

ACT III

A Venise.— Galerie de fête, dans un palais donnant sur le grand canal. Eau praticable au fond pour les gondoles. Balustrade, escaliers, colonnes, lampadaires, lustres, coussins, fleurs. Portes latérales sur le premier plan; plus loin de larges portes ou arcades en pans coupés, conduisant à d'autres galeries. Les hôtes de Giuletta sont groupés debout ou étendus sur les coussins. Tableau brillant et animé.

At Venice. Exterior of a gallery in a palace overlooking the Grand Canal. The water (practicable) is seen at back. Balustrade, stairways, columns, lamps, chandeliers, cushions, flowers. Side-doors to left and right, near the footlights. Beyond these, wide doors or arcades leading to other galleries. Guests are grouped, reclining on cushions or standing, around Giuletta. The scene is animated and brilliant.

Nº 10. Entr'acte and Barcarolle
«Belle nuit, ô nuit d'amour»

Glulietta

Nicklausse

SOPRANO

TENOR

BASS

Allegretto moderato

PIANO

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has a series of wavy lines above it, possibly indicating a specific performance technique or a decorative flourish.

Second system of musical notation, showing a treble clef staff with a dense, rhythmic texture and a bass clef staff with a simpler bass line. The dynamic marking *pp* is present.

Third system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has a series of wavy lines above it.

Fourth system of musical notation, showing a treble clef staff with a dense, rhythmic texture and a bass clef staff with a simpler bass line. The dynamic marking *pp* is present.

Fifth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has a series of wavy lines above it.

Sixth system of musical notation, showing a treble clef staff with a dense, rhythmic texture and a bass clef staff with a simpler bass line. The dynamic markings *dim.* and *rit.* are present.

(Curtain rises)

Moderato

Nicklausse

N.  *pp*

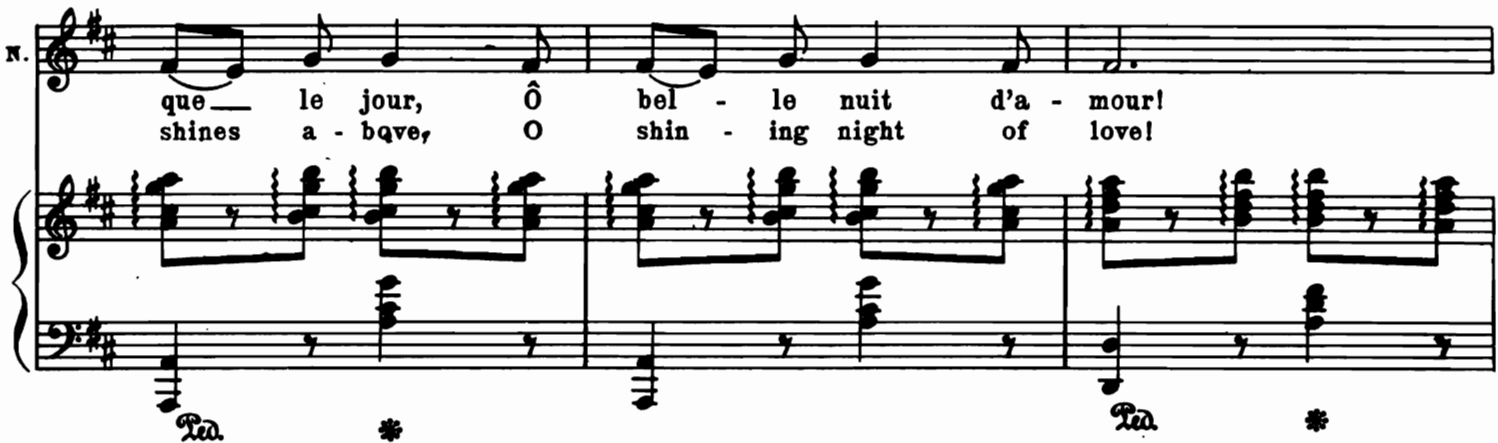
Bel - le nuit, ô nuit d'a-mour, Sou-
Shin - ing night, O night of love, Thy

Tea *

N.  *pp*

ris à nos i - vres - ses! Nuit plus dou - ce
beam - ing beau - ty bless - es! Light of night, that

Tea *

N.  *pp*


que le jour, ô bel - le nuit d'a - mour!
shines a - bave, O shin - ing night of love!

Tea *

Giuiletta

G.  *pp*

Le temps fuit et sans re-tour Em - por - te nos ten-dres - ses;
Time runs on and comes no more, It goes with our ca - ress - es;

N.  *pp*

Le temps fuit et sans re-tour Em - por - te nos ten-dres - ses;
Time runs on and comes no more, It goes with our ca - ress - es;

Tea *

1. Loin de cet heu - reux sé - jour Le temps fuit sans re - tour. _____ Zé -
 Far from this be - guil - ing shore, It goes and comes no more! _____ O

2. Loin de cet heu - reux sé - jour Le temps fuit sans re - tour. _____
 Far from this be - guil - ing shore, It goes and comes no more! _____

Tea *

3. phirs em - bra - sés, _____ Ver - sez - nous vos ca - res - ses, Zé -
 breez - es, as ye play, _____ Blow a - way our dis - tress - es! O

4. Zé - phirs em - bra - sés, Ver - sez - nous,
 O breez - es, as ye play, Blow a - way!

Tea *

5. phirs em - bra - sés, _____ Don - nez - nous vos bai - sers,
 breez - es, as ye play, _____ Waft our sor - rows a - way!

6. Ver - sez - nous vos ca - res - ses, vos bai - sers! Ver - sez -
 Be - guile us with ea - ress - es as ye play, Blow a -

Tea *

G. vos bai - sers! vos bai - sers! Ah!
 as ye play! As ye play! Ah!

N. nous, Ver - sez - nous vos bai - sers!
 way! Blow our sor - rows a - way!

*Ma ** *Ma ** *Ma **

G. — Bel - le nuit! ô nuit d'a-mour, Sou - ris à nos i - vres - ses,
 — Shin - ing night, O night of love, Thy beam - ing beau - ty bless - es,

N. Ah! Bel - le nuit! ô nuit d'a-mour, Sou - ris à nos i - vres - ses,
 Ah! Shin - ing night, O night of love, Thy beam - ing beau - ty bless - es,

SOPRANO *pp*
 (bouches fermées) Ah!
 (humming) Ah!

TENOR *pp*
 (bouches fermées) Ah!
 (humming) Ah!

BASS *pp*
 Ah!
 Ah!

*Ma ** *Ma ** *Ma ** *Ma **

Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!
 Light of night that beams a - bove, O shin - ing night of love!

Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!
 Light of night that beams a - bove, O shin - ing night of love!

ah!
ah!

ah!
ah!

ah!
ah!

Ah! Sou - ris à nos i - vres - -
 Ah! Smile on all our ca - ress - -

Ô bel - le nuit d'a - mour! _____ Sou - ris à nos i -
 Night of light and of love! _____ Smile on all our ca -

p Ah! *cresc.* ah!
 Ah! ah!

p Ah! *cresc.* ah!
 Ah! ah!

p Ah! *cresc.* ah!
 Ah! ah!

p Ah! *cresc.* ah!
 Ah! ah!

G. *dim.* *pp*
 - - ses! Nuit d'a - mour, ô nuit d'a - mour! Ah!
 - - es! Night of love, O night of love! Ah!

N.
 vres - ses! Ô bel - le nuit d'a - mour!
 ress - es! O shin - ing night of love!

dim.
 Ah!
 Ah!

dim.
 Ah!
 Ah!

dim.
 Ah!
 Ah!

dim. *pp*
 Teo * Teo * Teo * Teo *

G. ah! ah! ah!
 ah! ah! ah!

N. *pp*
 Ah! ah! ah!
 Ah! ah! ah!

pp
 ah! ah! ah!
 ah! ah! ah!

pp
 ah! ah! ah!
 ah! ah! ah!

pp
 ah! ah! ah!
 ah! ah! ah!

Teo * Teo * Teo *

ppp
 ah! ah! ah! ah!
ppp
 ah! ah! ah! ah!
ppp
 ah! ah!
ppp
 ah! ah!
ppp
 ah! ah!
ppp dim.
 ah! ah!
 ah! ah!
ppp

(Giulietta et Nicklausse entrent en scène, venant lentement de la galerie du fond)
 (Giulietta and Nicklausse come on stage, entering slowly from gallery at back)

N^o 11. Recit. and Couplets Bachiques

«Et moi, ce n'est pas là»

Hoffmann

Recit.

Et moi, ce n'est pas là, pardieu!... ce qui m'en-chan-te! Aux
And I, it is not that, I vow, could e'er en-charm me! When

misurato
H. pieds de la beau-té qui nous vient en - i - vrer, Le plai - sir doit - il sou - pi - rer?
beau - ty pass - es by, or at her feet we lie, Why, oh why should we sob and sigh?

p misurato

H. Non! Le rire à la bou-che, é - cou - tez comme il chan - te, é - cou - tez comme il
Nay! We'll laugh as we love — and we'll sing tho' the mor - row may be la - den with

(Giulietta s'assoit à droite sur un divan où elle s'étend peu à peu en écoutant Hoffmann)
(Giulietta sits down, to the right, on a sofa, gradually reclining on it as she listens to Hoffmann)

Allegretto poco maestoso

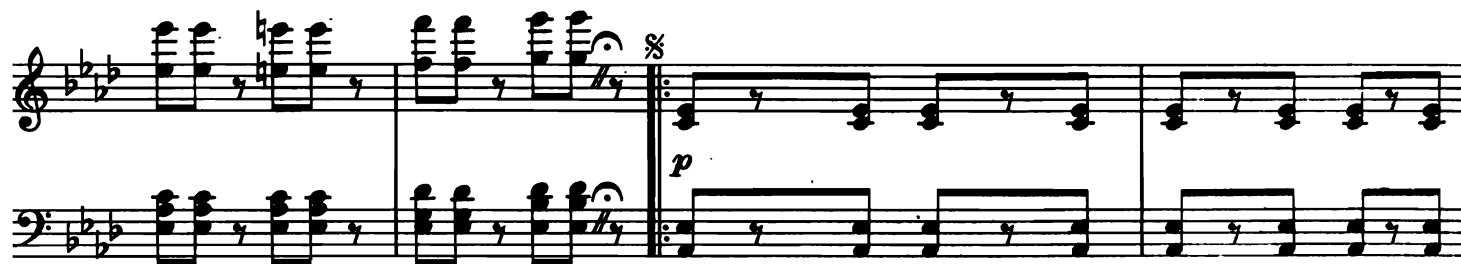
H. chan - - - tel
sor - - - row!

Couplets Bachiques

Hoffmann



1. A - mis, l'a - mour ten - dret rê - veur, Er - reur! _____
 2. ciel te prê - te sa clar - té, Beau - té! _____
 1. My friends, love that preys on the mind, Is blind! _____
 2. heav'ns are not more fair than thou, I vow! _____



- —
 —
 —
 L'a - mour dans le bruit et le vin, Di - vin! _____
 Mais vous ca - chez, ô cœurs de fer, L'en - fer! _____
 The love that brings laugh - ter and wine, Di - vine! _____
 But hearts of steel too oft con - ceal, The De'il! _____

SOPRANO
& TENOR

1. Er - reur!
 2. Beau - té!
 1. Is blind!
 2. His vow!

BASS



1. Er - reur!
 2. Beau - té!
 1. Is blind!
 2. His vow!



H.

Que
Bon-
With
O

Di - vin!
L'en - fer!
Di - vine!
The De'il!

Di - vin!
L'en - fer!
Di - vine!
The De'il!

H.

d'un brû - lant dé - sir Vo - tre cœur s'em - flam - - - me! Aux
 heur du pa - ra - dis Où l'a - mour con - vi - - - e, Ser -
 pas - sion and de - sire Let your heart be burn - - - ing! For
 joys of par - a - dise, O a - mours in - vit - - - ing! O

H.

fiè - vres du — plai - sir Con - su - mer votre â - - -
 ments, es - poirs mau - dits, Rê - ves de la vi - - -
 plea - sure and — its fire Let your soul be yearn - - -
 pledg - es that — we prize, In our dreams de - light - - -

me, Trans - ports d'a - mour, Du - rez - un jour,
 e, Ô chas - te - tés! Ô pu - re - tés!
 ing! Ere love be past, One day - 'twill last,
 ing! O chas - ti - ty, O pu - ri - ty,

Du - rez - un jour, Du - rez un jour! Ah! _____ Au
 O pu - re - tés! Men - tez, men - tez! Ah! _____ Au
 One day 'twill last, One day 'twill last! Ah! _____ A
 O pu - ri - ty! You're lies! you're lies! Ah! _____ A

dia - ble ce - lui qui pleu - re Pour deux beaux yeux! — A nous l'i - vres - se meil -
 fig for all who are weeping Be - cause she's coy! — In wine our woe we are

leu - re Des chants joy - eux! — Vi - vons une heu - re dans les
 steep - ing, We'll sing with joy! — We'll have one hour of bliss and

H. 

cieux! Ah! _____
 joy! Ah! _____

SOPRANO
 Au dia - ble ce - lui qui pleu - re Pour
 A fig for all who are weep - ing Be - -

TENOR
 Au dia - ble ce - lui qui pleu - re Pour
 A fig for all who are weep - ing Be - -

BASS
 Au dia - ble ce - lui qui pleu - re Pour
 A fig for all who are weep - ing Be - -

H. 

deux beaux yeux! _____
 cause she's coy! _____

A nous l'i - vres - se meil - leu - re Des
 In wine our woe we are steep - ing, We'll

deux beaux yeux! _____
 cause she's coy! _____

A nous l'i - vres - se meil - leu - re Des
 In wine our woe we are steep - ing, We'll

deux beaux yeux! _____
 cause she's coy! _____

A nous l'i - vres - se meil - leu - re Des
 In wine our woe we are steep - ing, We'll

chants joy - eux! Vi - vons une heu - re dans les cieux!
sing with joy! We'll live one hour of bliss and joy!

chants joy - eux! Dans les cieux!
sing with joy! Bliss and joy!

chants joy - eux! Oui, vi - vons dans les cieux!
sing with joy! We'll live one hour of joy!

chants joy - eux! Oui, vi - vons dans les cieux!
sing with joy! We'll live one hour of joy!

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. Dynamics include *f* (forte) and *rit.* (ritardando). The music concludes with a double bar line and repeat signs.

Hoffmann

The piano accompaniment for the second section begins with a melodic line in the right hand and a supporting bass line in the left hand. It includes first and second endings, marked with '1.' and '2.' respectively. The piece ends with a final cadence and repeat signs.

«Je vois qu'on est en fête!»

Lo stesso movimento

Schlémil Recit.

s. Je vois qu'on est en
I see all here are

Allegretto

s. fê - te! à mer - veil - le, Ma - da - - me!
mer - ry! You're a mar - vel, Sig - no - - ra!

Giulietta

G. Com - ment? mais je vous ai pleu - ré trois grands jours!
Why not? I have mourned you, my own, for three days!

Pittichinaccio

P. G. Da - me! Ho - là! cal - mez - vous!
Ay, ay! Come, come! Pray be calm!

Schlémil (à Pitich.)
(to Pitich.)

s. A - vor - ton!
A - bor - tion!

Animato

(présentant Hoffmann)
(presenting Hoffmann)

Nous a - vons un po - ète é - tran - ger par - mi nous; Hoff -
We've a strang - er, a po - et to - day as a guest: Hoff -

Hoffmann (avec ironie) (ironically) **Gulletta** (à Schlémil) (to Schlemil)

mann! mann! **Schlémil** (de mauvaise grâce) (ungraciously) Mon - sieur! Si - gnor! Sou - ri - ez - nous, de Try to smile, I im -

Mon - sieur! Si - gnor!

a tempo

grâ - cel Et ve - nez pren - dre pla - ce au Pha - ra - on!
plore you! And to while time a - way We will fa - ro play!

SOPRANO Vi - vat! au Pha - ra - on!
Hur - rah! fa - ro we'll play!

TENOR Vi - vat! au Pha - ra - on!
Hur - rah! fa - ro we'll play!

BASS Vi - vat! au Pha - ra - on!
Hur - rah! fa - ro we'll play!

a tempo

f *p* *f* *ff*

(Giulietta, après avoir invité du geste tout le monde à la suivre dans la salle de jeu, se dirige vers la sortie. Hoffmann va pour offrir sa main à Giulietta; Schlémil intervient vivement)

(Giulietta, after inviting all the guests, by a gesture, to follow her into the gaming-room, turns to proceed thither. Hoffmann approaches her to offer his escort; Schlemil intervenes briskly)

Allegro non troppo

ff

Giulietta (aux invités)
(to the guests)

G.

Schlémil (prenant la main de Giulietta; celle-ci essaie de la calmer)
(taking Giulietta's hand; she tries to calm him)

Au jeu! au jeu! Messieurs!
The game! my friends! a - way!

Mor-bleu!
Mor-bleu!

p

SOPRANO

(Tout le monde sort moins Hoffmann et Nicklausse)
(Exeunt omnes except Hoffmann and Nicklausse)

TENOR

BASS

Au jeu! au jeu! au jeu!
The game! the game! a - way!

Au jeu! au jeu! au jeu!
The game! the game! a - way!

Au jeu! au jeu! au jeu!
The game! the game! a - way!

f p

Alquanto meno mosso

Nicklausse (à Hoffmann)
(to Hoffmann)Un mot...
A word!J'ai deux che-vaux sel - lés;
Two sad-died hors - es wait;*pp*au pre - mier rê - ve
should an - y fol - ly,Dont se laisse af - fo -
an - y dream seem toAllegretto moderato
Hoffmannler mon Hoffmann, je l'en - lè - - ve!
harm you, my friend, I'll ab - duct you!Et quels rê - ves ja -
And what dream could a

Recit.

mais pour-raient ê-treenfan-tés Par de tel - les ré-a-li-tés? Ai-me-ton u-ne cour-ti-
po - et's wild - est fan-ta - sy Weave of such re-al-i - ty? Can one dream of a cour-te-

(Recit.)

a tempo più lento

N. *Ce Schlé-mil ce - pen - dant... Prends-y*
This Schle-mil sure - ly can. Well, be -

H. *sa - ne? Je ne suis pas Schlé-mil!*
san, man? But I am not Schle-mil!

a tempo più lento

(Dapertutto paraît)
 (Dapertutto appears)

Hoffmann

f rall.

N. *gar - de! Le dia - ble est ma - lin! Le fût - il, s'il me la fait ai - mer, Je con -*
ware! Old Nick knows many a trick. Let him try, and if he should suc - ceed he may

p

colla voce

rall.

Moderato

Nickl.

N. *sens qu'il me - dam - - ne! Al - lons! Al -*
have me for - ev - - er! Let's go! Let's

f

colla voce

p

(Nicklause et Hoffmann sortent)
 (Nicklause and Hoffmann go out)

N. *lons! go!*

D. *Dapertutto (seul) (alone)*

Al - lez! Pour te li - vrer com -
Ay, go! The eyes of Giu - li -

m.d.

rall.

fp

bat et - ta Les yeux de Giu - liet - ta sont une ar - me cer -
 et - ta Will treat you no bet - ter Than they did all the

tai - nel Il a fal - lu que Schlé - mil suc - com - bat... Foi de
 oth - ers! If they could fet - ter Schle - mil, why not you? On the

f portando
 diable et de ca - pi - tai - ne, Tu fe - ras com - me lui! Je
 word of a cer - tain De - vil, She will con - quer you too! I've

veux que Giu - liet - ta t'en - sor - cel - le, t'en - sor - celle, au - jour -
 willed it: Giu - liet - ta must o - bey! Yes, she'll win you to -

«Scintille, diamant»

Andante poco mosso

Dapertutto

d'hui!
day!

pp *p* *p*

D. *p*

Scin - til - - le, di - a - mant, _____ Mi - roir où se
With my di - - a - mond bright, _____ And ma - gic - al

pp

D. *p*

prend l'a - lou - et - - te, Scin - - til - - le, di - a -
mir - ror of light, _____ With my di - - a - mond

p

D. *p*

mant, _____ fas - ci - ne, at - ti - re - la; L'a-lou -
bright _____ I charm them and hold them in thrall! Be they

et - - te ou la fem - - me A cet ap -
birds _____ or but wo - - men, Should they its

pp leggeriss. *p* *pp*

pas _____ vain - queur _____ Vont de l'aile ou du
beau - - ty see, Though they fly or they

poco animato

cœur; L'une y lais - - se la vi - -
sigh, Some ere long will be dy - -

cresc. poco a poco ed appassionato

e Et l'autre y perd _____ son â - - - me!
ing, And some will ren - der their souls! _____

f allarg. *ff* *Lento*

D. *L'une y* *lais - se* *la vi - - e* *Et l'autre y* *perd - - son*
Some ere *long will* *be dy - - ing,* *and some will* *ren - der their*

f *colla voce*

a tempo *pp*

D. *â - - mel* *Ah!* *scin - - til - - le, di - a -*
souls! *Ah!* *With my* *di - - a - mond*

fp *a tempo* *p* *pp* *ppp*

D. *mant,* *Mi - roir où se* *prend l'a - lou - et - - te, Scin -*
bright, *My* *ma - gic - al* *mir - ror of* *light,* *With my*

rall.

D. *til - - le, di - a - mant,* *at - ti - re - la,* *at - -*
di - - a - mond bright *I'll draw her* *here,* *I'll*

rall.

D. *ti - re - - la,* *at - - ti - re -*
draw *her* *here,* *I'll* *draw* *her*

la! here! Beau di - a - mant, Bright gem of light,

At - ti - re - la! You'll draw her here!

Beau di - a - mant, shine - til - O gem of light, Shine on,

le! At to ti - re her - la! draw her here!

rall.

molto dim. *pp* *ppp*

(Giulietta paraît et s'avance, comme fascinée, vers le diamant que Dapertutto tend vers elle)
 (Giulietta appears, and advances as if fascinated by the diamond which Dapertutto extends toward her)

Lo stesso tempo

Allegro moderato

Dapertutto (passant la bague au doigt de Giulietta)
 (putting the ring on Giulietta's finger)

D. *Cher an - gel*
My an - gell

Giulietta

G. *Qu'at-ten-dez-vous de vo-tre ser- van- te?*
What is your will, what is your de- sire?

D. *Bien! Tu m'as de- vi-*
Ah! Have you not di-

D. *né! A sé- dui- re les cœurs,* *En- tre tou-tes sa- van- te, Tu m'as dé-jà don-*
vined? You con-quer- er of hearts, *With your wo- man-ly arts, Ah, you'll give me what I*

a tempo

né l'om - bre de Schlé - mill Je va - rie mes plai - sirs, _____ et te
 ask, on - ly Schlemil's shadow! And by way of a change, _____ I should

a tempo

f *p rall.* *marcato*

Giulietta (parlé) (spoken)

prie De m'a - voir le re - flet d'Hoffmann au - jour - d'hui! Quoi! son reflet!
 like the re - flec - tion of Hoff - mann too, ere the dawn. What, his reflection?

cresc. *mf* *f*

Dapertutto Recit. *rall.* *portando*

Ouil son re - flet. Tu dou - tes de la puis - san - ce de tes
 Yes, his re - flec - tion! You doubt, tho' you know the pow'r of your bright

rall.

Moderato *Giulietta Dapertutto (parlé) (spoken)*

yeux? _____ Non! Qui sait? Ton Hoff - mann rê - ve peut - ê - tre
 eyes? _____ No! Who knows? Your Hoff - mann their beau - ty may de -

pp

Più vivo

(avec dureté)
(harshly)

(avec ironie)
(ironically)

D. *mi eux... spise!* *Oui, j'é-tais là tout à l'heu-re aux é-cou-tes...* *Il te dé-as he de*

Yes, I was here not so long a-go and heard him

Giulietta (avec force)
(resolutely)

G. *Ah! — j'en fe-rai mon jou-*
Ah! — then I'll make him my

D. *fiel... fied,* *Il te dé-fie!...*
de-fied your eyes!

Tempo 1^o

(Hoffmann entre)
(Hoffmann enters)

(Hoffmann traverse le théâtre, salue Giulietta et fait mine de s'éloigner)
(Hoffmann crosses stage, salutes Giulietta, and makes as if to depart)

G. *et! fool.*

D. **Dapertutto**

Tempo 1^o *C'est lui! 'Tis hel* *C'est lui! 'Tis hel* (Dapertutto sort après avoir baisé la main de Giulietta)
(Exit Dapertutto, after kissing Giulietta's hand)

p dolce

dolce

G. **Giulietta** (à Hoffmann)
(to Hoffmann) **Allegretto agitato** **Hoffmann**

Vous me quit-taz? Oh, would you go? *J'ai tout per-du... I've lost my all!*

Giulietta

Quoil vous aus - si! Ah! vous me fai - tes in - ju -
 Ah, so have I ah! if you go, you'll af - front

rel Ah! vous me fai - tes in - ju - rel Sans pi -
 mel Ah! if you go, you'll af - front mel With - out

Hoffmann (avec élan)
 (impetuously)

tié ni mer - ci par - tez, par - tez!... Tes lar - mes t'ont tra -
 rath, with - out thanks, you'd go, you'd go! Your tear - ful eyes be -

hi - e! Ah! je t'ai - mel fût - ce au prix de ma vi -
 tray you! Ah, I love you! my life for you I'd fling a

«Malheureux! Tu ne comprends donc pas»

Allegro Recit.

Giulietta Mal - heu - reux! Tu ne com - prends donc
You may rue! You do not un - der -

Hoffmann el way!

Allegro

pas Qu'une heu - re, qu'un moment peu - vent t'ê - tre fu - nestes? Que mon a - mour te perd à ja -
stand! an hour, a sin - gle hour may bring a - bout your ru - in! Your love and mine may wreck you for

mais si tu res - tes? Que Schlémil ce soir peut te frap - per dans mes
aye if you stay! Will you not de - part, Lest Schle - mil slay you, my

bras? Ne re - pous - se pas ma pri - e - re! Ma vie est à toi tou - te en -
heart? Be - ware, if you do not o - bey me! I'll love you for ev - er, but

G. *tiè - re! Pars! pars! de - main je te pro - mets d'ac - com - pa - go, I pray, I pray! At dawn, be - lieve me, dear, I vow I'll*

Largo Hoffmann
gner tes pas! Ô Dieu, de quelle i - vresse em - join you here! O heav'n, with what de - light My

I. bra - ses - tu mon â - - me! Comme un con - cert di - vin ta heart is all a - light! With mel - o - dy di - vine, thy

voix m'a pé - né - tré! D'un feu doux et brû - lant mon voice the world has filled, With glow - ing joy and love, my

H. être est dé - vo - ré; Tes re-gards dans les miens ont é - pan - ché leur
soul a - gain is thrilled! Thine eyes on mine a - lone their glo - ry bright have

p *f*

H. flam - - me, Com - me des as - tres ra - di - eux!... Et je
shed, They flame as the stars of the night! And I

mf *f*

H. sens, ô ma bien - ai - mé - e, Pas - ser ton ha - leine em - bau - mé - e Sur mes
feel, O my dear, my own, At the touch of thy love - la - den breath, Rap - ture a -

p *f*

H. là - vres et sur mes yeux!... Pas - ser ton ha -
wak - ens and sor - row has flown! Thy breath is all

f

lei - ne, ton ha - leine — em - bau - mé - e Sur mes lè - vres, sur mes
 la - den, ah, thy breath — is all la - den with the rap - ture of thy

lè - vres et sur mes yeux! — Ô Dieu! de quelle i - vresse — em -
 love, and sor - row has flown! — O heav'n, with what de - light — My

bra - ses - tu mon â - me! Tes re - gards dans les miens ont é - pan -
 heart is now a - light! — Thine eyes on me a - lone glow in the

ché, ont — é - pan - ché leur flam - me!
 night, glow — star - ry bright and flam - ing!

Allegro

Giulietta

G.

Au-jour-d'hui ce-pen-dant af-fer-
Yet to-day wilt thou not, to en-

G.

mis mon cou-ra-ge En me lais-sant quel-que cho-se de toi.
cour-age my heart, Give me some gift to re-mind me of thee?

Hoffmann

Giulietta

H. G.

Que veux-tu di-re? É-cou-te, et ne ris pas de
What shall I give thee? I'll tell thee, Do not laugh at my

G.

moi!
plea!

Ce que je veux de toi c'est
The gift I'd have of thee is

pp *f*

la fi - dè - lei - ma - ge Qui re - pro - duit tes
thy re - flect - ed im - age, The re - pro - duc - tion

pp *f* *pp*

traits, ton re - gard,
true of thy look,

fp *p*

ton vi - sa - ge...
thy ver - y im - age!

42/8

(Elle prend un miroir)
(She takes up a looking-glass)

Largo

G. *42*
8

Ce re - flet que tu vois sur le mien se pen -
The re - flec - tion that I see here bend - ing o - ver

Hoffmann

G.
H.

cher... Quoi! mon re - flet! Quel - le fo -
me. What? my re - flec - tion? Ah, this is

Giulietta

G.
H.

li - et Non, car il peut se dé - ta - cher de la gla - ce po -
fol - ly! No, It can be de - tached, they say, and tak - en from this

G.

li - e Pour ve - nir tout en - tier dans mon cœur se ca -
mir - ror, To be hid, if I bid, in my heart and for

cresc.

Allegro molto

Hoffmann

Giulietta

G. H. G.

cher. Dans ton cœur? Dans mon cœur! c'est moi, c'est moi qui ten sup -
 aye. In thy heart? In my heart! Ah see, 'tis I who do im -

G. H. G.

pli - el Hoff-mann, com - ble mes vœux! Tu le veux? Je le
 plore thee! O Hoff - mann, hear my prayer! Dost thou care? Yes, I

G.

veux, oui, sa-gesse ou fo - li - e, je l'at-tends, je le veux!
 care! Be it wis - dom or fol - ly, thou wilt list to my prayer!

Allegro agitato

G.

Si ta pré - sen - ce mest ra -
 Shouldst thou thy - self from me be
 Hoffmann

H.

Ex -
 O

Allegro agitato

dim.

p

G. vi - - e, Je veux gar - der, gar - der de
tak - - en, I still would keep a part of

H. tase, i - vresse i - nas - son - vi - - e!
ec - - sta - sy! O joy un - end - - ing!

G. toi... Ton re - flet, ton âme — et ta
thee, Thy re - flect - ed soul — and thy

H. É - trange, é - trange et doux ef - froil
O rare and fair and love - ly fear!

G. vi - - e; A - mi, don - ne - - les —
be - - ing: Ah, give them, love, — to —

H. Mon re - flet, mon âme — et ma vi - - e,
My re - flect - ed soul — and my be - - ing

moi! _____
me! _____

à toi, _____ à toi, _____ tou - jours _____ à
with thee for aye, _____ with thee _____ for

Ton re - flet, don - ne - le moi! Mon cœur
Thy re - flec - tion give to me! My heart

toi, à toi! A toi,
aye will be! With thee,

l'at - tend de toi! Ah!
'twould fill with thee! Ah!

à toi, oui, à toi! Ah!
with thee, yes, with thee! Ah!

col canto

p

G. Au - jour-d'hui, au - jour - d'hui les lar - mes,
Ah, to - day, ah, to - day all is sor - row,

H. Au - jour-d'hui, au - jour - d'hui les lar - mes,
Ah, to - day, ah, to - day all is sor - row,

p

G. Mais de-main, de - - main les cieux!
But the dawn, the dawn brings joy!

H. Mais de-main, de - - main les cieux!
But the dawn, the dawn brings joy!

cresc.

G. Au - jour-d'hui, au - jour - d'hui les lar - mes,
Ah, to - day, ah, to - day all is sor - row,

cresc.

H. Au - jour-d'hui, au - jour - d'hui les lar - mes,
Ah, to - day, ah, to - day all is sor - row,

cresc.

Mais de-main les cieux! Ah! Au-jour-d'hui les
 But the dawn is joy! Ah! ah, to-day all is

Mais de-main les cieux! Ah! Au-jour-d'hui les
 But the dawn is joy! Ah! ah, to-day all is

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The piano part begins with a series of chords marked with an '8' (octave), followed by a melodic line with a dynamic marking of *f* and a *tr* (trill) over a note.

lar-mes, Mais de-main les cieux! de-main les
 sor-row, But the dawn is joy! the dawn is

lar-mes, Mais de-main les cieux! de-main les
 sor-row, But the dawn is joy! the dawn is

The second system continues the vocal and piano parts. The piano accompaniment features a complex texture with sixteenth-note patterns and chords, marked with a dynamic of *sf* and a *tr* over a note. The vocal lines are identical to the previous system.

cieux! _____
 joy! _____

cieux! _____
 joy! _____

ff allarg.

The third system shows the vocal lines ending with long horizontal lines, indicating a sustained note. The piano accompaniment continues with a dynamic of *ff* and a tempo marking of *allarg.* (ritardando). The piano part features a series of chords marked with a '3' (triple), followed by a melodic line with a dynamic of *ff* and a *tr* over a note.

Scene

(Schlémil entre suivi de Nicklausse, Daper-tutto, Pittichinaccio et de quelques autres invités)

(Enter Schlemil, followed by Nicklausse, Dapertutto, Pittichinaccio and several other guests)

Giulietta

Moderato *vivamente*

Schlémil!
Schlémill!

PIANO *fp*

(Il remonte et s'adresse aux invités)
(Going up again and calling to the guests)

Schlémil

J'en é - tais sûr... En - sem - ble!
I told you so! To - geth - er!

a tempo

col canto *fp*

Schl.

Ve - nez, mes - sieurs, ve - nez! c'est pour Hoff -
Be - hold, fair sirs, be - hold, 'Twas for a

trun *più f*

Schl.

mann, à ce qu'il sem - ble, que nous som - mes a - ban - don -
Hoff - mann's sake, I'll wa - ger, That our beau - ty has grown so

(rires ironiques)
(ironical laughter)

Hoffmann
quasi parlato

Giulietta (à Hoffmann)
(to Hoffmann)

nés!
cold!

Mon - sieur!...
Si - gnor!

Si - len - - ce!
Be si - - ient!

(avec intention)
(pointedly)

(bas, à Hoffmann)
(low, to Hoffmann)

Il a ma clef...
He has my key!

Je t'ai - me!
I love thee!

Pittichinaccio (à Schlémil)
(to Schlemil)

Tu - ons - le!
Kill the man!

Schlémil

Pa - ti - en - - -
Nay, be pa - - -

ce!
tient!

Tempo di Barcarola

fp

Nº 14. Finale
«Écoutez, messieurs!»

Ben moderato

Giulietta

É - cou - tez, messieurs!
When you please, good sirs!

SOPRANO

TENOR

BASS

Ben moderato

PIANO

pp

Tea * *Tea* * *Tea* *

g. Voi - ci les gon - do - les, L'heu-re des bar - ca -
The gon - do - las are near, Gay bar - caroles I

Tea * *Tea* * *Tea* * *Tea* *

g. rol - les Et cel - le des a - dieux!
hear; 'Tis time to say a - dieu!

Tea * *Tea* * *Tea* *

(Schlémil reconduit les invités jusqu'au fond de la scène. Giulietta sort par la gauche, après avoir jeté un dernier regard à Hoffmann qui la suit des yeux. Dapertutto reste au fond de la scène. Nicklausse, voyant qu'Hoffmann ne bouge pas, revient à lui et lui touche l'épaule)

(Schlemil accompanies the guests to the back of the stage. Giulietta goes out at left, after having cast a final glance at Hoffmann, who follows her with his eyes. Dapertutto remains at back; Nicklausse, seeing that Hoffmann does not move, returns to him and touches his shoulder)

Nicklausse. Viens-tu? Will you come?
 Hoffmann. Pas encore. Not yet!
 Nick. Je comprends; mais je veille sur toi. I understand, but I'll watch o'er you.
 Schlémil. Qu'attendez-vous, Monsieur? Why do you wait, Signor?

Two systems of musical notation. The top system shows vocal lines for Nicklausse, Hoffmann, Nick, and Schlémil. The bottom system shows piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of chords and simple melodic lines.

Hoff. Que vous me donniez certaine clef que j'ai juré d'avoir. I want a certain key that I have sworn to get from you!
 Sch. Vous n'avez cette clef qu'avec ma vie, Monsieur! You cannot get that key without my life, Signor!
 Hoff. Je prendrai donc l'une et l'autre! Then I will have them both!

Two systems of musical notation. The top system shows vocal lines for Hoffmann, Schlemil, and Hoffmann. The bottom system shows piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of chords and simple melodic lines.

Sch. C'est ce qu'il faut voir!... En garde!... Not if I can help it! - Draw!
 Dapertutto. Vous n'avez pas d'épée?... prenez la mienne! You have no sword? Take mine!
 Hoff. Merci! Thanks!
 (Il se battent) (They fight)

Two systems of musical notation. The top system shows vocal lines for Schlemil, Dapertutto, Hoffmann, and Schlémil. The bottom system shows piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of chords and simple melodic lines.

(Schlémil est blessé à mort et tombe. Hoffmann lui prend une petite clef pendue à son cou. Il s'élance dans l'appartement de Giulietta. Pittichinaccio regarde Schlémil avec curiosité et s'assure qu'il est bien mort.)
 (Schlemil is mortally wounded and falls. Hoffmann takes a small key that is suspended from his adversary's neck. He rushes to the apartment of Giulietta. Pittichinaccio looks at Schlemil curiously and makes sure that he is dead.)

Two systems of musical notation. The top system shows vocal lines for Hoffmann and Schlémil. The bottom system shows piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of chords and simple melodic lines.

l'appartement de Giulietta. Pittichinaccio regarde Schlémil avec curiosité et s'assure qu'il est bien mort. to the apartment of Giulietta. Pittichinaccio looks at Schlemil curiously and makes sure that he is dead. Dapertutto quietly

Two systems of musical notation. The top system shows vocal lines for Hoffmann and Schlémil. The bottom system shows piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of chords and simple melodic lines.

Chorus (dans la coulisse)
(off)

SOPRANO I

Ah!

Ah!

SOPRANO II

Ah!

Ah!

TENOR

Ah!

Ah!

BASS

Ah!

Ah!

Dapertutto ramasse tranquillement son épée et la remet au fourreau, puis il remonte vers la galerie)
picks up his sword and replaces it in its scabbard. Then he moves back towards the gallery)

Bel - le nuit! ô nuit d'a - mour, Sou - ris à nos i - vres - ses;
Shin - ing night, O night of love, Thy beam - ing beau - ty bless - es!

Bel - le nuit! ô nuit d'a - mour, Sou - ris à nos i - vres - ses;
Shin - ing night, O night of love, Thy beam - ing beau - ty bless - es!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Tea * Tea * Tea * Tea *

Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!
 Light of night that beams a - bove, O shin - ing night of love!

Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour
 Light of night that beams a - bove, O shin - ing night of love!

Ah! Ah!
 Ah! Ah!

Ah! Ah!
 Ah! Ah!

Tea * *Tea* * *Tea* * *Tea* *

(Giulietta paraît dans une gondole; au même moment, rentre Hoffmann)
 (Giulietta appears in a gondola; at the same instant Hoffmann returns)

Ah! Sou - ris à nos i -
 Ah! Smile on all our ca -

Ô bel - le nuit d'a - mour!
 Night of light and of love!

Ah! Ah!
 Ah! Ah!

Ah! Ah!
 Ah! Ah!

p *cresc.*

Tea * *Tea* * *Tea* *

Hoff. Personne!..
No one!

Giulietta

Ah! ah! ah!..
Ha! ha! ha! ha!

Dap. Qu'en fais-tu maintenant?
What will you do with him now?

Giul. Je te l'aban-
donne! I'll make you a

vres - - - - ses! Nuit d'a - mour, _____ ô nuit _____ d'a -
ress - - - - es! Night of love, _____ O night _____ of

Sou - ris à nos i - vres - ses! _____ Ô bel - le nuit _____ d'a -
Smile on all our ca - ress - es! _____ O shin - ing night _____ of _____

f *dim.*

Tea * *Tea* * *Tea* * *Tea* *

donne!
present of him!

Pittichinaccio

Cher ange!
My angel!

(Il entre dans la gondole; Giulietta le prend dans ses bras)
(Enters gondola; Giulietta embraces him)

mour! Ah! ah! ah! ah! ah!
love! Ah! ah! ah! ah! ah!

mour! Ah! ah!
love! Ah! ah!

Ah! ah!
Ah! ah!

Ah! ah!
Ah! ah!

pp

Tea * *Tea* * *Tea* *

Hoffmann Misérable!
You wretch!

Nicklausse

Hoffmann! Hoffmann! Les sbires! (Il entraîne Hoffmann)
Hoffmann! Hoffmann! The guards! (Drags Hoffmann away)

ah! ah! ah! ah!

ah! ah! ah! ah!

ah! ah! ah! ah!

ah! ah! ah! ah!

dim.

Trio * Trio * Trio * Trio *

ah! ah!

ah! ah!

ah! ah!

ah! ah!

Curtain

Trio *

Intermezzo

(Un rideau de nuages passe devant la scène)
(A veil of clouds passes across the scene)

Allegro moderato

PIANO

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The score begins with a piano (*p*) dynamic. The right hand features a series of dotted half notes with a tremolo effect, while the left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a fortissimo (*pp*) dynamic and a final chord in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand plays a complex, arpeggiated texture with many beamed notes, while the left hand plays a more rhythmic accompaniment with some accents.

Second system of musical notation. The right hand continues with dense arpeggiated figures. The left hand has a melodic line with some rests. A *rit.* marking is present below the bass staff, along with a small asterisk symbol.

Third system of musical notation. The right hand features a series of chords and arpeggios. The left hand has a melodic line with fingerings (1, 2, 3) indicated. The texture is dense and rhythmic.

Fourth system of musical notation. The right hand continues with arpeggiated textures. The left hand has a melodic line with fingerings (1, 2, 3). A *dim.* marking is present in the first measure, and a *rit.* marking is present in the second measure.

Moderato

Fifth system of musical notation. The tempo is marked *Moderato*. The right hand starts with a *pp* (pianissimo) dynamic and features a series of chords. The left hand has a melodic line. A *molto cantabile* marking is present in the second measure, followed by hairpins indicating a crescendo and then a decrescendo.

First system of musical notation, consisting 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 sharps (F# and C#). The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece. It shows a progression of chords and melodic lines in both hands.

Third system of musical notation, featuring more complex chordal textures and melodic movement.

Fourth system of musical notation, with a focus on sustained chords and melodic fragments.

Fifth system of musical notation, showing a continuation of the harmonic and melodic themes.

Sixth system of musical notation, concluding the page with a final series of chords and melodic lines.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a bass line with eighth and quarter notes. Measure 4 includes a complex chordal texture with multiple notes beamed together.

Second system of musical notation, measures 5-8. The melodic line continues with eighth and quarter notes, and the bass line follows with similar rhythmic patterns. Measure 8 shows a melodic flourish with a grace note.

Third system of musical notation, measures 9-12. The upper staff has a more active melodic line with eighth notes and slurs. The bass line continues with a steady eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The upper staff features a melodic line with rests and eighth notes. The lower staff has a bass line with eighth notes. The instruction *sempre più dolce* is written in the right margin of the system.

Fifth system of musical notation, measures 17-20. The upper staff consists of block chords. The lower staff has a bass line with eighth notes. The instruction *morendo* is written in the right margin of the system.

Sixth system of musical notation, measures 21-24. The upper staff features a melodic line with slurs and a *ppp* dynamic marking. The lower staff has a bass line with eighth notes. The system concludes with a final cadence.