

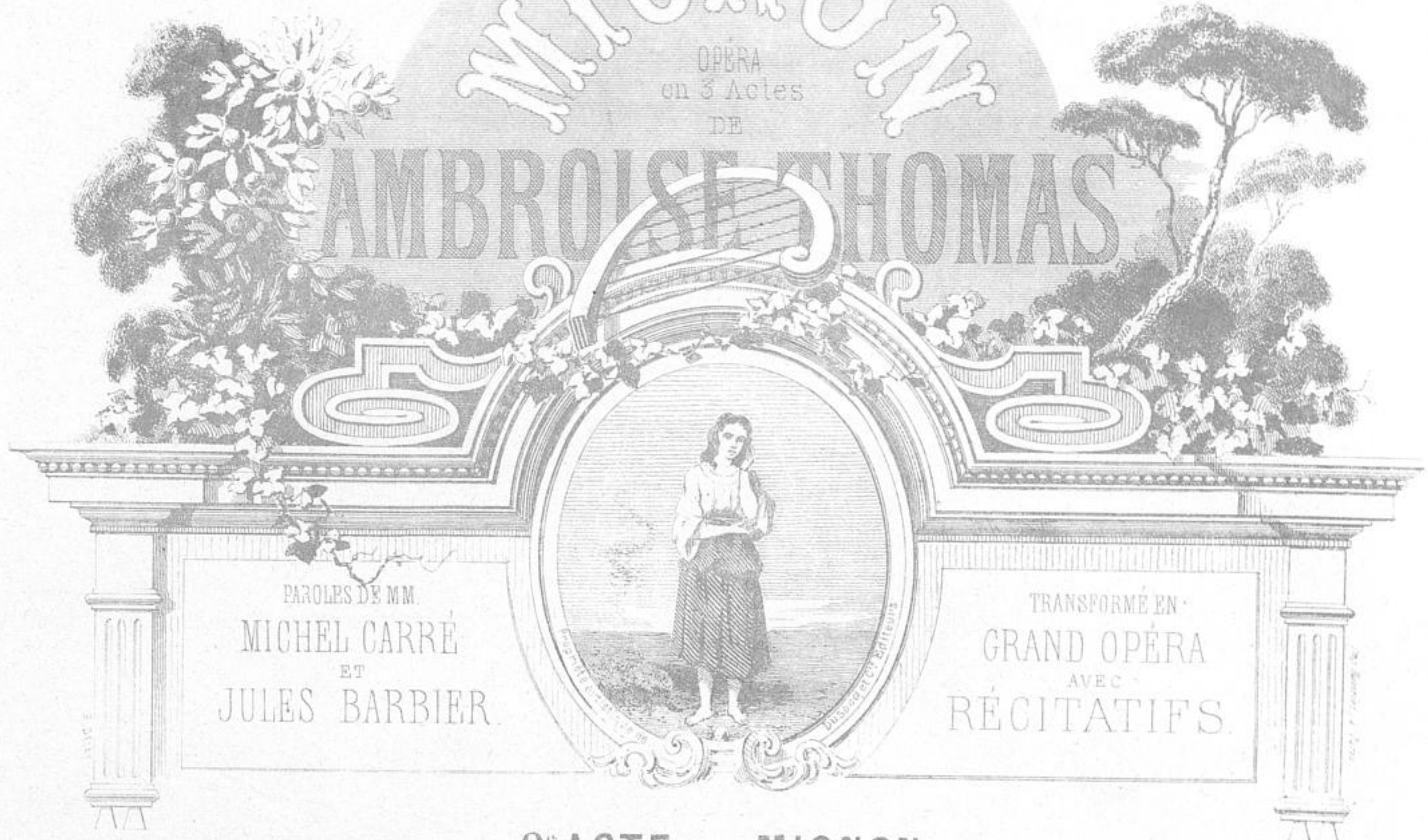
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THÉÂTRE ROYAL ITALIEN DRURY-LANE

# MIGNON

OPÉRA  
en 3 Actes  
DE

## AMBROISE THOMAS



PAROLES DE MM.  
**MICHEL CARRÉ**  
ET  
**JULES BARBIER.**

TRANSFORMÉ EN  
**GRAND OPÉRA**  
AVEC  
**RÉCITATIFS.**

### 2<sup>e</sup> ACTE DE MIGNON

CATALOGUE THÉMATIQUE DES MORCEAUX MODIFIÉS OU INTERCALÉS  
à LONDRES, au Théâtre Royal Italien DRURY-LANE, et chantés  
PAR

**M<sup>me</sup> VOLPINI.**

**M<sup>me</sup> TREBELLI.**

Traductions Italienne et Allemande  
DE MM.

1  
**AIR de PHILINE.**

**ZAFFIRA ET GUMBERT.**

2  
**RONDO-GAVOTTE.**

Soprano.

A - ler - te, a - ler - te, Phi - li - - ne  
A - ler - ta, a - ler - ta, Fi - li - - ni  
Sei wachsam, sei wachsam, Phi - li - - ne

1. Contralto. 2. Mezzo-Soprano.

Me voi - ci dans son boudoir - et je sens mon  
In - ve - der Fa - mor - ta stanza D'ill - le - -  
Dies Boudoir, ich bin bei ihr, voller Hoffnung

CHANTÉS  
PAR

3  
**STYRIANA.**

**M<sup>lle</sup> CHRISTINE NILSSON.**

4  
**CANTABILE.**

Soprano.

Je connais un pauvre en - fant - - En -  
Io co - nosco un Gar - zon - cel - - Un -  
Kamein ar - mes Kind von fern - - Zi -

Soprano.

Elle est aimé - e! Il l'aime!  
A - ma - tie des - su... ei l'a - ma!  
Sie wird gelie - bet! Er liebt sie!

MORCEAUX PUBLIÉS  
en

— EDITIONS FRANÇAISE, ITALIENNE ET ALLEMANDE. —

Partitions Française, Italienne et Allemande, avec Récitatifs,  
Edition de Grand Opéra conforme aux Représentations de M<sup>lle</sup> NILSSON  
au Théâtre Royal Italien Drury-Lane à Londres et à l'Académie de musique de New-York.

— Prix net = 20 Francs —

Paris, AU MÉNESTREL, 2 bis, rue Vivienne, HEUGEL et C<sup>ie</sup> Editeurs — Propriétaires pour tous pays.



# MIGNON

OPERA IN TRE ATTI

PAROLE FRANCOSE

di

M. CARRE e J. BARBIER.

di AMBROISE THOMAS.

ATTO II.

ARIA DI FILINA.

Cantata dalla Sigr<sup>a</sup> VOLPINI.

TRADUZIONE ITALIANA.

di

G. ZAFFIRA.

Pr. 6!

Récit.

FILINA.

PIANO.

A me-ra-vi - glia, a me - ra - vi - glia!.. La turba degli a

-man-ti Già mi si para in - nan ti Al-  
Dim. *mf*

All.<sup>o</sup> Mod.<sup>to</sup>  
- ler - ta, Fi - li - na, al - ler - ta! AL ler - ta! va  
All.<sup>o</sup> Mod.<sup>to</sup>  
*p*

cau - ta guar - din - ga! Qui dav-ver tu sei nel tu-o e-le-men-to;

nel tuo e - le - men - - to; At - tiz - za, lu - sin - - ga, Tor -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a piano (*p*) dynamic and includes a slur over the first two measures. The piano accompaniment consists of chords and moving lines in both hands.

- men - ta, in - fiamma o - gnor, — Que - gli in - fe - li - ci cui fa — ciechi a -

The second system continues the vocal line and piano accompaniment. The vocal line has a slur over the first two measures. The piano accompaniment features a more active bass line with eighth notes.

- mor, — AL ler - - ta, Fi - li - na, al - ler - -

The third system shows the vocal line with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

- ta! lu - sin - - ga, tor - men - ta, — in - ganna o - gnor Quegli in - fe -

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment features a forte (*sf*) dynamic followed by a pianissimo (*pp*) dynamic.

4

*Cedete.*

- li - ci cui cieca a - mor, Que - gli in - fe - li - ci cui fa cie - chi a - mor, At - tiz - za, lu -

*Suivez.* **p**

*Pressez.* *Cresc.*

- sin - ga, Tormen - ta o - gnor, Quegli in - fe - li - ci cui cie - ca l'a - mor, l'a -

*Pressez.* *Cresc.* **f** **p**

*Rit. a piacere.*

mor, at - tiz - za, lu - sin - ga, tormen - ta o - gnor, tormen - ta o - gnor, quegli in - fe -

*Suivez.* *Pressez.*

*a piacere*

- li - ci cui cie - ca l'a - mor, ah l'a -

**f** **f**

Sospirando. a piacere

- mor. Las - sa me!

*p* *f* *f* *a volonte'*

Andante. Dolce.

U - na spe - me lu - sin - ghie ram'had i Gu -

*f* *p* *pp*

- gliel - mo acce - so il cor, Pria che il so - le pie - ghi a - se - ra Po -

Pressez un peu Cresc

Rit

- tro ve - der - lo an - cor, Po - tro ve - der - lo a me vi - ci - no, ah

*Dim* *Pressez un peu* *Riten.*

*pp* *Dim* *Dolcissimo.*

vi - ci - no an - cor? Si, u - na spe - ran - za lu - sin - ghie - ra m'ha per Gu -

*pp* *Dim.* *pp*

- gliel - mo ac - ce - so il cor, Ah! - pri - a che il sol de - cli - ni a se - ra Dim - mi, o

*p* *tr.* *p*

ciel, po - trò ve - der lo an - cor, ve - der lo an - cor; ah! an - cor?

*Gajamente*

All.<sup>o</sup> Tempo I.<sup>o</sup>

*p*

Ah! se m'ob - bli - a! ob - bli - am - del - par, Al - le

All.<sup>o</sup> Tempo I.<sup>o</sup>

*fp*

*Cresc.*

spe - se ri - diam di quel - li che son qui. Ah!

*a piacere*

In -

In fiam - ma, lu - sin - ga, Tor - meu - ta inganna o -

-gnor Que gli in - fe - li - ci cui - fa - ciechi a - mor!

*mf*

Al - ler - ta, Fi - li - ua Al - ler - ta, lu -

- sin - - ga, tor - men - ta, At - tizza, lu - sin - ga, tor - men - ta o -

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a melodic phrase on the words "sin - ga, tor - men - ta," followed by a rest, and then continues with "At - tizza, lu - sin - ga, tor - men - ta o -". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *f* and *p* and triplet figures.

- guor, tor - men - ta o - guor; ah - - - quegli a - man - ti cui fa

The second system continues the vocal line with the lyrics "- guor, tor - men - ta o - guor; ah - - - quegli a - man - ti cui fa". The piano accompaniment features a steady rhythmic pattern with triplets and chords.

cie - chi a - mor, In - gan - na o - guor, tor - men - ta o - guor, ah!

The third system contains the lyrics "cie - chi a - mor, In - gan - na o - guor, tor - men - ta o - guor, ah!". The vocal line is characterized by triplet figures and a melodic line that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines.

tor - - men - ta o - - guor

A short melodic phrase consisting of a triplet of eighth notes, followed by a quarter note, and another triplet of eighth notes.

cui fa cie - chi l'a - mor, ah!

The fourth system concludes the piece with the lyrics "cui fa cie - chi l'a - mor, ah!". The vocal line features triplet figures and a melodic line that rises and then falls. The piano accompaniment includes a *Cresc.* marking in the final measure.



*Cresc*

*f*

in - fiam - - - ma, lu - sin - ga, At - tizza in - ganna o -

Quegli in - fe - li - ci a - man - -

- gnor. - - - - -

Quegli in - fe - li - ci cui cieca a -

*ff*

ti cui cie - ca l'a - mor.

- mor, a - - - mor.

*ff* a Tempo.

*tr*