

# KING ARTHUR

A Trilogy of lyrical dramas founded

On the Morte d'Arthur of sir

THOMAS MALORY

by

# LE ROI ARTHUS

Trilogie lyrique tirée de

la Mort d'Arthur de

THOMAS MALORY

par

FRANCIS COUTTS

93

Music by

Musique de

I. ALBENIZ

Première Journée

# MERLIN

Drame en trois actes

Texte anglais

et

Version française de MAURICE KUFFERATH

Partition pour chant et piano

Prix net: 20 francs.

PARIS

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Baron, 9/11/75 Mission Fund

à FRANCIS COUTTS

à l'homme, à l'ami.

## CHARACTERS

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**MERLIN, a Magician.** — (1<sup>er</sup> Baryton).

**KING LOT OF ORKNEY, Father of Gawain, by the elder daughter of the late Queen Igraine and her first husband, the Duke of Tintagil.** — (3<sup>e</sup> Basse).

**GAWAIN, Son of King Lot.** — (2<sup>e</sup> Ténor).

**MORDRED, Son of Morgan le Fay and cousin to Gawain.**  
(2<sup>e</sup> Baryton).

**ARTHUR, Foster brother to Kay, and son of the late Queen Igraine by her second husband, Uther Pendragon, King of England.** — (1<sup>er</sup> Ténor).

**SIR ECTOR DE MARIS, A knight of Arthur's party; father of Kay.** — (2<sup>e</sup> Basse).

**SIR PELLINORE, Captain of Morgan's forces.**  
(3<sup>e</sup> Baryton).

**KAY, Son of Sir Ector.** — (3<sup>e</sup> Ténor).

**THE ARCHBISHOP OF CANTERBURY.** — (Basse chantante).

**MORGAN LE FAY, Queen of the land of Gore: an enchantress; younger daughter of the late Queen Igraine, by her first husband, the Duke of Tintagil; and mother of Mordred.** — (Mezzo Soprano).

**NIVIAN, A Saracen dancing girl.**  
(Soprano Dramatique).

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## PERSONNAGES

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**MERLIN**, l'enchanteur. — (1<sup>er</sup> Baryton).

**LE ROI LOTH D'ORKNEY**, père de Gauvain, par la fille aînée de feu la reine Iguerne et son premier époux, le duc de Tintagil. — (3<sup>e</sup> Basse).

**GAUVAIN**, fils du roi Loth. — (2<sup>e</sup> Ténor).

**MORDRED**, fils de la reine Morgan et cousin de Gauvain.  
(2<sup>e</sup> Baryton).

**ARTHUS**, frère putatif de Kay, fils véritable de la reine Iguerne et de son second mari, Uter Pendragon, roi d'Angleterre. — (1<sup>er</sup> Ténor).

**SIR AUCTOR DE MARIS**, chevalier du parti d'Arthur, père de Kay. — (2<sup>e</sup> Basse).

**SIR PELLINOR**, commandant de l'armée de Morgan.  
(3<sup>e</sup> Baryton).

**KAY**, fils de sir Auctor. — (3<sup>e</sup> Ténor).

**L'ARCHEVÊQUE DE CANTORBURY**. — (Basse chantante).

**MORGAN**, reine du pays de Gorre. Magicienne. Fille de la reine Iguerne et de son premier mari, le duc de Tintagil, mère de Mordred. — (Mezzo Soprano).

**NIVIANE**, jeune fille Sarrasine. — (Soprano Dramatique).

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La scène est à Londres. Epoque légendaire.

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œuvre rare - Uniformité et non homogénéité - Thèmes vagues et quelconques.  
Abus de tricola - Abus des 9<sup>ms</sup> dominants et des enchaînements de 9-19°  
Développements inexistants - Redites textuelles des mêmes passages - la musique ne correspond guère aux  
Recherches Harmoniques et parfois inouïes.  
Ingrat intérieurement le mot médiéval

157 A l'ère le Préface p.1 - (remarquable)  
le Page 18-19. (beaucoup de notes fin page 18)

Le chant de noëmes: "Regulus cetero" p.81 - remarquable par son énergie.

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# MERLIN

## PRÉLUDE

Words by FRANCIS COUTTS

Version Française de MAURICE KUFFERATH

Music by I. ALBENIZ

**Andantino**

**PIANO** *pp*

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo marking 'Andantino' and the dynamic 'pp'. The second system includes the instruction 'sempre pp'. The third system is marked 'poco sf'. The fourth system features 'sf pp subito'. The fifth system concludes with 'pp'. The score is primarily in the bass clef, with some treble clef notation in the final system. It 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 music includes various note values, rests, and dynamic markings such as *pp*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *pppp* and *pp*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *pp* and *ppp*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *ppp*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *pp*.

Rall

The musical score consists of five systems of staves. The first system has two staves with dynamics *pp*, *dim.*, and *ppp*. The second system has two staves with dynamics *pp* and *sf*. The third system has two staves with dynamics *p* and *pp*. The fourth system has two staves with dynamics *sf* and *sf*. The fifth system has two staves with dynamics *cresc.* and *pp*. The score includes various musical notations such as slurs, accents, and triplets.



ff

dim.

Pit.

ppp

dolce.

pp

ppp

( Le rideau se lève )  
( Curtain rises )

Final chord: C major (C-E-G)

# MERLIN

## ACTE I

5

La Scène représente la façade orientale de la cathédrale de Saint Paul, à Londres. Devant l'escalier de l'église, un perron de marbre au milieu duquel est enfoncée une épée chargée de pierreries et dont la lame porte une inscription. Jour de Noël avant l'aube.

SCÈNE.—*outside the east end of St. Paul's Church in London, before dawn. The Church lit up and chanting heard within. — Christmas Day, before dawn. Near the wall of the Church a block of marble, with a jewelled sword, to which a scroll is attached, standing in it.*

**Andante.**

(Marquez la mesure pour chaque croche moins les groupes liés)

**CHANT**

Ve - ni Re - dem - ptor gen - ti - um Os - ten - de

Ve - ni Re - dem - ptor gen - ti - um Os - ten - de

**PIANO**

**Andante**

par - tum Vir - gi - nis Mi - re - tur om - ne sæ - cu - lum

par - tum Vir - gi - nis Mi - re - tur om - ne sæ - cu - lum

**Poco rit**

**Andante**

Ta - lis de - cet par - tus De - um

Ta - lis de - cet par - tus De - um

**Poco rit** **Andante**

*pp* *pp*

pp sf

sf pp

sf pp dolce

pp

**Allegretto**

cre scen

**MERLIN**

Hail hail, mystic morn, Whereon was born the king To  
Gloire au jour na - tal de no - tre maître et roi, pour

ff pp



M

all the land let ring with Ar . thur for her  
 l'u - ni - vers con - quis qu'Ar - thus de - vien - ne

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a fortissimo (ff) dynamic and includes a series of chords and moving lines in both hands.

M

king \_\_\_\_\_ En - gland with Ar . thur crown \_\_\_\_\_  
 roi! \_\_\_\_\_ Au scep - tre des Bre - tons \_\_\_\_\_

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a piano (p) dynamic and includes a crescendo (cresc.) marking. The accompaniment consists of chords and moving lines in both hands.

M

and crown The world with En - gland's fair re -  
 le monde en - tier par lui se - ra sou -

The third system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a piano (p) dynamic and includes a crescendo (cresc.) marking. The accompaniment consists of chords and moving lines in both hands.

M

- nown!  
 - mis!

*ff* *fff* **Poco rit** *fff*

The fourth system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a fortissimo (ff) dynamic and includes a fortissimo (fff) dynamic and a Poco rit marking. The accompaniment consists of chords and moving lines in both hands.

First system of musical notation, featuring a treble and bass clef. The music consists of complex chordal textures and melodic lines. The key signature has two flats (B-flat and E-flat). The bass line includes a triplet of eighth notes.

Second system of musical notation, continuing the complex textures. It features a treble and bass clef with various articulations and dynamics.

Third system of musical notation, including dynamic markings such as *ff* and *dim.*. It features a treble and bass clef with complex textures and melodic lines. A first ending bracket labeled '8.' is present.

Fourth system of musical notation, featuring dynamic markings such as *pp* and *ppp*. It consists of a treble and bass clef with complex textures and melodic lines.

Fifth system of musical notation, featuring dynamic markings such as *pppp*. It consists of a treble and bass clef with complex textures and melodic lines.

Sixth system of musical notation, including the word *moreno* and dynamic markings such as *ppp*. It consists of a treble and bass clef with complex textures and melodic lines.

( Niviane, arrivant au moment où le soleil parait )  
( Nivian, enters at the sun rises )

Andante

ppp pp

NIVIANE  
NIVIAN

Merlin mymaster!

MERLIN

Merlin, mon maître!

Ni -

Who calls?

Andante

Qui vient?

m.g. pp p

Andantino

Ni - vian, your maiden who plights dances to con - jure the elves' Gold from their  
- via - ne, l'en - fant du dé - sert, qui par sa danse et ses charmes, aux gnômes

Andantino

dolcissimo

sempre dolce

crystalline shelves  
prend leurs trésors

MERLIN

Come you to spy what be - falls Here  
Ne sais - tu pas nos mi - sé - res,  
Ecco piu animato

Gather the lords and the knights  
 Clercs et barons viendront ils

since King Uther is dead?  
 de - puis qu'Uter est mort?

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Gather the lords and the knights' and 'Clercs et barons viendront ils'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking 'pp' is present in both staves.

Hi - ther a monarch to choose?  
 bien - tôt pour choisir un roi?

Yes, when the mass has been said.  
 Oui, quand l'office sera dit.

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'Hi - ther a monarch to choose?' and 'bien - tôt pour choisir un roi?'. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamic markings 'mf' and 'cresc' are used in the piano part, leading to a 'ff' marking at the end of the system.

Oft, have you promised to loose Me and my sisters from  
 Sou - vent, tu promis à ma ra - ce de l'ar - ra - cher à ses

The third system of the musical score shows the vocal line with the lyrics 'Oft, have you promised to loose Me and my sisters from' and 'Sou - vent, tu promis à ma ra - ce de l'ar - ra - cher à ses'. The piano accompaniment is highly rhythmic, featuring a 'ff' dynamic marking. The system concludes with a 'pp.' marking in the piano part.



thralls Soon as right their to the throne Comes by your craft to his own.  
 fers, dès qu'un é - lu, partes soins, à tous s'impose - rait.

Not  
Non

tranquille

yet! More treasure I need Foolish one, hark what I  
 pas! Il me faut plus d'or! Folle en - fant, é - cou - te -

rede. U - ther - died child - less all men  
 - moi. U - ter est mort, croit on, sans des cen -

sempre dolce

fan - cy,  
- dan - ce;

Morgan le Fay his false step - daughter  
Mor - gan, la reine, sa faus - se fil - le,

Wonderful clerk of ne - cro - man - cy,  
habile en l'art de la ma - gi - e,

How will she breathe out  
quels ar - ti - fi - ces

malice and slaughter  
ten - te - ra - t'el - le

Soon as his son from long con - cealment  
lorsqued'Uter va re - pa - raî - tre

le

Shines in the strength of a royal re - veal - ment!  
fils, prêt à ré - clamersonhé - ri - ta - ge!

8-  
3 cresc.  
3 dim.

MERLIN

Morgan will plot and Merlin must struggle, War will be wag'd and sorcery proven, Gold for  
 Mais je connais tout l'art de la Reine. Guerre au pou-voir de la sorcière! Or pour

rall.  
p pp f pp

gold, and juggle for juggle!  
or, et ru-se pour ru-sel

Andante  
pp

Andantino

p dolce

Andante  
MERLIN

Oft must the ma-gi-cal dance be wo-ven, Ni-vian's charm of mystical measure,  
Toi dont la danse est si sé-duit-san-te, prê-te moi ton charme et la grâce

Andante

Musical score for Merlin's first system, including vocal line and piano accompaniment. The piano part features a *pp* dynamic marking.

Cheating the gnomes to desert their treasure  
pour ar-ra-cher leurs trésors aux gnômes.

*affrettando poco a poco*

*cresc*

Musical score for Merlin's second system, including vocal line and piano accompaniment. The piano part includes *affrettando poco a poco* and *cresc* markings.

(rebelle)  
NIVIAN (Ebelliquus)

Fierce is your king-dom and frere! Pleasure-less isle of the sea!  
Froide et fé-roce est ta loi, î-le dé-ser-te de joie!

*sf appassionato*

Musical score for Nivian's first system, including vocal line and piano accompaniment. The piano part features a *sf appassionato* dynamic marking.

*Più animato*

Pleasure-less isle of the sea! Dances I weave you no more Dances I weave you no more  
î-le dé-ser-te de joie! Je te re-fuse à pré-sent l'art séduc-teur de mes chants.

*Più animato*

Musical score for Nivian's second system, including vocal line and piano accompaniment. The piano part includes a *p* dynamic marking and *Più animato* tempo marking.

no more, Save you will let us go free!  
 froi - de, froide et fé - roceest ta loi,

Save you will let us go free! Fierce is your kingdom and froel!  
 î - le dé - serte de joie Je te re - fuse à pré - sent

*f* *affret e cresc.*

Pleasure less isle of the seal  
 l'art sé - duc - teur de mes chants!

MERLIN

Heed, if my spells you would spoil, Heed, lest I double your  
 Ah! si tu m'o - ses bra - ver, je doublerai tontour-

*cresc.*

NIVIAN

Fierce is your king-dom and frore,  
Froide et fé - roce est ta loi,

toill -  
- ment:

cresc

ff

(Niviane recule terrifiée des chevaliers,  
Nivian shrinks away. Knights, Nobles

Plea sureless isle of the seal plea sure less isle of the seal  
i - le dé - ser - te de joie, i - le dé - ser - te de joie!

les nobles et les dames commencent à sortir de l'église )  
and Ladies begin to come out of the Church )

MERLIN

Lol where the knights well - be - seen Come, by the  
Vois, clerics et no - bles ap - pro - chent pu - ri - fi -

pp ppp

NIVAIN

(Nivaine gémissant)  
(wailing)

(Il va vers ceux qui arrivent)  
(He moves towards them.)

Ah! Ah!  
what a que nos

Christ -és Mass par made clean le Christ!

doom to re-main, fersont pe-sants,  
Cheating the mi-ser-ly gnome, sous le pou-voir malfai-sant  
Bound by a sor-cerer's chain, de ce maudit enchanteur,

*ppp*

Rit. (elle sort en fuyant)  
NIVAIN leaves the churchyard.

Far from our country and home!  
loin de nos ciels ra-di-eux!

Rit. Molto rit

*ppp*

And<sup>te</sup> religioso

Des nobles, des chevaliers et des hommes d'armes sortent du temple; puis la reine Morgan avec  
Nobles, Knights and Men-at-Arms enter from the Church, then Morgan Le Fay, with Mordred, atten-

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a minor key and 3/4 time. It begins with a piano (*ppp*) dynamic and includes a *poco sf* marking towards the end of the system.

Mordred, qui sont suivis par des chevaliers; le roi Loth avec Gauvain et leur suite; enfin sir Auctor et sir Pellinor. Procession-  
-ded by Knights; King Lot, with Gawain, attended by Knights; Sir Ector de Maris and Sir Pellinore; followed by Monks in

The second system of the musical score continues the piano accompaniment. It features a *poco sf* dynamic marking. The notation includes various rhythmic values and phrasing slurs.

-nellement viennent ensuite des moines accompagnant l'Archevêque de Cantorbury et chantant.  
- procession with the Archbishop Of Canterbury, chanting.

The third system of the musical score continues the piano accompaniment. The dynamics are not explicitly marked in this system, but the tempo and mood remain consistent with the previous systems.

The fourth system of the musical score continues the piano accompaniment. It features a variety of rhythmic patterns and phrasing.

The fifth and final system of the musical score on this page. It begins with a *ppp dolce* dynamic marking. The music concludes with a final cadence.



*sf e dim.* **Rall.**  
*ppp*

*poco sf*

**MONKS**  
*coro attacca subito.*

**MOINES**

E - gres - sus e - jus a Pa - tre Re - gressus e - jus ad

E - gres - sus e - jus a Pa - tre Re - gressus e - jus ad

Pa - trem Ex - cur - sus us - que ad in - fe - ros Re - cur - sus ad se - dem

Pa - trem Ex - cur - sus us - que ad in - fe - ros Re - cur - sus ad se - dem

Maestoso

De - i

De - i

Maestoso

*ff pesante*

*p*

Trompettes sur la scène

Trumpets on the stage.

MERLIN

My - lords and gentlemen at arms! Too long The realm in jeopardy has  
 Mes lords et vaillants cheva - liers! De - puis long temps la discorde régné i -

*Maestoso*

*dim*

*pp*

stood! Formighty men have madethemstrong And thought to crown them when they  
 - ci. Sans droit l'on voit plu - sieurs bri - quer le rang su - prême. C'est pour -

would; And there - fore sped to lords and commons, On pain of cursing to re -  
 - quoi, dès ce jour, sous pei - ne de trai - tri - se, ba - rons et no - bles, as - sem -

*dolce*

M. *fuse My lord of Canterbury's summons To ga - ther here a king to  
blés par or - dre de votre arche - vê - que, vo - tre de - voir est d'é - lire un*

M. *choose  
roi.*

**Allegro**

1<sup>o</sup> T. *A ru - mour'd  
que l'on con -*

2<sup>o</sup> T. *We have heard  
Le bruit court*

B<sup>tons</sup> *We have heard We have  
Le bruit court Le bruit*

B<sup>sex</sup> *We have heard We have heard  
Le bruit court Le bruit court*

**Allegro**

1<sup>o</sup>.T. word We have heard Of an heir con -  
 naït l'on con - naït l'au - then - tique hé - ri -

2<sup>o</sup>.T. word Of an heir con - ceal'd!  
 naït l'au - then - tique hé - ri - tier

B<sup>1</sup>ons heard We have heard Of an heir con -  
 court l'on con - naït l'au - then - tique hé - ri -

B<sup>2</sup>es We have heard Of an - heir con - ceal'd! We have  
 l'on con - naït l'au - then - tique hé - ri - tier l'on con -

1<sup>o</sup>.T. - ceal'd! Of an heir con - ceal'd! We have heard Of an heir con -  
 - tier Oui, l'on dit que bien - tôt l'au - then - tique hé - ri - tier nous se -

2<sup>o</sup>.T. Of an heir con - ceal'd! We have heard Of an heir con -  
 l'au - then - tique hé - ri - tier l'au - then - tique hé - ri - tier nous se -

B<sup>1</sup>ons - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 - tier Oui, bien - tôt l'au - then - tique hé - ri - tier nous se -

B<sup>2</sup>es heard Of an heir con -  
 - naït Oui, bien - tôt nous se -

*cresc.* *cresc.*

- ceal'd! Of an heir con - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 - ru ré - vé - lé, oui, bien - tôt l'au - then - tique hé - ri - tier nous se - ra ré - vé -

- ceal'd! Of an heir con - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 - ra ré - vé - lé, oui, bien - tôt l'au - then - tique hé - ri - tier nous se - ra ré - vé -

- ceal'd! Of an heir con - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 - ru ré - vé - lé, oui, bien - tôt l'au - then - tique hé - ri - tier nous se - ra ré - vé -

- ceal'd! Of an heir con - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 - ra ré - vé - lé, oui, bien - tôt l'au - then - tique hé - ri - tier nous se - ra ré - vé -

*cresc*

E - - - lar - - - - - gis - - -

- ceal'd! \_\_\_\_\_ We have heard A ru - mour'd  
 - lé \_\_\_\_\_ A nos yeux quel si - gne cer -

- ceal'd! \_\_\_\_\_ We have heard A ru - mour'd  
 - lé \_\_\_\_\_ A nos yeux quel si - gne cer -

- ceal'd! \_\_\_\_\_ We have heard A ru - mour'd  
 - lé \_\_\_\_\_ A nos yeux quel si - gne cer -

- ceal'd! \_\_\_\_\_ We have heard A ru - mour'd  
 - lé \_\_\_\_\_ A nos yeux quel si - gne cer -

*cresc.*

sez

word - tain      Of an heir con - ceal'd  
le dé - si - gne - ra?

word - tain      Of an heir con - ceal'd  
le dé - si - gne - ra?

word - tain      Of an heir con - ceal'd  
le dé - si - gne - ra?

word - tain      Of an heir con - ceal'd  
le dé - si - gne - ra?

8

*ff*

Whom by sign — Of grace di - vine      Now shall be - re -  
A nos yeux — quel si - gne cer - tain      le dé - si - gne -

Whom by sign — Of grace di - vine      Now shall be - re -  
A nos yeux — quel si - gne cer - tain      le dé - si - gne -

Whom by sign — Of grace di - vine      Now shall be - re -  
A nos yeux — quel si - gne cer - tain      le dé - si - gne -

Whom by sign — Of grace di - vine      Now shall be - re -  
A nos yeux — quel si - gne cer - tain      le dé - si - gne -

*cresc.*

*Rit.*

- veal'dl.  
- ra?

- veal'dl.  
- ra?

- veal'dl.  
- ra?

*Rit.*

*dim* *p*

(Trompettes sur la scène)  
(Trumpets on the stage)

**All<sup>o</sup> non troppo**

*pp* *dim.*

**L'ARCHEVÊQUE** (levant la main pour imposer silence à l'assemblée)  
**ARCHBISHOP** (raising his hand for silence)

Long I prayed with fast and vi gil Him who deign'd this holy tide By an Eastern star's ef-  
J'ai longtemps, dans mes pri- è - res, in - vo - qué ce - lui vers qui une é - toi - le ma - ti -

**Andantino**

*pp*

AR. fulgence, His Na.ti.vi.ty's di - vulgence, Persian po - tentates to guide That our  
 - na - le a conduit jadis, les peuples et les prin - ces d'O - ri - ent. Qu'il é -

AR. judg - ment he in - cline, Set - ting on the man ap - poin - ted  
 - clai - re en ce jour vo - tre ju - ge - ment et mar - que

AR. To be chosen and a - noin - ted His in - vi - o - la - ble si - gil By a  
 du sceau de sa clé - men - ce l'é - lu qu'avons suf - fra - ges son ar -

AR. mi - ra - cle or sign! ———  
 - rêt veut dé - si - gner! ———



AR. *Eastward as at eve I knelt, Pleading thus for heavenly favour At the al - tar, ne'er I  
Lorsque, sur l'au - tel courbé, j'im - plo - rais du Ciel la faveur de ses lu - miè - res, tout à*

*pp*

AR. *felt So divine and sweet a savour! Then as homeward I was  
coup, je sentis une ardeur di - vi - ne. L'âme en jo - ie, vers le*

*pp*

AR. *wending, Comfort on my soul des - cending. I per -  
cloi - tre lorsque je re - pris ma rou - te, m'ap - pa -*

AR. *ceiv'd this mystic sword's Message to a doub - ting land Mani - fest thy gra - cious hand, King of  
- rut le sens du mes - sa - ge que la sainte é - pé - e à ce peu - ple dé - su - ni ap - por - te au*

*cresc.*

Allegro

Kings and Lord of Lords  
nom du Roi des Rois.

We have heard  
Le bruit court

We have  
Le bruit

We have heard  
Le bruit court

Allegro

A ru - mour'd word We have heard  
que l'on con - naît l'on con - naît

A ru - mour'd word Of an heir con -  
que l'on con - naît l'au - then - tique hé - ri -

heard court We have heard We have heard  
le bruit court l'on con - naît

We have heard  
l'on con - naît

We have heard  
l'on con - naît

Of an heir con -  
l'au - then - tique hé - ri -

cresc.

Of an heir con - ceal'd! Of an heir conceal'd! We have  
 l'au - then - tique hé - ri - tier Oui, bien - tôt nous se - ra ré - vé -

- ceal'd!  
 - tier

Of an heir con - ceal'd! We have  
 l'au - then - tique hé - ri - tier nous se -

Of an heir con - ceal'd!  
 l'au - then - tique hé - ri - tier

Of an heir con -  
 nous se - ra ré - vé -

- ceal'd!  
 - tier

We have hear  
 l'on con - nail

*cresc.*

heard Of an heir con - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 - lé l'au - then - tique hé - ri - tier, l'au - then - tique hé - ri - tier, oui bien - tôt, oui bien -

heard Of an heir con - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 - ra ré - vé - lé, l'au - then - tique hé - ri - tier nous se - ra ré - vé - lé, nous se -

- ceal'd! Of an heir con - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 - lé l'au - then - tique hé - ri - tier, l'au - then - tique hé - ri - tier, oui bien - tôt, oui bien -

Of an heir con - ceal'd! Of an heir con - ceal'd! Of an heir con -  
 l'au - then - tique hé - ri - tier, l'au - then - tique hé - ri - tier, oui bien - tôt, oui bien -

*cresc.*

*cresc.*

ceal'dl Of an heir con - ceal'dl We have heard  
 - tôt nous se - ra ré - vé - lé l'au - then - tique

ceal'dl Of an heir con - ceal'dl We have heard  
 - ra ré - vé - lé l'hé - ri - tier l'au - then - tique

ceal'dl Of an heir con - ceal'dl We have heard  
 - tôt nous se - ra ré - vé - lé l'au - then - tique

ceal'dl Of an heir con - ceal'dl We have heard  
 - tôt nous se - ra ré - vé - lé l'au - then - tique

*cresc.* *marcato* E - - - lar

L'ARCHEVÊQUE (montrant l'épée dans le perron)  
 ARCHBISHOP (indicating the sword)

- - gis - - sez Lol "Ex\_ca\_li\_bur" in -  
 Là, d'Es\_ca\_li\_bor vo -

A ru - mour'd word  
 hé - ri - tier

A ru - mour'd word  
 hé - ri - tier

A ru - mour'd word  
 hé - ri - tier

A ru - mour'd word  
 hé - ri - tier

*Allegro maestoso*  
 - - gis - - sez *ff*

ARON

- laid Gems the hilt and names the blade!  
 - yez, au so - leil, fré - mir l'a - cier!

ARON

Round about in let - ter'd gold See a - no - ther le - gend  
 Sur sa lame, en let - tres d'or, re - gar - dez, il est é -

ARON

scrolfd  
 - criq:

Andantino

Andantino

ff

ff

ARON

«Who from this an - vil draws the brand  
 «Qui de ce bloc m'ar - ra - che - ra,

(lisant les mots)  
 (reading the scroll)

ff

Is rightwise king of all the land)  
De son pleindroit, il se - ra Roi)

*affret. et cresc. molto*

(L'assemblée s'approche du perron)  
(The crowd moves towards the block of marble)  
**Allegro con fuoco**

Sopr.  
Tors  
B<sup>ass</sup>

Who the scepter hopes to sway, Let him as -  
La cou - ron - ne, qui la veut, fas - se l'es -

8.....  
ff

Sopr. - say Ex - ca - li - bur! Ex - ca - li - bur! Who of the  
 - sai d'Es - ca - li - bor! d'Es - ca - li - bor! Qui veut ré -

Tors - say Ex - ca - li - bur! Ex - ca - li - bur! Who of the  
 - sai d'Es - ca - li - bor! d'Es - ca - li - bor! Qui veut ré -

Bass - say Ex - ca - li - bur! Ex - ca - li - bur! Who of the  
 - sai d'Es - ca - li - bor! d'Es - ca - li - bor! Qui veut ré -

Sopr. realm would be ro - yal reeve  
 - gner sur no - tre pa - ys,

Tors realm would be ro - yal reeve  
 - gner sur no - tre pa - ys,

Bass realm would be ro - yal reeve  
 - gner sur no - tre pa - ys, Who of the  
 Qui veut ré -

Sopr. Who of the realm would be ro - yal reeve  
 Qui veut ré - gner sur no - tre pa - ys,

Torn. realm would be ro - yal reeve would be reeve  
 - gner sur no - tre pa - ys, qui veut,

Bass realm would be ro - yal reeve would be reeve  
 - gner sur no - tre pa - ys, qui veut,

Sopr. Let him a - chieve Ex - ca - li - bur Ex - ca - li - bur Ex -  
 sa - che bran - dir Es - ca - li - bor! Es - ca - li - bor! Es -

Torn. Let him a - chieve Ex - ca - li - bur Ex - ca - li - bur Ex -  
 sa - che bran - dir Es - ca - li - bor! Es - ca - li - bor! Es -

Bass Let him a - chieve Ex - ca - li - bur Ex - ca - li - bur Ex -  
 sa - che bran - dir Es - ca - li - bor! Es - ca - li - bor! Es -

*fff*



*s'avancent avec colère.* **Andantino**  
**MORGAN** (*stepping forward angrily*)

Fools and simple priest Ea-sily en-  
 Prê - tres trop cré - du - les, fai - bles d'es -

Sopr.  
 - ca - li - bur  
 - ca - li - bor!

Tors.  
 - ca - li - bur  
 - ca - li - bor!

Bass.  
 - ca - li - bur  
 - ca - li - bor!

**Andantino**

*fff* *dim.* *dim.*

**M.A.**  
 - snar'dl Por - tents, west or east.  
 prit! Cœurs vi - te sur - pris

**Più mosso**

*p* *sf* *p* *M.G.*

M.O. Light - - - ly, are pre - par'd!  
 par des pré - sa - ges vain!

M.G.

M.O. Hi - - - ther hea - ven - ly gleam - ing  
 Nul - - - le clar - té cé - les - te ne

M.O. Sends no gui - - - dance down  
 peut ou - vrir vos yeux!

M.O. This is com - mon schem - ing How to win a  
 Du - - - pes d'une in - tri - gue que Mer - lin our -

MO

*ff*

crown! - dit! Here is shown no tra - gic  
 Rien i - ci ne vient tra -

MO

Mean - ing fresh from God, Here is common magic Wrought by Mer - lin's  
 - hir - la main de Dieu. Tout est l'œuvre in - me de cet en - chan -

*ff*

Elle fait avancer Mordred  
 Bringing forward Mordred

MO

rod! - teur! Le même Mouvt mais un peu retenu

*ff*

MO

Lol my son is right - ful  
 Ouil mon fils, seul des - cen -

*ff*

MORGAN.

Heir of roy - al line!  
 - dant de nos vieux rois, Mor - dred from - des -  
 Mor - dred, con - tre Mer -

Allo vivo.

-pite - ful Mer - lin needs no sign!  
 - lin fe - ra va - loir ses droits.

SOPRANOS.

Nay, nay, Mor - gan le Fay!  
 Ah! ah! rei - ne Mor - gan!  
 Let him as - say Ex -  
 Qu'il ti - re donc Es -

TÉNORS.

Nay, nay, Mor - gan le Fay!  
 Ah! ah! rei - ne Mor - gan!  
 Let him as - say Ex -  
 Qu'il ti - re donc Es -

BASSES.

Nay, nay, Mor - gan le Fay!  
 Ah! ah! rei - ne Mor - gan!  
 Let him as - say Ex -  
 Qu'il ti - re donc Es -

8-  
 Allo vivo. Nay, nay, Mor - gan le Fay!  
 Ah! ah! rei - ne Mor - gan!  
 Let him as - say Ex -  
 Qu'il ti - re donc Es -

S. -ca - li - bur!  
-ca - li - bor!

Nay, Ah! nay, ah!

Mor-gan le Fay!  
rei - ne Mor-gan!

Let him as - say Ex -  
Qu'il ti - re donc Es -

T. -ca - li - bur!  
-ca - li - bor!

Nay, Ah! nay, ah!

Mor-gan le Fay!  
rei - ne Mor-gan!

Let him as - say Ex -  
Qu'il ti - re donc Es -

B. -ca - li - bur!  
-ca - li - bor!

Nay, Ah! nay, ah!

Mor-gan le Fay!  
rei - ne Mor-gan!

Let him as - say Ex -  
Qu'il ti - re donc Es -

S. -ca - li - bur!  
-ca - li - bor!

Let him as - say  
qu'il ti - re donc

Es - ca - li - bor! Ex -  
Es - ca - li - bor! Es -

T. -ca - li - bur!  
-ca - li - bor!

Let him as - say  
qu'il ti - re donc

Es - ca - li - bor! Ex -  
Es - ca - li - bor! Es -

B. -ca - li - bur!  
-ca - li - bor!

Let him as - say  
qu'il ti - re donc

Let him as - say  
qu'il ti - re donc

Ex -  
Es -

S. *s*  
 -ca - li - bur! Ex - ca - li - bur! Ex - ca - li - bur! Ex - ca - li - bur!  
 -ca - li - bor! Es - ca - li - bor! Es - ca - li - bor! Es - ca - li - bor!

T.  
 -ca - li - bur! Ex - ca - li - bur! Ex - ca - li - bur! Ex - ca - li - bur!  
 -ca - li - bor! Es - ca - li - bor! Es - ca - li - bor! Es - ca - li - bor!

B.  
 -ca - li - bur! Ex - ca - li - bur! Ex - ca - li - bur! Ex - ca - li - bur!  
 -ca - li - bor! Es - ca - li - bor! Es - ca - li - bor! Es - ca - li - bor!

(Trumpet's)  
 (Trompettes sur la scène.)

(KING LOT bringing forward Gawain.)  
 (LE ROI LOTH faisant avancer Gauvain.)

Ga -  
 Gau -

*fff*

L. *vain, my son! By birth Heir of Pendragon's name! See! this witness of worth*  
*vain, mon fils is - su du sang de Pendra - gon, vois, le glai - ve t'attend!*

L. *Waits to at - test your claim!*  
*Viens 8 at - tes - ter tes droits!*

S. *Ga - wain and good King Lot!*  
*Vi - ve le fils de Loth!*

T. *Ga - wain and good King Lot!*  
*Vi - ve le fils de Loth!*

B. *Ga - wain and good King Lot!*  
*Vi - ve le fils de Loth!*

GAWAIN.  
GAUVAIN.

Vi - gour of heart and hand Sure - ly shall win this jus - ting!  
Je sau - rai par ce bras fai - re va - loir ma cau - sel

KING LOT.  
LE ROI LOTH.

Try it, my son, Va donc, mon fils!  
Try it, my son, God Va donc, mon fils! Dieu

L. *trus - ting!*  
*tu. - del.*

S. Ga - wain and good King Lot  
Vi - ve le fils de Loth!

T. Ga - wain and good King Lot  
Vi - ve le fils de Loth!

B. Ga - wain and good King Lot  
Vi - ve le fils de Loth!



*ff* *ff* *ff*

*pp* *pp*

*pp* *dim.* *pp*

*pp* *rit.* *pp*

(Gawain wrenches at the sword violently, in vain.)  
(Gawain s'efforce en vain d'arracher l'épée.)

*meno mosso.*

*pp* *mf*

GAWAIN.  
GAUVAIN.

(He leaves it and returns to King Lot.)  
(dépité, il se retire près du roi Loth)

'Tis but a com - mon brand. Ga - wain it kno weth not!  
Fer, mollementrem - pé, tu mé - connais mamain!

SOP. Though Ga - wain of Ork - ney may fail, Mor dred of Gore may pre -  
Gau - vain à l'é - preuve a fail - li. Mor - dred la tente à son

TEN. Though Ga - wain of Ork - ney may fail, Mor dred of Gore may pre -  
Gau - vain à l'é - preuve a fail - li. Mor - dred la tente à son

BAS. Though Ga - wain of Ork - ney may fail, Mor dred of Gore may pre -  
Gau - vain à l'é - preuve a fail - li. Mor - dred la tente à son

(stopping him.)  
(l'arretant.)

MORGAN.

MORDRED (moving towards the word)  
(s'avancant vers le perron.)

Be ad - vis'd my son;  
Sois prudent, mon fils,

Be ad -  
Sois pru -

Now shall I lightly take it!  
Moi... Tâche pué - ri - se

S.

-vail!  
tour!

T.

-vail!  
tour!

B.

-vail!  
tour!

-vail!  
tour!

8--  
rit. p

p M.G.

vis'd my son;  
dent mon fils!

Mer - lin  
Son - ge

did not  
qu'en ce

M. *make it Lightly to be won. Mer - lin did not make it*  
*jour Mer - lintend ses fi - lets. De son art ma - gi - que,*

M. *Ligh - tly to be won. crains donc les ef - fets!*

S. *Mor - dred, assay assay assay as -*  
*Mor - dred, à toi, à toi, à toi, à*

T. *Mor - dred, assay assay assay as -*  
*Mor - dred, à toi, à toi, à toi, à*

B. *Mor - dred, assay as -*  
*Mor - dred, à toi, à*

MORGAN.

He \_\_\_\_\_ that would con - quer a  
 Qui \_\_\_\_\_ veut pré - tendre au pou -

S.  
say!  
toi!

T.  
say!  
toi!

B.  
say!  
toi!

The first system of the score features vocal lines for Soprano (S.), Tenor (T.), and Bass (B.), each with the lyrics "say! toi!". The piano accompaniment consists of two staves with complex rhythmic patterns and accidentals. The key signature has one sharp (F#).

throne \_\_\_\_\_ Needs no sword \_\_\_\_\_ needs no  
 -voir \_\_\_\_\_ n'a be - soix \_\_\_\_\_ d'au - tre

The second system of the score features an Alto (A.) vocal line with the lyrics "throne Needs no sword needs no -voir n'a be - soix d'au - tre". The piano accompaniment continues with similar rhythmic and melodic patterns as the first system.

M. sword but his own! He that would con - quer a  
 fer que le sien! Oui, la cou - ron - ne re -

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 treble clef and a key signature of one sharp (F#). The lyrics are: "sword but his own! He that would conquer a fer que le sien! Oui, la cou - ron - ne re -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

M. throne needs no sword needs no  
 vient à ce lui qui la

*cresc.*

The second system continues the vocal line and piano accompaniment. The lyrics are: "throne needs no sword needs no vient à ce lui qui la". The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) in the right hand.

M. sword but his own! (Going to the sword)  
 peut con - qué - rit: (Devant le perron.)

MORDRED.

The third system shows the vocal line and piano accompaniment. The lyrics are: "sword but his own! (Going to the sword) peut con - qué - rit: (Devant le perron.)". Below the vocal line, the name "MORDRED." is written. The piano accompaniment has a dynamic marking of *fff* (fortissimo).

War maybe afterwards  
 Guer - re, es - tu là dansce

8

*cresc.* *fff*

The fourth system is primarily piano accompaniment on two staves. It includes a dynamic marking of *cresc.* and *fff*. A rehearsal mark "8" is placed above the first staff. The piano accompaniment continues with complex rhythmic patterns and chordal textures.

M. *made. fer?* *Peace Paix* *may be sui - vra -*

drawn from this stone, *t-el - le l'exploit?* *A scep - tre come forth with this A moi le scep - tre, la cou -*

*fff* *ff*

S. *bla - del - ron - nel*

Mor - dred as - say, as - say, as - say, as - say!  
 Mor - dred à toi, à toi, à toi, à toi!

T. *Mor - dred as - say, as - say, as - say, as - say!*  
*Mor - dred à toi, à toi, à toi, à toi!*

B. *Mor - dred as - say, as - say, as - say, as - say!*  
*Mor - dred à toi, à toi, à toi, à toi!*

*ff* *ff pp subito.*

(Mordred tries in vain to pull the sword out.)  
(Mordred s'efforce en vain de tirer l'épée.)

Ma - gic pre - vents it stir - ring!  
L'ar - me reste in - fle - xi - ble!

*pp* *pp* *cresc.*

Vain a - gainst sor - ce - ry warring!  
Vain de mon bras est l'ef - fort!

S.  
Dou - ble your strength for twice  
Ten - te l'é - preuve en - cor!

T.  
Dou - ble your strength for twice  
Ten - te l'é - preuve en - cor!

B.  
Dou - ble your strength for twice  
Ten - te l'é - preuve en - cor!

*cresc.* *cresc.*

E. 3092. M.



( He tries again and then leaves it.)  
( Il fait en vain un troisième effort.)

S. Ven - ture your fortune thri - cel  
Fais un troi - sième es - sai!

T. Ven - ture your fortune thri - cel  
Fais un troi - sième es - sai!

B. Ven - ture your fortune thri - cel  
Fais un troi - sième es - sai!

Ven - ture your fortune thri - cel  
Fais un troi - sième es - sai!

*cresc.*

MORGAN.

Rashly you scorn'd my advice.  
Tu mé - pri - sas mes avis.

MORDRED.

Vain against sor - ce - ry warring!  
(Eu - vre de sor - cel - le - ri - e!

*cresc.* *ff* *ff*

S. Nay, if the grandsons of Queen Igraine, Children of Orkney and  
 Ah! si des enfants de nos vieux rois d'Orney, d'I. guerne et de

T. Nay, if the grandsons of Queen Igraine, Children of Orkney and  
 Ah! si des enfants de nos vieux rois d'Orney, d'I. guerne et de

B. Nay, if the grandsons of Queen Igraine, Children of Orkney and  
 Ah! si des enfants de nos vieux rois d'Orney, d'I. guerne et de

fff *cresc.*

S. Gore, Ven- ture in vain, who may at -  
 Gorre sans ré- sul- tat res - tel'ex -

T. Gore, Ven- ture in vain, who may at -  
 Gorre sans ré- sul- tat res - tel'ex -

B. Gore, Ven- ture in vain, who may at -  
 Gorre sans ré- sul- tat res - tel'ex -

S. tain? -ploit, Who shall ad-ven-tureit qui peut es-pé-rer en

T. tain? -ploit, Who shall ad-ven-tureit qui peut es-pé-rer en

B. tain? -ploit, Who shall ad-ven-tureit qui peut es-pé-rer en

dim.

S. more? -core?

T. more? -core?

B. more? -core?

p.

*p*

*pp*

*pp*

*pp* *rit. molto.* *ppp* *dolce.* **Andante.**

THE ARCHBISHOP.  
L'ARCHEVÊQUE.

None is here — whose hand a - lo - ne  
Puis - qu'i - ci — nul n'a pa - ru —

*calme et doux.*

A.

Des.tin'd is the sword to bear!  
 ca - pa - ble de ti - rer ce fer.

A.

Let purvey, to keep the stone, Trus - ty  
 gar - dez bien ce saint per - ron, che - va -

A.

knights;  
 - liers! and eve - ry -  
 Al - lez par -

A.

where, He - ralds, while the justs pro -  
 - tout, hé - raults, pro - clä,mer l'ap -

A.

-ceed, \_\_\_\_\_  
-pel \_\_\_\_\_

Cry and seek the man we  
à Ce - lui que nous cher -

*cresc.* *cresc.* *cresc.* *cresc.*

A.

need!  
-chons!

S.

*ff* A-greed! A-greed!  
D'accord! d'accord!

Hear the good Arch-bis-hop's  
E - cou - tons ce sage a -

T.

*ff* A-greed! A-greed!  
D'accord! d'accord!

Hear the good Arch-bis-hop's  
E - cou - tons ce sage a -

B.

*ff* A-greed! A-greed!  
D'accord! d'accord!

Hear the good Arch-bis-hop's  
E - cou - tons ce sage a -

**Maestoso.**

*ff* *ff*

S. redel-vis! A-greed! d'accord, A-greed! d'accord! Hear E the good Arch-bis-hop's  
-vis! d'accord, d'accord! E cou-tons ce sage a-

T. redel-vis! A-greed! d'accord, A-greed! d'accord! Hear E the good Arch-bis-hop's  
-vis! d'accord, d'accord! E cou-tons ce sage a-

B. redel-vis! A-greed! d'accord, A-greed! d'accord! Hear E the good Arch-bis-hop's  
-vis! d'accord, d'accord! E cou-tons ce sage a-

*ff*

S. redel-vis! A-greed d'accord

T. redel-vis! A-greed d'accord

B. redel-vis! A-greed d'accord, A-greed d'accord

*ff*

S. A - greed! d'ac - cord! Hear E the good Arch - bis - hop's  
cou - tons ce sage a -

T. A - greed! d'ac - cord! Hear E the good Arch - bis - hop's  
cou - tons ce sage a -

B. A - greed d'ac - cord, A - greed! d'ac - cord! Hear E the good Arch - bis - hop's  
cou - tons ce sage a -

(to Sir Pellinore.)  
MERLIN (à Sir Pellinor.)

Pray, Sir Pel - li - nore, take  
Vous, sir Pel - li - nor de - meu -

S. redel - vis!

T. redel - vis!

B. redel - vis!



(To Sir Ector.)  
(A sir Auctor.)

M. *guard! rez! Pray, Vous, Sir sir*

M. *Ec - tor! Auc - tor, By en the sword Keep you care - ful watch and*  
*Auc - tor, en ce lieu fai - tes bonne et sil - re*

(The two Knights take station near the sword. The Archbishop and Monks re-enter the church as the Heralds announce the tournament.)  
(Les deux chevaliers se postent près du perron. L'archevêque et les moines rentrent dans la cathédrale pendant que les hérauts proclament le tournoi.)

M. *ward! gar - del*

church as the Heralds announce the tournament.)  
*dans la cathédrale pendant que les hérauts proclament le tournoi.)*

*ff*

*ff* *fff*

**Allegro** Trumpets on the stage.  
*comodo* Trompettes sur la scène.

*All: comodo.* *ff*

S. Gen - tle knights, the lists a wait ye! Prove your  
 Che - va - liers, en - trez en li - ce; fai - tes

T. Gen - tle knights, the lists a wait ye! Prove  
 Che - va - liers, en - trez en li - ce; fai -

B. Gen - tle knights, the lists a wait ye! Prove your  
 Che - va - liers, en - trez en li - ce; fai - tes

*seulement.*

S. *pro - ve - ss! Win the prize Prove your*  
*preu - ve de vail lan - ce Fai - tes*

T. *your - tes pro - ve ss! Prove your*  
*preu ve Fai - tes*

T. *pro - ve your pro - ve ss Prove your*  
*trez en li ce Fai - tes*

B. *pro - ve - ss! Win the prize Prove your*  
*preuve de vail lan - ce Fai - tes*

S. *pro - ve - ss! Win the prize oh! win Prove the*  
*preu - ve de vail lance, Oui fai - tes*

T. *pro - ve - ss! Win the prize oh win the*  
*preu - ve de vail lan - ce, Che - va -*

T. *pro - ve - ss! Win the prize oh win the*  
*preu - ve de vail lan - ce, ac - cou -*

B. *pro - ve - ss! Win the prize oh Prove your*  
*preuve de vail lan - ce de vail*

S. prize oh win the prize Hear oh!  
preu ve de the rail lan ce, ac cou

T. prize oh win the prize win the  
liers en trez en li ce, com bat

B. prize the prize win the prize  
rez i ci che va liers!

pro  
lan ess! Hear, oh!  
cel ac cou

S. hear what we re late yel Tilt be  
rez la joute est fran che, com bat

T. prize oh! win the prize! Tilt be  
tez lo ya le ment, com bat

B. oh! win oh win the prize oh!  
la joute est fran che, com bat

hear oh! hear; Tilt be  
rez i ci com bat

S. *fore* your la - dies' eyes oh! Prove your  
*tez* *loy* . a - le - ment! *beaux* che - va -

T. *fore* your la - dies' eyes  
*tez* *loy* . a - le - ment!

B. win oh win - the prize, oh, win - the prize  
*tez* *loy* . a - le - ment! *lo* - ya - le - ment!

*fore* your la - dies' eyes  
*tez* *loy* . a - le - ment!

S. *pro* - *ess*! win - the prize! Hear oh hear, what we re -  
*liers* *lu* - *joute* - *est* - *fran* - *chel* *Fai* - *tes* *preu* - *ve* *de* *vail* -

T. la dies' eyes! Hear oh hear, what we re -  
*com* - *but* *tez!* *Fai* - *tes* *preu* - *ve* *de* *vail* -

B. your la - dies' eyes! Hear oh hear, what we re -  
*loy* . a - le - ment! *Fai* - *tes* *preu* - *ve* *de* *vail* -

la dies' eyes! Hear oh hear, what we re -  
*jou* - *te* *fran* - *chel* *Fai* - *tes* *preu* - *ve* *de* *vail* -

S. -late lan ce, Tilt com bat fore tez your loy la dies' le

T. -late lan ce, Tilt com bat fore tez your loy la dies' le

B. -late lan ce, Tilt com bat fore tez your loy la dies' le

*ff*

S. eyes! ment!

T. eyes! ment!

B. eyes! ment!

*ff*

*ff*

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff contains a complex melodic line with many beamed eighth notes and slurs. The bass staff contains a simpler accompaniment. A dynamic marking *ff* is placed between the staves. A fermata is indicated above the treble staff at the end of the system.

Second system of musical notation. Similar to the first system, it features a treble staff with a highly ornamented melody and a bass staff with accompaniment. A dynamic marking *ff* is present at the end of the system.

Third system of musical notation. Continues the piece with similar melodic and accompanimental textures. A fermata is placed above the treble staff at the end of the system.

Fourth system of musical notation. The treble staff continues with intricate melodic patterns, while the bass staff provides harmonic support. A dynamic marking *ff* is visible at the beginning of the system.

Fifth system of musical notation. The final system on the page, showing the concluding melodic and accompanimental lines. A dynamic marking *ff* is present at the end.

First system of musical notation. It consists of two staves, treble and bass. The key signature has three sharps (F#, C#, G#). The music features complex chords and triplets. A dynamic marking of *ff* (fortissimo) is present in the bass staff. A slur with the number 8 is placed over a group of notes in the treble staff.

Second system of musical notation. It consists of two staves, treble and bass. The key signature has three sharps. A dynamic marking of *pp* (pianissimo) is present in the bass staff. A slur with the number 8 is placed over a group of notes in the treble staff. A slur with the number 7 is placed over a group of notes in the bass staff.

Third system of musical notation. It consists of two staves, treble and bass. The key signature has three sharps. The music continues with complex chords and triplets.

Fourth system of musical notation. It consists of two staves, treble and bass. The key signature has three sharps. A dynamic marking of *ff* (fortissimo) is present in the bass staff. A slur with the number 8 is placed over a group of notes in the treble staff.

Fifth system of musical notation. It consists of two staves, treble and bass. The key signature has three sharps. The music continues with complex chords and triplets.



fff mf

fff mf

fff mf

**Allegretto**

KAY

Why loi - ter on the jour - ney And  
 En flâ - nant de la sor - te, de lu

**Allegretto**

ff p

ARTHUR

I've  
Sans

o - ver - slip the tour - ney?  
jou - te pas - se l'heu - re.

8

l'arrêtant  
stopping him

left my sword be - hind  
gluive i - ci je vins

Nay,  
Non

I'll fetch it  
Je vais le cher - cher

8

Il va pour sortir  
He goes on

nay, I mind Just where it is, dear Kay.  
pas, J'y veux al ler moi - même, cher Kay.

Nay  
Non,

dolce

A  
Seel \_\_\_\_\_ Yon would  
Soit! \_\_\_\_\_ ce - lui - ci peut ser -

K  
Ar - thur! Ar - thur! stay! \_\_\_\_\_  
res - te, reste, Ar - tus \_\_\_\_\_

Il va vers le bloc de pierre  
He runs up to the block of marble.

A  
serve! \_\_\_\_\_ Pellinor s'avance et le repousse  
vir! \_\_\_\_\_ Pellinore waring him away  
PELLINORE

Hence, beard - lees  
Paix, im - berbe en -

AUCTOR  
ECTOR

P  
wight! \_\_\_\_\_ My  
-fant! \_\_\_\_\_ Mon  
Be not so bold! \_\_\_\_\_  
Sois moins har - dil \_\_\_\_\_

cresc.

E.  
AUG.

son, \_\_\_\_\_ be ru'l'dl \_\_\_\_\_  
 fils, \_\_\_\_\_ ran-ge toi. \_\_\_\_\_

*cresc.*

Detailed description: This block contains the musical score for Ector (AUG.). It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line has lyrics in French: "son, fils, be ran-ge ru'l'dl toi." The piano part includes a "cresc." marking and various chordal textures.

ARTHUR.

S'adressant à Auctor.  
 To Ector.

By your de - sire I would, my sire; \_\_\_\_\_  
 Pour vous ser - vir, je le vou - drais....

*ff*

Detailed description: This block contains the musical score for Arthur. It features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The vocal line has lyrics in English and French: "By your desire I would, my sire; Pour vous servir, je le voudrais....". The piano part includes a "ff" marking.

A.  
A Pellinor.  
 To Pellinore.

By stran - ger knight \_\_\_\_\_ I'll ne'er \_\_\_\_\_ be school'd | \_\_\_\_\_  
 Mais l'o - bé - ir, \_\_\_\_\_ à toi, \_\_\_\_\_ non pas! \_\_\_\_\_

*ff*

Detailed description: This block contains the musical score for Pellinor. It features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The vocal line has lyrics in English and French: "By stranger knight I'll ne'er be school'd; Mais l'obéir, à toi, non pas!". The piano part includes a "ff" marking.

Il se précipite sur le glaive, l'arrache aisément et le montre à Kay.  
 Suddenly pulls out the sword and brings it to Kay.

*ff*

Detailed description: This block contains the piano accompaniment for the scene where Pellinor pulls out the sword. It features a treble and bass clef with complex chordal textures and a "ff" marking.

ECTOR. (AUC.)

A part.  
A side.

PELLINOR.

A part.  
A side.

Pré -

A mar - vellous sight.  
Ex - ploit merveilleux!

ARTHUR.

A Kay.  
To Kay.

How  
Le

E.  
AUC.

mar - vel not, I mar - vel not!  
- sage heureux, pré - sage heureux!

A. true the curvel  
 KAY. bel a-cier!

And keen the bladel  
 PELLINOR. Mé - tal brillant

This needs be told To Morgan le  
 J'a vi - se - rai la reine Mor -

A. All gems and  
 Des gemmes, de

K. How rich - ly madel  
 Glaive puissant!

ECTOR. (AUC)

And good King Lot.  
 Et le roi Loth.

P. Pellinor sort.  
 Pellinore leaves the churchyard.

Fay I wil a-way!  
 -gan. Ne tar - dons pas.

*sf dolce*

Auctor s'avance respectueux et attendri vers Arthur.  
Ector advancing respectfully towards Arthur.

A  
gold! \_\_\_\_\_  
l'or! \_\_\_\_\_

K.  
Some words en - scroll'd! \_\_\_\_\_  
Des mots gra - ves! \_\_\_\_\_

*cresc.* *f*

ECTOR (AUC.)

The crown is won! \_\_\_\_\_ King Ar - thur, hail \_\_\_\_\_  
Sa - lut à toi! \_\_\_\_\_ Ar - thus est roi \_\_\_\_\_

*ff* *ff*

*dolce*

E  
AUC

Mon Kneel, — kneel, my  
fils — à ge -

*p*

A.  
Nay, father! brother! rise!  
Non, père, frère, de - bout!  
Ils s'agenouillent.  
They kneel.

E.  
AUC.  
son, A - las! no son of mine! You  
- nous Hé - las! tu mes pas mon fils. Ro -

*pp* Meno mosso *p*

A.  
If that be truth — My  
Si tu dis vrai — pour -

E.  
AUC.  
come of ro - yal line! —  
- yale est ta li - gné - e —

Meno mosso

*cresc.*

A.  
lineage why conceal? —  
- quoi cacher ma ra - - ce?

*ff*



ECTOR (AUC)

That  
Mer -

Musical score for Ector (AUC) featuring piano accompaniment with treble and bass staves. The music is in a key with one sharp (F#) and a 3/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings.

Andante

E. AUC.

Mer - lin let de - vise,  
lin peutsulla ré - vè - ler.

Andante

Musical score for Ector (AUC) featuring vocal line and piano accompaniment. The tempo is marked 'Andante'. The piano part includes dynamic markings such as 'pp' and 'p'. The vocal line is in French.

ARTHUR

O fate un - couth!  
E - tran - ge sort!

O ban and bale!  
A - mer des - tin!

Musical score for Arthur featuring vocal line and piano accompaniment. The piano part includes dynamic markings such as 'ppp'. The vocal line is in English.

O do - lo - rous bladé!  
Instant doulou - reux!

O do - lo - rous bladé! By  
O glui - ve cru - el qui

Musical score for Arthur featuring vocal line and piano accompaniment. The piano part includes dynamic markings such as 'pp'. The vocal line is in English.

A

you is se-ve-rance made Be  
por tes le dé-ses-poir par

A

-tween three hearts'de-lightl Be-tween three hearts'de-  
mi trois cœurs u-nis par-mi trois cœurs u-

Regardant Pépée tristement.  
Regarding the sword sorrowfully.

A

lightl  
-nis

A tempo

dim e rall molto *pp* sempre *pp*

A

Gol - \_\_\_\_\_ carve the  
 Val - \_\_\_\_\_ Frap - pe

**A tempo**

*ppp*

Rit.

A

helms \_\_\_\_\_ Of prince and knight \_\_\_\_\_ In  
 donc \_\_\_\_\_ les cas - ques d'or \_\_\_\_\_ Sois

A

press \_\_\_\_\_ of tourney or med - dle of fight! \_\_\_\_\_  
 fort \_\_\_\_\_ partout ou l'ap - pelle un devoir \_\_\_\_\_

A

Rive through a thou - sand realms \_\_\_\_\_  
 Vo - le victo - ri - eux \_\_\_\_\_

*mf* *pp* *mf*

A. Rive through a thou - sand realms — Rive — through a thou - sand  
à tra - vers les ci - lés — fais — triompher le

A. realms And shear Down — to the worm that cankers the right!  
droit! O fer sois la terreur de ses enne - mis

*cresc.* *legato* *pp* *pp*

A. Down to the worm that cankers the right!  
sois la terreur de ses enne - mis

*poco cresc.* *pp* *p*

A. *poco affre* *Rit dim.*

A. *pp*  
a Tempo.

Ne - ver a gain Mais désormais. will you bite So near! de mon cœur aimant

*poco affre*

A. will you bite So near! Ne - ver a gain que tu fais sai - guer, é - loigne toi.

Il jette le glaive. He casts the sword from him.

A. Ne - ver a gain So near! é - loigne toi pour jamais! *pp*

A. Ne - ver a gain So near! Ne - ver a gain So E - loi - gne toi de moi E - loi - gne toi de *ppp*

Il se couvre le visage de ses mains. Auctor ramasse l'arme. Tous rentrent proces-  
He covers his face with his hands. Ector takes up the sword. All reenter in procession. The Monks

A.

near!  
moi!

*ppp*

*Rit.*

*b $\bar{f}$ .*

- sionnellement. Les moines chantent.  
chant.  
*Andante*  
MOINES

MOINES

Ae - qua - lis ae - ter - no

MOINES

Ae - qua - lis ae - ter - no

*Rit.*

*marcato ma non f*

Pa - tri, Car - nis

Pa - tri, Car - nis

M. *tro - - pasco cin - - ge - re,*

The first system of music consists of four staves. The top two staves are vocal lines in bass clef, with lyrics "tro - - pasco cin - - ge - re,". The third staff is the right hand of a piano accompaniment, and the fourth staff is the left hand. The music is in a minor key and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

M. *In - fir - ma nos - tri cor - po -*

*In - fir - ma nos - tri cor - po -*

The second system of music consists of four staves. The top two staves are vocal lines in bass clef, with lyrics "In - fir - ma nos - tri cor - po -". The third staff is the right hand of a piano accompaniment, and the fourth staff is the left hand. The music continues in the same style as the first system, with a consistent piano accompaniment.

M. *- ris Vir - tu - te fir - - mans*

*- ris Vir - tu - te fir - - mans*

The third system of music consists of four staves. The top two staves are vocal lines in bass clef, with lyrics "- ris Vir - tu - te fir - - mans". The third staff is the right hand of a piano accompaniment, and the fourth staff is the left hand. The piano part continues with the same accompaniment pattern.

per - pe - ti

per - pe - ti

*cresc.*

*cresc.*

*ff*

1<sup>re</sup> SOPRANOS.

2<sup>e</sup> SOPRANOS.

TÉNORS.

BASSES.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*cresc. molto*

*ff*



qua - - - lis ae - - - ter - - - no Pa - - - -

qua - - - lis ae - - - ter - - - no Pa - - - -

qua - - - lis ae - - - ter - - - no Pa - - - -

qua - - - lis ae - - - ter - - - no Pa - - - -

*fff*  
*Grandioso*

Detailed description: This system contains the first four staves of a musical score. The top four staves are vocal parts, each with the lyrics "qua - - - lis ae - - - ter - - - no Pa - - - -". The bottom two staves are piano accompaniment, starting with a fortissimo (*fff*) dynamic and a *Grandioso* tempo marking. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

tri - - - Car - - - nis tro - - - - pao

tri - - - Car - - - nis tro - - - - pao

tri - - - Car - - - nis tro - - - - pao

tri - - - Car - - - nis tro - - - - pao

*fff*  
*ff*

Detailed description: This system contains the second four staves of the musical score. The top four staves are vocal parts, each with the lyrics "tri - - - Car - - - nis tro - - - - pao". The bottom two staves are piano accompaniment, continuing from the first system with a fortissimo (*fff*) dynamic and a fortissimo (*ff*) dynamic marking. The piano part continues with the same complex rhythmic pattern.

cin - - ge - re, In - - fir - - ma

cin - - ge - re, In - - fir - - ma

cin - - ge - re, In - - fir - - ma

cin - - ge - re, In - - fir - - ma

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef and the piano accompaniment is in a bass clef. The lyrics are "cin - - ge - re, In - - fir - - ma". The piano accompaniment features a triplet pattern in the right hand and a steady bass line in the left hand.

nos - - tri cor - - po - ris Vir - -

nos - - tri cor - - po - ris Vir - -

nos - - tri cor - - po - ris Vir - -

nos - - tri cor - - po - ris Vir - -

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in a soprano clef and the piano accompaniment is in a bass clef. The lyrics are "nos - - tri cor - - po - ris Vir - -". The piano accompaniment continues with the same triplet pattern in the right hand and steady bass line in the left hand.

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: *-tu - - te fir - - mans per - - pe -*. The fifth staff is the piano accompaniment, featuring a complex texture with triplets and a forte (*ff*) dynamic marking.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: *-ti.*. The fifth staff is the piano accompaniment, featuring a complex texture with sixteenth-note passages and a fortissimo (*ffff*) dynamic marking.

On place les quatre évangiles devant Auctor et Pellinor. Arthur, sortant de son accablement, regarde autour de  
The Book of the Four Gospels is opened before Ector and Pellinore. Arthur, roused from his sorrow, looks round

The first system of the musical score consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for the piano. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal parts have rests, while the piano accompaniment begins with a series of chords and moving lines.

The second system of the musical score is for the piano. It features a complex texture with multiple voices in both the right and left hands, including sixteenth-note passages and sustained chords. The music is marked with a forte dynamic.

lui et s'aperçoit qu'il est seul au milieu d'un cercle formé par les chevaliers, les nobles, etc. Auctor et Pellinor s'avancent  
and finds himself standing alone in the centre of the circle of Knights, etc. etc. Ector and Pellinore lay their hands on the

The third system of the musical score is for the piano. It continues the accompaniment with a steady rhythmic pattern in the right hand and chords in the left hand. The dynamic is marked *fff* (fortissimo).

et étendent la main droite sur les livres saints.  
Book.

The fourth system of the musical score is for the piano. It features a similar rhythmic pattern to the previous system, with a *dim.* (diminuendo) marking in the right hand.

Andante religioso

ppp

pp

ECTOR.

By the Gospels we  
Swear ces li-vres sa -

PELLINORE.

By the Gospels we  
Swear ces li-vres sa -

fff

pp

swear \_\_\_\_\_ And the Rood they de - clare, \_\_\_\_\_  
-crés, \_\_\_\_\_ sur la croix, nous ju - rons \_\_\_\_\_

swear \_\_\_\_\_ And the Rood they de - clare, \_\_\_\_\_  
-crés, \_\_\_\_\_ sur la croix, nous ju - rons \_\_\_\_\_



youth! Sir Ec - tor's son! A low - ly youth! Sir Ec - tor's  
 fant! le fils d'Auc - tor? Quoi, cet en - fant! le fils d'Auc -  
 Sir Ec - tor's son! A low - ly youth! Sir Ec - tor's  
 le fils d'Auc - tor? Quoi, cet en - fant! le fils d'Auc -  
 youth! Sir Ec - tor's son! A low - ly youth! Sir Ec - tor's  
 fant! le fils d'Auc - tor? Quoi, cet en - fant! le fils d'Auc -  
 Sir Ec - tor's son! A low - ly youth! Sir Ec - tor's  
 le fils d'Auc - tor? Quoi, cet en - fant! le fils d'Auc -

son! A low - ly youth! Sir Ec - tor's son!  
 -tor? Quoi, cet en - fant! le fils d'Auc - tor?  
 son! A low - ly youth! Sir Ec - tor's son!  
 -tor? Quoi, cet en - fant! le fils d'Auc - tor?  
 son! A low - ly youth! Sir Ec - tor's son!  
 -tor? Quoi, cet en - fant! le fils d'Auc - tor?  
 son! A low - ly youth! Sir Ec - tor's son!  
 -tor? Quoi, cet en - fant! le fils d'Auc - tor?  
 son! A low - ly youth! Sir Ec - tor's son!  
 -tor? Quoi, cet en - fant! le fils d'Auc - tor?  
*fff*

ECTOR.

Not mine, for -  
Non, pas mon

MERLIN Andante

E. -soothl  
-fils...-

Andante



à Auctor.  
To Ector.

A l'assemblée.  
To the assemblage.

M. *Our task is done! —*  
*Nous triomphons! —*

Hear me, sirs! —  
*E - cou - tez tous!...*

*ff* *pp*

M. *Queen I-graine, — dy - ing,* *Bade me take the ba - be she*  
*La reine Iguerne ex - pi - ran - te à mes soins con - fi - a son nouveau-*

M. *bore, —* *Wrapt by night — from Mor - gan's*  
*-né, — Pour le sous - traire aux fu - reurs de Mor -*

*dolce*

AUCTOR.  
ECTOR.

M. *spy - ing, Secret - ly to Ec - tor's door!*  
*-gan, se - crè - tement Auc - tor le reçut*

*rit.*

*Well we loved the child and*  
*Comme no - tre en - fant, il*

E.  
A.

nou - rish'd —                      Nou rish'd —      at my la - dy's breast,  
fut ai - mé                              et nous ri              du mê - me lait.

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are in French and English. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

E.  
A.

Well he throve                      and fair                      he flou - rish'd.  
Il grandit,                              plein de                      jeu - nes - se,

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system. The lyrics describe the growth and youth of the subject.

E.  
A.

Well he throve                      and fair                      he flou - rish'd.  
flo - ris - sant                              de vie                      et de for - ce.

The third system concludes the musical piece. The vocal line and piano accompaniment continue until the end of the system. The lyrics describe the subject's flowering and strength.

94 **Animato**  
**MERLIN**

M. *Ar - - thur, Ar - - thur, here made ma\_ni\_fest!*  
*Ar - - thus, Ar - - thus, roi soit proclamé!*

*cresc.*

M. *Ar - - thur, Ar - - thur, here made ma\_ni\_fest!*  
*Ar - - thus, Ar - - thus, roi soit proclamé!*

**SOPRANOS** Deux mesures en font une des précédentes.

**TENORS** *Ar - - thur, King made ma\_ni\_fest! made ma\_ni\_fest!*  
*Ar - - thus, roi soit procla\_mé! soit procla\_mé!*

**BARYTONS** *Ar - - thur, King made ma\_ni\_fest! made ma\_ni\_fest!*  
*Ar - - thus, roi soit procla\_mé! soit procla\_mé!*

**BASSES** *Ar - - thur, King made ma\_ni\_fest! made ma\_ni\_fest!*  
*Ar - - thus, roi soit procla\_mé! soit procla\_mé!*

Ar - thur, King, made ma - ni - fest! made ma - ni - fest! -  
 Ar - thus, roi soit pro - cla - mé! soit pro - cla - mé! -

Ar - thur, King, made ma - ni - fest! made ma - ni - fest! -  
 Ar - thus, roi soit pro - cla - mé! soit pro - cla - mé! -

Ar - thur, King, made ma - ni - fest! made ma - ni - fest! -  
 Ar - thus, roi soit pro - cla - mé! soit pro - cla - mé! -

Ar - thur, King, made ma - ni - fest! made ma - ni - fest! -  
 Ar - thus, roi soit pro - cla - mé! soit pro - cla - mé! -

**Allegro**

LOT

King by Hea - ven's own voice ex - press'd! -  
 Par la grâ - ce de Dieu mar - qué, -

**Allegro**

King by so - lemn sign!  
*de - si - gné par le Ciel,*

Ar - thur, by our House con - fess'd  
*Ar - thus de nos rois des - cend,*

Born of U - ther's line!  
*né du sang d'U - ter!*

SOPRANOS

King by Hea - ven's own voice ex - press'dl  
 Par la grâ - ce de Dieu mar - qué

TÉNORS

King by Hea - ven's own voice ex - press'dl  
 Par la grâ - ce de Dieu mar - qué

1<sup>er</sup> CHOEUR.

BASSES

King by Hea - ven's own voice ex - press'dl  
 Par la grâ - ce de Dieu mar - qué

SOPRANOS

King by Hea - ven's own voice ex - press'dl  
 Par la grâ - ce de Dieu mar - qué

TÉNORS

King by Hea - ven's own voice ex - press'dl  
 Par la grâ - ce de Dieu mar - qué

2<sup>em</sup> CHOEUR.

BASSES

King by Hea - ven's own voice ex - press'dl  
 Par la grâ - ce de Dieu mar - qué

*ff*

The musical score consists of six vocal parts and a piano accompaniment. Each vocal part has the following lyrics:

King by Hea - ven's own voice ex - press'd |  
*Par* la grâ - ce de Dieu mar - qué |

The piano accompaniment features a melody with triplets and a bass line with sustained notes. The dynamic marking *ff* (fortissimo) is present at the beginning of the piano part.





by so - lemni signi  
pro - cla - mé roi!

by so - lemni signi  
pro - cla - mé roi!

by so - lemni signi  
pro - cla - mé roi!

signi by so - lemni signi  
mé! pro - cla - mé roi!

signi by so - lemni signi  
mé! pro - cla - mé roi!

signi by so - lemni signi  
mé! pro - cla - mé roi!

*ff* *ben marcato*

MORGAN.

Fools! Prin - ces By Mer - lin de jo -

MOR. mas - li - tere! e,

MOR. Guil'd by wi - zard's plot! du - pes d'un ma - gi - cien! Guil'd by wi - zard's plot! du - pes d'un ma - gi - cien!

MOR. Will ye crown a bas - tard Que Mer - lin tri - om - phe, le crown a bas - tard souffri - rez vous?

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Sor - ce - ry be - got? \_\_\_\_\_ Sor - ce - ry be - got? \_\_\_\_\_  
No - bles et barons, \_\_\_\_\_ oui, souffi - rez - vous: \_\_\_\_\_

*cresc.* *cresc.*

Will ye crown a bas - tard \_\_\_\_\_ Sor - ce - ry begot? \_\_\_\_\_  
que l'on vous im - po - se le rè - que d'un balard? \_\_\_\_\_

1<sup>re</sup> CHOEUR.  
SOPRANOS  
TÉNORS  
BASSES

2<sup>me</sup> CHOEUR.  
SOPRANOS  
TENORS  
BASSES

*f* *f*

Morgan, Mordred et Pellinor se séparent du groupe du Roi, a cote duquel restent Loth et Gauvain. Les deux groupes hostiles se menacent du Glaive.

Morgan, Mordred, Pellinore, and their party separate from Arthur's which includes King Lot and Gawain. The rival factions threaten each other, with drawn swords.

The musical score consists of three systems. The first system features a vocal line with lyrics in French and English. The second system continues the vocal line with more lyrics. The third system features a piano accompaniment with chords and melodic lines.

**System 1:**

le - gianceto King Ar - thur! King shall own him King! Al -  
 -thus a la couron - nel. Gloi\_re à no - tre roi Ar -

**System 2:**

le - gianceto King Ar - thur! King shall own him King! Al -  
 -thus a la couron - nel. Gloi\_re à no - tre roi Ar -

**System 3:**

De - fi - ance to King Ar - thur! Fals - ly call'd a  
 Du trône il n'est pas di - gne! Il n'est pas le

De - fi - ance to King Ar - thur! Fals - ly call'd a  
 Du trône il n'est pas di - gne! Il n'est pas le

- le - gianceto King Ar - thur! Kings shall own him King! \_\_\_\_\_  
 thus a la couron - - ne, Gloire à no - tre roi! \_\_\_\_\_

- le - gianceto King Ar - thur! Kings shall own him King! \_\_\_\_\_  
 - thus a la couron - - ne, Gloire à no - tre roi! \_\_\_\_\_

King \_\_\_\_\_ De - fi - ance to King Ar - thur! Fals - ly call'd a  
 roi; \_\_\_\_\_ du trô - ne il n'est pas di - - gne! Il n'est pas le

King \_\_\_\_\_ De - fi - ance to King Ar - thur! Fals - ly call'd a  
 roi; \_\_\_\_\_ du trô - ne il n'est pas di - - gne! Il n'est pas le

*f*

Far as Rome an far - ther      Bards his fame shall sing!  
*Jus - quunubout du mon - de      sé - ten - dra sa loi!*

Far as Rome an far - ther      Bards his fame shall sing!  
*Jus - quunubout du mon - de      sé - ten - dra sa loi!*

King! \_\_\_\_\_ Far as Rome and far - ther      Fools shall fol - ly  
*roi! \_\_\_\_\_ Jus - quau bout du mon - de,      on le hon - ni -*

King! \_\_\_\_\_ Far as Rome and far - ther      Fools shall fol - ly  
*roi! \_\_\_\_\_ Jus - quau hout du mon - de,      on le hon - ni -*

*f*



his fame shall sing! his fame shall  
Oui, sur le mon - de s'é - ten -



Bards his fame shall sing! his fame shall sing! his fame shall sing! his fame shall  
sur le mon - de s'é - ten - dra - sa loi! Oui, sur le mon - de s'é - ten -



Bards his fame shall sing! his fame shall sing! his fame shall sing! his fame shall  
sur le mon - de s'é - ten - dra - sa - loi! Oui, sur le mon - de s'é - ten -



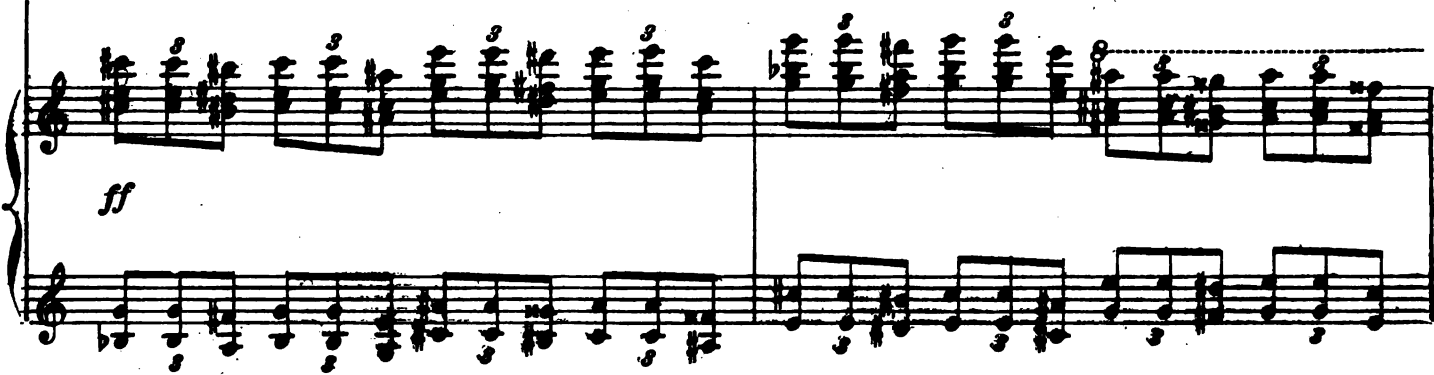
Shall fol - ly sing shall fol - ly  
Oui, sur le mon - de s'é - ten -



sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly  
ral Il n'est pas roi! Il n'est pas roi! Le monde en - tier le hon - ni -



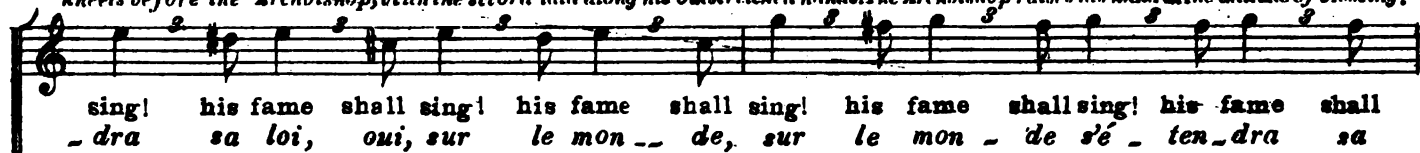
sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly  
ral Il n'est pas roi! Il n'est pas roi! Le monde en - tier le hon - ni -



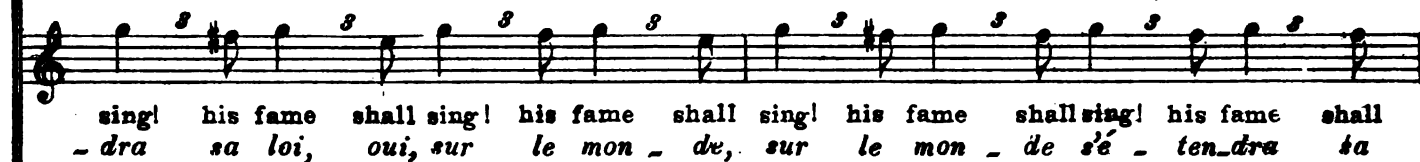
*ff*

Morgan, Mordred, Pellinor et leurs partisans se retirent, suivant les injonctions des prêtres, qui s'efforcent de calmer la foule. Auctor présente Excalibur à Arthur. Arthur s'agenouille aux pieds de l'Archevêque qui le béunit.

Morgan, Mordred, Pellinore and their party withdraw. Ector presents Excalibur to Arthur. During the final Chorus Arthur kneels before the Archbishop, with the sword laid along his outstretched hands. The Archbishop raises his hand in the attitude of blessing.



sing! his fame shall sing! his fame shall sing! his fame shall sing! his fame shall  
- dra sa loi, oui, sur le mon - de, sur le mon - de s'é - ten - dra sa



sing! his fame shall sing! his fame shall sing! his fame shall sing! his fame shall  
- dra sa loi, oui, sur le mon - de, sur le mon - de s'é - ten - dra sa



sing! his fame shall sing! his fame shall sing! his fame shall sing! his fame shall  
- dra sa loi, oui, sur le - mon - de, sur le mon - de s'é - ten - dra sa



sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly  
- dra sa loi, oui, sur le mon - de, sur le mon - de s'é - ten - dra sa -



sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly  
ral le monde en - tier le hon - ni - ral le monde en - tier le hon - ni -



sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly sing! shall fol - ly  
ral le monde en - tier le hon - ni - ral le monde en - tier le hon - ni -



8. Musical notation for the final chorus, including a double bar line and a fermata.



MOINES  
MONKS

Præ - se - pe - - - - - jam ful - get

Præ - se - pe - - - - - jam ful - get

singl  
-toil

singl  
-toil

singl  
-toil

singl  
-ral

singl  
-ral

singl  
-ra

*fff*

*b* *b* *b* *b*

tu - - - um - - - Lu - men - - que - - - nox spi - rat

tu - - - um - - - Lu - men - - que - - - nox spi - rat

*fff* *fff*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal staves in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment staves in treble and bass clefs. The piano part features a series of chords in the right hand and a bass line in the left hand. The first two measures are marked with a forte dynamic (*fff*).

no - vum - - - Quod nul - la - - nox in - ter -

no - vum - - - Quod nul - la - - nox in - ter -

*fff* *fff*

Detailed description: This system contains the second two systems of a musical score. The top two staves are vocal staves in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment staves in treble and bass clefs. The piano part continues with chords and a bass line. The first two measures are marked with a forte dynamic (*fff*).

- po - let, Fi - de - que ju - gi lu - ceat.

- po - let, Fi - de - que ju - gi lu - ceat.

*fff* *rit.* *poco* *a*

Arthur se relève et brandit Escalibor.  
Arthur rises hand brandishes the sword on high.

*poco.* *rit.* *Pesante*

ARTHUR **Maestoso.**

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

GAWAIN

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

KAY

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

MERLIN

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

ARCHBISHOP

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

ECTOR et LOT

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

SOPRANOS

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

TENORS

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

BARYTONS

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

BASSES

Ci - ta - del isle of the war - de - ring wa - ters |  
 Sainte Bretagne, ci - ta - del - le du mon - de,

**Maestoso.**

*ff*

A. *Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

G. *Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

K. *Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

M. *Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

AR. *Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

E. a. l. *Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

*Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

*Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

*Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

*Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

*Moa - ted to - wer — of the mar - ching main!  
toi qui rè - gnes — sur les flots mou - vants;*

The piano accompaniment consists of two staves, treble and bass clef. It features a rhythmic melody with eighth and sixteenth notes, often beamed together. The accompaniment includes various chords and arpeggiated figures, providing a harmonic foundation for the vocal parts. The key signature has one sharp (F#), and the time signature is 2/4.



A  
Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

G  
Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

K  
Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

M  
Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

AR  
Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

E. a. l.  
Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

Rul'd \_\_\_\_\_ to be mo-narchs, govern'd to reignl \_\_\_\_\_  
donne \_\_\_\_\_ à l'Eu-ro-pe reines et rois; \_\_\_\_\_

*ff sempre*

A  
Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

G  
Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

K  
Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

M  
Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

AR  
Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

E.c.l.  
Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
*Fruit savoureux \_\_\_\_\_ du la\_beur des â - ges, \_\_\_\_\_*

*fff*



A.  
Lol the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

G.  
Lol the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

K.  
Lol the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

M.  
Lol the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

AN.  
Lol the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

AL.  
Lol the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

Lol the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

Lol the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

Lo the man whom the stars or - dain!  
Voi - ci l'homme at - ten - du par toi!

E. 3092. M.





A.  
reignl  
Roi!

G.  
reignl  
Roi!

K.  
reignl  
Roi!

M.  
reignl  
Roi!

AR.  
reignl  
Roi!

E.c.  
reignl  
Roi!

reignl  
Roi!

reignl  
Roi!

reignl  
Roi!

fff  
4

Bidreau.  
Curtain.

The musical score consists of several systems. The first system includes six vocal staves labeled A., G., K., M., AR., and E.O.L., each with a treble or bass clef and a key signature of one sharp (F#). The notes are primarily quarter and eighth notes. Below the vocal staves is a grand staff for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part features complex chordal textures with many sharps and naturals, and includes dynamic markings such as *ff* and *p.*. The score concludes with a double bar line.

# Merlin

ACTE II

SCÈNE La grande salle du château de Tintagil, d'un côté le trône du Roi

SCENE A Hall in Tintagil Castle. On one side a throne.

Allegro (♩. 68)

PIANO

*dolce et avec calme*

Arthur la tête découverte, est à genoux devant le crucifix. Il se lève sans apercevoir Merlin qui entre  
 ARTHUR discovered kneeling before a crucifix He rises and Merlin enters unperceived

Woun - ded - with  
 Guer - re - dis -

ra - vage - by battle - dis - join - ted,  
 - cor - de - as - tu - ces - et - hai - nes

A

Breaks my king - dom with bloody divi - dings  
 me - na - cent la paix démon - ne!

MERLIN

Mo - narch of Eng - - land,  
 O Roi de Bre - ta - - gne!

*cresc.* *p*

ARTHUR

(se retournant.)  
 (turning)

Friend,  
 A - mi,

crown'd and a - noin - - ted!  
 Gloi - re te soit ren - du - - e

*poco rf*

A

Friend and councillor!  
con-seil-ler prudent,

Bring— you ti - dings  
que viens - tu m'ap-pren - dre?

MERLIN

Mis-  
Le

*cresc.* *cresc.* *ff*

M

-chief of warfare — shall light - ly be men - - ded! —  
temps des dé-sas - tres vient pour ceux qui le bra - - vent!

*dolce*

M

Mor - gan the léo - - pard has yiel - - ded — and  
Mor - gan, la louve, - sèst ren - du - - e, — et

*ff*



yielded Mordred the whelp!  
Mordred son louve-teau.

Our la - bour is en - ded!  
Notre ou - vrè est en - ve.

ARTHUR

Praise be to Him who has struck and has shiel - ded!  
Gloire au Seigneur qui sou - tint nos ar - mé - es!

(gravelly)  
MERLIN (gravement)

Fast ou suc - ces - ses a new pe - ril pres - ses  
Paix pas - sa - gr - ve! Je crains pour toi mè - me!

Ru - mour is noi - sy that Le - o - de - gran - ce's  
L'on se mur - mu - re, que par la splendeur de sa

Daugh - ter has wo - ven with tan - gle of tres - ses  
 grâ - ce, la fil - le de Lé - o - de - gran - ce.

*dolce* *cresc.*

Net - tings of gold for your amorous fan - cies  
 trou - ble ton âme d'ardeurs amoureu - ses

*sf* *dim.*

ARTHUR *p dolce*  
 Guene vere? Guene vere? Tru - ly no  
 Gwi - nè - vre? Gwi - nè - vre? Cer - tes, alle

*pp*

dam - sel is fai - rer!  
 est sans pa - reil - le.

*p mais amore*

MERLIN

Ma - ny more  
Com - me com -

whole - some, for joyous be guile - ment, I could pur - vey you;  
- pa - gne, plus belle et plus di - gne j'en sais plus d'u - ne;

and none of them bea - rer; Ferrent to you, of your Kingdom's defilement  
et d'e - les au - cu - ne ne cherche - rait à souil - ler ta couronne!

ARTHUR (Startled and angry)  
(Ému et fortement contrarié)

(Startled and angry)

Fie on you, Mer - lin!  
Honte à toi! Hon - te!

2 2 2

Old passion re - pen - - ted  
 Ta froi - de pru - den - - ce

Curd - les your heart  
 devrait m'e - par - guer

Curd - les your  
 Oui m'e - par -

*cresc.* *f* *cresc.*

heart into querulous scorning!  
 - gnerces paroles in - jus - tes.

*f* *ff* *ff* *ff*

MERLIN

Sir, - - - - - rel if my  
 Si - - - - - ai Mer -

*mf*

youth to such fol.ly con - sen - ted Mer - lin was -  
 - lin ne di - sait au pen - sé - e, trai - tre à son

*cresc. f*

trai - tor was - trai - tor togivemenowar - ning!  
 oeu - vre, à son maî - tre, tu pourrais le di - rel

(Sonnerie de trompettes au dehors.)  
 (Trumpets sound without.)

*f ff*

ARTHUR

(He goes to the casement)  
(Il va vers la fenêtre pour regarder)

Barons and com - mons — all hither are wen - ding      Blithe are the  
Voici qu'ap - pro - chent — mes clercs et mes no - bles.      Dans leur dé -

(a part)  
MERLIN (aside)

Necks that bear co - ro - nals — cannot bear bending!  
Sous la cou - ronne, hé - las! — l'es - prit s'a - veugle!

Spells \_\_\_\_\_ and en - chant - ments \_\_\_\_\_ shall murder this  
Mais mon de - voir est de rom - pre cette u - ni - on fa -



( Nouvelle sonnerie . Auctor, Kay et Gauvain entrent suivis des nobles, des chevaliers, des écuyers etc, etc.)  
( Bolor, Kay and Garvain, enter, with, Nobles, Knights etc, etc.)

mariage!  
- tu - le!



sempre p



The first system of music consists of two staves. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and eighth-note figures. Dynamic markings include *poco sf* and *cresc.*

The second system continues the musical piece. The upper staff features a more active melodic line with slurs and accents. The lower staff maintains a steady accompaniment. Dynamic markings include *cresc.* and *f*.

The third system shows a change in dynamics. The upper staff has a melodic line with a *f* marking. The lower staff has a *ff* marking. A *p* marking appears in the middle of the system.

The fourth system continues with dynamic markings of *cresc.* and *ff*. The upper staff includes a second ending bracket with a '2' above it.

The fifth system concludes the page with a *ff* dynamic marking. The upper staff features a melodic line with slurs and accents, while the lower staff provides a supporting accompaniment.



First system of musical notation. The right hand (treble clef) features a continuous sixteenth-note pattern. The left hand (bass clef) has a rhythmic accompaniment. Dynamics include *ff* at the beginning, *f* in the middle, and *p dolce* at the end.

Second system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has a more active line. Dynamics include *f dolce* and *sed.* (sordina).

Third system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has a more active line. Dynamics include *sed.* (sordina).

Fourth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has a more active line. Dynamics include *tr* (trill) and *sed.* (sordina).

Fifth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has a more active line. Dynamics include *tr* (trill) and *ff* (fortissimo).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Second system of musical notation, featuring a grand staff. The treble clef part begins with a *ff* dynamic marking. The music continues with intricate rhythmic patterns and accidentals.

Third system of musical notation, featuring a grand staff. The bass clef part includes a *fff* dynamic marking. The system concludes with a trill (*tr*) in the bass line.

Fourth system of musical notation, featuring a grand staff. The bass clef part includes a *ff* dynamic marking, and the system ends with a *p* dynamic marking. The music is highly rhythmic and complex.

Fifth system of musical notation, featuring a grand staff. The bass clef part includes a *sf* dynamic marking. The system concludes with a final cadence.

*ff* *ff* *ff*

1<sup>re</sup> SOPRANOS

*ff*

God love King Ar - - thur  
Dieu gar - de le trô - - ne

2<sup>de</sup> SOPRANOS

*ff*

God love King Ar - - thur  
Dieu gar - de le trô - - ne

TÉNORS

*ff*

God love King Ar - - thur  
Dieu gar - de le trô - - ne

BARYTONS

*ff*

God love King Ar - - thur  
Dieu gar - de le trô - - ne

BASSRS

*ff*

God love King Ar - - thur  
Dieu gar - de le trô - - ne

*ff* *ff*

(Arthur monte sur le trône.)  
(Arthur ascends the throne)

and save the State!  
et sauve l'Etat.

and save the State!  
et sauve l'Etat.

and save the State!  
et sauve l'Etat.

and save the State!  
et sauve l'Etat.

and save the State!  
et sauve l'Etat.

*sec*

ARTHUR **Andantino**

My lords — and gentlemen at arms! No more — Shall treason's hor-rent  
 Mes lords — et nobles che-valiers! Les traî-tres — ne pourront

**Andantino**

**Doppio tempo, afretando**

head be seen Presumptuous in the land of Gore! Our cap-tives now —  
 plus trouble la paix l'or-dre règne au pays de Gore! Et dans nos mains

**Doppio tempo, afretando**

are son and queen! — Our cap-tives now — are son — and  
 a — vec son fils, — Mor-gan, — ma — soeur, — captive — est

**Allegro**

queen!—  
la!—

**Allegro ff**

God love— King Ar - - thur ——— and guide— the  
Dieu garde— le tró - - ne ——— Et guide— le

God love— King Ar - - thur ——— and guide— the  
Dieu garde— le tró - - ne ——— Et guide— le

God love— King Ar - - thur ——— and guide— the  
Dieu garde— le tró - - ne ——— Et guide— le

God love— King Ar - - thur ——— and guide— the  
Dieu garde— le tró - - ne ——— Et guide— le

God love— King Ar - - thur ——— and guide— the  
Dieu garde— le tró - - ne ——— Et guide— le

**Allegro**

(S'adressant aux écuyers)  
(To attendants)

MERLIN **Rit.**

**Andantino.**



Lead them hi-ther, to learn their fate Also their  
Qu'on a-mè-ne les prison-niers! et qu'ils ap-

State Roi!			
State Roi!			
State Roi!			
State Roi!			
State Roi!			

(Les écuyers ouvrent les portes et font entrer Morgau, Mordred et Pellinor entourés de gardes)  
(Attendants open the door and Morgau, Mordred and Pellinore are brought in guarded)

cap tain, Sir Pelli - norel  
pren\_nent leur juste sort!

**Rit.**

*p* *pp*

*cresc.*

*cresc.* *sf*

ARTHUR

**Andante**

Mor gan, dame of my mother's  
Mor - gan, soeur que je ché - ris -

**Rit.**

**Andante**

*ppp* *pp* *pp* *pp*



blood! — suis;

Mor - dred, — green in your har - di - hood! — Bold Sir Pel.li.  
 Mor - dred, — jeu - ne roseau trop fré - le; Toi Sir Pel.li.

- nore — o - ver bold!  
 - nor, — cœur vail - lant,

Life and death in my hand I hold! —  
 von des - tins je les tiens dans ma <sup>main</sup> hold!

**Allegro tranquillo (Battez à deux temps)**

MORGAN (Plaintivement tombant aux pieds d'Arthus)  
casting herself at his feet beseeching)

Bro - ther and King! — Our King! and bro - ther! —  
Frè - re, mon Roi! — O Roi, mon frè - re —

He for - got - ten the scathe and do - mage Each of us  
Ou - bli - ez une er - reur fu - nes - te dont les ef -

cresc.

twain has done the o - ther! —  
- fets tous deux nous frap - pent.

cresc.

Par - dor me, knee - - ling — to do you  
A ge - nour, — hum - - ble — je fais a -

f

ho - magel  
 - men - del  
 MERLIN.

(Morgan se relève)  
 (Morgan rises)

Par - don her ne - ver  
 Non, point de grâ - cel

*dim.* *f* *mf*

For pi - ty and par - don Dou - ble an  
 Qui cède et par - don - ne, dou - ble l'en -

*cresc.*

en - vious wo - man's hatel Sore dis -  
 - vi - e au cœur fé - mi - nin! Tu n'au -

*cresc.*

M

- wor - ship shall be your guer - don, Ruth and ruin - to  
 - ras que dis - corde et rui - nè, En re - tour - de

M

home and State — Par don her ne - ver! — Par - don her  
 ta pi - tié! — Ne fais pas grâ - cel — Ne fais pas

**MORGAN** (*hautaine, s'adressant à Merlin*)  
 (*haütily adressing Merlin*)

M

O no - ble en - chan - ter —  
 Cœur plein de no - bles - se.

ne - ver! —  
 grâ - cel —

Wa - ging war with a wo - man weak! Brave - ly  
*doux Mer - lin, conseil - ler pru - dent! Bra - ve -*

ad - ding to brave en - coun - ter All that ma - lice may win to  
*- ment, pour me dé - trui - re, ton as - tu - ce se joint à ta*

Morgan Tacet

wreak *hai - nel!*  
 SOPRANI

TÉNORS Death to the sor - ceress! Doom shall be done, Death to the  
*Mort à la Rei - nel! Mort à son fils! Mort à la*

BARYTONS Death to the sor - ceress! Doom shall be done, Death to the  
*Mort à la Rei - nel! Mort à son fils! Mort à la*

BASSES Death to the sor - ceress! Doom shall be done, Death to the  
*Mort à la Rei - nel! Mort à son fils! Mort à la*

CHŒUR

Death to the sor - ceress! Doom shall be done, Death to the  
*Mort à la Rei - nel! Mort à son fils! Mort à la*

sor - ceress! Mor - gan des - pite! Death to the sor - ceress! Death to her  
*Rei - nel Mort à son fils! Que la jus - ti - ce sui - ve son*

sor - ceress! Mor - gan des - pite! Death to the sor - ceress! Death to her  
*Rei - nel Mort à son fils! Que la jus - ti - ce sui - ve son*

sor - ceress! Mor - gan des - pite! Death to the sor - ceress! Death to her  
*Rei - nel Mort à son fils! Que la jus - ti - ce sui - ve son*

sor - ceress! Mor - gan des - pite! Death to the sor - ceress! Death to her  
*Rei - nel Mort à son fils! Que la jus - ti - ce sui - ve son*

GAWAIN

son! Death to her son! — Death to her knight! —  
*cours! Que la jus - ti - ce sui - ve son cours!*

son! Death to her son! — Death to her knight! —  
*cours! Que la jus - ti - ce sui - ve son cours!*

son! Death to her son! — Death to her knight! —  
*cours! Que la jus - ti - ce sui - ve son cours!*

son! Death to her son! — Death to her knight! —  
*cours! Que la jus - ti - ce sui - ve son cours!*

Pel - li -  
 Pel - li -

6

— nore — mur\_dèred\_ my sire, — and the  
 — nor — tu - a mon pè - - - rel Le de -

6

bur - den Lies on our kin — to a -  
 - voir de ven - ger cet - te mort — me re -

6

- venge the slain! — Far\_don him ne - ver! For pi - ty and  
 - vient de droit! — Lui fai - re grâ - ce, se - rait une er -

6

par - don Sure - ly turn to your hurt a - gain! — Pel - li -  
 - reur qui, con - tre toi se re - tour - ne - rait! — Pel - li -

*ff*

- nore — mur - dered my sire! — mur - dered my  
 - nor — tu - a mon pè - re! Je - veux sa

(advancing to the King)  
 PELLINORE (s'avancant au Roi)

sire! — In the med - ley — Lot was  
 mort! Dans la mé - lé - e, Le Roi

slain of the fo - re - most fray! of the fo - re - most fray!  
 Loth en lut - tant fut frap - pé à la té - te des siens!

(to Gawain)  
 (à Gauvain)

Or - gu - lous boys —  
 Jeune or - queil - leux —



*p*

with spite so dread - ly Dare to  
*rempli de hai - ne, qui t'ap-*

*cres. cres.*

*p*

say what they list to say  
*-prit à men - tir ain - si?*

SOPRANOS..

TÉNORS..

Death to the  
*Mort à la*

BARYTON.

Death to the  
*Mort à la*

BASSES.

Death to the  
*Mort à la*

Death to the  
*Mort à la*

*ff ff*

sor - ceress! Doom shall be done, Death to the sor - ceress! Mor - gan des -  
*Rei - nel Mort à son fils! Mort à la Rei - nel Mort à son*

sor - ceress! Doom shall be done, Death to the sor - ceress! Mor - gan des -  
*Rei - nel Mort à son fils! Mort à la Rei - nel Mort à son*

sor - ceress! Doom shall be done, Death to the sor - ceress! Mor - gan des -  
*Rei - nel Mort à son fils! Mort à la Rei - nel Mort à son*

sor - ceress! Doom shall be done, Death to the sor - ceress! Mor - gan des -  
*Rei - nel Mort à son fils! Mort à la Rei - nel Mort à son.*

pite! Death to the sor - ceress! Death to her son! Death to her  
*fils! Que la jus - ti - ce sui - ve son cours! Que la jus -*

pite! Death to the sor - ceress! Death to her son! Death to her  
*fils! Que la jus - ti - ce sui - ve son cours! Que la jus -*

pite! Death to the sor - ceress! Death to her son! Death to her  
*fils! Que la jus - ti - ce sui - ve son cours! Que la jus -*

pite! Death to the sor - ceress! Death to her son! Death to her  
*fils! Que la jus - ti - ce sui - ve son cours! Que la jus -*

(Arthur appaisant le tumulte avec difficulté.)  
(Arthur quelling the tumult with difficulty)

Peace  
Paix

son! ——— Death to her knight!  
- ti - ce sui - vre son cours!

son! ——— Death to her knight!  
- ti - ce sui - vre son cours!

son! ——— Death to her knight!  
- ti - ce sui - vre son cours!

son! ——— Death to her knight!  
- ti - ce sui - vre son cours!

*ff*

Peace  
Paix

*mf* *dim.* *p*

Law - less hate in my realm must  
Tré - ve de hai - ne dans mes é -

*Rit* *pp*

*ppp* *pp*

E. 3092. M.

A

ceasel  
- tats!

pp

Rit.

Rit.

pp

ARTHUR

(aux prisonniers)  
(To the captives)

God for - - bid we should ven-geance take! Pardon I  
La ven - gean - ce dé-plaît à Dieu! Je vous fais

Andante Adagio

ppp pp pp dolce

grant you — for Je su's sake — Pardon I grant you, — as we be.  
 grâ - ce au nom - de Jé - sus — Jevous pur - don - ne — en pri - ant

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 treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The lyrics are written below the vocal line.

sech — God to par don - us, — all and each!  
 Dieu — qu'il nous fas - se grâ - ce — à cha - cun!

*dim*

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The lyrics are written below the vocal line. A dynamic marking of *dim* (diminuendo) is placed above the piano accompaniment.

Mor - gan, niy  
 Mor - gan, sear ai -

*pp* *ppp* *gubassa*

The third system features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The lyrics are written below the vocal line. Dynamic markings of *pp* and *ppp* are present in the piano accompaniment, along with the instruction *gubassa*.

sis - ter, — henceforth leave trea - son!  
 - mé - e, — Bannis l'en - vi - e —

*dolce*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The lyrics are written below the vocal line. A dynamic marking of *dolce* is placed above the piano accompaniment.

Honour my mercy  
à la co-lè-re

Honour my mercy  
ferme ton â-me.

in right and  
Rends-moi jus -

rea-son  
- ti - ce

Pelli nore, — fight in the fore most fray, —

Quant à toi — dont je connais la va - leur; —

in the fore most  
chevalier Pelli -

fray, —

L nor, —

Fight for King Ar - - thur —

que ton cou - ra - - ge —

hence forth to -

ser - ve ton

cresc

cresc

day!

Roil

ff

(Les prisonniers s'agenouillent aux pieds d'Arthur et baisent ses mains)  
 (The captives kneel at Arthur's feet and kiss his hands)

(à Gauvain)  
 ARTHUR (to Gauvain)

Ga - wain, — fair ne - phew, — fore go your wood - ness!  
 Gau - vain, — beau ne - veu — sois sans ran - cu - ne

ARTHUR

Stesso tempo

Knee - ling, vow me, with solemn vow, knightly for e - ver to  
 Ju - re, — par un serment loyal, — de servir toutes les

calibor qu'il lui présente, le serment ei après)  
 hilt of Excalibur, held out to him by Arthur)

sue all good - ness! Long as our Fa - ther your life al - low.  
 no - bles cau - ses, tant que le ciel maintien - dra tes jours.

Trea - son — you shall e - ver flee;  
 Lâ - che, — tant que tu vi - vras,

Ou - trage; — mur - der; while you live! — By no mean seek cruel - ty;  
 traî - tre ni four - be ne se - ras! — Sois humain à tous les é - tres



A

Mer-cy him: that as-keth give! Succour damsels in distress:  
*Fais merci à qui t'en\_prie! Donne aux dames ton secours!*

A

Never wrongful quarrel take For re-ward nor wanton-ness!  
*Noise ne cherche à person-ne par or-gueil ou fol a-mour!*

GAWAIN.

*simplement.*

6

This I vow\_\_\_\_\_ for Je-su's sake! \_\_\_\_\_  
*Je le jure! \_\_\_\_\_ Dieu mi de ain-si! \_\_\_\_\_*

(lui donnant l'accolade)  
**ARTHUR** (*giving the accolade*)

Rise! Sir Ga\_wain! Rise — Pledged to valour's high — em  
*Relè - ve-toi!* *Vil* que la jus - ti - ce soit ta

*pp sf f p*

**Poco più mosso** (*Gauvain se relève*)  
 (*Gawain rises*)

- prise! —  
 loil —

Arthur is Grandestle  
 Ar - thur is Grand est le  
 Ar - thur is wor - ship - full Grand est le cœur d'Arthur  
 wor - ship be done! —  
 mal - gré Mer - lin! —

Ar - thur is wor - ship - full wor - ship be done! —  
 Grand est le cœur d'Arthur mal - gré Mer - lin! —

**Poco più mosso**

*pp*

wor - ship full! wor - ship be done Mer - lin des - pite.  
 cœur d'Arthus, malgré Merlin, il par - don - na.

wor ship full! Mer - lin des - pite.  
 cœur d'Arthus, il par - don - na.

wor - ship be done wor - ship be done Mer - lin des - pite.  
 malgré Merlin, malgré Merlin, il par - don - na.

Mer - lin des - pite Mer - lin des - pite Mer - lin des - pite.  
 malgré Merlin, malgré Mer - lin, il pardon - na.

Mer - lin des - pite Mer - lin des - pite Mer - lin des pite.  
 malgré Merlin, malgré Mer - lin, il pardon - na.

*cresc.* *cresc.*

Ar - thur is wel - ding in one Mer - cy and might!  
 A - la vail - lance il u - nit un cœur ai - mant

Ar - thur is wel - ding in one Mer - cy and might!  
 A - la vail - lance il u - nit un cœur ai - mant

Ar - thur is mer - ci - ful is mer - ci - ful is mer - ci - full  
 A - la vaillan - ce il u - nit un cœur un cœur ai - mant

Ar - thur is mer - ci - ful is mer - ci - ful is mer - ci - full  
 A - la vaillan - ce il u - nit un cœur un cœur ai - mant

Ar - thur is mer - ci - full .  
 Ar - thus au cœur ai - mant

*f*

tur - bu - lent  
Ran - ge toi

fore - rul'd by none!  
sous son pou - voir

tur - bu - lent  
Ran - ge toi

fore - rul'd by none!  
sous son pou - voir

tur - bu - lent  
Ran - ge toi

fore - rul'd for - erul'd by none!  
sous son pou - voir clé - ment.

Eng - land the tur - bu - lent fore - rul'd by none for - erul'd by none!  
Peu - ple ré - jou - is - toi sous son pou - voir ferme et clé - ment.

Eng - land the tur - bu - lent tur - bu - lent fore - rul'd for - erul'd by none!  
Peu - ple ré - jou - is - toi ran - ge toi sous son pou - voir clé - ment

*p*

*sf*

Strong to do right to do right  
Ran - ge toi sous son pou - voir

Strong to do right to do right  
ferme et clé - ment Ran - ge toi

Strong to do right to do right  
Ran - ge toi sous son pou - voir

Strong to do right to do right to do right to do right  
Ran - ge toi ran - ge toi ran - ge toi sous son pou - voir

Eng - land Strong to do right Eng - land  
Bre - ta - gne ran - ge toi Peu - ple

Strong to do right  
ferme et clé - ment

*p*

*cresc.*

The musical score is divided into two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in English and French. The second system contains two vocal staves and a piano accompaniment. The lyrics continue from the first system. The piano part includes dynamic markings like *f* and *M.G.*

**System 1:**

Soprano: Eng - land the ju bilant / Peu - ple réjou-is-toi!

Alto: Eng - land the ju bilant / Peu - ple réjou-is-toi!

Tenor: Eng - land the ju bilantChristendom's sun, / Peu - ple réjou-is-toiLachrétien - té

Bass: Eng - land the ju bilantChristendom's sun, / Peu - ple réjou-is-toiLachrétien - té

Piano: Eng - land the ju bilantChristendom's sun, / Peu - ple réjou-is-toiLachrétien - té

**System 2:**

Soprano: Eng - land the ju bilant / Peu - ple réjou-is-toi!

Alto: Eng - land the ju bilant / Peu - ple réjou-is-toi!

Tenor: Christendom's sun, / Lachrétien - té

Bass: Christendom's sun, / Lachrétien - té

Piano: Christendom's sun, / Lachrétien - té

Chris - ten - dom's sun, Chris - ten - dom's  
 La chre - tien - té est sous sa

Chris - ten - dom's sun, Chris - ten - dom's  
 La chre - tien - té est sous sa

sun, Christendom's sun, Full be thy  
 - té est sous sa loi est sous sa

sun, Christendom's sun, Full be thy  
 - té est sous sa loi est sous sa

sun, Christendom's sun, Full be thy  
 - té est sous sa loi est sous sa

*f* *f* *f* *ff*

8. 8.

sun, Full be thy light Full be thy  
 loi La chrétien té est sous sa

sun, Full be thy light Full be thy  
 loi La chrétien té est sous sa

light Full be thy light Full be thy  
 loi La chrétien té est sous sa

light Full be thy light Full be thy  
 loi La chrétien té est sous sa

light Full be thy light Full be thy  
 loi La chrétien té est sous sa

*mf* *cresc.* *cresc.* *ff*

(L'assemblée se retire, excepté Morgan et Mordred)  
(All go out except Morgan and Mordred)

light!  
loil

light!  
loil

light!  
loil

light!  
loil

light!  
loil

light!  
loil

*ff* *<* *<* *<* *ff* *ff*

*7 ff* *7 dim.* *pp*

(suiyant haineusement  
Arthur du regard)  
MORDRED (looking after Arthur)

Stesso tempo

Bastard and low-born boy! Thinks he to tread upon dust?  
Tremble, bâ-tant in-so-lent! Va! je te dé-fie en-cor!

*p*



MORDRED

*Pati.*

Where is your art you art to des-troy? — False is your magic to trust!  
*Enchanteresse! ton art, qu'en fais-tu? — A quoi sert-il aux vain-cus?*

Pa-tience, my son! — Let me deal —  
*-en-ce - mon fils - tu ver ras.*

Patience, betray'd and mis-led? — Patient indus shall I  
*Patience! quand de ce fe-lon — je dois subir les af-*

Hear me, — my Mor-dred! — A  
*Mordred, — e-cou-te, — mon*

kneel, — Heel of this boy on my head?  
*-fronts — et me courber sous sa loi!*

cloud,— Now but the breadth of an hard,— Soon this u-surper shall shroud,— Overthwart hooding the  
 fils!— Comme un nu - a - ge té - ger — par la tempête empor - té, — tombe - ra l'u - sur - pa -

land! —  
 leur. —

MORDRED

Whence shall this tempest be spread? —  
 Quand souffle - ra ce bon vent? —

MORGAN.

Down from their Houses of Life, — Fa - tal - ly join'd, — if he  
 De sa puissance à ja - mais — c'en se - ra fait, — s'il s'u -



MORDRED

Cast then, my mother, — to make Arthur and Guenevere one!  
 Veil - le donc, mè-re! — Et fais qu'ils soient u-nis tous les deux.

MORGAN

Leave me to deal, for your sake, — Leave me to deal, for your  
 Lais - se ta cause en mes mains! — Toi que mon sein a nour-

sake, Child of my bosom, sweet son!  
 ri, chair de ma chair, ô mon fils,

Child of my bosom, — Child of my bo-som, sweet son!  
 cet - te couronne, — je veux en ceindre ton front!

pp sf rit. molto. ppp Rit.

MORGAN Allegro ma non troppo

Largely I promised, and yet — Meriin delivers from harm —  
Vaine promesse, hé - las! — Par le savoir de Merlin, —

Lento Allegro ma non troppo

Ar - thur, how e - ver I set Snare of en chant - ment and  
Ar - thus é - chappe au dan - ger, mal - gré mes en - chan - te -

ff

Stesso tempo

charm. Ne - ver wil Ar - thur be doom'd.  
- mental Art des ma - gi - ques se - crets,

Stesso tempo

ff

Vain \_\_\_\_\_ Vain is my ut - termost spell, \_\_\_\_\_  
 Viens, \_\_\_\_\_ viens ra - ni - mer mon es - poir! \_\_\_\_\_

Vain \_\_\_\_\_ Vain is my ut - ter - most  
 Viens \_\_\_\_\_ Fais que mon droit sois vain -

spell, \_\_\_\_\_ Vain is my ut - ter - most spell, \_\_\_\_\_ Vain is my ut - ter - most  
 - queur \_\_\_\_\_ des ar - ti - fi - ces trom - peurs \_\_\_\_\_ de ce de - vin ab - hor

spell, \_\_\_\_\_ Ne - ver will Ar - thur be doomed, \_\_\_\_\_ Vain is my ut - ter - most  
 rel \_\_\_\_\_ Puisse Merlin à ja - mais \_\_\_\_\_ dans u - ne tombe en - fer -

spell, \_\_\_\_\_ Never till Merlin be tomb'd! \_\_\_\_\_  
 -mé, \_\_\_\_\_ ne plus re-voir le so - leil \_\_\_\_\_

Aid me. \_\_\_\_\_ ye Princes of Hell! \_\_\_\_\_ ye Princes of  
 l'ai - de, \_\_\_\_\_ puis-san-ces d'en - fer! \_\_\_\_\_ puissances d'en-

8----- 8----- 8----- 8-----

NIVIAN

Allegro molto

Hear me, -- Hear me O la - dy, and --  
 Grâ - ce! -- Grâ - ce qui veut me sau -

Hell! Aid me  
 -fer A l'ai - de!

Allegro molto

Elle entre comme une folle.  
She enters, hurriedly.

Suppliante.  
Beseeching.

savel \_\_\_\_\_  
- ver? \_\_\_\_\_

Save  
O

Meno mosso

me from hor - ri - ble thrall! \_\_\_\_\_  
sau - ve moi de la mort! \_\_\_\_\_

MORGAN

Who are you,  
D'où viens - tu,

Meno mosso

pp

pp

dam - sel, that crave Suc - cour? \_\_\_\_\_  
fem - me qui m'im - plo - res? \_\_\_\_\_

pp

dolce

sf



*sf ma pp* *ppp*

NIVIANE (Se retournant et écoutant)  
 NIVIAN (Turning and listening)

**Doppio tempo**

Hark, \_\_\_\_\_ hark! \_\_\_\_\_ Did he  
 Lui! \_\_\_\_\_ Lui! \_\_\_\_\_ C'est sa

**Doppio tempo**

*sf or pp* *sf* *sf*

**Andantino.**

call? \_\_\_\_\_  
 voir. \_\_\_\_\_

**Andantino.**

*sf* *f* *dolce.*

*dolce*

*dolce*

*poco sf*

NIVIAN

No,  
Er -

*pp*

no! A res - pitel \_\_\_\_\_  
\_reurl! Je res - pire! \_\_\_\_\_

No, Non!                      nol Non!                      Still, mais

*f*                      *pp*                      *dolce*

Still, when he calls, I must go!                      when he calls, I must  
*dès*                      *que sa voix me com - mande,*                      *son pou - voir me con -*

go!                      when he calls, I must  
*- traint,*                      *son pou - voir me con -*

*- gol - traint,*                      } *S'approchant d'elle.*  
 MORGAN                      } *(Coming to her)*

Tell me...  
*Par*                      *lel...*

M. *Nay, be not a - fraid!*  
*Va, ne crains rien!* *Tell me what wi - zard dare*  
*Dix moi quel charme se -*

M. *hold Cap - tive so gentle a maid?* *so gentle a ..*  
*- eret en sa puis - sance retient* *la jeune beau -*

M. *- maid?*

**Andante**  
NIVIAN

M. *Mer - lin this ma - gic has spun!*  
*Merlin est maître de moil.*

M. **Andante** *Mer - lin!*  
*Mer - lin!* *dulce express.*

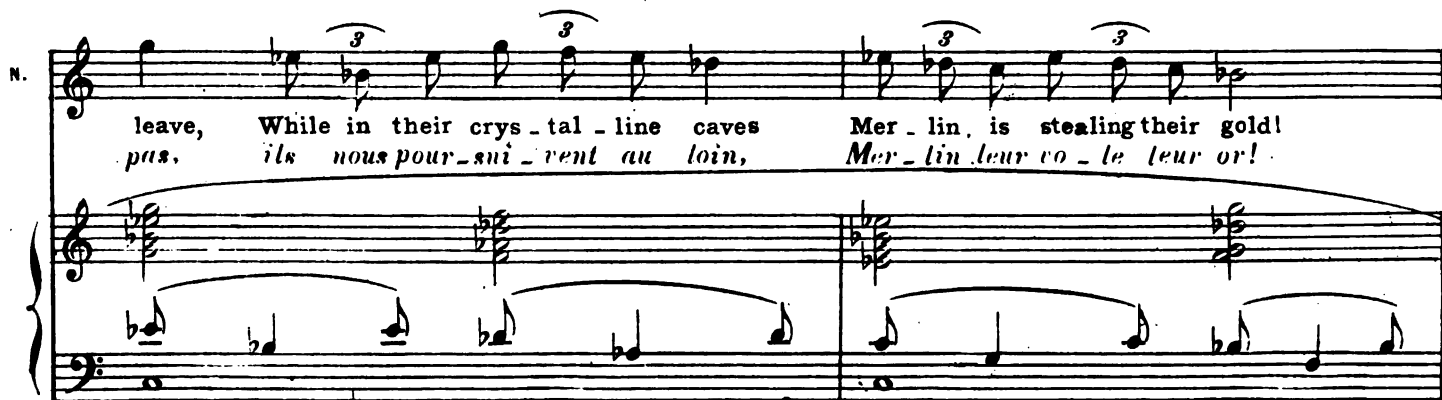
1:5 NIVIANE  
NIVIAN


N.   
The dan - ces we weave, I and my sisters, poor slaves,  
Moi - même et mes sœurs, pauvres es - clu - ves, dansons

*dolciss.*

N.   
Dances thegnomes to deceive! Guardless their grottoes they  
pour déce - voir les lutins! Lors - que, charmés par nos

*ppp*

N.   
leave, While in their crys - tal - line caves Mer - lin, is stealing their gold!  
pas. ils nous pour - sui - vent au loin, Mer - lin leur vo - le leur or!

N.   
So are we net - ted, and none E - ver  
Ain - si, sou - mi - se à sa vo - lon -

*ppp* *dolce*

N. shall win to go free, Save you will  
*-té, nous le serrons! Dis! Veu-x-tu*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "shall win to go free, Save you will" and "té, nous le serrons! Dis! Veu-x-tu". The piano accompaniment features a prominent triplet pattern in the right hand and a more melodic line in the left hand. Dynamic markings include *f* and *sf*.

N. break us the net! Save you will break us the net!  
*nous dé-li- vrer, nous dé-li- vrer de Merlin!*

The second system continues the vocal and piano parts. The vocal line has lyrics: "break us the net! Save you will break us the net!" and "nous dé-li- vrer, nous dé-li- vrer de Merlin!". The piano accompaniment maintains the triplet pattern. Dynamic markings include *f* and *sf*.

The third system is primarily piano accompaniment. It features the same triplet pattern in the right hand. Dynamic markings include *p* and *sf*.

The fourth system is primarily piano accompaniment. It features the same triplet pattern in the right hand. Dynamic markings include *pp*.

*dolce*  
*sf*  
*pp*

( Elle fixe le vide, comme poursuivant des fantômes )  
 NIVIAN ( She seems to see a phantom, )

See! De-mons around us are set, Lest we should flee!  
 Voix ces lar-ves qui glissent la-bas! Vi-te fu-yons!

*pp* *pp* *f* *dolce*

( Elle semble suivre leurs  
 ( She follows his movements, )

See! One!  
 Lal Lal!

*sf* *pp* *sf* *pp*

mouvements et rit follement.)  
 laughing wildly.)

Ha, ha, ha, ha!  
 Ha, ha, ha, ha!

*ff* *p*

N.

How he goes Soft on the claws of his toes!  
*Vi-ve-ment* 'el - les assaurent de nous...

N.

Seel  
*Vois!...*

Gone!  
*Rien!...*

N.

Ha, ha, ha, ha - - - -  
*Ha, ha, ha, ha, - - - -*

*ff* *p*

(Elle revient à Morgan suppliante.)  
 (Turning to Morgan again.)

N.

Yet he keeps Watch, for he loves not, nor sleeps! La - dy, if  
*Là, denouveau, les voi-là près de nous! Da - me s'il*

*pp* *mf* *mf* *sf*



N. *3*  
 craft may contrive      Res-cue for creatures in      pain,  
*est un mo-yen*      *de met-tre fin à nos*      *maux,*

N. *3*  
 Pi - ty us, Pi - ty us,      dun - geon'd, a - live,  
*sou-ve-nous! sou-ve-nous,*      *nous*      *qu'on re-tient*

N. *3*  
 Bound \_\_\_\_\_ with in - vi - si - ble chain! \_\_\_\_\_  
*par \_\_\_\_\_ d'in - vi - si - bles li - ens!*

Allegro

M. *MORGAN.*

Bound with in - vi - si - ble chain!  
*pard'in - vi - si - bles li - en!*

Ma - gic of ma - gic a -  
*Nul - le sci - ence ou ma*

*p* *ff* *f*

Allegro

M. - ware, Ne - ver by craft may be caught. In - nocence  
*- gi - e ne pré - vaut con - tre Mer - lin! Lin - no - cence*

*ff* *p*

M. on - ly can snare Wis - dom and bring it to naught! In - nocence  
*seu - le pourrait mettre en dé - faut son sa - voir! Lin - no - cence*

*p*

M. on-ly can snare Wis - dom and bring it to naught! and  
 seu-le pourrait mettre en dé - faut son sa voir et trou-

*cresc.* *f*

M. bring it to naught! Lol as the gates of the  
 -bler sa raison! Oui! sur un si - gne de

*f* *p*

M. caves, Ob - durate gates, at the nod Swing, of this mas - ter of slaves,  
 lui, quand de sa tour s'ouvrent et tournent les por - tes d'airain.

*p*

M. Swing, at the touch of his rod, So, had you grasp of his wand,  
 qu'il frappe de son ro - seau, si tu sai - sis son ro - seau,

*2*

M. Back would those portals of rock Clang, So, had you grasp of his wand,  
*il suffit que tu commandes pour qu'aussi tôt à ton gré,*

M. Back would those portals of rock Clang, Clang, at your instant command,  
*elles retombent et se ferment, em prisonnant le sorcier,*

NIVIANE  
NIVIAN

M. Mewed in those chambers, no  
*Se nous-nous li-bres? Mer-*

Clang and eternally lock!  
*clo-ser pour l'éternité!*

N. *more* Merlin would e-ver torment?  
*-lin* ne nous tourmente-ra plus

M. Jail'd, jail'd by that a-damant  
*Pris,* il ne pourra plus sor-

*cresc.*

N. Teach me, his sceptre to win,  
 En - sei - que moi ses ar-cets,

M. door, Captives for e-ver are pent!  
*-tir* de sa pri-son de cristul.

*f*

N. Teach me some wit-cher-ry's guile!  
 l'art des ma-gi-ques vertus.

M. Spells would be  
 Vui ne se -

*ff* *dolce.*

M. use - less to spinl. Spells  
 -rait - la ma - gi - el Vaine

M. would be use less to  
 vai - ne se - rait la ma -

M. spinl Win it,  
 - gi - el Fem - me

M. Win it by wo man - ly wilel Win it by wo man - ly wilel  
 seul, le pouvoir de tes yeux seul, le pouvoir de tes yeux

M. *by woman-ly wile!*  
*te le soumet - tra!*

*ff*

NIVIANE  
NIVIAN

Teach me, his  
*En - sei gne -*

*mf*

M. *sceptre to win,*  
*-moi ses se - crets*

Teach me teach me some  
*Da me, l'art des ma -*

*cresc.*

M. *wit - che - ry's guile!*  
*- gi - ques ver - tus*

MORGAN

Spells \_\_\_\_\_ Spells would be  
*Vaine \_\_\_\_\_ vai - ne se -*

*cresc. cresc. cresc. ff*

M. use - less to spin! Spells would be use - less to spin!  
 rait la ma - gi - e; seul, le pou - voir de tes yeux

M. *ff* *mf*

M. Win it by wo - man - ly wile!  
 seul, le pou - voir de tes yeux

*p* *pp*

M. Win it by woman - ly wile!  
 fem - me, te le sou - met - tra

*pp*



Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking.

Musical score for the second system, featuring piano accompaniment. The piano part includes a *bb* dynamic marking.

NIVIAN

Niviane reprise de frayeur  
Listening and trembling..

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The piano part includes *f* and *pp* dynamic markings.

Hark! He'is cal - ling He'is cal - ling He'is  
*écoute* il m'ap - pel - le, il m'ap - pel - le, il m'ap -

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The piano part includes *f* and *ppp* dynamic markings.

cal - ling! - pel - le..

NIVIAN

As I  
J'en au-

MORGAN

Now take Cou rage, poor child!  
Va! cou rage, belle en fant!

*ppp* rit. rit. rit. *ppp*

need  
rail...

rit.

rit. rit.

190 a Tempo poco meno mosso  
 NIVIAN Elle écoute et répond comme a une voix lointaine qui lui parle  
 Going as if to Merlin without

Hark! \_\_\_\_\_ from \_\_\_\_\_ the  
 Là \_\_\_\_\_ Au \_\_\_\_\_ ro -

a Tempo poco meno mosso  
 ppp

Rock \_\_\_\_\_ by \_\_\_\_\_ the Lakel \_\_\_\_\_  
 -cher \_\_\_\_\_ près \_\_\_\_\_ du luc \_\_\_\_\_

MORGAN

Cou -

ppp

Yes mas - - - ter I  
 Oui, mai - - - tre, je

Cou - ragel  
 ra - gel

ppp

N.

heed!  
- viens.

*ppp*

NIVIAN

(En s'éloignant)  
(At the door)

I  
J'ac - -

MORGAN

Cou - rage!  
Cou - ra - ge!

*ppp*

*rit.*

N.

comel  
- cours!

*ppp*

*rit.*

Elle sort  
Exit

*ppp*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melodic phrase with a long note and a final cadence. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The right hand has a treble clef and the left hand has a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *ppp* and *pp*. There are various musical notations such as slurs, ties, and accidentals.

MORGAN

And good speed!  
Bon ex - poir!

*ppp*

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics "And good speed!" and "Bon ex - poir!". The piano accompaniment is a grand staff with treble and bass clefs. The right hand has a treble clef and the left hand has a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part has a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *ppp*. There are various musical notations such as slurs, ties, and accidentals.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melodic phrase with a long note and a final cadence. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The right hand has a treble clef and the left hand has a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *f* and *ppp*. There are various musical notations such as slurs, ties, and accidentals.

The first system of music consists of a grand staff. The upper staff contains a piano accompaniment of chords in the right hand and a single bass note in the left hand. The lower staff features a melodic line in the right hand and a bass line in the left hand. The tempo marking *Ben marcato* is written above the lower staff. A fermata is placed over the first measure of the lower staff. The system concludes with a double bar line and a repeat sign.

The second system continues the piano accompaniment and melodic line from the first system. It features a grand staff with piano accompaniment in the upper staff and a melodic line in the lower staff. The system concludes with a double bar line and a repeat sign.

The third system of music features a grand staff. The upper staff contains piano accompaniment in the right hand and a melodic line in the left hand. The lower staff contains a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ppp* is present. The system concludes with a double bar line and a repeat sign.

The fourth system of music features a grand staff. The upper staff contains piano accompaniment in the right hand and a melodic line in the left hand. The lower staff contains a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ppp* is present. The system concludes with a double bar line and a repeat sign.

The fifth system of music features a grand staff. The upper staff contains piano accompaniment in the right hand and a melodic line in the left hand. The lower staff contains a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ppp* is present. The system concludes with a double bar line and a repeat sign.

The first system consists of a grand staff. The upper voice has a long melodic line with a slur over it, marked with *ppp* and a fermata. The lower voice has a rhythmic accompaniment of eighth notes with a slur over it.

The second system consists of a grand staff. The upper voice has a melodic line with a slur over it, marked with *ppp* and a fermata. The lower voice has a rhythmic accompaniment of eighth notes with a slur over it.

The third system consists of a grand staff. The upper voice has a melodic line with a slur over it, marked with *ppp* and a fermata. The lower voice has a rhythmic accompaniment of eighth notes with a slur over it. The system ends with a *sf et dim.* marking.

The fourth system consists of a grand staff. The upper voice has a melodic line with a slur over it, marked with *ppp* and a fermata. The lower voice has a rhythmic accompaniment of eighth notes with a slur over it. The system ends with a *ppp* marking.

The fifth system consists of a grand staff. The upper voice has a melodic line with a slur over it, marked with *ff* and a fermata. The lower voice has a rhythmic accompaniment of eighth notes with a slur over it.

# MERLIN

## ACTE III (\*)

All.<sup>to</sup> tranquillo (♩ = 96)

PIANO

(\*) La transcription au Piano de ce 3<sup>e</sup> Acte a été faite par M<sup>r</sup> J.M.d'Orellana.  
Les 1<sup>er</sup> et 2<sup>e</sup> Actes par l'Auteur.



*p dolce.*

The first system of music features a treble clef staff with a key signature of two flats and a 3/4 time signature. The right hand plays a series of chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *p dolce.* is present.

The second system continues the piece with similar textures. The right hand has more complex chordal structures, and the left hand maintains the eighth-note accompaniment.

*pp*

The third system shows a change in dynamics to *pp*. The right hand features more active melodic lines, and the left hand continues with eighth-note accompaniment.

*dolce*

The fourth system is marked *dolce*. The right hand has a more intricate melodic line with many slurs, and the left hand continues with eighth-note accompaniment.

*f*

The fifth system is marked *f*. The right hand has a melodic line with some slurs, and the left hand features a more active eighth-note accompaniment with triplets.

The first system of musical notation consists of two staves. The upper staff features a melodic line with a fermata over the first measure and a 7-measure rest. The lower staff contains a bass line with triplets and dynamic markings *p.*, *mf*, and *f*.

The second system of musical notation consists of two staves. The upper staff has a melodic line with a fermata over the first measure. The lower staff has a bass line with dynamic markings *mf* and *f*.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a fermata over the first measure. The lower staff has a bass line with dynamic marking *ff*.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a fermata over the first measure. The lower staff has a bass line with dynamic marking *ff*.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a fermata over the first measure. The lower staff has a bass line with dynamic marking *sempre f*.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a series of chords and a final melodic phrase. The bass staff provides a rhythmic accompaniment with eighth notes and chords. Dynamics include a forte (*f*) marking and a *dim* (diminuendo) marking.

The second system continues the piece with two staves. The treble staff features a series of chords, while the bass staff has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

The third system consists of two staves. The treble staff has a series of chords, and the bass staff continues with eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

The fourth system consists of two staves. The treble staff has a melodic line with some rests, and the bass staff has eighth-note accompaniment. A *sempre dolce* (always sweet) marking is placed above the treble staff.

The fifth system consists of two staves. The treble staff has a melodic line with some rests, and the bass staff has eighth-note accompaniment. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo).

First system of musical notation, featuring a treble and bass clef. The music is marked *ppp* and includes a *M.D.* (Moderato) tempo marking.

Second system of musical notation, marked *Rit.* (Ritardando) and *Poco meno mosso*. It includes a *ppp* dynamic marking.

Third system of musical notation, marked *Rit.* (Ritardando).

(RIDEAU)

(CURTAIN RISES)

(La scène représente une clairière dans la forêt, Aubépinés en fleurs. Sur l'un des côtés, une énorme roche, avec une crevasse sombre indiquant l'entrée d'une caverne. Au loin un lac. Déclin du jour. Au lever du rideau, l'on entend dans la clairière, la chanson du printemps. Arthur, endormi, est couché au pied d'un hêtre)

The scene represents a forest glade, with May-tress in blossom. On one side is a huge rock, with a dark cleft, the entrance to a cavern. Beyond is a lake. It is afternoon, and on the rising of the curtain one hears the May song down the glade. Arthur is lying asleep at the foot of a beech-tree.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked *pp* and includes a *M.G.* (Moderato) tempo marking.

Fifth system of musical notation, featuring a treble and bass clef. The music is marked *pp* and includes a *M.G.* (Moderato) tempo marking.

All.<sup>to</sup> tranquillo (♩=96)

1<sup>re</sup> SOPRANOS  
 2<sup>de</sup> SOPRANOS  
 TENORS  
 BARYTONS  
 BASSES

All.<sup>to</sup> tranquillo (♩=96)

- time.      *mf*      May - - time      mer - ry - May - - - time  
 Mai      joy -      eux, mois des ré - - -      ves,

In - -      May - - - - time      In      May - - time in  
 Joy - eux      Mai,      joy - -      eux      mois - - - des

May - - - - time      mer - ry      May - time      mer - ry  
 Mai,      mois des      ré - - ves,      mois des

In - -      May - - - -  
 Joy - eux      Mai

mer - ry time  
 Mai joy - eux,

mer - ry - May - time  
mois des ré - ves!

mer - ry - May - - - - time  
mois des ré - - - - ves!

May - time Ah!  
ré - ves. Ah!

- time Ah!  
Ah!

In - - - May - - - - - time  
mois des ré - - - - - ves!

*dolcissimo*

Piano accompaniment for the first system, consisting of two staves (treble and bass). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a rhythmic and melodic accompaniment. The key signature has two flats, and the time signature is 4/4.

1.<sup>re</sup> SOPRANOS

2.<sup>de</sup> SOPRANOS

TÉNORS

BARYTONS

BASSES

*p*

In  
Mois des

Piano accompaniment for the second system, continuing from the first. It features similar complex rhythmic patterns. A dynamic marking *p* is present at the beginning. The text "M. G." is written below the treble staff in the third measure. The system concludes with a fermata over the final notes.

When freshest flowers are spring - - ing, And blithest birds are  
 Quand tu fleuris les gré - - ves, Dans les buissons, tout

When freshest flowers are spring - - ing, And blithest birds are  
 Quand tu fleuris les gré - - ves, Dans les buissons, tout

May - - time \_\_\_\_\_ When freshest flowers And blithest birds are  
 ré - - ves, \_\_\_\_\_ Quand tu fleuris Dans les buissons, tout

When freshest flowers  
 Quand tu fleu - ris

May - - - - - time \_\_\_\_\_ May - - - - -  
 Mois des ré - - - - -

sing - - ing chan - - te,  
 sing - - ing chan - - te,  
 sing - - ing chan - - te,

*pp* By Nuit et night time  
 jour, \_\_\_\_\_

and by  
 L'hymne d'a -

- time \_\_\_\_\_  
 - veal \_\_\_\_\_

*dim.* *pp*



Old Dans love renews be  
les buissons, tout

Old Dans love renews be  
les buissons, tout

day - - time  
mour

gin - ning,  
chan - te,

gin - ning,  
chan - te,

In L'hym -  
In L'hym -

In Nuit et May - - time  
jour

May - - - - - time  
 - ne d'a - - - - - mour

May - - - - - time  
 - ne d'a - - - - - mour

love re - newes be - gin - ning  
 Nuit et jour tout - chan - te.

In Joy - eur

May - - - - - time  
 D'a - - - - - mour

The lus - ty lover's play  
 Oui, a ta voir tri - om -

In Mai joy May - time  
 eur

In A May - - -  
 ta

In A May - - -  
 ta

In A May - - -  
 ta

May - time  
 Mai

M.G.

- time, \_\_\_\_\_ The lus - ty lover's play - time \_\_\_\_\_  
phan - te S'é - chan - gent lesdoux a veur. \_\_\_\_\_

- time, \_\_\_\_\_ The lus - ty lover's play - time \_\_\_\_\_  
voix, \_\_\_\_\_ S'é - chan - gent lesdoux a veur. \_\_\_\_\_

- time, \_\_\_\_\_ The lus - ty lover's play - time \_\_\_\_\_  
voix, \_\_\_\_\_ S'é - chan - gent lesdoux a veur. \_\_\_\_\_

- time, \_\_\_\_\_ The lus - ty lover's \_\_\_\_\_  
voix, \_\_\_\_\_ S'é - chan - gent lesdoux a - veur. \_\_\_\_\_  
*pp*

May - - - - time  
A - - - - - mour!

*dim.*

*p* *pp* *dolce*

*N.G.* *f* *f*

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include *dim.* and *ppp*.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with complex rhythmic patterns. The lower staff continues the accompaniment. Dynamic markings include *p*.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs. The lower staff continues the accompaniment. A dynamic marking of *dim.* is present.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with a long slur. The lower staff continues the accompaniment. Dynamic markings include *rit.* and *ppp*.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs. The lower staff continues the accompaniment. A dynamic marking of *cresc.* is present.

First system of piano accompaniment, featuring treble and bass staves with various musical notations including chords and melodic lines.

Second system of piano accompaniment, including dynamic markings such as *dim* and *dolce*, and articulation marks like *M D* and *M G*.

Third system of piano accompaniment, continuing the musical texture with complex chordal structures and melodic passages.

Fourth system of piano accompaniment, featuring dynamic markings such as *f*, *dim*, and *p*.

1<sup>re</sup> SOPRANOS  
 2<sup>de</sup> SOPRANOS  
 TENORS  
 BARYTONS  
 BASSES

The North, from black em - bra - sure - Of tem pest, vain - ly  
 Du nord en vain me - na - ce - L'hi - ver aux blancs, fri -

The North, from black em - bra - sure - Of tem pest, vain - ly  
 Du nord en vain me - na - ce - L'hi - ver aux blancs, fri -

PPP

Choral vocal staves for Soprano, Tenor, Bass, and Basses, with lyrics in French and English. Includes piano accompaniment at the bottom with a *PPP* marking.



*pp*

A - cross the sum - mer world. —  
 Et l'a - qui - lon qui gla - ce

*pp*

A - cross the sum - mer world. —  
 Et l'a - qui - lon qui gla - ce

win - ter's white e - ra - sure  
 l'a - qui - lon qui gla - ce

win - ter's white e - ra - sure  
 l'a - qui - lon qui gla - ce

*pp*

*A*  
*pp* Ne -

*A*  
Ne -

*ff* *p* *pp*

- cross the sum - mer world. —  
 l'ar - ré - te - ra pas! —

- cross the sum - mer world. —  
 l'ar - ré - te - ra pas! —

*M.D.*

First system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and the same key signature. The music is marked with *dolce* and *cantando*. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing from the first. It features two staves with treble and bass clefs. The music includes a dynamic marking of *p* (piano) in the lower staff.

Third system of musical notation. It consists of two staves. The upper staff features a triplet of eighth notes marked with a '3'. The lower staff also has a triplet of eighth notes marked with a '3'. The dynamic marking *ppp* (pianissimo) is present in the lower staff.

Fourth system of musical notation. It consists of two staves. The music is marked with *dolce*. The notation includes various note values, rests, and slurs.

Fifth system of musical notation. It consists of two staves. The music includes dynamic markings of *f* (forte), *M.D.* (mezzo-dolce), and *pp* (pianissimo). The notation includes various note values, rests, and slurs.



1<sup>re</sup> SOPRANOS

2<sup>de</sup> SOPRANOS

TENORS

BARYTONS

BASSES

*f* For *p* May - time, mer ry  
 Mois ten - dre, mois des  
*f* For *p* May - time, For  
 Mois ten - dre, mois  
*f* For *p* May - time,  
 Mois ten - dre, *p*  
*f* For *p* May - time, mer ry  
 Mois ten - dre, mois des

For *p* May - time, mer ry  
 Mois ten - dre, mois des

*ff* May - time, Is *dim* prankt with greens and *p* yel - lows, And *ff* bird with bird en -  
 ro - ses, *ff* Qui *dim.* fleu - ris, tou - tes cho - ses! *ff* Qui fleu - ris tou - tes

*ff* May - time, Is *dim* prankt with greens and *p* yel - lows, And *ff* bird with bird en -  
 ten - dre, *p* Qui *dim.* fleu - ris, tou - tes cho - ses! *ff* Qui fleu - ris tou - tes

*ff* May - time, Is *dim* prankt with greens and *p* yel - lows, And *ff* bird with bird en -  
 ten - dre, *ff* Qui *dim.* fleu - ris, tou - tes cho - ses! *ff* Qui fleu - ris tou - tes

*ff* May - time, Is *dim* prankt with greens and *p* yel - lows, And *ff* bird with bird en -  
 ro - ses, *ff* Qui *dim.* fleu - ris, tou - tes cho - ses! *ff* Qui fleu - ris tou - tes

May - time, Is prankt with greens and yel - lows, And bird wiht bird en -  
 ro - ses, Qui fleu - ris tou - tes cho - ses! Qui fleu - ris tou - tes

*pp* fel - lows By night - time And by day - time; New love to mar - riage  
 cho - ses! *Toute* à - me - Se - pa - me, *Où* pas - se ton ha -

*pp* fel - lows By night - time by day - time; New love to mar - riage  
 cho - ses! *Toute* à - me - Se - pa - me, *Où* pas - se ton ha -

fel - lows By night - time by day - time; New love to mar - riage  
 cho - ses! *Toute* à - me - Se - pa - me, *Où* pas - se ton ha -

fel - lows By night - time And by day - time; New love to mar - riage  
 cho - ses! *Toute* à - me - Se - pa - me, *Où* pas - se ton ha -

fel - lows By night - time And by day - time; New love to mar - riage  
 cho - ses! *Toute* à - me - Se - pa - me, *Où* pas - se ton ha -

*pp* mel - lows, In May - time, In May - time The  
 - lei - nel! *Tout* ai - me, *Tout* ai - mel! - *O*

*ff* mel - lows, In May - time, In May - time The  
 - lei - nel! *Tout* ai - me, *Tout* ai - mel! - *O*

*ff* mel - lows, In May - time, In May - time The  
 - lei - nel! *Tout* ai - me, *Tout* ai - mel! - *O*

*ff* mel - lows, In May - time, In May - time The  
 - lei - nel! *Tout* ai - me, *Tout* ai - mel! - *O*

*ff* mel - lows, In May - time, In May - time The  
 - lei - nel! *Tout* ai - me, *Tout* ai - mel! - *O*

*ff* mel - lows, In May - time, In May - time The  
 - lei - nel! *Tout* ai - me, *Tout* ai - mel! - *O*

*pp*

lus - ty lo - vers' play - - time The lus - ty lo - vers' play - time. In  
 Mai, sai - son se - rei - - ne, OÙ pas - se ton ha - lei - ne Tout

lus - ty lo - vers' play - - time The lus - ty lo - vers' play - time. In  
 Mai, sai - son se - rei - - ne, OÙ pas - se ton ha - lei - ne Tout

lus - ty lo - vers' play - - time The lus - ty lo - vers' play - time. In  
 Mai, sai - son se - rei - - ne, OÙ pas - se ton ha - lei - ne Tout

lus - ty lo - vers' play - - time The lus - ty lo - vers' play - time. In  
 Mai, sai - son se - rei - - ne, OÙ pas - se ton ha - lei - ne Tout

lus - ty lo - vers' play - - time The lus - ty lo - vers' play - time. In  
 Mai, sai - son se - rei - - ne, OÙ pas - se ton ha - lei - ne Tout

May - time, In May - time,  
 ai - me, Tout ai - me! -

May - time, In May - time,  
 ai - me, Tout ai - me! -

May - time, In May - time,  
 ai - me, Tout ai - me! -

May - time, In May - time,  
 ai - me, Tout ai - me! -

May - time, In May - time,  
 ai - me, Tout ai - me! -

(Arthur, comme sortant d'un rêve, semble suivre les chants lointains, soupire et se retourne pensif.)  
(Arthur, as if roused from a dream seems about to follow the music but sighs and returns moodily)

Andantino

*pp* *dolcissimo*

Rit. molto

Poco meno mosso

*M.D.* *dolce espressivo*

ARTHUR.

In May - time, — in  
Tout ai - me, — tout

May - time, — The lus - ty lo - vers' play - time!  
ai - me — où pas - se ton ha - lei - ne!

The first system of music consists of two staves, treble and bass clef. It features a complex melodic line in the treble with many accidentals and a more rhythmic accompaniment in the bass. The music is written in a key with one sharp (F#).

The second system of music continues the piece. It includes the instruction "M.G." (Moderato Grazioso) in the lower left. The musical notation is similar to the first system, with intricate melodic patterns and harmonic support.

The third system of music features dynamic markings "cres" (crescendo) and "Rit." (Ritardando). The melody includes the syllables "cen - do." which are part of the vocal line. The piano accompaniment provides a steady harmonic foundation.

**All.<sup>o</sup> non troppo**  
**ARTHUR** (comme prenant une résolution)  
 (as if taking a resolution)

Oh! not with sum-mer mad - ness, but all a life - time  
 Non pas d'a-mour fri - vo - le, mais da-mour é - ter -

**All.<sup>o</sup> non troppo**

The final system shows the vocal line for Arthur and the piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment is in two staves, starting with a fortissimo (ff) dynamic. The music concludes with a sustained chord in the piano.

A

through; ——— Oh! not with wan - ton glad - ness or fan - cy fan - gled  
 - nel; ——— non pas d'hu - meur lé - gè - re et par ca - pri - ce

*ff* *f* *ff*

A

new; ——— Nor yet a - lone for fair - - ness, though  
 vain; ——— non pour ta beau - té seu - - le, si

*f*

A

pas - sing fair you be, ——— In beau - - ty e - ver  
 bel - le que tu sois, ——— toi dont la grá - ce

*p* *f* *p*

A

peer - less, ——— in gra - ces past de - gree ———  
 pas - se, ——— tout ce - qu'on peut ré - ver, ———

*f* *sf*

Am  
fe

I so lief to love you O queen ly Gue - ne -  
 t'aime, ô ma Gwi - nè - vre, ô rei - ne - de mon

- verel But most of all a - bove you I  
 cœur! Plus haut que tout au mon - de je

M.D.  
M.D.  
M.D.

p

set nonearthly fere Be - cause, like fla - ming  
 pla ce tou - a - mour, car ain - si qu'ù - ne

M.D.

p

ban - ner, the ar - dour of your eyes Shall  
 flam - me, l'ar - deur de tes grands yeux em -

hea - con men to va - lour en - dea - vour and em -  
 - bra - se les cou - ra - ges, ex - al - te les es -

prise You, you shall nurse the na - tion, this  
 - prits! Oui, tu prendras mon peu - ple, se -

youngling race in seed Un - til in con - sum -  
 - men - ce d'a - re - nir, et cet - te fleur can -



ma - tion It blos - sum bright and bredel  
 di - de tu la fe - ras fleu - riv!

*f*

*dim.* *p*

You, you shall be the glo - ry of chi.val.ry's re - nown, Of  
 Oui! la che - va - le - ri - e te de.vra son hon - neur. l'é -

*p*

chi.val.ry's renown, The an - gel of the sto - - ry to  
 - clat de son renom, et par de - là les siè - - cles, tu

a - ges han - ded down! O Gue - ne - vere, the  
 glori - re sur - vi - vra! Cœur vir - gi - nal Gwi -

*sf*

A

peer - less, and flow - er of mai - den - hood  
 - ne - vre, cou - ron - ne de pu - re - té

A

O Gue - ne - vere, the peer - less, and flow - er of mai - den -  
 Cœur vir - gi - nal, Gwi - nè - vre, cou - ron - ne de pu - re -

A

hood! O Queens of queens O Queens of que'ns that  
 - té, o rei - ne des rei - nes, de

*cresc.*

A

fear - less en - sue the great and good! Lead,  
 toi je n'attends rien que de grand. Gui - ae,

*cresc.* *ff ff*

lead with flam - ing ban - ner, the ar - dour of your  
 qui - de ce roy - au - me! Sous ton re - gard de

eyes, This realm in no - blest man - ner of  
 feu, que ce pa - ys con - nais - se lu

Merlin apparait au fond de la scène. Il s'avance sans être vu  
 Merlin appears at the bottom of the stage and advances unseen by

pro - wess and em - pri - se!  
 gloi - re, la gran - deur!

**Rall. poco a poco**

d'Arthur et le contemple tendrement  
 Arthur, whom he regards affectionately.

**Rall.** **Rall.** **Rall.**

*sfz dim.* *dim.* *M.G.* *M.D.*

Rall. molto

And.<sup>mo</sup> poco mosso

M.D. dolce

pp

ppp ff

Arthus se tourne soudainement, et aperçoit Merlin, qui vient vers lui

**Allegro** Arthur turns suddenly and sees Merlin, who approaches him.

Battez à 2 temps

8- Rit.

Battez à 4 temps

ff pp

Meno mosso ( Battez à 2 temps )

Rit.

M.D. dim

MERLIN

I would my  
O mai - tre,

love or learning Your love, my liege, might  
je voudrais que ma voir pût t'é - clai -

ARTHUR

Tis e - ver loth re - turn - ing From  
Le cœur a des rai - sons qui -

let  
- rer!

**Retenez**  
Battez les 4 temps

**A tempo**

Battez à 2 temps

A  
 where the heart is set! —  
 - gno - re - la - rai - son. —

And still runs a - ged  
Les con - seils d'un

**Retenez**  
Battez les 4 temps

**A tempo**

Battez à 2 temps

M  
 8  
 p

**Rit.**

A  
 warning Be - fore the young regret! —  
 sage n'é - par gment nul regrets! —

**Rit.**

M  
 dim.  
 p

A  
 I wot the mins - trels tru - ly Of  
 Bien sot qui veut con - train - dre un

Stesso Tempo.

A  
love un - ru - ly sing!  
cœur é - pris d'a - mour!

M

A - las! that love un -  
Hé - las! ce cœur a -

Stesso Tempo.

M  
ru - ly Should overrule a king!  
- veu - gle peut aveugler un roi! A -  
Ma

M  
- las! that love un - ru - ly Should overrule a  
voix sup - plie en - co - re. Ou - vre les yeux, mon

king! — A - las! that love — un - ru - - ly  
 fils. — E - cou - te moi, — mon maî - - tre

Should o-ver-rule a king! —  
 N'é - coute pas ton cœur!

ARTHUR (irrité)  
(vexed)

Now — wit ye well, no  
 Ah! — c'en est trop! D'en

for - ces Of wis - dom love can hold! —  
 tra ves, le cœur — n'en su - bit pas —



A

Go \_\_\_\_\_  
Val \_\_\_\_\_

*ff*

A

Go \_\_\_\_\_  
Val \_\_\_\_\_

Go \_\_\_\_\_  
Val \_\_\_\_\_

*f*

A

Go \_\_\_\_\_  
Val \_\_\_\_\_

Go \_\_\_\_\_ take an hundred  
Val \_\_\_\_\_ A cent de mes ca-

*ff*

A

hor - ses,                      With trap-pings all of gold!  
- va - les                      mets leurs harnais d'or fin.

Let every  
Pour les me-

knight—  
-ner—

thereon be dight With sen-dal's fi-nest fold!  
que cent va - lets se vé - tēt ri - chement

For pe - nance  
Toi mé - me,

Toi pe-nance of ill  
pour nar-guer tes pré-

pre - sage,  
-sa - ges

Go —————  
Val —————

seek her fa-ther's land,  
va versson pays!

cres.

And bear yourself — the message      And bear yourself — the  
*Re-dis au Roi — son pè-re*      *qu'Arthus ton Roi — de -*

*cres.*      *cres.*      *cres.*

message      That craves his daugh - ter's hand! —  
 — mande      la main — de Gwi - nè - vreL —

**MERLIN** demeure immobile d'étonnement  
**MERLIN** remains motionless in astonishment.

*cres.*      *cres.*      *ff*

**Rall. poco a poco**

*ff*      *ff*

*mf*      *dim.*

Rall. poco a poco

Rall.

Rit.

Arthur remonte lentement la scène  
Arthur goes slowly up the stage.

MERLIN tâche en vain de l'arrêter et revient tristement  
tries in vain to stop him and returns sadly.

Molto ra'l.

Meno mosso

Rit.

Rit.

ARTHUS (dans le lointain)  
ARTHUR (in the distance)

Rall.

Quasi andantino

Rit.

I  
Bien

Andantino

wot the minstrels tru - ly Of love un - ru - ly sing  
 sot qui veut con - train - dre un cœur é - pris d'a - mour

Andantino

MERLIN le suit du regard.  
watches him disappear.

## MERLIN

Here in to serve him duly  
Ce fut u-ne fo-li-e

Were but a foolish thing.  
En lui di-vois eu foi!

With Guenevere to wed  
Mieux vaudrait qu'il fût mort

Twere bet-ter hewere dead  
que d'aïmer Gwi-ne-vre... Such ma-gic Shall I do her  
Mais grâce à mes sor-ti-lè-ges

Shall make her foul and old,  
Gwi-ne-vre malgré lui He shall not list to woo her  
n'au-ra pas la couronne With sendal nor with  
que briguent ses des-

*ppp* *p* *p* *p*

Il s'avance dans la forêt et appelle.  
He moves towards the forest and calls.

gold  
- seins!

Rit.

pp

M.G.

Ni - vian  
Nivia - ne!

Rit. Adagio Rit. And.<sup>te</sup> non troppo

ppp

f

p

ppp

pp

MERLIN

Poco più mosso

First must I pillage the hive of the elfin ho ney!...  
Gnômes, à moi - le miel de vos ruches pleines!...

Poco più mosso

sf

sf

p

p

The el - fin  
Qu'en

*ppp* *sfe dim.* *pp*

ho-ney, That men call mo-ney, — It makes red warfare to thri-vel  
or — il se trans-for-me, — l'orqui do-mi-ne le mon-de

*p* *f* *p*

Ni - vian  
Ni-via - nel

*f* *p*

*Rit.*

*f* *p*



236 Viviane paraissant accompagnée d'une troupe de Sarrasines qui dansent. Merlin s'assied pendant la danse sur un tronc de hêtre.  
*Vivian enters, with her troop of Saracen dancers. Merlin sits during the dance on the trunk of a beech-tree.*

**Allegretto** (♩ = 60)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, primarily in the right hand. The lower staff is in bass clef and features a prominent, sustained bass line with long notes and some rhythmic patterns. A dynamic marking of *p* (piano) is present in the lower staff.

The second system continues the musical piece. The upper staff shows more complex chordal textures and melodic lines. The lower staff maintains the steady bass line, with some notes being accented. The overall texture is dense and atmospheric.

The third system introduces a new melodic element in the upper staff, marked with *M.G.* (Mezzo-Glorioso). This line features more active, eighth-note patterns. The lower staff continues with the established bass line, providing a solid foundation for the upper parts.

The fourth system shows further development of the *M.G.* line in the upper staff, with more intricate phrasing and dynamics. The lower staff remains consistent with the previous systems, ensuring harmonic stability.

The fifth system concludes the piece. The upper staff features a final, expressive melodic phrase. The lower staff ends with a few final notes of the bass line, bringing the accompaniment to a close.

*dolce*

*f*

*mf* *p*

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and various accidentals (sharps and naturals).

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic complexity and includes some chordal textures.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system includes dynamic markings: *sf* (sforzando) in the lower staff and *f* (forte) in the upper staff. A *rit.* (ritardando) marking is also present at the end of the system.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of melodic lines and harmonic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system concludes the piece with a final cadence. A *rit.* (ritardando) marking is present at the beginning of the system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. The word *dolce* is written above the second measure, and *p* (piano) is written above the eighth measure. A *red.* (ritardando) marking is present at the end of the system.

The second system of musical notation continues the piece with two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The key signature and time signature remain consistent with the first system.

The third system of musical notation continues the piece with two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The key signature and time signature remain consistent with the first system.

The fourth system of musical notation continues the piece with two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The key signature and time signature remain consistent with the first system.

The fifth system of musical notation continues the piece with two staves. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The key signature and time signature remain consistent with the first system. The dynamic marking *ff* (fortissimo) is written above the first measure, and *mf* (mezzo-forte) is written above the eighth measure.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic line with some slurs. The bass staff has a more active role with eighth-note patterns. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte).

Third system of musical notation. The treble staff features a complex melodic line with many beamed notes. The bass staff continues with a steady accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. It begins with a tempo marking  $(\text{♩} = \text{♩})$ . The treble staff has a melodic line with slurs. The bass staff has a harmonic accompaniment. Dynamic markings include *p*, *mf*, and *cresc.* (crescendo). A *f* (forte) marking appears later in the system.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a harmonic accompaniment. Dynamic markings include *p*, *mf*, and *cresc.* (crescendo). A *f* (forte) marking appears later in the system. The system concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *mf* and *cresc.*, and a *sed.* (sordina) instruction for the piano.

Second system of musical notation, continuing the piece with similar dynamic markings and a *sed.* instruction.

*con anima*

Third system of musical notation, marked *con anima* and *f*. It features a grand staff with treble and bass clefs.

Fourth system of musical notation, including dynamic markings like *f* and *cresc.*.

NIVIANE allant vers la caverne.  
 NIVIAN at the cavern.

Fifth system of musical notation, including the vocal line with lyrics: "Hi - - - ther, yo / Gnó - - - mes /". The piano accompaniment includes dynamic markings like *f*, *cresc.*, and *p*.

co - ve - tous elves! Leav - ing your gra - na - ried  
 - ci pa - rais - sez! Quit - tez vos an - tres hu -

gold Heap'd on the  
 - mi - - des Et li - vrez -

hy - a - line shelves Deep in your ca - ver - nous  
 - nous, nains cu - pi - des, L'or par vos soins a - mas -

hold! - sél

The image displays six systems of musical notation for piano, each consisting of a treble and bass staff. The notation includes various note values, rests, and dynamic markings. The first system features a forte (*f*) dynamic. The second system also features a forte (*f*) dynamic. The third system features a piano-piano (*pp*) dynamic. The fourth system features a mezzo-forte (*mf*) dynamic. The fifth system features a forte (*f*) dynamic. The sixth system features a forte (*f*) dynamic. The music is written in a key with one sharp (F#) and a common time signature.



First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two sharps (F# and C#). The system concludes with a red double bar line.

Second system of musical notation. It includes dynamic markings *f* and *mf* in the treble staff. The bass staff contains a red double bar line. The system concludes with a red double bar line.

Third system of musical notation. It includes dynamic markings *f* and *dolce*. The bass staff contains a red double bar line. The system concludes with a red double bar line.

Fourth system of musical notation. It includes dynamic markings *p* and *dolce*. The bass staff contains a red double bar line. The system concludes with a red double bar line.

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a supporting bass line in the bass clef. The system concludes with a red double bar line.

First system of piano accompaniment, featuring treble and bass staves with various musical notations including chords, arpeggios, and dynamic markings.

Second system of piano accompaniment, continuing the musical piece with similar notation and a forte (*ff*) dynamic marking.

Third system of piano accompaniment, featuring a mezzo-forte (*mf*) dynamic marking and a *dim.* (diminuendo) instruction.

NIVIANE  
NIVIAN

Vocal line for NIVIANE, consisting of a single staff with a whole note rest followed by a half note.

Hi - - -  
Gnó - - -

Fourth system of piano accompaniment, featuring a piano (*p*) dynamic marking.

Vocal line with lyrics for the fifth system of music, including piano accompaniment below.

- ther to hy - a.cinth gla - des, Lea - - - ving your  
- mes, là - bas dans la lan - de, Bel - - - les, mes

a - methyst domes, Fast to the  
 sœurs vous at - ten - dent Là, nous dan -

Sa - ra - cen maids, Hi - ther,  
 - sons tour à tour Gnó - mes!

ye a - - mo - rous gnomes!  
 nains i - vres d'a - mour

( Les guômes sortent de la crevasse )  
 ( The Gnomes run out of the cavern )

Piano introduction in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth-note triplets. The piece begins with a forte (*f*) dynamic.

LES GNÔMES poursuivent les Sarrasines.  
 THE GNOMES pursue the Saracen dancers.

(♩ = 112)

Vocal and piano accompaniment for the first part of the song. The vocal line consists of two parts, both singing the lyrics: "Tric a ta trac Tric a ta trac Tric a ti". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic.

(♩ = 112)

Vocal and piano accompaniment for the second part of the song. The vocal line consists of two parts, both singing the lyrics: "tric a ti trac". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic.

Tric - a - ta  
Tric - a - ta

This system contains the first system of music. It features two vocal staves at the top with lyrics "Tric - a - ta" and "Tric - a - ta". Below them is a piano accompaniment with treble and bass staves. The piano part includes a prominent triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *s*.

tric  
tric  
tric  
tric  
tric  
tric

This system contains the second system of music. The vocal staves have lyrics "tric", "tric", and "tric" on both lines. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *s*.

tric - a - ta  
tric  
tric  
tric  
tric  
tric

This system contains the third system of music. The vocal staves have lyrics "tric - a - ta", "tric", "tric", "tric", "tric", and "tric" on both lines. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *s*.

tric - a - ta tric tric - a - ta tric tric - a - ta  
tric - a - ta tric tric a - ta tric tric - a - ta

tric tric - a - ta tric tric  
tric tric - a - ta tric tric

Stesso tempo

trac  
trac Stesso tempo

250 Les guômes poursuivent les jeunes filles, peu à peu les groupes disparaissent.  
The gnomes pursue the maidens and by degrees both disappear into the forest.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and some melodic fragments. The lower staff is in bass clef and features a prominent melodic line starting with a forte (*f*) dynamic marking. The music is in a minor key, indicated by the key signature of one flat.

The second system continues the piano accompaniment. The upper staff shows a continuation of the chordal texture. The lower staff features a more active melodic line with a mezzo-forte (*mf*) dynamic marking. The piece concludes this system with a *rit.* (ritardando) marking.

The third system shows the piano accompaniment continuing. The upper staff has a series of chords, while the lower staff has a steady melodic line. The dynamics remain mezzo-forte (*mf*).

The fourth system continues the piano accompaniment. The upper staff has a series of chords, while the lower staff has a steady melodic line. The dynamics remain mezzo-forte (*mf*).

The fifth and final system of musical notation on the page. The upper staff has a series of chords, while the lower staff has a steady melodic line. The dynamics are marked piano (*p*).

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *p* is present. A *Red.* (Reduction) symbol is located below the bass staff.

Second system of musical notation, piano accompaniment. It consists of two staves. The music continues with similar rhythmic complexity. A dynamic marking of *pp* is present. A *Red.* (Reduction) symbol is located below the bass staff.

Third system of musical notation, piano accompaniment. It consists of two staves. The music continues with similar rhythmic complexity. A dynamic marking of *p* is present.

Fourth system of musical notation, piano accompaniment. It consists of two staves. The music continues with similar rhythmic complexity. A dynamic marking of *pp* is present. The word *Rit* is written above the staff in two locations.

Les Jeunes Filles (dans la forêt)  
Maidens (behind the stage)

Fifth system of musical notation, vocal line. It consists of two staves. The top staff has a vocal line with the word *Ahl* written below it. The bottom staff has a piano accompaniment. A dynamic marking of *p* is present.

Sixth system of musical notation, piano accompaniment. It consists of two staves. The music continues with similar rhythmic complexity. A dynamic marking of *pppp* is present. The word *Rit* is written above the staff.



*Rit.* *pppp*

*Rit.* *p* Ah! *p* Ah!

*Rit.* *ppp*

(Le crépuscule est venu peu à peu. Gnomes et Sarrasines ont disparu. La nuit s'épanouit dans toute sa sereine  
 (Sunset commences. Gnomes and maidens have disappeared. Night spreads over all her serene beauty;  
**Meno mosso**

*ppp*

beauté; des légers nuages enveloppent Merlin et Niviane, sans toutefois les cacher complètement;  
 A thin mist envelopes Merlin and Nivian without quite hiding them.

Pendant le chœur qui suit, divers jeux de lumières amèneront une grande diversité d'ombres et d'éclaircies, 253  
 During the chorus that follows, many changes of light take place, making a great diversity of gleams and

*p* *mf très expressif* *p*

et c'est seulement à la fin du chœur et au commencement de la danse de Niviane, qu'un éclatant clair de lune  
 shadows, and it is not till the end of the chorus and the beginning of Nivian's dance that the scene is illumined by

*p* *ppp*

éclairera la scène.  
 the full light of the moon.

*p* *ppp*

*p* *ppp*

*dolce*

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The notation includes various rhythmic values, slurs, and dynamic markings. The first system features a complex melodic line in the treble clef with many slurs and a steady accompaniment in the bass clef. The second system introduces dynamics such as *mf* and *sfz*, along with a change in the bass line. The third system continues the melodic development with more slurs and dynamic markings. The fourth system shows a shift in the bass line with a *mf* marking. The fifth system concludes with a *pp* (pianissimo) dynamic marking in both hands, indicating a soft ending.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a 'dolce' marking and a fermata. The lower staff is in bass clef, providing a harmonic accompaniment with triplet figures and a 'dolce' marking.

The second system continues the musical piece. The upper staff maintains the melodic line with a 'dolce' marking. The lower staff continues the accompaniment with triplet figures and a 'dolce' marking.

The third system shows a change in dynamics. The upper staff has a 'dolce' marking. The lower staff begins with a 'p' (piano) marking and features a series of triplet figures. A 'rit.' (ritardando) marking is present at the end of the system.

The fourth system continues the accompaniment with triplet figures. A 'rit.' (ritardando) marking is placed at the end of the system.

The fifth system is marked 'Andantino' and begins with a 'ppp' (pianissimo) dynamic. The upper staff has a melodic line with a fermata. The lower staff has a 'p' (piano) dynamic and triplet figures. The system concludes with a 'pp ppp' dynamic marking and a fermata.

*ppp*

*pp* *ppp*

(Chœur des jeunes filles dans la coulisse)  
(Maidens behind the stage)

When flow' - rets ofthe  
En Mai - - - - - quand le sou-

*pp* *sf*

mari-gold and dai - sy areen fol - den,  
- ci fleurit Ain - si quela per ven - che,

When flow' - rets ofthe ma-ri-gold And win-gless glowmoth  
En Mai - - - - - quand lesou - ci fleurit Que les lu - cio - les

*pp* *sf*

— And win-gless glow-moth stars of love en-glim-mer all the  
 — Que les lu-cio-les dans la nuit Scin-til-lent dans les

stars of love — on Scin-glim-mer all the glades  
 dans la nuit. 8- Scin-til-lent dans les branches. 8-

*ppp*

glades — The pay-nim fai-ries footing forth  
 bran-ches, Sor-tant des bois — tout embau-més

in eve-ry fo-rest  
 Dans la brume é-toi-

in eve-ry fo-rest old-en  
 Dans la brume é-toi-lé-e

old-en  
 -lé-e

Dance hand in  
 Dan-sant leur

the sa - ra - band  
*Dansent leurs ron - des*

hand the sa - ra - band  
*ron - des, en - la - cés*

with fair en - charmed maidst  
*Les el - fes et les fées*

Ahl  
 Ahl

8--

Ahl  
 Ahl

Ahl  
 Ahl

Niviane danse pour Merlin. Pendant la scène suivante Morgan parait au fond, se dissimulant derrière les arbres.  
*Nivian dances to Merlin. During the ensuing scene Morgan is observed hovering among the trees.*

*mf*

8--

8-

7

8-

7

8-

Poco rit

Allegretto

mf

MERLIN

Poco meno mosso

He - ro - dias' daugh - ter dan - cing  
Ni - via - ne, quand tu dan - ses

sf



Allegretto

Who danced a life a way, Could  
 Ainsi que Shi-lo-mé Ni-

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'Who' followed by a quarter note 'danced', then a half note 'a life a way,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

ne-ver have matched the glan-cing Of  
 - via - ne, rien n'é - ga - le ta

The second system continues the vocal line with 'ne-ver have matched the glan-cing Of' and '- via - ne, rien n'é - ga - le ta'. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf* and *p*.

Ni - - vian's feet to day! Of  
 grâce et ta beau - té!

The third system continues the vocal line with 'Ni - - vian's feet to day! Of' and 'grâce et ta beau - té!'. The piano accompaniment features a more active bass line. Dynamics include *f*.

Stesso tempo

NIVIAN

Grant me a boon, a boon!  
 Ac - cor - de moi un voeu!

The fourth system is a solo for Nivian. The vocal line begins with 'Grant me a boon, a boon!' and 'Ac - cor - de moi un voeu!'. The piano accompaniment is more rhythmic and features a *ff* dynamic.

MERLIN

Ah ——— you would go your way  
 Ah! ——— Voudrais-tu partir

Nay, ——— tis a  
 Non! ——— c'est un

To the land of the horned moon ———  
 pour lester — res de l'o-ri-ent?

fond request! ——— A fool — ish fan — cy con — fessed! ——— One for a careless  
 tendre vœu, ——— que d'un seul si — gne de té — te tu pourrais accom —

nodl \_\_\_\_\_ I pray \_\_\_\_\_ I  
 - plir \_\_\_\_\_ Un seul \_\_\_\_\_ mo-

MERLIN

Then will I well  
 Soit/ que veux-tu?

(♩ = ♩) Stesso tempo

pray \_\_\_\_\_ Grant me to hold \_\_\_\_\_ your  
 - ment \_\_\_\_\_ laisse en mes mains \_\_\_\_\_ ce ro-

rod \_\_\_\_\_ Scep - tre of realms un - knownl \_\_\_\_\_  
 seu \_\_\_\_\_ 'scep - tre de ton em - pire \_\_\_\_\_

Key of all chained up - things  
clef d'un royaume in - con - nu!

Rit

Rit

A tempo

Rit  
*expressivo*

A tempo

Rit

Just as a child that weaves  
Comme u - ne simple en - fant

Chaplets of flow - ers and  
qui se couron - ne de

A tempo

Rit

*p* *pp* *p* *pp* *pp*

A tempo

leaves  
fleurs

Just  
comme

as a child that weaves  
si - ne simple en - fant

*dolce*

Chaplets of - flow - ers and leaves  
qui se cou - ron - ne de fleurs

Just  
et

as a  
s'i - ma

*mf*

N  
 child that weaves \_\_\_\_\_ Chaplets of flow - ers and leaves \_\_\_\_\_  
 - gine ainsi \_\_\_\_\_ être la rei - ne des fées \_\_\_\_\_

N  
 Just as a child that weaves \_\_\_\_\_ Chaplets of flow - ers and  
 je voudrais un seul jour \_\_\_\_\_ à mon en - vie é - ro -

*ff*

N  
 leaves \_\_\_\_\_ Crowns himself \_\_\_\_\_ fai ry god! \_\_\_\_\_  
 - quer \_\_\_\_\_ les dé - sirs \_\_\_\_\_ de mon cœur! \_\_\_\_\_

*Rit* *A tempo*

8

MERLIN

*ff*

Scep - - tresbelong to kings!  
Scep - - tresd'ivoire ou d'or

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a complex texture with triplets and sixteenth notes, marked with *ff*.

Scep - - tresbelong to kings He that can wield his wand  
Scep - - tresd'ivoire ou d'or, fui - bles hochets ou sym-

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with complex textures, marked with *f* and *p*.

Right ly of e - bon or elm He that can wield his wand  
- ho - les - dou nait tout pou - voir com - me la main qui vous

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a *cresc.* marking and *ff* dynamics.

Right ly of e - bon or elm, of  
qui - de est lâche ou de fer, ha -

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a *cresc* marking and *ff* dynamics.

e. bon or elm, \_\_\_\_\_ Amber or com. mon stone, Sits on a throne \_\_\_\_\_  
 - bile ou sans art; \_\_\_\_\_ ain. si le trône se. ra d'ambre ou de pier - -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Dynamics include *f* and *cresc.*

And rules a realm! \_\_\_\_\_  
 - re pour qui vous tient

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f* and *ff*.

The third system shows the piano accompaniment for the third system. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *ff*.

The fourth system shows the piano accompaniment for the fourth system. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *ff*.

First system of a piano score. The right hand features a complex, arpeggiated texture with frequent chromatic alterations. The left hand provides a steady accompaniment of chords and single notes.

Second system of a piano score. The right hand has a melodic line with sixteenth-note patterns and slurs. The left hand has a bass line with slurs and rests. Dynamics include *ff* and *marcato*. Fingerings 6 and 7 are indicated.

(Merlin consent a ce que Niviane prenne le roseau.)  
(Merlin holds out the rod and Nivian takes it.)

**Poco rit**

Third system of a piano score. The right hand continues with melodic lines and slurs. The left hand has a bass line with slurs and rests. Dynamics include *ff*. Fingerings 6 and 7 are indicated.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs and rests. Dynamics include *mf* and *ff*. Fingerings 6 and 7 are indicated.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs and rests. Dynamics include *ff*. Fingerings 6 and 7 are indicated.



MERLIN

See! it becomes in your hand No - thing, for e - vil or good! No - thing but fi - bre of  
 Voix, ce roseau dans ta main tremble, jou - et in - no - cent, scep - tre que tient un en -

Allegretto (♩ = 60)

(Niviane, tenant le roseau, s'enfonce en dansant dans  
 Nivian, dances of, with the rod, into the forest)

wood \_\_\_\_\_  
 fant! \_\_\_\_\_

Allegretto (♩ = 60)

la forêt)

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff provides a bass accompaniment with a steady eighth-note pattern. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, continuing the two-staff format. The melodic line in the upper staff includes a fermata over a note in the second measure. The bass line continues with eighth-note accompaniment. Dynamic markings of *f* are present in the second and third measures.

Third system of musical notation, featuring a more active melodic line in the upper staff with frequent sixteenth-note runs. The bass line consists of chords and eighth notes. Dynamic markings of *ff* are present in the first and second measures.

Fourth system of musical notation, showing a continuation of the melodic and bass lines. The upper staff has a fermata over a note in the fourth measure. Dynamic markings of *ff* and *mf* are present in the first and fourth measures, respectively.

Fifth system of musical notation, the final system on the page. The upper staff begins with a fermata and a dynamic marking of *mf*. Above the first measure, the instruction *marcato il canto.* is written. The bass line continues with eighth-note accompaniment.

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 upper staff features a melodic line with a slur over the first two measures, a second slur over the next two measures, and a final note marked with a fermata. A fingering '2' is indicated above the first measure. The lower staff contains a bass line with a steady eighth-note accompaniment. The dynamic marking *ff* is placed in the second measure.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The upper staff has a melodic line with a slur over the first two measures, a second slur over the next two measures, and a final note with a fermata. A fingering '2' is above the first measure. The lower staff has a bass line with eighth notes. The dynamic marking *ff* is in the second measure.

Third system of musical notation. The grand staff continues with treble and bass clefs. The upper staff has a melodic line with a slur over the first two measures and a final note with a fermata. The lower staff has a bass line with eighth notes. The dynamic marking *p* is in the second measure.

Fourth system of musical notation. The grand staff continues with treble and bass clefs. The upper staff has a melodic line with a slur over the first two measures, a second slur over the next two measures, and a final note with a fermata. A fingering '2' is above the first measure. The lower staff has a bass line with eighth notes.

Fifth system of musical notation. The grand staff continues with treble and bass clefs. The upper staff has a melodic line with a slur over the first two measures, a second slur over the next two measures, and a final note with a fermata. A fingering '2' is above the first measure. The lower staff has a bass line with eighth notes. The dynamic marking *pp* is in the first measure.

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

Rit

Piano accompaniment for the second system, marked 'Rit' (Ritardando).

**Andante MERLIN** (la regardant partir.)  
(looking after her.)

Musical score for the 'Andante MERLIN' section, including vocal line and piano accompaniment.

Sun hearted child of the  
Na-ive en-fant du dé-

Musical score for the second part of the 'Andante MERLIN' section, including vocal line and piano accompaniment.

East \_\_\_\_\_ Child \_\_\_\_\_ sonconsciously skilled \_\_\_\_\_  
- serf, \_\_\_\_\_ Femme \_\_\_\_\_ inconscientede soi \_\_\_\_\_

Mighty do-mi-nion to build  
 pourtant fai - te pour do - mi - ner

Soon from your bondage released,  
 Val - dès que tu se - ras li - bre

Soon  
 je sais

shall you flit o'er the foam  
 je sais que tu fui - ras

Back  
 par de là les mers,

Back to your country and  
 ver - ste - cieux d'ori -

*molto rit.*

*molto rit.*

*dolce*

*a Tempo.*

home!  
 ent!

*a Tempo.*

Merlin se dirige vers la caverne. On voit Morgan et Niviane qui le surveillent de loin.  
He turns towards the cavern. Morgan and Nivian are seen watching him.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The bass line includes several *sc* (scordatura) markings. The melody is characterized by wide intervals and a dramatic, expressive quality.

Second system of musical notation, continuing the grand staff. It begins with *ff* and concludes with a *dim.* (diminuendo) marking. The texture is dense with overlapping lines in both hands.

Third system of musical notation, marked *a Tempo*. It features dynamic markings of *mf*, *pp*, and *dolciss.* (dolcissimo). The tempo and dynamics suggest a shift to a more lyrical and delicate section.

Fourth system of musical notation, marked *p* (piano). The music continues with a more restrained dynamic level, maintaining the melodic and harmonic motifs established in the previous systems.

Fifth system of musical notation, marked *ppp* (pianissimo). The music reaches its softest dynamic level, with a focus on delicate textures and subtle melodic lines.

Stesso tempo

Allegretto non troppo

MERLIN

First must I pil - lage the hive Of the poi - so - nous  
 Vous, livrez-moi, gnó - mes noirs, le poi - son de vos

Allegretto non troppo

ho - ney  
 ru - ches,

Men mint in to  
 l'or, for ce ma

mo - ney, — That mon - archs and mai - dens may thrive! —  
 - li - gne — mai - tres - se du faible et du fort —

Il s'arrête à l'entrée de la caverne  
He pause at the entrance to the cavern

If Ni - vian  
Ni - viane i -

knew that she held — The key — that this cavern can weld, — The  
 - 'gno - re sans doute, — le sort — qui s'attache à ce ro - seau! — D'un

child might entomb me a - live! — Hal hal hal  
 geste à jamais elle pour - rait — Hal hal hal



Hal The child might entomb me a live! Hal  
 hal D'un geste m'enfermer dans ce rocl Hal

( Il pénètre dans la caverne )  
( He enters the cavern )

Hal Hal hal  
 Hal Hal hal

Andantino

( On voit Morgau encourageant Niviane )  
( Morgan is seen encouraging Nivian ).

( Niviane s'avancant, la baguette à la main, se tourne vers la caverne et invoque la liberté )  
 ( Nivian, who approaches the cavern with the rod in her hand, and invokes the Spirit of Liberty. ) 277

Liberty.)

NIVIAN

Borne on the wings of the summering swal-low!  
 Toi qui soutiens le coup d'aile de l'ai-gle!

Sung by the wings of the gnats o'er the shal-low!  
 Toi que dans l'herbe l'in-sec-te bé-nit

Flash'd from the scales of the dolphin that swal-low down the long ridge of the sea-surge's  
 Dans le remous de la vague é-cu-man-te, toi, qui conduis les é-bats des dau-

fal - low! Mea - dow and mountain re - ceiv - e thy ca - res - ses! White are thy hands in the ri - vu - let  
 phins; Toi qu'entous lieux t'on in - voque et l'on pri - e, Vierge insoumise et sans fard, dont le

ces - ses! White are thy feet in the o - cean re - ces - ses! Lo on the  
 front a la blancheur des glaciers sans souil - lu - re, Toi dont l'o -

tem - pest are streaming thy tres - ses! Li - ber - ty! hear me com -  
 ra - ge dé - la - ce les tres - ses, Li - ber - té sainte, ai - de

Stesso tempo (♩ = ♩)

- plain Li - ber - ty! hear me com - plain!  
 moi Li - ber - té sainte ai - de moi!

Piano introduction with treble and bass staves. The music features triplets and a 'Red.' marking. Dynamics include *ff*.

NIVIAN

God - - - dess of  
Rei - - - ne des

Vocal line for NIVIAN and piano accompaniment. Dynamics include *ff* and *mf*. A 'Red.' marking is present.

mere and of main,  
ter - - - res et des mers,

Vocal line and piano accompaniment. Dynamics include *ff*. A 'Red.' marking is present.

Of fo - rest and field! Of fo - rest and  
Dé - es - se des bois dé - es - se des

Vocal line and piano accompaniment. Dynamics include *ff*. A 'Red.' marking is present.

field  
prés

Wor-shipp'd by mor-tals in vain,  
Mè-re des cœurs an-xi-eux

By mor-tals in vain God - dess of  
et des op-pri-més; Ré - ve des

mere and of main, God - dess of mere and of  
fronts in - sou - mis Tour - ment secret des oppres-

main, Of fo- rest and field  
- seurs, es - poir des vain - cux!

Wor - ship'd by mor - tals in vain! by mor tals in  
 Di - vi - ni - té sans au - tels qu'en vain les mor -

vain! Wor - ship'd by mor - tals in vain!  
 - tels ont ado - rée en tout temps

E - ter - nal - ly seal'd From the clutch of their covetous  
 tou - jours en - chai - nés dans les fers de la cu - pli -

*ff*

pain! Hear me in - uttermost  
 - té Ai - - - - del Ar - ra - ches

*cresc.* *cresc.* *cresc.*

need  
fers

Hear  
Ai

*pp* *ff* *ff* *ff*

- mel  
- del

Hear  
Ai

me  
del

in  
Ar-

*ff* *ff* *ff* *ff*

ut\_terminstneedl  
- rache mes fers

Loose  
Bri

*ff* *ff* *ff* *ff*

me  
- se

from sorcé-ry's chain!  
le sort quim'é-treint!

Bar  
Fer

up  
me

this cavern of  
cel antre du

*cresc.* *ff* *f*





284 l'entrée de la caverne. Les gnômes se précipitent en désordre sur le rocher.  
 The gnomes enter and go out in disorder over the rock.

*ff*

(Niviane, terrifiée, jette le roseau, et se réfugie près de Morgan)  
 (Nivian throw down the rod and clings in terror to Morgan)

*ff*

*ff*

*ff* *ff* *ff* *ff*

Retenez

NIVIAN

A tempo *ff*

Free, free, free  
 Li - bre, li - bre, li - - -

Rit A tempo

*ff* *ff* *ff* *ff*

-bre!

**Allegro (doppio tempo)**

NIVIAN

Free \_\_\_\_\_ to go whither I will! \_\_\_\_\_  
 Li - - - bre de voler où je veux, \_\_\_\_\_

O - ver the moun - tains and sea \_\_\_\_\_  
 ou - tre les monts et les mers \_\_\_\_\_

Home is a - wait - ing me  
O mon so - leil, te re -

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *f* and *ff*.

still!  
- voir!

This system continues the vocal line and piano accompaniment. The vocal line features a long note with a fermata. The piano accompaniment continues with similar dynamics and rhythmic patterns.

This system shows the piano accompaniment for the third system, featuring complex chordal textures and dynamic markings such as *f* and *ff*.

This system shows the piano accompaniment for the fourth system, concluding the piece with a final chord and dynamic marking of *f*.

NIVIAN

Free, free, free! Has - ten!  
 Li - brer li - brer li - brer Vi - tel

Doppio meno tempo (deux mesures antérieures en font une)

Has - ten my sis - ters to mel -  
 vi - te mes sœurs ac - cou - rez. Has - ten my  
 Vi - te, mes

Doppio tempo (une mesure anté-  
 sis - ters to mel -  
 sœurs, ac - cou - rez!

Doppio tempo (une mesure anté-  
 ff

-rieure, en fait deux du 6)  
 Grind no more at the mill, Ty rannous coffers to fill!  
 Vous ne broirez plus de miel, pourquoi de - vien - ne de l'or

-rieure, en fait deux du 6)  
 f

First system of musical notation. It features a vocal line on a single staff with a treble clef and a key signature of two flats. The vocal line consists of a melodic phrase with a long slur. Below it is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes chords and rhythmic patterns, with dynamic markings such as *f* and *ff*.

Second system of musical notation, continuing the piano accompaniment from the first system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part continues with chords and rhythmic patterns, maintaining the dynamic intensity.

Third system of musical notation. It features a vocal line on a single staff with a treble clef and a key signature of two flats. The vocal line includes the lyrics: "O - ver the moun - tains and sea / Ou - tre les monts et les mers,". Below it is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes chords and rhythmic patterns, with dynamic markings such as *f* and *ff*.

Fourth system of musical notation. It features a vocal line on a single staff with a treble clef and a key signature of two flats. The vocal line includes the lyrics: "Home is a - wait - ing us still! / O - mon so - leil te re - voir!". Below it is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes chords and rhythmic patterns, with dynamic markings such as *f* and *ff*.

O - ver the moun - - tains and sea  
Ou - tre les monts et les mers

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "O - ver the moun - - tains and sea" and "Ou - tre les monts et les mers". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the bass and chords in the treble.

Home is a - wait - ing us still  
O mon so - leil te re - voir!

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Home is a - wait - ing us still" and "O mon so - leil te re - voir!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a fermata over the final notes of the piano part.

Free, — free,  
Li - brel li - brel

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are "Free, — free," and "Li - brel li - brel". The piano accompaniment includes a dynamic marking of *ff* and a fermata over the vocal line.

free!  
li - - - brel

The fourth system of the musical score features a vocal line and piano accompaniment. The lyrics are "free!" and "li - - - brel". The piano accompaniment includes dynamic markings of *ff* and *f* (forte).

( Niviane disparaît dans la forêt )  
( She enters the forest and disappears )

**Maestoso** ( quatre mesures antérieures en font une )

**MORGAN** (éclairée par la lune)  
(in full moon light)

Sucklings and babes are cho - sen      Stron - ger than spear or  
De l'enchanteur si sa - ge      tout le savoir fut

**Maestoso** ( quatre mesures antérieures en font une )

spell. \_\_\_\_\_ Wise of the world to co - zen!      Stron - ger than spear or  
vain! \_\_\_\_\_ U - ne candeur virgi - na - le      à son pouvoir mit

spell. \_\_\_\_\_  
finl \_\_\_\_\_  
Stesso tempo (deux mesures du  $\frac{2}{4}$  en font une antérieure)

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase. The piano accompaniment features a complex rhythmic pattern with triplets and sixths. The tempo is marked 'Stesso tempo' and the time signature is  $\frac{2}{4}$ .

Toils that we wear so  
Son or-gueilleux é-di-

The second system continues the vocal and piano parts. The vocal line has lyrics in English and French. The piano accompaniment includes a section marked 'ff' (fortissimo).

well Weave with e-lab-orate tra-vail, Hands of a child un-  
-fi-ce des mains d'enfant l'ont dé-truit! Des mains d'enfant l'ont dé-

The third system continues the vocal and piano parts. The vocal line has lyrics in English and French. The piano accompaniment includes a section marked 'ff' (fortissimo).

-ra- vell So  
-truit! C'est

The fourth system concludes the vocal and piano parts. The vocal line has lyrics in English and French. The piano accompaniment includes a section marked 'ff' (fortissimo).



be it, Prin - ces of Hell! So be it, Prin.ces of  
 bien! Roi des en - fers, c'est bien! Roi des en -

*mf*

(Elle s'enfonce lentement dans la forêt avec un tragique maintien et disparaît)  
 (She enters the forest slowly and disappears with a tragic gesture)

Hell!  
 - fers!

*cresc.* *ff* *ff*

*ff* *ff*

(Le rideau descend lentement)

**Allegro** (une mesure antérieure en fait quatre)

*ff* *f* *f* *f* *f* *f* *f*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats, and the time signature is 3/4. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with some rests, and the bass staff has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system.

Third system of musical notation, showing a more active melodic line in the treble staff. The bass staff continues with a consistent accompaniment. A dynamic marking of *ff* is present at the beginning of the system.

Fourth system of musical notation, the final system on the page. It features a complex melodic line in the treble staff with many beamed notes. The bass staff has a rhythmic accompaniment. Dynamic markings of *ff* are present at the beginning and in the middle of the system.