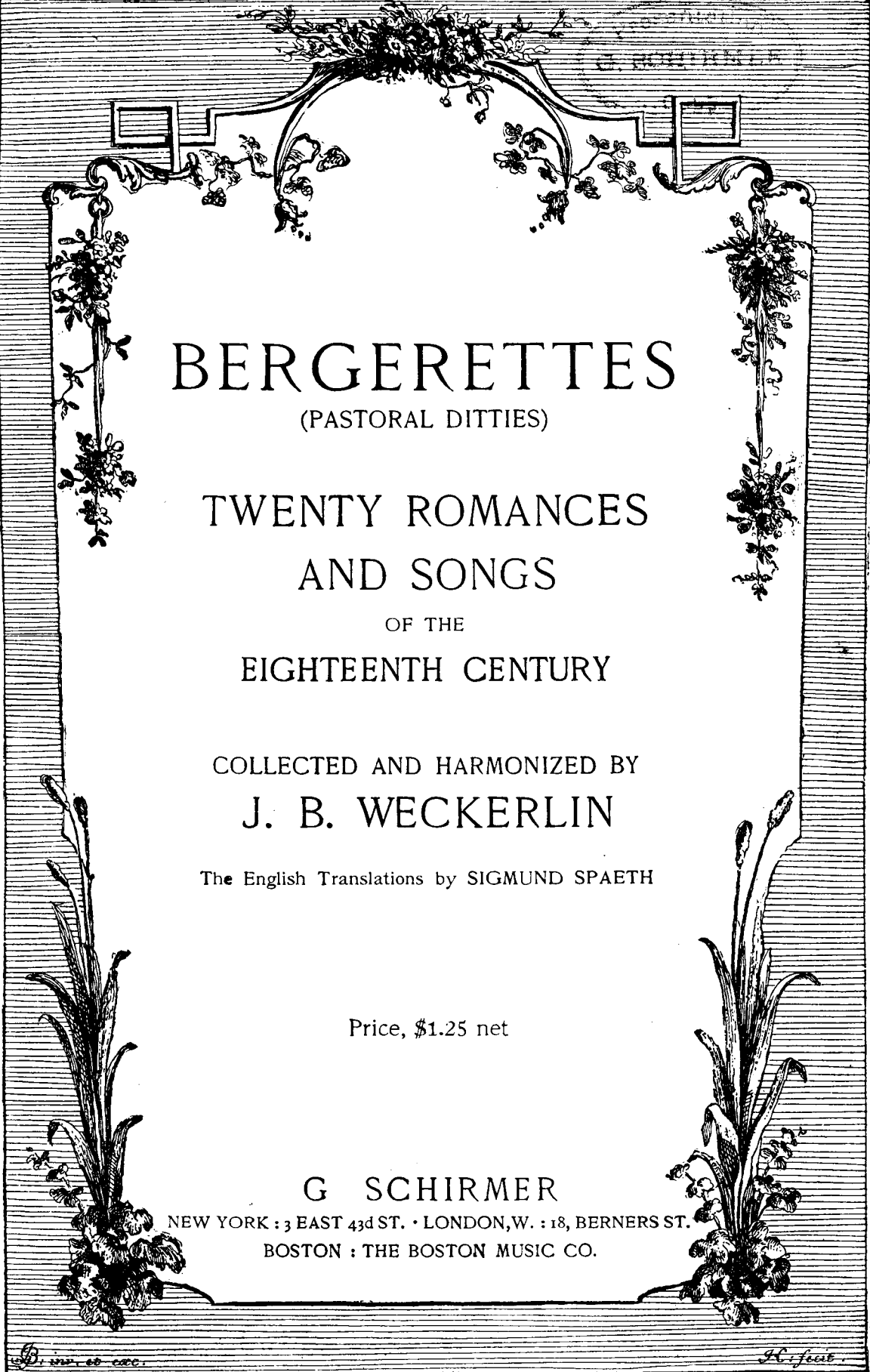




BERGERETTES

(PASTORAL DITTIES)

TWENTY ROMANCES AND SONGS

OF THE
EIGHTEENTH CENTURY

COLLECTED AND HARMONIZED BY
J. B. WECKERLIN

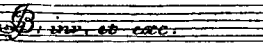
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Bergerettes

(Pastoral Ditties)

I
«Par un matin»

I
One Morning

Moderato

Voice *p*

1. Par un ma - tin Li - set - te se le -
1. Li-sette rose up one morn-ing bright in

Piano *p*

mf

va, Par un ma - tin Li - set - te se le - va, Et dans le
May, Li-sette rose up one morn-ing bright in May, And to the

rit.

bois seu - let - te s'en al - la, Tra la la la, tra la la dé - ri - dé - ra. -
wood she went a-lone to play, Tra la la la, tra la la la li - re - lay. -

rit. Fine. p

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"Par un Matin"

I

Par un matin Lisette se leva,
Et dans le bois seulette s'en alla,
Tra la la la, tra la la déridéra.

II

Elle cherchait des nids de çà et là,
Dans un buisson le rossignol chanta.
Tra la la la, etc.,

III

Tout doucement elle s'en approcha.
Savez-vous bien ce qu'elle dénicha?

IV

C'était l'amour, l'amour l'attendait là :
"Le bel oiseau, dit-elle, que voilà!"

V

Son petit cœur aussitôt s'enflamma;
Elle gémit et ne sait ce qu'elle a.

VI

Elle s'en va se plaindre à son papa;
En lui parlant, la belle soupira.

VII

Il prit l'amour, les ailes lui coupa;
Dans la volière ensuite il l'enferma.
Tra la la la, tra la la déridéra.

One Morning

I

Lisette rose up one morning bright in May,
And to the wood she went alone to play,
Tra la la la, tra la la la lirelay.

II

She looked for birds'-nests all along the way,
A nightingale so sweetly sang its lay.
Tra la la la, etc.

III

Lisette walked softly toward the tune so gay,
And found there in his nest—what think you, pray?

IV

'Twas Love himself, that sprightly little fay;
"Oh, see the lovely bird!" Lisette did say.

V

Her little heart caught fire without delay,
The strange sensation filled her with dismay.

VI

She went and told her father old and gray;
She was so grieved, her tears she could not stay.

VII

He seized that Love and clipped his wings away,
And in the dove-cote shut him up to stay.
Tra la la la, tra la la la lirelay.

II

L'Amour s'envole

II

Cupid Flies Away

Andantino con moto

L'a - mour est un en - fant — ti - mi - id -
The lit - tle god of love is a tim - id

de, La sé - vé - ri - té lui fait peur;
child, If you frown, he trem - bles with fear;

C'est la li - ber - té qui le gui - dom -
But if you al - low him his free - dom

rit.

de — Pour trou - ver — le che - min d'un cœur. —
 wild, — He will soon — to your heart draw near. —

mf

Tan - dis qu'il n'a rien à crain - dre, Les ris et les jeux sui -
 If you're care - ful not to pain him, Smiles and laugh-ter fol - low

mf

vent ses pas, Mais dès qu'on le veut con - train - dre
 in his train, But if you should seek to re - strain him,

p

Il sen - vo - leet ne re-vient pas,
 Off he flies, — ne'er to come a-gain,

p

f

f et ne re - vient pas. *dim.* *p* L'a - mour est un en - fant ti -
 ne'er to come a - gain! The lit - tle god of love is a

mi - id - de, La sé - vé - ri - té lui fait
 tim - id child, If you frown, he trem - bles with

peur; C'est la li - ber - té qui le
 fear; But if you al - low him, his

rit. gui - de Pour trou - ver le che - min d'un cœur.
 free - dom wild, He will soon to your heart draw near.

III

Menuet d'Exaudet

III

Exaudet's Minuet

Words by
Favart

Music by
Joseph Exaudet

Allegretto non troppo

p

Cet é-tang Qui s'é-tend Dans la plai - ne,
Calm and cool Lies a pool In the mead - ow,

p a tempo

Ré-pète, au sein de ses eaux, Les ver-doyants or - meaux Où le pam-pre s'en-
Mirrored on its breast are seen The branching elms of green, And vines re-lect their

rit. *a tempo*

chaî - ne; Un ciel pur, Un a - zur Sans nu - a - ges
shad - ow; Heav-en's blue, Mir-rored true, Pure and cloud - less,

rit. *a tempo*

Vi-ve-ment s'y ré-flé-chit. Le ta-bleau s'en-ri-chit Dî-ma - ges.
Soft-ly sheds its light A-mong the fig-ures bright, As if the scene to bless.

p
Maistan-dis quel'on ad-mi-re Cette onde où le ciel se mi-re,
Sud-den-ly, all un-sus-pect-ed, To this love-li-ness re-flect-ed

p

cresc. poco a poco *mf*
Un zé-phyr Vient ter-nir Sa sur-fa-ce: D'un souffle il confond les
Comes a wind, Beau-ty-blind, Gen-tly blow-ing, O'er the surfaceskimming,

cresc. poco a poco *mf*

f
traits, L'é-clat de tant d'ob-jets Sef-fa-ce.
And the pic-ture dim-ming Past all know-ing.

f *decresc. e rit.*

p

Cet é - tang Qui s'è-tend Dans la plai - ne,
Calm and cool Lies a pool In the mead - ow;

p a tempo

Ré-pète, au sein de ses eaux, Les ver-doy-ants or-meaux Où le pam-pre s'en-
Mirrored on its breast are seen The branch-ing elms of green, And vines re-lect their

rit. *a tempo*

chaî - ne; Un ciel pur, Un a - zur Sans nu - a - ges
shad - ow; Heav-en's blue, Mir-rored true, Pure and cloud - less,

rit. *a tempo*

rit.

Vi-ve-ment s'y ré-flé - chit. Le tableau s'en - ri - chit Di - ma - ges.
Soft-ly sheds its light A - mong the fig-ures bright, As if the scene to bless.

rit.

IV

«O ma tendre musette»

Words by La Harpe

IV

"Gentle and sweet musette"

Music by Monsigny

Andante

mf

p

1. O ma ten - dre mu - set - te, Mu - set - te mes a -
 1. Gen - tle and sweet mu - set - te, Breath - ing my ten - der

p *leggerissimo*

mours, _____ Toi qui chan - tais Li -
 lays, _____ Sing of the fair Li -

set - te, Li - sette et les beaux jours, _____
 set - te, And of the by - gone days. _____

D'u - ne vaine es - pé - ran - ce
 Your notes with love were la - den,

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'And' (Andante). The score consists of two systems. The first system has the vocal line starting with 'Tu m'avais trop flat-té...' and the piano accompaniment featuring a flowing sixteenth-note pattern. The second system continues the vocal line with 'tan-ce Et ma fi-dé-li-té...' and the piano accompaniment, which includes a 'D. C.' (Da Capo) marking at the end.

Tu m'a - vais trop flat - té... Chan-te son in-cons-
Too much they flat - tered me, Sing of the faith-less

tan - ce Et ma fi - dé - li - té.
maid - en, And my fi - del - i - ty.

p *mf* *D. C.*

"O ma tendre musette"

I

Ô ma tendre musette,
Musette mes amours,
Toi qui chantaïs Lisette,
Lisette et les beaux jours,
D'une vaine espérance
Tu m'avais trop flatté...
Chante son inconstance
Et ma fidélité.

II

C'est l'amour, c'est sa flamme
Qui brille dans ses yeux!
Je croyais que son âme
Brûlait des mêmes feux.
Lisette à son aurore
Respirait le plaisir;
Hélas! si jeune encore,
Sait-on déjà trahir?

III

Ô ma tendre musette,
Console ma douleur;
Parle-moi de Lisette,
Ce nom fait mon bonheur.
Je la revois plus belle,
Plus belle tous les jours;
Je me plains toujours d'elle,
Et je l'aime toujours!

"Gentle and sweet musette"

I

Gentle and sweet musette,
Breathing my tender lays,
Sing of the fair Lisette,
And of the by-gone days.
Your notes with love were laden,
Too much they flattered me;
Sing of the faithless maiden
And my fidelity.

II

Love with its flame was burning
Deep in her eyes of fire,
Could not her soul be yearning,
Filled with the same desire?
Never she dreamed of grieving,
Never a thought of care;
Oh, that a face deceiving
Should be so young and fair!

III

Gentle and sweet musette,
Come and console my pain,
Sing of my lost Lisette,
Her name brings joy again.
Still I recall with anguish
Her beauty day by day;
E'en though I grieve and languish,
Love her I will alway.

“Que ne suis-je la fougère”

“Would that I could be the
lowly fern”

Words by
Riboutte

Music by
Pergolese

Andante

1. Que ne
1. Would that

suis-je la fou-gè-re, Où, sur la fin d'un beau jour, Se re-
I could be the low-ly fern, Where my love so pure and fair, Seek-ing

po-se ma ber-gè-re, Sous la gar-de de l'a-mour? Que ne
rest at close of day, would turn, Guard-ed safe by Cu-pid's care. Would I

suis - je le zé - phy - re Qui raf - fraî - chit ses ap - pas, L'air que
were the wind from the south, By whose breeze her charms are fed, Or the

sa bou - che res - pi - re, La fleur qui naît sous ses pas?
air breathed by her ten - der mouth, Or the flow'r growing 'neath her tread.

poco rit.

p *poco rit.* *D. C.*

“Que ne suis-je la fougère”

I

Que ne suis-je la fougère,
Où, sur la fin d'un beau jour,
Se repose ma bergère,
Sous la garde de l'amour?
Que ne suis-je le zéphyre
Qui rafraîchit ses appas,
L'air que sa bouche respire,
La fleur qui naît sous ses pas?

II

Que ne suis-je l'onde pure
Qui le reçoit dans son sein?
Que ne suis-je la parure
Qui la couvre après le bain?
Que ne suis-je cette glace,
Où son minois répété
Offre à nos yeux une grâce
Qui sourit à la beauté?

III

Que ne puis-je par un songe
Tenir son cœur enchanté!
Que ne puis-je du mensonge
Passer à la vérité!
Les dieux qui m'ont donné l'être
M'ont fait trop ambitieux :
Car enfin je voudrais être
Tout ce qui plaît à ses yeux!

“Would that I could be the lowly fern”

I

Would that I could be the lowly fern
Where my love so pure and fair
Seeking rest at the close of day would turn,
Guarded safe by Cupid's care.
Would I were the wind from the south,
By whose breeze her charms are fed,
Or the air breathed by her tender mouth,
Or the flower growing 'neath her tread.

II

Would that I could be the placid pool
Which receives her on its breast,
Or the mantle, clinging, soft and cool,
Wherein her form is dressed.
I would be her mirror clear and bright,
Where the beauty of her eyes,
Shining in their own reflected light,
Fills her soul with glad surprise.

III

Why could I not in her sweetest dreams
Keep her heart with magic bound,
That the joy which now a vision seems
Might at length in truth be found?
Yet my hopes are too presuming,
Tho' inspired by gods above,
For I fain would be assuming
All the forms that please my love!

VI

«Chantons les amours de Jean»

VI

"Oh, let us sing of the love
of John"

Con moto *mf*

1. Chan-tons, chan-tons les a -
1. Oh, let us sing of the

cresc.

mours de Jean-ne, Chan-tons, chan-tons les a-mours de Jean, Rien n'est si char-
love of Jen-ny, Oh, let us sing of the love of John; No one is as

cresc.

rit.

mant que Jean - ne, Rien plus_ ai - ma - ble que Jean.
fair_ as Jen - ny, No one_ so hand-some as John.

rit.

p a tempo

Jean ai - me Jean - ne, Jeanne ai - me Jean,
John loves his Jen - ny, Jen - ny loves John,

p a tempo

rit. *p a tempo*

Jean ai - me Jean - ne, Jeanne ai - me jo - li Jean.
John loves his Jen - ny, Jen loves her John.

rit. *p a tempo* *D. C.*

2. *mf*

Dans u - ne sim - ple ca - ba - ne, Comme en
A sim - ple cot - tage, as good as an - y Of

cresc.

un pa - lais tout d'or bril - lant, Jean re - çoit l'a -
all the pal - a - ces high and low, John built for the

p a tempo

mour - de Jean - ne, Et Jean - ne ce - lui - de Jean. Jean ai - me Jean - ne,
love of his Jen - ny, She keeps it for John al - so. John loves his Jen - ny,

rit. *a tempo*

Jeanne ai - me Jean, Jean ai - me Jean - ne, Jeanne ai - me jo - li Jean.
Jen - ny loves John, John loves his Jen - ny, Jen loves her John.

3. *mf*

Si l'a - mour de Jeanne est gran - de,
If Jen - ny's love for John is great, The

cresc.

Non moins grande est l'a - mi - tié de Jean; Ce que l'un des
love of John for his Jen - ny's the same; They nev - er have

p a tempo

deux de-man-de, L'autre aus - si - tôt y - consent: Jean ai - me Jean - ne,
an - y de - bate, Not a word of re - proach or blame: John loves his Jen - ny,

rit. *a tempo*

Jeanne ai - me Jean, Jean ai - me Jean - ne, Jeanne ai - me jo - li Jean.
Jen - ny loves John, John loves his Jen - ny, Jen loves her John.

VII

«Bergère légère»

VII

«Capricious shepherd-maid»

Un poco allegretto *p*

Ber - gè - re Lé - gè - re, Je
Ca - pri - cious, De - li - cious, A -

crains tes ap - pas; — Ton â - me S'en - flam - me, Mais
dored shep - herd - maid, — You're charm - ing, Yet harm - ing My

poco rit. *mf a tempo*

tu n'ai - mes pas. — Ta mi - ne Mu - ti - ne
heart, I'm a - fraid. — In your face ré - bel - ling,

poco rit. *mf a tempo*

Pré - vient et sé - duit; Mais vai - ne, Hau - tai - ne, Tu
You seem both false and true; Tho' you're oft re - pel - ling, I'll

fuis qui te suit, — Tu fuis qui te suit. Ber -
ev - er pur - sue, — I'll ev - er pur - sue. Ca -

p poco rit. a tempo mf

gè - re Lé - gè - re, Je crains tes ap - pas; — Ton
pri - cious, De - li - cious, A - dored shep - herd - maid, — You're

â - me S'en - flam - me, Mais tu n'ai - mes pas.
charm - ing, Yet harm - ing My heart, I'm a - froid.

p poco rit.

mf a tempo

Tu chan-tes, Tu van-tes L'a-mour et sa loi, Pa-ro-les Fri-
 When you quote so bold-ly The laws of Cu-pid's court, I must hear you

mf a tempo

p rit. a tempo mf

vo-les, Tu n'ai-mes que toi, Tu n'ai-mes que toi. Ber-
 cold-ly, Your love's on-ly sport, your love's on-ly sport! Ca-

p colla voce a tempo mf

gè-re Lé-gè-re, Je crains tes ap-pas; Ton
 pri-cious, De-li-cious, A-dored shep-herd-maid, You're

p rit.

â-me S'en-flam-me, Mais tu n'ai-mes pas.
 charm-ing, Yet harm-ing My heart, I'm a-fraid.

p rit.

VII

Aminte
(Tambourin)

VII

Aminta
(Dance-Song)

Poco moderato



p

Viens dans ce bo-ca-ge, belle A-min-te, Sans con-
Come in-to this grove, my dear A-min-ta, It is

poco rit. *p a tempo*

train-te L'on y for-me des vœux. Viens, viens dans ce bo-ca-ge, belle A-
made for the vows of lov-ers true, Come, come in-to this grove, my dear A-

min-te, Il est fait pour les plai-sirs et les jeux. _____
min-ta, There we'll play, as all hap-py lov-ers do. _____

Fine

Le ra - ma - ge des oi - seaux, Le mur - mu - re des
Mer - ry birds are sing - ing, Joy - ful streams are bring - ing

eaux, Tout nous en - ga - ge A choi - sir ce beau sé -
All things to in - vite us; In this place of tryst - ing

jour, Pour of - frir à l'a - mour Un tendre hom - ma - ge;
Let us, un - re - sist - ing, As true lov - ers plight us.

A l'om - bre de ses fo - rêts. Goû - tons les biens se -
In this shad - y dwell - ing Let us now be tell - ing

crets D'un ai - ma - ble ba - di - na - ge;
Se - crets that lov - ers ev - er trea - sure,

Nous som - mes tous deux Dans le bel â - ge.
Time and place are suit - ed to our plea - sure.

De nos chaî - nes res - ser - rons les nœuds, Vi - ves ar - deurs, Mo - ments flat -
Now our doubts for ev - er shall be stilled, Our souls with ar - dor new - ly

teurs, Que vos dou - ceurs A jam - ais comblent nos cœurs. Viens,
thrilled, And both our hearts with a ten - der joy be filled. Come,

Dal Segno al Fine

IX

Jeune Fillette

IX

"Maiden, remember"

Con moto



Vocal and piano accompaniment for 'Jeune Fillette'. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The music is in 2/4 time. The vocal line has lyrics in French and English. Dynamics include *mf* (mezzo-forte).

Jeu - ne fil - let - te, Pro-fi-tez du temps,
Maid - en, re - mem - ber, Time is on the wing,

Vocal and piano accompaniment for 'Jeune Fillette'. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The music is in 2/4 time. The vocal line has lyrics in French and English. Dynamics include *p* (piano) and *f* (forte).

La vi - o - let - te Secueille au prin - temps. — La la la ri - ret - te,
Vio - lets are ga - thered On - ly in the Spring. — La la ti - ri lay day,

Vocal and piano accompaniment for 'Jeune Fillette'. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The music is in 2/4 time. The vocal line has lyrics in French and English. Dynamics include *p* (piano) and *mf* (mezzo-forte).

La ri lon lan la, — La la la ri - ret - te, La ri lon lan la.
Li ri lo la la, — La la ti - ri lay day, Li ri lo la la.

p

Cet - te fleu - ret - te Passe en peu de temps, Toute a - mou -
 Flow'rs oft will bloom but for a sin - gle day, Thus all things

p

mf a tempo

ret - te Passe é - ga - le - ment. Jeu - ne fil - let - te,
 beau - ti - ful must pass a - way. Maid - en, re - mem - ber,

rit. *mf a tempo*

p

Pro - fi - tez du temps, La vi - o - let - te Se cueille au prin -
 Time is on the wing, Vio - lets are ga - thered On - ly in the

p

f *p*

temps. _____ La la la ri - ret - te, La ri lon lan
 Spring. _____ La la ti - ri lay day, Li ri lo la

mf *p*

f *p*

la, _____ La la la ri - ret - te, La ri lon lan la.
 la, _____ La la ti - ri lay day, Li ri lo la la.

mf

p

Dans le bel â - ge Pre - nez un a - mi, S'il est vo -
 While you are young you must a lov - er find, If he is

p

tr *mf a tempo*

la - ge, Ren - dez - le lui. Jeu - ne fil - let - te,
 fick-le, pay him back in kind. Maid - en, re - mem - ber,

rit. *mf a tempo*

p

Pro - fi - tez du temps, La vi - o - let - te Se cueille au prin -
 Time is on the wing, Vio - lets are ga - thered On - ly in the

p

f *p*

temps. _____ La la la ri - ret - te, La ri lon lan
 Spring. _____ La la ti - ri lay day, Li ri lo la

mf *p*

f

la, _____ La la la ri - ret - te, La ri lon lan la.
 la, _____ La la ti - ri lay day, Li ri lo la la.

mf

X

X

«Maman, dites-moi»

"Mother, please explain"

Un poco allegretto

p

Ma-man, di - tes - moi ce qu'on
Moth - er, please ex - plain, what is

sent quand on ai - me, Est - ce plai - sir, est - ce tour -
love? Won't you tell me? Does one feel joy, or is it

ment? Je suis tout le jour dans u - ne peine ex -
sad? How am I to know what of late be -

trê - me, Et la nuit je ne sais com - ment... Quel
fell me? For now my life no more is glad. Oh,

sfz mal pent nous cau-ser | un a - mant? Si quel-qu'un près de
tell me, is lov-ing al-ways bad? Sup-pose a gen-tle

pp poco rit.

nous sou-pi - re, Que faut-il lui di - re?
swain is sigh-ing, Should I be de - ny - ing?

p Un ber - ger — bien fait, Plus beau que l'a - mour, Vint d'un air dis -
Not long since, — to me Came a shep-herd fair, Handsome as could

p

cret Me ju - rer l'au-tre jour Qu'il m'ai - mait — bien —
be, And promptly he did swear That he loved me well —

p Je ne dis rien, Je ne dis rien. Mais, s'il re -
How could I tell? How could I tell? But if he

cresc.

p

cresc.

rit.

viens en - cor m'en dire au - tant, Que faire a - lors, ma -
comes and says the same a - gain, What should I an - swer

rit.

man? Que faire a - lors, ma - man?
then? What should I an - swer then?

p

C'est le ber - ger le plus par - fait du vil -
No one in the vil - lage com - pares with his

p

la - ge, Tout ce qu'il dit, tout ce qu'il fait,
beau - ty; What - ev - er he may do or say

Est si sé - dui - sant, que sans peine on s'en - ga - ge,
Is so full of charm, that one feels it a du - ty

Tant il a de char - mes, dat - traits. Quel mal nous peut
 Al-ways to let him have his way. Why should we not

sfz

cau-ser un a - mant? Si près de nous son cœur sou-
 love for just a day? When such a gen-tle heart is

pp poco rit.

pi - re, Que faut - il lui di - re?
 sigh - ing, Should I be de - ny - ing?

Ce ber - ger — charmant, plus beau que l'a - mour, D'un air bien dis-
 Thus it is — with me Since this shepherd fair, Hand-some as could

p

cresc.

cret Ma ju - ré lau - tre jour Qu'il m'ai - mait bien.
 be, Did come to me and swear That he loved me well.

cresc.

p

Je ne dis rien, Je ne dis rien. Mais s'il re -
 How could I tell? How could I tell? But if he

p *cresc.*

rit.

vient en - cor men dire au - tant, Que faire a - lors, ma -
 comes and says the same a - gain, What should I an - swer

rit.

rall

man? Que faire a - lors, ma-man?
 then? What should I an - swer then?

rall

XI

«Non, je n'irai plus au bois»

XI

"No, I'll not go to the wood"

Un poco allegretto

Non, je n'i - rai plus au bois, Non,
No, I'll not go to the wood, No,

non, je n'i-rai plus seu - let - te, Un seul moment l'au-tre fois, Un ins -
no, I'll not a-lone be go - ing; What of late be - fell Li - sette, poor girl,

tant que de - ve - nait Li - set - te... Non, je n'i - rai plus au bois, Non,
There's no way of ev - er know - ing; No, I'll not go to the wood, No,

p

non, je n'i-rai plus seu - let - te, Je connais trop le dan - ger Où l'amour pour -
no, I'll not a - lone be go - ing, For the danger I've been taught, When by sud - den

p

rait m'en - ga - ger. L'au - tre jour, sous un or - meau, Je
love one is caught! T'oth - er day be - neath a tree, As

vis près de moi, sur l'her - bet - te, Un jeu - ne ber - ger du ha - meau, Prête à l'é - vi -
thro' the field I went un - know - ing, A shepherd fair I chanced to see, And I know that

rit. *a tempo*

ter, Il veut m'at - tra - per. Non, je n'i - rai plus au bois, Non,
he Lay in wait for me. No, I'll not go to the wood, No,

rit. *mf a tempo*

non, je n'i-rai plus seu - let - te, Je con-naist trop le dan-ger Où l'amour pour
no, I'll not a-lone be go-ing, For the danger I've been taught, When by sud-den

p

rait m'en - ga - ger. Tir - cis, d'un air ten - - dre,
love one is caught! Now Thyr - sis with ten - - der

dolce

Me re - gar - dait. Un bai - ser en - flam - mé Sou -
love on me gazed; By his kiss - es a - mazed, I

dain vint m'ap - pren - dre Ce qu'il de - man - dait... Sans pi -
scarce could re - sist him, I felt my - self dazed. Then he

sf *ten.* *p*

tié pour ma pei-ne. Il me prit dans ses bras, Quand nous
clasped me in both his arms, Tho' I tried to flee: Had a

cresc.

a tempo

vî - mes Cli - mè - ne... Sans elle, — hé - las!
stran - ger not chanced to pass by, — ah me!

a tempo *p*

pp rall. sin' al fine

Non, je n'i-rai plus au bois, Non, non, je n'i-rai plus seu - let - te,
No, I'll not go to the wood, No, no, I'll not a - lone be go - ing,

pp colla voce

rit.

Je con-naist trop le dan - ger Où l'a-mour pour-rai-t m'en - ga - ger.
For the dan-ger I've been taught, When by sud - den love one is caught!

rit.

XII

«Philis, plus avare que tendre»

Words by Dufresny

XII

Phyllis the Greedy

Andante con moto

Piano introduction in G major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Andante con moto'. The piece begins with a piano (*p*) dynamic and ends with a 'poco rit.' (poco ritardando) marking.

*a tempo**p*

First line of the song. The vocal melody is in G major, 3/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo is marked 'a tempo' and the dynamic is 'p' (piano).

Phi - lis, plus a - va - re que ten - dre, Ne ga - gnant
Phyl - lis, of her lov - er a - dor - ing, Greed - y for

rien
gain,à re - fu - ser,
mi - ser - ly miss,Un jour ex - i - gea
One day in an - swer to

Second line of the song. The vocal melody continues with a similar eighth-note pattern. The piano accompaniment remains consistent with the first line.

de
hisSyl - van - dre
im - plor - ing,Tren - te mou - tons
Asked thir - ty sheep

Third line of the song. The vocal melody concludes with a final note. The piano accompaniment provides a simple harmonic support.

p rit.
pour un bai - ser.
for one small kiss.

a tempo *poco rit.*

p rit. *mf*

a tempo *p*
Le len - de - main, nou - velle af - fai - re: Pour le ber -
Next time the shep - herd prov'd the wis - er, She had to

a tempo *p*

ger le troc fut bon, Car il ob - tint de
sell at pric - es more cheap, All that he paid the

p rit.
la ber - gè - re Tren - te bai - sers pour un mou - ton.
lit - tle mi - ser For thir - ty kiss - es was one small sheep.

p rit.

a tempo
p

a tempo *poco rit.* *a tempo*

Le len - de -
Next time poor

mf *p*

main, Phi - lis, — plus ten - dre, Crai - gnant de dé -
Phyl - lis, her love be - tray - ing, Fear - ing to lose all

plaire au ber - ger, Fut trop heu - reu - se de lui
fu - ture bliss, Glad - ly re - ward - ed her lov - er by

p rit.

ren - dre Tren - te mou - tons pour un bai - ser.
pay - ing Full thir - ty sheep for one small kiss.

p rit.

a tempo
p

Le len - de -
And now poor
a tempo

main, Phi - lis, — peu sa - ge, Au - rait don - né
Phyl - lis would give him glad - ly All of her sheep,

mou-tons et chien Pour un bai - ser que le vo -
small — and large, For one of the kiss-es she wants so

la - ge A — Li - set - te don - nait pour rien.
bad - ly, Which to Li - sette he gives free of charge!

p rit.

XIII

«Non, je ne crois pas»

XIII

"No, I don't believe"

Un poco allegretto



mf Non, je ne crois pas ce que Co - lin m'a dit tout bas, tout bas,
 No, I don't be - lieve the things that Co - lin whis - pers low, so low, *pp*

 Musical notation for the first vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (mf) dynamic and ends with a pianissimo (pp) dynamic. The piano accompaniment consists of chords in the right hand and a moving line in the left hand.

mf Non, je ne crois pas que l'a - mour puisse a - voir _____
 No, I don't be - lieve that love so man - y charms _____

 Musical notation for the second vocal line and piano accompaniment. The vocal line continues with a mezzo-forte (mf) dynamic. The piano accompaniment features a more active left hand with eighth-note patterns.

p tant — d'ap - pas. *Fine mf* Si c'é - tait un plai - sir par - fait,
 tru - ly can show. If it were such a plea - sure great,

 Musical notation for the third vocal line and piano accompaniment. The vocal line begins with a piano (p) dynamic and ends with a 'Fine' marking. The piano accompaniment also features a piano (p) dynamic and includes a repeat section marked 'Fine' at the end.

Au vil - lage est - ce qu'on ver - rait Le — beau Phi - lè - ne
Why should the vil - lage hear of late Fair — Daph - nis cry - ing,

p rit. *lento assai* §
Sans cesse à Cli - mè - ne Se plaindre de sa pei - ne?
For his Chlo - e sigh - ing? With pains of love he's dy - ing!

p colla voce *lento assai* §
D.S.

2. *mf*
Moi-mê-me, quand je vois Co-lin, Quoi-qu'il soit char-mant et ba-din,
When I the hand-some Co - lin see, Tho' he is charm-ing, fair and free,

Je — me — trou - ve toute — in - ter - di - te,
Si - lent is my greet - ing, Pain - ful is our meet - ing,
p rit. *lento assai* *a tempo*
En se - cret mon cœur pal - pi - te. Non, je ne crois
Se - cret - ly my heart is beat - ing. No, I don't be -

pp *mf*
pas ce que Co - lin m'a dit tout bas, tout bas, Non, je ne crois
lieve the things that Co - lin whis - pers low, so low, No, I don't be -

p
pas que l'a - mour puisse a - voir — tant — d'ap - pas.
lieve that love so man - y charms — tru - ly can show.

XIV
 «Trop aimable Sylvie»
 (Tambourin)

XIV
 «Sylvia, how I adore you!»
 (Dance-Song)

Allegretto moderato

Piano introduction for 'Trop aimable Sylvie'. The music is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto moderato'. Dynamics include *p* (piano) and *f* (forte). The piece ends with a *rall.* (rallentando) marking.

Vocal and piano accompaniment for 'Trop aimable Sylvie'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'a tempo'. Dynamics include *p* (piano) and *decresc.* (decrescendo). The lyrics are: Trop ai - ma - ble Syl - vi - e, Plus Syl - via, how I a - dore you! Not

Vocal and piano accompaniment for 'Trop aimable Sylvie'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: con - tent dè - tre sous ta loi Que si j'é-taissans for a king - dom would I wish my shack-les to un -

Vocal and piano accompaniment for 'Trop aimable Sylvie'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: toi Roi! Rien ne me fait en - vi - e; Char - fet - ter! Naught can tempt me be - fore you; When -

me des lieux Où je vois briller tes yeux, Je crois qu'on n'est pas dans les
e'er I look at the sparkle of your eyes, I know that heav'n has no thing

cieux Mieux. Non! rien n'est é-gal à la souf-fran-ce, me
bet-ter. None can ev-er tell you how it pains me

Fine

Que me cau-se la moindre ab-sen-ce; Un jour est un siècle à
If a-way from you aught de-tains me; Time ap-pears e-ter-nal

mon im-pa-ti-en-ce, Mais hé-las! Aus-si-
when one day re-strains me. Yet, a-las! In your

poco cresc.

tôt que je re-voistes ap-pas, Oh! Dieux! que je trou-ve les jours Courts!
pres-ence, I swear, I nev-er know What makes the time so quickly go! Oh!

cresc.

f *D. S. al Fine*

«Venez, agréable printemps»

"Oh, come again, beautiful Spring"

Allegretto *p*

Ve -
Oh,

mf *rit.*

a tempo

nez, a-gré-a - ble prin - temps, — Ra - ni-mer tou-te la na - tu - re, De
come again, beau-ti - ful Spring, — Let na-ture be filled with a life new-ly born, The

p a tempo

la plus bril-lan-te ver - dure Or - nez et nos prés et nos champs. —
col-ors you lav-ish-ly fling — Our mead-ows and fields will a - dorn. —

f *p*

Les jar - dins se pa - rent de fleurs, — Les ro-ses sont prê-tes d'é-
Now with flow'rs all gar - dens are gay, — 'Tis time for the budding of

mf *p*

poco rit. *mf a tempo*

clo - re; Bien - tôt vont bril - ler leurs cou - leurs
ros - es; Soon their glo - ries they will dis - play,

poco rit. *mf a tempo*

dim. *rit.* *p*

Sous les ten-dres feux de l'au-ro-re. Mil-
 When the dawn their beau-ty dis-clos-es. The

dim. *rit.*

a tempo

le ros-si-gnols a-mou-reux Chan-tent dé-jà dans nos bo-ca-ges; Ils
 night-ingales am-o-rous tone Fills the fore-est with song from the branches a-bove, They

p a tempo

nous di-sent dans leurs lan-ga-ges, Qu'il faut ai-mer pour
 tell us in words of their own That to know hap-pi-ness one must

être heu-reux! Qu'il faut ai-mer pour
 be in love! True hap-pi-ness is to

rall.

être heu-reux!
 be in love!

rall.

XVI

«Je connais un berger discret»

XVI

"Well I know a shepherd true"

Un poco andantino

p

1. Je con-nais un
1. Well I know a

f *p*

p

ber-ger dis-cret, Qui se plaint et sou-pi-re; C'est vous qu'il a -
shep-herd true, Love has filled him with de-spair; Se-cret-ly he

p

rit. *mf a tempo*

dore en se-cret, Sans o-ser vous le di-re. Pour bien pein-dre ses
wor-ships you, Fainwouldspeak, yet he does not dare. If his thoughts I would

rit. *a tempo* *mf*

sen - ti - ments Et ses vi - ves a - lar - mes, Il fau - dra - it au -
clear - ly state, Hopes and fears and sup - pressed a - larms, I should need a

p

tant de ta - lents Que vous a - vez de char - mes.
skill as great As the beau - ty of your charms.

mf rit. *lento assai*

mf rit. *p* *colla voce*

D.C.

2. Des maux que l'a - mour fait souffrir En lui tout.
Of the fears a lov - er feels, He has shown me

est l'i - mage; Vous voir, vous ai - mer, le sentir, D'un instant fut l'o - vra ge.
ev - 'ry one; Just a glance, he loves, he kneels, In an instant the work is done.

mf a tempo

Li - set - te, ces ti - mi - des vœux Pourraient - ils vous de - plai - re?
How can these tim - id vows of love To you, Li - set - te, un - pleas - ant be?

mf rit. cresc. *lento assai*

Ja - mais l'en - cens qu'on offre aux dieux N'ex - ci - ta leur co - lé - re.
In - cense of - fered gods a - bove Ne'er ex - cites their en - mi - ty.

3. Li - set - te, i - gno - rez - vous l'a - mour Quand vous le
Then, Li - set - te, how can you ig - nore Love that owes his

fai - tes nai - tre? Le dieu n'est pas jus - qu'à ce jour Sans s'ê - tre fait con - nai - tre.
birth to you? Can it be, in times be - fore, That you ne'er of his pres - ence knew?

mf a tempo

Il vous res - semble, il est char - mant, Il est fait pour vous plai - re;
All the charms of Cu - pid's face Were re - flect - ed when - e'er you smiled;

mf rit. cresc. *lento assai*

Na - ban - don - nez pas un en - fant Dont vous ê - tes la me - re.
How could a moth - er be so base As to de - ny her own fair child?

XVII Nanette

XVII Nanette

Moderato

p

1. É -
1. Far

loi - gné de Na - net - te, Le beau ber-ger Tir - cis — Chan-
from Na-nette, his mis-tress, The shep - herd Thyr-sis true — Was

tait — sur sa mu - sette, — Au pied d'un hêtre as - sis: L'amour me fait, lan la, —
sing - ing in the shade — The on - ly song he knew: Be-cause of love, la la, —

poco cresc.

poco cresc.

p *rit.*

lan - guir, L'a-mour me fait, lan la, me fait mou - rir.
I sigh, Be-cause of love, la la, I'll sure - ly die.

p *rit.*

D.C.

2. *p*

Les é - chos du ri - va - ge, Tou - chés de son en -
The ech - oes of the for - est, Touched by his plaintive

nui, Par tout le voi - si - na - ge Ré - pé - taient a - près lui:
lay, In to - ken of their sym - pa - thy Could on - ly say:

poco cresc. *p* *rit.*

L'a-mour me fait, lan la, — languir, L'a-mour me fait, lan la, me fait mou - rir.
Be-cause of love, la la, — I sigh, Be-cause of love, la la, I'll sure - ly die.

3. *p*

Son chien sur la fou - gè - re Cou - ché non - cha - lam -
His faith - ful dog lay near him, Con - tent - ed and care -

ment, Du mieux qu'il pou - vait fai - re, Di - sait, le re - gar - dant:
free, But when the shep - herd sang, — He said re - proach - ful - ly:

poco cresc. *p* *rit.*

L'a-mour me fait, lan la, — languir, L'a-mour me fait, lan la, me fait mou - rir.
Be-cause of love, la la, — I sigh, Be-cause of love, la la, I'll sure - ly die.

4. *p*

Au pied de sa hou - let - te Tous ses mou - tons ran -
His sheep a - round him ga - thered, All in a si - lent

gés, Ne pais - saient plus l'her - bet - te Et l'é - cou - taient chant - er:
ring; They had — to stop their graz - ing When they heard him sing:

poco cresc. *p* *rit.*

L'a-mour me fait, lan la, — languir, L'a-mour me fait, lan la, me fait mou - rir.
Be-cause of love, la la, — I sigh, Be-cause of love, la la, I'll sure - ly die.

XVIII

«Chaque chose a son temps»

XVIII

"Everything in its time"

Andantino quasi allegretto

poco rit.

mf

a tempo

Cha - que chose a son temps, Fil - let - te, Cha - que chose a son
 Ev - 'ry - thing in its time, fair lass - es, All at the prop - er

*a tempo**p*
mf

temps. Dans l'hi - ver des ans — L'on re - gret - te Les fa - veurs
 time, The sea - son of Spring — quick - ly pass - es, Brief in its

mf
*poco rit.**a tempo*

du prin - temps. Cha - que chose a son temps, Fil - let - te,
 youth - ful prime. Ev - 'ry - thing in its time, fair maid - en,

*a tempo**poco rit.**p*

mf

Cha - que chose a son temps. La sai - son de la vi - o -
All at the prop - er time. How can the vio - let, per - fume -

mf

poco rit. *a tempo*

let - te Ne du - re pas long - temps. Cha - que chose a son
la - den, Live in a win - try clime? Ev - 'ry - thing in its
a tempo

poco rit. *p*

mf

temps, Fil - let - te, Cha - que chose a son temps. Ma - ri - ez -
time, my dear - est, All at the prop - er time. Mar - ry in

mf

poco rit.

vous, jeu - ne fil - let - te, A l'a - ge du prin - temps.
Spring, when love shines clear - est, Then you are in your prime.

poco rit.

a tempo

Cha - que chose a son temps, Fil - let - te Cha - que chose a son temps.
Ev - 'ry - thing in its time, my dear - est, All at the prop - er time.
a tempo

p

XIX
Lisette

XIX
Lisette

Con moto

p

En me-nant
As I the

mf

p

paî - tre mon trou - peau — Je vis dans un bo -
sheep to pas - ture drove, I saw with - in a

ca shad - y — ge — Un ber-ger de no - tre ha -
shad - y — grove One of our shep - herds brave and

meau, Qui te - nait ce lan - ga -
fair, Who thus ex - pressed his sor - row there:

cresc.

dim.

1-3. Li - sette est fai - te pour char - mer, Mais en vain
Queen of my heart Li - sette doth reign, Yet I must

je sou - pi - re. Ah! qu'on est
ev - er sigh in vain; Ah! pit - y

mal - heu - reux, Quand on n'o - se le - di - - rel
my dis - tress, Would that I dared my - love con - fess!

p *rit.* *p* *rit.* *D.C.*

2. Sur son - teint, plus blanc que les lis,
Her ten - der skin, so lil - y - white,
On voit fleu - rir les ro - ses; Les grâ - ces, les jeux
Oft blos - soms fair with ros - es - bright, All beau - ty's charms and
et les ris Sur sa - bou - che re - po - sent.
ev - 'ry grace I see re - pos - ing - in her face.

3. Ses re - gards lan - cent mil - le feux,
Her glanc - es launch a thou - sand fires,
Qui sou - dain nous en - flam - ment: L'a - mour s'est ni - ché
Which all a - bout en - flame - de - sires; Deep in her eyes Lové's
dans ses yeux, Pour sou - met - tre nos â - mes...
nest is hid, And souls are con - quered as she may bid.

XX

La mère Bontemps

XX

Good Old Granny

Allegretto

*p**a tempo*

La mè - re Bon -
Good old gran - ny

mf *rall.* *p*

temps S'en al - lait di-sant aux fil - let - tes: Dansez, mes en - fants, Tan-dis
wise Gavethe maid-ens a lec-ture truth-ful: Children, I ad - vise That you

que vous ê - tes jeu - net - tes; La fleur de gai - té Ne croît point lè -
dance while you still are youth-ful; Nev - er let joy wait, Lest it be too

té: Née au printemps, com-me la ro - se, Cueil - lez - la - dès quelle est é -
late; Born in spring-time, like the - ros-es, Pluck its frag-rance be-fore it

clo - se: Dan - sez à quinze ans, Plus tard il n'est plus - temps.
clos - es; Dance at fif - teen years, Or lose the chance, my - dears!

2. *p*

A vingt ans mon cœur Crut l'a-mour un dieu plein de
In my youth I thought That the god of— love was

char-mes; Ce pe-tit trom-peur M'a fait ré-pan-dre bien des lar-mes. Il est ex-i-
charm-ing; I was quick-ly caught, Then I found his— tricks a-larm-ing. He's a ty-rant

geant, Bou-deur et chan-geant. Fil-le qu'il tient sous son em-pi-re, Fuit le
grim, Full of ev-'ry whim, And the girl who's in his— pow-er Sighs and

mon-de, rêve et sou-pi-re: Dan-sez à quinze ans, Plus tard il n'est plus temps.
weep ev-'ry day and hour: Dance at fif-teen years, Or lose the chance, my— dears!

3. *p*

Les jeux et les ris Dan-sè-rent à mon ma-ri-
On my wed-ding-day Smiles and laugh-ter a-bout were

a-ge, Mais bien-tôt j'ai pris Qu'il est d'autres soins en mé-na-ge. Mon ma-ri gron-
leap-ing, But they did not stay Thro' the cares of a new house-keeping. When my husband

dait, Mon en-fant cri-ait; Moi, ne sa-chant au-quel en-ten-dre, Sous l'or
growled, And my ba-by howled, I could nev-er tell which to care for, And I'd

mea pou-vais-je me ren-dre? Dan-sez à quinze ans, Plus tard il n'est plus temps.
run to the for-est there-fore: Dance at fif-teen years, Or lose the chance, my— dears!

4. *p*

Le temps ar-ri-va Où ma fil-le me fit gran-
Now I've come at last To a grand-mother's age ad-

mè-re; Quand on en est là, Dan-ser n'in-té-res-se plus guè-re; On tousse en par-
vanc-ing, And the time is past When one finds an-y joy in danc-ing; Coughing when I

lant, On marche en trem-blant: Au lieu de dan-ser la ga-vot-te, Dans un
talk, Trem-bling when I walk, No more waltz-es I de-sire, I'd ra-ther

grand fau-teuil on ra-do-te: Dan-sez à quinze ans, Plus tard il n'est plus temps.
sit in com-fort by the fire: Dance at fif-teen years, Or lose the chance, my dears!

