

1913

# Connais Tu Le Pays?

Ambroise Thomas

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# OPERATIC ANTHOLOGY

## Celebrated Arias, Duets, Trios, Quartets, and Quintets *Selected and Edited by Max Spicker*

- |   |                 |   |                |
|---|-----------------|---|----------------|
| Les Huguenots. f. g. i. (1836)                            | G. Meyerbeer    | Linda di Chamounix. i. (1842)                                     | G. Donizetti   |
| 200. Nobles seigneurs, salut! Sop.                        | 50              | 225. O luce di quest' anima. M.-Sop.                              | 65             |
| 201. " " " Alto   | 50              |   |                |
| Idomeneo. g. (1781)                                       | W. A. Mozart    | Lohengrin. g. (1850)  | R. Wagner      |
| 202. Still ist im Meer. Trio. 2 Sop. and Alto             | 35              | 226. Einsam in trüben Tagen. (Elsa's Dream.) Sop.                 | 50             |
|   |                 | 227. Einsam in trüben Tagen. M.-Sop.                              | 50             |
| Ione. i. (1858)   | E. Petrella     | 228. Nun sei bedankt, mein lieber Schwan. Ten.                    | 25             |
| 203. Abbandonata ed orfana. Alto                          | 25              | 229. Nun sei bedankt, mein lieber Schwan. Bar.                    | 25             |
| 205. Canti chi vuole. Ten.                                | 50              |   |                |
| 206. Dell' Ilisso sulle sponde. Aria e Duo. Sop. and Ten. | 50              |   |                |
| 207. Nel sol quand' è più splendido. Sop.                 | 80              |   |                |
| 208. O Ione, di quest' anima. Ten.                        | 50              |   |                |
| 209. Vanne e serba geloso. Duet. Bar. and Bass            | 65              |   |                |
|   |                 | Luisa Miller. i. (1849)   | G. Verdi       |
| Irène (La Reine de Saba). e. (1862)                       | Ch. Gounod      | 230. La tomba è un letto. Sop.                                    | 50             |
| 210. She alone charmeth my sadness. Bass                  | 50              |   |                |
| 211. " " " " Bar.   | 50              | Manon. f. (1884)  | J. Massenet    |
|   |                 | 231. Obeissons, quand leur voix. Gavotte. Sop.                    | 35             |
| Jean de Nivelle. f. (1880)                                | L. Delibes      | 232. Obeissons, quand leur voix. M.-Sop.                          | 35             |
| 212. Tant que le jour dure. M.-Sop.                       | 50              |   |                |
| Jeanne d'Arc. f. (1881)                                   | P. Tschaikowsky | Manon Lescaut. f. (1856)  | D. F. E. Auber |
| 213. Adieu, forêts. Sop. M.-Sop.                          | 75              | 233. C'est l'histoire amoureuse. Sop. or M.-Sop.                  | 40             |
| Jocelyn. f. (1888)  | B. Godard       | Martha. i. f. (1847)  | F. v. Flotow   |
| 214. Cachés dans cet asile. Lullaby. Sop. or Ten.         | 50              | 234. M'appari. Ten. or Sop.                                       | 35             |
| 215. Cachés dans cet asile. M.-Sop. or Bar.               | 50              | 235. Qui sola vergin rosa. (Last Rose of Summer.) M.-Sop. or Alto | 35             |
| 216. " " " " Alto or Bass                                 | 50              |   |                |
| 217. Seigneurs, ayez pitié. Sop. or Ten.                  | 35              | Matrimonio segreto. i. (1792)                                     | D. Cimarosa    |
| 218. " " " " M.-Sop. or Bar.                              | 35              | 236. Le faccio un inchino. Trio. 2 Sop. and Alto                  | 1 00           |
|   |                 |   |                |
| La Juive. f. i. (1835)                                    | J. F. Halévy    | Mefistofele. i. (1868)  | A. Boito       |
| 219. Il va venir. Sop.                                    | 50              | 237. La luna immobile. Duet. Sop. and Alto                        | 35             |
|   |                 | 238. Lontano, lontano. Duet. Sop. and Ten.                        | 35             |
| Lakmé. f. (1883)  | L. Delibes      | Mignon. f. (1866)   | A. Thomas      |
| 220. Où va la jeune Indoue. Sop.                          | 90              | 239. Connais-tu le pays? Sop.                                     | 50             |
| 221. " " " " M.-Sop.                                      | 90              | 240. " " " " M.-Sop.  | 50             |
| 222. Sous le dôme épais. Duet. Sop. and M.-Sop. or Alto   | 90              | 241. " " " " Alto   | 50             |
|   |                 | 242. Elle ne croyait pas. Bar.                                    | 50             |
| Lalla Roukh. f. (1862)                                    | F. David        | 243. " " " " Ten.   | 50             |
| 223. O ma maîtresse. Sop.                                 | 50              | 244. Je connais un pauvre enfant. M.-Sop.                         | 50             |
| 224. " " " " Alto   | 50              | 245. Je suis Titania. Sop.  | 65             |
|   |                 | 246. Légères hirondelles. Duet. Sop. and Bar.                     | 60             |
|   |                 | 247. Me voici dans son boudoir. M.-Sop.                           | 65             |
|   |                 | 248. O Vierge Marie. Sop.   | 35             |
|   |                 | 249. " " " " Alto   | 35             |

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The numerals in brackets indicate the year when the opera was first performed.

G. SCHIRMER

NEW YORK



# «Connais-tu le pays?» “Know'st thou not that fair land?”

From the opera  
“MIGNON”

English version by  
Henry G. Chapman

Ambroise Thomas

*Allegro sostenuto*

Piano

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked *Allegro sostenuto*. It features a treble and bass staff. The treble staff begins with a *mf* (mezzo-forte) dynamic and contains a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the melodic and harmonic development, ending with a *pp* (pianissimo) dynamic marking.

*Andante dolce*

The vocal entry is marked *Andante dolce*. The vocal line begins with a whole note rest, followed by the melody. The piano accompaniment starts with a *dim. rit.* (diminuendo, ritardando) marking, then moves to *pp* (pianissimo). The lyrics are: "Con - nais-tu le pa - ys / Know'st thou not that fair land / Non co - no - sci il bel suol".

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "où fleu-rit l'o - ran - ger, / where the or-ange-tree grows, / che di por-po-ra ha il ciel, / Le pa - ys des fruits d'or / Land of fruits bright as gold / Il bel suol à de' rai".



*dim.* *pp*

— et des ro - ses ver - meil - les? OÙ la bri - se est — plus dou -  
 — and the red - dest of ros - es? Where the birds fleet - er fly, —  
 — son più ter - si i co - lo - ri? O - ve l'au - ra è — più dol -

*pp*

*Red.* \* *Red.* \*

— ce, et l'oi - seau plus lé - ger, — OÙ dans tou - te sai - son — bu -  
 — where the wind soft - er blows, — Where all sea - sons a - round — the  
 — ce, più lie - ve l'au - gel, — O - ve in o - gni sta - gion — ha

*Red.* \* *Red.* \*

*dolce sempre*

ti - nent les a - beil - les, OÙ ray - on - ne et sou - rit, comme un bien - fait de  
 hon - ey - bee ne'er doz - es, Where the sun warm - er shines, where each morn - ing a -  
 l'a - pe sem - pre fio - ri, O - ve sot - to il ful - gor d'un cielo o - gnor se -

*pp*

*poco cresc.* *dim.*

Dieu, Un é - ter - nel prin - temps sous un ciel tou - jours bleu? —  
 new Spring e - ter - nal doth smile 'neath a sky ev - er blue? —  
 ren, Par che'l A - pril s'e - ter - ni al - l'er - bet - te in sen! —

*dim.*



*p*

Hé - las! que ne puis-je te sui - vre Vers ce ri-vage heu-  
 A - las! Would that I were re - turn - ing To my dear na - tive  
 Ohi - mène! po-tes-s'io ri - tor - na - re A quelle a - ma - te

*pp*

*p* *f*

reux, d'où le sort m'e - xi - la! C'est là, — c'est là que je vou-drais  
 land, where so hap-py was I! 'Tis there, 'tis there that I — am  
 spon - de on - de fui tol-ta un di! Là so - lo, là sol vor-re - i re -

*mf*

*f*

vi - vre, Ai - mer, ai-mer et mou - rir! C'est là que je vou-drais  
 yearn - ing To live, to love, and to die! 'Tis there that I — am  
 sta - re, a - ma-re, a-mare e mo - rir! Là sol vor-re - i re -

*p* *mf* *p* *mf*

*dim.* *p* *Tempo 1<sup>o</sup>*

vi - vre, c'est là! oui, — c'est là!  
 yearn-ing To love and to die!  
 sta - re, a - mar, e — mo - rir!

*p* *f*

*Red.* \*



*p*  
*riten.*  
*pp*

*dim.*  
*p*  
*sf*

*Andante*

Con - nais - tu la mai - son où l'on m'at-tend là - bas? — La  
Know'st thou not that my home waits me still in those lands? — The  
Non — co - no - sci l'o - stel che s'er - ge là sul pian? — Le

*pp*

sal - le aux lam-bris d'or, — où des hom-mes de mar - bre  
hall shin - ing with gold, — where the mar-bles se - date - ly  
sa - le a - dor - ne d'or, — le statue al - le pa - re - ti



*pp*

M'ap-pel - lent dans la nuit — en me ten - dant les bras? —  
 Are watch - ing day and night — as they stretch me their hands? —  
 Che fan - no scol - ta a not - te e mi ten - don la man? —

*pp*

*And.* \* *And.* \* *And.* \* *And.* \*

Et la cour où l'on dan - se — à l'om - bre d'un grand ar - bre,  
 And the court where we danc'd — 'neath trees an - cient and state - ly?  
 Il ri - cin - to ù si dan - za — al - l'om - bra de - gli a - be - ti?

*p* *poco cresc.*

Et le lac trans - pa - rent, où glis - sent sur les eaux Mil - le ba - teaux lé -  
 And the lake crys - tal - clear, where on the waters glide A thousand air - y  
 Ed il la - go in - fi - ni - to al - le cui lin - fe in sen Mil - le schi - fi leg -

*pp*

*dim.* *p*

gers, pa - rells à des oi - seaux! — Hé - las! —  
 boats, like birds up - on the tide! — A - las! —  
 gie - ri sen'van - no qual ba - len? — Ohimè! —

*dim.* *pp*



— que ne puis-je te sui-vre Vers ce pa-ys loin-tain d'où le sort m'e-xi-  
 — Would that I were re-turn-ing To my dear na-tive land, where so hap-py was  
 — po-tes-s'io ri-tor-na-re A quel-le spon-de a-ma-te on-de fui tolta un

la! I! di! C'est là, c'est là que je vou-drais vi-vre, Ai-  
 'Tis there, 'tis there that I am yearn-ing To  
 Là sol, là sol vor-re-i re-sta-re, a-

mer, ai-mer et mou-rir! C'est là que je vou-drais vi-vre, c'est  
 live, to love, and to die! 'Tis there that I am yearn-ing To  
 ma-re, a-ma-re e mo-rir! La sol vor-re-i re-sta-re, a-

là! love mar, oui, c'est là! and to die! e-mo-rir!  
 \*  
 f dim. p pp



# Songs Always In Demand

## I THINK OF YOU

High A $\flat$

LEONARD THOMAS  
60 cents net

Andante  
*p*  
I think of you when fields are full of laugh-ter And lit-tle

clouds are shin-ing in the blue, And all the sweet that love shall be here-

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## LITTLE AZURE RINGS

Medium C

CRCIL CAMERON  
60 cents net

Andantino  
*p*  
*con espressione*  
Strange, that one  
*a tempo*  
*p sostenuto*

light-ly whis-per'd word Is far, far, sweet-er un-to me

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## MEMORY'S ROSE

Medium or High D $\flat$

CHARLES HUERTER  
60 cents net

Moderato  
*p*  
*molto espressivo*  
*rit.*  
I could not tell that mem-ry's  
*a tempo*

rose So soon would pass a-way And

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## DAWN

High D $\flat$ —Low A $\flat$

PEARL G. CURRAN  
60 cents net

Andante con moto  
*ppp* *Da misura in misura, crescendo*  
A-wake, my child, the dawn is  
*ppp* *colla voce*

*adagio* *adagio nel colore e nell'intensità sino alla fine*  
here, And o'er the moun-tain lights ap-pear, All

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## IN ABSENCE

High or Medium A $\flat$

GEORGE CLINTON BAKER  
60 cents net

Andante  
*p*  
The

sky is blue, is blue to-day, The land-ward

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## THE WISE FORGET

High G $\flat$

ALICE REBER FISH  
60 cents net

Slow and tenderly  
*mp*  
The wise for

got, dear heart! They leave the past,

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