

**CENDRILLON****(Cinderella)**

Opera in four acts by Jules Massenet

Libretto by Henri Cain

after Charles Perrault's version of the fairy-tale

First performed on May 24, 1899 at the Paris Opéra Comique

**CHARACTERS**

Cendrillon, (Lisette): mezzo-soprano or soprano

Pandolphe, her father: baritone

Madame de la Haltière, his second wife and Cinderella's step-mother: mezzo-soprano

Pandolphe's stepdaughters:

Noémie: soprano

Dorothée: mezzo-soprano

Prince Charming: falcon<sup>1</sup> or tenor

The Fairy Godmother: coloratura soprano

The King: baritone

The Master of Ceremonies: baritone

The Dean of the Faculty: tenor

First Minister: bass or baritone

Six Spirits: 4 sopranos, 2 contraltos

Voice of the Herald: spoken part

Ladies and Lords, Pages, Musicians, Princesses, Servants, etc.

The action takes place in a fairy-tale land and time

**THE PLOT****ACT I**

Madame de la Haltière's household is preparing the mistress and her two disobliging daughters for the evening's court ball, while Pandolphe, her husband, wryly reflects on the pleasures of the past when he and his daughter, Cendrillon, lived in peace in the country. Servants, hairdressers and milliners scurry to considerable effort, then all depart, leaving Cendrillon to lament her exclusion from the party. The Fairy Godmother materializes in a great celebration of coloratura fireworks, galvanizes her entourage to improvise a costume, and wakes Cendrillon and packs her off to the palace, giving her a glass slipper and also commanding her to return by midnight.

**ACT II**

The Palace. Prince Charming is sunk in deep melancholy. Nothing, not even an ensemble of flute, crystal flute and viola d'amore, can rouse him. The King commands him to choose a bride from the company shortly to be assembled. Guests begin to arrive, and a suite of five ballets begins. At the completion of the ballet, Pandolphe and his three ladies make their entrance. Shortly after, Cendrillon also enters to general admiration. The Prince is plainly captivated by the unknown young woman,

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<sup>1</sup> The denomination *falcon* in French opera designates a high soprano voice named after the great dramatic singer Marie Cornélie Falcon, creator of many famous roles at the Opéra between 1832 and 1838. Furthermore, to prevent fashionable *prime donne* of the generous bosom from being miscast in the part, Massenet also stipulated that the *falcon* should possess the appropriate *physique du rôle*.

and there ensues a love duet which is, unfortunately, followed by the clock, striking midnight, requiring that Cendrillon leave at once.

### ACT III

Cendrillon runs home in despair, having mislaid the slipper, and manages to disappear before her father and the three termagants return. They enter praising their own prowess at the ball and disapproving of everything else. Pandolphe can't stand up to them, but they eventually disappear and he and Cendrillon look forward to a happier life in the country together. He leaves, but Cendrillon cannot forget her stepsisters' remarks claiming that the Prince's interest in the unknown girl was no more than a passing fancy. She rushes despairingly into the night.

The Fairy Godmother holds court in the forest, and when an apparently broken-hearted young man appears, contrives to allow Cendrillon to hear him without being seen. Together, she and the Prince implore the Fairy to dissolve the magic barrier that separates them. Then they once again pour out their love. However real it seems, it is still only a dream...

### ACT IV

Months have passed and Pandolphe is seen keeping watch over the sleeping Cendrillon. When she awakes, he offers comfort. He assures her that her ravings – about the Prince she has never met and a glass slipper she never owned – are nothing but a dream. She accepts what he says, and father and daughter make their escape before Madame de la Haltière and her daughters put in an appearance and put an end to the tranquil mood of the scene. A Herald announces that this very day all the ladies of the court are summoned to try on the glass slipper found in the palace after the ball. Cendrillon realizes that her "dream" was in fact real and begs her Fairy Godmother to make it possible for her to go.

At the palace, ladies of rank and fashion enter to a lively march and try the slipper, all to no avail.<sup>2</sup> The Fairy Godmother announces Cendrillon, and she and the Prince greet each other rapturously, as she easily slips into the glass slipper.. The court renders homage as Pandolphe and his wife make their entrance, she brushing past him to embrace Cendrillon with the words: "My own child!" Pandolphe turns to the audience: "You see, all has ended well!"

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<sup>2</sup> In the German version of Cinderella by the brothers Grimm (*Aschenbrödel*) the stepsisters go to extremes trying to fit into the slipper: they cut off their toes and even slice part of their heels off, something that must have given children at the time some nights of restless sleep...quite grim!



# PANDOLPHE

# ARIA



**ARIA - PANDOLPHE**

dy kɔ'te dœ la 'barbœ  
Du côté de la barbe  
On the side of the beard<sup>2</sup>

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<sup>2</sup> The "beard" signifies "the male," ergo, "a man should have the strength to control his wife.", similar to "wearing the pants in the family."

ε la 'tutœ pui'sāsœ  
**est la toute-puissance!**  
 rests the almighty power!  
 (The man is meant to be all-powerful.)

wi 3œ doe'verœ loe 'ferœ vwar e sa'vwar  
**Oui, je devrais le faire voir, et savoir**  
 Yes, I should make it manifest and (I should) know

optœ'nir doe ma 'famœ œ pø døbei'sāsœ  
**obtenir de ma femme un peu d'obéissance!**  
 how to obtain from my wife a bit of obedience!

e'las vu'lwar ne pa pu'vwar  
**Hélas! vouloir n'est pas pouvoir!**  
 Alas! Wanting is not, being able to do it!  
 (From wishing something to the actual deed is a long way!)

pur'kwa grā djø voœ fe trā'kilœ  
**Pourquoi, grands Dieux, veuf et tranquille,**  
 Why, great gods, a widower and at peace,

vi'vā je mwa lwē doe la 'vilœ  
**vivant chez moi, loin de la ville,**  
 living at home, far from the city,

e'gzā doe su'si e de'mwa  
**exempt de soucis et d'émotions,**  
 free from cares and excitement,

pre doe ma fi'je tadø'rablœ  
**près de ma fillette adorable**  
 near my little daughter (so) adorable

ε 3œ ki'te ma 'fer me me grā bwa pur'kwa  
**ai-je quitté ma ferme et mes grands bois? Pourquoi?**  
 did I leave my farm and my great forests? Why?

pur mā na'le tā'te loe 'djablœ  
**Pour m'en aller tenter le diable,**  
 To go off tempting the devil,

ā ne'tā loe ma'ri  
**en étant le mari**  
 and becoming the husband

roema'ri tre ma'ri  
**remarri, très mari**  
 remarried, very much married

'dynœ kō'tesœ 'fjerœ e dymœr roedu'tablœ  
**d'une comtesse fière et d'humeur redoutable,**  
 to a countess proud and (with a) temper fearsome,

ki	mapoʁtɛ	ʒā	dot	nō	sɛ	ʒepuvā'tabloɛ
qui	m'appportait	en	dot,	non!	c'est	épouvantable,
who	brought me	as	dowery,	oh no,	it's	terrible,

dø	'belœ	'fiʒœ	dø
deux	belles	filles,	deux!
two	lovely	daughters,	two of them!

e'las	mō	sɔʁ	! e	lamō'tabloɛ
hélas!	mon	sort	est	lamentable!
Alas,	my	fate	is	to be pitied!

a	le ʒe'rir	ʒœ	sɥi	kōda'ne	par	la lwa
À	les chérir	je	suis	condamné	par	la loi!
To	cherish them	I	am	condemned	by	law!

ple'ne mwa	'ōbrœ	dœ	file'mō
Plaignez-moi,	ombre	de	Philémon!
Pity me,	shade	of	Philémon! <sup>3</sup>

ō'kɔʁœ	si	ʒe'te	sœ	ʒa	ʒe'mir	me	nō
Encore,	si	j'étais	seul	à	gémir,	mais	non!
And yet,	if	I were	alone	to	moan,	but	no!

pur	twa	se	labā'dō	o	ma	fi'jetœ
Pour	toi	c'est	l'abandon,	ô	ma	fillette!
For	you	it means	abandonment,	oh	my	little daughter!

(For you, my own little daughter, are treated as an outcast!)

a	kœ	ʒœ	'sufœ	ā	tœ vwa'jā	ly'setœ
Ah!	que	je	souffre	en	te voyant,	Lucette,
Ah,	how	I	suffer	as I	see you	Lucette,

sā	zafi'ke	ni	kœ'œ'retœ
sans	affiquets	ni	collerette,
without	trinkets	nor	ruffs,

tœ ka'ʒe	pur	vœ'nir	mœ dœ'ne	ʒœ	be'ze
te cacher	pour	venir	me donner	un	baiser,
hiding yourself	to	come	and give me	a	kiss,

sā	zœ	rœ'gar	pur	maky'ze
sans	un	regard	pour	m'accuser,
without (even)	a	glance	to	berate me,

kā	ʒo	lœ'ʒi	sœ'letœ
quand	au	logis,	seulette,
when	at	home,	quite alone,

<sup>3</sup> Pandolphe is invoking the spirit of Philémon, happily married husband of Baucis. They were a couple of poor cottagers of Phrygia, in Ovid's *Metamorphosis*. Charles Gounod composed an opera, *Philémon et Baucis*.

3œ	toe	'lesœ	pã'dã	lœ	bal
<b>je</b>	<b>te</b>	<b>laisse</b>	<b>pendant</b>	<b>le</b>	<b>bal!</b>
I	abandon you	during	the	ball!	

(I leave you at home without taking you to the ball!)

ã	toe	vwa'jã	tẽ'si	ɑ	kœ	3œ	'sufroẽ
<b>En</b>	<b>te</b>	<b>voyant</b>	<b>ainsi,</b>	<b>ah!</b>	<b>que</b>	<b>je</b>	<b>souffre!</b>
As	I see you	like this,	oh,	how	I	suffer!	

o	ma	ly'setœ	kœ	vø	ty
<b>Ô</b>	<b>ma</b>	<b>Lucette!</b>	<b>Que</b>	<b>veux-tu,</b>	
Oh	my	Lucette!	What	do you want,	

3œ	sã	kœ	se	mal
<b>Je</b>	<b>sens</b>	<b>que</b>	<b>c'est</b>	<b>mal!</b>
I	feel	that	it's	wrong!

me	si	ma	'famœ	grõ	de	'razœ
<b>Mais,</b>	<b>si</b>	<b>ma</b>	<b>femme</b>	<b>gronde</b>	<b>et</b>	<b>rage,</b>
But,	if	my	wife	blusters	and	rages,

3œ	trã	ble	3œ	nœ	pø	reziste	ra	lõ'razœ
<b>je</b>	<b>tremble</b>	<b>et</b>	<b>je</b>	<b>ne</b>	<b>peux</b>	<b>résister</b>	<b>à</b>	<b>l'orage!</b>
I	tremble	and	I	cannot	withstand			the storm!

sœ	sœ'ra	pø'tetroẽ	pe'niblœ
<b>Ce</b>	<b>sera</b>	<b>peut-être</b>	<b>pénible,</b>
It	will be	perhaps	painful,

me	zil	fo'dra	bjẽ	kœ	3u	ĩã'fẽ
<b>mais</b>	<b>il</b>	<b>faudra</b>	<b>bien</b>	<b>qu'un</b>	<b>jour</b>	<b>enfin,</b>
but	it	will be	necessary	that some	day,	at last,

je	mwa	3œ	f'i'nisœ	pa	ĩetroẽ	'metroẽ
<b>chez moi,</b>	<b>je</b>	<b>finisse</b>	<b>par</b>	<b>être</b>	<b>maître!</b>	
in my home,	I	end up	by	being	master!	

ãfẽ	3œ	sœ're	'metroẽ
<b>Enfin</b>	<b>je</b>	<b>serai</b>	<b>maître!</b>
At last	I	will be	master!

# LA FÉE ARIA

## Scene Six

*(The Fairy Godmother appears.)*

### FAIRY

a du sɑ̃fɑ ta 'plɛtɔ le'ʒɛrɔ  
**Ah! douce enfant. ta plainte légère**  
 Ah, sweet child, your plaint subdued,

'kɔmɔ la'lɛnɔ 'dynɔ flɔɛr  
**comme l'haleine d'une fleur,**  
 like the breath of a flower,

vjɛ dɔ mɔ'tɛ ʒyska mɔ kɔɛr  
**vient de monter jusqu'à mon cœur.**  
 has just risen up to my heart.

ta ma'renɔ tɔ vwa e tɔ prɔ'tɛʒɔ ɛ'spɛrɔ  
**Ta marraine te voit et te protège; espère!**  
 Your godmother sees you and protects you; have hope!

### DISTANT VOICES

**Espère!**

### FAIRY

'silfɔ ly'tɛ fɔ'le akurɛ ʒa ma vwa  
**Sylphes, lutins, follets, accourez à ma voix,**  
 Sylphs, sprites, elves, come running at my voice,

dɔ tu lɛ ʒɔri'zɔ a tra'ver le ʒɛ'spasɔ  
**de tous les horizons, à travers les espaces;**  
 from all the horizons, across all space;

*(The Sprites and Elves begin to appear.)*

sɥi've ʒɛgzaktœ'mā mɛ lwa  
 Suivez exactement mes lois:  
 Follow exactly my laws;  
 (Do exactly as I say;)

apɔr'te mwa tu vo ta'lā 'tutoe vo 'grasœ  
 Apportez-moi tous vos talents, toutes vos grâces!  
 Bring to me all your tricks and your graces!

## SPRITES AND ELVES

kœ nu ʒɔrdœnce ty nu ʒekutō te lwa  
 Que nous ordonnes-tu? Nous écoutons tes lois.  
 What do you wish us to do? We are listening to your wishes.

## FAIRY

ʒœ vø kœ se tãfã ʃarmātœ kœ vwa'si  
 Je veux que cette enfant charmante que voici,  
 I wish that this child charming that is here,

swa toʒur'dɥi ɔr dœ su'si ʒœ lœ vø  
 soit aujourd'hui hors de souci: Je le veux,  
 be today without cares; I wish it,

e kœ par vu splãdidœ'mā pa'reœ  
 et que par vous splendidement parée,  
 and that by you splendidly adorned,

'elœ kœ'ne ʒãfẽ lœ bœ'noe ʀa sō tur  
 elle connaisse enfin le bonheur à son tour.  
 she may know at last happiness in her turn.

(I wish this lovely girl you see here today, to be without any care at all; It is my wish that you attire her in the most splendid fashion, for it is her turn now to know what happiness is.)

ʒœ vø ko 'fœtœ dœ la kur  
 Je veux qu'aux fêtes de la cour  
 I wish that at the festivities at the court

'elœ swa la ply bœ je la ply ʒadmi'reœ  
 elle soit la plus belle et la plus admirée!  
 she be the loveliest and the most admired one!

Je le veux. Ah!

o ma pœ'titœ sãdri'jō  
 Ô ma petite Cendrillon!  
 Oh, my little Cendrillon!

flœr dino'sã se da'mur syr twa ʒœ 'vejœ  
 Fleur d'innocence et d'amour sur toi je veille!  
 Flower of innocence and of love, over you I watch!

Ô Cendrillon!



# PRINCE CHARMANT ARIA

## PRINCE

a'le le'se mwa soel a'vek mɛ ʒɑ'nɥi  
**Allez, laissez-moi** seul avec mes ennuis...  
 Go, leave me alone with my boredom...

koer sɑ̃ ʒa'mur prɛ'tɑ̃ sɑ̃ 'rozœ  
**Cœur sans amour, printemps** sans roses!  
 A heart without love, springtime without roses!

pur mwa tu le ʒur sɔ̃ mɔ'rozœ  
**Pour moi tous les jours sont** moroses  
 For me all the days are dreary

e mɔ'rozœ sɔ̃ 'tutoe le nɥi  
**et moroses sont toutes les** nuits!  
 and dreary are all the nights!

pur'tɑ̃ doe du fri'sɔ̃ 'glisce  
**Pourtant, de doux frissons** glissent  
 However, sweet shivers run

par tu mɔ̃ ɲetroe  
**par tout mon** être...  
 through all my being...

si moe tɑ̃'dɑ̃ le bra ʒœ la vwa'je pa'etroe  
**si, me tendant les bras, je la voyait** paraître,  
 if, opening to me her arms, I saw her appear,

'selœ ki vø mɔ̃ ɲnamœ  
**celle qui veut mon** âme,  
 she who wants my soul;

(If the one who wants my soul should appear before me with open arms;)

ɑ̃ni'vre radi'ø ʒœ lɥi dɪre dɑ̃ mɔ̃ ni'vresœ  
**enivré, radieux, je lui dirais** dans mon ivresse:  
 intoxicated, radiant, I'd tell her in my rapture:

ʒœ sɥi ʒa twa prɑ̃ ma ʒœ'nesœ  
**"Je suis à toi, prends ma** jeunesse!  
 "I am yours, take my youth!

de nu la'mur fo'ra de djø  
 De nous l'amour fera des dieux!"  
 Of us, love shall create gods!"  
 ("And Love will make us both divine!")

me 3œ vi tris̥ te soel  
 Mais je vis triste et seul,  
 But I live sad and alone,

lœ koer bri'ze dā'nɥi  
 le cœur brisé d'ennuis,  
 my heart torn asunder by boredom,

et moroses sont toutes les nuits!

mō kœ ʁe bri'ze 3œ sɥi tristœ e soel  
 Mon cœur est brisé, je suis triste et seul!  
 My heart is broken, I am sad and lonely!

a si 3œ la vwa'je ubli'ā la grā'dœr  
 Ah! si je la voyais, oubliant la grandeur,  
 Ah! If I saw her, forgetting my greatness,

dede'pø de ri'fesœ  
 dédaigneux des richesses,  
 disdainng all riches,

dy 'tronœ 3œ prā'drɛ zā pit'je la splā'dœr  
 du trône je prendrais en pitié la splendeur,  
 of my throne I'd take in pity the splendor,  
 (I'd have only pity for my exalted state on the throne,)

pur nœ rjɛ gu'te kœ no 'ʃerœ tādresœ  
 pour ne rien goûter que nos chères tendresses!  
 to not anything enjoy but our dear tenderesses!  
 (and care for nothing but the enjoyment of our tenderness for one another!)



**ACT III**  
**Scene One**

(At Madame de la Haltière's. Cendrillon enters.)

# CENDRILLON ARIA

**CENDRILLON**

āfē 3œ sɥi ʒi'si  
**Enfin, je suis ici...**  
At last I am here;

la mezō || ε de'zertœ  
**La maison est déserte...**  
The house is deserted;

a roevœ'nir 3e rey'si sã ʒetœ deku'vertœ  
**a revenir j'ai réussi sans être découverte!**  
to come back I did manage without being discovered!

mε kœ doe 'pencœ e doe su'si  
**Mais que de peine, et de souci!**  
But what worry and fear!

fɥi'jã dã la nuʒi solitœ  
**Fuyant dans la nuit solitaire**  
Fleeing in the night solitary

par læ te'rasœ dy palœ  
**par les terrasses du palais,**  
through the terraces of the palace,

ã kurã 3e per'dy ma pãtufœ doe 'verœ  
**en courant j'ai perdu ma pantoufle de verre!**  
while running I lost my slipper of glass!

ma'rencœ vu'dre vu mœ pardœ'ne 3a'me  
**Marraine, voudrez-vous me pardonner jamais?**  
Godmother, will you forgive me, ever?

a 'loercœ 'ditœ 3œ fɥi'je  
**À l'heure dite je fuyais,**  
A the hour arranged I was fleeing,

3œ vwa'je par'mi læ 'nwarœ ʒavœ'nyœ  
**je voyais parmi les noires avenues**  
I was seeing amid the dark avenues

sœ dre'se de stat'yœ ke ʒe'frwa  
**se dresser des statues... quel effroi!**  
looming statues... what fright!

si 'grãdoe si 'blãføe su de re'jō doe 'lyncœ  
**Si grandes, si blanches sous des rayons de lune!**  
So big, so white under the rays of the moon!

lœr	zjø	sā	rœ'gar	sœ fik'se	syɾ	mwa
Leurs	yeux,	sans	regards	se fixaient	sur	moi,
Their	eyes,	without	sight	fixed themselves	on	me,

'elœ	mœ mō'tre	dy	dwa
Elle	me montraient	du	doigt
They	pointed at me	with their	finger,

sœ ri'ā	dœ	mō	ŋēfōrtynœ	ɑ	kɛ	ʒe'frwa
se riant	de	mon	infortune!	Ah!	quel	effroi!
laughing	at	my	plight!	Ah,	what	fright!

vʉ	zɑ've	dy	vwar	ma	dɛ'tresœ	mɑ'rœnœ
Vous	avez	du	voir	ma	détresse,	Marraine,
You	must	have	seen	my	distress,	Godmother;

pur	tœ'nir	ma	prœ'mesœ
pour	tenir	ma	promesse
in order to	keep	my	promise

ʒe	fe	tu	sœ kœ ʒœ	pu've
j'ai	fait	tout	ce que je	pouvais!
I have	done	all	that I	could!

ʒœ	ku're	dā	le	prœfō'dœr	dy	ʒɑrdē
Je	courais	dans	les	profondeurs	du	jardin...
I	kept running	through the		depths	of the	garden...

ʒœ	mega're	tʉ	tɛ'te	'sōbroe
je	m'égarais...	tout	était	sombre...
I	got lost...	everything	was	dark...

e	ʒœ	ku're	tu'ʒur	puɿ	mare'te	su'dē
et	je	courais	toujours,	puis	m'arrêtais	soudain!
and	I	kept running	always,	then	I stopped	suddenly!

Vous avez du voir ma détresse! Marraine!

ɑ	ʒɑ've	pœr	dœ	mō	ŋōbroe
Ah!	J'avais	peur	de	mon	ombre!
Ah!	I was afraid	of	my	shadow!	

e	ʒœ	ku're	tu'ʒur	ētero'ʒā	le	ʒœri'zō
Et	je	courais	toujours,	interrogeant	les	horizons,
And	I	kept running	always,	scanning	the	horizons,

kre'ŋā	partu	de	tra'i'zō
craignant	partout	des	trahisons,
fearing	everywhere	for	betrayals,

ʒœ	'glisœ	lœ lō	de	me'zō
je	glisse	le long	des	maisons,
I	glide	along	the	houses,

no'zā pa	traver'se	la	'plasœ
<b>n'osant pas</b>	<b>traverser</b>	<b>la</b>	<b>place...</b>
not daring	to cross	the	square...

œ	grā	brɔ̃	e'kla	te	mœ 'glasœ
<b>Un</b>	<b>grand</b>	<b>bruit</b>	<b>éclate</b>	<b>et</b>	<b>me glace.</b>
A	great	noise	resounds	and	makes me freeze (with terror)

dœ si'nistroe	fri'sō	se'te	lœ	kari'jō	dy	bœ'frwa
<b>De sinistres</b>	<b>frissons:</b>	<b>c'était</b>	<b>le</b>	<b>carillon</b>	<b>du</b>	<b>beffroi!</b>
Sinister	shivers:	It was	the	carillon	in the	belfry!

rekōfortā	mō	kœr	il	mœ di'zœ	ʒā	sō	lā'gazœ
<b>Réconfortant</b>	<b>mon</b>	<b>cœur,</b>	<b>il</b>	<b>me disait</b>	<b>en</b>	<b>son</b>	<b>langage:</b>
Comforting	my	heart,	it	said to me	in	its	language:

a	il	mœ di'zœ	ʒœ	'vejœ
<b>Ah!</b>	<b>il</b>	<b>me disait:</b>	<b>Je</b>	<b>veille!</b>
Ah,	it	was saying to me:	"I	am watching (over you)!"

roe'prā	ku'razœ	a'lō	va
<b>Reprends</b>	<b>courage!</b>	<b>Allons!</b>	<b>Va!</b>
Take care,	courage!	Come now!	Go!

# MADAME DE LA HALTIÈRE ARIA

## MADAME DE LA HALTIÈRE

lɔʁs kɑ̃      ʁna      ply      dœ      vɛ̃      kartje  
**Lorsqu'on**      **a**      **plus**      **de**      **vingt**      **quartiers,**  
 When one      has      more      than      twenty      quarters,<sup>1</sup>

ɛ̃si kœ      nɔ̃                ʁrarbrœ      la'testœ  
**ainsi que**      **notre**                **arbre**      **l'atteste,**  
 as      our      (family)      tree      attests,

lɔʁs kɑ̃      ʁna      sɑ̃      kɔ̃te      loe      ʁestœ  
**lorsqu'on**      **a,**      **sans**      **conter**      **le**      **reste,**  
 when one      has,      without      counting      the      rest,

'katœ      prezi'dɑ̃ a mɔ̃r'the  
**quatre**      **présidents à mortiers,**  
 four      chief judges,<sup>2</sup>

ũ      'dɔʁzœ      pɑ̃mi sœ      zɑ̃'setœ  
**un**      **doge,**      **parmi ses**      **ancêtres,**  
 a      doge      among one's      ancestors,

e      la      du'zœ      darʃi'pœtœ      œ̃      namiral  
**et**      **la**      **douzaine**      **d'archiprêtres, un**      **amiral,**  
 and      a      dozen      archbishops,      an      admiral,

œ̃      kardinal      si      za'besœ      e      'trezœ      'nɔ̃œ  
**un**      **cardinal,**      **six**      **abbesses**      **et**      **treize**      **nonnes,**  
 a      cardinal,      six      abbesses      and      thirteen      nuns,

dœ      zu      trwa      me'tresœ      dy      rwa  
**deux**      **ou**      **trois**      **maîtresses**      **de**      **rois,**  
 two      or      three      mistresses      of      kings,

ki      'tutœ dœ |      u      'tutœ      trwa  
**qui,**      **toutes deux**      **ou**      **toutes**      **trois**  
 who,      both      or      all      three

<sup>1</sup> *Vingt quartiers de noblesse* – to have "twenty quarters of nobility" in one's ancestral tree.

<sup>2</sup> *Présidents à mortiers* – in some French courts of law, judges wear caps with mortar boards, seen in American college commencements.

pɔr'terœ        'preskœ        de kurɔnoe  
**portèrent**    **presque**        **des couronnes:**  
 wore            almost            crowns.  
 (even [managed] to wear a crown.)

sã                par'le de        mœ'ny froetē  
**Sans**            **parler des**      **menus fretins,**  
 without        talking of        the small fry,

tel    kœ        'prēsœ        ze        kapysē  
**tels**    **que**        **princes**      **et**        **capucins,**  
 such    as        princes      and        capuchin (monks),<sup>3</sup>

õ        dwa        savã'se        dã        la        'fulœ  
**On**      **doit**      **s'avancer**    **dans**    **la**      **foule**  
 One     must     make one's way in    the     masses

kɔ    mœ        ve'so        fõ'dã        la        'ulœ  
**comme un**    **vaisseau**    **fondant**      **la**      **houle,**  
 like        a        ship        cleaving      the        swells (of the sea)

a'vek    sa        'glwarœpur    sutjē  
**avec**    **sa**        **gloire**        **pour**    **soutien,**  
 with    one's    glory        for        support,

dede'nø        de        brɔi        dœ        tã'petœ  
**dédaigneux**    **des**      **bruits**    **de**        **tempête.**  
 disdainful    of the    noises    of        tempests.  
 (unmindful of the noise of storms.)

sɛ        tœ        dœ'vwar        ã'tã'de        bjē  
**C'est un**        **devoir,**        **entendez**      **bien,**  
 It is        a        duty,        understand    it well,

kã tō                sɛ        tœ'se        ʒys ko        'fetœ  
**quand on**        **s'est**      **haussé** **jusqu'au**    **faite,**  
 when one        has        risen      up to the      summit,

dœ        lœ've    le        ʒjø        ze        la 'tetœ  
**de**        **lever**    **les**      **yeux**    **et**        **la tête,**  
 to        raise    one's    eyes    and        head,

ã        le'sã                la du'sœr        a        tu        vo        ʒã        dœ rjē  
**en**        **laissant**        **la douceur**    **à**        **tous**    **vos**    **gens**    **de rien!**  
 while    leaving        sweetness      for        all        your    people    of no worth!<sup>4</sup>  
 (one has to hold one's head high, leaving "sweetness" for the rabble.)

<sup>3</sup> To all drinkers of gourmet coffee: The beverage called *cappuccino* is the Italian denomination for coffee mixed with milk, having the brownish color of the habits of the Capucin monks.

<sup>4</sup> This diatribe by Madame de la Haltière to her husband is in response, basically, to his comment that the unknown girl had "a very sweet air about her".