

Premier Interimède

[No. 1. "Dans ce vaste Univers"]

$\text{♩} = 75$

① l'on joue le trio pour prélude [the trio is played as a prelude]

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⑩ [Julie]

Dans ce vaste U-ni-vers, sur-tout ce qui re-spi-re, L'A-mour é-tend son em-pi-re:
In this vast u-ni-verse, on all things that are breath-ing, Cu-pid ex-tends his do-min-ion.

[Carlos]

Dans ce vaste U-ni-vers, sur-tout ce qui re-spi-re. L'A-mour é-tend son em-pi-re:
In this vast U-ni-verse, on all things that are breath-ing, Cu-pid ex-tends his do-min-ion.

⑲ [Carlos]

Par des ar-deurs tou-jours nou-vel-les Le Fran-çois se laisse en-flam-mer, mer, Il ne mé-
With e-ver new de-sires and pas-sions The suave Frenchman's heart takes fire; fire; He does not

(25)

na - ge point les_ spare the love - ly_ Bel - les, Mail il_ la - dies, But he_ sait_ s'en faire ai - mer, their love, Il ne mé - na - ge point les_ He does not spare the love - ly_

(30) [Ritournelle] $\text{♩} = 60$

[Ritournelle] $\text{♩} = 60$

Bel - les, Mais il_ sait_ s'en faire ai - mer. la - dies, But he_ knowshow to win theirlove.

[Julie]

II Si -
II Si -

(37)

gnor I - ta - li - en, Aime_ as - sez_ bien, N'at - trap - pe rien, Il cher - che les ex -
gnor of I - ta - ly Loves_ with some style, But al - ways fails. He seeks out ex - ploits

43

1. [D.S.] 2. $\text{♩} = 75$ ♩

plaits qui sont de longue ha - lei - ne; ne; Et quand sous la fe - nêtre il va chan-
 that are long and most ex - act - ing, ing. And when un - der the win - dow he sings

50

$\text{♩} = 60$ [D.S.]

ter sa pei - ne, Le plus sou - vent la si - gno - ra Est ail - leurs im - pe - di - ta.
 of his tor - ment, Most fre - quent - ly la Si - gno - ra is else - where im - pe - di - ta.

56 [Carlos]

Pour tout se - cret de l'a - mou - reux my - stè - re l'A - le - mand sçait don - ner:
 For ev - ery se - cret that love's my - st'ry of - fers, The plain Ger - man gives gifts;

63

1. 2. $\text{♩} = 75$

c'est l'art de plai - re, Et de ne pas ai - mer en vain, vain, Il est con -
 that's how he plea - ses, And how he ne - ver loves in vain. vain. He's con - stant

70

stant tou - te sa vi - e, Et traite u - ne Syl - vi - e Comme un muid de vin. Il en
through-out his whole life - time, And treats a char - ming Sil - via Like a vat of wine; He just

76 [Ritournelle]

boit, il en boit jus-ques à la li - e.
drinks it and drinks it right down to the dregs.

84

Aus - si fi - dè - le qu'a - mou - reux, Aus - si ten - dre que l'A - mour mê - me.
Faith - ful as much as he is lov - ing, As ten - der as Cu - pid's self is,

89

L'Es - pag - nol sçait seul comme on ai - me; Et mé - ri - te seul d'être heu -
 Just the Span - iard knows how to love well; He a - lone de - serves hap - pi -

93

reux. L'E - spa - gnol sçait seul comme on ai - me, Et mé - ri - te seul être heu - reux.
 ness. Just the Span - iard knows how to love well; He a - lone de - serves hap - pi - ness.

98 [Julie]

Dans ce vaste U - ni - vers sur - tout ce qui res - pi - re, L'Amour é - tend son em - pi - re.
 In this vast u - ni - verse, on all things that are breath - ing, Cu - pid ex - tends his do - min - ion.

[Carlos]

Dans ce vaste U - ni - vers sur - tout ce qui res - pi - re, L'Amour é - tend son em - pi - re.
 In this vast u - ni - verse, on all things that are breath - ing, Cu - pid ex - tends his do - min - ion.

Intermède du Troisième Acte

[No. 2. "En vain l'on conspire"]

① $\text{♩} = 60$

[Carlos]

En
In

⑧

vain l'on con - spi - re Pour sé - dui - re, Un coeur a - mou - reux. En reux. Tout ce qu'on
vain they're con - spir - ing Toward cor - rupt ing a heart that's in love. In love. All ef - forts

⑮

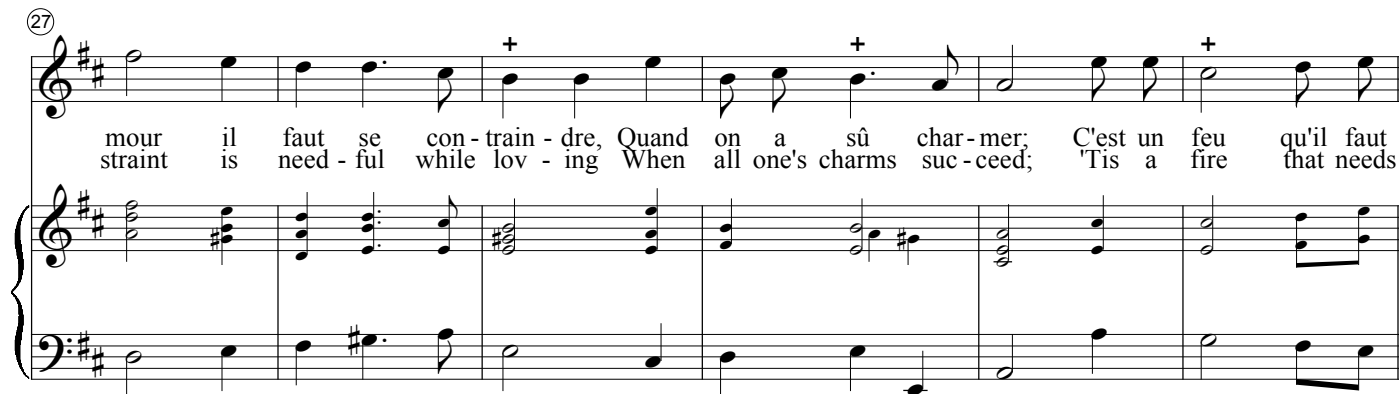
fait pour le sur - pren - dre Ne sert qu'à le ren - dre Plus fi - dèle et plus ten - dre, Pour
they make to sur - prise it Serve on - ly to make it Still more faith - ful and ten - der To

(21) [Julie]



Les pré-sens, les fa-veurs N'ar-rê-tent pas tou-jours les coeurs; En a -
 Fre-quent fa-vors and gifts Don't al-ways work to cap - ture hearts; Self-re -
 ses pre-miers feux.
 her it first loved.

(27)



mour straint il faut se con-train-dre, Quand on a sù char-mer; C'est un feu qu'il faut that needs
 is need-ful while lov-ing When all one's charms suc-ceed; 'Tis a fire that needs

(33)



fein-dre, Et ce qu'on fait pour l'al-lu-mer, Sert bien sou-vent à l'é-tein-dre.
 hid-ing, And what one does to kin-dle it Quite of-ten serves to ex-tin-guish it. [Carlos]

Les pré-
 Fre-quent

(39)

8

sens, les fa - veurs n'ar - rê - te pas toû - jours les coeurs; Mais je crois que l'a-mour...
fa - vors and gifts Don't al - ways work to cap - ture hearts. But I think that with love...

Dernier Intermède

[No. 3. "O Giornata Fortunata"]

♩. = 45

①

[Fatiman]

O Gior - na - ta For - tu - na - ta! Rin - gra - sciar Ma -

②

ho - me - ta, Mi do - nar la li - ber - tà Di tor - nar in Pa - tri

14 $\text{♩} = 60$

a. Al - le - gri, al - le - gri, al - le - gri - a. Mi rom - pir - ca - te - na, Ti do - nar

22

Fe - mi - na, Al - le - gri, al - le - gri - a. Hà, hà, hà, hà, hà, Al - le - gri - a.

[No. 4. "Libertà, libertà, libertà!"]

30 $\text{♩} = 75$ [Julie]

Li - ber - tà, li - ber - tà, li - ber - tà! Vo - glio las - ciar d'a - mar va - ga bel -

38

tà: L'a - mo - re fa pe - nar E trop - po so - spi -

44

rar La cru - del - tà. Li - ber - tà,

51

li - ber - tà, li - ber - tà, li - ber - tà, li - ber - tà,

(57)

li - ber - tà, li - ber - tà, li - ber - tà, li - ber - tà, li - ber -

(63) [Ritournelle]

tà, li - ber - tà, li - ber - tà, li - ber - tà!

(70)

[No. 5. Les Turcs] Gigue

78 $\text{♩} = 90$

87 2.

94 1. 2.

[No. 6. "O le bon pays que la Turquie"]

(101) ♩ = 75 [Carlos]

O le bon Pa - ys que la Tur - qui - e, Si l'on y - beu - voit du
What a splen - did coun - try Tur - key would be, If one on - ly - could drink

(105)

Vin, Si - tôt qu'u - ne Femme en - nuy - e, Sans au - tre cé - ré - mo -
wine! If your wife be - gins to bore - you, You just give her to - your

(109)

ni - e, On la donne à son Voi - sin. 1. 2.
neigh - bor With no o - ther fan - cy rites. sin. rites.

[No. 7.] Gavotte

113 $\text{♩} = 75$

118

124

[No. 8.] Entrée de Pantalons

(130) $\text{♩} = 75$

Musical score for measures 130-137. The score is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 75. The score consists of four staves: Treble clef, Alto clef, Tenor clef, and Bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

(138)

Musical score for measures 138-145. The score is in 2/4 time with a key signature of one flat (B-flat). The score consists of four staves: Treble clef, Alto clef, Tenor clef, and Bass clef. The music continues with similar note values and includes a fermata over a note in the final measure of the system.

[No. 9. "S'il ne faloit que passer la mer"]

Prélude
♩ = 75

(146)

[Julie]
S'il ne fa - loit que pas - ser la
If one had on - ly to crossthe

(153)

Mer, Et se rendre en Al - ger, Pour rompre un Ma - ri - a - ge, Plus de la moi - tié des Ma - ris,
sea, And go straight to Al - gers, To get a mar - riage can - cell'd, More than half the mar - ried_ men

(158)

Qui sont au - jour - hui dans Pa - ris Fe - roient dès de - main le vo - ya -
Who re - side in Pa - ris to - day Would tra - vel to this place to - mor -

(161) [Ritournelle]

ge.
row.

ge.
row.

The musical score consists of six measures. The top system contains a vocal line and a piano accompaniment. The vocal line begins with a circled measure number (161) and the instruction [Ritournelle]. The piano accompaniment provides harmonic support. The second system contains a guitar part, also marked with 'ge. row.', which appears to be a simplified or figured version of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line at the end of the sixth measure.

[No. 10.] Contredanse

168 $\text{♩} = 75$

Musical score for measures 168-176. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The music is a dance piece with a repeating melodic pattern in the upper staves and a supporting bass line in the lower staves. The piece ends with a repeat sign and a fermata over the final note.

177 1. [D.C. al Fine]

Musical score for measures 177-183, first ending. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The music features a more complex melodic line in the upper staves, including some chromaticism. The piece concludes with a double bar line and the instruction "[D.C. al Fine]".

184 2. [D.C. al Fine]

Musical score for measures 184-190, second ending. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The music continues the melodic development from the first ending. The piece concludes with a double bar line and the instruction "[D.C. al Fine]".