 é - tre.. quel é - moi! pi - tié!..
 won - der, can it be! O Lord! *vibrato.*

A. *più f*
 O ma Gri - sé - li - dis... Le che - min de l'a - mourest
 O my Gri - sé - li - dis! For the way of true love will

G. *p* Est - ce l'amour? *mf* pi.tié.. Sei-gneur!...
Can this be love? Have pit - y, Lord!

A. *p* le che-min du ciel! _____ *più f* Vers l'ou-bli, _____ vers la
lead us to the sky! _____ To for-get, _____ and to

p *mf*

più f **animando poco a poco.**
 (oppressed) *mf* *p*

G. Dans tout mon è - tre quel é - moi! ah!.. Dieu!...
Ah, what I won - der can it be! Ah! God!

A. tombe où dorment les é - lus d'un a - mour é - ter - nel...
love Where slum - ber the e - lect in love that lasts for aye.

animando poco a poco.

p *mf* *p*

8^a bassa.

G. *più f*
 con-tre l'a-mour plus rien ne me défend...
To yield to love no tie for - bids me, none! -

A. *f* Viens! _____ *più f* viens! _____ *crese.* fuyons vers le ciel...
Come! _____ Come! _____ A-way to the sky, -

crese.

8^a bassa.

un poco rit.

G. Plus rien ne me dé-fend... Plus rien ne
 No tie for-bids me, none! No tie for -
 (passionately)

A. — vers le ciel!... Viens! Gri - sé - li -
 — to the sky! Come! Gri - sé - li -

ff

un poco rit.

G. me dé-fend! Pi - tié! Sei - - gneur! ah! pi - tié...
 bids me, none! Have pit - - y. Lord, ah! on me! -

A. -dis, ó ma co - lom - - - - be! Viens!
 -dis, Come, o my dove! Come!

mf

a Tempo - animando.

a Tempo - animando.

G. plus rien ne me défend... plus rien... plus rien...
 No tie forbids me, none! Not one! not one!

A. Viens! Viens! Viens!
 Come! Fly! Fly!

cresc.

f

(She sees Loÿs coming out of the castle and runs to him)

(She presses the child to her, to hide him from Alain)

Più agitato.

G. *ff*
 plus rien... Si! mon enfant!
 not one! Yes! I've my son!

A. (with a cry of despair) *ff*
 Viens! Fly! ah!.. Ah!

-the Devil.
 (appearing suddenly) *ff*
 -Son enfant!
 -Her son!

Più agitato.

sf secca
f

Animato. (with agitation)

-the Devil.
(aside, triumphantly)

f

Animato. (with agitation) (128=♩)

-Son en-fant! Je la
-Her son have

ff

-Alain. (in desperation)

D. *f*
 tiens! -O- sain-te pro-fa-né-e!
 I! -Sweet- soul by in-sults riv-en!

f

A. *f* —

Doux rê - ves de ja - dis!..
Sweet dreams of the past!..

A. a - - dieu! ——— doux rê - - ves!..
Fare - - well, ——— sweet dreams! ———

A. Hé - las! sui - vons la des - ti -
I bow be - fore the will of

A. *crese.*
- né - - e, Celle à qui pour ja - mais ma foi s'é -
heav - en, And she to whom for aye my love and

crese.

A. *sf*

tait don - né - e,
 faith were giv - en.

A. *più f*

Cel - le par qui je meurs, c'est toi,
 She at whose hand I die. 'tis thou.

A. *ff* (he rushes away distracted)

toi! c'est toi! - A -
 thou. 'tis thou! - A -

Animato.

ff

-Grisélidis. (in desperation, releasing for a moment the child's hand)

G. *sf*

-lain! A-lain!
 -lain! A-lain!

(Parlé): Maman!...
 (Spoken): Mother!...

sf

-Loÿs. (as he is carried off in the arms of the Devil)

—Grisélidis. (in terror; answering the voice of Loÿs)

(distractedly calling her son with tearful voice)

ff *sf* *f*

Ah! _____ (Parlé): Lo - ÿs! Lo -
 Ah! _____ (Spoken): Lo - ÿs! Lo -

Più agitato ancora.

fff *tutta forza.*

G. *ten.*

-ÿs!...
 -ÿs!

(in despair)

G. OÙ done — es - tu? Lo - ÿs! Lo - ÿs! mon fils,
 Where art — thou, where? Lo - ÿs! Lo - ÿs! My son,

—Bertrade. (running up)

G. où done — es - tu? — Re - gar - dez! — Re - gar - dez!
 where art — thou, where? — See there! — See there!

-Grisélidis.
(in tears)

B.

Lâbas, cet homme som - bre Qui pas - se sous le ciel! -Il
A man the shadows near - ing! See now he's in the light! -Ah.

cresc.

G.

dis - pa - rait dans l'om -
now he's dis - ap - pear

(to the people of the castle,
who run in with torches)

G.

più f

-bre... Cherchez - le! cherchez -
-ing! Seek him out! Seek him

ff

(pointing towards the sea)

G.

-le! C'est
out! That

ff

G. *l*à qu'a fui l'in - fâ - - - - me!
way he ran no oth - - - - er!

Largo.

(falling on her knees)

G. *ff*
 Ah! _____ Sei - gneur... pi-tié!.. Toi qui
Hear, _____ o Lord, my cry! Thou that

Largo. (60 = ♩)

G. (with feeling)
 frap - pes en moi la mere a - près la fem - me,
stri - est in me the wife and now the moth - er:

G. (impulsively)
 Fais-moi mourir!.. _____ Pi - tié, Seigneur! rends-moi mon
Oh, let me die! _____ Give back, O God! Give back my

ff

(The servitors run across the terrace with lighted torches)

Mezzo largo.

G.

fils! mon Lo-ÿs! ah! (Cris au loin): Loÿs! Loÿs!...
 on, my Lo-ÿs! Ah! (Distant cries): Loÿs! Loÿs!

Mezzo largo. (76 = ♩)

— The Voice of the Devil. (far away in the night)

- Passez-vous donc du dia-ble! du dia-ble! que dia-ble!..
 - Get on with-out the Dev-il, the Dev-il! the Dev-il!

(infernally laughter)

Molto largo.

D.

ah! ah! ah! ah! ah! ah! ah! ah! —
 Ha! ha! ha! ha! ha! ha! ha! ha! —

Molto largo.

fff *fff* *fff seco*

End of Act II.

ACT III

SCENE I

Molto largo. (52 = ♩)

PIANO.

Meno lento. (with a feeling of agitation)

(76 = ♩)

The Oratory of Grisélidis.
The shutters of the triptych are closed.
The cross is still on the altar.

Grisélidis, leaning at the window, searches the horizon with her eyes.

rall.

Lento.

(Voices of the people
of the castle in the distance)

— Grisélidis.
(in tears)

f *p*

— Loÿs!.. Loÿs!.. — Lo - ÿs!.. — Lo - ÿs!.. —
 — Loÿs! Loÿs! — Lo - ÿs! — Lo - ÿs! —

Lento. (58 = ♩) *p sost.*

8^a bassa

ben cantato e molto espressivo.

mf

G. Des lar - mes brûlent ma paupière; J'ai pri - é la nuit tout en -
 The tears with in mine eyes are wel - ling; All night long, my beads I've been

cresc.

p

G. - tiè - re, Dieu ne m'a pas ren - du mon fils! Lo -
 tell - ing; God has not giv'n me back my son! Lo -

più f *sf*

f *sf*

G. - ÿs!.. — Lo - ÿs!.. —
 - ÿs! — is gone! —

p

f *mf* *p*

- Grisélidis.

mf

- L'épreuve d'une autre est sui - vi - e...
- One test up - on an - oth - er's of - fer'd.

sf p cresc.

G.

C'est deux fois que je perds la vi - e!.. Dieu ne m'a pas
Twice it is, that I death have suf - fer'd. God has not gin'n

f

piu f sf

p sf

un poco animato. (supplicatingly)

G.

ren - du mon fils! Lo - ÿs! Lo - ÿs! Ô Dame Agnès, ô
me back my son! Lo - ÿs is gone! O la - dy dear, Saint

un poco animato. (72 = ♩)

f mf piu f sf

G.

sain - te pa - tron - ne De ces lieux, je te veux im - plo - rer à genoux,
Agnès, I pray thee, Pa - tron Saint of this place, I im - plore on my knees:

(fervently)

G. *sf*

Et mettrai, si mon fils revient au près de nous, De mes cheveux cou-pés,
 And I vow, if my son to re-store thou may'st please. The crown of my shorn hair

pp

G. *p* *f*

She opens the triptych.
 The image of the saint has disappeared.

à tes pieds, la cou - ron - ne!
 at thy feet I will lay thee!

esce. *f* *p*

p *8^a bassa*

Più animato. (in fear) **a Tempo 1^o Lento.**

G. *f*

La Sain - te n'est plus là!
 The Saint's no long - er there!

Più animato. **a Tempo 1^o Lento. 58 = ♩**

f *f*

mf ben cantato ed espressivo sf

8 - - - |

Più agitato. **a Tempo 1^o Lento.**

G. *p*

De quels nouveaux mal - heurs Est-ce encore un pré.sa.ge?
 Ho what new griefs and fears In this por.tent are hid.den?

Più agitato. **a Tempo 1^o Lento.**

più f

(very full of expression and sadness)

G. *f*

A - vec Dieu, pourquoi de mes pleurs détourner ton i -
 Why thy form, from bearing my tears Up to God hast for -

G. *dim.* *f* (ardently) *più f.* *rall.*

- ma - ge, Sainte en qui j'es - pérais, ô dame A -
 - bid - den? Saint in whom I did trust, Saint Ag - nes!

dim. *p* *f* *più f.* *rall.*

G. *gnès!*
Ah!

più f. *dim.*

SCENE II

(in agitation, to Bertrade who enters)

— Bertrade.

G. *f*

Ber - tra - de! rien en - co - re? - Non,
 Ber - tra - de, is there nothing? No,

sf

Più animato. — Grisélidis. — Bertrade.

mais un homme est là, Qui dit en sa-voir long. — Cet hom-me? — Le voi-
But a man is here Whomuch pretends to know. — Where is he? — He is

Più animato.

(after having beckoned to the Devil to enter, she goes out) **Moderato assai.** — the Devil.

— là! — the Devil. (disguised as an old man, aside) — Ma -
there! (Parlé:) — Cet homme, c'est le Diable! — My -
(Spoken:) — This man is the Devil!

Moderato assai.

(in an obsequious, drawing tone) — Grisélidis. (desperately)

— da — me, à vos or — dres. — Mon enfant!... Tu
 — la — dy, pray com — mand me. — My child!... You

— the Devil. — Grisélidis.
 (with an air of innocence)

sais qui le vo - la?. Tu le sais... Quel mons - tre? — Un a-moureux! — Ciel!
know who the thief is? Do you know?... What mon - ster? — A man in love! — Heav'n!

— the Devil. (same manner)

p *più f*

C'est com-me ce-la. Des pi-ra-tes dont le ri-vage Est in-fes-
 Well, it is like this. Of the pi-rates who of-ten ravage. Still, our

più f

-té, vous le sa-vez, Le plus beau, mais le plus sau-va-ge, S'est é-
 coast, as well you know, Quite the best, yet the most sav-age. By your

— Grisélidis. (sorrowfully)

f

-pris de vo-tre beau-té. — Dieu! le des-tin m'ac-
 eyes has been laid low. God! Fate my soul doth

— the Devil. (persisting)

p *mf* *p*

-ca-ble! — Que ré-pon-dre, Ma-da-me,
 shriv ble! — What's your an-swer, my-la-dy.

- Grisélidis.

D. *mf* *p* *sf* *sf* *sf*

à ce beau sou - pi - rant? - Hé - las! Hé - las! Hé -
 to this fine bue - can - cer? - A - las! A - las! A -

- the Devil. (aside; rubbing his hands)

G. *f* *p* *sf* *sf* *sf*

- las!.. - At - ten - ti - on! ça prend! ça prend!
 - las!.. - Ah - ha! it works! Take care! take care!

D. *pp*

C'est le cas d'a - voir un esprit du diable! Sou - venons - nous du jour où je ten - dis la
 Here's what! is called the wis - dom of the Devil! How this re - calls the day I gave for - bid - den

(with out taking breath)

(aloud to Grisélidis)

D. *f* *f* *p* *mf* *p*

pomme A Madame È - ve au Pa - ra - dis. Le corsaire est ga -
 fruit To mis - tress Eve in Pa - ra - dise! 'Tis a gal - lant cor -

D.

-lant, Ma-da-me, et fort bel hom-me; Il de-
 -sair, Ma-da-me, a hand-some suit-or! To re-

Musical score for the first system. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. Dynamics include *mf*, *p*, and *sf*.

D.

-mande... un bai-ser, pour ren-dre vo-tre fils.
 -turn you your son one kiss will quite suffice.

Musical score for the second system. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. Dynamics include *p*, *mf*, and *p*. A triplet of eighth notes is marked with a '3'.

- Grisélidis. (in tears)

- Est-ce de mon honneur qu'il faut pay-er sa vi-e?...
 - Is my hon-our the price That for his life's de-mand-ed?

Musical score for the third system. The vocal line is in treble clef with lyrics. The piano accompaniment is in treble and bass clefs. Dynamics include *f*, *mf*, and *p*. A triplet of eighth notes is marked with a '3'. The instruction *sf espressivo.* is present.

- the Devil: (lightly)

- A ce lé-ger détail ne nous ar-rê-tons point.
 - For a tri-ble like that, what need to make a stand?

Musical score for the fourth system. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. Dynamics include *p*, *sf*, *p*, and *sf*.

f

D. Hé! plus d'u - ne se - rait ra - vi - e! Entre nous *p* (aside)
 Eh! There's ma - ny would be en - chan - ted! And one, in -

più f (aloud to Grisélidis) *f*

D. sans cher - cher plus loin, ma fem - me. Il est très bien, ce bon jeune
 - deed, that's close at hand. my wife. — Oh he's quite right, up - on my

D. hom - me, il est très bien, Et ne de - man - de rien qu'un tout pe - tit bai -
 tife, — You un - der - stand, And nothing will demand, But just a lit - tle

dim. — Grisélidis.

D. - ser, un tout pe - tit, pe - tit bai - ser de rien du tout. — Jamais! Ja -
 kiss, A sin - gle ti - ny lit - tle kiss that's naught at all. — No, no! No.

Un poco più animato.

(aside, anx-iously)

G. *f*
 - mais! si je vais... pour moi
no! Should I go... My faith
 - the Devil. *mf*

Un poco più animato.

- Quand
If

G. *p* *più f*
 quel dan-ger! Hé-las! quel dan-
were re-miss! *A-las!* *And what*

D. votre époux A-chète à des mar-chands u-ne pé-core à
it befall, Your husband for a slave a hand some price has

G. -ger pour mon fils si je res-
risk to my son, if I wait

D. ven-dre, Et vous trompe aux regards de tous, ne laissez
gi-ven, And plays you false bef-ore us all, Let not go

G. *- te!*
- ed!

D. *f* *p*
pas é-chapper, vous, L'oc-ca - si - on de la lui ren - dre. Ac-cep-tez
by beyond re - call. This chance you have of get-ting e - ren. Of the trade

D. *cresc.* *p* (in a lower voice)
le mar-ché: Pé-ché ca-ché se par - don - ne; Per-son-ne
make the best: Sins un-confess'd Are for - gir - en; There'd not be

D. *f* *f* **Grisélidis.**
ne pourra vous voir... al - lez donc! al - lez donc! - Dieu me ver -
an - y one to see... Come now, come! There now, there! - God would look

G. *sanza rit.*
- ra du haut de son ciel qui ray - on -
down, and see me from his throne in hour -

sanza rit.

— the Devil.

(aside, with a grimace)

G

f *p*

- ne. — Allons, bon! Toujours cet em-pêcheur de s'embrasser en rond.
 - en! — There you are! 'Tis al-ways this that stops the kiss-ing ev-erywhere!

D

(drily) *f* *p* (aloud, to Grisélidis)

Je le dé-tes-te! Sans vouloir vous dé-so-bli-
 Ah, how I hate it! This, tho' I'd not ex-cite your

D

(pointedly) *p* *dim.* (in a low voice at first)

-ger... L'heure est gra-ve: Il peut bien l'em-mener
 fears, Is most grave. He may car-ry him off.

D

(then louder) *cresc.*

es-cla-ve En Alger, ou le pendre à la gran-de hu-ne,
 a sla-ve. To Algiers, Or he might to the main_topstring him,

più f *cresc.* *ff*

D. *tr* *tr* *tr* *tr*

Pourvoir l'ef-fet que ce - la fait au clair de lu -
 To see how he would look, up in the moon light swing -

cresc. *f*

Presto. (satanic laughter)

D. - ne.
 - ing!

Presto.

f *sf sec.*

a Tempo. - the Devil. (aside, joyfully)

- Grisélidis. (with resolve)

f *f* *3*

- Soit! _____ j'i - rai done! - J'ai ré - us - si!
 - Come! _____ I shall go! - I win, you see!

a Tempo.

sf

(to Grisélidis)

D. Al - lez vi - te, vi - te, vi - te, vi - te, vi - te.
 Come then, hur - ry, hur - ry, hur - ry, hur - ry, hur - ry.

— Grisélidis.

(taking one of the daggers from the panoply)

(she goes to the holy-water vessel of the triptych)

f — En em-portant ce-ci que pour me garder mieux — je
p This will I take with me: With ho-ly wa-ter I — This

Stesso Tempo. (♩ = ♩)

G. trempe en l'eau bé-ni-te. Avec moi Dieu
 dag-ger wet will ear-ry. Be the Lord with

— the Devil. (aside, as if defending himself from drops of flame)

f — Aie! aie! aie! aie! El-le m'asperge! El-le m'as-per-ge!
f Aie! aie! aie! aie! I'm besprinkled! Be-sprinkled!

p *f* *dim.* *f*

G. soit, et la Vier-ge! Ra-me-
 me, and the Vir-gin! To-re-

D. (still aside and with the same action)

f Oh! le nez! le nez! le dos! Je suis brû-lé jusques aux
dim. Oh, my nose! My nose! My back! It burns me to the ver-y

G. *non*s mon fils en ce lieu ou mourons tous les deux. A vec moi Dieu
- gain my son I shall try Or if not, both can die. Be the Lord with

D. os!
quick! Aïe! aïe! Et le m'as-per-ge!
Aïe! aïe! I'm be-sprinkled!

f

G. soit, et la Vier - - - ge! la Vier -
me, and the Vir - - - gin! the Vir -

D. Aïe! aïe! Oh! le nez! le nez! et le dos! Je suis brû-lé, je suis brû-lé jusques aux
Aïe! aïe! Oh, my nose My nose and my back! It burns me! Oh, it burns me to the ver-y

dim. p

G. - - - ge! la Vier - ge!
- gin! the Vir - gin! (she goes out)

D. os!
quick! Et le m'asper-ge!
I'm besprinkled!

f *p*

continuing her invocation, off.

(further away)

G. *f* A.vec moi Dieu soit! Et la
 Be the Lord with me! And the

D. *ff* Elle y court, tout va bien.
p She will go; all is well.

dim.

G. **Più animato.**
 Vier - - - ge!..
 Vir - - - gin!

D. (with satisfaction) *mf* Tout va bien. Mais, sacrebleu! j'evous le dis,
f All is well. But, on my word, I will say this:

Più animato.

più p *pp* *f* *sf*

D. Non! de-puis qu'entre é - poux je se-me le dé - sor - dre, Nul - le ne m'a don-
 No, not since mar-ried folk I've taught to row and wran - gle, No woman's giv'n me

leggero.

sf *p* *rall.*

D. *trium* *sf* *p* *rall.*

- né tant de fil à retor - dre Que Madame Gri - sé - li - dis.
such a snarl to untan - gle, As my lady Gri - sé - li - dis!

SCENE III

Lento. (the Marquis appears. - He is without helmet, and unarmed; his coat of mail is scarred with sword-catches sight of the Marquis) [-cuts]

f *mf* *3* *3*

D. (aside) Le Marquis? à présent! l'a - ven - tu - re se cor - se.
 He here? Just now! Now that ar - gues more trou - ble.

Lento. (60 = ♩)

pp

- the Marquis. (without seeing the Devil)

p *pp* *mf* *dim.*

D. Mon bonhomme... à nous deux! - Quel si - lence en ces lieux!..
 My old boy, face to face! - Ah, how si - lent this place!

m.g.

- the Devil. (still aside)

p *mf* *f* *p* *3*

D. - Re - pre - nons notre jeu: dos cour - bé, jam - be tor - se. Ouf! j'en ai chaud!
 - Now then, back to our game, crook - ed legs and back dou - ble. Huh, but I'm hot!

pp *m.d.* *pp*

-the Marquis.

mf

- Devant moi tous'enfuit, tout dé.tour.ne les yeux.
 - Ev'ry one from me flies, each turns a-way his face;

mp

p

J'interroge, on se tait. Je m'approche, on m'é.vi-te.
 When I speak, they are dumb; I approach, they are gone.

Animato.

(in agony)

f *più f*

Ma fem-me! mon enfant! Seigneur! ô-te-moi vi-te du trouble é-pou.van.
 My wife, and e'en my child! O Lord, take from me soon These dreadful doubts and

mf *sf* *f*

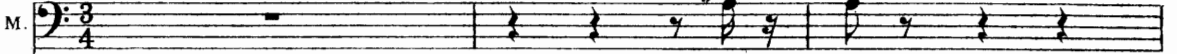
String. (sharply) *ff*

- table où se perd ma rai-son!.. Ho-là! person-nei-ci?..
 fears that my rea-son de-throne! What ho! Is some one here?

String. *cresc.* *ff*

Tempo 1^o

(severely)

M. 

—the Devil.

(respectfully and obsequiously)


Qui,
Who?

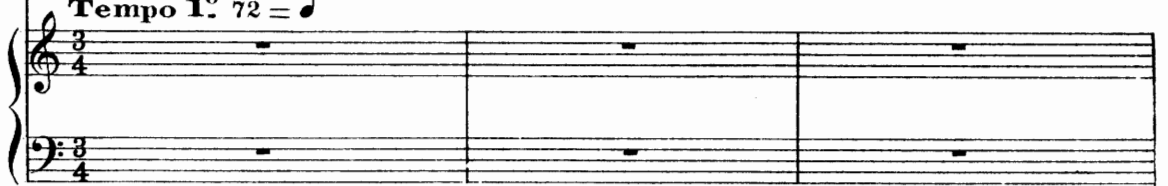
toi?
You?

(humbly)

Moi, Monseigneur et mai - - tre.
I, Monseigneur, my greet - - ing!

Par-don; —
Par-don; —

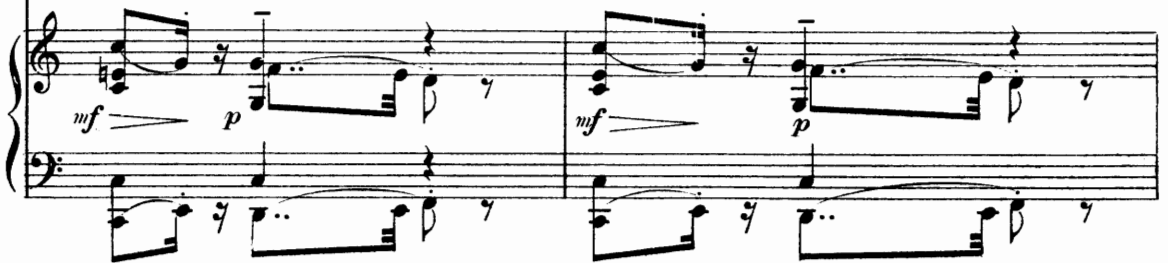
Tempo 1^o 72 = 



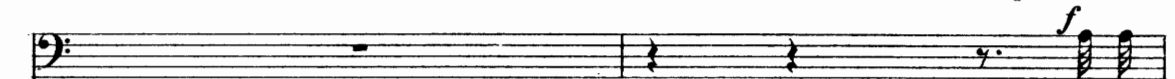
(still with the manner of an old man)

D. 

C'est vrai, nous n'a_vons pas l'honneur de nous con_nai - tre:
Tis true, we've nev_er had the plea_sure yet of meet - ing:



—the Marquis.(anxiously)

D. 

— La Mar-
— The Mar-

Qui cherchez-vous, Sei-gneur, en ce logis?
Whom do you seek, your lord-ship, in this place?



M. *- qui-se.*
- quise. (with pretended surprise and sorrow)

D. *f* *f*

Ah! monDieu! Se-riez-vous des a-mis du feuMar.
Ah, dear me! Were you one of the friends then, of his

mf *p* *3* *mf* *p* *3*

M. (impatiently)

Peut-é-tre!
It may be!

D. (much exaggerated)

- quis? ah! le digne hom-me!
Grace? Poor man! Poor man! — Pour-
Yet

sf *sf* *sf* *p* *mf* *p*

D. *- tant,* puisqu'il est mort, — sa femme a bien, en som-me, le
why? Since now he's dead, — of course his la-dy can, — By

mf *p* *sf* *sf* *sf*

— the Marquis. (with vehemence) **Sempre animato.**

M. *f* *b*

D. — Tu mens!
— You lie!

droit — de le trom-per! Surmonhonneur! je nemens
rights, — be false to him! Up on my word, It is no -

Sempre animato.

M. *f*

D. Tu mens!
You lie!

pas, mon bon Seigneur! jenemens pas, mon bon Seigneur! je nemens pas, je ne mens
lie; no, good my lord! It is no lie; no good my lord! It is no lie, it is no

Sempre animato.

(drawing him to the window) **Stesso Tempo.**

D. pas. Re-gar - dez, regardez vous -
lie. Look you there! See her there a -

Stesso Tempo.

D. *- ra - ble! un bon mou - ve - ment! tu -*
e - nil. A good ac - tion, that! Yes.

D. *- ez! tu - ez! sans par - don! mar - chez! mar -*
kill. and no pit - y show! But go! Now

cresc.

1^o Tempo subito.
 -the Marquis. (as he seizes the dagger, he sees his ring
 on the Devil's hand; aside, in amazement)

(decisively) *p*
- A son doigt... mon an -
- On his hand is my -

D. *f*
- chez! al - lez donc!
go! You must go!

1^o Tempo subito.

Ritendo poco a poco.

M. *-neau!*
ring! Cet hom-me, c'est le Dia-ble!
This man is the De-vil! (in a wheedling tone)

D. Boncou-ra-ge!
Have cour-age! Tu-ez la femme a-
Kill both the wo-man

Ritendo poco a poco.

a Tempo.

(changing his tone; aside, lightly)

D. -vec l'amant! Moi je me re-ti-re, es-ti-mant qu'en ce cas la men-
and the man! I? Well, I am go-ing; that's my plan. As I deem it un-

a Tempo.

D. -ta-ble, Entre l'arbre et l'écorce on doit é-vi-ter de met-tre le
-civ-il, An-y fin-gers to put, you see. In be-tween the bark and the

rall.

rall.

poco.

1^o Tempo.

(to the Marquis)

D. doigt.
tree. Boncou-ra-ge! al-lez! c'est là-
Have cour-age and go! straight a-

1^o Tempo.

(pointing out the way from the window)

(going off)

D. *bas, tout droit.*
ahead. be - low!

Boncou.
Havé

— the Marquis.

(following the Devil with his eyes)

D. *- ra - gel..*
cour - age!

- Il
- He

SCENE IV

M. *ment!*
lied!

non...
Ah!

ah!
No,

le dou - te me ron - ge!
my doubts I'm de - fy - ing!

Stesso Tempo.

M. *S'il n'avait pas menti, lui,*
What if he did not lie, he,

Stesso Tempo.

(grown suddenly terrible; with force)

più p **rall.**

M. *ff*

*l'Esprit de men - son - ge...
the Spir - it of Ly - ing!*

*Si je de - vais ven - ger mon
To clear my name, must I not*

rall. **Più vivo.**

ppp *ppp*

Molto agitato.

M. *f*

*nom?
go?*

Molto agitato.

(throwing down the dagger)

M. *fz*

*Non, ce - la, ja - mais, non, jamais!
Nay, not so, not so! Nay, not so!*

M. *p*

*non!
No!*

*Dans le sort qui t'ac.
To the fate that has*

più f

rall. a Tempo.

M. *souffre et meurs!*
suffer and die! *meurs!*
Die! **rall.**

Molto animato caloroso. (with a sudden pang, as he sees Grisélidis from the window)

M. *Dieu!.. c'est el - le!*
God! She com - eth!

Molto animato caloroso.

(with joy)

M. *El - le revient!*
She hath returned!

cresc. *sf*

M. *Et mon cœur à jamais fi - dé - le,*
And my heart all its fai'h re - sum - eth,

sf

(with spirit)

M. Trem - ble comme il trem - blait - - - jadis! C'est
Trem - bling as of old in its bliss! 'Tis

M. elle a - vec les mê - mes char - mes! Contre el - le
she, with all her change - less charms! A - gainst her

M. mon cœur est - - sans ar - mes, Cel
hath my heart - - no arms, For -

M. - le qui fait cou - ler - - mes lar - -
whom I suf - fer'd such - - alarms:

(tenderly) *sf*

Animando ancora.

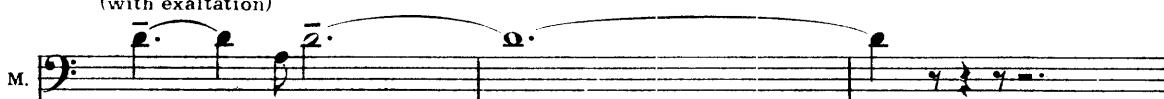
M. 

- mes. Gri sé - - lidis! Gri.
 Gri sé - - lidis! Gri.

Animando ancora.



(with exaltation)

M. 

- sé - - lidis!
 - sé - - lidis!






SCENE V. Grisélidis appears — She makes a movement of surprise on seeing the Marquis, and remains at the threshold.

Assai animato.

Assai animato.
(108 = ♩)

ff *molto vibrato.*

sf sf

This block contains the piano introduction for Scene V. It features a treble clef staff with a key signature of one flat and a common time signature. The tempo is marked 'Assai animato' with a metronome marking of 108 quarter notes per minute. The music includes a triplet of eighth notes in the right hand and a series of chords in the left hand. Dynamics range from fortissimo (ff) to sforzando (sf). The instruction 'molto vibrato' is written above the first few measures.

— Grisélidis. (with emotion)

expressivo.

p *sf* *sf*

A. —
Be. —

This block shows the first vocal entry of Grisélidis. The vocal line is in a treble clef with a key signature of one flat. The tempo is 'Assai animato'. The music is marked 'expressivo'. Dynamics include piano (p) and sforzando (sf). The piano accompaniment is in a bass clef with a key signature of one flat. It features a triplet of eighth notes in the right hand and chords in the left hand.

expressivo e doloroso.

G

-vant — de vous par - ler, suis-je en - cor votre é - pou - se?
-fore — we two shall speak, am I still wife to thee? —

This block contains the second vocal entry of Grisélidis with lyrics. The vocal line is in a treble clef with a key signature of one flat. The tempo is 'Assai animato'. The music is marked 'expressivo e doloroso'. The piano accompaniment is in a bass clef with a key signature of one flat. It features a triplet of eighth notes in the right hand and chords in the left hand.

— the Marquis. (with an effort)

expressivo.

mf

A. -vant — devons par - ler, puis-je en - cor croire en vous? —
Be. -fore — we two shall speak, art thou worth my be - lief? —

This block shows the vocal entry of the Marquis. The vocal line is in a bass clef with a key signature of one flat. The tempo is 'Assai animato'. The music is marked 'expressivo'. Dynamics include mezzo-forte (mf) and piano (p). The piano accompaniment is in a bass clef with a key signature of one flat. It features a triplet of eighth notes in the right hand and chords in the left hand.

— Grisélidis. (breathlessly)

p

— Quel soupçon _____ pas-sedonc _____ dansvotreà - me ja.lou.se?
 — What has raised _____ jealous thoughts _____ in thy heart a_bout me? —

p *più f*

— the Marquis. (the same)

p

— Pourquoi donc _____ doutez-vous _____ que je sois _____ votre é.poux?
 — What has caused _____ thee to doubt _____ that thou wert _____ my true wife?

f *p* *più f*

— Grisélidis.

mf *cresc.*

— Une au.tre fem - me, i.ci... mon
 — An_oth_er wo - man, here... My

ff *molto vibrato.* *sf sf*

— the Marquis.

— Grisélidis.

f

mai - tre, a pris.ma pla.ce. — Une au.tre? qui l'y mit? Un en.vo.yé de
 lord, _____ myplace hath ta - ken. — An_oth_er? How and why? Thro'someone sent by

f

— the Marquis. (with vigor) — Grisélidis. (with alacrity) — the Marquis.

G. *f* vous. — Fem - me, il en a menti! — Ju - rez - le. — Sur mon
ther. — Wo - man, it is all a lie! — Dost thou swear? — By my

Lento. (holding up his hand toward the cross)

M. *sf* à - me, Sur mon sa - lut et sur la croix, — Je n'ai ja - mais vou - lu que
life. — And as I hope in heav'n to live, — I nev - er wished to have but

Lento.

f sostenuto.

rall. a Tempo 1^o — Grisélidis.

M. *p* toi pour fem - - me. — Dieu soit bé - ni! — mon
thee for wife. — — — — — Then God be praised! — — — — — My

rall. *f*

— the Marquis. (sorrowfully)

G. *f* mai - tre, je vous crois. — O piège in - fâ - me, Je comprends! Voilà
mas - ter. I be - lieve! — Some vile de - cep - tion has been used! And

mf *f*

M. *b \flat*

donc pour - quoi Gri - sé - li - dis est par - jure à sa
I see how Gri - sé - li - dis was se - duced from her

fp *più f* *sf* *fp*

M. *b \flat*

-Grisélidis. (indignantly) -the Marquis.

foi! _____ -Qui vous a dit ce - la? -Ce - lui qui vint vers
 vow! _____ -Who has said this of me? -He who was here but

f *sf*

M. *ff* *b \flat*

-Grisélidis.

toi! _____ -Mai - tre, il en a men - ti. _____ Gri - sé - li -
 now! _____ -Mas - ter, it is all a lie. _____ Gri - sé - li -

ff

G. *rit.*

-dis - fi - dè - le Res - ta di - gne de vous, en res - tant di - gne d'el -
 -dis - most true To her - self has rem - nined, and is thus true to you

mf *rit.*

- the Marquis.

(with alacrity)

- Grisélidis. (raising her hand toward the cross)

Lento.

G. *f* le.. - Ju - re - le... - Par le ciel, mon sa - lut et la
 - - Dost thou swear? - Ah, by heav'n and my hope there to

Lento.

Stesso Tempo.

G. croix!
 live! (kneeling before Grisélidis)

- the Marquis. *f* - Dieu soit bé - ni! - chère â - me, je te crois!
 - Then God be - praised! - Dear heart - I be - lieve!

Stesso Tempo. (♩=♩.)

8^a bassa.....!

8^a bassa.....!

M. *p* *rall.*
 Gri - sé - li - dis! - par - don! - par - don! - par -
 Gri - sé - li - dis! - For - give! - For - give! - For -

rall.
dim.

8^a bassa.....!

Più lento. (50 = ♩)

M. *f* - don! in - no - cen - - te vic - ti - me, Toi qui por - - tes le faix in -
 give! Guiltless thou, - - guiltless whol - ly; Yet thou bear - - est the heav - y

Più lento. *pp* *<sf* *<sf*

M. *p*
 -jus - te de mon cri - - - me. Car moi
 bur - den of my fol - - - ly. For I

p *pp* *mf* *p* 3
 8a basso.

M. *f* *piu f*
 j'ai mé - ri - té tout ce que j'ai souf - fert, Car j'ai ten -
 indeed de - served all I have had to bear. Since I pro -

pp *sf* *pp* *sf* *sf*

- Grisélidis. (terrified)

M. *f*
 - Que veux-tu di - re?..
 - What are you saying?
 - té le ciel, croyant bra - ver l'enfer. Une chose ef - froy - a - ble.
 voked high Heav'n, in thinking Hell to dare. 'Tis a thing ver - y dread - ful!

p *sf* *cresc.*

a Tempo.

M. *p*
 Ce - lui qui nous mentit à tous deux.. c'est le Dia - ble!
 For he who thus hath lied to us both... is the Dev - il!

pp *f* *pp*

Grisélidis. — the Marquis.

- Ah! - Le Dia-ble que j'avais dé-fi - é, comprends-tu, De lut -
 - Ah! - The Dev - il I my-self did de - fy, un - der - stand. 'Gainst thine

pp *pp* *f* *espressivo.* *m.d.* *f*

M. *p* *dolce.* **Molto animato.** — Grisélidis. (throws herself into his arms)
 - ter — contre ta ver - tu. — O mon
 in - nocence to con - tend. — O my

p *dolce.* **Molto animato.** (160 = ♩.)

mai - - - tre! mer - ci! — o mon
 mas - - - ter. my thanks! — O my

f

— Gri - sé - li - dis!
 — Gri - sé - li - dis!

p *p*

G. *sf* *f* (108 = ♩) *f*
 mai - - - tre! Loin qu'elle te par.
 mas - - - ter! Not mer - cy is she

f *crese.* *ff*

G. *don - ne, Gri - sé - li - dis, — heu - reu - se, en tes bras s'a-ban-*
show - ing: Gri - sé - li - dis — her hap - py self on thee is be -

G. *don - - - ne..*
slow - - - - ing.

dim.

con colore.

sf *p* *mf*

G. (with tender emotion)

sf

Oui, — lais - se bien long-
A — long, longtime, ah.

G. *temps, long - temps sur ton é - paule — ain -*
leave it there, Up - on thy shoul - - - der

sempre cresc.

G. *si mes longs cheveux flot.tants,*
so. My long and stream - ing hair.

molto rit.
 G. *— laisse au.pès de ton cœur — mon cha - grin s'a - pai -*
— Ah, let me near thy heart — quench my grief's burning

molto rit.

a Tempo. *— the Marquis. (with tender affection)*
 G. *ser. — Comme — au bord des ruis -*
thirst! — As — be - side some fair

a Tempo.

8^a bassa.

M. *-seaux, — a - près l'a - ri - de plai - ne,*
stream. — the dust - y jour - ney o - ver,

M. *sf*
 Lais - se - moi bien long - temps boi -
 let me drink long and deep thy

M. - - - re dans ton ha - lei - - - ne Le par - fum
 breath and so re - cov - - - er, And bring to

M. ra - jou - ni de ton pre - mier
 life a - gain the kiss thou gav'st

rall. - - - a Tempo - chalaroso.
 - Grisélidis. *f*

M. *dim.* - Laisse ain - si
 - Leave it there, *f*

bai - ser! Lais - se -
 me first! Leave with

rall. - - - a Tempo - chalaroso. *sf*

G. *bien long-temps* _____ *mes longs che -*
leave it there. _____ *My long and*

M. *- moi* _____ *bien long-temps* _____
me. _____ *long. ah. long* _____

G. *- veux* _____ *flot - tants*
stream - - - ing hair.

M. *le par - fum de ton bai -*
Leave the per - fume of thy

G. *Sur ton é - paule* _____ *ain - si*
Up - on thy shoul - - - der so *più f* $\frac{2}{2}$

M. *- ser,* _____ *ô* _____
kiss. _____ *o* _____

molto rall.

G. *dim.*
O mon mai - - -
O my mas - - -

M. *dim.*
ma Gri - sé - li - dis; par -
my Gri - sé - li - dis! For -

molto rall. *p*

Sempre più lento.

G. *p dim.* *dim.*
-tre! ô lais - se - moi au - près de toi!
-ter! O let me stay Be - side thee thus

M. *p*
-don! Gri - sé - li - dis! Gri - sé - li -
-give. Gri - sé - li - dis! Gri - sé - li

Sempre più lento.

p

(They remain a moment in each other's arms)

Sempre più lento.

G. *pp*
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -

M. *pp*
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -

Sempre più lento.

pp *pp*

SCENE VI

— the Devil. (appearing)

(Parlé:) — Eh bien! c'est du joli!
(Spoken:) — Ah-ha! A pretty sight!

— Grisélidis (perceiving him)

— Vision effroyable!
— Fearful vision of evil!

Vivace.

— the Marquis.

— O ma Grisélidis, regarde, c'est le Diable!
— O my Grisélidis, behold, it is the Devil!

Mais de l'esprit malin mon amour est vainqueur,
But my love far too strong for that evil doth prove.

Et ma femme, démon,
garde toujours mon cœur!

*Aud. O Demon, my wife
still possesses my love!*

— the Devil.

— Ton cœur, soit!
— Thy love, yes!

Mais demande à l'épouse fidèle,
De te montrer l'enfant qu'elle gardait près d'elle.

*But request her, whose faith is so rare,
To show you the child that you left in her care.*

— the Marquis. — Grisélidis.

— Mon enfant! — O douleur, volé!

— My child! — Oh, he's stolen, oh!

— the Marquis.

— Mais c'est affreux!
Loÿs!

— God! — Is this so!
Loÿs!

— the Devil. — Et maintenant,
bonsoir! soyez heureux!

— I wish you happiness!
I now must go!

(He disappears with
laugh of triumph)

SCENE VII

Lento. —Grisélidis. *f*

—L'heu - re cru - elle, hé - las! —
—Ah, cru - el hour. a - las! —

—the Marquis. *f*

—Hé - las! — P'heu - re cru -
—A - las! — Cru - el the

Lento. (58 = ♩) *f*

M. *p sost.*

—el - le!.. Dans le nid aux chau - des ca -
hour is! In their nest in warmth and af -

p

—Grisélidis. *f*

—Les oi -
—Were the

M. *f*

res - ses, a - près des dan - gers in - fi - nis, — Les oi -
fec - tion. Af - ter man - ya per - il - ous quest. — Were the

più f

G. *dim.*
 _seaux é _taient ré - u - nis. _____
 birds to - ge - ther at rest. _____

M. *dim.* *mf*
 _seaux é _taient ré - u - nis. _____ Mais hé - las, a - dieu
 birds to - ge - ther at rest. _____ But a - las! joy soon

dim. *dim.* *p*

G. *pp*
 L'oi - se -
 Has the

M. *cresc.* *f* *pp*
 tou - te joi - e! Sous les coups d'un oi - seau de proi - e L'oi - se -
 fled a - way! By the claws of a bird of prey Has the

cresc. *f* *pp*

G. *poco* *f*
 _let est tom - bé - du nid. _____ A - dieu la fo - rêt é - veil -
 fledgling been plucked from the nest. _____ Now fare - well, ye woods that a -

M. *poco*
 _let est tom - bé - du nid. _____
 fledgling been plucked from the nest. _____

pp *mf*

G. *f*

-lé e à l'au - be des prin - temps bé - nis! Qu'im -
 - wak - en, Ye dawns of man - y a spring - time blest! What

G. *pp*

- por - tent les bois ra - jeu - nis! Tai - sons nos voix, fer -
 mat - ter the woods fresh - ly drest! Close we our wings, hush

M. *pp*

-the Marquis. *pp*

Tai - sons nos voix, fer -
 Close we our wings, hush

f *p* *pp*

G. *cresc.* *f*

- mons nos ai - les, Qu'im - por - tent les feuil - les nou -
 we our voic - es. No long - er the for - est re -

M. *cresc.* *f*

- mons nos ai - les, Qu'im - por - tent les feuil - les nou -
 we our voic - es. No long - er the for - est re -

cresc. *f*

G. *p* *pp*
 - vel - les! — L'oi - se - let est tom - bé — du nid! L'oi - se -
 joie - es! — For the fledg - ling was plucked from the nest. For the

M. *p*
 - vel - les! L'oi - se - let est tom - bé — du nid! —
 joie - es! For the fledg - ling was plucked from the nest. —

p *f* *pp*
mf \rightarrow *pp*

rall. *dim.* **Animato.**
 - let est tom. bé — du nid. **the Marquis.** (suddenly with exaltation)
 fledg - ling was plucked from the nest. —

M. *f*
 — Des ar - mes! des ar - mes!
 — My wea - pons! My wea - pons!

rall. *dim.* **Animato. (132 = ♩)**

M. *f*
 des ar - mes! que j'ai - le l'ar - ra -
 My wea - pons! A - way! And take the

-Grisélidis.
(pointing to the wall)

M. *cher à ces vils scé - lé - rats! - Des*
child from the beasts in their lair! - Your

G. *ar - mes? là!*
arms are there!

(suddenly all the panoplies disappear from the wall) (astonished)

G. *Tout, dis - pa -*
All, all are

-the Marquis. (decisively)

G. *- ru!.. - Soit quand*
gone! gone! - God! E'en
seco

M. *mê - me, ba - tail - le!* *Fau - drai - il é - touf -*
so. I will slay! *Tho' the brutes with my*

seco

M. *-fer ces ban - dits dans mes bras!* *Je*
hands I am forced to at - tack! *And*

M. *re - pren - drai mon fils _____* *ou*
I shall have my son, _____ *or*

M. *ne re - vien - drai pas!* _____
I shall not come back! _____

- Grisélidis. (in tears)

f

- Re - ve - nez tous les deux, ou je meurs dans les
 - Ah. come back, come ye both. I shall die if aught

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is marked with a forte (*f*) dynamic.

- the Marquis. (firmly)

f

lar - - - mes!
 harm ye!

- Dieu m'ai - de! Dieu
 - God aid - - ed! God

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is marked with a forte (*f*) dynamic.

- Grisélidis. (fervently)

f

m'ai - - de! En a - vant! - - Oui, - - Dieu!
 aid - - ed! I de - part! - - To - - God

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is marked with a forte (*f*) dynamic.

poco a poco ritenendo.

f

pri - ons d'un cœur fer - vent.
 we pray with fer - vent heart.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is marked with a forte (*f*) dynamic and includes the instruction *poco a poco ritenendo*.

poco a poco ritenendo.

mf *dim.* *p*

Musical score for the fifth system, featuring a piano accompaniment. The piano accompaniment is in bass clef with a key signature of one flat (B-flat). The music is marked with a mezzo-forte (*mf*) dynamic, then *dim.* (diminuendo), and finally *p* (piano). The system concludes with a 4/2 time signature.

(She approaches the altar with joined hands. — The Marquis stands in the same position on the other side of the altar; both are turned toward the cross which stands on the triptych.)

Lento. *p*

A l'heure où le Ma - lin ac - cumu - le ses char - mes, Au ciel seul —
 While now the E - vil One is pre - paring his charms, Heav'n a - lone —

Lento.

f (devoutly)

demandons des ar - mes. O croix sain - te, im - mor - tel - le flam - me
 let us ask for arms. — Ho - ly cross, by thine e - ter - nal mer - it.

— the Marquis. *f* (devoutly)

O croix sain - te, im - mor - tel - le flam - me
 Ho - ly cross, by thine e - ter - nal mer - it.

(with unction)

pp *3*

Qui, dans les té - nèbres de l'â - me, Fais pas - ser un sil - lon de feu,
 Dost scat - ter all darkness of spir - it. The fire of thy flame spread a - broad.

(with unction)

pp *3*

Qui, dans les té - nèbres de l'â - me, Fais pas - ser un sil - lon de feu,
 Dost scat - ter all darkness of spir - it. The fire of thy flame spread a - broad.

f

G. Qui, du ciel mè - - me des - cen du - e,
 Thou that from heav - - en are de - scend - ed.

f

M. Qui, du ciel mè - - me des - cen - du - e,
 Thou that from heav - - en are de - scend - ed.

pp

G. Fais ruis.se - ler dans l'é - ten - du - e Les lar - mes et le sang d'un Dieu,
 Let o - ver us all be ex - tend - ed The love and the tears of a God.

pp

M. Fais ruis.se - ler dans l'é - ten - du - e Les lar - mes et le sang d'un Dieu,
 Let o - ver us all be ex - tend - ed The love and the tears of a God.

f

G. A tes pieds pleu - re ma souf - fran - ce,
 At thy feet, sad I weep be - fore thee,

f

M. A tes pieds pleu - re ma souf - fran - ce,
 At thy feet, sad I weep be - fore thee.

G. *pp* *3* *3* *3* *3* *3* *3*

Ral.lume en mon cœur l'es - pé - ran - ce, Toi vers qui mon bras s'est le - vé.
Re - kin - dle my hope I im - plore thee, O cross, be - fore whom I now pray.

M. *pp* *3* *3* *3* *3* *3* *3*

Ral.lume en mon cœur l'es - pé - ran - ce, Toi vers qui mon bras s'est le - vé.
Re - kin - dle my hope I im - plore thee, O cross, be - fore whom I now pray.

pp

G. *mf* *f* *p*

Sèche en - fin mes lar - mes a - mè - res, Toi qui rends les en - fants aux
Dry the tears more sad than all oth - er. Let the child see a - gain its

M. *mf* *f* *p*

Sèche en - fin mes lar - mes a - mè - res, Toi qui rends les en - fants aux
Dry the tears more sad than all oth - er. Let the child see a - gain its

G. *f* *3*

mè - res, O spes u - ni - ca, crux, a - ve! _____
moth - er.

M. *f* *3*

mè - res, O spes u - ni - ca, crux, a - ve! _____
moth - er.

f *ff*

—Grisélidis. (pointing to the cross, which is suddenly transformed into a sword, and stands surrounded with a nimbus of light)

—O mira_cle!
—Tis a miracle!

p cresc. *ff*

Voyez! Voyez! —
Behold! Behold! —

f *ff* *p cresc.* *ff*

Con - tre l'in-fâ-me, Le ciel en - tre vos mains met un glaive de
Your prayer is heard, And heav'n in - to your hands puts a flam - ing

f *ff* *p* *ff* *p*

Stesso Tempo.

—the Marquis. (who has laid (as if inspired)
hold of the sword of flame;

fiam - me!
sword! —

—Par cet - te croix
—Now by the cross

ff *f* *ff* *ff* *f*

M. *qui nous défend,*
we rest up-on; *Par Saint Geor-ges*
By Saint George—

M. *vain-queur du dragon,*
who slew—the dra-gon, *par les*
By the

M. *ar-mes Dont le Seigneur ar-ma l'an-ge vainqueur de*
arms With which the Lord armed the An-ge, who broke The

M. *char-mes Et le fit tri-om-phant. Je*
charms,— and the vic-to-ry won: I

8-

M. *rall.*

ju - re de re - prendre au vo - leur mon en -
swear. from this thief to re - take my

M. **a Tempo.** —Grisélidis. (throwing herself down before the closed triptych)

- fant. —
son! — O Sainte A -
Saint Ag - nes.

a Tempo.

sf *dim.*

G. - gnès! re - viens! et rends - nous notre en - fant!
ah! re - turn! Give us back our - son!

Lightning and loud claps of thunder. All the tapers of the oratory light up together of their own accord. — The whole oratory is flooded with light and the triptych suddenly opens. — The Saint is once more on her pedestal; the child is before her. — The people of the castle, and the men-at-arms who have gathered, stop motionless at the threshold, their hands joined in ecstasy.

8

p *fff* *fff*

sa bassa *sa bassa*

8^a bassa

UNSEEN CHORUS.

Sop. *f* Magni - fi.cat a - nima me.a,

Contr. *f* Magni - fi.cat a - nima me.a,

1st CHORUS. *f* Magni - fi.cat a - nima me.a,

Ten. *f* Magni - fi.cat a - nima me.a,

Bass. *f* Magni - fi.cat a - nima me.a,

VOICES FROM HEAVEN.

Scpr. *f* Magni - fi.cat a - nima me.a,

Contr. *f* Magni - fi.cat a - nima me.a,

2nd CHORUS. *f* Magni - fi.cat a - nima me.a,

Ten. *f* Magni - fi.cat a - nima me.a,

Bass. *f* Magni - fi.cat a - nima me.a,

N.B. To the audience, the voices should sound very soft and distinct

8^a bassa

S. Do - mi - num. Ma - gni - fi -

C. Do - mi num. Ma - gni - fi - cat

T. Do - mi - num. Ma - gni - fi -

B. Do - mi - num. Do - mi - num.

S. Do - mi - num. Do - mi - num.

C. Do - mi - num. Ma - gni - fi - cat

T. Do - mi - num. Ma -

B. Do - mi - num

—the Marquis.
 (with fervor and gratitude) (taking the child from the feet of the Saint)
 (Parlé:) —O Sainte Agnès, merci!
 (Spoken:) —Thanks, O Saint Agnes, thanks!

—Grisélidis.
 (holding the child in her arms) (tenderly)
 Mon Loÿs, sur mon cœur!
 My Loÿs, on my breast!

S. *fi - cat, A - men. A - men. A - men.*

C. *A - men. A - men.*

T. *- cat, A - men.*

B. *A - men.*

S. *Do - mi - num, A - men. A - men. A - men.*

C. *A - men.*

T. *- gni - fi - cat, A - men.*

B. *Do - mi - num, A - men.*

— the Marquis. (with unction)

— De l'Esprit infernal
l'Esprit-Saint est vainqueur!
— *The Evil Spirit flees from the
Spirit of Grace!*

— Grisélidis. (with faith)

— Le Diable de ces lieux
est chassé pour jamais.
— *The Devil for evermore
is cast out from this place!*

CURTAIN.

8^a bassa