

LA FIANCÉE DU TIMBALIER

The Kettledrummer's Betrothed

Poésie de VICTOR HUGO



English words by NITA COX

Musique de
C. SAINT-SAËNS
Op. 82

Allegro non troppo

PIANO

pp

CHANT

Mon_sei_gneur le duc de Bre_ta - gne A,
Our liege lord, for war e - ver burn - ing, From

pour les combats meurtri - ers, Con_vo_qué de Nante à Mor - ta - gne, Dans la
Nantes send his ar - rie - re - ban; And from town, and moun - tain, and val - ley, Round his

plaine et sur la mon - ta - gne, L'ar - riè - re - ban de ses guer -
stan - dard all hasten to ral - ly, So mad for war - is ev' ry

-riers. Ce sont des ba - rons dont les ar - mes Ornent des
man. There are ba - rons, whose stan - dards and cas - tles Pro -

On le prend pour un ca - pi - tai - ne, Rien qu'à voir sa mi - ne hautai - ne,
He was Cap - tain, and led the campaigning, From his air, so proud and disdain'ing,

Et son pourpoint, d'or é - cla - tant! De - puis ce jour, l'ef - froi m'a -
And his fine cloak, crimson and gay. Now filled with fear lest harm be -

- gi - te. J'ai dit, joi - gnant son sort au mien: Ma pa -
- fall him, I beg the saints to guard their child, Good Saint

- tron - ne, sain - te Bri - git - te, Pour que ja - mais il ne le
Brid - get e - ver I'm pray - ing, To watch lest his an - gel should be

Rit.

quit - - te, Sur-veil - lez son an - ge gar - dien!
 stray - - ing, From his side, or from him be be - guiled.

Rit.

dol.

J'ai dit à notre ab - bé: Mes - si - re, Pri - ez bien pour
 I said to our Ab - bé, «Good fath - er, Pray that all our

ppp

les 2 Ped.

tous nos soldats! Et, comme on sait qu'il le dé - si - re,
 men may re - turn,» Saint Gil - da loves the sa - cred fir - es

Rit.

J'ai brû - lé trois cier - ges de ci - re Sur la châs - se de saint Gil -
 So I burn them as he de - sir - es Sev - en can - dles I burn each

Rit.

Plus lent (♩ = 92)

-das. A Notre-Da-me de Lo-ret-te J'ai pro-mis, dans mon noir cha-
 day. *espress.* And to our La-dy of Lo-ret-to I have vowed, from my heart so dis-

-grin, D'attacher sur ma gor-ge-ret-te, Fermée à la vue indis-crète, Les co-quilles du pé-le-
 tressed, To wear, unheeding their cruel pressing, (May I but ob-tain her blessing) Scal-lop shells to my bo-som

Rit.

Poco adagio (♩ = 63) *molto espress.*

-rin. Il n'a pu, par d'a-moureux ga-ges, Ab-sent, con-so-ler mes foy-
 pressed. Not a word have I had, no to-ken, To speak of the love of his

Poco adagio

-ers; Pour porter les ten-dres mes-sa-ges, La vas-sa-le n'a point de
 heart No squire have vas-sals, no pag-es, To do their bid-ding, no

cresc.

ten.

Tempo I^o allegro non troppo

pa-ges, Levassal n'a pas d'é-cuy-ers.
wages, To buy such joys when they part.

dim. *pp* *p*

Tempo I^o allegro non troppo

Il doit aujour-d'hui de la guer - re Re-ve-nir a -
To day he re - turns from the fight - ing Back he comes to

p

-vec mon-seigneur; Ce n'est plus un amant vulgai - re; Je lève un
coun - try and me, — He is no common, careless ro - ver, But true and

front baissé, na-guè - re, Et mon or - gueil est du bon - heur! Le
faith-ful, my dear lov - er How glad, how glad we shall be. The

duc tri_om-phant nous rap - por - te Son dra - peau dans les camps frois -
 Duke e - ven now is ar - riv - ing, With his grand es - cort, so they

-sé; Ve-nez tous sous la vieil - le por - te Voir pas -
 say: Let us run run to the ram - parts straight - way, Take our

-ser la bril - lante es - cor - te, Et le prince, et mon fi - an -
 stand by the an - cient gate - way, See the Duke, hear my drummer

- cé!
 play.

mf

Ve - nez voir _____ pour ce jour de fê - - te Son che-val ca - pa -
 Come and see, _____ on this hap - py morn - - ing How his horse prances

- ra - çon - né, Qui sous son poids hen - nit, s'ar - rê - te, Et
 gai - ly by, Proud of his load, he stops, then neigh - ing, Goes

marche en secouant la tête, De plumes rou - ges couron -
 on his master's hand o - bey - - ing Gallant his mien, fie - ry his

- né!
 eye. Mes sœurs, à vous pa - rer si
 Good friends, why do you stand and

len - tes, Ve - nez voir près de mon vain - queur Ces tim - ba - les é - tin - ce -
 loi - ter? Comewith me. Come, I wait for you, And weshallhearthe music

cresc.
 - lan - tes Qui, sous sa main toujours trem - blan - tes, Son - -
 cheer - y, His hands com - pel, hands nev - er wea - ry, Sing - -

- nent et font hon - dir le cœur! Ve -
 - ing out while we all shout too. Come

- nez sur - tout le voir lui - mè - me Sous le man - teau que j'ai bro -
 see, a - bove all, see my lov - er He'll soon be here once more with

cresc. *cresc.*

- dé. Qu'il se-ra beau! c'est lui que j'ai - me! Il
 me. How fine he'll look, my love! my dear - est! My

por - te comme un di - a - de - me Son cas - que de crins i - non -
 lov - er, with what grace thou wear - est That casque - with its plumes - floating

f

- dé!
free.

f *dim.*

p *dim.*

sotto voce

L'E-gypti - - en - ne sa_cri - lè - ge, M'at-ti - rant der-rière un pi -
 The wicked gyp - sy in the gloam - ing, Caught my hand, and, scowling at

una corda
 ppp

-lier, M'a dit hi - er (Dieu nous pro - tè - ge!) Qu'à la fan - fa - re du cor -
 me, She mut.tered low, (may saints watch o'er us) When the cor - tege doth pass be -

-tè - ge Il manque - rait un timba - lier. Mais j'ai tant pri -
 fore us, One kettle - drum mis.sing shall be. Is then all in

p

-é, que j'es - pè - - re! Quoi-que, me mon - trant de la main
 vain, all my pray - - ing? As she point.ed in - to the gloom

dim. *ppp*

Puis, sous l'é-tendard qu'on dé - ploie, Les ba - rons, en ro - bes de
Brave barons and knights riding se - date - ly, Vel - vet - clad, be - jewelled, noble and

soi - e, A - vec leurs mortiers de ve - lours.
state - ly, Be - neath silk - en flags car - ried high.

Voi - ci les cha - su - bles des
And here come the priests with their

prè - tres; Les hé - rauts sur leur blanc cour - sier. Tous, en souve -
cen - sors And the he - ralds on snow white steeds, See! telling the

- nir des an - cè - tres, Por - tent l'é - cus - son de leurs
fame of an - ces - tors, How they wear es - cut - cheons of

mai - - tres, Peint sur leur cor - se - let d'a - cier. Ad - mi -
mas - - ters, Grant - ed in mem'ry of brave deeds. Do but

- rez l'ar - mu - re per - sa - ne Des Templi - ers, craints de l'en -
see! the grand Per - sian ar - mour Of Templar knights, ter - ror of

- fer; Et, sous leur lon - gue per - tui - sa - ne, Les ar - chers
hell: And, neath their pikes that gleam so bright - ly, Ar - chers strong,

ve-nus de Lau-san - ne, Vê - tus de buffle, ar - més de fer.
 from Lausanne, steeply light - ly, Glad all in buff; we know them well.

sf

avec une émotion croissante

appass.

Le duc n'est pas
 The Duke's not far

mf *p*

loin: ses ban - niè - res Flot - tent par -
 off, see, his ban - ner. Mid the knights and

- mi les che - va - liers;
 ba - rons float - ing there!

Quel - ques en - sei - gnes pri - son - niè - res, Hon - teu - ses, passent les der -
 Here come poor pri - soners, sad - ly drag - ing Their limbs; how wea - ri - ly they're

poco a poco cresc.

- niè - res...
 lag - ing.

f

Mes sœurs! _____
 And here _____

f

sempre cresc.

ad lib.
 — Voi - ci les timba - liers!...
 — come the drums! see! they are here!

suivez *ff*

First system of musical notation. The upper staff (treble clef) features a series of chords and melodic fragments. The lower staff (bass clef) contains a rhythmic accompaniment with eighth notes. A dynamic marking of *ff* is present in the lower staff.

Second system of musical notation. The upper staff includes triplet markings (3) over groups of notes. The lower staff continues the accompaniment. A dynamic marking of *ff* is present in the lower staff.

Third system of musical notation. The upper staff features triplet markings (3) and downward-pointing accents (>) under notes. The lower staff has downward-pointing accents (>) under notes. A dynamic marking of *piu ff* is present in the lower staff.

Fourth system of musical notation. The upper staff has downward-pointing accents (>) under notes. The lower staff has downward-pointing accents (>) under notes. A dynamic marking of *dim.* is present in the lower staff.

Fifth system of musical notation. The upper staff features large, sweeping curved lines under notes. The lower staff has triplet markings (3) and downward-pointing accents (>) under notes. A dynamic marking of *p* is present in the lower staff.

p

El-le dit, et sa vue er - ran - te Plonge, hé - las! dans les rangs pres-
 Thus she spoke: For her love so no - ble Search - ing vainly, scarched with des - p'rate

pp

Poco meno allegro

-sés; Puis, dans la foule in - dif - fé - ren - te, El - le tom - ba,
 eye, Then, as the crowd pressed for ward cheering, Dy - ing, she fell.

Poco meno allegro

ad lib. (Parlé)

froide et mou - ran - te... Les tim - ba - liers é - taient pas -
 mute and des - pair - ing The ket - tledrums all had passed

sf

-sés.
by.

ppp

8^a bassa