

CAST OF CHARACTERS

(In Order of Appearance)

JULIAN	TENOR	FIRST PHILOSOPHER	BASS
LOUISE	SOPRANO	SECOND PHILOSOPHER	BARITONE
THE MOTHER	CONTRALTO	A CHAIR MENDER	CONTRALTO
THE FATHER	BARITONE	A RAG VENDOR	BARITONE
A YOUNG RAG PICKER	<i>MEZZO-SOPRANO</i>	AN ARTICHOKE VENDOR	SOPRANO
A COAL PICKER	<i>MEZZO-SOPRANO</i>	A BIRD FOOD VENDOR	SOPRANO
A NOCTAMBULIST	TENOR	A CARROT VENDOR	TENOR
A NEWSPAPER GIRL	SOPRANO	BLANCHE	<i>MEZZO-SOPRANO</i>
A JUNK MAN	BASS	MARGUERITE	CONTRALTO
A MILK WOMAN	SOPRANO	SUZANNE	<i>MEZZO-SOPRANO</i>
A RAG PICKER	BASS	GERTRUDE	CONTRALTO
FIRST POLICEMAN	TENOR	IRMA	SOPRANO
SECOND POLICEMAN	BASS	CAMILLE	SOPRANO
A STREET ARAB	SOPRANO	THE APPRENTICE	SOPRANO
A STREET SWEEPER	CONTRALTO	ELISE	SOPRANO
THE PAINTER	BARITONE	MADELEINE	SOPRANO
THE SCULPTOR	BARITONE	A WATERCRESS VENDOR	<i>MEZZO-SOPRANO</i>
THE SONG WRITER	BARITONE	A GREEN PEAS VENDOR	TENOR
THE STUDENT	TENOR	OLD CLOTHES MAN	TENOR
THE POET	TENOR	THE FOREWOMAN	SOPRANO
		THE KING OF THE FOOLS	TENOR

SYNOPSIS OF SCENES

- ACT. I A Room in the Mansard of a Workingman's Tenement.
- ACT II. Scene 1. A Street-Crossing at the Foot of Montmartre.
Scene 2. A Sewing Room in a Dressmaking Establishment.
- ACT III. A Small Garden on the Slopes of Montmartre.
- ACT. IV. Same as Act I.

LOUISE

Act I.

Julian, the poet, can be seen across the way on his balcony through a large window in the tenement home of Louise and her parents. It is an April evening in Paris and Julian pours forth his love in song to Louise, who comes rushing to the window at the sound of his voice. As they express their longings openly, Louise's mother comes into the room, and hearing the conversation drags her away from the window. She scolds the girl for caring for a worthless poet and warns her to end the relationship. The argument between the two is interrupted by the arrival of the father. Louise is overjoyed to see that he has a letter from Julian asking for her hand, but this only causes a further outburst of rage from the mother. The father consoles Louise and reminds her that parental love and care are the reasons for his delay in making such a great decision. Louise, in tears, but somewhat consoled reads the evening paper as the curtain falls.

Act II.

Scene 1. The weird people of the early hours wander the streets in front of the shops of Montmartre. Julian enters with some friends in search of Louise who works as a dressmaker in one of the shops. Louise accompanied by her mother arrives, and as soon as the mother leaves, Julian begs the girl to go with him to seek the freedom that Paris offers young lovers. She breaks away confused and, promising to marry him some day, dashes into her shop.

Scene 2. In the shop, Louise tries to work as the other girls gaily talk of love and the pleasures of life in Montmartre. Music from the streets sends the girls to the windows. It is Julian serenading Louise, who listens with mounting tension as the girls tease her. Louise says that she is ill and leaves, causing the girls to regret their derision. However they burst into laughter as they see Louise rushing away from the shop on Julian's arm.

Act III.

In their garden in Montmartre, Louise tells Julian of her happiness since first she loved him. As evening falls, Paris is illuminated below and the lovers express their gratitude to the city for its gift of freedom. Julian's Bohemian friends enter and with others of the section crown Louise as Muse of Montmartre. At the height of the celebration Louise's mother appears saying that the father is near death and asks only for his lost daughter. Though suspecting trickery, Julian allows Louise to return to her parent's home.

Act IV.

Three weeks later in the tenement home of her parents, Louise sits sewing, while her mother tends the still ailing father. The man has changed and is bitter towards his daughter for her ingratitude. Her mother continues her old reproaches until the girl is greatly agitated. The father takes his daughter on his lap and speaks to her again with love, but she asks for her promised freedom to return to Julian. She looks out the window into the gathering twilight as the sounds of the city seem to call her. She cries aloud for Julian and the love that she once knew. In rage her father tells her to leave and as he opens the door, Louise rushes into the night. He calls after her, but is too late, she is gone. He turns to the window and curses the city in his despair.

LOUISE

Musical Romance

Gustave Charpentier

Prelude

Energico e con fuoco ♩=92

rit.

PIANO

The first system of the prelude consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. The music is marked with a piano (*f*) dynamic. The tempo is indicated as ♩=92. The key signature has one flat (B-flat).

rit.

The second system continues the musical piece with two staves. The tempo is marked as *rit.* (ritardando). The key signature remains one flat.

The third system continues the musical piece with two staves. The key signature remains one flat.

The fourth system continues the musical piece with two staves. It includes a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The key signature remains one flat.

rall.

Più lento

Rideau
Curtain

The fifth system concludes the prelude with two staves. It includes a *f* (forte) dynamic marking, a *ff* (fortissimo) marking, and a *dim.* (diminuendo) marking. The tempo is marked as *rall.* (rallentando) and *Più lento*. The key signature changes to two flats (B-flat and E-flat). The system ends with the instruction "Rideau" and "Curtain".

Act I

A room in the mansard of a working man's tenement. The entry door back; to right the kitchen; to left a glazed door. Down stage left a long window opening on the balcony. Beyond the balcony, roofs, and a bit of Paris sky. Opposite the balcony, but a little above it, a terrace in front of a small artist's studio.

Six o'clock. An evening in April.

SCENE I

Louise goes to the entry door, listens cautiously, and then goes towards the balcony. She first peeps through the curtains, then opens the window and appears to Julian.

Moderato $\text{♩} = 76 \text{ à } 80$

JULIAN, standing on the terrace.

O cœur a_m i! O cœur pro_mis! hé_las! si loin, _____ si près! _____
 O lov_ing heart! O promised heart! A_las! so far, _____ so near! _____

ppp *segue* *2^o Red.*

Toi, mon i_do_ _ le, ma joi_e, mon regret! _____
 Thou art mine i_ _ dol, my joy, _ my despair! _____

f *dim.* *Meno*

segue *Tempo* *2^o Red.*

Le jours'envo_ _ le... Ah! ta pa_ro_ _ le
 The day is fly_ _ ing! Will not thy sigh_ _ ing

p

*

J.

va-t-elle appren - dre à mon a.mour que ton cœur prend plaisir à guêt -
 send to my heart a word to say that thy heart doth re-joice to re -

cresc. *dim.* *cresc.*

lunga **Animato** ♩ = 100 à 104 *LOUISE*

- ter mon bon jour?.. Vous a - vez tar -
 - ceive my good day? You are ve - ry

mf *segue* *pp*

L. **Animando**

- dé à m'envoyer votre bon jour quoti.dien; je ne l'espérais plus!..
 late in sending me your daily greeting to .day; I had given up hope!

cresc.

L. *She goes to listen at the entry door, and returns.*

Tempo ♩ = 88

f *p*

l.

Je vous en re-mercie _____ et vous envoie le mien _____
 I thank you ve-ry much _____ and mine I send to you _____

Un poco animato

du fond de mon cœur!
 with all my heart!

JULIAN *p* Tempo 1^o

Allargando

Tu m'as dit dans ta der.niè.re
 Once you said, 't was in your last dear

♩ = ♩ précédente (84)

let-tre: "Prenez pa-ti-en-ce, l'heure est pro-chai-ne;
 let-ter: "You still must be pa-tient, soon 'twill be set-tled;

Moderato

Animando

cresc.

J. *é - cri - vez en - core à mon pè - re; s'il re -*
you must write a - gain to my fa - ther; should. he

J. *- fu - se ir - ré - vo - ca - ble - ment,*
this time re - fuse you once for all,

cresc.

LOUISE, distressed

J. *je vous promets de fuir a - vec vous." Je suis u - ne fol -*
I promise you I will fly with you?" I must have been craz -

f *f > pp*

Allargando

p

L. *- le de vous a - voir dit cela! Que puis - je*
- zy to pro - mise such a thing! What can I

dim.

a Tempo. ♩ = 84

L. *fai - re? je vous ai - me tant*
do? Oh I love you so,

L. *et j'ai me tant mes pa - rents!*
but love my pa.rents as well!

cresc. dim. pp

L. *Si je les é - cou - te, c'est la mort de mon cœur:*
And if I o - bey them, surely 'twould break my heart:

pp. cresc.

Un poco animato *f* *rall.*

L. *si je vous suis, Ju - li - en,*
to go with you, Ju - lian,

mf dim.

Tempo

JULIAN *gently*

f *dim.* *pp* *ppp* *pp* $\text{♩} = 80$

quel chagrin pour les miens. A - me craintive, et tou-
what distress for them all. *O ti. mid heart, e ver*

$\text{♩} = 84$

- jours flot - tan - te... En son - geant trop à leur bon -
weak and wav - 'ring! *Think - ing so much a - bout their*

Poco a poco animando

$\text{♩} = 92$ *cresc.* *dim.*

- heur, ne fais-tu pas no - tre mal - heur!
good, you but en - sure our own dis - tress!

LOUISE *sarcastic*

JULIAN *warmly*

cresc.

Mal - heur ré - pa - ra - ble! Ir - ré - pa - ra - ble!
Such griefs are for - got tho'! They ne - ver can be!

LOUISE

JULIAN

Lé - gè - re dé - cep - ti - on! In - fi - nie - - - - - souf -
 Small dis - ap - pointment 'twould be! 'Twould be end - - - - - less

Animandosi *f*

1. - fran - - - ce! Vous m'oubliez! Ah!
 tor - - - ture! You would forget! Ah!

Poco a poco allarg.

1. tais - toi! tes froides raille -
 be still! Your heartless mock.e -

sec *rall.*

1. - ries me font trop de peine!
 - ry is pain - ful to me!

Tempo ♩ = 84

LOUISE smiling

p

On ne peut pas plai-san-ter a-vec vous.
 One cannot joke with you as it ap-pears.

L.

Vous ne se-riez pas le pre-mier à per-dre vi-te la mé-
 Well you would not be the first man who quick-ly lost all re-col-

Un poco animato ♩ = 92

pouting

L.

- moi - - re... puis, vous par-lez d'a-
 - lec - - tion, yet you must talk of

cresc.

L.

mour; et semble-t-il, vous m'a-do-rez;
 love! and it ap-pears that I'm a-dored!

Tempo *petulant*

L. *m'a-vez-vous ja-mais dit comment naquit cet-te ten-dres -*
Have you e-ver ex-plained how this great tender ness de-vel -

pp dim.

Ped.

coquettish *Un poco animato*

L. *- se? se-rai-je indis-crè-te en vous deman-dant d'en parler mainte-*
- oped? Should I be pre-sum-ing if I were to ask you to tell it me

p mf f

m.d. cresc.

L. *- nant? voy-ons, racontez, et dé-pêchez-vous,*
now? Now come, let me hear, and you must be quick,

p *JULIAN surprised*

L. *ma-man va bientôt ren-trer.* *Que voulez-vous di-re?*
mamma will be com-ing home. *What is this you're ask-ing?*

LOUISE *mf*

Contez-moi comment vous m'avez ai_mée?
What I ask is how, how you fell in love?

JULIAN *smiling mf*

Moderato $\text{♩} = 72$

a_vez-vous compris? Prêtez l'o_reil_le:
Do you un_derstand? Lis_ten to me then:

rit.

$\text{♩} = 66$
(senza rigore)

De_puis long - temps j'ha.bi_tais cet_te cham_bre, sans me dou_
A long long - time I had lived in this cham_ber, and ne_ver

Meno - - - Tempo

1. *ter, hé-las! que j'a-vais pour voisi - ne une enfant aux grands yeux, — u-ne*
knew, a-las! that I had as a neighbour such a child with great eyes, — such a

pp *segue*

1. *vier - ge des cieux, que des pa - rents — sévè - res gar - daient comme u - ne pri - son -*
maid from the skies, whom parents stern — and cru - el held fast as tho'she were in

cresc. *cresc.* *dim.*

Più moderato ♩ = 60
 LOUISE *p*

1. *- niè - - re. La re - cluse at - ten - dait qu'un*
pri - - son. This re - cluse had to wait a

pp

1. *beau che - va - lier, comme dans les li - vres, vint en - fin la dé - li -*
brave ca - va - lier, as they do in sto - ries, to ap - pear and set her

segue

Animato rit. Animato rit. Animato

JULIAN. *mf* 3 3 3

- vrer. _____ Comment l'aurais-je appris? Je dis ser.
free. _____ How could I find that out? By day I

J. - tais le jour dans quelque brassée - ri - e... et la nuit ve-nue je ri -
 would hold forth in some ca-fee or o - ther, and, - when night was come, I would

*

Meno rall. - Tempo *cresc.*

J. - mais des fo - li - es pour la loin - taine O - phé - li - e que vo -
 write foolish rhymes, - to some far dis - tant O - phe - lia my de -

segue *p pp cresc.*

Meno *pp* Tempo *cresc.*

J. - quait mon dé - sir, tan - dis que là, près de moi, som - meil -
 - sires would cre - ate, while all the time, close at hand, fast a -

segue *pp cresc.*

rall. Tempo

LOUISE *p*

La re - clu - se son - geait au
 And the maid - en she dreamt Prince

dim. p

- lait l'A - ve - nir!
 - sleep lay my Fate!

segue pp

*

Meno

Prince char - mant qui ré - veil - la la Belle au Cœur Dor -
 Charming would come, and wa - ken with a kiss the Sleep - ing

Animato rit. mf Animato rit. Animato rit. f

- mant! Com - ment aurait - el - le su que
 Fair. But how could she e - ver guess, her

Animato

son Che - valier ha - bi - tait au pre - mier sous le ciel,
 bold Ca - valier had his home the first floor from the sky,

pp cresc.

L' Istesso Tempo *dim.* **Meno Tempo** **Meno**

L. *mf dim. segue p*

et qu'en écoutant au mur il pouvait surprendre les secrets de... mon
 and by listening at the wall he could thus sur-prise the se-cret thoughts of my

Animato ♩=96 **JULIAN** animated *mf*₃

L. *pp*

cœur? _____ Mais un soir, dans l'es-ca-lier
 heart? _____ But one night, when dark was the

*Red. ** *Red. ** *Red. **

Louise goes to listen at

J. *cresc. f*

som-bre, où je dégrin-go-lais comme d'habi-tude en chan-tant...
 stair-way, that I was tumbling down singing gaily as is my wont,

*Red. **

the door, and returns. *rit. -* **Tempo. Un poco meno animato** ♩=90

J. *p*

je vis pas-ser près de moi, ô sur-
 I saw go by, close to me, Oh the

segue pp

Meno

Tempo ♩=96

J. *pri - mar - se! deux om - bres in - con - sha - dows quite un -*

J. *- nu - es, dont la se - con - de, tou - te jo - li - - e, de for - me known of which the last, fair to be - hold, fra - gile of*

Meno dolce Tempo

J. *frè - le, i - dé - a - le, dans l'om - bre gri - se lais - form, quite i - de - al, left in the dark - ness be -*

cresc.

Meno

dim.

J. *- sa comme un sil - la - ge lu - mi - neux et par - fu - mé! hind her what ap - peared to be a wake of per - fumed light!*

mf Sempre animato

1. *Le len.de - main, c'é - tait le jour de Pâ - ques, de grand ma -*
So the next day, and that was Eas - ter Sun - day, at ear - ly

>pp

1. *- tin je guet - tais vo - tre fe - né - - tre...*
morn I be - gan watch - ing your win - - dow...

rit. . .

Moderato ♩ = 84

1. *pp*

Quelle mu - si - que di - ra l'é - merveil - lement de mes
Can an - y mu - sic ex - press the be - wil - der - ment of my

ppp

2. *red.*

1. *cresc.* *dim.*

yeux quand tu vins à pa - rai - tre, dans le so - leil, sou - ri -
eyes, when I saw you ap - pear, in the bright sun, all a -

cresc. *pp*

Animato **a Tempo**

mf

1. *an - te... U - ne ma - do - - ne de Vin -*
smil - - ing! There's no ma - don - - na of Vin -

sempre pp

mf *3* *3* *3* *dim.*

senza rigore *cresc.*

1. *- oi ne sourit pas ain - si, non! non! - - ces sou - ri - res mu -*
- ci's that has a smile like that, no! no! - - 'tis in Pa - ris a -

segue

Accel. *lunga* **Animato** ♩=100

1. *- tins - - ne fleu - ris - sent qu'à Pa - ris!*
- lone - - such pro - vok - ing smiles are found!

pp *segue* *mf* *cresc.*

1. *Je re - gar - dai lon - gue - ment*
I looked and looked, oh, so long,

p

cresc.

1. et mon des - tin m'ap - pa - rût li - é pour ja -
and all my fate seemed to me for - e - ver bound

pp. *cresc.*

Meno *mf* *p* Tempo $\text{♩} = 92$

1. - mais à ton i - ma - ge... Tout au -
up in that sweet pic - ture. All a -

pp.

And. * *And.* * *And.* *

Animato poco a poco *cresc.* *f*

1. - tour de moi - s'a - gi - tait la Ville im - men - se! tout fê -
- round the might - y Ci - ty was to life a - wak - ing! All would

cresc.

Meno

1. - tait l'heureux jour! tout cla - mait: Es - pé - ran - ce!
greet the great day! All pro - claimed Hope is break - ing!

segue

Allargando

lunga

J. Et mon cœur chan-tait les ma-ti-nes d'a-
 And my heart broke forth in-to ma-tins of

f colla voce segue

The entry door opens and the Mother appears. She stops on the threshold of the

J. -mour!
 love!

$\text{♩} = 96$

ff Tempo animato

door closed behind her, listens, and draws near the window.

rit. Tempo

con fuoco *rall.* *dim.*

SCENE II

a Tempo ♩=96

LOUISE *p*

Moi je vous a - vais remarqué bien a -
 I yes I had no - ticed you too, some

L. *L' Istesso Tempo* ♩=♩

- vant ce jour-là! vous sou - vient - il qu' u - ne
 time be - fore that! Do you re - call that one

L.

fois, à la fê - te de Montmar - - - tre, vous nous a -
 day, on a Fair Day at Mont - mar - - - tre, you turned and

JULIAN *p*

- vez sui - vies? S'il m'en sou -
 fol. loved us? Do I re -

J. *vient... call!* *vous m'a.vez sou_ri, and you smiled at me,* *et vous vous re_tour_ and you kept look_ing*

J. *niez back* *si fré_quem_ ment so ma_ ny times* *que vo_ tre mè_ re prit la at last your mo_ thersmelt a*

mf

J. *mouche rat* *et vous fit u_ ne scè_ ne... and she made you a scène,* *l'en_ té_ tée ja_ the ob_ stin_ ate*

f

J. *lou_ se! dra_ gon!* *Une au_ tre_ fois, An_ o_ ther time,* *dans la in the*

LOUISE mf

dim.

L. *cour,* _____ *tan-dis* _____ *que je pou-sais de*
court, _____ *when I* _____ *was drawing wa-ter*

L. *l'eau,* _____ *de vo-tre fe-nê-tre* *vous m'a-vez je-té* _____ *des pé-*
there, _____ *from up at your win-dow* *you threw down on me* _____ *such a*

leggiero *rall. - - Un poco più lento*

L. *- ta-les de ro - - - ses...* *j'en é - tais* *comme cou -*
great lot of rose - - - leaves. *I was near - ly co-ved*

L. *- ver - te,* _____ *et je res - tais* *tout é-tour-di - e,* *tou-te ra -*
by them, _____ *and there I stood,* *quite o-ver - come, - and oh! so.*

Tempo JULIAN

L.

-vie... Mais vo - tre mè - re de sa fe - nè - tre nous guet -
 pleased. That time your mo - ther was at her win - dow on the

mf

Un poco più lento

LOUISE

J.

-tait... Sous l'a - va - lan - che par fu - mé - e mon cœur bat -
 watch. Be - neath that per - fumed a - va - lanche my heart beat

p

pp

Tempo JULIAN

L.

-tait à se bri - ser... Notre en - ne - mi - e fu - ri -
 so, I thought 'twould break. Our en - e - my in a

mf

dim.

Un poco più lento

LOUISE

J.

- eu - se vous rap - pe - la! Et le doux son - ge s'en - vo -
 rage made you go in! And my sweet dream fled a .

dim.

pp segue

JULIAN a Tempo

1. *f*
 - la... Mais l'Amour veil -
 - way. But true love kept

1. *pp*
 - lait et dans l'ombre ap-prê - tait din-es-pé -
 watch in the dark, and se - cured be - yond our

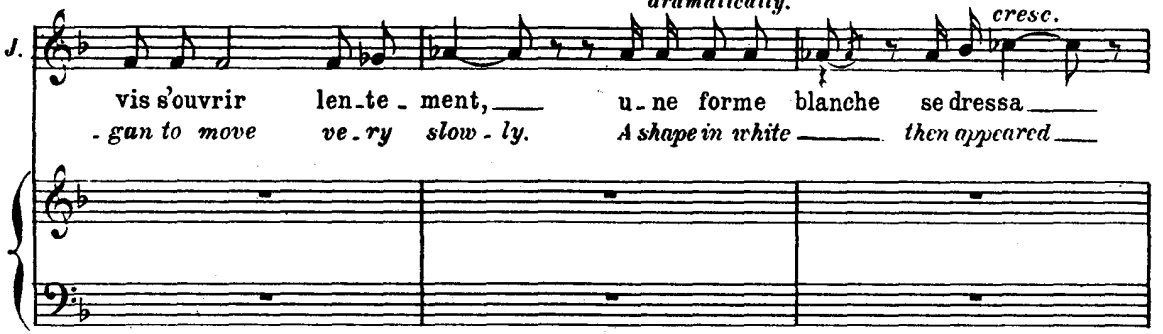
Animato
 1. - rées, de chastes fi - an - çail - - rées. Or, un
 hopes, our in - no - cent be - troth - - al. So, one

1. *Tempo mysteriously*
 soir que je passais devant votre porte... Je la
 night as I went by in front of your door, It be -

MOTHER p quasi parlato
 Que vais-je appren - dre?
 What's com - ing now? —


dramatically. Più animato

cresc.

J. 

vis s'ouvrir len-te-ment, u-ne forme blanche se dressa
 - gan to move ve-ry slow-ly. A shape in white then appeared

f *rall. with delight* *p*

J. 

et s'élança vers moi... c'était toi! c'était Lou-
 quickly it sprang toward me It was you It was Lou-

Andante tranquillo $\text{♩} = 76$ **LOUISE** *ferrently**with decision*

J. 

- i - se! El-le ve-nait te di-re: l'a-
 - i - sa! Yes and she came to say: The

ppp

Un poco animato

J. 

- veu que mes parents ont ten-té d'é-touffer, je
 truth mo-ther and fa-ther en-deavored to crush, I

cresc.

rall. - - a Tempo MOTHER mockingly

L. *viens le procla - mer!* *Ah! ah! ah!* *très bien!*
come to speak it forth! *Ha! ha! ha!* *that's good!*

Rallentando Tempo

JULIAN *p* LOUISE *p*

Ah! les dou - - ces fi - an - çail - les!.. *Nous ne*
Ah! how sweet was that be - troth - - al! *We had*

L. *pouvions pas nous parler...*
ne'er a chance for a word.

J. *Mes yeux cherchaient en vain tes yeux...*
In vain I sought thine eyes with mine.

senza rigore

segue

Più lento $\text{♩} = 60$

pp

accel.

L. *pp*
 Nos deux cœurs, l'un près de l'au - tre, fol - le -
 Our two hearts, close to each o - ther were -

J. *pp*
 Nos deux cœurs, l'un près de l'au - tre, fol - le -
 Our two hearts, close to each o - ther were -

dim. *ppp*

riten. - - - Tempo

L. *cresc.* *3*
 - ment bon - dissaient!.. de la mai - son en - dor - mi - e le souffle gron -
 beat - ing like mad. and one could hear all the household snoring a -

J. *cresc.* *3*
 - ment bon - dissaient!.. de la mai - son en - dor - mi - e le souffle gron -
 beat - ing like mad. and one could hear all the household snoring a -

segue *cresc.*

Rec. *

The two lovers are silent a moment.
 Louise wishing to go again to
 the door, turns, and sees her Mother.

Molto rall.

Tempo

L. *pp*
 - dait... et la nuit nous ber - çait.
 - sleep, and the night held us fast.

J. *pp*
 - dait... et la nuit nous ber - çait.
 - sleep, and the night held us fast.

Molto - rall. Tempo *3*

Vivo ♩=116

LOUISE

Mother catches her by the arm, drags her to

Ah!
Ah!

ff

the kitchen, shuts her in it and comes back to the window.

rall. *dim.*

Andante (76)

Julian listens anxiously.

♩=80

JULIAN

Angry pantomime of Mother.

Vivo

Eh bien! vous ne di .tes plus rien, chère Lou - i - - se?
 Well well! have you no more to say, my dear Lou - i - - sa?

Vivo *ff*

J. *de grâ - ce, répondez - a - vant que votre geôliè - re*
Do please - - say a word be - fore your terrible jail - - or

MOTHER appearing to Julian.

J. *vienné nous sur - pren - - dre... Al - lez - vous bientôt vous*
shall come back and catch - - us. Are you soon going to stop

M. *tai - rel où faut - il que j'ail - le vous tirer - les o -*
talk - ing, or shall I be forced to go and pull - your -

Stupefaction of Julian.

M. *- reil - - les!..*
ears - - str?

pp *ff* *Vivo* *rit.*

The Mother listens for him to sing again, then goes into the next room. Louise comes from the kitchen and goes to the window. Julian reappears. He shows Louise the letter that he will send her parents, and disappears. Louise goes fearfully back to the kitchen.

Largo Vivo rit. Tranquillo

JULIAN heard off. *f* Tempo 1^o ♩ = 76

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

segue

ppp

Mother reappears laughing. She shuts the

la la la la la la la la la la la la la ah! ah! ah! ah! ah!
 la la la la la la la la la la la la la ha! ha! ha! ha! ha!

p *dim.*

window, and watches a moment behind the curtain. *rallentando*

pp *morendo*

SCENE III

Louise, frightened, comes from the kitchen. To appear at her ease, she

Tempo 1! ♩ = 76

ppp *pp*

arranges on the sideboard the provisions her Mother has brought home. Her Mother goes towards her.

sempre pp *accel. e cresc.*

Molto animato ♩ = 120

mf *p* *staccato*

MOTHER *mocking, imitating Julian.*

p

C'é - tait mon a - do - ré - e!
It was my best be - lo - ved!

Louise, to avoid her, goes round the table.

M.

Ma dou - ce fi - an - cé - e!
My sweet one my be - troth - ed!

cresc. poco a poco

mf

M. La fi - de - - - le pro - mi - - se!
 Promised bride, true and faith - - ful!

f Stringendo

M. Ma Lou - i - - -
 My Lou - i - - -

Mother fiercely

M. - - - se!
 - - - sa!

catching Louise's hands and looking in her face.

mf in Tempo poco a poco *p*

sarcastic

M. *Nous ne pouvions pas nous par - ler!*
We ne'er had a chance for a word!

pp 3 3 3 3 3 3 3 *cresc.* 3 3

Red.

M. *Mes yeux cherchaient en vain* — — — — — *tes*
In vain I sought thine eyes — — — — — *with*

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

M. *yeux!* — — — — — *Nos cœurs*
mine! — — — — — *Our hearts*

3 *cresc.* 3 3 3 3 3 *mf* 3 *pp* 3 3 3

Red. *

M. *bondissaient!* — — — — — *L'om - - bre frémissait!*
beatlike mad! — — — — — *Dark - - ness all a round!*

3 3 3 3 3 3 3 3 3 3 3

44096 *Red.* * *Red.* * *Red.* *

Louise breaks away from her

M. Et tout le mon - - - de dor - mait!
 And ev'-ry - bo - - - dy a - - sleep!

Red. * *Red.* *

Mother, who shakes her fist at her in exasperation.

M. Ah! ——— malheureuse en - fant!
 Oh! ——— wicked girl you are!

p *cresc.* *f*

M. Si ton pè - - - re lap - pre -
 If your fa - - - ther heard of

p *cresc.*

sempre ff

M. - nait! Sil vous a - vait surpris! Hein!
 this! If you'd been caught by him! Hein!

f *p*

Louise hangs her head and hides her face.

rall. - - - **Molto lento** ♩ = 76

M. *s'il vous a . vait surpris! dis! Lui qui te croit si na -*
If you'd been caught by him! what? He who believes you're so

dim. *pp*

M. *- i - ve, si sa - ge... s'il connaissait ta con - duite, il en mour.*
good and so care - ful! Animato why if he knew your be - haviour, he'd simp. ly

segue

Meno lento ♩ = 104

LOUISE brseechingly

Her Mother gesticulates. "Never"

M. *- rait! Pourquoi — ne vou. lez - vous pas nous ma. ri - er? Pour.*
die! But why — will you not let us get married then? And

L. *- quoi — m'o. bli. gez - vous à me ca - cher? Qu'avez -*
why — why do you force me to de - ceive? Why do

mf

$\text{♩} = 108$

L.

-vous _____ a lui re-pro-cher?
 you _____ ob-ject to him so?

$\text{♩} = \text{♩} (108)$

L.

Ses maniè - - res d'artis-te, sa gai-té, _____ son métier de po-
 Archis ways _____ as an ar-tist, his light heart, _____ his pro-fession of

pp

MOTHER

L.

- è - - te! Un chena-pan! un crève-faim! un dé-bau-ché _____ sans ver-
 po - et! A va-gabond! a dead-beat! drunkard and sot _____ lost to

LOUISE

MOTHER

M.

- gognel! Lui! si bon, si cou-ra-geux! Un pi-lier de ca-ba-
 shame! He? so good, no-ble and brave! A saloon fix-turche

cresc.

Animato

LOUISE

M. *ret!* *S'il a_vait* *u_ne* *fem - me* *il n'i - rait*
is! *But per.haps* *if a* *wo . . man...* *he might not*

L. $\text{♩} = 126$ *MOTHER* *Presto*
pas au ca_ba-ret... U_nefem - - me! *ah!ah! ah!*
go to the sa_loon A wo . . man! *ha!ha! ha!*

M. *u_nefem - - - me!* *ah!ah!* *ce ne sont pas les fem - mes qui lui*
a wo . . . man! *ha!ha!* *with him'tis not the wo - men that are*

M. *a Tempo* $\text{♩} = 108$ *LOUISE*
man - quent! Ah! — je t'en prie... *si tu crois m'en dé_t_a -*
lack - ing! Oh! — that's e_nough! *If you think you'll scare me*

L. *Red.* *

cher, tu te trompes, car tes at-ta-ques
 off you're mistaken, when you attack him

Allarg. uplified

L. *Red.* *

me le font ché-rir da-van-ta-ge! Tu
 then my love be-comes all the great-er! I

L. *lunga* *Tempo*

peux nous em-pê-cher d'être heu-
 know you can de-stroy all our

L. *lunga*

- reux, ja-mais, ja-mais tu ne bri-se-ras notre a-
 joy, but ne-ver ne-ver can you dis-cour-age our

Animato

LOUISE

M. *ret!* *S'il a_vait* *u - ne* *fem - me* *il n'i - rait*
is! *But per.haps* *if a* *wo - . man...* *he might not*

L. $\text{♩} = 126$ *MOTHER* *Presto*
pas au ca_ba.ret... U.nefem - . me! *ah!ah!ah!*
go to the sa_loon A wo - . man! *ha!ha!ha!*

*Red. **

M. *u.nefem - . . me!* *ah!ah!* *ce ne sont pas les fem - mes qui lui*
a wo - . . . man! *ha!ha!* *with him'tis not the wo - men that are*

Allarg.

*Red. **

M. *a Tempo* $\text{♩} = 108$ *LOUISE*
man - quent!Ah! — je t'en prie... *si tu crois m'en dé_ta -*
lack - ing! Oh! — that's e.nough! *If you think you'llscare me*

L. *Red.* *

- cher, — tu te trom - pes, car tes at - ta - - - ques
 off — you're mista - . . . ken, when you at - tack him

Allarg. uplifted

L. *Red.* *

me le font ché - rir — da - van - ta - - - ge! Tu
 then my love be - comes — all the great - - - er! I

L. *lunga* *Tempo*

peux — nous em - pê - cher d'être heu -
 know — you can de - stroy all our

L. *lunga*

- reux, ja - mais, ja - mais tu ne bri - se - ras notre a -
 joy, but ne - ver ne - ver can you dis - cour - age our

Tempo animato ♩ = 120

MOTHER

L.

-mour! Ah! quel a-plomb! au lieu
love! Ah! but you're bold! you don't

ff *p* *ff*

Accel.

M.

de baisser la tête, tu o-seste van-ter de ton a-
e-ven hang your head! you dare to pride your-self on what you've

p *cresc.*

LOUISE

M.

-mant! Mon a-mant!
done! What I've done!

f *pp*

Largo ♩ = 63

Un poco animato

L.

il ne l'est pas en-co-re... mais on di-rait vrai-ment
It is not done as yet but one might well sup-pose

pp *p* *mf* *cresc.*

She runs at Louise, who
avoids her by going
around the table.

risoluto 3 *pause* 3 *MOTHER exasperated*

L. que vous vou-lez — qu'elle de - vien-ne? Pe - ti - - temal-hen.
that you would like — to have me do it. You naugh - ty wick-ed

molto vivo ♩ = 160

f *segue* *ff*

M. - reu - se! tu nous me - naces! Ah! prends gar-de que
girl you! you threaten do you! Oh! be careful or

cresc. *ff*

They hear steps on

M. je n'ex-pli-quetout — à ton pè - - - re...
I shall tell it all — to your fa - - - ther.

cresc. *ff*

the stairs, and apprehensively they stop talking to listen.

The door opens.

rall. *Lento*

pp

SCENE IV

Father enters, holding a letter in his hand. Mother goes quickly to the kitchen. Louise

Molto lento $\text{♩} = 80$

FATHER

Bonsoir...
Hello!

pp

uneasy, clears the table for the evening meal.

MOTHER calling from the kitchen

La soupe est prête?
The soup is ready?

Oui, desuite!..
In a moment!

Father sits near the stove. Louise pokes the fire. Seeing the letter, she moves away towards the

cupboard. Father turns over the letter and opens it. Reads.

cresc. *mfespressivo*

Louise, in silence, sets the plates and glasses on the table, then goes for the forks and spoons.

dim.

Father lays the letter on the table and looks at his daughter. Louise, embarrassed, places the knives

Un poco animato ♩=96

and forks.

Father holds out his arms.

They embrace.

molto espressivo

Meno Tempo ♩=100

cresc. *mf* *dim.*

Louise looks to see if her Mother is watching them, and kisses her Father again;

pp

they look at each other a while.

Father draws his chair to the table and sits down.

cresc. poco a poco

44 Enter Mother, bringing the soup.

Allargando

Father serves it.

mf dim. p cresc. pp

rit. Tempo They eat. p

Molto rall.

Mother rises, taking the plates and soup tureen into the kit.

FATHER p

LOUISE p

FATHER

Ah! quelle journée! Tu es fatigué? Je sens que je ne suis plus jeune et les jours.
Oh what a day! You're weary tonight? I feel that I'm growing old, and that the

-chen.

LOUISE

-nées sont lon-gues! Pauvre père, tu ne terepo-seras donc jamais?
days grow long-er! My poor fa-ther will you then ne-ver take a rest?

cresc. p

FATHER cheerfully

Mother returns with the stew.

Largo ♩ = 60

mf 3 3 3

Et qui fe - rait bouillir la mar - mi - te si je quittais l'ou - til?
Then who would keep the soup pot a - boil - ing if I laid down my tools?

mf *f*

3 3 3 3

Father serves the stew.

MOTHER

♩ = 64

6 6 3

Depuis trente ans que tu té - chines, tu au - rais bien mé - ri -
For thir - ty years you've broke your back, one would suppose you had

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

3 3 3 3

Looking in the direction of Julian's room.

Più vivo ♩ = 112

angrily

M. 3 3

- té un peu de re - pos! Quand on pen -
earned a bit of a rest! And to think

mf *dim.* *p*

3 3

M. 3

- - se qu'il y a tant de fai - né - ants qui pas - sent leur vie à faire la
— how many young loafers are a - bout who spend all their lives in ho - li - day

p *cresc.*

3 3

FATHER *roundly*

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

fê - - te!
mak - - ing!

Ils ont la chan.ce d'être venus au
They had the luck — to come in to the

Allegro moderato ♩ = 100

F. *f* *segue* *f*

mon - de
world —

a - près leurs pè - res!
af - ter their fa - thers!

MOTHER *furious*

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

Tu trou - ves que c'est jus - te?
Do you think that is jus - tice?

moi, je dis
now I say

She strikes the table.

FATHER

M. *f*

que tout le mon - - de de - vrait travailler!
that eve - ry - one in the world ought to work!

L'É - ga - li -
E - qual - i -

F. *3*
 - té, — les grands mots! l'impossi - ble! si on a - vait le
 - ty, — just a - word! non.ex.is - tant! If every one on

dim. pp

F. *3 3 3 3*
 droit — de choisir, on choi - sira - it — le mé - tier le moins fa - tignant... C'est
 earth had his choice, each one would choose as a trade what tired him the least That's

cresc.

M. *3*
 vrai, tout le monde voudrait être artis - tel
 true, every one would want to be an ar - tist!

mf f

mockingly, watching her daughter. emphatically

F. *3 3*
 Et on ne trouverait plus person - ne pour fai - re les gros ou - vra - ges!
 And there'd be no bo - dy found at all — to do the se - ri - ous business!

p segue mf pesaille

FATHER laughing *Meno* *Tempo* ♩ = 100

FATHER cheerfully

Y a longtemps que j'en ai pris mon par.ti!.. —
T'is longe-nough in-deed since I made my choice. —

F. *p*

quandon n'a pas de ren-tes, il faut se conten-
When one has not an in-come, one must be satis-

Meno

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

F. *cresc.* *Animato*

-ter den ga-gner pour les au-tres...
-fied to pro-duce one for o-thers...

cresc.

un poco allarg.

bitterly. f *cresc.* *dim.* **MOTHER** *mf*

chacun son lot dans la belle vie! Tu es
 Each has his lot in this glorious life! You are

ritenuto

bien ré-signé aujourd'hui: les riches ne seraient pas à dédaigner!
 ve-ry resigned just for once: but rich-es are not a thing to be despised!

mp *segue*

Più moderato $\text{♩} = 72$

FATHER. *p*

Ceux qui en ont sont-ils plus heureux?
 How are the rich so much bet-ter off?

p *dim.*

F.

Le bon -
 Hap - - - pi -

mf *dim.*

Molto lento $\text{♩} = \text{♩}$ (84)

F. *cresc.*

- heur, vois-tu, c'est d'être comme nous sommes, nous aimant bien! nous portant bien! —
 -ness, I think lies in being just as we are, all on good terms, all feeling well! —

pp *espressivo* *cresc.*

F. *p*

Ce bonheur-là, nul ne peut nous le pren -
 And that's a joy, of which none can de - prive.

mf *p* *pp*

$\text{♩} = 80$

Mother rises, and clears the table.

F.

- dre.
 - us.
 Tranquillo

to Louise, tenderly.

F.

Le bonheur, c'est le foyer où l'on se re - po - se... où on ou -
 Happi-ness, that is the home where one goes to rest. where one for -

F. *blie, près de ceux qu'on aime, les malheures de la vie!*
gets midst those that are the dear-est, the evil fortunes of this life!

He draws his daughter to him. *Louise looks at him lovingly.*

cresc. *mf espressivo*

Meno Tempo

bitterly *(96)*

Ceux qui ont des rentes aujourd'hui n'en auront pas demain.
Those who roll in riches today will not

cresc. *Animando* *He rises.*

ont peut-être plus de demain... ront
have a thing may be next week.

cresc.

He makes a menacing gesture.

F.

F. *f* *lunga* **Allegro mod^{to}** ♩ = 112

Nous, toujours nous serons heu-reux!
 We shall live happy e-ver more!

segue

Beams: kisses his daughter: catches his wife by the waist as she comes from the kitchen and

Moderato

dances heavily around.

MOTHER *laughing.*

Presto

As-sez!
 Have done!

FATHER laughing

Allargando

M. *vas-tu fi-nir! grand fou! Ah! ah! ah! ah! ah! je suis heu-*
will you have done! Old goose! Ha! ha! ha! ha! ha! hap-py am

segue
crese.
p

Tempo animato ♩=126

F. *- reux!*
!!

ff

He looks for his pipe, fills it, sits by the fire, takes a light from

rallentando
dim.

it, and draws several puffs in deep content.

MOTHER coldly, to Louise.

Vas-tu me laisser faire toute la besogne! Allons, remue-toi!
Do you intend to let me do it all my self? Come come, hurry up!

♩=90

pp

Louise wipes the table, and sees Julian's letter that her Father
 Mother trims the lamp and lights it.

Molto lento ♩ = ♩ (90)

f *dim.* *pp*

has laid near his plate; she kisses it furtively, and takes it to her Father.

FATHER

He looks stily at his daughter.

Louise goes to the kitchen, taking

Ah! merci...
 Ah! thank you!

♩ = 100

pp

the dessert.

Father, by the fire, re-reads the letter.

Meno

cresc. *espress.* *mf* *dim.*

Louise watches from
Animato

cresc.

the kitchen.

She sees, with alarm, her Mother go towards him.

poco a poco

Allargando

Piano accompaniment for the first section. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a melody in the right hand and a bass line in the left hand. The tempo changes from 'poco a poco' to 'Allargando'.

MOTHER putting the lamp on the table.

U-ne lettre?
A letter?

Musical score for the Mother's vocal line and piano accompaniment. The vocal line is in a key with two flats and common time. The piano accompaniment is in the same key and time signature. Dynamics include *f*, *dim.*, and *pp*.

Stesso Tempo $\text{♩} = \text{♩}$ (100)

FATHER simply

MOTHER

FATHER

Oui, u-ne lettre du voi-sin. Une au-tre let-tre? Il re-nou-
Yes, a letter from our friend. What not an-o-ther? Once more he,

Musical score for the Father's vocal line and piano accompaniment. The vocal line is in a key with two flats and common time. The piano accompaniment is in the same key and time signature.

MOTHER

FATHER

-vel-le sa demande... Quel tou-pet! a-près ce qui s'est pas-sé... Que veux-tu dire?
asks us for Louise. He is bold! with all that has ta-ken place! What do you mean?

Musical score for the Mother's and Father's vocal lines and piano accompaniment. The vocal lines are in a key with two flats and common time. The piano accompaniment is in the same key and time signature.

ritenuto

MOTHER embarrassed

Più lento ♩ = 88

FATHER kindly

A.près... notre premier re - fus... Mon Dieu!
 That is we've al-ready re - fused. Well well!

He indicates Louise, who, greatly moved,

sa lettre est gen - til - le... il sem - ble l'aimer...
 his let - ter's a good one. He loves her it seems;

Animato
mf

comes to him.

il n'est pas dé - tes - té de Lou -
 he is not much dis - liked by Lou -

Tempo
pp
 6

Louise throws herself in her Father's arms.

MOTHER her anger breaking out.

- i - se... C'est trop fort! il en a de l'a -
 - i - sa. It's too much! He has nerve I de -

Vivo
mf
 3

Meno vito

FATHER to Mother.

M. *plomb!* *Allons! allons!* *ce n'est pas la peine* *de se mettre en co-*
-clare! *There, there! Come, come!* *it is not worth while* *to get an-gry you*

p

Tempo $\text{♩} = 84$

F. *-lè-re...* *tu tour-nes tout au tra-gi-que!* *il se-*
know. *Don't make a tra-ge-dy of it!* *'Twould be*

mf

F. *-rait plus fa-ci-le de pren-dre de nou-veaux renseignements...* *sa-*
ve-ry much bet-ter I think to find out more if we can; *find*

cresc.

F. *-voir s'il est de-ve-nu — plus séri-eux...* *nous ne sommes pas for-*
out if he has be-come — a steadier man. *We've by no-means o-*

Meno *Tempo*

Allargando *segue* *pp*

mf

6

F. *cresc.* *dim.*

- cés de lui don_ner Lou_i - se dès de_main -
 - bliged to give him our Lou-i - sa in a day -

Mother restrains a strong desire to tell Father the incidents of the day.

F. *rit.*

et il ne va pas nous l'enle - ver, je suppo - se?..
 and he is not going to take her off, I im - a - gine?

animato

Louise is afraid she will tell.

Animando

F. *animato* *Animando*

Si les renseignements ne suf - fi - sent pas, eh bien! on l'in - vi -
 If eve - rything we know is not all we want, why then we'll have him

MOTHER affronted.

F. *f*

- tera; lorsque je l'au - rai vu, je... Lui! i -
 here; when I have talked to him, L... He! Come

Animato $\text{♩} = \text{♩}$ (120)

M. *- ci! par exemple! s'il entre i - ci, moi, j'en sorti -*
here! Well I ne-ver! If he comes here, well, then out I

M. *FATHER conciliatory* *MOTHER*
- rai! Al - lons! al - lons! Tu voudrais m'o - bli - ger
go! There there! there there! Do you mean to in - sist

M. *à re - ce - voir i - - ci - - ce vaurien qui me rit au*
that I shall have in here - - that young fool who laughs in my

M. *FATHER* *MOTHER*
nez quand il me ren - con - tre? Des gamine - ries... Ce chena -
face eve - ry time he sees me? Mere boy - ish - ness. Va - ga -

31. *M.*

- pan! ce débauché! ce bo - hè - me! ce pi - lierde ca - ba -
 - bond! a de - bauchee! a bo - he - mian! and a barroom fixture

32. *M.*

- ret dont l'ex - is - tence est le scan - da - le du quar -
 too, whose way of life is a dis - grace to the

cresc.

33. *M.*

- tier? et je ne dis pas tout!..
 town! And that is not the worst,

Allargando *sempre f* *with a hiss.*

34. *M.*

car j'en sais sur son comp - te, des -
 for I know things a - bout him, things -

LOUISE losing her head.

M. *in fa-mies!*
that are vile!

Ce n'est pas
That is not

sf *Vivo*

segue

ff *3* *3* *3*

Mother slaps her.

Father, annoyed, interposes.

He pushes Mother away.

L. *vrai!*
true!

ff *6* *pp* *p*

Louise, overcome, falls on a chair and weeps.

sempre pp

cresc.

Father comes to his daughter, looking at her with an expression of love and pity.

Allargando

morendo

mf *f*

Molto lento $\text{♩}=\text{♩}$ (88)

FATHER.

Meno

p

Ô mon en . fant, ma Lou - i - se, tu sais com -
 Oh my dear child, Ah! Lou - i - sa, you know how

pp

segue

Tempo

F. - bien nous t'ai - mons! si nous som - mes pru -
 much you are loved! If we have to take

F. - dents vis à vis de ceux qui te re-mar-quent, c'est, qu'ar.ri-
 care, when it comes to those who are at-ten-tive, 'tis be-cause

cresc.

Animato

F. - vés au bout du che - min que tu vas gra -
 we who've tra - velled the road you're a - bout to

cresc.

cresc.

mf *cresc.*

- vir, nous en connaissons tou - tes les mi -
climb, know so ve - ry well all its wretched

cresc.

f Allargando *pp* *Tempo* ♩ = 80

- sè - res! A ton â - ge, on voit tout beau, tout ro - sel..
 trou - bles! At your age it all looks bright and ro - sy!

mf *pp* *ppp*

He sits by his daughter.

smiling

prendre un ma - ri, c'est choisir u - ne pou - pé - e - oui, u - ne poupée!
 Choos - ing a hus - band is like choosing your dol - lies. - yes choosing a doll!

cresc. *dim.* *pp*

Movement of surprise from Louise.

malheureusement, ces poupées-là, ma fil - le, vous font par fois pleu -
 But the trouble is that kind of doll, my daugh - ter, will sometimes make you

LOUISE she raises tearful eyes, sadly, but with interest.

F. *3* *p*

- rer bien des lar - mes. Oui, quand elles sont mé - chan - tes... mais, en la chois -
weep many tears. — Yes, if they should be nagh - ty; but, choose one that is

segue *mf*

Mother, grumbling, goes to the kitchen, lights a candle and begins to iron.

L.

- sant bon - ne, gen - til - le, aiman - te...
good kind - ly, de - vo - ted, lov - ing

FATHER

Un poco animando

LOUISE
with a burst.

Comment veux-tu la choi - sir, pe - ti - te fil - le? A - vec mon
But how can you pick - one out, my lit - tle daugh - ter? Why with my

mf

FATHER

LOUISE

cœur! heart!
C'est un bien mauvais ju - ge... Pourquoi donc?
The poorest kind of judge — Tell me why?

dim.

a Tempo
FATHER

p *Meno dim.*

Qui dit amoureux, toujours dit a -
Who says he's in love, admits he is

MOTHER aside. *Louise seems thinking of a reply.*

f *Animato*

- veu - gle... S'il veut discuter a - vec elle, il n'a pas fi - ni!..
blind. So long as he argues with her, he'll never have done!

Mother slams the iron on the table and looks into the room. *LOUISE more boldly.*

♩ = 92 *p*

Mais a - vant d'aime, a - vant d'être a - veu - gle,
But before one loves, and be - fore one's blind - ed,
a Tempo un poco animato

L.

ne peut-on dé - couvrir les dé - fauts de ce - lui qu'on ai - me -
can you not in some way learn the faults of the man whom you will

FATHER

L. *-ra?..* *Peut-être,* *s'il ne vous manquait* *u - ne*
love? *Per-haps,* *if you did not lack* *one -*

mf

LOUISE **FATHER** *mf*

F. *cho - se... La-quel - le?* *L'ex-pé-ri -*
thing. - *What is that?* *That is ex -*

dim. *pp*

LOUISE *leaving.*

F. *- en - - ce!* *A - lors* *ceux qui se ma - ri - - ent deux*
- per - - ience! *If so,* *people who get mar - - ried -*

sempre pp

FATHER *seriously.* *mf*

L. *fois sont plus heureux* *la se-con - - de?* *Ne plaisante*
twice, the se-cond time *are hap - - pier?* *This is not a*

sempre pp

F. *pas, Loui - se! s'il est dif-fi-ci - le de déchiffrer les*
joke, Lou.i - sa! Tho' it is not ea - sy to un.derstand men's

Meno
 F. *cœurs, on peut toujours li - re dans le pas.sé de ce - lui qu'on*
hearts, you can al.ways look back in . to the past of the man you

segue

F. *ai - me, et par là pressentir l'a - ve -*
love, and thereby can predict what might

p pp

Moderato

F. *- nir. come. Crois-tu qu'il*
you think he

MOTHER *p*

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

Moderato

ppp

LOUISE **FATHER**

F. *t'ai - me? Oui!* *Et toi, crois-tu l'aimer?*
loves you? yes! *And you, do you love him?*

M. *la la la la la la la la* *la la la la*
la la la la la la la la *la la la la*

p *cresc.* *dim.*

Louise hides her head on her father's breast.

Louise, anxious, raises her head.

Meno

F. *under her voice.* *Il ne t'a jamais parlé?*
Did he never speak to you?

M. *C'était mon a - do - ré - e...*
It was my best be - lov - ed

p *dim.* *segue*

rall.

LOUISE *with an effort.*

Father looks at Louise a little distrustfully.
a Tempo

M. **Non!**
No!

nous ne pouvions pas nous parler!.. nous
We had not a chance for a word! We

mf *p*

pp

2 Ed.

Animando un poco

M.

ne pouvions pas nous regarder!.. nos cœurs bondissaient!..
had not a chance for a look! Our hearts beat like mad!

cresc.

Louise, greatly troubled, turns. Father takes her hands

M.

l'om - bre frémissait!.. et tout le mon - de dor -
Darkness all around! And ev'ry bo - dy a -

dim.

and looks in her eyes.

FATHER

Un poco animato ♩ = 84

M.

- mait!.. Lou - i - - se! si je re - pous - se sa de -
- sleep! Lou - i - - sa! if I re - fuse what he has

rit. *mf* *pp* *mf* *cresc.*

Louise hesitates. Her Mother, with

F.

- man - de, me promets - tu de l'oubli - er? promets -
asked me, you promise me you will for - get? Will you

Meno - Tempo *mf*

segue *dim.* *pp*

the clothes she has just ironed, crosses the room, stops before her with a threatening gesture, and goes into

dim. *Meno*

F. -tu d'o.bé - ir, en fil - le sa - ge, à no - tre vo - lon -
not promise me that you'll o - bey us, the way a daughter

the next room.

Tempo *mf* *with animation.* *espressivo* *rall.*

F. -té? Ah! si tu de - vais — un
should? Ah! if e - ver you, — some

Tempo *p* *Meno* *Tempo* *Animando* *cresc.*

F. jour re - ni - er ma ten - dres - se, sache bien que pri - vé de
day, should re - ject my af - fec - tion, be as - sured, that deprived of

dim. *p* *segue* *cresc.*

f *Rallentando* *rit.*

F. toi, — je ne pourrais vi - - vre...
you, — l'd not go on liv - - ing.

dim. *p*

Lento *p* *lunga* **a Tempo più moderato** ♩ = 60 *LOUISE* *mored.*

F. *O mon en - fant, ma Lou - i - se!.. Père, tou -*
O my dear child, ah, Lou - i - sa! Father I'm

pp *segue* *pp*

Father presses her to his heart. *MOTHER* *from the next room.*

L. *- jours je vous ai - me - rai! la la la la la la la la*
sure I'll always love you. la la la la la la la la

♩ = 76

M. *la la la la la la.*
la la la la la la.

Più vivo

FATHER *smiling pityingly.*

Al - lons, en - fant, sèche tes belles mi - rettes... ce
Come, come, my child, dry those two pretty eyes; this

Tempo *pp*

Un poco animato

Tempo

F. *gros chagrin — pas-se - ra... et plus*
dreadful grief — will not last: By and

F. *tard — tu nous re-mercie - ras — de t'a-voir préser - vée du mal -*
bye, — you'll be thank-ful to us — that we saved you from pain, and dis -

pp

Un poco animato

F. *- heur... Allons! allons!*
- tress. There, there! There, there,

mf

He takes the paper from the table.

Animato gaily.

F. *pe-ti-te fol - le! Tiens, lis-moi le journal,*
you little goose! — There, come read me the news;

rall. p

holding out the paper. rall.

ça te distrai.ra et ça mé.na.ge.ra mes pauvres yeux... veux-tu?
 'twill divert your mind, and what is more 'twill save my poor old eyes. Will you?

Mother comes back. She sits by the table with her mending. Louisa takes the paper,

molto rall.
LOUISE painfully.

Molto lento ♩ = 80

Oui...
Yes.

p *morendo* *pp*

draws near the lamp, and in a voice choked with tears, begins to read. Father looks at her with a smile

Reads

L. "La saison printanière est des plus brillantes,
 "Spring has come, and the season has a brilliant opening.

ppp

of pity.

Le Rideau tombe lentement.
The Curtain falls slowly.

Paris, tout en fête...» Paris!
 Paris, ve-ry gay.» Paris!

rallent.

ppp