

REPertoire CHOUDENS



TITANIA

Drame Musical en trois actes

DE

Louis GALLET et André CORNEAU

MUSIQUE DE

Georges HÜE

Partition Piano et Chant

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TITANIA

Drame musical

en

Trois Actes

Représenté pour la première fois à Paris,
au Théâtre National de l'Opéra Comique
le 20 Janvier 1903

Direction de M^r ALBERT CARRÉ

DISTRIBUTION:

TITANIA, reine des fées.....	M ^{mes}	JEANNE RAUNAY
HERMINE	—	MARGUERITE CARRÉ
ROBIN, fils bâtard d'Obéron, lutin.....	—	DE CRAPONNE
UNE FÉE	—	CORTEZ
PHILIDA, favorite d'Obéron	—	CHASLES
YANN le Rimeur	MM.	MARÉCHAL
OBÉRON, roi des fées	—	ALLARD
MATHIAS, berger	—	DELVOYE

Garçons, Jeunes Filles, Esprits de l'air, de la terre et des eaux.

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MM. H. BÜSSER et H. CARRÉ

Danse réglée par
M^{me} MARIQUITA

ACTE I

Dans une clairière de l'antique forêt.

	Pages:
<i>PRÉLUDE</i>	1
SCÈNE I ROBIN, MATHIAS, LES JEUNES FILLES... « Dansez sous le chêne vert..... »	5
SCÈNE II YANN, seul	22
SCÈNE III YANN, HERMINE	52
SCÈNE IV YANN, LES VOIX	58
SCÈNE V YANN, TITANIA	67

ACTE II

Le séjour féerique d'Obéron.

<i>INTRODUCTION</i>	89
SCÈNE I OBÉRON, LES VOIX	92
<i>DANSE DE PHILIDA</i>	110
SCÈNE II OBÉRON, ROBIN, LES VOIX	124
SCÈNE III TITANIA, YANN	149
SCÈNE IV TITANIA, YANN, OBÉRON	166

ACTE III

Paysage d'hiver.

<i>PRÉLUDE</i>	187
SCÈNE I HERMINE, YANN, LES VOIX	191
SCÈNE II HERMINE, YANN, TITANIA, LES VOIX	218
SCÈNE III HERMINE, YANN, OBÉRON	252
SCÈNE IV MATHIAS	255

TITANIA

DRAME MUSICAL EN TROIS ACTES

Poème de

LOUIS GALLET et ANDRÉ CORNEAU

Musique de

GEORGES HÜE

PRÉLUDE

Assez lent $\text{♩} = 54$

PIANO

The first system of the piano prelude. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Assez lent' with a quarter note equal to 54 beats per minute. The dynamic is 'f' (forte). The music features a melodic line in the right hand with a five-fingered scale-like passage and a more rhythmic accompaniment in the left hand.

The second system of the piano prelude. The melodic line continues with various intervals and rests, while the left hand provides harmonic support with chords and single notes.

The third system of the piano prelude. The right hand has a more active melodic line with accents. The dynamic changes to 'ff' (fortissimo) in the middle of the system. The system concludes with a 'dim. molto' (diminuendo molto) marking and a five-fingered scale-like passage.

The fourth system of the piano prelude. The dynamic starts at 'p' (piano) and gradually decreases to 'pp' (pianissimo). The right hand features a five-fingered scale-like passage. The left hand has a complex accompaniment with many sixteenth notes and rests.

espress.

prezzo

mf. cresce. poco a poco

Tempo 1^o

f

f

dim. molto

pp

Enchaînez

ACTE I

Dans une clairière de l'antique forêt.

Sous le chêne des Fées.

Des jeunes filles dansent au son d'un orchestre rustique.

Le vieux berger MATHIAS, passe parmi elles, s'arrêtant de groupe en groupe

ROBIN taquine les filles qui dansent

Animé et gai ♩. = 108

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked as 108 beats per minute. The first system is marked *mf* and the second *f*. The music features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the 6/8 time signature and one sharp key signature.

Third system of musical notation, including the section header "RIDEAU" centered above the staff. The music continues with a grand staff and 6/8 time signature. A dynamic marking of *mf* is present in the right hand.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. A dynamic marking of *cresc.* is placed above the right hand. The notation includes various rhythmic patterns and chordal structures.

Fifth system of musical notation, the final system on the page. It features a grand staff with treble and bass clefs, continuing the musical composition.

Piano accompaniment for the first system, featuring a treble and bass clef with chords and a dynamic marking of *ff*.

Piano accompaniment for the second system, featuring a treble and bass clef with chords and a dynamic marking of *ff*.

MATHIAS, gaîment.

Musical score for Mathias, including vocal line and piano accompaniment with lyrics. The piano part includes the marking *p subito*.

Dan_sous le ché_ne vert, — Dan_sous le ché_ne,

Musical score for Les Jeunes Filles, including vocal line and piano accompaniment with lyrics. The piano part includes the marking *ff*.

LES JEUNES FILLES

Dan_sous sous le ché_ne vert, — Dan_sous sous le ché_ne,

Musical score for Mathias, including vocal line and piano accompaniment with lyrics. The piano part includes the marking *p*.

MATHIAS

Tan_disque le jour est clair Et qu'on se voit dans la fontai_ne,

LES JEUNES FILLES

f La la la la la la la la la la la la la la la la la

ff

la la la la la la la!

ff

poco dim.

sf psub.

ROBIN

Quand les li -oux sonnent mi - nuit, La

R
blon - de Ti - ta - ni - a pas - se Menant la

R
chas - se,
Et le gi - bier quelle pour -

MATHIAS *mf*

M
- suit Ce n'est ni le daim ni la bi - che,

M
C'est quel - que beau con - reur de nuit.

Plus lent *p* Tempo 1^o

Plus lent Tempo 1^o

MATHIAS

Da_n_sez sous le

chê - ne vert, La la la la

LES JEUNES FILLES

Da_n_sous sous le chê - ne,

la la la la la!

La la la la - la la la la

la la la la la la la la!

Piano introduction consisting of two staves. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand provides a steady accompaniment with eighth notes.

♩ = 84

Un peu plus lent

MATHIAS

Bass staff for MATHIAS, showing a few notes in the lower register.

La folle é - pou - - - se d'O - be -

LES JEUNES FILLES

mf

Treble staff for LES JEUNES FILLES, starting with a few notes.

Un peu plus lent

La la la la la la la!

8

Piano accompaniment for the first system, including treble and bass staves. The right hand has a rhythmic pattern of chords, and the left hand has a more melodic line. Dynamics include *ff* and *mf subito*.

Bass staff for the second system, showing notes in the lower register.

- ron n'est que dans le jour bien - fai -

Treble staff for the second system, showing notes in the upper register.

p

La la la la la la la

Piano accompaniment for the second system, including treble and bass staves. The right hand has a rhythmic pattern of chords, and the left hand has a more melodic line. Dynamics include *din.*, *e*, and *rall.*

Encore plus lent

M. - san - - - te. Re_dou_table aux

la la la la la la la!

Encore plus lent

M. *p*

Lent et mystérieux ♩ = 66

M. heu_res du soir, Mal_heur à

p

M. qui viendrait s'as_soir, Seul, sous le chêne aux rameaux

p

Mouv! du début

M. *noirs!*
 VOIX dans la coulisse (Sopr. et Contr.)
p Ah!
pp *ff*

MATHIAS

f
 Dan - sez sous le ché - ne!

M. Tan - dis que le jour est clair Et qu'on se voit dans la fon - tai - ne!
mf *cresc.* *f*

LES JEUNES FILLES

Le jour baisse peu à peu.

ff La la la la la la la la la la la la la la la
fff *f subito*

ROBIN

la! Comme on garde un mouton du

ff p subito

R. loup, — Gardez, gardez d'un œil ja —

R. — loux Votre a — mou — reux auprès de vous!

p dolce

R. *crese.*
Ti — ta — ni — a la blon — de Le prend au piè — ge de ses
(à demi-voix)
Ti — ta — ni — a ..
(à demi-voix)
Ti — ta — ni — a ..

p subito crese.

R

yeux, L'enchaîne à For de ses che - veux Et ven -

Detailed description: This system contains a vocal line (marked 'R') and a piano accompaniment. The vocal line has lyrics: 'yeux, L'enchaîne à For de ses che - veux Et ven -'. The piano accompaniment consists of two staves with complex chordal textures and moving lines.

R

- traî - - ne.

LES JEUNES FILLES

f Ah!

ff

Detailed description: This system features a vocal line with lyrics '- traî - - ne.' and the character name 'LES JEUNES FILLES'. Below the vocal line is a piano accompaniment starting with a dynamic marking of *f* and an exclamation 'Ah!'. The piano part has a dynamic marking of *ff* and includes a long, sweeping melodic line across the system.

MATHIAS

Tan - dis que le jour est clair Dan - sez sous le ché - ne!

mf subito

Detailed description: This system features a vocal line for 'MATHIAS' with lyrics 'Tan - dis que le jour est clair Dan - sez sous le ché - ne!'. The piano accompaniment includes a dynamic marking of *mf subito* and features a complex rhythmic pattern with frequent changes in time signature (9/8, 6/8, 8/8).

LES JEUNES FILLES (avec un sentiment de crainte)

Tan - dis que le jour est clair Dan - sons sous le ché - ne!

Detailed description: This system features a vocal line for 'LES JEUNES FILLES' with the instruction '(avec un sentiment de crainte)' and lyrics 'Tan - dis que le jour est clair Dan - sons sous le ché - ne!'. The piano accompaniment continues with the complex rhythmic pattern seen in the previous system.

MATHIAS

poco rall.

La la la la la la la la! ———

poco rall. e dim.

Ro -

Un peu plus lent

— bin, le bâ - tard d'O - be - ron en peut par - ler; ——— Il en sait

Un peu plus lent

p

Tempo 1^o

long sur ses fre - dai - nes,

LES JEUNES FILLES

f Ro - bin, Ro - bin en peut par -

f Ro - bin, Ro - bin en peut par -

Tempo 1^o

f *mf*

ler. — Ro - bin. *p* rall.

ler. — Il en sait long sur ses fre -

mf *dim. molto. e* *rall.*

Plus lent ROBIN *p*

$\text{♩} = 66$ A son é - poux, roi des lu - tins,

- dai - nes.

Plus lent *p*

El - le con - te chaque ma - tin Ses fau - tai - si - es.

MATHIAS *p*

Et le Roi n'en rit pas tou - jours!

VOIX faibles (Sopr. et Contr.) *rall.*

Ab!

pp rall.

8^o bassa

Tempo 1^o ♩. = 112ROBIN *f*

Mais, du vin des fol - les a -

Tempo 1^o

mf p sub.

mf cresc.

- mours

La Rei - ne s'en - ivre à plai -

f

tr.

mf cresc.

Animato

- sir

Et pas - se,

Animato

f

II. *Quando les hiboux sonnent mi-nuit, Menant la*

II. *chas - se*
mf
 LES JEUNES FILLES *Quando les hiboux sonnent mi-nuit,*
p
Quando les hi -

Un peu plus lent MATHIAS *f* 3
♩. = 100 Le ciel est

Un peu plus lent
p cresc.

ROBIN

f Le ciel est noir

noir, _____ (avec une terreur croissante)

p Le ciel est

cresc. *p sub.*

f Le chêne est noir!

noir, _____

p *cresc.* *cresc.*

ROBIN

f Le chêne est noir!

Le chêne est noir!

p sub.

mf
 Au foud du bois, — *mf*
 Au foud du bois, *mf*
 Au foud du bois, *mf*

LES JEUNES FILLES

sempre *erese.* *poco* *a*

Là - bas! — Ne la voyez-vous
 Là - bas!
 Là-bas! Là-bas!

pas! — Là - bas! — *f* Ti-ta-ni-
 Là-bas! Là-bas!
 Ne la voyez-vous pas! Là-bas!

- a! *ff*
 MATHIAS *ff* Ti - ta - ni -
 Ti - ta - ni - a!
 Ti - ta - ni - a!
sempre cresc. *ff*

1^o Tempo

- a!
 (cri) Peureuses, avec des cris, les filles se dispersent et disparaissent...
 ROBIN, content de les avoir effrayées, les suit en riant.
 Ah!
1^o Tempo
ff
 8^a bassa

sempre ff

Le berger MATHIAS sort à son tour d'un pas plus lent

diminuendo

poco a poco

sempre dim. p

La scène reste vide

pp

Très calme ♩ = 84

Les dernières lueurs du couchant

p

dorent la cime des arbres.

p

YANN paraît, rêveur, comme extasié.

p

pp

YANN

p

O la ver - te fraî -

p

V. *cheur des mons - ses!* ()

poco cresc. *dim.*

V. *les rayons mou - rants du jour!*

tr. *sempre p*

sempre p

V. () *les fris - son -*

cresc. *pp*

1. *Un peu plus lent*

- nan - tes é - toi - les!

espress.

espress.

Que l'heure est bienfaisante et dou - ce

rall.

Pour la rê - ve - ri - e et l'a -

suivez

Tempo

- mour!

Un peu plus animé

Tempo

f

Amour! Viens moi qui vient aux

f *dim.* *p*

lè - vres, Amour! Trompe-rie é-ter-nel-le,

crese.

Amour! qui fais les malheu-reux. Non,

f *dim.* *p*

crese.

ce n'est pas toi que j'ap-pe-le

pp *crese.*

V. *f* C'est la na - tu - re ma - ter -

V. - nel - le Qui me berce en ses bras puis - sants!

cresc. molto *ff dim. molto*

V. *p* La na -

V. - tu - re qui rit dans les fleurs mer - veil -

Y.

- leu - - - ses Et qui chan - - - te dans les ruis -

Y.

- seaux! La na - ture à la

sempre p

Y.

fois ca - ressante et fa - rou - - - che,

La na - ture aux mil - le se -

Un peu plus vite

- crets. Et le maîti - re, et le m'en -

Un peu plus vite

poco cresc.

$\text{♩} = 54$

rall. Assez lent

- traî - - ne Dans le si - len - ce des fo - rêts

Assez lent

f dim. molto *pp* suivez *mf très expressif*

très expressif

Loin des dé - cepti - ons hu -

Y. *- mai - nes! Toujours plus loin,*

pressez et augmentez sempre cresc.

Y. *Toujours plus haut, allargando*

1^o Tempo ♩ = 84 *p espress*

Y. *Sur*

1^o Tempo *f dim.*

Y. *— les ai - les d'or de mon rê - ve*

p

erese. e poco animato

V. *erese. e poco animato*

Je m'en i - rai, je chan - te -

rall.

Plus large ♩ = 72

V. *rall.* **Plus large**

- rai, Toujours seul sous le ciel im - men - se,

suivez **ff mf subito**

solennel

V. *solennel*

Jus - qu'au jour au -

V.

- guste et sa - - - cré

1. *Où tout fi - nit,*

a Tempo
Où tout com - men - ce!
a Tempo
suivez *ff*

cresc. *dim.*
cresc. *ff* *dim.*

HERMINE paraît un peu hésitante. Dès qu'elle a vu YANN, elle vient vers lui et l'appelle.

poussez
cresc.

poussez
cresc.

HERMINE *f* **Andantino** ♩ = 84

Yann!

f **Andantino**

p

YANN

Où t'en vas-tu, d'un pas si

Her - mi - ne!

p **rit.** **Tempo**

lent Et les yeux pleins de rê - ve?

Tempo

rit. *très doux*

YANN *pp*

Là-bas....

*rall.*Y. *Tempo*

Dans la nuit....

Je ne sais!..

*Tempo**pp* suivez*p*

HERMINE

Plus lent

Que cherches - tu?

*Plus lent**espress.*

YANN

Quelque va - gue po - è - me

Même mouv!

1. *Même mouv!* La chimère at-ti - ran - - te

2. Et qui tou - jours nous fuit.

HERMINE *sombre*

C'est le mons - tre - dont on m'a dit

pp

qu'il sé - duit vi - te, mais qu'il tu - e!

poco cresc.

Andantino

espress *rall.* *très doux*

HERMINE *très doux*

Res-te par-mi nous. Des l'en-

-fan-ce, en-semble, nous a-vons vé-en,

poco cresce.

Et notre ho-ri-zon fut le mê-me.

p *pp*

H. Je t'aime _____ et je sais que tu m'ai - -

poco cresc.

H. - mes très ten - drement, comme u.ne sœur.
très expressif

p

H. Gou_tons en - cor _____ cet - - te dou -

p

H. - ceur! Tout en fi - lant la blan_che lai - - - ne,

p cresc.

H. J'é - cou - te - rai tes beaux po - è - mes,

p cresc. *sf dim.*

p rall. **Plus lent** *f*

H. Dans l'humble mai - son des ai - eux. Je pleu - re -

Plus lent *p*

p rall. *p*

a Tempo *f*

H. - rai de tes tris - tes - ses, *a Tempo* Je ri -

a Tempo *f*

rall. *a Tempo*

H. - rai de — tes chants joy - eux. *a Tempo*

a Tempo *f* *dim.*

suivez *f* *dim.*

YANN

O chère sœur, rien que ma sœur!

p *poco cresc.*

HERMINE *espress*

Je t'aime, _____ et je

Oui, j'aime ton âme in - gé - nu - - - e.

p *pp*

sens que tu m'ai - - - mes Très ten - dre - ment,

O chère sœur, rien que ma

p

H. *comme u. ne sœur.*

Y. *sœur! J'ai me ton âme in gé - ni - e.*

H. *p* *Tout en fi - lant la blan - che lai - - - - - me,*

Y. *p* *Et les sou - ve - nirs me sont chers*

H. *J'é - cou - te - rai tes beaux po - è - - mes,*

Y. *p* *De notre en - fance in sou - ci -*

rall. Lent ♩ = 66

p

H. Dans l'humble mai - son des ai - eux. Res - te par - mi

V. - eu - - - - se. Et je veux

Lent

p rall. *pp*

II. nous. Je t'ai - - me.

V. que tu sois heu - reu - - se. Heu - reu - -

più sf

II. Je t'ai - - me!

più forte

V. - se! Mais tu ne peux l'ê - tre par

più forte

Plus vite ♩ = 88

Y.

moi!

pp *cresc.* - *poco a poco*

Plus vite

Y.

Un in - visible at -

p

sf *dim.*

Y.

trait - niat - ti - re - loins des hom - mes,

p *sf* *p*

V.

pp

Vers fin - - con - nu:

sf *pp*

V.

Je ne se - rais qu'un

V.

ê - - tre de mi - sè - - re,

Lent $\text{♩} = 58$

Y. *Si je res - tais cap - tif des cho - ses de la*

Lent *espress.*
mp

HERMINE

Y. *Tu n'aime - ras ja - mais?*

ter - re. *f* Je ne veux

poco cresc. - f dim. cresc. molto

H. *O paro - le cru -*

Y. pas ai - mer.

ff dim. mp

II. *mf*
- e - le! Je fan.

Y. *p*
Hermine, — a - dieu!

p *pp* *p cresc.*

II. *sf* *pp*
- rais consacré ma vi - e Yann, tendre - ment, humble.

sf *mfp subito*

Mouv! du debut ♩ = 84

II. *p*
- ment....

YANN
Tu souffrirais par moi.

p

Y.

express.

Va, ————— chère fil — — — le, Pu — re

Y.

com-me ton nom qui dit ta pu-re-té. Quelque bra-ve gar-

pp

très calme

Y.

-çon aime-ra ta beau-té,

bien expressif

Y.

p

Et ton cœur dan-ge et ta di-vi-ne gra-ce.

p

V.

A son fo - yer il te fe - ra ta pla - ce.

cresc.

HERMINE *p* *rall. molto*

Nul au - tre ne m'au - ra: Je ne m'appartiens

sf p *rall. molto*

Très lent
tristement

plus. Va ton che - min, pauvre â - - me!

Très lent

sf *p*

3

più f *Un peu plus vite*

Va, — quel - que jour tu pleure - ras!

Un peu plus vite

cresc. molto

H. *In tact, j'ai - rai gar - dé le tré - sor de ten -*

f dim. molto *p*

H. *p* *p* *più f*

_dresse aujourd'hui dé - dai - gné; Je te l'of - fri -

H. *p* *poco sf* *p*

_rai d'un cœur ré - si - gné, Da - van - ce sou - mi - se -

a Tempo

H. *a ma desti - né - e.*

a Tempo

suivez *pp* *presser -*

ii. *A. dieu,*

- et augmentez

ff *dim.* *poco - a - poco - e - rit.*

Plus lent *YANN* *p*

Plus lent *Douce en - fant!*

a Tempo *rall.*

a Tempo *Ab!* *si je sa - vais ai -*

esce. molto *suivez*

Plus lent

V. *mer!*
Plus lent

mf subito *pressez*

V. Mais vai - ne - ment ce mot d'a - mour tou - jours trop -

peu à peu

V. - pri - - - me.

crese, molto e allarg.

a Tempo ♩ = 72 *f*

V. Je n'aimerai ja - mais:

a Tempo *ff* *crese.* *ff*

p

Y. Je n'aime rai du moins que s'il est sous le

p subito

Y. ciel Quelqu'amour i-nef-fa-

rall. a Tempo

Y. - - ble, l-ualté - - ra - - ble!

a Tempo

rall. *pp* marquez le chant

mf *cresc.*

Y. Un a - mour qui ne connaî - tra que

Y.

fé - ter - nel prin - temps.

crese. - - - *f animato* *mf*

Y.

Que n'atteindra pas l'ou - tra - ge du temps.

crese. *e* *rall.*

Plus large
avec enthousiasme

Y.

La fem - me toujours belle en sa splendeur pre - miè - re...

Plus large

ff *mf* suivez *ff*

Y.

Le cœur toujours ar - dent d'u - ne super - be flam - me...

mf sost. suivez *ff*

mf

Rien des mi - sè - res de la chair...

mf *dim.* *piu animato* *e*

avec passion

Et dé - a - le - ten - dres - - - se

cresc.

Et fé - ter - nelle i - vres - - - se!

f

cresc. *e* *allargando*

Plus vite

ff

YANN

f *rall.*

Po_é_te! fou! fou! tais-toi, mar_ _ _ che vers l'lu_fi_

suivez *dim. molto*

Lent ♩ = 56

p

_ni! Dans l'immen_se dé_ sert _ _ _ des hom_mes

Lent

a Tempo

et des cho_ _ _ ses!

suivez *a Tempo pp*

La nuit est venue, enveloppant d'ombre les lointains de la forêt. YANN s'est étendu dans les bruyères, sous le chêne des fées.

ppp

Bientôt la lune blanche et pure monte à travers les branches et les taillis, inondant la clairière de ses rayons.

sempre pp

12

pp

poco cresc.

6

Des hullements de hiboux se répandent sous les feuillées.

SOPRANOS

Voix dans la coulisse.

CONTRACTOS

First system of the musical score. It features two vocal staves at the top: Sopranos and Contractos. The Sopranos part has a long rest. The Contractos part has a long note with a dynamic marking of *p* and the vocalization "Ouh". Below the vocal staves is the piano accompaniment, consisting of two staves (treble and bass clef). The piano part features a complex texture with many sixteenth notes, some marked with a "6" above them. Dynamic markings include *pp* and *p*. The key signature has one sharp (F#) and the time signature is 3/8.

Second system of the musical score. The vocal parts continue with "Ouh" vocalizations. The piano accompaniment features a more active melody in the right hand, with dynamic markings of *poco sf*, *pp*, and *sf*. The piano part continues with sixteenth-note patterns. The key signature and time signature remain the same.

Third system of the musical score. The vocal parts continue with "Ouh" vocalizations. The piano accompaniment features a more active melody in the right hand, with dynamic markings of *p*, *sf dim. molto*, and *pp*. The piano part continues with sixteenth-note patterns. The key signature and time signature remain the same.

Loin, très loin, une cloche tinte les douze coups de minuit. Les glands du chêne s'illuminent.
Un cor mystérieux se fait entendre.

The first system of the musical score consists of five staves. The top staff is a vocal line with a few notes. The second staff is for the Ouh, marked *pp*, with a long, sustained note. The third and fourth staves are for the Cloche, with notes marked with a '1' and a '2'. The fifth staff is for the Cor, with notes marked with a '2' and a '3'. The music is in a minor key and features a mix of melodic and rhythmic elements.

The second system of the musical score consists of five staves. The top staff is a vocal line with a few notes. The second staff is for the Ouh, marked *pp*, with a long, sustained note. The third and fourth staves are for the Cloche, with notes marked with an '8'. The fifth staff is for the Cor, with notes marked with a '5' and a '6'. The music continues with a mix of melodic and rhythmic elements.

The third system of the musical score consists of five staves. The top staff is a vocal line with a few notes. The second staff is for the Ouh, marked *ppp*, with a long, sustained note. The third and fourth staves are for the Cloche, with notes marked with a '7', '3', '8', '9', '10', and '11'. The fifth staff is for the Cor, with notes marked with a '7', '8', '9', '10', and '11'. The music concludes with a final chord and a key signature change to major.

Des voix imprécises chantent autour de YANN qui se lève surpris.

SOPR. *pp* Ah!

CONTR. *pp* Ah!

TÉNORS. *pp* Ah!

Allegro *pp*

pp Ah!

pp Ah!

pp Ah!

pp Ah!

sempre p

ah!

ah!

ah!

poco più forte

This system contains the first four staves of the musical score. The top three staves are vocal parts, each starting with the exclamation 'ah!'. The bottom two staves are piano accompaniment, with the instruction 'poco più forte' written above the right-hand part.

cresc.

ah!

cresc.

ah!

cresc.

ah!

cresc.

cresc.

This system contains the next four staves. The vocal parts continue with 'ah!' and are marked with 'cresc.' (crescendo). The piano accompaniment also features 'cresc.' markings and includes a dynamic marking of '8' in the right-hand part.

dim.

sf dim.

sf dim.

dim.

This system contains the final four staves. The vocal parts are marked with 'dim.' (diminuendo). The piano accompaniment includes dynamic markings of 'sf' (sforzando) and 'dim.', and concludes with a final chord.

Les voix se font plus distinctes,

p *espress.*

ah!

ah!

ah!

p

ah!

ah!

ah!

poco cresc.

ah!

poco cresc.

ah!

poco cresc.

ah!

poco cresc.

A la clarté de la lune s'ajoute une lueur surnaturelle.

SOPR.

f

CONTR.

f

TÉNORS.

f

BASSES.

f

ah!

ah!

ah!

ah!

Piano accompaniment for the first system, featuring arpeggiated chords in both hands and a dynamic marking of *f*.

dim. molto

p

dim.

ah!

dim. molto

p

dim.

ah!

dim. molto

p

dim.

ah!

dim. molto

p

dim.

ah!

Piano accompaniment for the second system, continuing the arpeggiated texture with dynamic markings of *dim. molto* and *p*.

Les voix se rapprochent peu à peu.
Un peu plus animé

pp *più forte*
ah! ah!
pp *più forte*
ah! ah!
pp *più forte*
ah! ah!
pp *più forte*
ah! ah!

Un peu plus animé

pp *poco più forte*

ah!
ah!
ah!
ah!

ah! ah!

ah! ah!

ah! ah!

ah! ah!

Animato

La Lumière augmente d'intensité,
cresc. poco a poco

ah! ah!

cresc. poco a poco

ah! ah!

cresc. poco poco

ah! ah!

ah!

Animato

cresc. poco a poco

sempre cresc.

ah! _____ ah! _____

ah! _____ ah! _____

ah! _____ ah! _____

ah! _____

sempre cresc.

sempre cresc.

Les voix se rapprochent de plus en plus.

sf *cresc. e animato sf*

Ah! _____ ah! _____

sf *cresc. e animato sf*

Ah! _____ ah! _____

sf *cresc. e animato sf*

Ah! _____ ah! _____

très marqué. *cresc. e animato*

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The vocal parts feature repeated "ah!" exclamations with dynamic markings of *sf* (sforzando). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Piano accompaniment for the first system, showing a dense texture of chords in the right hand and a simple bass line in the left hand.

Three vocal staves and a piano accompaniment staff. The vocal parts feature repeated "ah!" exclamations with dynamic markings of *ff* (fortissimo). The piano accompaniment features a trill in the right hand and a simple bass line in the left hand.

Piano accompaniment for the second system, featuring a *f* *crese. molto* (crescendo molto) marking. The right hand has a complex, ascending melodic line, while the left hand has a simple bass line.

TITANIA paraît, dans une éclatante lumière

Large ♩ = 69

fff Ah!

fff Ah!

fff Ah!

fff Ah!

Large

fff

très marqué

ah!

ah!

ah!

ah!

This system contains five staves. The top three staves are vocal parts, each with the text "ah!". The fourth staff is a bass line. The fifth staff is the piano accompaniment, featuring triplets and sixteenth-note runs.

A Le vue de ETAMIA, YANN pousse
 instinctivement un grand cri et recule devant elle.

YANN

This system contains six staves. The top staff is a vocal line starting with "ff" and "Ah!". The second staff is a vocal line with "ah!" and "dim." markings. The third staff is a vocal line with "ah!" and "dim." markings. The fourth staff is a vocal line with "ah!" and "dim." markings. The fifth staff is a vocal line with "ah!" and "dim." markings. The sixth staff is the piano accompaniment, starting with "fff" and "dim." markings.

Les voix s'éloignent

dim. molto pp

ah!

dim. molto pp

ah!

dim. molto pp

ah!

dim. molto pp

ah!

dim. molto p

Puis il lui parle, cependant qu'elle le regarde, silencieuse, souriante, énigmatique

YANN (à demi-voix)

Tes pieds légers, Tes pieds roses, Effleurent sans s'y po-

ppp

ah!

ppp

ah!

ppp

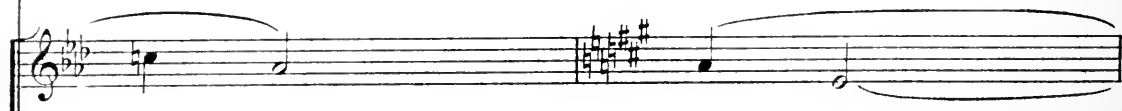
ah!

ppp

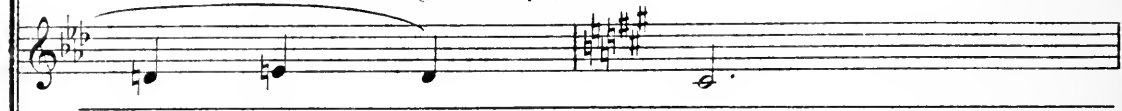
ah!

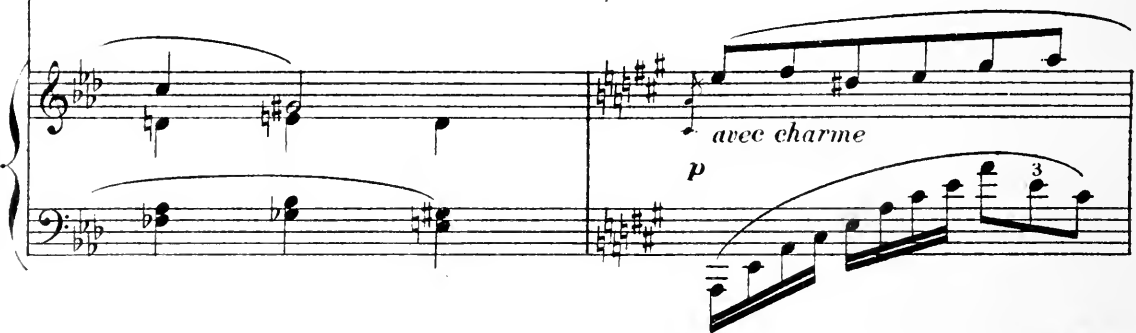
pp

v. 
 _ ser le sol tout bai-gné de lu - miè - re.



Les voix s'éteignent complètement



p avec charme

v. 
 Et ton front, d'une grâce al - tiè - re, E - blou - it mon hum - ble re -




cresc.

Y. *g* - gard. Tes yeux sont plus bril - lants que l'é - toi - le du

cresc.

poco più animato

Y. soir. Qui donc es -

poco più animato

mf

Y. tu noc - turne chas - se - res - se,

cresc. *ff* *Largo*

Y. Fem - me, fée ou dé - es - se?...

cresc. molto *ff* *Largo*

suivez

f 3
Par - le - moi!

mf 3 *pp* 3
Par - le - moi! Par - le - moi!

ppp *sf p subito*

TITANIA

largement déclamé

La fem - me toujours belle en sa splendeur pre - miè - re...

suivez *crese.*

T. Le cœur tou-jours ar-dent d'u-ne su-per-be

f *p subito* suivez

T. flam-me... Rien des mi-se-ri-res de la

p *f* *p subito*

T. chair... Et dé-a-le-ten-

pressé *e* *eres* *poco* *a*

T. -dres-se Et té-ter-nelle i-

poco

1. *ff appassionato* *crese* *molto e allargando*

ves - se!

Tempo

Tempo Dans l'in - stant, ain - si tu par -

fff *din.* *molto* *p* *poco crese.*

- lais.

YANN

Tu mas donc é - cou - té?

mf *mf* *crese.*

TITANIA

p A tra - vers l'ombre et l'es -

pp

T. *mf*
- pa - - - ce, J'en tends,

T. *f*
Je vois.....
YANN *f*
Ti - ta - ni - a!

crese. *molto*

T. *f*
Tu m'as nom - - mé - - e!

Y.

YANN *avec feu*

Et c'est toi l'im-mor-tel - - - le,

Toi, l'in-al-té-ra-ble beau-té, *passionato**crese.**ff**dim. e rall.***Plus lent**YANN *p*

Toi, que j'é-vo-uais en mon rê- - ve,

Plus lent*p**p*

Y.

Toi, chi - mè - - - re, et pourtant ré_a_li -

crese. 3

P bien chanté. *crese.*

Y.

- té. Je t'ai - - - - - mel

f *Assez lent*

Assez lent

fp subito.

TITANIA

p

Tout à l'heu - re tu dé - dai - gnais l'a - mour.

YANN

Je l'i - gno - rais en - cor!

espress.

très doux

Y. Lais - se pour moi tes cheveux d'or Cou - ler sur ton é - pau - le

Y. *cresc. e accel. poco* blan - che. Tends tes bras à mon é - trein - - te; *a poco*

cresc. e accel. poco a poco

Y. Brû - le - moi du feu de tes yeux. Sois sans fier - té,

Y. *poco rall.* sois pi - toy - - able A l'è - - tre mi - sé - *Tempo Lento*

poco rall. *Tempo Lento*

f dim. mf

Y.

p rall. a Tempo

- ra - ble Qui pleure à tes ge - noux.

a Tempo

f *p*

suivez

TITANIA

Je ne puis pas ai - mer sur la terre où nous

pp

suivez

T.

som - mes; Je t'ai - me - rais pourtant si tu vou -

p

très doux

T.

- lais D'un a - mour plus fort que ce - lui des

cresc. *f*

cresc. *f*

suivez.

Plus vite ♩ = 88

1. *pp*
 hom - mes. Yam, suis-moi, Viens
Plus vite
pp

1. dans mon pa - lais, Dans le mys - té - ri - eux do -

1. - mai - - - ne Où commande O - bé -
mf

1. - ron, Où pourtant je suis rei - ne
crese. molto *sf* *mf* 3

T. *Rei - - - ne De par mon ca - price et ma vo - lon -*

f *p* *suivez*

Un peu plus lent

T. *_ té! Si je tai -*

Un peu plus lent

p *poco cresc.* *f* *dim.* *3* *p*

T. *_ mais i - ci, je deviendrais mor - tel - - le.*

cresc. *f* *poco cresc.* *f* *dim.*

T. *Au même ins - tant je perdrais ma beau - té.*

mf *cresc.* *p* *cresc.* *3* *accel.*

Large. $\text{♩} = 72$

T. 

Ah! _____

Large.

e cresc. molto poco rit. ff

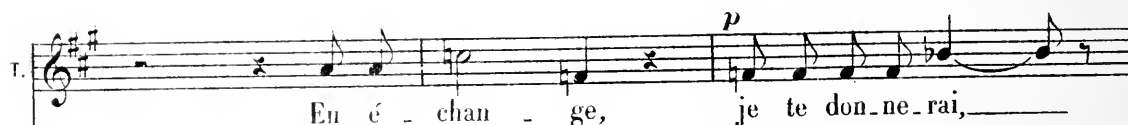


T. 

viens — donne moi ta vie et ton â — — me!

dim. mf dim.




T. 

En é — chan — ge, je te don — ne — rai, —

p

sf dim. molto pp



T. 

Moi, — l'a — mour que rien ne chan — — ge



rall. - - - 3

T. Et fin - cos - san - te vo - lup.

mf *cresc.* *f dim subito*
suivez

a Tempo

T. - té!

pp a Tempo *poco cresc.* *mf* *dim sub.*

YANN

Que je ne sois plus rien,

pp *sempre pp*

Y. Que je ma - né - an - tis - se

pp

crese. e accel.

Sous ton re - gard — Et dans tes

pp *crese. e accel.*

bras! emporte - moi! prends - moi! — Viens —

f

Maestoso

— dans ton pa - - lais de dé - li - - ces.

f **Maestoso**

TITANIA

O po - ète, ô roi! Par - tons au pa - ys des ex -

Je fa - do - re! Dans ton pa -

mf

T. *ff* - la - ses. *ff* Viens! *ff* viens! *ff* rall.

V. *ff* - lais de dé-li - ces, *ff* Viens! *ff* rall. Je fa-do - re!

f suivez

Allegro ♩ = 120

ff *mf subito*

TITANIA

Esprits de l'ombre en - tou - rez -

mf erese.

T. - nous!

f

sempre cresc.

TITANIA *f*

Cour-sier aux gigantes-ques ai-les, Apparais-

ff p subito

A la voix de TITANIA, un cheval blanc comme l'écume de la mer surgit dans le taillis. Des ailes de lumière battent à ses flancs.

-sez.

mf

mf *rall.*

Tempo maestoso ♩ = 88

TITANIA

f 3

Em - por - tez - nous, à tout ja - mais u -

mf *p*

la main droite toujours p

T. 3

nis, Dans les es - pa - ces in - fi -

T. 3

nis! YANN Em - por - tez -

Em - por - tez -

T. nous, à tout ja - mais u -

Y. nous, à tout ja - mais u -

p

T. -nis, Dans les es -

V. -nis, Dans les es -

crese. *poco* *a* *poco*

T. - pa - ces in - fi -

V. - pa - ces in - fi -

T. -nis!

V. -nis!

$\text{♩} = 84$

crese. *molto* *e* *allarg.* **All^o maestoso** *ff*

TITANIA et YANN chevauchent ensemble la monture chimérique et disparaissent

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand consists of a bass line with a triplet of eighth notes in the first measure, followed by quarter notes.

Second system of musical notation. Similar to the first system, with the right hand playing the arpeggiated pattern and the left hand playing the triplet and quarter notes.

Third system of musical notation. The right hand continues the arpeggiated pattern. The left hand features a triplet of eighth notes in the first measure, followed by a section marked *allarg.* (ritardando) with sustained chords.

Fourth system of musical notation. The right hand continues the arpeggiated pattern. The left hand begins with a **Tempo** marking, followed by a triplet of eighth notes and then quarter notes.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and fingerings (1-4). The grand staff contains accompaniment with chords and a triplet of eighth notes in the bass line.

Second system of musical notation. Similar to the first system, it features a single treble clef staff and a grand staff. The melodic line continues with slurs and fingerings. The accompaniment includes chords and a triplet of eighth notes in the bass line.

Third system of musical notation. It includes a single treble clef staff and a grand staff. The melodic line continues with slurs and fingerings. The accompaniment includes chords and a triplet of eighth notes in the bass line. The word "allarg." is written below the grand staff.

Fourth system of musical notation. It begins with the word "Tempo" above the first staff. The first staff has a dynamic marking of *fff*. The grand staff also has a dynamic marking of *fff*. The system concludes with a double bar line and a final chord. The word "Fin du 1.^{er} Acte." is written at the bottom right of the page.

ACTE II

*Le séjour féerique d'OBÉRON.*Modéré, avec ampleur $\text{♩} = 72$

PIANO

Musical score for Piano, Act II, "Le séjour féerique d'OBÉRON". The score is in 3/4 time, key of B-flat major. It consists of four systems of music. The first system starts with a piano (p) dynamic and a forte (f) dynamic, followed by a fortissimo (ff) section with sixteenth-note runs. The second system continues with sixteenth-note runs. The third system includes a decrescendo (dim.) and a piano (p) section. The fourth system features a "croisez" section with complex rhythmic patterns and a 3/4 time signature change.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure is marked with a forte *f* dynamic. The second measure is marked with a fortissimo *ff* dynamic. The lower staff features a series of sixteenth-note runs, each marked with a '6' (sixteenth notes). The upper staff has chords and rests.

Second system of musical notation. It continues the grand staff from the first system. The lower staff continues with sixteenth-note runs, each marked with a '6'. The upper staff has chords. The system concludes with a *dim.* (diminuendo) marking.

Third system of musical notation. The lower staff continues with sixteenth-note runs, each marked with a '6'. The upper staff has chords. A piano *p* dynamic marking is present in the second measure of this system.

Fourth system of musical notation. The lower staff continues with sixteenth-note runs, each marked with a '6'. The upper staff has chords. A triplet of sixteenth notes is marked with a '3' in the final measure.

♩ = 88

Un peu plus animé

RIDEAU

Fifth system of musical notation, starting with the tempo change. The grand staff features a piano *p* dynamic and a *grazioso* marking. The lower staff has a series of chords, and the upper staff has a melodic line with slurs and ties. The system concludes with a triplet of sixteenth notes marked with a '3'.

Caché parmi ses fées favorites, OBERON caresse doucement les cheveux de PHILIDA.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and a more active treble line with various ornaments and slurs.

étendue près de lui. Des voix montent dans l'espace, au milieu d'un grand calme.

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains its rhythmic pattern, with some changes in the treble line's ornamentation.

Impression de voluptueuse béatitude.

The third system introduces dynamics. The vocal line is marked *cresc.* and the piano accompaniment is also marked *cresc.*. The piano part features more complex chordal textures and slurs.

rall.

The fourth system is marked *rall.* and *p subito*. The vocal line has a more melodic and expressive quality. The piano accompaniment features intricate sixteenth-note patterns in both hands, with some triplets and slurs.

CHŒUR DANS LA COULISSE

Tempo ♩ = 76

mf 1^{er} SOPRANOS
 Jour et nuit, _____ Nuit et jour! _____

2^d SOPRANOS *mf*
 _____ Jour et nuit, _____

CONTRALTOS *mf*
 _____ Jour et nuit! _____

TÉNORS

Tempo

8

p

crese. _____ Par - tout lu - miè - - - re!

Nuit et jour, _____ *crese.* Par - tout lu - miè - - - re!

_____ *crese.* Par - tout lu - miè - - - re!

mf Jour et nuit, _____ *crese.* Par - tout lu - miè - - - re!

8

crese.

ff 3 Ω

partout lu - miè - re!

ff 3

partout lu - miè - re!

ff 3

partout lu - miè - re!

ff 3

lu - miè - re!

ff dim. poco a poco

p

Le temps, d'une

p

Le

p

Le temps, du - ne ai - le té -

dolce.

ai - - le lé - gè - - re s'en - fuit!

temps, d'une ai - le lé - gè - - re s'enfuit!

- gè - - - re, Le temps s'en -

p Le temps, d'une ai - le lé - gè - - re s'en -

The piano accompaniment consists of two staves. The right hand features a melodic line with slurs and triplets, while the left hand provides a harmonic accompaniment with chords and moving lines.

espress.

Le bai - ser aux lèvres,

espress.

Le bai - ser aux lèvres,

espress:

- fuit! Le bai - ser aux

espress.

fuit! Le bai - ser aux

poco cresc.

p sub.

The piano accompaniment continues with two staves. The right hand has a melodic line with slurs and triplets, and the left hand has a harmonic accompaniment. The dynamics *poco cresc.* and *p sub.* are indicated.

crese. - - - - - *p*

Con - - - - - ples en - la - - - - - cés - - - - - Lentement, pas -

crese. - - - - - *p*

Con - - - - - ples en - la - - - - - cés - - - - - Lentement, pas -

poco crese

lè - - - - - vres, Con - - - - - ples en - la - - - - - cés - - - - -

poco crese

lè - - - - - vres, Con - - - - - ples en - la - - - - - cés - - - - -

crese. - - - - - 8

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The vocal lines are in French, with lyrics: "Con - ples en - la - cés - Lentement, pas -". The piano accompaniment includes dynamic markings such as *crese.* and *p*, and a measure rest marked with the number 8.

- sez! - - - - - *pp* *suivez.*

pas - sez! - - - - - *pp* *suivez.*

- sez! - - - - - *p* *suivez.*

pas - sez! - - - - - *p* *suivez.*

8

p sub. *dim.* *pp* *rall.* - - - - - 3

Detailed description: This system contains the second two systems of the musical score. It features four vocal staves and a piano accompaniment. The vocal lines continue with the lyrics: "- sez! pas - sez!". The piano accompaniment includes dynamic markings such as *pp*, *p*, *p sub.*, *dim.*, and *rall.*, and a measure rest marked with the number 8. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

CHŒUR SUR LA SCÈNE

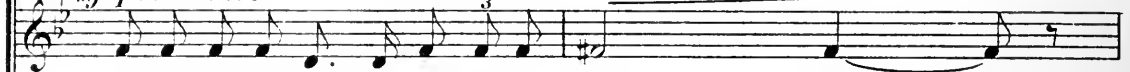
Tempo

1^{re} SOP. *mf poco cresc.*

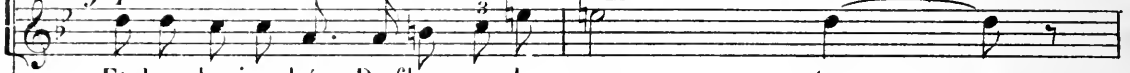
Et dans les jonchées De fleurs o - do - ran - - - tes

2^{de} SOP. *mf poco cresc.*

Et dans les jonchées De fleurs o - do - ran - - - tes

CO NT. *mf poco cresc.*

Et dans les jonchées De fleurs o - do - ran - - - tes

TÉN. *mf poco cresc.*

Et dans les jonchées De fleurs o - do - ran - - - tes

Tempo

8

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic fragments.

pp
Re - po - sez, lassés

Lutins, Korrigans

pp
Re - po - sez, lassés

Lutins, Korri -

pp
Re - po - sez, lassés

Lutins. Korri -

pp
Re - po - sez, lassés

Lutins, Korrigans

Piano accompaniment for the second system, featuring a treble and bass clef with various chords and melodic fragments.

f 3 31 *dim.*
 Et joyeu - ses fé - es,
f 3 31 *dim.*
 - gans Joy - eu - ses fé - es,
f 3 31 *dim.*
 - gans Joy - eu - ses fé - es,
f 3 31 *dim.*
 Et joyeu - ses fé - es

f *dim. molto e rall.*

1^{re} SOP. CHŒUR DANS LA COULISSE

p
 Ah!
 2^d SOP. *p*
 Ah!
 CONT. *p*
 Ah! Ah!
 TÉN

CONTRALTO SOLO

p
Pen - dant qu'O - bé - ron len - te - ment ca - res - se

pp
Ah

pp
Ah

pp
Ah

crese. *dim. molto*
C. S. Les longs cheveux d'or de sa Phi - li - da Dans ses bras pa -

poco crese *dim. molto* *pp*
Ah

poco crese *dim. molto* *pp*
Ah

poco crese *dim. molto* *pp*
Ah

poco crese. *dim. molto* *pp*

C.
S.

- mé - - - e.

1^{re} SOP. CHŒUR SUR LA SCÈNE

p Pen - - dant qu'O - bé - ron len - te - ment ca -

2^{de} SOP

Ab

CONT.

p Pen - - dant qu'O - bé - ron len - te - ment ca -

TÉN.

p Pen - - dant qu'O - bé - ron len - te - ment ca -

p

cresc.

- res - - se Les longs che - veux

cresc.

Pen - - dant qu'O - bé - ron len - te - ment ca -

cresc.

- res - - se Les longs che - veux.

cresc.

- res - - se Les longs che - veux

cresc.

sempre cresce.

d'or de sa Phi - li - da

sempre cresce.

res - se Dans

d'or de sa Phi - li - da Dans ses bras pa -

sempre cresce.

d'or de sa Phi - li - da Dans ses bras pa -

sempre cresce.

dim. molto

Dans ses bras pa - mé - e.

dim. molto

ses bras pa - mé - e.

dim. molto

- mé - e.

dim. molto

- mé - e.

dim. molto

CONTRALTO SOLO

Allegro $\text{♩} = 112$

p Les longs cheveux d'or De sa Phi-li-da.

CHŒUR DANS LA COULISSE

pp Ah

pp Ah

pp Ah

pp Ah

pp Ah

pp Ah

pp Ah

pp Ah

pp Ah

pp Ah

Allegro

pp *mf*

mf La - bas!

mf Et qu'a tra-vers bois La - bas! La - bas!

mf La - bas!

mf La - bas!

mf La - bas!

mf La - bas!

mf La - bas!

mf La - bas!

mf La - bas!

mf La - bas!

crese.

Er - re en - cor _____ Ti - ta - ni - a,

crese.

Er - re en - cor _____ Ti - ta - ni - a,

crese.

Er - re en - cor _____ Ti - ta - ni - a,

poco crese. *f dim.*

mf

Ea - mou - reu - - se chas - se - res - - se!

mf

Ea - mou - reu - - se chas - se - res - - sel

mf

Ea - mou - reu - - se chas - se - res - - se!

p

Ah ah ah
 Ah ah ah
p
 L'a - mou - ren - se chas - se - res -
p
 L'a - mou - ren - se chas - se - res -

The first system consists of five staves. The top two staves are vocal lines, each starting with a rest followed by three notes: G4, A4, B4. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment with chords in the right hand and a bass line in the left hand.

ah ah ah ah ah ah ah!
 ah ah ah ah ah ah ah!
p
 - se! Ah ah ah ah ah ah ah ah
p
 - se! Ah ah ah ah ah ah ah ah

The second system continues the vocal and piano parts. It features more vocal lines with lyrics and piano accompaniment. The piano part includes a series of chords in the right hand and a bass line in the left hand.

LES DEUX CHŒURS

1^{er} SOP. *mf* **Mouv! du début** ♩ = 76

1^{er} SOP. *mf* **Mouv! du début** ♩ = 76

Jour et nuit, Nuit et jour!

2^e SOP. *mf* **Mouv! du début** ♩ = 76

Jour et nuit, Nuit et jour!

COUPE. *mf*

ah! Jour et nuit!

TÉN. *mf*

ah! Jour et nuit!

Mouv! du début

mf **cresc. molto** *f*

Plus large***ff* rall.**

Plus large ***ff* rall.**

Tout est lumière! Tout tout est lu -

Tout est lumière! Tout tout est lu -

Nuit et jour! Tout est lumière! Tout tout est lu -

Nuit et jour! Tout est lumière! Tout tout est lu -

Plus large**rall.**

cresc. molto

a Tempo

- miè - - - - - re!
 - miè - - - - - re!
 - miè - - - - - re!
 - miè - - - - - re!
fff
 a Tempo

OBÉRON

- - - - - **f**
 - - - - - **f**
mf

- nez - - - - - mu - si - - - que des oi - seaux,
mf

p

Chan_sons des lu_tins,

Mur_mu_re des bri_ses, Voix cris_tal_li_nes des ruis_saux.

p

crese.

Soy_ ez l'in_vi_sible or_ches_tre.

crese.

Animato ♩ = 104

f $\frac{z}{z}$

ches_tre.

mf

Animato

mf

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef. The key signature has two flats and the time signature is 3/4.

Second system of musical notation. The piano accompaniment includes a *dim.* (diminuendo) marking. The system concludes with a 3/4 time signature.

Third system of musical notation, marked *rall.* (rallentando) and *p* (piano). The piano part features a prominent sixteenth-note accompaniment in the bass clef and a melodic line in the treble clef with sixteenth-note figures.

♩ = 60

Tempo Andantino

OBÉRON

Vocal line for Obéron, starting with a *p* (piano) dynamic. The melody is simple and consists of a few notes.

Tempo Andantino

Et toi, Dan - se,

Piano accompaniment for the vocal line, marked *p*. It features a rhythmic accompaniment in the bass clef and a melodic line in the treble clef. The system concludes with a 3/4 time signature.

espress. *esce.*

O ma bel - le d'un jour, O blonde Phili - da.

esce. *sempre esce.*

f *mp* (riant)

Dan - se... Et si je m'en dors durant le con-

f *dim.* *mf*

p (b)

- cert, Frô - lez dou - ce - ment de vos pieds les

pp

nu - es, Et laissez - moi seul en mon doux som -

pp *suivez.*

0. *meil.*
CHŒUR DANS LA COULISSE
 1^{rs} SOPRANOS
 2^{ds} SOPRANOS
 CONTRALTOS
 TENORS

p Ab Ab
p Ab Ab
p Ab Ab
p Ab Ab
p Ab Ab

Ab Ab
 Ab Ab
 Ab Ab
 Ab Ab
 Ab Ab

PHILIDA se lève paresseusement et commence à danser. Autour d'elle les fées se meuvent en de languissantes poses.

Un peu plus vite

Musical score for Philida's dance. The score consists of four vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 3/4 time. The piano accompaniment is in G major and 3/4 time. The tempo is marked "Un peu plus vite". The piano part includes a dynamic marking "p" (piano).

Ab

Ab

Ab

Ab

Un peu plus vite

p

DANSE DE PHILIDA

Musical score for the Dance of Philida. The score consists of a piano accompaniment and a flute solo. The piano part is in G major and 3/4 time, with a tempo marking of quarter note = 96. The flute solo is in G major and 3/4 time, with a dynamic marking "p" (piano). The piano part includes a dynamic marking "p" (piano).

$\text{♩} = 96$

p

Flûte Solo

p

1^{re} SOPRANOS

2^{de} SOPRANOS

CONTRALTOS

TÉNORS

p

Ah

p

Ah

p

Ah

p

Ah

poco cresc. dim.

poco cresc. dim.



Musical score system 1, featuring four vocal staves and a piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and the syllable "Ah". The piano accompaniment includes a treble clef staff with a triplet of eighth notes and a bass clef staff with chords. A first ending bracket is present above the piano accompaniment.



Musical score system 2, featuring four vocal staves and a piano accompaniment. The vocal parts are marked with the syllable "Ah". The piano accompaniment includes a treble clef staff with a triplet of eighth notes and a bass clef staff with chords. A first ending bracket is present above the piano accompaniment. The instruction *piu forte* is written below the piano accompaniment.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats and a 3/4 time signature. Each of the four vocal staves has a long note with the text "Ah!" written below it. The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with a triplet of eighth notes and a slur over a series of notes. The left hand provides harmonic support with chords and moving lines. Dynamic markings include *dim.* and *p*.

This system continues the musical piece with four vocal staves and piano accompaniment. The vocal parts have long notes with "Ah!" lyrics. The piano accompaniment continues with similar melodic and harmonic patterns. Dynamic markings include *mf dim.*, *mf Ah! dim.*, *mf Ah! p*, and *mf Ah!*. The piano part includes markings for *ppco cresc.* and *mf dim.*.

rall.

a Tempo

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "Ah!". Dynamics include *p* and *pp*. The music is in 2/4 time with a key signature of two flats.

Piano accompaniment for the first system. Grand staff with piano and bass clefs. Includes triplets and dynamic markings *rall.*, *dim.*, and *pp*.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "Ah!". Dynamics include *cresc.*. The music is in 2/4 time with a key signature of two flats.

Piano accompaniment for the second system. Grand staff with piano and bass clefs. Includes triplets and dynamic markings *cresc.*.

dim. Ah!

dim. Ah!

dim. Ah!

dim. Ah!

dim. p

dim. p

3

3

3

3

mf dim. poco a poco

Ah! Ah!

poco cresc. mf dim.

poco cresc. mf dim.

p *dim.* *pp*
Ah! Ah!
p *dim.* *pp*
Ah! Ah!
p *dim.* *pp*
Ah! Ah!
pp *dim.*
Ah!
p *dim.*
pp

ppp
Ah!
ppp
Ah!
ppp
Ah!
ppp
Ah!
ppp
Ah!
ppp
rall.
ppp

Plus animé ♩ = 108

1^{re} SOP. *mf gaiment*

Chansons des lu - fins, — murmures des bri -

2^e SOP. *mf gaiment*

Chansons des lu - fins, — murmures des bri -

CONT. *mf gaiment*

Chansons des lu - fins, — murmures des bri -

TÉNORS. *mf gaiment*

Chansons des lu - fins, — murmures des bri -

Plus animé

- ses, Voix cris - tal - li - nes des ruis -

- ses, Voix cris - tal - li - nes des ruis -

- ses, Voix cris - tal - li - nes des ruis -

- ses, Voix cris - tal - li - nes des ruis -

- seaux, *f* Chansons — des lu —
 - seaux,
 - seaux,
 - seaux, *f* Chansons — des lu —
 Piano accompaniment with triplets and slurs.

- fins, ————— Mur — mu — res des bri —
f Chansons — des lu — fins, ————— Mur — mu — res des bri —
f Chansons — des lu — fins, ————— Mur — mu — res des bri —
 - fins, ————— Mur — mu — res des bri —
 Piano accompaniment with triplets and slurs.

cresc. - - - - - *ff*

- ses, Soy - ez l'in - vi - sible or - ches -

cresc. - - - - - *ff*

- ses, Soy - ez l'in - vi - sible or - ches -

cresc. - - - - - *ff*

- ses, Soy - ez l'in - vi - sible or - ches -

cresc. - - - - - *ff*

- ses, Soy - ez l'in - vi - sible or - ches -

CHŒUR DANS LA COULISSE

1^{re} SOPRANOS

2^d SOPRANOS

CONTRALTOS

Al!

TÉNORS

cresc.

ff

dim.

Four staves of musical notation, each with a treble clef and a key signature of two flats. The first three staves have a fermata over the first measure and a 'tre.' marking below the second measure. The fourth staff has a fermata over the first measure and a 'tre.' marking below the second measure.

Three staves of musical notation. The first staff has a fermata over the first measure and 'mf dim.' markings above the second and third measures. The second staff has a fermata over the first measure and an 'Ah!' marking below the second measure. The third staff has a fermata over the first measure.

Piano accompaniment consisting of two staves. The upper staff has a dashed line above it with an 'x' marking. The lower staff has a fermata over the first measure and 'molto' marking below it. The second measure has 'mf' marking below it and a triplet of eighth notes. The third measure has 'dim.' marking below it and a triplet of eighth notes.

Revenez au 1^{er} Mouv!

Tempo 1^o

p Ah! *poco cresc.* Ah! *pp sub.*

p Ah! *poco cresc.* Ah! *pp sub.*

p Ah! *poco cresc.* Ah! *pp sub.*

p Ah! Ah! *pp sub.*

Revenez au 1^{er} Mouv!

Tempo 1^o

p *poco cresc.* *pp sub.*

p *pp sub.*

pp
Ah!
pp
Ah!
pp
Ah!
pp
Ah!

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked *pp* and include the exclamation "Ah!". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The key signature has two flats and the time signature is 3/4. The piano part includes triplets and slurs.

p
Ah!
p
Ah!
p
Ah!

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked *p* and include the exclamation "Ah!". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The key signature has two flats and the time signature is 3/4. The piano part includes triplets and slurs.

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics "Ah!" and "Ah!". The second, third, and fourth staves are also vocal lines, each with lyrics "Ah!". The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, marked *pp*. The piano part features a melodic line with triplets and a bass line with sustained notes.

OBERON S'est endormi. PHÉDRA s'éloigne le doigt sur les lèvres. Les autres Fées la suivent. Toutes disparaissent.

Ah!

ppp

Ah! Ah!

ppp

Ah!

ppp

Ah!

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics "Ah!". The second, third, and fourth staves are also vocal lines, each with lyrics "Ah!". The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, marked *ppp*. The piano part features a melodic line with triplets and a bass line with sustained notes.

Très lent ♩ = 52

ROBIN paraît. Il vient à pas légers, l'air gai et moqueur; il demeure un instant immobile, **Vif et gai** ♩ = 132 contemplant OBÉRON endormi.

Très lent

ROBIN

Vif

Très lent

Il dort — comme un époux vul — gai — re,

Vif

R.

Cepen - dant que, bienloin de

R.

lui, Ti - ta - ni - a lui pré - pa - re des

crese.

R.

pei - nes. As - sez dor -

Très lent *Vif* *Très lent* *Vif*

sf *dim.* *pp* *mf*

R.

- mir, il lustre pé - rel - J'ai plus sou - ci que vous

p

rall. ad lib

R. De vo - tre Majes - té,

suivez

p

p subito

ROBIN d'une fleur qu'il tient à la main, frôle légèrement le visage d'OBÉRON

OBÉRON s'éveillant à demi

Eh! — qui m'éveil - le?

pp

p

più forte

Tempo molto lento

qui se permet?... — Vous, — m'arei - nel....

p

f

p

Tempo molto lento

ROBIN
Vif *f*

Non, _____ ce n'est pas _____ Titani _ al

OBÉRON indulgent

Toi, _____ vi _ lain _ fils!

ROBIN

Moi! _____ no _ ble _ pé _ re!

OBÉRON debout

Mauvaise
_____ suivez

erese, molto *ff*

♩ = 100

Beaucoup plus lent

ROBIN

0. *rall molto*

grai - - - ne!

Beaucoup plus lent

Il n'est de

f dim.

p

R.

vous que bon - ne grai - ne, mon Sei - gneur!....

R.

Et je m'ho - no - - - re d'être vô - - -

tr

suivez

a Tempo vivace

R.

- tre!

OBÉRON

a Tempo vivace C'est bon!....

mf

cresc.

OBÉRON

mf *b*

Voyons, gen_ fil rô - deur, Quel

con_ te vas - tu bien me fai - - - re, ce ma - tin?

mf

ROBIN

Eh! Toujours le même ou peut s'en faut.

p *mf* *p*

Un peu plus lent

OBÉRON

Tu vas me par - ler de ma fem - me!

ROBIN

Pré-ci-se-ment! *ad lib.*

Pressez Que fait — la

mf *f*

ROBIN **Vif**

très changean-te da-me? Elle chas-

Vif

rapide *f sub.*

R. - se. Et depuis long-temps n'a pas fait —

cresc.

R. — de meilleure chas-se que cet-te nuit.

p sub.

R.

Un gi - bier ra - re, Un i - nes - ti -

R.

- ma - ble bu - tin, Un po - è - te!

crese.

R.

Ainsi,

sf mfsub.

R.

crese.

ce ma - tin, Vous se - rez, u - ne fois en -

p

R. *f*
 - co - re, Trom - pé de roy - a - le fa -
ff suivez

Très animé
 R. - con!
Très animé
ff

OBÉRON **Plus lent**
 J'en ai pris mon par - ti, — gar - çon.
Plus lent
sf suivez *p*

ROBIN
 Vous, — trom pé! Tout ain - si qu'un

p *rall.*

R. hom - me! Et vous le souf - frez?

$\text{♩} = 76$
Beaucoup plus lent OBÉRON

Beaucoup plus lent Que veux - tu? —

0. C'est par ti - cu - liè - re ver - tu De notre e - xis - tence immor -

0. - tel - le. Com - ment veux - tu qu'on soit fi - dè - le Pen -

Tempo animato

ROBIN

En atten-

- dant toute une éter-ni - té?

Tempo animato

mf

En atten- dant, ou rit de vous. Tout! — vous

f

Qui?

mf *sf*

dis - je. Ciel — et ter -

mf *erese* *f*

a Tempo ♩ = 104

R. *_re!*
a Tempo
mf dim.

The first system of the score consists of a vocal line (marked 'R.') and a piano accompaniment. The vocal line begins with a whole note 're!' followed by a rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with dotted half notes in the left hand. The dynamic marking is *mf dim.* and the tempo is 'a Tempo' with a metronome marking of ♩ = 104.

pp

The second system continues the piano accompaniment from the first system. The right hand plays a steady eighth-note accompaniment, while the left hand has a bass line with dotted half notes. The dynamic marking is *pp*.

ROBIN *p*
Quand vous pas - sez dans la clai -

The third system introduces a vocal line for 'ROBIN' starting with a piano (*p*) dynamic. The lyrics are 'Quand vous pas - sez dans la clai -'. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

R. *_riè - re, La bri - se*

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are '_riè - re, La bri - se'. The piano accompaniment remains consistent with the previous systems.

R. rit dans les bon - leaux, Les

R. *cresc.* jous ra - con - tent aux ruis -

cresc.

cresc.

R. - seaux Vos in - for - tu - nes cou - ju - ga - les!

mf

mf

R.

Le geai vous siffle et fronde

R.

ment! Quand la

R.

rei... ne prend un a... mant, Son

R.

nom est tel qu'il ne cym - ba -

R. *le* *Sonnant* *pour* *vous* *é-per - - du - ment!*

R. *Et* *le* *crisse - ment* *des* *ci - - ga - - les,*

ff p sub.

R. *Et* *l'a - boi* *co - - mi - - que* *des* *chiens,*

R. *Tout* *vous* *dit* *qu'on*

ff *suivez*

R. prend vo-tre bien, Et vous n'en-ten-dez rien de

R. rien! Et la lu - - -

Plus lent *p*

Plus lent

ff *f pp sub.*

R. - - - ne vous fait les cor - - - ues!

suivez

R. a Tempo *f* Pè - - - re, pè - - - re, ce-la pas - se les

a Tempo *ff*

R.

bor - nes!

ff

OBÉRON

Ro - bin, tu te mo - ques de moi!...

mf

o.

Mais ta raille - rie est u -

Plus lent.

ti - le. El - le me tra - vail - le la bi - le

Plus lent.

p *crese.* *poco a poco* *mf* *crese.*

M.D.

0. *Tant, tant, et de tel le fa - - con,*

f *esce.* *ff*

0. *Que je m'en vais faire un ex - - mple é - pou - van -*

suivez

Vif

0. *- ta - - - ble! Où sont-ils? Dis? - -*

Vif

ff *ff*

p

ROBIN

p

Titania ra - - mè - ne Yann le ri - meur,

R.

Et leur ve - nue est pro - chai - - ne.

OBÉRON

E - loi - gnons-nous, ——— surprenons-les.

ROBIN

Surprenons-les. ———

OBÉRON

Mer - ci, Ro - bin.

pp *rall.*

Assez lent $\text{♩} = 76$ *p*

El - le, ma foi

Assez lent

poco sf

je l'aime assez encor, c'est fou! Je l'aime assez pour que sa péni -

suivez

poco cresc.

-ten - - ce - - Soit seu - le - - ment de perdre un tel au - da - ci -

p suivez

0. *ff* *2*

- eux . Pour lui ,

0. *Solennel* ♩=54

point de pi - - - tié!

Solennel

0. Qu'il souf - - - fre dans son â - - - - me,

mf sf p cresc.

0. Qu'il souf - - - fre dans sa chair; Qu'il meu - - - re

sf dim. p cresc.

Désenchanté, — dé - ses - pé - ré...

fils, — tu connaî - tras comment je me ven - ge.

Tempo animato

Ou rit de moi...

a Tempo ♩ = 100

C'est bien... — On plen - re - ra...

suivez.

VOIX AU DEHORS. SOPR. et CONTR.

p
Quand tu

pas - - ses dans la clai - riè - - re, La

bri - - se rit dans les bou - leaux, Les

jones — ra - con - tent aux ruis - seaux Tes in - for - tu - - nes conju -

poco cresc.

sf pp sub.

- ga - - les.

poco cresc.

sf p sub.

poco cresc.

sf

p sub.

pp

pp poco cresc.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains a complex melodic line with many accidentals and a dynamic marking of *poco sf* followed by *dim.* and *pp*. The lower bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the grand staff and the lower bass clef staff. It features a series of chords in the upper register of the grand staff and a rhythmic pattern of eighth notes in the lower staff, with some notes marked with a '2' for fingering.

Third system of musical notation. The grand staff continues with chords and melodic fragments, while the lower bass clef staff has a rhythmic accompaniment. A dynamic marking of *pp* is present in the middle of the system.

Fourth system of musical notation. The grand staff continues with chords and melodic fragments, while the lower bass clef staff has a rhythmic accompaniment. A dynamic marking of *ppp* is present in the middle of the system. The system concludes with a key signature change to B-flat major and a time signature change to 4/4.

Très calme $\text{♩} = 63$

Fifth system of musical notation. It features a grand staff with a piano (*p*) dynamic. The right hand contains a series of chords, each marked with a '3' for a triplet. The left hand contains a series of chords, each marked with a '3' for a triplet. The system concludes with a key signature change to B-flat major and a time signature change to 4/4.

TITANIA et YANN paraissent tendrement enlacés.

First system of musical notation. The piano part consists of two staves (treble and bass clef) with a key signature of two flats and a 4/4 time signature. The right hand features a triplet of eighth notes in the first measure, followed by three more triplet measures. The bass line has a steady eighth-note accompaniment. The vocal line (treble clef) begins with a quarter rest followed by a series of eighth notes.

Second system of musical notation. The piano accompaniment continues with the triplet pattern in the right hand and eighth notes in the left hand. A *cresc.* marking is placed above the piano part. The vocal line continues with eighth notes.

Third system of musical notation. The piano accompaniment continues. A *mf* marking is placed above the piano part. The vocal line has a *cresc.* marking with a dashed line indicating a gradual increase in volume.

Fourth system of musical notation. The piano accompaniment continues. The vocal line has the marking *- poco a poco* written below it, indicating a gradual change in dynamics or tempo.

Fifth system of musical notation. The vocal line has the lyrics: **TITANIA** *f* Yann! c'est i - . The piano accompaniment features a *ff p sub.* marking, indicating fortissimo with a piano pedal effect.

T. *ci le pa - ys des mer - - veil - - - les,*

cresc. *f dim.*

T. *Le pa - ys des splendeurs ver - meil - - - - les, C'est i - ci*

p *cresc.* *sf*

T. *— que je puis t'ai - - - mer!*

f *cresc.* *f*

a Tempo.

cresc. e allarg. *ff*

First system of piano introduction. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 3/4. Dynamics: *f* (forte) in the first measure, *ff* (fortissimo) in the second measure. The bass line features sixteenth-note runs with sixths and triplets.

Second system of piano introduction. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *ff* (fortissimo) in the first measure, *mf sub.* (mezzo-forte, *subito*) in the second measure. The tempo marking "Plus vite. ♩ = 84" is placed above the staff. The music continues with sixteenth-note runs and triplets.

YANN

Vocal line and piano accompaniment for the first phrase. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *p* (piano). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Dans no - tre course a - é - ri - en - - - - ne, J'ai".

Vocal line and piano accompaniment for the second phrase. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *p* (piano). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "vu pas - ser les monts nei - - geux Et les grands".

Vocal line and piano accompaniment for the third phrase. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *pp* (pianissimo). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "bois si - len - ci - - eux. J'ai vu des ci - tés dis - pa -".

Andantino

TITANIA

p

-rai - tre... Où som - mes nous?

ppp cresc. *p très expressif*

-ci, tu vas con - naî - - - tre Li - né-puis-sa-ble vo-lup - té.

poco cresc.

YANN

Un peu plus vite

Rè - - - ve!... arden - te ré - a - li - té,

cresc. *mf*

Est-il vrai que je te pos - sè - - - de?

p *cresc.* *e* *anim.*

TITANIA

Appassionato

de suis à toi!

YANN *f*

Appassionato

Tes bras, tes

lè - - - vres!

Tout ton è - tre charmant et

dim. molto

tr.

p

doux!

Je fa - - - do - - -

Assez Lent ♩ = 56

Assez Lent

suivez

pp

p

TITANIA

p

crese.

f

Pour a - pai - ser, pour rallumer nos fiè - - vres Des

Y.

- rel!

crese.

dim.

T. siè - cles d'a - mou - r sont à nous! Tu goû - te -

T. - ras d'i - nef - fa - bles ex - ta - ses.... YANN *espress.*

Et j'oublierai le

poco cresc. *pp* *suivez*

rall. *a Tempo*

Y. monde A tes gé - noux. *a Tempo*

p

TITANIA

Tu chan - te - ras en po - é - ti - ques

cresc. *poco* *a poco* *3*

Animato

I. phra - ses Un bon - heur tel qu'on en pourrait mou -

Animato

T. - rit, Si je ne te don - nais la jeu -

mf *f*

rall. **Plus animé.**

T. - nesse im - pé - ris - sa - - - ble.

YANN (avec élan) *f*

Plus animé. Oui, la jeu -

suivez

Y. - nesse im - pé - ris - sa - - - ble près de toi!

Appassionato
TITANIA

La jeun - nesse impé - rissa - ble!

Loin de toi, la mort!

Appassionato

ff *mf*

Plus large *f*

Ah!

poco rall.

L'éd - a - le beauté! Tri - omphan - te chi - mè - re!

poco rall. Plus large

sempre f

$\text{♩} = 76$

je vois combien ton amour est fort!

ff

Je l'a -

suivez *f*

Y. *mf* *p*
do - re! Tes bras, tes

dim. molto

Y. *a Tempo*
lè - vres! Tout ton è - tre charmant et doux!

p *a Tempo*
suivez

TITANIA *p*
Ai - - mons - nous....

Y. *mf*
Ai - - mons -

T. *f*
Ai - - mons -

Y. *f*
nous.... Ai - - mons -

cresc. poco *a poco allargando*

Ils se tiennent enlacés.

I. *HOUS....*

HOUS....

ff

stringendo

Allegro ♩ = 112 TITANIA se dégage des bras de YANN, regarde et écoute.

ff ppsub.

p

TITANIA (à demi-voix)

Si - len - - - - - ce!...

T. L'oi - seau vole en l'a - zur im -

p

p

T. - men - se.

pp

pp

T. Lié - ther fré - mit.

Piano accompaniment for the first system, consisting of three measures. The music is in G major and 3/4 time. The right hand features a complex, flowing melodic line with many accidentals, while the left hand provides a steady bass line with some chordal support.

TITANIA *cresc*

A des

Vocal line and piano accompaniment for the second system. The vocal line begins with a rest in the first two measures, followed by the lyrics "A des". The piano accompaniment continues with the same melodic and bass lines as the first system, with dynamic markings *cresc.* in the right and left hands.

si - gnes cer - tains, d'Obé - ron, mon é -

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics "si - gnes cer - tains, d'Obé - ron, mon é -". The piano accompaniment features a dynamic marking *f* (forte) in the right hand.

- poux, je pres - sens la ve - nu - - e.

Vocal line and piano accompaniment for the fourth system. The vocal line continues with the lyrics "- poux, je pres - sens la ve - nu - - e.". The piano accompaniment features dynamic markings *mf* (mezzo-forte) and *mf dim.* (mezzo-forte, diminuendo).

First system of piano introduction. Treble clef has a melodic line with a fermata at the end. Bass clef has a rhythmic accompaniment of eighth notes.

Second system of piano introduction. Treble clef has sustained chords. Bass clef continues the rhythmic accompaniment.

Third system of piano introduction. Treble clef has sustained chords. Bass clef has a melodic line with a fermata at the end. Dynamics include *pp*.

TITANIA

Lent et mystérieux ♩ = 58

Vocal line for Titania. Treble clef. Lyrics: Il ne doit point te voir.

Lent et mystérieux

Piano accompaniment for Titania. Treble clef has sustained chords. Bass clef has a melodic line with a fermata at the end. Dynamics include *pp*.

Vocal line for Titania. Treble clef. Dynamics: *p*. Tempo: *rall.* Lyrics: Sur tes yeux, laisse moi deux fois poser mes

Piano accompaniment for Titania. Treble clef has sustained chords. Bass clef has a melodic line with a fermata at the end. Dynamics include *p*. Lyrics: suivez

And^{te} tranquillo $\text{♩} = 40$ *espress.*

I. *And^{te} tranquillo*

l' - ares. Yau! Dors main - te -

T. *espress.* *sempre*

- nant. Au - tour de lui, mon -

I. *espress.* *p subito*

- tez, blan - ches nu - é - - - -

T. *espress.* *p subito*

I. *espress.*

- es, Pour le ca - cher aux re -

rall. Tempo

T. - gards d'O - bé - ron.

Tempo

suivez

poco più forte

T. Dors, en - fant, Dors jusqu'à

poco cresce. *mf*

T. l'heu - re pro - mi - se, A -

dim. *p*

T. - lors mes hai - sers te

cresce. *f* *dim.*

Elle a pris la main de YANN
qui s'est agenouillé devant elle;
elle a posé ses lèvres sur ses yeux.

rall.

ré - - - veil - - - le - - - ront.

Tempo poco più lento ♩=66

pp suivez *p*

YANN tombe doucement endormi et, tandis que TITANIA achève son enchantement, les

nuées grandissent autour de YANN et le cachent.

crese.

mf dim.

First system of musical notation. The right hand plays a series of chords and single notes. The left hand features a complex rhythmic pattern of eighth notes, with some triplets indicated by a '3' over the notes. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation. The right hand continues with chords. The left hand has triplets of eighth notes. Dynamic markings include *cresc.* (crescendo) in the first measure, *p* in the second, and *sf dim.* (sforzando then decrescendo) in the third measure.

Third system of musical notation. The right hand plays chords. The left hand features eighth notes and triplets. Dynamic markings include *p* in the second measure and *cresc.* in the third measure.

Fourth system of musical notation. The right hand plays chords. The left hand has eighth notes and triplets. Dynamic markings include *mf dim.* (mezzo-forte then decrescendo) in the first measure and *p* in the third measure.

Fifth system of musical notation. The right hand plays chords. The left hand features eighth notes and triplets. This system does not have dynamic markings.

OBÉRON paraît — ROBIN qui le suit s'éloigne, après un instant, en riant.

Allegro ♩ = 132

pp rall. **Allegro** *ff subito* **ff**

dim. molto

Tranquillo ♩ = 112

OBÉRON avec rudesse 3

Tranquillo *p* *p*

Titani -

- a, ma Rei - - - ne, m'at - ten - dait!...

TITANIA moqueuse

Je l'attends tou - jours!

de même

Sans - im - pa - ti - en - ce!

mf *p*

Que veux-tu di - re, Roi?

cresc. *f* *f* *rapide*

Vif. ♩ = 152

OBÉRON

De puis plus de trois

Vif.

f *p*

mais l'ar - deur de la clas - se l'en -

0. *traî - - - ne...*

0. Reine, as - tu bien cou - ru par les bois et la

0. plai - - - ne?

crese. molto

TITANIA

Que fun - por - te? J'ai fait se - lon mon gré. Tempo

ff *ff* *f*

suivez

OBÉRON

Ta flèche —

Un peu plus lent

— a mis à bas les che-vreuil et les bi-ches;

Un peu plus lent

Et, de plus, en tes char-mes, dit-on,

fut cap-tu-ré Un po-è-te,

sempre p

0.

Cap_ture au_tre-ment im_por_tan_té!

suivez

Tempo animato

Mon_tre le moi?

Tempo animato

suivez

TITANIA

Tu ris?

mf *cresc.*

Un peu plus lent

OBÉRON

Quel-que fois, je plai-san_té,

Un peu plus lent

p *f* *léger p*

♩ = 104

Même mort!

Mais non pas au jour - d'aujourd'hui,

Même mort!

Fol - le - ti - ta - ni - a!

cresc. - poco - a - poco
Sa - che

cresc. - poco - a - poco

qu'on s'est mo - qué de moi

0. *2* *2* *b* *p* .

Dans mon roy - au - me.

♩ = 96
Plus lent

TITANIA moqueuse

Ah! Ah!

0. *2* *p* .

C'est as - sez!

Plus lent

f cresc. *e* *animato* *p*

T. *poco cresc.* *sf* *dim.*

O - bé - ron ja - loux!..

T. Comme un mor - tel, Comme un vul - gaire é -

T. *- poux!* *J'avais rai - son...* *Tu ris!*

Plus animé **OBÉRON** *f*
Mon - tre moi donc cet hom - me!

Plus animé *f*

TITANIA *agressive*
Toi *Mon - tre - moi ta Phi - li -*

suivez

Animato molto $\text{♩} = 138$
 T. *- da,* *La - quel - le suc - cède à tant*

Animato molto *f* *crese.*

T. *suivez*
dau - tres. Nous sommes quit - tes, va, Mon vo -

mf *suivez* *f*

T. *a Tempo*
_lage O - bé - ron.

OBÉRON
Je suis ton

a Tempo
mf très marqué

T. Et moi, —

0. mai - - - tre!

T. *rall.* *Lent* ♩ = 72
moi, — La femme é - ter -

rall. *Lent*

T. *nel - - - le!* *Li - - bre de mon a -*

T. *_mour, je le donne en sa fleur A qui me*

crese. *dim.*

T. *plait, se - lon le pen - chant de mon cœur.*

mf *crese.* *pressez* *f*

T. *Bel - le, je te re - viens....* *Que te faut - il enco - re?*

suivez

Allegro

$\text{♩} = 152$
OBÉRON

Il me faut

f *mf*

ton o - bé - is - sance, Et ton res - pect.

cresc.

En mon roy - aume immen - se, On s'est un

- *f mf subito*

peu long - temps rail - lé de ma bon - té.

cresc.

T. l'ai - me!

O. Tu l'ai - mes!

ff

O. Tu le chas - se - ras! tu le ren - ver -

mf *sf* *mf*

O. - ras à la ter - re, A la com - mune hu - ma - ni - té!

f *cresc. molto*

TITANIA

O - hé - ron, je bra - ve

O. O - hé - is!

mf *sf* *mf*

T. ta vo_lou_té Qui me veut faire escla_ _ve.

crese. mollo

OBÉRON

Rends grâce — à mon a — mour qui te de — meure en —

ff *mf* *crese.*

TITANIA

Non!...

- cor. Obé - is!

f *ff* *dim. mollo*

Très lent montrant la place où est couche YANN. (ironiquement)

Très lent C'est là qu'il dort.

pp

Je ne trouble_rai pas — ses ré —

poco eruse. *p subito*

— ves! Mais que tout

Lent

p marquez bien le chant

croûle au_tour de lui! Que les fron_dai —

0. *— sous — se flétri — sent! Que les fleurs rayon — nant — les pâ —*

— lis — — sent! Qu'au printemps suc — cède — de l'hi —

0. *— lis — — sent! Qu'au printemps suc — cède — de l'hi —*

poco cresc. *dim.*

0. *— ver! Qu'il se ré — veil — — le seul*

p *p poco cresc.*

0. Dans la fo - _ rêt gla_cé _ e, Dans le

mf dim. *poco cresc.*

0. trou - _ ble de sa pen - sé - _ e, En son dé -

f dim. *cresc. poco a poco*

0. - sir inas_souvi! Et qu'il n'ait vu tes bras sou -

sf sempre cresc.

0. - vrir, que pour te per - _ dre Et dé - ses - pé - rer à ja -

sf

CHOEUR DANS LA COULISE

TITANIA

f Mandit soit ton pou-voir! man-

f riant

SOPRANOS *mf* A jamais! Ah ah!

TÉNORS *mf* A jamais!

BASSES *mf* A jamais!

mf cresc.

T. - dit trois fois maudit!

0. Ah ah ah ah ah ah ah! Va, tu peux me maudi- re.

cresc. *ff* A ja - mais!

cresc. *ff* A ja - mais!

cresc. *ff* A ja - mais!

cresc. molto

ff suivez

Allegro $\text{♩} = 152$

Poco maestoso

OBÉRON

Et maintenant,

fo-rêt!

Ris!

s'il te plaît de

Poco maestoso

suivez

Allegro $\text{♩} = 116$

ri - - - re!

Allegro

First system of a musical score. It consists of two staves, treble and bass clef, with a brace on the left. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble staff with many beamed notes and a more rhythmic accompaniment in the bass staff. A dynamic marking *sempref* is written in the center of the system.

Second system of the musical score. It continues with two staves. The tempo marking **Allegro furioso** is placed above the treble staff. A dynamic marking *ff* is placed below the bass staff. The music is more intense and rhythmic, with some chords in the treble staff.

Third system of the musical score. It features two staves. The treble staff has a melodic line with triplets and slurs. The bass staff has a rhythmic accompaniment with some chords marked with a 'V' and a '3'.

Fourth system of the musical score. It features two staves. The treble staff has a melodic line with triplets and slurs. The bass staff has a rhythmic accompaniment with triplets and slurs.

Fifth system of the musical score. It features two staves. The treble staff has a melodic line with triplets and slurs. The bass staff has a rhythmic accompaniment with triplets and slurs.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system includes a rehearsal mark '2' above the staff. The second and third systems feature prominent triplet patterns in both hands. The fourth system shows sustained chords in the right hand and a rhythmic accompaniment in the left. The fifth system contains a fortissimo (*fff*) dynamic marking. The sixth system concludes with a *sec* (second ending) marking and a final chord.

Fin du 2^e Acte.

ACTE III

PRÉLUDE

Très lent $\text{♩} = 50$

PIANO

The musical score consists of four systems of piano music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "Très lent" with a quarter note equal to 50 beats per minute.

- System 1:** Starts with a *pp* dynamic. The right hand features a melodic line with a long slur, while the left hand provides harmonic support with chords and moving lines.
- System 2:** Continues the melodic development in the right hand. A *pp* dynamic is marked in the right hand.
- System 3:** Shows a dynamic progression from *pp* to *poco cresc.* and finally *poco sf dim.*. The word *espress.* is written above the right hand.
- System 4:** Concludes with a *pp* dynamic, followed by a *dim.* marking and a final *ppp* dynamic.

First system of a piano score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is written in a flowing, melodic style with slurs and ties. Performance markings include *p* *marquez bien le chant* in the first measure, *poco cresc.* in the second measure, and *poco sf dim.* in the third measure. The system concludes with a double bar line and a repeat sign.

Second system of the piano score. It continues the grand staff notation. Performance markings include *p* in the first measure, *poco cresc.* in the second measure, *pp subito* in the third measure, and *cresc.* in the fourth measure. The system concludes with a double bar line and a repeat sign.

Third system of the piano score. Performance markings include *sf dim.* in the first measure and *poco più forte* in the second measure. The system concludes with a double bar line and a repeat sign.

Fourth system of the piano score. Performance markings include *poco cresc.* in the first measure and *sf dim.* in the second measure. The system concludes with a double bar line and a repeat sign.

Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of flowing eighth-note patterns in both hands. A dynamic marking *cresc. poco a poco e accel.* is placed in the middle of the system.

Musical score system 2, continuing the grand staff. The music features more complex rhythmic patterns, including some sixteenth-note runs. A dynamic marking *cresc. molto* is present in the middle of the system.

Musical score system 3, consisting of three staves. The top staff is marked *a Tempo* and *appassionato*, containing a melodic line with triplets and slurs. The middle staff is also marked *a Tempo* and features a series of chords. The bottom staff is marked *ff* and contains a bass line with triplets and slurs.

Musical score system 4, consisting of three staves. The top staff begins with a measure marked '8' and contains a melodic line with slurs and triplets. The middle staff is marked *fff* and contains chords with slurs. The bottom staff is also marked *fff* and contains a bass line with triplets and slurs.

espress.

fff dim. molto

fff dim. molto

mf

p

This system contains three measures of music. The first measure features a treble clef with a key signature of two flats and a dynamic marking of *fff dim. molto*. The bass clef has a similar dynamic marking. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *p* and is marked *espress.* at the top right.

This system contains three measures of music. The first measure has a treble clef with a key signature of two flats. The second measure has a treble clef with a key signature of two flats. The third measure has a treble clef with a key signature of two flats.

pp

rall.

This system contains three measures of music. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *pp* and is marked *rall.* at the top right.

Tempo 1?

pp

rall. molto

a Tempo

ppp

This system contains five measures of music. The first measure has a dynamic marking of *pp* and is marked *Tempo 1?* at the top left. The second measure has a dynamic marking of *pp* and is marked *rall. molto* at the top. The third measure has a dynamic marking of *ppp* and is marked *a Tempo* at the top. The fourth and fifth measures have a dynamic marking of *ppp*.

perdendosi

Au lever du rideau, YANN apparaît, endormi sous le chêne des fées, dans la forêt où il a vu pour la première fois TITANIA. Paysage d'hiver.—Après de YANN, est HERMINE pleine d'angoisse, essayant de le faire revenir à lui.

RIDEAU

Andantino ♩ = 84

poco

HERMINE

Est-il mort?

cresc. *dim.* *p*

Dans la fo-rêt gla - cé - - e, Il est res - té toutela nuit!..

avec angoisse

H. *poco animato*

Yann, — reviens à toi!

p *cresc.* *mf*

H. Parle-moi! — parle-moi! — je suc-

cresc. *f* *dim.* *p* *pp*

H. -combe. **Tempo lento** ♩ = 66

p *poco cresc.*

YANN, revenant à lui, faiblement

H. *pp sub.*

Ti-tani - a!

pp sub.

HERMINE

Quel nom prononces-tu?

crese.

YANN se redressant

Ti - ta - ni - a!

HERMINE

C'est moi qui te ré-ponds!

din. molto *p*

Andantino $\text{♩} = 84$

YANN

Her - mi - ne?...

très doux

HERMINE

Tes compa - gnons, durant la nuit en - tiè - re, T'ont vainé -

ment cherché. — Qu'es-tu donc deve - nu?

crese.

pressez **a Tempo**

Tu front est brû - lant, Tes mains sont de gla - ce. Tu

a Tempo

pressez **p**

Lent ♩ = 63

trem - bles...

YANN **p**

Lent **p** **poco sf** **p**

Done, hélas!

rien n'est vrai!... Je n'a_vais fait qu'un

più forte *crese*
 rè - ve! Non, Je n'ai pas te_nu l'adorée en mes

bras! Je ne la pos_se_de_rai pas....

Du ciel bru_tale_ment je tom_be!...
 suivez *p*

Andantino $\text{♩} = 84$
HERMINE

p

Ap - puie à mon bras ta main dé - fail - lan - - - te...

YANN

Qui par - le? ah! oui, c'est toi! Her - mi - ne.

poco sf *p*

Y. *Un peu plus animé* *Sœur,*

Y. pourquoi reve - nir? Va - - - vers la joi - - e

p *cresc.* *e* *anim.*

I. et la jeu - nes - - - se!

Tempo moderato ♩ = 80

HERMINE

Pauvre

Laisse-moi seul.

Tempo moderato

dim. e rall. *p*

à - - - me, souviens - toi: J'ai ju - ré

più f

p cresc. molto

de te con - sa - crer ma vi - - - e, Yann, tendre -

f

ff p sub. cresc. mf

rall. molto **Un peu solennel**

p
 - ment, humble - - ment. Je saurai te - nir mon ser - ment.

Un peu solennel
 suivez *p* suivez

Moderato YANN *p*

♩ = 92 Her - mi - - ne, ta dou - ceur m'est un constant re - pro - - che.

Moderato
p espress.

poco cresc.

Oui, ton amour si pur eût mé - ri - té l'a - mour....

Animato *f*

Mais, hé - las! je n'at - tends plus

f *mf sub.* *cresc.*

dim. e rall. **a Tempo**

rien, Mé - - - me de mon ré - - - ve.

sf dim. e rall. **a Tempo** *p* *esce.*

Et je me meurs de ce tour - ment D'avoir pu

p *esce.*

croire un seul mo - ment A la chi - mère in - sai - sis -

p cresc. molto *sf*

- sa - - - ble. Et j'oseis

f *sf p sub.*

cresc.

Y. lâ - - - che, vois-tu bien, Oui, je suis

mf *poco cresc.*

Y. lâche et mi-sé - - ra - - - ble De n'oser bri -

sempre cresc. *appass.*

Y. -ser ce lien Qui fait cap - - ti - -

f

Y. -ve ma pen - - sé - - e,

dim.

crese. e anim.

Et de me pauvre âme ar-ra-cher, Le trait cru-el

crese. e anim.

allarg. Un peu plus lent ♩ = 116

qui fa-bles - - sé - - e.

f suivez

Un peu plus lent *f dim.* *mf*

HERMINE *p*

Et

p

crese.

moi, je songe a-vec ef-froi Que

ii. *cresc.*

je ne se-rais rien sans toi; Que ton re-

cresc.

ii. *molto*

-gard est ma lu-mière;

f *dim.*

(avec une angoisse croissante)

ii.

Que si je ne dois plus te

p *cresc.* *e* *anim.*

ii.

voir Tout se-ra noir dans le ciel

noir. Et que la

cresc. sempre

Très lent ♩ = 60

mort me se-ra chè-re!

ff p subito

pp

YANN

Lent et solennel

poco cresc.

La mort! La mort, c'est le su-prême es-

pp *p* *poco cresc.*

HERMINE

p

-poir Pour qui ne peut vi-vre son rè-ve!

p subito

p subito *p*

poco cresc. *rall.*

mort, c'est l'au - be qui se lè - ve Aux re - gards des dé - ses - pé -

pp *poco cresc.* *dim. e rall.*

a Tempo *rall.* *a Tempo*

- rés! Si tu veux mourir, je mour - rai!

YANN *mf* Je mour -

a Tempo *a Tempo*

p *très soutenu* *suivez* *p*

cresc. e poco accel. *dim. e rall.*

- rai de cet - te souf - fran - ce De me sa - voir le ciel fer -

cresc. e poco accel. *sf* *dim. e rall.*

a Tempo HERMINE *p*

Je mour - rai pour t'a - voir ai - mé!

mf La

a Tempo

p *très doux* *poco più f*

II. *crese.* *f* *3*
La mort c'est l'au - be qui se

I. *crese.* *f* *3*
mort, c'est le suprême es - poir.

crese. *mf* *crese.*

II. *ff* *dim.* *rall.* *a Tempo*
lève Aux re - gards des dé - ses - pé - rés.

a Tempo

f *dim.* *suivez* *p* *sostenuto*

II. *Plus vite* $\text{♩} = 88$
Si tu vou - lais pourtant, — po -

YANN *pp*
La mort!

Plus vite *p* *très doux*

H. *più forte*
 - è - tè, Ou - bli - er ton rê - ve in - sen - - sé, L'a - ve -
espress. *poco cresc.* *p cresc.*

A. *cresc.* *f*
 - nir se - rait u - ne fê - - te Qui nous voi - le -
mf

H. *très doux*
 - rait le pas - sé. A per - -
f appassionato *p*

H.
 - mettre en - - fin que je t'ai - - me, Tu
p

H. *gou - te - rais quel - que dou - ceur.*

cresc.

II. *Tout en fi - tant la blan - che lai -*

f dim. *p*

H. *- ne, J'é - cou - te - rais tes beaux po - è -*

cresc. *cresc. molto e*

H. *- mes.... Et*

animés *rall.* *rall. e dim.*

II. je ré-chauffe - rais - ton cœur - près de mon

p suivez

Tempo

cœur!... Yann, je l'appar-

Tempo

très doux

Plus agité ♩ = 120

Dieux... YANN

Non, Her - mi - ne,

Plus agité

mf cresc. *f* *dim.*

I. Non, je ne t'ai - - me

mf cresc. *f* *dim.*

Y. pas! C'en est fait de ma

crese. *sempre crese.* *crese.*

Y. vi - - - e!

ff *appassionato*

Y. Je veux ——— quit - ter cette ter - re, Al - ler, là -

mf sub. *pp*

Y. - bas, Dans l'in - - con - nu, dans le mys -

le - re, Au sé - jour de l'é - ter - nel re -

- pos! Adieu! Hermine, et pour tou - jours!

più f.

crese.

HERMINE

Si tu meurs, a - vec toi, je mour - rai.

sempre *crese.*

Allarg. Un peu plus lent YANN *crese.*

d = 60

Allarg. Un peu plus lent

La mort,

fff *dim.* *p* *crese.*

V. *ff* *dim.*
 e'est le suprême es-poir — Pour qui n'a pu vi- — vre son

HERMINE *p* *crese.*
 La mort, c'est l'au-be qui se

V. ré - - - ve.

H. *f* *rall.* *a Tempo*
 lève — Aux re-gards des dé-ses-pé-rés.

H. *a Tempo*
dim. *p* suivez

YANN
 Qu'il en soit donc ain-si!

HERMINE

p
Si tu meurs,

p
M.D.

ii. je mour - rai.

Assez lent ♩ = 56

rall. *p*

pp

Assez lent

1^{re} SOPRANOS

p

Ah

2^e SOPRANOS

p

Ah

1^{er} CONTRALTOS

p

Ah

2^e CONTRALTOS

p

Ah

Assez lent ♩ = 69

pp

f

Ah Ah

Ah Ah

Ah Ah

Ah Ah

TENORS *p*

Ah

This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with Soprano, Alto, Tenor, and Bass lines. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics "Ah" are written below the vocal staves. A dynamic marking of *p* (piano) is present in the Tenors part.

This system continues the musical score with five vocal staves and a piano accompaniment. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support. The lyrics "Ah" are not explicitly written in this system but are implied by the vocal lines.

SOPRANOS

sempre p Ah! Ah!

CONTRALTOS

sempre p Ah! Ah!

TENORS

BASSES

p

crese.
Ah!

crese.
Ah!

crese.

p cresc.
Ah!

This system contains five staves. The top two staves are vocal lines with lyrics "Ah!". The third staff is a vocal line with lyrics "Ah!". The bottom two staves are piano accompaniment, featuring triplet patterns in the bass line.

f dim. molto
Ah!

f dim. molto
Ah!

f dim. molto
Ah!

f dim. molto
Ah!

YANN
Ah!

f dim. molto

This system contains seven staves. The first four staves are vocal lines with lyrics "Ah!". The fifth staff is a vocal line with lyrics "YANN" and "Ah!". The bottom two staves are piano accompaniment, featuring sixteenth-note patterns with a forte dynamic and a decrescendo marking.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each beginning with a dynamic marking of *p*. The vocal lines are sparse, with notes held over from the previous measure. The fifth staff is the piano accompaniment, starting with a *p* dynamic. The right hand of the piano features a complex texture of sixteenth-note chords, with the number '6' written above several of them. The left hand provides a simple harmonic accompaniment. A *dim.* (diminuendo) marking is placed in the middle of the piano part.

The second system of the musical score also consists of five staves. The top four staves are vocal parts, each beginning with a dynamic marking of *pp* and containing the exclamation 'Ah!'. The vocal lines are sparse, with notes held over from the previous measure. The fifth staff is the piano accompaniment, starting with a *pp* dynamic. The right hand of the piano features a complex texture of sixteenth-note chords, with the number '6' written above several of them. The left hand provides a simple harmonic accompaniment.

TITANIA paraît. Derrière elle, moins distinctes, s'évoquent les figures des Fées
et tout le paysage féerique.

TITANIA *légèrement déclamé*

La fem - me tou - jours belle en sa splendeur pre -

SOPRANOS

pp Ah!

CONTRALTOS

pp Ah!

TENORS

pp Ah!

BASSES

pp Ah!

HERMINE

YANN

p

T. - miè - - re, Le cœur tou_jours ar -

Ah!

Ah!

Ah!

Ah!

H.

Y. Ti_ta_ni_a!

erese. *p*

T. *dent d'u-ne su-per-be flam-me...*

S. *Ah!*

A. *Ah!*

B. *Ah!*

H. *Yau,*

Y. *Ah! je vois. Ti-ta-ni-*

crese.

I. Rien des mi - sè - res de la chair!

Ah! Ah!

Ah! Ah!

Ah! Ah!

Ah!

II. Ton vi - sage s'éclai - re!

Y. Esprits du

dim. *p*

I. *Li_ dé_ a_ _ le_ ten_ s_ dres_ _ se*
poco cresce. Ah!
poco cresce. Ah!
poco cresce. Ah!
poco cresce. Ah!
 II. *Tu_ me_ souris_ ,*
poco cresce.
 V. *ciel_ , em_ por_ tez_ - nous*
cresce. poco a poco e animé

T. Et te-ter-nelle i-vres-se!

Ah! *cresc.*

Ah! *cresc.*

Ah! *cresc.*

poco più forte

Ah! Ah! *cresc.*

H. Tu m'ai-mes!

V. Dans les es-pa-ces in-fi-

Viens dans mon pa -

Esprits du

resc.

f

8

6 6 6 6

6 6

7

The image shows a page of a musical score, page 224. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Viens dans mon pa -" and continues with "Esprits du". The piano accompaniment includes a right-hand part with a sequence of sixteenth-note chords and a left-hand part with a similar rhythmic pattern. Dynamics include *f* (forte) and *resc.* (ritardando). Fingerings are indicated with numbers 5, 6, and 7. A measure rest of 8 measures is shown with a dashed line.

T. *lais de dé - li - ces! O po - ète! ô*

Ab! _____

Ab! _____

Ab! _____

Ab! _____

H. *mf* *3* *Esprits du ciel,*

V. *3* *ciel, em - por - tez - nous dans le pa -*

A.C. 11, 298

T. *p*
 roi! Viens donc au pa - ys des ex -

f *dim.* *p*
 Ah! Ah!

f *dim.* *p*
 Ah! Ah!

f *dim.* *p*
 Ah! Ah!

p
 Ah!

II
 Emportez-nous!

V.
 -ys des ex - ta - ses!

dim. *molto.* *très doux*
 Musical accompaniment for piano with various ornaments and dynamics.

T. *mf* 3 *crese.* 3

- la - ses! Esprits du ciel, emportez-

crese poco a poco

ah! _____

crese. poco a poco

ah! _____

crese. poco a poco

ah! _____

crese. poco a poco

ah! _____

H. 3 3

Esprits du ciel, emportez - nous !

Y. 3 3

Esprits du ciel, emportez-

p *crese. poco a poco*

The piano accompaniment features a complex rhythmic pattern of sixteenth-note chords in the right hand and triplets in the left hand. The dynamics range from piano (*p*) to mezzo-forte (*mf*), with crescendos and decrescendos indicated by slanted lines.

T. nous à tout ja - mais u - -

ah!

ah!

ah!

H. Dans les es - pa - ces in - fi - nis!

Y. nous à tout ja - mais u - -

crese.

T. *nis!* Dans les es

ah!

ah!

ah!

crese.

H. Emportez-nous! Dans les es

Y. *nis!* Dans les es

crese.

i.

pa - ces in - fi -

ii.

- pa - ces in - fi -

v.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

rit.

The musical score is divided into two systems. The first system contains vocal parts and the piano accompaniment. The vocal parts are:

- T. (Tenor):** *f* _nis! *p* Viens!
- S. (Soprano):** *f* ah! *pp* ah!
- A. (Alto):** *f* ah! *pp* ah!
- T. (Tenor):** *f* ah! *pp* ah!
- B. (Bass):** *f* ah! *pp* ah!
- V. (Violin):** *f* _nis!

The piano accompaniment consists of two staves (right and left hands). The right hand features a melodic line with a quintuplet (marked '5') and a triplet (marked '3'). The left hand features a complex arpeggiated figure with triplets (marked '3') and quintuplets (marked '5'). Dynamics include *f* and *p*.

Plus vite

cresc. molto

ff

T.

ah!

cresc. molto

ff

ah!

cresc. molto

ff

ah!

cresc. molto

ff

ah!

cresc. molto

ff

ah!

II.

Yam, je suis à toi!

Y.

Tita.ni.a! ah!

OBÉRON parait, menaçant

Non! fous!

La nuit

Plus vite $\text{♩} = 120$

cresc. molto

ff

0.

Le but inacces - si - ble! Vos rê - ves sont fi -

(Dans un roulement de tonnerre la lumineuse vision s'évanouit)

pp

cresc.

molto

All^o con fuoco ♩ = 108

Après un grand cri de désespérance
tombent YANN et HERMINE.

HERMINE

(cri)

Ah!

YANN

(cri)

Ah!

0. *p.*
 - mis!... Ah! ah! ah! ah!

All^o con fuoco

ff

L'âtre rouge flamboie plus ardemment.

0. ah! ah! ah! ah! ah! ah! ah! ah!

sempre ff

First system of musical notation, consisting of a grand staff with piano and bass staves. The music features various notes, rests, and articulation marks.

Second system of musical notation, including dynamic markings: *dim.*, *poco*, *a*, and *poco*. The notation includes piano and bass staves with notes and rests.

Third system of musical notation, including dynamic markings: *mf*, *dim.*, *sempre*, and *p*. The notation includes piano and bass staves with notes and rests.

Fourth system of musical notation, including dynamic marking: *pp*. The notation includes piano and bass staves with notes and rests.

Andante tranquillo ♩ = 66

Fifth system of musical notation, including dynamic markings: *ppp* and *rall.*. The notation includes piano and bass staves with notes and rests.

Le berger MATHIAS passe sous les arbres, marchant d'un pas lourd, appuyé sur son bâton, besace

au dos, psalmodiant une chanson

MATHIAS *f*

Les jours de ri -

-gueur sont ve - nus, Durs aux mi - sé -

-ra - bles! Blanches bre -

M.

_bis, bêliers cor_nus, Ren_trez à l'é -

M.

_ta - - - - ble! A l'or des .

M.

chê - nes che - ve - lus Se mê - - - le l'ar -

M.

_gent de - la nei - - - ge. Hi - -

M. *ver* nous as - siè -

pp

M. - gel Les jours de ri

mf

p

M. - gueurs sont ve - nus... Durs aux mi - sé -

M. - ra - bles!

M. A. _ _vec les mu _ guets et les lis, Dormez

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a 3/4 time signature. The lyrics are "A. _ _vec les mu _ guets et les lis, Dormez". The middle staff is the right hand of a piano accompaniment in treble clef, featuring a continuous sixteenth-note pattern with a 4/4 time signature. The bottom staff is the left hand of the piano accompaniment in bass clef, with a 3/4 time signature.

M. _mours, en _ se _ ve _ lis! Rien _ _ ne

The second system of music consists of three staves. The top staff is a vocal line in bass clef with a 3/4 time signature. The lyrics are "_mours, en _ se _ ve _ lis! Rien _ _ ne". The middle staff is the right hand of a piano accompaniment in treble clef, featuring a continuous sixteenth-note pattern with a 3/4 time signature. The bottom staff is the left hand of the piano accompaniment in bass clef, with a 3/4 time signature.

M. du _ _ re!

The third system of music consists of three staves. The top staff is a vocal line in bass clef with a 3/4 time signature. The lyrics are "du _ _ re!". The middle staff is the right hand of a piano accompaniment in treble clef, featuring a continuous sixteenth-note pattern with a 3/4 time signature. The bottom staff is the left hand of the piano accompaniment in bass clef, with a 3/4 time signature. A piano (*p*) dynamic marking is present at the beginning of the piano accompaniment.

M. Ah!

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with a 3/4 time signature. The lyrics are "Ah!". The middle staff is the right hand of a piano accompaniment in treble clef, featuring a continuous sixteenth-note pattern with a 3/4 time signature. The bottom staff is the left hand of the piano accompaniment in bass clef, with a 3/4 time signature. A piano (*p*) dynamic marking is present at the beginning of the piano accompaniment.

M. Ah! Rien ne du

M. re!