

Pastourelles of the XV Century



Collected by
Yvette Guilbert

Oliver Ditson Company

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Yvette Guilbert

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To My American Friends

IN presenting to you the beautiful old songs of France, my aim is not so much to initiate you into thoughts of a different race, as to lead you to appreciate and enjoy their real source and origin, and to demonstrate to you the richness and variety of that admirable poetry of the old Gallic nation.

As one who, for the last twenty years, has been the apostle of the popular literature of a past unrivaled in its beauty, whether martial or religious, joyous or sentimental, I have come to your country of America to sow the living germs of a culture, which, when better known and popularized through song, will stimulate and encourage the growth and blossoming of a culture that will be nationally American. The hour has come for France to forge the golden link of Art in the chain of sympathies which unites the two countries.

My own part is that of the ancient troubadour or minstrel, who wandered from one land to another, instilling into other nations the love and respect for his own, by celebrating in song its manifold beauties.

France is but one joyous song! Her heart is but one ode!
Her soul is but one hymn! Her laugh is but a flower! Her poetry a kiss! Her wealth is her courage, her strength is her loyalty!

It is in the songs of France that the entire national history is to be found; the history of her soil, her heroism, her brain, her heart—the apotheosis, in short, of a race that exhibits a reserve of serene and courteous strength; who can crown life with roses or bow to death with equal grace.

Yvette Guilbert

Pastourelles of the XV Century



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Pastourelles of the XV Century



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Une Lettre

Qu'elle chante du bon, du mauvais, ou du médiocre, cela n'a aucune importance. Le texte, paroles et musique, n'est ici en effet qu'un prétexte. Pour elle, à commentaires, pour vous, à évocations. Commentaires et évocations uniquement créés par elle, son geste, sa physionomie, sa voix. Et avec une puissance de suggestion d'autant plus magique et inattendue, que c'est son geste qui parle, sa physionomie qui vocalise et sa voix qui gesticule. Écoutez-la plutôt en vous bouchant les yeux, ou regardez-la en vous bouchant les oreilles ! Il semble alors que les aveugles doivent la voir en l'entendant, et les sourds l'entendre en la voyant. Ce qui est, j'en suis sûr.

- Mais cette Yvette est donc une artiste miraculeuse ?

- N'en doutez pas.

Auguste Richet

Translation

WHETHER what she is singing is good, bad or mediocre, is of no importance at all. The text, words and music, is in fact here a pretext only—to her for comments, to you for evocations. Comments and evocations created by her, by her gesture, by her physiognomy, by her voice. And created with a power of suggestion all the more magic and unexpected, as it is her gesture which speaks, her physiognomy which vocalizes and her voice which gesticulates! Listen to her rather with eyes shut, or look at her with deafened ears! Then it would seem that the blind can see her by listening to her, and the deaf hear by looking at her. And that is what happens, I am sure.

But then this Yvette is a miraculous artist!

Do not doubt it.

JEAN RICHPIN.

Pastourelles of the 15th Century

Collected by YVETTE GUILBERT

Harmonized by MAURICE EISNER

1

C'ÉTAIT LA PLUS BELLE DES TROIS (SHE WAS THE FAIREST OF THE THREE)

English version by Grace Hall


Allegretto

PIANO *mf joyously*



p

1. Quand re - ve - nais du bois — l'au - tre hier D'é - cou - ter le
2. De - dans le bois suis ar - ri - vé Trou - vai Mar - go - tin, Ma -
1. As I was wend - ing home - ward thro' the glade Giv - ing ear un - to the
2. When I had come with - in the grove, There found I Ma - rion,



doux chant des oi - seaux, A - vec Lo - ys le franc — ber - gier,
ri - e, — Ma - ri - on, Sous la feuil - lée du bois — ra - mé,
sweet pipe of a bird, Loys, that fair shep - herd well be - loved of maid,
Mol - ly — and Ma - rie, Green bran - ches spread wide arms — a - bove



(C'est le plus beau des pas - - tou - reaux.) Al - lions ra -
 Qui cher - chai - ent les fleurs des buis - sons. Je les sa -
 Walk'd by my side but spake no word. Si - lent, we
 These fair maids gath 'ring po - sies mer - ri - ly. Each by her

me - - nant nos trou - peaux. En - ten - di -
 lu - - ai par leurs noms, D'ai - mer les
 led our flocks o'er the hill, When on our
 name I then ad - dress'd, And each to

mes de - dans le bois Chan - ter ber -
 pri - ai plu - - sieurs fois, Mais l'u - ne
 ears fell notes clear and free, Song of a
 love en - treat - ed cour - teous - ly, But one with

gè - re au bord de l'eau, C'é - tait la
 me ré - pou - dit: Non. C'é - tait la
 shep - herd - ess be - side the rill, She was the
 haugh - ty "no" her scorn ex - press'd; She was the

f

plus bel - le des trois.
 plus bel - le des trois.
 fair - est of the three.
 fair - est of the three.

p

3. Quand d'el - le je fus é - con - dui,
 4. Rou - ge, con - fus, cri - ais: Sa - ge ber - gère,
 3. Yearn - ing with love that nev - er would be still'd,
 4. Red and con - fused, I cried, "O vir - gin wise,

p

De — deuil rom - pis non fla - - geo - let. Com - me —
 Pour — tou - jours a - dieu — je te dis. Tou - tes les
 My — shep-herd's pipe I broke — in twain, And as with
 Cold — and un - kind, fare - well — to thee! Proud are ye

fleurs la belle — a cueil - li, Lui — ai dé - man - dé
 trois êtes fil - les trop fières Mais — l'u - ne d'el - le
 flow'rs one maid-en's — hands were fill'd, I — begg'd for one to
 all and dis - tant as the skies!" But — one a - mong them

son — bou - quet. L'au - rez des - sous ce buis - - son -
 me — ré - pon - dit: Hé, Ro - bin! re - ve - nez — lun -
 soothe my — sore heart's pain. "Come, then, and fetch it un - der this
 an - - swer'd me, "Hey, Rob - in, wilt thou come a - gain' next

2
 MA CHÈRE DAME QUE JE DÉSIRE TANT
 (MY DEAREST LADY, FOR WHOM MY FOND HEART SIGHS)
 LETTRE D'AMOUR

English version by Charles Fonteyn Manney

Moderato

PIANO

Lento

1. Ma chère Da - me - que - je dé - si - re tant,
 2. J'ai - me - rais mieux mou - rir - dès - main - te - nant,
 1. My dear - est La - dy, - for - whom my fond heart sighs,
 2. Soon - er would I - my - poor life should pass a - way,

Souf - frez que soy - e - vo - tre loy - al a -
 Que je ne fus - se - loy - al tout mon vi -
 Grant that my love - may find fa - vor in thing
 Than that from thee - my - al - le - giance e'er shall

mant. Tout mon vi - vant au - tre ne ser - vi -
 vant; En es - pé - rant, de vous a - voir mer -
 eyes; Thro' all my life no oth - er will I
 stray; Hop - ing that thou in cour - te - sy will

rai, Je suis à vous, et - tou - jours je se - rai.
 ci, Vous res - tez cel - le que - mon - coeur a choi - si.
 serve, Thine is my faith, ne'er there - from will I swerve.
 deign Ev - er the la - dy of - my - choice to re - main.

D.S. al fine Last verse
bis ad libitum Last verse
D.S. al fine
bis ad libitum

3.
 En vous aimant si j'ai trop entrepris,
 N'en accusez qu'amour qui m'a surpris,
 Car je suis pris tant amoureuxment
 Qu'impossible est, d'échapper au torment.

4.
 Adieu vous dis, ma dame par amours,
 Je prie Dieu, qu'il nous veuille toujours
 Et vous, et moi garder du deshonneur,
 Je suis, madame, votre serviteur.

3.
 In loving thee, if too highly I did dare,
 Blame only Love, that he took me unaware;
 For I am bound so tightly in Love's chain
 I must despair of escaping the pain.

4.
 Now fare thee well, O dear Lady of my love!
 I will pray God to protect thee from above;
 And of His grace all evil from us fend,
 That I may serve thee in love to the end.

L'AMOUR DE MOI

(MY HEART IS HELD)

English version by Charles Fonteyn Manney

INTRODUCTION

Allegro moderato

VOICE

PIANO

Grazioso

1. L'a - mour de moi est toute en - clo -

2. Non! non! rien n'est si dou - ce cho -

3. Je l'ai re - gar - dé u - ne pau -

1. My heart is held in glad sur - ren -

2. Nay, there is naught so sweet and cheer -

3. To my fond eyes her charm dis - clos -

se De - dans un jo - li jar - di - net,

se Que ce ten - dre ros - si gno - let,

se, Elle é - tait blan - che comme le lait,

der, Safe with - in a gay gar - den close,

y As the car - ols of the night - in - gale,

es Milk - white skin of pear - ly sheen,

Où croît la rose et le mu - guet Et aus - si
 Qui chan - te soir et ma - ti - net De - vient-il
 Plus dou - ce que n'est a - gne - let, Ver - meil - let -
 Where bloom the lil - y and the rose, And hol - ly -
 Which night and morn our ears re - gale; And here he
 Like ten - der lamb her gen - tle mien, Her blush - ing

Fine.
 fait la pas - se - ro - - - se.
 las? Il se re - po - - - se.
 te comme u - ne ro - - - se.
 hocks grow tall and slen - - - der.
 rests when he is wear - - - y.
 cheek out - vies the ros - - - es.

Fine.

Ce jar - din est bel et plai - sant, Il est gar -
 Je vis ma bel - - le l'au - tre jour cueil - ler La vi - o -
 This gar - den smiles, a pleas - ant place, Which fra - grant
 I saw my la - - dy fair one day Pluck vi - o -

ni de don - ces fleurs; On y prend
lette de - dans ce vert pré. Si belle é -
flow - ers do a - dorn; There mirth pre -
lets that grew a - mong the grass; So fair was

son é - bat - - - te - ment, Au - tant la
tait quand je le vis ve - nir, Et la plus
vails with in - no - cent grace, Both in cool
she up - on that ver - dant way, Her beau - ty

nuit com - me la jour. *D. S.*
plai - san - te à mon gré.
eve and sun - ny morn.
did each flow'r sur - pass.

D. S.

ET COMMENT L'ENTENDEZ-VOUS (PRITHEE, WHAT MEAN YOU BY THAT?)

English version by Grace Hall

Andante

VOICE

PIANO

1. Au - près - d'un jo -
2. Je vous - drais bien,
1. Seat - ed in the
2. Come to me, ah,

rit. *a tempo*

li bos - quet Tout près de
s'il vous plait, Bel - le que
leaf - y shade By riv - er
come, my dear, And love our

la ri - viè - re,
soy - ez ma - mi - e,
swift and fleet - ing,
life shall dow - er,

Je trou - vais le fils Mar - quet Pri - ant
 Je vous don - ne - rai bou - quet De - vi -
 I be - held a shep - herd lad, A love -
 I will give thee all my store, And bring -

- son a - mi - e chère.
 - o - let - tes jo - lies.
 - ly maid - en en - treat - ing.
 - thee each sweet - est flow - er.

Il di - sait: En - fin, ma chère, Je vous ai - me, fin cœur doux!
 Mais d'u - ne cho - se vous pri - e, C'est que m'ai - miez par a - mour.
 And he said, "Now come, my dear, I a - dore thee, sweet - est heart!"
 But it shall be un - der - stood - Thou must give me all thy heart?"

Vrai - ment? ré - pond la _____ ber - gère, Et _____
 Vrai - ment? ré - pond la _____ ber - gère, Et _____
 "Real - ly," an - swer'd then _____ the fair, "Pri -
 "Real - ly," an - swer'd then _____ the fair, "Pri -

_____ com - ment _____ l'en - ten - dez - vous?
 _____ com - ment _____ l'en - ten - dez - vous?
 - - thee, what _____ mean _____ you by that?"
 - - thee, what _____ mean _____ you by that?"

3.

Vous voulez pour un bouquet
 Posséder m'amour entière?
 Il y a d'autres valets
 Que j'ai repoussé arrière!
 Fillette à dure manière,
 Faites-vous ainsi à tous?
 Vraiment! répondez la bergère,
 Et comment l'entendez-vous?

4.

Robin fit tant et si bien
 Que par sa tendre prière
 Il fit perdre le maintien
 A la petite bergère.
 D'amour savez la manière,
 Faites-vous ainsi à tous?
 Vraiment? répondez la bergère,
 Et comment l'entendez-vous?

3.

"Did you think that for a flower
 You could claim my love entire?
 There be other lads in vain
 Came to me with love on fire!"
 "Didst thou coldly spurn them thus?
 Didst thou not yield them thy heart?"
 "Really?" answerd then the fair,
 "Prithee, what mean you by that?"

4.

Robin pleaded long and well
 Till at last, gaining his end,
 He succeeded ere the dawn
 In convincing his sweet friend.
 "Of love's ways thou art aware,
 In love's lore well versed thou art!"
 "Really?" answerd then the fair,
 "Prithee, what mean you by that?"

5

LOURDAUT (SIMPLETON)

English version by Grace Hall

Allegro

VOICE

PIANO

f

1. Lour - daut, lour-daut, lour - daut, ————— gar -
 2. Si tu prends jeu - ne fem - - me, ja -
 1. O sim - ple, sim - ple sim - ple - ton, be -
 2. If in the church thou wed - - dest a

de que tu fe - ras! Car si tu te ma - ri - - es tu
 mais n'en jou - i - ras, Elle i - ra à Pé - gli - - se, le
 ware and have a care! If un - to thee thou take a wife I
 maid - en young and fair, The priest him - self shall see ——— her, a -

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef and a common time signature. The piano part is in two staves (treble and bass clefs) with a common time signature. The tempo is marked 'Allegro'. The piano part begins with a forte dynamic marking 'f'. The lyrics are provided in two columns, with the first column in French and the second in English. The English lyrics are a translation of the French ones. The score includes various musical notations such as notes, rests, and slurs.

t'en re - pen - ti - ras, Si tu prends u - ne vieil - le el -
 cu - ré la ver - ra, La me - ne - ra en cham - bre, la -
 say be - ware, be - ware! If she be old and wrin - kled then
 gain I say be - ware! Un - to his cell he'll call her, con -

le re - chi - gne - ra, } Lour - daut, lour - daut, lour -
 con - fes - se - ra, }
 crab - bed shall she be, }
 fes - sion give her there } Be - ware, be - ware! Thou

daut, lour-daut, lour - daut, gar - de que tu fe - ras.
 sim - ple, sim - ple sim - ple - ton, be - ware and have a care!

3.

Lourdaut, lourdaut, lourdaut, garde que tu feras!
 Elle deviendra mère, et rien tu n'en sauras,
 Tu paieras la nourrice, Pécole, etcoetera.
 Lourdaut, lourdaut, etc.

4.

Lourdaut, lourdaut, lourdaut, garde que tu feras!
 Tu nourriras l'enfant qui rien ne te sera,
 Mais tu souriras d'aise s'il t'appelle papa.
 Lourdaut, lourdaut, etc.

3.

O simple, simple simpleton, beware and have a care!
 For she shall be a mother before thou art aware -
 And thine shall be the burden, and thine shall be the care.
 Beware, beware, etc.

4.

O simple, simple simpleton, beware and have a care!
 For thou shalt keep the infant, pay nurse and school and fare,
 And when he calls thee "father" shall call him "son and heir!"
 Beware, beware, etc.

VRAI DIEU D'AMOUR, CONFORTEZ-MOI

(DEAR GOD OF LOVE, AID I IMPLORE)

English version by Charles Fonteyn Manney

Allegro

PIANO

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment with chords and eighth notes. The tempo is marked 'Allegro'.

con sentimento

1. Vrai dieu d'a - mour, con - for - tez - moi, Vrai dieu d'a - mour,
 2. En nos jar - dins é - tant en - tré, En nos jar - dins

1. Dear god of Love, aid I im - plore! Dear god of Love,
 2. I found with - in a gar - den fair, I found with - in

The first system features a vocal line with two parts and piano accompaniment. The tempo is marked 'con sentimento'. The lyrics are in French and English. The piano accompaniment continues with chords and eighth notes.

— con - for - tez - moi, Vous m'a - vez mis en grand é - moi, Vous m'a - vez
 — é - tant en - tré, Trois fleurs d'a - mour y ai trou - vé, Trois fleurs d'a -
 — aid I im - plore! For that I lan - guish wound - ed sore, For that I
 — a gar - den fair Three love - ly flow'rs that blos - som'd there, Three love - ly

The second system continues the vocal and piano parts. The lyrics are in French and English. The piano accompaniment continues with chords and eighth notes.

mis en grand é - moi, Pour u - ne
 mour y ai trou - vé, En ai pris
 lan - guish wound - ed sore, Be - cause of
 flow'rs that blos - som'd there, One did I

The third system concludes the vocal and piano parts. The lyrics are in French and English. The piano accompaniment continues with chords and eighth notes.

belle que point ne vois En cet - te nou - vel - le sai - son. Hé - las! com -
 une - deux ai lais - sé En cet - te nou - vel - le sai - son. Hé - las! com -
 her I see no more In this re - turn - ing spring - time gay. A - las! how
 choose with ten - der care In this re - turn - ing spring - time gay. A - las! how

ment pas - se - rai donc Ce mois de mai qui est si long?
 ment pas - se - rai donc Ce mois de mai qui est si long?
 long to me each day That marks the wear - y month of May!
 long to me each day That marks the wear - y month of May!

D. S.

Ce mois de mai qui est si long?
 Ce mois de mai qui est si long?
 That marks the wear - y month of May!
 That marks the wear - y month of May!

D. S.

3.
 Un chapelet de fleurs ai fait, (bis)
 A mon amie le donnerai, (bis)
 Son amour lui demanderai
 En cette nouvelle saison.
 Hélas! comment passerai donc
 Ce mois de mai qui est si long? (bis)

4.
 Quand près de ma dame viendrai, (bis)
 Je sais bien ce que j'en aurai, (bis)
 Un bon baiser, quand le voudrai
 En cette nouvelle saison.
 Hélas! comment passerai donc
 Ce mois de mai qui est si long? (bis)

3.
 ♪: I have entwined a garland sweet: ♪
 ♪: To crown my darling's tresses meet: ♪
 And for her love will I entreat
 In this returning springtime gay.
 Alas! how long to me each day
 ♪: That marks the weary month of May! ♪

4.
 ♪: When to my lady fair I go: ♪
 ♪: To crave a boon full well I know - : ♪
 That she a loving kiss bestow
 In this returning springtime gay.
 Alas! how long to me each day
 ♪: That marks the weary month of May! ♪

7
EN BAISANT MA MYE
 (WHEN I KISSED MY DEAR ONE)

English version by Grace Hall

Allegretto

VOICE

En bai-sant ma my - e, j'ai cueil-li - la - fleurs!
 When I kiss'd my dear one, I did pluck the rose!

PIANO

✧ Couplets

1. Ma mye est tant bel - le, si bon-ne fa - çon Et
 2. La bou-che ver - meil - le, fos - sette au men - ton, Et
 1. Fair is my be - lov - ed, ah, so sweet is she, And
 2. Chin with dain - ty dim - ple, ro - sy lips for me, And

en bai-sant ma my - - e, j'ai cueil - li - la -
 en bai-sant ma my - - e, j'ai cueil - li - la -
 when I kiss'd my dear one, I did pluck the -
 when I kiss'd my dear one, I did pluck the -

8

GAUDINETTE (GAUDINETTA)

English version by Grace Hall

Moderato

PIANO

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with chords and eighth notes.

The first system shows the vocal line and piano accompaniment. The vocal line has two verses. The piano accompaniment features a melodic line in the right hand and a chordal accompaniment in the left hand.

1. Mon pè - re, ma mè - re n'ont que moi d'en - fant,
 2. J'é - tais si pe - ti - te, il é - tait trop grand,
 1. Fa - ther, moth - er, have no oth - er child but me,
 2. Kir - tle was so am - ple, far too wide for me,

The second system continues the vocal and piano accompaniment. The vocal line has two verses. The piano accompaniment continues with a melodic line and chordal accompaniment.

Gau - di - net - te, je vous ai - me tant!
 Gau - di - net - te, je vous ai - me tant!
 Gau - di - net - ta, dear - ly I love thee!
 Gau - di - net - ta, dear - ly I love thee!

The third system continues the vocal and piano accompaniment. The vocal line has two verses. The piano accompaniment continues with a melodic line and chordal accompaniment.

Et ils mont fait fai - re un co - til - lon blanc, Gau - di -
 J'en ai fait cou - pu - re trois doigts pas de - vant, Gau - di -
 Dress'd me in a kir - ile, white and fair to see, Gau - di -
 Had to cut off in - ches, cut off in - ches three, Gau - di -

net - te, je vous ai - me tant. *D.S.*
 net - te, je vous ai - me tant.
 net - ta, dear - ly I love thee.
 net - ta, dear - ly I love thee.

3.

Et de la rognure, j'en ai fait des gants,
 Gaudinette, je vous aime tant!
 Pour mon ami Pierre, lui que j'aime tant,
 Gaudinette, je vous aime tant.

4.

M'a prise et m'embrasse, vais avoir enfant,
 Gaudinette, je vous aime tant!
 Quand l'apprit mon père, il me battit tant,
 Gaudinette, je vous aime tant.

5.

Voyons, voyons, père! frappez doucement,
 Gaudinette, je vous aime tant!
 Si la mère fit faute, épargnez l'enfant,
 Gaudinette, je vous aime tant.

6.

Je ne vous demande rien de votre argent,
 Gaudinette, je vous aime tant!
 Mon ami m'en donne, pour son bel enfant,
 Gaudinette, je vous aime tant.

7.

Par l'hiver si dur, la pluie et le vent
 Gaudinette, je vous aime tant!
 Mon ami qui m'aime, au bois seul m'attend,
 Gaudinette, je vous aime tant.

8.

Pour moi il endure la pluie et le vent
 Gaudinette, je vous aime tant!
 Et la grand froidure qui du ciel descend,
 Gaudinette, je vous aime tant.

9.

Pour moi il endure misère, tourments,
 Gaudinette, je vous aime tant!
 Et pour lui j'endure le mépris des gens —
 Gaudinette, je vous aime tant.

3.

*Joined the bits together into gloves you see,
 Gaudinetta, dearly I love thee!
 For my true love Robin, dear, so dear to me,
 Gaudinetta, dearly I love thee.*

4.

*Took me in his arms — now mother am to be,
 Gaudinetta, dearly I love thee!
 When my father learned it, beat me angrily
 Gaudinetta, dearly I love thee.*

5.

*Father, cease from striking! prithee, let me be.
 Gaudinetta, dearly I love thee!
 Is the mother guilty, let the child go free,
 Gaudinetta, dearly I love thee.*

6.

*No gold do I crave, naught shall I ask of thee,
 Gaudinetta, dearly I love thee!
 For his pretty child all things my love gives me,
 Gaudinetta, dearly I love thee.*

7.

*In the cold of winter, by the trysting-tree
 Gaudinetta, dearly I love thee!
 My dear love is standing, waiting lone for me,
 Gaudinetta, dearly I love thee.*

8.

*Wind and rain and weather beat him bitterly,
 Gaudinetta, dearly I love thee!
 But the chill of winter he bears patiently,
 Gaudinetta, dearly I love thee.*

9.

*For me he endureth pain and poverty,
 Gaudinetta, dearly I love thee!
 For him I endure man's cold contumely,
 Gaudinetta, dearly I love thee.*

À QUI DIT - ELLE SA PENSÉE?

(TO WHOM DOTH SHE CONFIDE HER ANGUISH?)

English version by George Harris, Jr.

Andante

PIANO

REFRAIN

A qui dit - el - le sa pen -
To whom doth she con - fide her

sé - e, La fil - le qui n'a pas d'a - mi?
an - guish, She who hath got no friend at all?

COUPLETS *tendrement*

1. La	fil - le	qui	n'a	pas	d'a - mi,	Com -
2. Des	fil - les	ont	deux	a -	mou - reux,	Deux,
3. J'ai	le vou - loir,	oh!	très	hu -	main	Et
1. She	who hath	got	no	friend	at all	What
2. Look,	there are	maids	with	two	or three	Or
3. Oh,	I would	rath - er	die	to -	day	And

ment vit - el - - le? El - le ne dort ni jour - - ni
trois ou qua - - tre, Moi, je n'en ai, hé - las - - pas un
tel cou - ra - - ge, Mou - rir plu - tôt au - jour - d'hui - - que de -
joy o'er - tak - - eth? When day is bright, when night - - doth
man - ya lov - - er, But there is none who doth - - for
end my sor - - row Than to be - hold me weak - - and

*Lea **

nuit, Mais tou - jours veil - - le. L'a - mour est là - - qui
seul Pour moi m'es - bat - - tre! Hé - las, mon jeu - ne
main En mon bel â - - ge. Qui, j'ai - me mieu - - mou -
fall, Sleep her for - sak - - eth, Love in her eyes - - for
me Love's flame dis - cov - - er! Youth and its joy - - are
gray Up - on the mor - - row, Death I pre - fer - - my

la re - veil - le, Et qui l'em - pê - che de - - dor - mir.
temps se pas - se, Mon corps com - men - ce à se - - flé - trir.
rir de ra - ge Que de vivre en pa - reil - - sou - - ci.
ev - er wak - eth, And from her eyes doth sleep - - re - call.
quick - ly o - ver, Soon from my bod - y youth - - doth fall.
steps to fol - low Than 'neath my mis - er - y - - to crawl.

D.S. *Last verse*

D.S.

SOUS UNE AUBÉPINE

(BENEATH THE HAWTHORN TREE)

English version by George Harris, Jr.

Moderato

PIANO

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a simple bass line of quarter notes. The tempo is marked 'Moderato'.

1. Sous une au - bé - pi - ne fleu - ri -
 2. En vé - ri - té, me prend en - vi -
 1. While 'neath the haw - thorn I was - seat -
 2. True my de - sire gives me no - pit -

The first system shows the vocal melody in the upper staff and the piano accompaniment in the lower staff. The lyrics are provided for two versions of the song.

e, Il m'est ve - nu sou - ve - ne -
 e, D'al - ler voir la belle au cœur
 ed There came a mem - o - ry one
 y Till I see her of heart so

The second system continues the vocal melody and piano accompaniment. The lyrics are provided for two versions of the song.

ment D'u - ne fleur plai - sante et jo -
 gent, Mais je crains, et je me mé -
 day Of a flow'r fra - grant and full
 gay, But I fear I might be out -

li - - e, Que j'ai
 fi - - e De son
 pret - - ty, For which
 wit - - ted By what

dé - si - ré lon - gue - ment.
 voi - sin si mé - di - sant!
 I so long did pray.
 neigh - bors might have to say.

3.
 Dusse-je en perdre la vie,
 Je voudrais aller droitement,
 Au lieu où demeure ma mie,
 Car je l'aime parfaitement.

4.
 Sous une aubépine fleurie,
 Il m'est venu souvenement,
 D'une fleur, plaisante et jolie,
 Que j'ai désiré longuement.

3.
 Were I unto the death defeated,
 I could but venture forth straightway
 To her side, to be gently greeted
 By her whom I shall love for aye.

4.
 While 'neath the hawthorn I was seated
 There came a memory one day
 Of a flower fragrant and full pretty,
 For which I for so long did pray.

EN VENANT DE LYON

(IN COMING FROM LYON)

MARCHING SONG

English version by George Harris, Jr.

Joyously (*Très joyeux*)

VOICE

PIANO

ff

1. En ve - nant de Ly - on de voir te - nir le pas, Je
 2. Trois mi - gnons les me - nai - ent, rustres et gor - gi - as Ro -
 1. In com - ing from Ly - on, where feats of arms I'd spied, I
 2. Three boor - ish min - ions stepp'd be - fore them for their guide, They

mf

ren - con-trais trois da - mes qui dan - saient bras à bras, Ah, ah, ah, ah,
 bes de pier - re - ri - es, et man - teaux de da - mas, Ah, ah, ah, ah,
 came up - on three la - dies who tripp'd it side by side, Ah, ah, ah, ah,
 wore rich jew - ell'd dress - es, and dam - ask gai - ly dyed, Ah, ah, ah, ah,

pp

ah, ah,ah,ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

ah, ah,ah,ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

pp

ff

D. S.

3.

Chaines d'or en écharpe, trainant jusques en bas,
Ils envoyaient leurs jambes si haut que leurs plumas.
Ah, ah, ah, etc.

4.

J'ai choisi une dame, qui la ne dansait pas,
Mais qui par courtoisie, de belle voix chanta:
Ah, ah, ah, etc.

5.

Mais qui par courtoisie, de belle voix chanta:
Mon coeur n'est pas en joie, mais pourtant je m'ébats,
Ah, ah, ah, etc.

6.

Mon coeur n'est pas en joie, mais pourtant je m'ébats,
M'amour est à la guerre, mon coeur avec lui, a!
Ah, ah, ah, etc.

7.

Mais j'ai bonne espérance qui bientôt reviendra,
Et dormirons ensemble tendrement bras à bras,
Ah, ah, ah, etc.

3.

From head to foot were chains of gold and ribbon tied,
They raised their feet as high as their feathers floating wide.
Ah, ah, ah etc.

4.

And one nearby I chose who joined not in their stride,
But who for gentle kindness with lovely singing sighed:
Ah, ah, ah etc.

5.

But who for gentle kindness with lovely singing sighed:
"My heart is sad, but I would be forever gay," she cried,
Ah, ah, ah etc.

6.

"My heart is sad, but I would still be gay," she cried,
"My love is at the war, and my heart for him is tried."
Ah, ah, ah etc.

7.

"But I have hope that back to me he soon will ride,
Then tenderly will we lie a-sleeping side by side!"
Ah, ah, ah etc.

12
SI JE SUIS TROUVÉE
 (IF BESIDE MY LOVED ONE)

English version by George Harris, Jr.

Moderato

VOICE

PIANO

Refrain

Si je suis trou -
 If be - side my

vé - e a - vec - ques mon a - mi En dois - je ê - tre blas -
 loved one, I once by chance should be Would I be blamed if

Couplets

mé - e de par - ler à lui? 1. Mon pè - re
 'twixt us just one word had we? 2. Quand pa - rait
 1. My fa - ther
 2. When I a -

et ma mère sy m'ont ma - ri - ée A un vieux
 le jour, que je suis le - vée Mon a - mi
 and my moth - er mar - ried me a - way Un - to an
 rose from bed at the sun's first ray My love sent

laid hom - me, mau - di - te jour - né - e,
 m'en - voi - e, pa - ru - re do - ré - e,
 old ug - ly man with - out de - lay.
 me gold - en at - tire so - gay,

Mau - dit soit le jour lors - que je le vis Hé -
 Ro - be da - mas - sée, cha - per - on aus - si, Hé -
 Cursed the day when first his face I did see, A -
 Da - mask man - tle fair, hood that would a - gree, A -

las! — mes a - mours — ne sont pas — i - ci.
 las! — mes a - mours — sont si loin — d'i - ci!
 las! — my poor love — is not here — with me.
 las! — my poor love — is so far — from mè!

Quand ce — vient le — soir que je suis cou - chée, que je suis cou - ché -
 Me suis — ha - bil - lée en ro - be fon - cée, en ro - be fon - cé -
 When came — the — first night when in bed I lay, when — in bed I lay,
 But I — dress my - self in a robe of gray, in — a robe of gray,

e, Mon vieux — ma - ri — gro - - gne tou - - te
 e, Car de — son ab - sen - - ce je — suis
 — My old — hus - band grunt - - ed till — the
 — I can — be — but — sad — if from — him

la — nui - tée; Je pleure et sou - pi - re
 en - deuil - lée, Bril - lan - tes cou - leurs,
 light of day. So I sigh'd and wept long,
 I must stay. Bril - liant col - ors can

et je le mau - dis, Hé - las! mes a -
 vous ai en ou - bli, Hé - las! mes a -
 curs - ing my mis - e - ry, A - las! my poor
 but from my mem - 'ry flee, A - las! my poor

D. S.

mours ne sont point i - ci!
 mours ne sont pas i - ci!
 love is not here with me.
 love is not here with me.

D. S.

3.

Rosignolet sauvage, dessous la ramée,
 Va dire à mon ami, que pauvre mariée,
 Je ne fais que gémir et qu'il doit revenir,
 Hélas! mes amours me laissent mourir!
 Mon père et ma mère sy m'ont mariée,
 A ce vieil bonhomme, en suis désolée,
 Maudits soient parents qui firent ceci!
 Hélas! mes amours ne sont pas ici!

3.

Fair nightingales that on branches sing and sway,
 Go to my love, and for his faithful one say:
 That I do but groan till to my door comes he,
 Alas! let me not die in agony!
 My father and mother married me away
 To this old ugly man, whom I must obey.
 Cursed be the parents with no more pity,
 Alas! my poor love is not here with me.

RÉCONFORTEZ LE PETIT COEUR DE MOI (COMFORT AND CHEER THIS LONELY HEART OF MINE)

English version by Charles Fonteyn Manney

Andante ♩ con sentimento

VOICE

PIANO

1. Ré - con - for -
2. Mon bel a -

1. Com - fort and
2. Friend of my

tez, ré - con - for - tez le pe - tit coeur de
mi, mon bel a - mi, si je vous ai fait
cheer, com - fort and cheer this lone - ly heart of
heart, friend of my heart, if I have made thee

moi, Qui, nuit et jour, qui, nuit et jour ne
tort, La ré - com - pense, la ré - com - pense vous
mine, Which, night and day, which, night and day doth
mourn, Full - est re - ward, full - est re - ward from

fait plus que lan - guir! Bel - - le,
l'ob - tien - drez de moi! Bien vous ai - mer,
nev - er cease. to grieve! La - - dy,
me shall now a - tone; Lov - ing thee well,

bel - le, si de vous je n'ai au - cun ré - con -
bien vous ai - mer je vais! En bon - - ne
la - dy, if from thee no sol - ace I may ob -
lov - ing thee well my loy - al faith I

fort, Na - vré, na - vré, na - vré m'au - rez d'un
foi Je le fe - rai! je le fe - rai! La -
tain, Pierced by Love's dart, pierced by Love's dart I
give Free - ly to thee, free - ly to thee! True

D. S.

dard dont vais mou - rir!
 mour fe - ra l'ac - cord.
 can no lon - ger live.
 love shall make us one.

D. S.

FINALE
dolce

Ré - con - for - tez, ré - con - for - tez le pe - tit
 Com - fort and cheer, com - fort and cheer this lone - ly

coeur de moi!
 heart of mine.

rall.

AU DELÀ DE LA RIVIÈRE

(JUST ACROSS THE STREAM WERE THEY)

RONDELETTE

English version by George Harris, Jr.

Allegro

PIANO

Refrain

Au d'là la ri-viè - re sont Les trois bel - les de - moi - sel - les, Au d'là
 Just a - cross the stream were they, The three maid - ens beau - ty la - den, Just a -

Couplets

la ri-viè - re sont, Font un saut et puis_ s'en vont! J'ai per-du hier
 cross the stream were they, Made a jump and then_ a - way. Here it was that

soir i - ci, J'ai per-du hier soir i - ci La ro - se de mon a - mi,
 I last night, Here it was that I last night Lost the rose of his de - light,

La ro - se de mon a - mi. Oui, je l'a - vais! Non, vous men - tez!
 Lost the rose of his de - light. Yes, I am true, Li - ar are you.

Qui l'a - vait donc? Nous ne sa - vons! Qui l'a - vait donc? Nous ne sa - vons!
 Whose then the rose? None of us knows. Whose the rose then? None of us knows.

Au d'là la ri - viè - re sont Les trois bel - les de - moi -
 Just a - cross the stream were they, The three maid - ens beau - ty

sel - les, Au d'là la ri - viè - re sont, Font un saut et puis s'en vont!
 la - den, Just a - cross the stream were they, Turn'd three times and then a - way.

15
LES AMANTS HONTEUX
 (THE SCORNFUL LOVERS)
 SATIRE CONTRE LES MAUVAISES AMOURS

English version by George Harris, Jr.

Allegro

VOICE

PIANO

<i>La Dame</i>	1. Quand	res - te -
<i>Le Seigneur</i>	2. Quand	je se -
The Lady	1. When	I am
The Gentleman	2. When	I ride

rai	la -	haut	en -	mes	chá -	teaux.
rai	sur	mon	che -	val	mon -	té,
liv -	-	-	-	ing	in	my -
forth	up -	on	my -	well -	groom'd	steed,

Et que se - rez à pau - ser, - vos che - vaux,
 Et trot - te - rai bien ar - mé, - bien bar - dé,
And to wash down your dir - ty - horse you go,
Well arm'd and well ca - par - i - son'd in - deed,

Pour me lais - ser en - core être ho - no - ré - - -
 Vous, vous se - rez u - ne vieil - le ri - dé - - -
For heav - en's sake my hon - or be not sham - - -
And the gray streaks of age your face are frum - - -

- e, Pour Dieu ne di - tes pas que
 - e, Pour Dieu ne di - tes pas que
 - ing, By tell - ing ev - 'ry - where how
 - ing, For heav - en's sake tell not how

vous ma - vez ai - mé - - - e.
 je vous ai ai - mé - - - e.
 my love you were claim - - - ing.
 your love I was claim - - - ing.

3. *La Dame*

Fi! c'est erreur d'aimer tels godelureaux,
 Tels gens de cour, et autres étourneaux,
 C'est trop d'honneur y donner sa pensée,
 Pour Dieu ne dites pas que vous m'avez aimée.

4. *Le Seigneur*

Vous êtes laide à présent, à tous yeux,
 Si vous cachiez, n'en feriez que mieux,
 Votre peau est jaunie, non fardée,
 Pour Dieu ne dites pas que je vous ai aimée.

5. *La Dame*

Et vous? Fadasse et puant gringolet,
 Point n'êtes digne d'être mon valet,
 Pour abreuver, ou panser m'hacquenée
 Pour Dieu ne dites pas que vous m'avez aimée.

6. *Le Seigneur*

Votre hacquenée fait souvent métier,
 D'être complice de votre mestier.
 Vous conduisant faire la débauchée!
 Pour Dieu ne dites pas que je vous ai aimée.

7. *La Dame*

Quoiqu'il en soit— découvert vous serez—
 Auprès des dames, à plat vous tomberez
 Et si restez alors la bouche bée—
 Pour Dieu ne dites pas que vous m'avez aimée.

8. *Le Seigneur*

Vous, quand serez un jour femme de bien,
 Ne croyez pas que je dirai plus rien—
 Je vous ferai honteuse, diffamée!
 Pour Dieu ne dites pas que je vous ai aimée!

3. *The Lady*

Fi!'tis a sin to love such popinjays,
 Such folk of court and of such giddy ways;
 They're overpaid, if there my heart was aiming,
 For heaven's sake tell not how my love you were claiming.

4. *-The Gentleman*

You are but plain to everybody's mind,
 If you would hide your face, you were but kind;
 Yellow your skin, its wrinkles no paint taming,
 For heaven's sake tell not how your love I was claiming.

5. *The Lady*

And you, unsavory and insipid sot,
 Less than my servant, worthy are you not
 To scrub my hackney for tomorrow's gaming,
 For heaven's sake tell not how my love you were claiming.

6. *The Gentleman*

Your hackney has so often played the part
 Of bold accomplice to your imprudent heart,
 Bearing you forth to deeds beyond my naming,
 For heaven's sake tell not how your love I was claiming.

7. *The Lady*

If, when you try to show court ladies grace,
 Bowing, a yawn should cover half your face,
 And with an angry passion they were flaming,
 For heaven's sake tell not how my love you were claiming.

8. *The Gentleman*

You, if you were a lady of high degree,
 Think not you would not hear still more from me,
 I would be there, your character defaming;
 For heaven's sake tell not how your love I was claiming.

IL EST VENU LE PETIT OISILLON

(THERE CAME TO ME A TINY, TINY BIRD)

English version by George Harris, Jr.

Allegretto **Refrain**

VOICE

Il est ve - nu
There came to me

PIANO

le pe - tit oi - sil - lon, Ce mois de Mai, cer -
a ti - ny, ti - ny bird, It was in this fair

tai - ne - ment, Chan - ter au - près de ma mai - son Le
month of May; He sang to me his twit - t'ring word, The

The musical score is written in 2/4 time and consists of three systems. The first system shows the beginning of the piece with the tempo marking 'Allegretto' and the start of the 'Refrain'. The voice part begins with a whole note rest, followed by a half note 'Il' and a quarter note 'est'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the bass line. The second system continues the melody with lyrics in both French and English. The piano part continues with a similar rhythmic pattern. The third system concludes the piece with the final lyrics. The piano part ends with a final chord in the right hand and a bass line ending on a quarter rest.

coeur de moi _____ s'en ré-jou-it sou-vent, Le coeur de
heart in me _____ had rea-son to be gay, The heart in

moi _____ s'en ré-jou-it sou-vent.
me _____ had rea-son to be gay.

♩ Couplets

1. Il est ve - nu _____ le doux ros - si - gno - let, Il est ve -
2. A - t'il dit vrai, _____ l'oi - sil - lon, mon a - mi? Oh, di - tes
3. Mon doux a - mi _____ j'ai tendre in - ten - ti - on, Mon coeur vous
1. There came to me _____ the ten - der night - in - gale, He came to
2. Doth he speak true, _____ O my be - lov - ed one, When he doth
3. O my sweet love, _____ give ear un - to my vow, Whol - ly my

leggiero

nu du vert boc - cage, Et en son
moi vo - tre pen - sée! Ma dou - ce
don - ner en - tiè - re - ment Pour vous ai -
me when spring was young, And sang to
twit - ter at my door? His song of
heart I give to thee, A pris - 'ner

jo - li chant di - sait: Vrais a - mou - reux ont
soeur, oui, c'est ain - si! Con - for - tez - moi si
mer loy - al - e - ment Gar - dez mon coeur! Vous
my rapt ears his tale, True lov - ers speak with
love is but be - gun, If thou, fair maid, wilt
to its loy - al - ty, My heart with - in thy

ti - mi - de lan - gage, Vrais a - mou - reux ont ti - mi - de lan - gage.
vous a - gré - ez, Con - for - tez - moi si vous a - gré - ez.
l'a - vez en pri - son, Gar - dez mon coeur! Vous l'a - vez en pri - son.
but a tim - id tongue, True lov - ers speak with but a tim - id tongue.
smile up - on me more, If thou, fair maid, wilt smile up - on me more.
heart hast ev - er thou, My heart with - in thy heart hast ev - er thou.

Refrain

Il est ve - nu le pe - tit oi - sil - lon,
 There came to me a ti - ny, ti - ny bird,

Ce mois de Mai, cer - tai - ne - ment, Chan -
 It was in this fair month of May; He

ter au - près de ma - mai - son Le coeur de moi
 sang to me his twit - t'ring word, The heart in me

s'en ré - jou - it sou - vent, Le coeur de moi
 had rea - son to be gay, The heart in me

1. 2. D.S.
 s'en ré - jou - it sou - vent.
 had rea - son to be gay.

D.S.

3. ff
 vent.
 gay.

CHAPEAU DE SAUGE

(CHAPLET OF SAGE)

English version by George Harris, Jr.

Andante Refrain

VOICE

Cha - peau de sau - - ge je veux por -
Gar - lands of sage ——— now shall crown my

PIANO

ter Ce mois de Mai par dé - con - fort Puis - que mon a - mi
head This month of May for my dis - tress; My love has stol'n my

m'a fait tort Et m'a chan - gé ——— pour autre ai - mer.
hap - pi - ness, She has an - oth - - er in my stead.

Note: The "Chapeau de Sauge" was a crown of sage flowers sent by the man or woman to the other to indicate that their love had ceased.

§ Couplets

1. El - le m'a - vait pro - mis sa foi Et que tou - jours —
 2. Mais elle a bien tra - hi sa foi Et un au - tre —
 1. She made a vow of faith to me, How mine was all —
 2. But now she has be - tray'd her faith! And now an - oth -

el - le m'ai - me - rait, Et ja - mais me ne chan - ge -
 ai - me, je le sais, Ce dont je souf - fert si très
 her im - pas - sion'd love, How from my heart hers would not
 er is hers I know, And there is in me so much

rais Ni n'ai - me - rait — une au - tre — que moi!
 fort Que j'ai é - té — pres - que à la mort.
 move, But be my own for e - ter - ni - ty.
 woe That I am - nigh — giv - en up — to death.

Refrain

Cha - peau de sau - ge je veux por - ter Ce mois de
 Gar - lands of sage now shall crown my head This month of

Mai par dé - con - fort, Puis - que mon a - mi m'a fait
 May for my dis - tress; My love has stol'n my hap - pi -

tort Et m'a chan - gé pour autre ai - mer.
 ness, She has an - oth - er in my stead.

D. S.

D. S.

ILS SONT BIEN PELÉS (THEY'RE BUT BONE AND THREAD)

(CHANSON DE SOLDAT. ÉPOQUE DE JEANNE DARC)

English version by George Harris, Jr.

INTRODUCTION
Tempo di Marcia

PIANO

bis ad lib.

8va bassa

Refrain

Ils sont bien pe - lés, ceux qui font la guer - re,
They're but bone and thread, they who come from bat - tle,

Ils sont bien pe - lés et d'ar-gent vi - dés!
They're but bone and thread, of their sil - ver bled.

COUPLETS

1. Ces mi-gnons guerriers quand vient la di-man-che
 2. Ils por-tent coif-fure ve-nant à lo-reil-le,
 1. They fill hearts with dread, but with Sun-day's lei-sure
 2. They have dress'd their hair o'er their ears and un-der,

Ont de la four-rure, gar-nis-sant leurs man-ches,
 Large en vé-ri-té comme u-ne cor-beil-le;
 They but on them fur worth the king's whole treas-ure,
 Branch-ing from their head like the bas-ket yon-der,

8

Pour-points a-jou-rés, com-me pour la dan-se,
 Ils ont pau-vre-té, ce n'est pas mer-veil-le,
 Doub-let lined with red, for a dan-cing meas-ure,
 Not a sou for bread, is it an-y won-der

C'est pour at - ti - rer, filles à ma - ri - er.
 De - pen - sent de trop! plus que la moi - tié.
 'Tis to turn her head whom they wish to wed.
 They but spend their pay, be they a - live or dead.

REFRAIN

Ils sont bien pe - lés, ceux qui font la guer - re,
 They're but bone and thread, they who come from bat - tle,

Ils sont bien pe - lés, et d'ar - gent vi - dés. *D.S.*
 They're but bone and thread, of their sil - ver bled.

bis ad libitum *D.S.*

COUPLETS

3. Por - tent bro - de - quins, sou - liers à o - reil - les,
 4. Quand il faut quit - ter leur hô - tel - le - fi - e,
 3. They wear bus - kins gay, with their high tops turn - ing:
 4. When they would have fled whence they had been stay - ing

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes triplets and rests. The lyrics are in French and English, with the English version being a translation of the French.

Et tous les ma - tins, si - tôt qu'ils s'é - veil - lent
 Ils sont sans ar - gent, et Phô - tes - se cri - e:
 And with each new day, ear - ly in the morn - ing,
 With - out ev'n a sou, there - fore with - out pay - ing,

8

The second system of music continues the vocal line and piano accompaniment. It includes a measure rest of 8 measures. The piano part features triplets and rests. The lyrics are in French and English.

D'eau se font la - ver, pour al - ler en guer - re,
 Pa - yez - moi! Pa - yez! ou bien, sur ma vi - e,
 They are wash'd and sped to the bat - tle burn - ing;
 "Pay!" the host - ess said, "or with - out de - lay - ing

The third system of music continues the vocal line and piano accompaniment. The piano part includes triplets and rests. The lyrics are in French and English.

Leurs pau - vres va - lets en sont es - sou - flés
 Vous me lais - se - rez che - vaux et cour - siers!
 With their slaves near dead from their ha - st'ning tread.
 Leave your steeds in - stead for your board and bread?"

REFRAIN

Ils sont bien pe - lés, ceux qui font la guer - re, Ils sont bien pe -
 They're but bone and thread, they who come from bat - tle, They're but bone and

lés, et dar - gent vi - dés. *Fine* *D.S.*
 thread, of their sil - ver bled.

Fine bis ad libitum *D.S.*

AIMEZ-MOI, MA MIGNONNE

(MY DEAR ONE, LOVE ME TRULY)

CHANSON DES ACCORDAILLES *)

English version by Charles Fonteyn Manney

Moderato

VOICE

PIANO

Refrain

Ai - mez - moi, ma mi - gnon - ne, Ai - mez - moi sans
 My dear one, love me tru - ly, With fear - less faith

Couplets

dan - ger. 1. Au jar - din de mon pè - re Il
 2. Trois bel - les de - moi - sel - les S'y
 be mine. 1. With - in my fa - ther's gar - den There
 2. Three young and love - ly la - dies Be -

*) "Accordailles" means "fiancailles"—hence, Betrothal Song.

Nul ne doit les en re - pren - dre, Ri - re, chan - ter
 Qu'il ac - cor - de mau - vaise chan - ce A ces vieil - lards,
 Which men should not be un - kind to, Laugh and sing and
 That to those gray beards a meas - ure Of just pun - ish -

et dan - ser, Et fai - re tout ce qu'ils pen - sent.
 tout che - nus Qui cri - ti - quent nos jous - san - ces,
 dance all day, And do what they have a mind to.
 ment be giv'n Who would crit - i - cise our pleas - ure.

Quand un homme a soi - tante ans, Et jeu - ne fem - me le prend,
 En font bruit qui dé - plai - ra, A Dieu qui les pu - ni - ra,
 When a man whose life is run Weds a maid who's just be - gun
 They but cry with vain in - tent Un - to God their pun - ish - ment,

Elle est folle et s'en re - pend, Lais - sez
 Au grand jour du ju - ge - ment, Lais - sez
 She re - pents of what she's done, Let young
 On the fi - nal judg - ment day, All young

Refrain

jou - er - jeu - ne gens. Lais - - sez jou - er jeu - ne
 jou - er - jeu - ne gens. Let young peo - ple have their
 peo - ple - have their fun. peo - ple have their
 peo - ple - want to play.

gens, Jeu - - ne gens veu - lent jou - er.
 fun, All young peo - ple - want to play.