

REPertoire CHOUDENS



TITANIA

Drame Musical en trois actes

DE

Louis GALLET et André CORNEAU

MUSIQUE DE

Georges HÜE

Partition Piano et Chant

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TITANIA

Drame musical

en

Trois Actes

Représenté pour la première fois à Paris,
au Théâtre National de l'Opéra Comique
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Direction de M^r ALBERT CARRÉ

DISTRIBUTION:

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

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

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MM. H. BÜSSER et H. CARRÉ

Danse réglée par
M^{me} MARIQUITA

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Dans une clairière de l'antique forêt.

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TITANIA

DRAME MUSICAL EN TROIS ACTES

Poème de

LOUIS GALLET et ANDRÉ CORNEAU

Musique de

GEORGES HÜE

PRÉLUDE

Assez lent $\text{♩} = 54$

PIANO

The first system of the piano prelude. It begins with a treble clef and a 7/4 time signature. The tempo is marked 'Assez lent' with a quarter note equal to 54 beats. The dynamic is 'f' (forte). The right hand plays a melodic line with a five-fingered scale in the final measure. The left hand provides a harmonic accompaniment.

The second system of the piano prelude. The right hand continues the melodic line with various intervals and rests. The left hand accompaniment consists of chords and moving lines.

The third system of the piano prelude. The right hand features a triplet of eighth notes. The dynamic changes to 'ff' (fortissimo). The system concludes with a 'dim. molto' (diminuendo molto) marking and a five-fingered scale in the right hand.

The fourth system of the piano prelude. The right hand starts with a five-fingered scale. The dynamic is 'p' (piano), which then changes to 'pp' (pianissimo). The left hand accompaniment includes a five-fingered scale in the final measure.

espress.
prezzo
mf. cresce. poco a poco

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with slurs and accents. The key signature has two sharps (F# and C#). The tempo/mood is marked 'espress.' and 'prezzo'. The dynamic marking is 'mf. cresce. poco a poco'.

The second system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs and accents. The key signature remains two sharps. The dynamic marking is 'mf. cresce. poco a poco'.

The third system continues the musical piece. The upper staff has a melodic line with slurs and accents, including triplet markings. The lower staff has a bass line with slurs and accents, including triplet markings. The key signature remains two sharps. The dynamic marking is 'mf. cresce. poco a poco'.

Tempo 1^o
f
dim. molto

The fourth system is marked 'Tempo 1^o' and 'f'. It features a treble staff with chords and a bass staff with chords. The key signature changes to one sharp (F#). The dynamic marking is 'f' and 'dim. molto'.

pp
Enchaînez

The fifth system is marked 'pp' and 'Enchaînez'. It features a treble staff with chords and a bass staff with chords. The key signature changes to one sharp (F#). The dynamic marking is 'pp'.

ACTE I

Dans une clairière de l'antique forêt.

Sous le chêne des Fées.

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

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

ROBIN taquine les filles qui dansent

Animé et gai ♩. = 108

The musical score is written for piano and consists of four systems. Each system has a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Animé et gai' with a quarter note equal to 108 beats per minute. The first system is marked 'mf' and the second 'f'. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score is a piano accompaniment for a scene in Act I.

RIDEAU

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

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

MATHIAS, gaîment.

Musical score for Mathias, including vocal line and piano accompaniment with lyrics.

Dan_sous le ché_ne vert, — Dan_sous le ché_ne,

p subito

LES JEUNES FILLES

Musical score for Les Jeunes Filles, including vocal line and piano accompaniment with lyrics.

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

ff

MATHIAS

Musical score for Mathias, including vocal line and piano accompaniment with lyrics.

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

p

LES JEUNES FILLES

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

ff

la la la la la la la!

ff

poco dim.

sf psub.

ROBIN

Quand les li -oux sonnent mi - nuit, La

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

R
chas - se, MATHIAS *mf*
Et le gi - bier quelle pour -

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

M
Plus lent *p* **Tempo 1^o**
C'est quel - que beau con - reur de nuit.

Plus lent *p* **Tempo 1^o**

MATHIAS

Da_n_sez sous le

chê - ne vert, La la la la

LES JEUNES FILLES

Da_n_sous sous le chê - ne,

la la la la la!

La la la la - la la la la

la la la la la la la la!

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

♩ = 84

Un peu plus lent

MATHIAS

La folle é - pou - - - se d'O - be -

LES JEUNES FILLES

mf

Un peu plus lent

La la la la la la la!

Piano accompaniment for the first vocal entry. It features a series of chords in the right hand and a melodic line in the left hand. The dynamic marking is *mf*.

Bass line for the second vocal entry, starting with a double bar line and a key signature change to one flat.

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

p

La la la la la la la

Piano accompaniment for the second vocal entry. It includes a series of chords in the right hand and a melodic line in the left hand. The dynamic marking is *p*. The piece concludes with a *din. e rall.* marking.

Encore plus lent

M. - san - - - te. Re_dou_table aux

la la la la la la la!

Encore plus lent

M. *p*

Lent et mystérieux ♩ = 66

M. heu_res du soir, Mal_heur à

p

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

p

Mouv! du début

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

pp *ff*

Mouv! du début

MATHIAS *f*

Dan - sez sous le chè - ne!

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

mf *cresc.* *f*

p

LES JEUNES FILLES *ff* Le jour baisse peu à peu.

La la la la la la la la la la la la la la la

fff *f subito*

ROBIN

la! Comme on garde un mouton du

ff p subito

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

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

p dolce

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

p subito crese.

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

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'yeux, L'enchaîne à For de ses che - veux Et ven -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

H
- trai - - ne.
LES JEUNES FILLES
f Ah!

The second system features a vocal line and piano accompaniment. The vocal line has the lyrics '- trai - - ne.' and is followed by 'LES JEUNES FILLES' and 'Ah!' with a forte (*f*) dynamic marking. The piano accompaniment is marked *ff* and consists of a dense, flowing texture of sixteenth and thirty-second notes.

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

The third system features a vocal line and piano accompaniment. The vocal line is for 'MATHIAS' and has the lyrics 'Tan - dis que le jour est clair Dan - sez sous le ché - ne!'. The piano accompaniment is marked *mf subito* and includes a *ritardando* marking over the final measures. The time signature changes from 9/8 to 6/8.

LES JEUNES FILLES (avec un sentiment de crainte)
Tan - dis que le jour est clair Dan - sons sous le ché - ne!

The fourth system features a vocal line and piano accompaniment. The vocal line is for 'LES JEUNES FILLES' and is marked '(avec un sentiment de crainte)'. It has the lyrics 'Tan - dis que le jour est clair Dan - sons sous le ché - ne!'. The piano accompaniment continues with the same texture as the previous system, with a *ritardando* marking.

MATHIAS

poco rall.

La la la la la la la la! ———

poco rall. e dim.

Ro -

Un peu plus lent

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

Un peu plus lent

p

Tempo 1^o

long sur ses fre - dai - nes,

LES JEUNES FILLES

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

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

Tempo 1^o

f *mf*

ler. — Ro - bin. *p* rall.

ler. — Il en sait long sur ses fre -

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

Plus lent ROBIN *p*

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

- dai - nes.

Plus lent *p*

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

MATHIAS *p*

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

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

Ab!

pp rall.

8^o bassa

Tempo 1^o ♩. = 112ROBIN *f*

Mais, du vin des fol - les a -

Tempo 1^o

mf p sub.

mf cresc.

- mours

La Rei - ne s'en - ivre à plai -

f

mf cresc.

Animato

- sir

Animato

Et pas - se,

f

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

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

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

ROBIN

f
Le ciel est noir

noir, _____ (avec une terreur croissante)

p Le ciel est

cresc. *p sub.*

f
Le chêne est noir!

noir, _____

p *cresc.* *cresc.*

ROBIN

f Le chêne est noir!

Le chêne est noir!

p sub.

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

LES JEUNES FILLES

sempre *erese.* *poco* *a*

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

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

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

1^o Tempo

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

sempre ff

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

diminuendo

poco a poco

sempre dim. p

La scène reste vide

pp

Très calme ♩ = 84

Les dernières lueurs du couchant

p

dorent la cime des arbres.

p

YANN paraît, rêveur, comme extasié.

p

pp

YANN

p

O la ver - te fraî -

p

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

poco cresc. *dim.*

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

tr *sempre p*

sempre p

V. () *les fris - son -*

cresc. *pp*

1. *Un peu plus lent*

- nan - tes é - toi - les!

espress.

espress.

Que l'heure est bienfaisante et dou - ce

rall.

Pour la rê - ve - ri - e et l'a -

suivez

Tempo

- mour!

Tempo

Un peu plus animé

f

V. Amour! Viens moi qui vient aux

f *dim.* *p*

5

3

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

crese.

3

V. Amour! qui fais les malheu - reux. Non,

f *dim.* *p*

5

5

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

pp *crese.*

5

5

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

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

cresc. molto *ff dim. molto*

V. *p* La na -

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

Y.

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

Y.

- seaux! La na - ture à la

sempre p

sempre p

Y.

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

La na - ture aux mil - le se -

Un peu plus vite

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

Un peu plus vite

poco cresc.

rall. ♩ = 54

Assez lent

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

Assez lent

f dim. molto *pp* *mf très expressif*

suivez

très expressif

Loin des dé - cepti - ons hu -

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

pressez et augmentez sempre cresc.

Y. *Toujours plus haut, allargando*

1^o Tempo ♩ = 84 *p espress*

Y. *Sur*

1^o Tempo *f dim.*

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

p

erese. e poco animato

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

erese. e poco animato

rall.

Plus large ♩ = 72

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

Plus large

suivez *ff mf subito*

solennel

Jus - qu'au jour au -

- guste et sa - - - cré

1. *Où tout fi - nit,*

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

cresc. *dim.* *ff*

cresc. *dim.* *ff*

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

p
cresc.

pressez
cresc.

HERMINE *f* **Andantino** ♩ = 84

Yann!

f **Andantino**

p

YANN

Où t'en vas-tu, d'un pas si

Her - mi - ne!

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

lent Et les yeux pleins de rê - ve?

Tempo

rit. *très doux*

YANN *pp*

Là-bas....

rall.

Y. Dans la nuit... Je ne sais!...

Tempo

pp suivez

p

Tempo

HERMINE

Plus lent

Que cherches - tu?

Plus lent

espress.

YANN

Quelque va - gue po - è - me

Même mouv!

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

2. Et qui tou - jours nous fuit.

HERMINE *sombre*

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

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

poco cresc.

Andantino

espress

rall.

très doux

HERMINE *très doux*

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

H. - fan - ce, en - sem-ble, nous a - vons vé - eu,

poco cresce.

H. Et notre ho-ri - zon fut le mê - me.

p

pp

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

poco cresc.

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

p

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

p

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

p cresc.

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

p cresc. *sf dim.*

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

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

Plus lent *p*

p rall. *p*

a Tempo *f*

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

a Tempo *f*

rall. *a Tempo*

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

a Tempo *f* *dim.*

suivez *f* *dim.*

YANN

O chère sœur, rien que ma sœur!

p *poco cresc.*

HERMINE *espress*

Je t'aime, _____ et je

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

p *pp*

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

O chère sœur, rien que ma

p

H. *comme u. ne sœur.*

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

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

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

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

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

rall. Lent ♩ = 66

p

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

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

Lent

p rall. *pp*

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

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

più sf

II. Je t'ai - - me!

più forte

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

più forte

Plus vite ♩ = 88

Y.

moi!

pp *cresc.* - *poco a poco*

Plus vite

Y.

Un in - visible at -

p

sf *dim.*

Y.

trait - niat - ti - re Loindes hom - mes,

p *sf* *p*

V.

pp

Vers fin - - con - nu:

sf *pp*

V.

Je ne se - rais qu'un

V.

ê - - tre de mi - sè - - re,

Lent $\text{♩} = 58$

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

Lent *espress.*
mp

HERMINE

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

ter - re. *f* Je ne veux

poco cresc. - f dim. cresc. molto

H. *O paro - le cru -*

Y. pas ai - mer.

ff dim. mp

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

Y. *p*
Hermine, — a - dieu!

p *pp* *p cresc.*

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

sf *mfp subito*

Mouv! du debut ♩ = 84

II. *p*
- ment....

YANN
Tu souffrirais par moi.

p

Y. *express.*
 Va, ————— chère fil — — — le, Pu — re

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

très calme

Y. -çon aime-ra ta beau-té,

bien expressif

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

p

V.

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

cresc.

HERMINE *p* *rall. molto*

Nul au - tre nem'au - ra: Je nem'appartiens

sf p *rall. molto*

Très lent
tristement

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

Très lent

sf *p* *3*

più f *Un peu plus vite*

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

Un peu plus vite

f *p* *cresc. molto*

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

f dim. molto *p*

H. *p* _dresse aujourd'hui dé - dai - gné; Je te l'of - fri -

p *più f*

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

p *poco sf* *p*

H. a **Tempo** a ma desti - né - e.

a **Tempo** suivez *pp* pressez -

ii. *A. dieu,*

- et augmentez

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

Plus lent *YANN* *p*

Plus lent *Douce en - fant!*

a Tempo *rall.*

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

esce. molto *suivez*

Plus lent

V. *mer!*
Plus lent

mf subito *pressez*

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

peu à peu

V. - pri - - - me.

crese, molto e allarg.

a Tempo ♩ = 72 *f*

V. Je n'aime - rai ja - mais:

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

p

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

p subito

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

rall. a Tempo

Y. - - ble, l'ualté - - ra - - ble!

a Tempo

rall. *pp* marquez le chant

mf *cresc.*

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

Y.

fé - ter - nel prin - temps.

crese. *f animato* *mf*

Y.

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

crese. *rall.*

Plus large
avec enthousiasme

Y.

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

Plus large

ff *mf* suivez *ff*

Y.

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

mf sost. suivez *ff*

mf

Rien des mi - sè - res de la chair...

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

avec passion

Et dé - a - le - ten - dres - - - se

cresc.

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

f

cresc. *e* *allargando*

Plus vite

ff

YANN

f *rall.*

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

suivez *dim. molto*

Lent ♩ = 56

p

_ni! Dans l'immen_se dé_sert _ _ _ des hom_mes

Lent

a Tempo

et des cho_ _ _ ses!

suivez *a Tempo pp*

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

ppp

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

sempre pp

12

pp

poco cresc.

6

Des hullements de hiboux se répandent sous les feuillées.

SOPRANOS

Voix dans la coulisse.

CONTRACTOS

The first system of the musical score includes a Soprano staff and a Contractos staff. The Soprano part has a long rest. The Contractos part features a long note with a *p* dynamic marking and the vocalization "Ouh". The piano accompaniment consists of two staves with sixteenth-note patterns, marked with *pp*.

The second system continues the vocal parts and piano accompaniment. The Soprano and Contractos parts have notes with *p* dynamics and "Ouh" vocalizations. The piano accompaniment features a *poco sf* dynamic, followed by *pp* and *sf* dynamics.

The third system concludes the vocal parts and piano accompaniment. The Soprano and Contractos parts have notes with *p* dynamics and "Ouh" vocalizations. The piano accompaniment features *pp*, *sf dim. molto*, and *pp* dynamics.

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

First system of the musical score, measures 1-3. The score is in 3/4 time and features a key signature of one sharp (F#). The instruments are Ouh (oboe), Cor (horn), and Cloche (bell). The Ouh part is marked *pp* and consists of long, sustained notes. The Cor part is marked *pp* and features a rhythmic pattern of eighth notes with accents. The Cloche part is marked *pp* and consists of single notes. The bottom staff shows the piano accompaniment with various chords and textures.

Second system of the musical score, measures 4-6. The Ouh part continues with sustained notes. The Cor part continues with its rhythmic pattern. The Cloche part continues with single notes. The piano accompaniment features more complex textures and dynamics.

Third system of the musical score, measures 7-11. The Ouh part continues with sustained notes. The Cor part continues with its rhythmic pattern. The Cloche part continues with single notes. The piano accompaniment features more complex textures and dynamics. The system ends with a key signature change to two sharps (F# and C#) and a time signature change to 6/8.

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

SOPR. *pp* Ah!

CONTR. *pp* Ah!

TÉNORS. *pp* Ah!

Allegro *pp*

pp Ah!

pp Ah!

pp Ah!

pp Ah!

sempre p

Musical score system 1, featuring vocal lines and piano accompaniment. The vocal parts (Soprano, Alto, and Tenor) begin with the exclamation "ah!". The piano accompaniment starts with a dynamic marking of *poco più forte*.

Musical score system 2, continuing the vocal and piano parts. The vocal lines are marked with *cresc.* (crescendo). The piano accompaniment also features a *cresc.* marking.

Musical score system 3, concluding the vocal and piano parts. The vocal lines are marked with *dim.* (diminuendo). The piano accompaniment is marked with *sf* (sforzando) and *dim.*.

Les voix se font plus distinctes,

p *espress.*

ah!

ah!

ah!

p

ah!

ah!

ah!

poco cresc.

ah!

poco cresc.

ah!

poco cresc.

ah!

poco cresc.

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

SOPR. *sf* ah!

CONTR. *sf* ah!

TÉNORS. *sf* ah!

BASSES. *sf* ah!

dim. molto *p dim.* ah!

dim. molto *p dim.* ah!

dim. molto *p dim.* ah!

dim. molto *p dim.* ah!

dim. molto *p dim.*

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

pp
ah! ah!

pp
ah! ah!

pp
ah! ah!

pp
ah! ah!

piu forte

piu forte

piu forte

piu forte

Un peu plus animé

pp
poco piu forte

pp
ah! ah!

pp
ah! ah!

pp
ah! ah!

pp
ah! ah!

poco piu forte

poco piu forte

poco piu forte

poco piu forte

pp
poco piu forte

ah! ah!

ah! ah!

ah! ah!

ah! ah!

Animato

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

ah! ah!

cresc. poco a poco

ah! ah!

cresc. poco poco

ah! ah!

ah!

Animato

cresc. poco a poco

sempre cresc.

ah! _____ ah! _____

ah! _____ ah! _____

ah! _____ ah! _____

ah! _____

sempre cresc.

Les voix se rapprochent de plus en plus.

sf cresc. e animato sf

Ah! _____ ah! _____

Ah! _____ ah! _____

Ah! _____ ah! _____

très marqué.

cresc. e animato

Three vocal staves and a bass line. The vocal parts are marked with *sf* (sforzando) and feature the syllable "ah!". The notes are primarily half notes and quarter notes, with some beamed eighth notes in the third staff. The bass line consists of whole notes.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand features a dense texture of sixteenth notes, while the left hand plays a simpler accompaniment of quarter notes.

Second system of the vocal score. The vocal parts are marked with *ff* (fortissimo) and feature the syllable "ah!". The notes are primarily half notes and quarter notes. A trill is indicated above the first staff. The bass line features a long note with a trill-like ornament.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand features a dense texture of sixteenth notes, while the left hand plays a simpler accompaniment of quarter notes. The instruction *f cresc. molto* is present.

TITANIA paraît, dans une éclatante lumière
Large ♩ = 69

fff

Ah!

fff

Ah!

fff

Ah!

fff

Ah!

Large

fff

ah!

ah!

ah!

ah!

très marqué

First system of musical notation. It consists of five staves. The top three staves are vocal lines, each with the text "ah!" written below. The fourth staff is a bass line. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring triplets and sixteenth-note runs.

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

YANN

Second system of musical notation. It consists of six staves. The top staff is a vocal line starting with a forte (*ff*) dynamic and the text "Ah!". The second and third staves are vocal lines with "ah!" text and include a *dim.* (diminuendo) marking. The fourth and fifth staves are vocal lines with "ah!" text and include a *dim.* marking. The sixth staff is a grand staff for piano accompaniment, starting with a *fff* dynamic and including a *dim.* marking. The piano part features complex rhythmic patterns and triplets.

Les voix s'éloignent

dim. molto pp

ah!

dim. molto pp

ah!

dim. molto pp

ah!

dim. molto pp

ah!

dim. molto p

Puis il lui parle, cependant qu'elle le regarde, silencieuse, souriante, énigmatique
YANN (à demi-voix)

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

ppp

ah!

ppp

ah!

ppp

ah!

ppp

ah!

pp

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

Les voix s'éteignent complètement

avec charme

p

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

cresc.

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

poco più animato

Y. soir. Qui donc es -

poco più animato

mf

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

cresc. *ff* *Largo*

Y. Fem - me, fée ou dé - es - se?...

Largo

cresc. molto *ff*

suivez

f 3
Par - le - moi!

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

ppp *sf p subito*

TITANIA

largement déclamé

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

suivez *crese.*

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

f *p subito* suivez

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

p *f* *p subito*

T. chair... Et dé-a-le-ten-

pressez *e* *eresc* *poco* *a*

T. -dres-se Et lé-ter-nelle i-

poco

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

res - se!

Tempo

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

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

T

- lais. **YANN**

Tu m'as donc é - cou - té?

mf *mf* *crese.*

TITANIA *p*

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

pp

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

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

crese. *molto*

T. *f*
Tu m'as nom - - mé - - e!

Y.

f

YANN *avec feu*

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

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

Toi, que j'é-vo-uais en mon rê- - ve,

Plus lent*p**p*

Y.

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

crese. 3

P bien chanté. *crese.*

Y.

- té. Je t'ai - - - - - mel

f *Assez lent*

Assez lent

fp subito.

TITANIA

p

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

YANN

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

espress.

très doux

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

Y. *cresc. e accel. poco* 3 *a poco*
 blan - che. Tends tes bras à mon é - trein - - te;

cresc. e accel. poco a poco

Y. 3 *f*
 Brû - le - moi du feu de tes yeux. Sois sans fier - té,

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

poco rall. **Tempo Lento**
f dim. mf

p *rall.* *a Tempo*

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

f *a Tempo*

suivez

p

TITANIA

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

suivez

pp

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

p

très doux

T. - lais D'un a - mour plus fort que ce - lui des

cresc. *f*

cresc. *f* suivez.

Plus vite ♩ = 88

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

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

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

mf

1. - ron, Où pourtant je suis rei - ne

f
crese. molto
sf
mf

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

f *p* *suivez*

Un peu plus lent

T. *_ té! Si je tai -*

Un peu plus lent

p poco cresc. sf dim. 3 p

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

cresc. sf dim.

poco cresc. f dim.

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

mf cresc. p cresc. accel. 3

Large. $\text{♩} = 72$

T. 

Ah! _____

Large.

e cresc. molto poco rit. ff

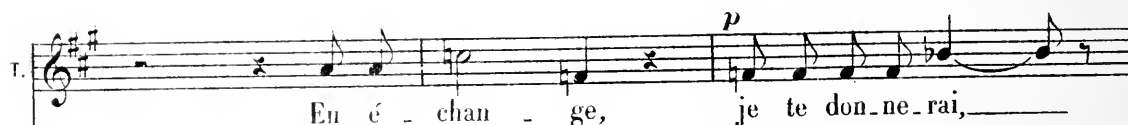


T. 

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

dim. mf dim.




T. 

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

p

sf dim. molto — — pp



T. 

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



rall. - - - 3

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

mf cresc. *f dim subito*
suivez

a Tempo

T. - té!

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

YANN

pp

Que je ne sois plus rien,

sempre pp

Y. Que je ma - né - an - tis - se

pp

crese. e accel.

Sous ton re-gard — Et dans tes

pp *crese. e accel.*

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

f

Maestoso

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

f **Maestoso**

TITANIA

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

Je fa - do - rel! Dans ton pa -

mf

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

f *ff* *ff* *rall.*
 suivez

Allegro ♩ = 120
ff *mf subito*

TITANIA
 Esprits de l'ombre en - tou - rez -
mf *erese.*

T. - nous!

f

sempre cresc.

TITANIA *f*

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

ff p subito

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

-sez.

mf

mf *rall.*

Tempo maestoso ♩ = 88

TITANIA

f 3

Em_por_tez - nous, à tout ja_mais u_

mf *p*
la main droite toujours *p*

T. 3

_nis, Dans les es_pa - ces in_fi_

T. 3

_nis! YANN Em_por_tez -

Em_por_tez -

T. nous, à tout ja_mais u_

Y. nous, à tout ja_mais u_

p

T. -nis, Dans les es -

V. -nis, Dans les es -

crese. *poco* *a* *poco*

T. - pa - ces in - fi -

V. - pa - ces in - fi -

T. -nis!

V. -nis!

ff

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

$\text{♩} = 84$

TITANIA et YANN chevauchent ensemble la monture chimérique et disparaissent

First system of the musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff features a continuous sixteenth-note melodic line with slurs and accents. The grand staff contains accompaniment with triplet markings (the number '3') in both the treble and bass clefs.

Second system of the musical score, continuing the notation from the first system. It maintains the same three-staff structure with a melodic line in the top staff and accompaniment in the grand staff, including triplet markings.

Third system of the musical score. The top staff continues with the melodic line. The grand staff accompaniment features a change in texture, with the word "allarg." (ritardando) written in the treble and bass clefs. The music becomes more chordal and slower in tempo.

Fourth system of the musical score. The top staff begins with a sixteenth-note melodic line, marked with a 'Tempo' instruction. The grand staff accompaniment features a rhythmic pattern of chords. The system concludes with a triplet marking in the bass clef.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a complex melodic line with many sixteenth notes, some beamed together, and slurs. The grand staff provides harmonic accompaniment with chords and some melodic fragments. A dotted line indicates a section break.

Second system of musical notation, continuing from the first. It maintains the same three-staff structure. The melodic line in the top staff continues with similar rhythmic patterns. The grand staff accompaniment includes a triplet of eighth notes in the bass line. A dotted line indicates a section break.

Third system of musical notation. The top staff continues its melodic development. The grand staff accompaniment features a triplet in the bass line. The word *allarg.* is written in the right-hand margin of the system, indicating a tempo change. A dotted line indicates a section break.

Fourth system of musical notation. It begins with the word **Tempo** above the first staff. The top staff contains a series of ascending sixteenth notes, some marked with a '2' and a '1', possibly indicating a double-measure rest or a specific articulation. The grand staff accompaniment includes chords and a bass line with a triplet. The system concludes with a double bar line.

Fin du 1.^{er} Acte.

ACTE II

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

PIANO

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

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

Second system of musical notation. It continues the grand staff from the first system. The right hand continues with sixteenth-note runs, each measure starting with a fingering of 6. The piece concludes with a *dim.* (diminuendo) marking. The left hand provides harmonic support with chords and single notes.

Third system of musical notation. The right hand continues with sixteenth-note runs, each measure starting with a fingering of 6. The system ends with a piano *p* dynamic marking. The left hand continues with chords and single notes.

Fourth system of musical notation. The right hand features a triplet of sixteenth notes in the final measure, marked with a '3'. The left hand continues with chords and single notes.

♩ = 88

RIDEAU

Un peu plus animé

Fifth system of musical notation, starting with the tempo instruction *p grazioso*. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand has a melodic line with slurs and a triplet of sixteenth notes. The left hand plays chords and single notes.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a half rest followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

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

The second system continues the musical piece. The vocal line has a melodic phrase with a slur. The piano accompaniment maintains its rhythmic pattern, with some chords in the treble clef becoming more complex.

Impression de voluptueuse béatitude.

The third system includes dynamic markings. Above the vocal staff, the word *cresc.* is written. Below the piano accompaniment, *cresc.* is written in the bass clef. The piano part features a more active bass line with triplets and sixteenth notes.

rall.

The fourth system begins with a piano solo, indicated by the marking *p subito*. The tempo is marked *rall.* (rallentando). The piano part is highly technical, featuring rapid sixteenth-note passages and triplets in both hands. The vocal line is mostly obscured by the piano's activity.

CHŒUR DANS LA COULISSE

Tempo ♩ = 76

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

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

CONTRALTOS *mf*
 _____ Jour et nuit!

TÉNORS

Tempo

8

p

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

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

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

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

8

cresc.

ff 3
partout lu - miè - re!

ff 3
partout lu - miè - re!

ff 3
partout lu - miè - re!

ff 3
lu - miè - re!

ff dim. poco a poco

p
Le temps, d'une

p
Le

p
Le temps, du - ne ai - le té -

dolce.

ai - - le lé - gè - - re s'en - fuit!

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

- gè - - - re, Le temps s'en -

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

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

espress.

Le bai - ser aux lèvres,

espress.

Le bai - ser aux lèvres,

espress:

- fuit! Le bai - ser aux

espress.

fuit! Le bai - ser aux

poco cresc.

p sub.

The piano accompaniment continues with two staves. The right hand has a melodic line with slurs and triplets, and the left hand has a harmonic accompaniment with chords and moving lines.

crese. *p*

Con - ples en - la - cés - Lente - ment, pas -

crese. *p*

Con - ples en - la - cés - Lente - ment, pas -

poco crese

lè - vres, Con - ples en - la - cés -

poco crese

lè - vres, Con - ples en - la - cés -

crese.

pp *suivez.*

- sez! pas - sez!

pp *suivez.*

- sez! pas - sez!

p *suivez.*

pas - sez!

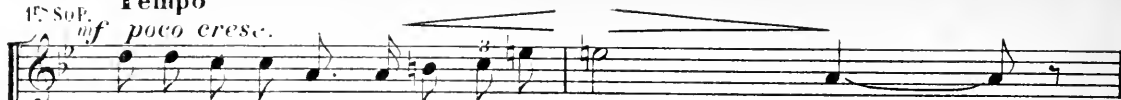
p *suivez.*

pas - sez!

p sub. *dim.* *pp* *rall.*

CHŒUR SUR LA SCÈNE

Tempo

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

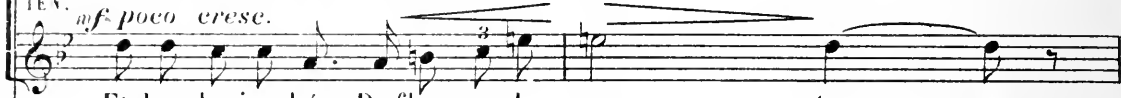
Et dans les jonchées De fleurs o - do - ran - - - tes

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

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

CO NT. *mf poco cresc.*

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

TÉN. *mf poco cresc.*

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

Tempo

8

mf

p

Re - po - sez, lassés

Lutins, Korrigans

Re - po - sez, lassés

Lutins, Korri -

Re - po - sez, lassés

Lutins. Korri -

Re - po - sez, lassés

Lutins, Korrigans

pp

mf

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

f *dim.*
f *dim.*
f *dim.*

f *dim. molto e rall.*

1^{re} SOP. CHŒUR DANS LA COULISSE

p
 Ah!

2^d SOP. *p*
 Ah!

CONT. *p*
 Ah! Ah!

TÉN

CONTRALTO SOLO

p

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

pp Ah

pp Ah

pp Ah

cresc. *dim. molto*

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

poco cresc. *dim. molto* *pp*

Ah

poco cresc. *dim. molto* *pp*

Ah

poco cresc. *dim. molto* *pp*

Ah

poco cresc. *dim. molto* *pp*

C.
S.

- mé - - - e.

1^{er} SOP. CHOEUR SUR LA SCÈNE

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

2^{ds} SOP

Ab

CONT.

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

TÉN.

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

p

cresc.

- res - - se Les longs che - veux

cresc.

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

cresc.

- res - - se Les longs che - veux.

cresc.

- res - - se Les longs che - veux

cresc.

sempre cresce.

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

sempre cresce.

sempre cresce.

sempre cresce.

sempre cresce.

Dans ses bras pa - mé - e.
 ses bras pa - mé - e.
 - mé - e.
 - mé - e.

dim. molto

dim. molto

dim. molto

dim. molto

dim. molto

CONTRALTO SOLO

Allegro ♩=112

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

CHŒUR DANS LA COULISSE

1^{er} SOP. *pp* Ah

2^{es} SOP. *pp* Ah

CONT. *pp* Ah

TÉN. *pp* Ah

Ah

Ah

Allegro

pp *pp* *mf*

mf La - bas!

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

mf La - bas!

La - bas!

mf

erese.

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

erese.

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

erese.

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

poco erese.

f dim.

mf

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

mf

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

mf

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

p

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

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

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

The second system continues the vocal and piano parts. It features more vocal lines with lyrics and piano accompaniment. The piano part includes chords and a bass line with eighth notes.

LES DEUX CHŒURS

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

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

Jour et nuit, Nuit et jour!

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

Jour et nuit, Nuit et jour!

COU. *mf*

ah! Jour et nuit!

TÉN. *mf*

ah! Jour et nuit!

Mouv! du début

mf *cresc. molto* *f*

Plus large*ff* **rall.**

Plus large *ff* **rall.**

Tout est lumière - - - rel! Tout tout est lu -

Tout est lumière - - - rel! Tout tout est lu -

f *ff*

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

f *ff*

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

Plus large**rall.**

cresc. molto

a Tempo

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

OBÉRON

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

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

p

Chan_sons des lu_tins,

Detailed description: This system contains the first two measures of the piece. The vocal line (soprano) begins with a rest in the first measure, followed by a melodic phrase in the second measure. The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands. A dynamic marking of *p* (piano) is placed above the vocal line in the second measure.

Mur_mu_re des bri_ses, Voix cris_tal_li_nes des ruis_saux.

p

Detailed description: This system contains measures 3 and 4. The vocal line continues with the lyrics 'Mur_mu_re des bri_ses, Voix cris_tal_li_nes des ruis_saux'. The piano accompaniment includes a triplet in the right hand and a sixteenth-note pattern in the left hand. A dynamic marking of *p* is placed above the vocal line in the second measure.

crese.

So_y ez l'in_vi_sible or_ches_tre.

crese.

Detailed description: This system contains measures 5 and 6. The vocal line has the lyrics 'So_y ez l'in_vi_sible or_ches_tre'. The piano accompaniment features a prominent sixteenth-note pattern in the right hand, with a dynamic marking of *crese.* (crescendo) placed below the staff in the second measure.

Animato ♩ = 104

f $\frac{2}{2}$

ches_tre.

mf

Animato

mf

Detailed description: This system contains measures 7 and 8. The vocal line has the lyrics 'ches_tre.'. The piano accompaniment features a sixteenth-note pattern in the right hand and a chordal accompaniment in the left hand. Dynamic markings of *mf* (mezzo-forte) are present in the first and third measures.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef.

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

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

♩ = 60

Tempo Andantino

OBÉRON

Vocal line for Obéron, starting with a *p* (piano) dynamic marking. The melody is simple and spans across the system.

Tempo Andantino

Et toi, Dan - se,

Piano accompaniment for the vocal line, marked *p*. It features a rhythmic accompaniment in the bass clef and a melodic line in the treble clef, including a triplet.

espress. *esce.*

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

esce. *sempre esce.*

f *mp* (riant)

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

f *dim.* *mf*

p (b)

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

pp

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

pp *suivez.*

0. *meil.*

CHŒUR DANS LA COULISSE

p 1^{rs} SOPRANOS

p 2^{ds} SOPRANOS

p CONTRALTOS

p TENORS

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

Un peu plus vite

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

Ab

Ab

Ab

Ab

Un peu plus vite

p

DANSE DE PHILIDA

Musical score for the Dance of Philida. The score consists of three staves: piano, flute solo, and piano. The tempo is marked "♩ = 96". The piano part is in G major and 3/4 time. The flute solo is in G major and 3/4 time. The piano part includes a dynamic marking "p" (piano). The flute solo includes a dynamic marking "p" (piano) and a triplet of eighth notes.

♩ = 96

p

Flûte Solo

p

1^{re} SOPRANOS *p*

2^{de} SOPRANOS *p*

CONTRALTOS *p*

TÉNORS *p*

Ah

poco cresc. dim.

poco cresc. dim.

First system of a musical score. It consists of five staves. The top four staves are vocal parts, each starting with a dynamic marking of *p* and a chord symbol of A_b . The fifth staff is a piano accompaniment. The piano part features a melodic line with triplets and a bass line with chords. A first ending bracket is marked above the piano part.

Second system of a musical score, continuing from the first. It consists of five staves. The top four staves are vocal parts, each with a chord symbol of A_b . The fifth staff is a piano accompaniment. The piano part continues with melodic lines and chords. A dynamic marking of *piu forte* appears in the piano part.

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

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

rall.

a Tempo

p Ah! *pp* Ah!

p Ah! *pp* Ah!

p Ah! *pp* Ah!

p Ah! *pp* Ah!

rall. *dim.* a Tempo *pp*

dim.

crese. Ah!

crese. Ah!

crese. Ah!

crese. Ah!

8 *crese.*

crese.

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

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

CHŒUR SUR LA SCÈNE

Plus animé ♩=108

1^{re} SOP. *mf gaiment*

Chansons des lu - fins, — murmures des bri -

2^e SOP. *mf gaiment*

Chansons des lu - fins, — murmures des bri -

CONT. *mf gaiment*

Chansons des lu - fins, — murmures des bri -

TÉNORS. *mf gaiment*

Chansons des lu - fins, — murmures des bri -

Plus animé

f

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

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

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

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

- seaux, *f* Chansons — des lu —
 - seaux,
 - seaux,
 - seaux, *f* Chansons — des lu —
 Piano accompaniment with triplets and a final triplet with a slur.

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

esce. - - - - - *ff*

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

esce. - - - - - *ff*

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

esce. - - - - - *ff*

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

esce. - - - - - *ff*

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

CHŒUR DANS LA COULISSE

1^{re} SOPRANOS

2^d SOPRANOS

CONTRALTOS *f* *dim.*

TÉNORS

Al!

esce. *ff* *dim.*

Four staves of musical notation in G major, 2/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The first three staves have a fermata over the first measure, followed by a half note G4, a quarter rest, and a quarter note G4. The fourth staff has a fermata over the first measure, followed by a half note G4, a quarter rest, and a quarter note G4. Each staff has a 'tre.' marking below the first measure.

Three staves of musical notation in G major, 2/4 time. The first staff has a fermata over the first measure, followed by a half note G4, a quarter rest, and a quarter note G4. The second staff has a fermata over the first measure, followed by a half note G4, a quarter rest, and a quarter note G4. The third staff has a fermata over the first measure, followed by a half note G4, a quarter rest, and a quarter note G4. The first two staves have 'mf dim.' markings above the first measure. The second staff has an 'Ah!' marking below the first measure.

Piano accompaniment in G major, 2/4 time. The first staff has a fermata over the first measure, followed by a half note G4, a quarter rest, and a quarter note G4. The second staff has a fermata over the first measure, followed by a half note G4, a quarter rest, and a quarter note G4. The third staff has a fermata over the first measure, followed by a half note G4, a quarter rest, and a quarter note G4. The first two staves have 'molto' markings below the first measure. The second staff has an 'mf' marking below the first measure. The third staff has a 'dim.' marking below the first measure. The piano part consists of a series of chords and arpeggios.

Revenez au 1^{er} Mouv!

Tempo 1^o

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

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

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

p Ah! Ah! *pp sub.*

Revenez au 1^{er} Mouv!

Tempo 1^o

p *poco cresc.* *pp sub.*

p *pp sub.*

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

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked *pp* and include the exclamation "Ah!". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part features a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The left-hand part also features a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The key signature has one flat, and the time signature is 3/4.

p
Ah!
p
Ah!
p
Ah!

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked *p* and include the exclamation "Ah!". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part features a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The left-hand part also features a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the third measure. The key signature has one flat, and the time signature is 3/4.

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

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

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

Ah!

ppp

Ah! Ah!

ppp

Ah!

ppp

Ah!

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics "Ah!". The second, third, and fourth staves are also vocal lines, each with lyrics "Ah!". The fifth staff is a grand staff for piano accompaniment, marked with *ppp*. The piano part continues with delicate arpeggiated textures.

Très lent $\bullet = 52$

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

Très lent

ROBIN

Vif

Très lent

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

Vif

R.

Cepen - dant que, bienloin de

R.

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

crese.

R.

pei - nes. As - sez dor -

Très lent *Vif* *Très lent* *Vif*

sf *dim.* *pp* *mf*

R.

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

p

rall. ad lib

R. De vo - tre Majes - té,

suivez

p

p subito

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

OBÉRON s'éveillant à demi

Eh! — qui m'éveil - le?

pp

p

più forte

Tempo molto lento

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

p

f

p

Tempo molto lento

Vif ROBIN *f*

Non, ——— ce n'est pas ——— Titania ——— a!

Vif

OBÉRON indulgent

Toi, ——— vi ——— lain ——— fils!

ROBIN

Moi! ——— no ——— ble ——— pè ——— re!

OBÉRON debout

Mauvaise

crese. molto *ff* suivez

♩ = 100

Beaucoup plus lent

ROBIN

0. *rall molto*

grai - - - ne!

Beaucoup plus lent

Il n'est de

f dim.

p

R.

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

R.

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

tr

suivez

a Tempo vivace

R.

- tre!

OBÉRON

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

mf

cresc.

OBÉRON

mf *b*

Voyons, gen_ fil rô - deur, Quel

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

mf

ROBIN

Eh! Toujours le même ou peut sen fait.

p *mf* *p*

Un peu plus lent

Un peu plus lent

OBÉRON

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

ROBIN

Pré-ci-se-ment! *ad lib.*

Pressez Que fait — la

mf *f*

ROBIN **Vif**

très changean-te da-me? Elle chas-

rapide *f sub.*

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

cresc.

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

p sub.

R.

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

R.

- ma - ble bu - tin, Un po - è - te!

crese.

R.

Ainsi,

sf mfsub.

R.

crese.

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

p

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

Très animé
 R. - con!
Très animé
ff

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

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

R.

p *rall.*

hom - me! Et vous le souf - frez?

$\text{♩} = 76$

Beaucoup plus lent OBÉRON

Beaucoup plus lent Que veux - tu? —

0.

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

0.

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

Tempo animato

ROBIN

En atten-

- dant toute une éter-ni-té?

Tempo animato

mf

En atten-

nant, ouvrir de vous. Tout! — vous

f

Qui?

mf

sf

dis - je. Ciel — et ter -

mf *erese*

f

a Tempo ♩ = 104

R. *_re!*
a Tempo
mf dim.

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

pp

The second system continues the piano accompaniment from the first system. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The dynamic marking is *pp*.

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

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

R. *_riè - re, La bri - se*

The fourth system features a vocal line (R.) with the lyrics '_riè - re, La bri - se'. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

R. rit dans les bon - leaux, Les

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

cresc.

cresc.

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

mf

mf

R.

Le geai vous siffle et fronde

R.

ment! Quand la

R.

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

R.

nom est tel qu'il ne cym - ba -

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

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

ff p sub.

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

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

ff *suivez*

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

R. rien! Et la lu - - -

Plus lent *p*

Plus lent

ff *f pp sub.*

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

suivez

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

a Tempo *ff*

bor - nes!

ff

OBÉRON

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

mf

Mais ta raille - rie est u -

Plus lent.

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

Plus lent.

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

M.D.

0.

Tant, tant, et de tel le fa - - çon, —

f *resc.* *ff*

0.

Que je m'en vais faire un ex - - emple é - pou - van -

suivez

Vif

0.

- ta - - - ble! Où sont-ils? — Dis? —

Vif

ff *ff*

p

ROBIN

p

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

R.

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

OBÉRON

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

ROBIN

Surprenons-les. ———

OBÉRON

Mer - ci, Ro - bin.

pp *rall.*

Assez lent $\text{♩} = 76$ *p*

El - le, ma foi

Assez lent

poco sf

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

suivez

poco cresc.

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

p suivez

ff

- eux . Pour lui,

Solemel ♩ = 54

point de pi - - - tié!

Solemel

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

mf sf p cresc.

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

sf dim. p cresc.

VOIX AU DEHORS. SOPR. et CONTR.

p
Quand tu

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

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

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

poco cresc.

sf pp sub.

- ga - - les.

poco cresc.

sf p sub.

poco cresc.

sf

p sub.

pp

pp poco cresc.

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

Second system of musical notation, continuing the grand staff and the lower bass clef staff. It features a series of chords in the upper register of the grand staff and a rhythmic pattern in the lower bass clef staff, including some doublets.

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

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

Très calme $\text{♩} = 63$

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

TITANIA et YANN paraissent tendrement enlacés.

The first system of the musical score consists of two staves. The upper staff is a vocal line in G-flat major (two flats) and 4/4 time, starting with a whole note rest followed by a series of eighth notes. The lower staff is a piano accompaniment, featuring a rhythmic pattern of eighth notes with triplets indicated by a '3' over the notes. The system concludes with a fermata over the final notes.

The second system continues the musical piece. The piano accompaniment maintains its eighth-note rhythmic pattern. The vocal line features a melodic phrase with a crescendo marking (*cresc.*) above it. The system ends with a fermata.

The third system shows the piano accompaniment continuing with eighth notes. The vocal line has a mezzo-forte (*mf*) marking and a crescendo (*cresc.*) leading to a melodic flourish. The system concludes with a fermata.

The fourth system is primarily piano accompaniment. The upper staff has a melodic line with a 'poco a poco' marking, indicating a gradual change in dynamics or tempo. The lower staff continues with the eighth-note accompaniment. The system ends with a fermata.

The fifth system introduces two vocal lines. The top staff is for Titania, with the text 'TITANIA f' above it. The middle staff is for Yann, with the text 'Yann! c'est i -' above it. The piano accompaniment features a fortissimo (*ff*) marking and a *p sub.* (pianissimo) marking. The system concludes with a fermata.

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

cresc. *f dim.*

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

p *cresc.* *sf*

T. *que je puis t'ai - - - mer!*

f *cresc.* *f*

a Tempo.

cresc. e allarg. *ff*

First system of piano introduction. Treble clef has a whole note chord. Bass clef has a sixteenth-note scale starting on G4, marked *f*. The second measure continues the scale, marked *ff*, with triplets of eighth notes.

Second system of piano introduction. Treble clef has a sixteenth-note scale starting on G4, marked *ff*, with triplets of eighth notes. Bass clef has a sixteenth-note scale starting on G4, marked *ff*, with triplets of eighth notes. The tempo marking "Plus vite. ♩ = 84" is present. The system ends with a dynamic change to *mf sub.*

YANN *p*

Vocal line: Dans no - tre course a - é - ri - en - - - - ne, J'ai
 Piano accompaniment: Treble clef has a sixteenth-note scale starting on G4, marked *p*, with triplets of eighth notes. Bass clef has a sixteenth-note scale starting on G4, marked *p*, with triplets of eighth notes.

Y. *p*

Vocal line: vu pas - ser les monts nei - - geux Et les grands
 Piano accompaniment: Treble clef has a sixteenth-note scale starting on G4, marked *p*, with triplets of eighth notes. Bass clef has a sixteenth-note scale starting on G4, marked *p*, with triplets of eighth notes. The system ends with a dynamic change to *pp*.

Y. *pp*

Vocal line: bois si - len - ci - - eux. J'ai vu des ci - tés dis - pa -
 Piano accompaniment: Treble clef has a sixteenth-note scale starting on G4, marked *pp*, with triplets of eighth notes. Bass clef has a sixteenth-note scale starting on G4, marked *pp*, with triplets of eighth notes. The system ends with a dynamic change to *pp*.

Andantino

TITANIA

p

-rai - tre... Où som - mes nous?

ppp cresc. *p très expressif*

$\text{♩} = 56$

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

poco cresc.

YANN

Un peu plus vite

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

cresc. *mf*

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

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

TITANIA

Appassionato

de suis à toi!

YANN *f*

Appassionato

Tes bras, tes

lè - - - vres!

Tout ton è - tre charmant et

dim. molto

tr.

p

doux!

Je fa - - - do - - -

Assez Lent ♩ = 56

Assez Lent

suivez

pp

p

TITANIA

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

YANN

- rel!

p

crese.

f

crese.

dim.

T. siè - cles d'amour sont à nous! Tu goût - te -

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

Et j'oublierai le

poco cresc. *pp* *suivez*

rall. *a Tempo*

Y. monde A tes ge - noux. *a Tempo*

p

TITANIA

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

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

Animato

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

Animato

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

mf *f*

rall. **Plus animé.**

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

YANN (avec élan) *f*

Plus animé. Oui, la jeu -

suivez

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

Appassionato
TITANIA

La jeun - nesse impé - rissa - ble!

Loin de toi, la mort!

Appassionato

ff *mf*

Plus large *f*

Ah!

poco rall.

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

poco rall. **Plus large**

sempre f

$\text{♩} = 76$

je vois combien ton amour est fort!

ff

Je l'a -

suivez *f*

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

dim. molto

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

p *a Tempo*
suivez

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

Y. *mf*
Ai - - mons -

T. *f*
Ai - - mons -

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

cresc. poco a poco allargando

Ils se tiennent enlacés.

I. *HOUS....*

HOUS....

ff

stringendo

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

ff ppsub.

p

TITANIA (à demi-voix)

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

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

p

T. - men - se.

pp

pp

T. Lié - ther fré - mit.

Piano accompaniment for the first system of music, consisting of three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and dynamic markings.

TITANIA *crese*
A des

Vocal line and piano accompaniment for the second system of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of three staves. The word "crese." appears in the piano part.

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

Vocal line and piano accompaniment for the third system of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of three staves. A dynamic marking of *f* is present.

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

Vocal line and piano accompaniment for the fourth system of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of three staves. Dynamic markings *mf* and *mf dim.* are present.

TITANIA

Lent et mystérieux ♩ = 58

Il ne doit point te voir.

Lent et mystérieux

T. *p* Sur tes yeux, laisse moi deux fois poser mes

suivez

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

I. *And^{te} tranquillo*

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

esce. *sempre* -

T. - nant. Au - tour de lui, mon -

esce. *sempre* -

esce. *p subito*

T. - tez, blan - ches nu - é - - - -

esce. *p subito*

I. - es, Pour le ca - cher aux re -

rall. Tempo

T. - gards d'Or - bé - ron.

Tempo

suivez

poco più forte

T. Dors, en - fant, Dors jusqu'à

poco cresce. *mf*

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

dim. *p*

T. - lors mes hai - sers te

cresce. *f* *dim.*

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

rall.

ré - - - veil - - - le - - - ront.

Tempo poco più lento ♩=66

pp suivez *p*

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

nuées grandissent autour de YANN et le cachent.

crese.

mf dim.

System 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time. The right hand plays a series of chords and single notes. The left hand features a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a triplet of eighth notes (C5, B4, A4) in the second measure, and a triplet of eighth notes (G4, F#4, E4) in the third measure. A dynamic marking of *p* is present in the second measure.

System 2: Treble clef, key signature of two sharps (F# and C#), 3/4 time. The right hand continues with chords. The left hand has a triplet of eighth notes (G4, A4, B4) in the first measure, a triplet of eighth notes (C5, B4, A4) in the second measure, and a triplet of eighth notes (G4, F#4, E4) in the third measure. Dynamic markings include *cresc.* in the first measure, *sf* in the second measure, and *dim.* in the third measure.

System 3: Treble clef, key signature of two sharps (F# and C#), 3/4 time. The right hand continues with chords. The left hand has a triplet of eighth notes (G4, A4, B4) in the first measure, a triplet of eighth notes (C5, B4, A4) in the second measure, and a triplet of eighth notes (G4, F#4, E4) in the third measure. Dynamic markings include *p* in the first measure and *cresc.* in the second measure.

System 4: Treble clef, key signature of two sharps (F# and C#), 3/4 time. The right hand continues with chords. The left hand has a triplet of eighth notes (G4, A4, B4) in the first measure, a triplet of eighth notes (C5, B4, A4) in the second measure, and a triplet of eighth notes (G4, F#4, E4) in the third measure. Dynamic markings include *mf* in the first measure, *dim.* in the second measure, and *p* in the third measure.

System 5: Treble clef, key signature of two sharps (F# and C#), 3/4 time. The right hand continues with chords. The left hand has a triplet of eighth notes (G4, A4, B4) in the first measure, a triplet of eighth notes (C5, B4, A4) in the second measure, and a triplet of eighth notes (G4, F#4, E4) in the third measure.

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

Allegro ♩ = 132

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

dim. molto

Tranquillo ♩ = 112

OBÉRON avec rudesse 3

Tranquillo *p* *p*

Titani -

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

TITANIA moqueuse

Je l'attends tou - jours!

de même

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

mf *p*

Que veux-tu di - re, Roi?

cresc. *f* *f* *rapide*

Vif. ♩ = 152

OBÉRON

De puis plus de trois

Vif.

f *p*

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

0. *traî - - - ne...*

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

0. plai - - - ne?

crese. molto

TITANIA

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

ff *ff* *f* suivez

Tempo

OBÉRON

Ta flèche —

Un peu plus lent

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

Un peu plus lent

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

fut cap-tu-ré Un po-ète,

sempre p

0.

Cap_ture au_tre-ment im_por_tan_té!

suivez

Tempo animato

Mou_tre le moi?

Tempo animato

suivez

TITANIA

Tu ris?

mf *cresc.*

Un peu plus lent

OBÉRON

Quel-que fois, je plai-san-te,

Un peu plus lent

p *f* *léger p*

♩ = 104

Même mort!

Mais non pas au jour - d'au -

Même mort!

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

cresc. - poco - a - poco

Sa - che

cresc. - poco - a - poco

qu'on s'est mo - qué de moi

0. *Dans mon roy - au - me.*

TITANIA moqueuse $\text{♩} = 96$ **Plus lent**

Ah! Ah!

0. *C'est as - sez!* **Plus lent**

f cresc. e animato p

1. *O - bé - ron ja - loux!..*

poco cresc. sf dim.

1. *Comme un mor - tel, Comme un vul - gaire é -*

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

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

Plus animé *f*

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

suivez

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

Animato molto *f* *crese.*

suivez

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

mf *suivez* *f*

a Tempo

T. *_lage O - bé - ron.*

OBERON

Je suis ton

a Tempo

mf très marqué

T. *Et moi,*

0. *maî - tre!*

rall. **Lent** ♩ = 72

T. *moi,* *La* *femme é - ter -*

rall. **Lent**

f

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

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

crese. *dim.*

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

mf *crese.* *pressez* *f*

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

suivez

Allegro

♩ = 152
OBÉRON

Il me faut

f *mf*

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

cresc.

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

- *f mf subito*

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

cresc.

Plus lent

0. C'est fi - ni! Tu se - ras, de - sor - mais, con - dan - née. A l'a -

Plus lent

ff *f* *f*

Tempo

0. - ven - gle - fi - de - li - té, Ce - lui - te - change -

f **Tempo** suivez

TITANIA

0. Chan - ge - ras - tu toi mê - me?... - ral

f

T. Ah! — ne m'ri - te pas!... Ton po - è - te...

0.

T. l'ai - me!

o. Tu l'ai - mes!

ff

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

mf *sf* *mf*

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

f *cresc. molto*

TITANIA

O - hé - ron, je bra - ve

o. O - hé - is!

mf *sf* *mf*

T. ta vo_lou_té Qui me veut faire escla_ _ve.

crese. mollo

OBÉRON

Rends grâce _____ à mon a - mour qui te de - meure en -

ff *mf* *crese.*

TITANIA

Non!...

- cor. Obé - is!

f *ff* *dim. mollo*

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

♩ = 48

Très lent

pp

C'est là qu'il dort.

Je ne trouble_rai pas — ses rê —

poco eruse. *p subito*

— ves! Mais que tout

Lent

p marquez bien le chant

croûle au_tour de lui! Que les fron_dai —

0. *sons se flétris - sent! Que les fleurs rayon - nant - les pâ -*

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

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

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

mf dim. *poco cresc.*

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

f dim. *cresc. poco a poco*

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

sf sempre cresc.

0. - vrir, que pour te per - dre Et dé_ses_pé - rer à ja -

sf

CHOEUR DANS LA COULISE

TITANIA

Mandit soit ton pou-voir! man-
 riant

SOPRANOS *mf* A jamais! Ah ah!
 TÉNORS *mf* A jamais!
 BASSES *mf* A jamais!

mf cresc.

T. - dit trois fois maudit!
 0. Ah ah ah ah ah ah ah! Va, tu peux me maudi- re.

cresc. *ff* A ja - mais!
cresc. *ff* A ja - mais!
cresc. *ff* A ja - mais!

cresc. molto suivez

Allegro $\text{♩} = 152$

Poco maestoso

OBÉRON

Et maintenant,

fo-rêt!

Ris!

s'il te plaît de

Poco maestoso

suivez

Allegro $\text{♩} = 116$

ri - - - - - rel!

Allegro

musical notation system 1, featuring treble and bass staves with a grand staff bracket. The music includes a melodic line in the treble and a bass line in the bass. A dynamic marking of *sempref* is present. A dashed line above the treble staff indicates a continuation of a phrase.

musical notation system 2, featuring treble and bass staves. The tempo marking **Allegro furioso** is present. A dynamic marking of *ff* is present. The music includes a melodic line in the treble and a bass line in the bass.

musical notation system 3, featuring treble and bass staves. The music includes a melodic line in the treble with triplets and a bass line in the bass with chords. A dynamic marking of *ff* is present.

musical notation system 4, featuring treble and bass staves. The music includes a melodic line in the treble with triplets and a bass line in the bass with chords. A dynamic marking of *ff* is present.

musical notation system 5, featuring treble and bass staves. The music includes a melodic line in the treble and a bass line in the bass with triplets. A dynamic marking of *ff* is present.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system includes a rehearsal mark '2' above the staff. The second and third systems feature prominent triplet figures in both hands, often spanning across bar lines. The fourth system is characterized by long, sustained chords in the treble clef and a steady eighth-note accompaniment in the bass clef. The fifth system contains a fortissimo (*fff*) dynamic marking and features more complex chordal textures. The sixth system concludes with a *sec* (second ending) marking and a final chord. The key signature is G major, and the time signature is 4/4.

Fin du 2^e Acte.

ACTE III

PRÉLUDE

Très lent $\text{♩} = 50$

PIANO

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

- System 1:** Starts with a *pp* dynamic. The right hand features a melodic line with a long slur, while the left hand has a simple accompaniment.
- System 2:** Continues the melodic line in the right hand. The left hand has a more active accompaniment. A *pp* dynamic is marked in the right hand.
- System 3:** The right hand has a more complex melodic line. Dynamics include *pp*, *poco cresc.*, and *poco sf dim.*. The word *espress.* is written above the staff.
- System 4:** The right hand has a descending melodic line. Dynamics include *pp*, *dim.*, and *ppp*.

First system of a piano score. The right hand (treble clef) plays a melodic line with slurs and dynamics: *p* *marquez bien le chant*, *poco cresc.*, and *poco sf dim.*. The left hand (bass clef) plays a bass line with slurs and dynamic markings *p* and *sf*. The system is divided into four measures.

Second system of a piano score. The right hand (treble clef) continues the melodic line with slurs and dynamics: *p*, *poco cresc.*, *pp subito*, and *cresc.*. The left hand (bass clef) plays a bass line with slurs and dynamic markings *p* and *sf*. The system is divided into four measures.

Third system of a piano score. The right hand (treble clef) plays a melodic line with slurs and dynamics: *sf dim.* and *poco più forte*. The left hand (bass clef) plays a bass line with slurs and dynamic markings *p* and *sf*. The system is divided into four measures.

Fourth system of a piano score. The right hand (treble clef) plays a melodic line with slurs and dynamics: *poco cresc.* and *sf dim.*. The left hand (bass clef) plays a bass line with slurs and dynamic markings *p* and *sf*. The system is divided into four measures.

First system of a piano score. It consists of two staves, treble and bass clef, in a key signature of two flats (B-flat major or D-flat minor). The music features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking *cresc. poco a poco e accel.* is placed between the staves.

Second system of the piano score, continuing the previous system. The right hand has a more active melody with some grace notes. The dynamic marking *cresc. molto* is placed between the staves.

Third system of the piano score. The right hand begins with a section marked *a Tempo* and *appassionato*, featuring triplets and sixteenth-note runs. The left hand has a steady accompaniment. A dynamic marking *ff* is present.

Fourth system of the piano score. The right hand continues with intricate sixteenth-note passages, marked with a dynamic *fff*. The left hand features chords and a bass line with triplets. A dynamic marking *fff* is also present in the left hand.

espress.

fff dim. molto

fff dim. molto

mf

p

This system contains the first three measures of a piano piece. The top staff has a treble clef and a key signature of two flats. The first measure is marked *fff dim. molto* and features a series of chords. The second measure continues this texture. The third measure is marked *p* and features a single chord with a fermata. The bottom staff has a bass clef and contains a complex rhythmic pattern with many sixteenth notes, including a quintuplet in the second measure.

This system contains the next three measures. The top staff continues with melodic lines and chords. The bottom staff continues with the complex rhythmic pattern from the first system, featuring more quintuplets and sixteenth-note runs.

rall.

pp

This system contains the next three measures. The top staff has a melodic line with a fermata over the final measure, which is marked *rall.*. The bottom staff continues with the rhythmic pattern, now marked *pp*.

Tempo 1?

pp

rall. molto

a Tempo

ppp

This system contains the final three measures. The top staff has a melodic line with a fermata over the final measure, which is marked *rall. molto*. The bottom staff continues with the rhythmic pattern, now marked *ppp*. The system concludes with four measures of a rhythmic pattern in the bottom staff, marked *a Tempo*.

perdendosi

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

RIDEAU

Andantino ♩ = 84

poco

HERMINE

Est-il mort?

cresc. *dim.* *p*

f

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

avec angoisse

H. *poco animato*

Yann, — reviens à toi!

p cresc. mf

H. Parle-moi! — parle-moi! — je suc-

cresc. f dim. pp

H. -combe. **Tempo lento** ♩ = 66

p poco cresc.

YANN, revenant à lui, faiblement

Ti-tani - a!

ppsub.

HERMINE

Quel nom prononces-tu?

crese.

YANN se redressant

Ti - ta - ni - a!

HERMINE

C'est moi qui te ré-ponds!

din. molto *p*

Andantino $\text{♩} = 84$

YANN

Her - mi - ne?...

très doux

HERMINE

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

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

crese.

pressez **a Tempo**

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

a Tempo

pressez **p**

Lent ♩ = 63

trem - bles...

YANN **p**

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

Done, hélas!

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

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

bras! Je ne la pos_se_de_rai pas....

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

Andantino $\text{♩} = 84$

HERMINE

p

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

Andantino

YANN

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

poco sf

p

Y. Un peu plus animé

Sœur,

p

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

p

cresc. e₃ anim.

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

Tempo moderato ♩ = 80

HERMINE

Pauvre

Laisse-moi seul.

Tempo moderato

dim. e rall. *p*

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

più f

p cresc. molto

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

f

ff p sub. cresc. mf

rall. molto

Un peu solennel

p

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

Un peu solennel

p

suivez

suivez

Moderato **YANN**

p

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

Moderato

p espress.

poco cresc.

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

Animato

f

Mais, hé - las! je n'at - tends plus

Animato

mf sub.

cresc.

dim. e rall. **a Tempo**

rien, Mé - - - me de mon ré - - - ve.

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

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

p *esce.*

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

p *esce. molto* *mf*

- sa - - - ble. Et j'oseis

f *f p sub.*

cresc.

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

mf *poco cresc.*

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

sempre cresc. *appass.*

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

f

Y. -ve ma pen - - sé - - e,

dim.

crese. e anim.

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

crese. e anim.

allarg. Un peu plus lent ♩ = 116

qui fa-bles - - sé - - e.

f suivez

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

HERMINE *p*

Et

p

crese.

moi, je songe a-vec ef-froi Que

ii. *cresc.*

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

cresc.

ii. *molto*

-gard est ma lu-mière;

f *dim.*

(avec une angoisse croissante)

ii.

Que si je ne dois plus te

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

ii.

voir Tout se-ra noir dans le ciel

noir. Et que la

cresc. sempre

Très lent ♩ = 60

mort me se - ra ché - re!

ff p subito

pp

YANN

Lent et solennel

poco cresc.

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

pp *p* *poco cresc.*

HERMINE

p

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

p subito *p*

p subito *p*

poco cresc. *rall.*

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

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

a Tempo *rall.* *a Tempo*

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

YANN *mf* Je mour -

a Tempo *a Tempo*

p *très soutenu* *suivez* *p*

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

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

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

a Tempo HERMINE *p*

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

mf La

a Tempo

p *très doux* *poco più f*

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

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

crese. *mf* *crese.*

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

a Tempo
f *dim.* *suivez* *p* *sostenuto*

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

YANN *pp*
La mort!

Plus vite *p* *très doux*

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

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

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

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

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

cresc.

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

f dim. *p*

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

cresc. *cresc. molto e*

H. *- mes.... Et*

animés *rall.* *rall. e dim.*

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

p suivez

Tempo

cœur!... Yann, je l'appar-

Tempo

très doux

Plus agité ♩ = 120

Dieux... YANN

Non, Her - mi - ne,

Plus agité

mf cresc. *f* *dim.*

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

mf cresc. *f* *dim.*

Y. pas! C'en est fait de ma

crese. *sempre crese.* *crese.*

Y. vi - - - e!

ff *appassionato*

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

mf sub. *pp*

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

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

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

più f.

crese.

HERMINE

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

sempre *crese.*

Allarg. Un peu plus lent YANN *crese.*

$\text{♩} = 60$

Allarg. Un peu plus lent

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

La mort,

V.

e'est le suprême es-poir — Pour qui n'a pu vi- — vre son

molto *ff* *dim.*

HERMINE *p* *crese.*

La mort, c'est l'au-be qui se

ré - - - ve.

crese. *p sub* *crese.*

H.

lève — Aux re - gards des dé - ses - pé - rés.

f *rall.* *a Tempo*

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

YANN

Qu'il en soit donc ain - si!

p

HERMINE

p
Si tu meurs,

ii. je mour - rai.

Assez lent ♩ = 56
rall. *p*

pp

Assez lent

1^{re} SOPRANOS

p

Ah

2^e SOPRANOS

p

Ah

1^{er} CONTRALTOS

p

Ah

2^e CONTRALTOS

p

Ah

Assez lent ♩ = 69

pp

VOIX INVISIBLES

Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

TENORS *p*

Ah

This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The first four staves each begin with the vocalization 'Ah'. The Tenor part is specifically labeled 'TENORS' and includes a dynamic marking of *p*. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The music is in a 2/2 time signature and a key signature of two flats.

This system continues the musical score with five vocal staves and a piano accompaniment. The vocal parts continue their melodic lines, with some staves showing more complex rhythmic patterns and ornaments. The piano accompaniment features a prominent right-hand treble clef staff with a series of descending eighth notes and a left-hand bass clef staff with a more active bass line. The system concludes with a final cadence in both the vocal and piano parts.

SOPRANOS

sempre p Ah! Ah!

CONTRALTOS

sempre p Ah! Ah!

TENORS

BASSES

p



crese.

Ah!

crese.

Ah!

crese.



p cresc.
Ah!

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

f dim. molto
Ah!

f dim. molto
Ah!

f dim. molto
Ah!

f dim. molto
Ah!

YANN
Ah!

f dim. molto

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

The first system of the musical score consists of five staves. The top four staves are vocal parts, each beginning with a dynamic marking of *p*. The vocal lines are sparse, with notes held across measures. The fifth staff is the piano accompaniment, starting with a *p* dynamic. It features a complex texture with sixteenth-note patterns in the right hand, many of which are marked with a '6' (sixteenth notes). The left hand provides a steady accompaniment. A *dim.* (diminuendo) marking is present in the piano part.

The second system of the musical score also consists of five staves. The top four staves are vocal parts, each beginning with a dynamic marking of *pp*. Each vocal line includes the exclamation "Ah!" followed by a long horizontal line indicating a sustained note or breath. The piano accompaniment (fifth staff) begins with a *pp* dynamic and continues with the same sixteenth-note patterns and '6' markings as seen in the first system. The texture remains consistent, with a *pp* dynamic throughout.

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

TITANIA *légèrement déclamé*

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

SOPRANOS

pp Ah!

CONTRALTOS

pp Ah!

TENORS

pp Ah!

BASSES

pp Ah!

HERMINE

YANN

p

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

Ah!

Ah!

Ah!

Ah!

H.

Y. Ti-ta-ni-a!

erese. p

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

S. *Ah!*

A. *Ah!*

B. *Ah!*

H. *Yau,*

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

crese.

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

Ah! Ah!

Ah! Ah!

Ah! Ah!

Ah!

II. Ton vi - sage s'éclai - re!

Y. Esprits du

dim. *p*

I. *Ei dé a le tens dres se*
poco cresce.
 Ah!
poco cresce.
 Ah!
poco cresce.
 Ah!
 Ah!
 II. *Tu me souris,*
poco cresce.
 V. *ciel, em por tez nous*
cresce poco a poco e animé

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

Ah! *cresc.*

Ah! *cresc.*

Ah! *cresc.*

poco più forte

Ah! Ah! *cresc.*

H. Tu m'ai-mes!

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

T. Viens dans mon pa - -

II.

Y. -uis! Esprits du

8 -

eresc.

f

6 6 6 6

6 6

7.

Detailed description: This is a page of a musical score, page 224. It features a vocal line (T.) and a piano accompaniment. The vocal line has lyrics 'Viens dans mon pa...' and 'Esprits du'. The piano part includes a section marked 'eresc.' (crescendo) and 'f' (forte). The piano part has several measures with sixteenth-note runs, some marked with '6' (fingerings). There are also some rests and specific notes in the piano part. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

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

Ab! _____

Ab! _____

Ab! _____

Ab! _____

H. *mf* 3
Esprits du ciel,

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

The piano accompaniment consists of two staves. The right hand features a series of sixteenth-note figures, each marked with a '6' (sixteenth notes), often grouped with slurs and accents. The left hand provides a harmonic and rhythmic foundation, including a triplet of eighth notes in the first measure of the second system.

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

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

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

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

p
 Ah!

II
 Emportez-nous!

V.
 -ys des ex - ta - ses!

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

T. nous à tout ja - mais u - -

ah!

ah!

ah!

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

Y. nous à tout ja - mais u - -

i. 

ii. 



f *p*

I. *f* *pp*

nis! *Viens!*

f *pp*

ah! ah!

f *pp*

ah! ah!

f *pp*

ah! ah!

f *pp*

ah! ah!

II. *f*

nis!

V. *f*

nis!

f *p*

Plus vite

cresc. molto

ff

T.

ah!

cresc. molto

ff

ah!

cresc. molto

ff

ah!

cresc. molto

ff

ah!

cresc. molto

ff

ah!

II.

Yam, je suis à toi!

Y.

Tita.ni.a! ah!

OBÉRON parait, menaçant

Non! fous!

La nuit

Plus vite $\text{♩} = 120$

cresc. molto

ff

0.

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

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

pp

cresc.

molto

All.^o con fuoco ♩ = 108

Après un grand cri de désespérance
tombent YANN et HERMINE.

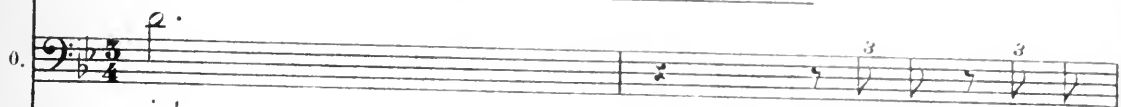
HERMINE

(cri)



YANN

(cri)



nis!...

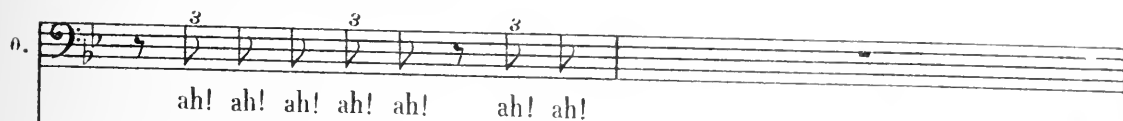
Ah! ah! ah! ah!

All.^o con fuoco

ff



L'âtre rouge flamboie plus ardemment.



ah! ah! ah! ah! ah! ah! ah! ah!



sempre ff

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains several measures of music with notes and rests, including a measure with a fermata. The bass staff contains corresponding notes and rests.

Second system of musical notation, consisting of a treble clef staff and a bass clef staff. Dynamic markings include *dim.*, *poco*, *a*, and *poco*. The notation includes notes, rests, and fingerings (e.g., '5').

Third system of musical notation, consisting of a treble clef staff and a bass clef staff. Dynamic markings include *mf*, *dim.*, *sempre*, and *p*. The notation includes notes, rests, and slurs.

Fourth system of musical notation, consisting of a treble clef staff and a bass clef staff. Dynamic marking includes *pp*. The notation includes notes, rests, and slurs.

Andante tranquillo ♩ = 66

Fifth system of musical notation, consisting of a treble clef staff and a bass clef staff. Dynamic markings include *ppp* and *rall.*. The notation includes notes, rests, and slurs.

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

au dos, psalmodiant une chanson

MATHIAS *f*

Les jours de ri -

M. -gueur — sont ve - nus, — Durs aux mi - sé -

M. -ra - bles! — Blanches bre -

M. 
 _bis, bê - liers cor - nus, _____ Ren - trez à l'é -

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

M. 
 chè - nes che - ve - lus _____ Se mê - - - le l'ar -

M. 
 - gent _____ de - la nei - - - ge. Hi - -

M. *ver* nous as - siè -

pp

M. - gel Les jours de ri

mf

p

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

M. - ra - bles!

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

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a 7/8 time signature. The lyrics are "A. _ _vec les mu _ guets et les lis, Dormez". The middle staff is the right hand of a piano accompaniment, featuring a repeating arpeggiated figure of eighth notes, with a '4' above each group of four notes. The bottom staff is the left hand of the piano accompaniment, with a simple bass line.

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

The second system continues the music. The vocal line has the lyrics "_mours, en _ se _ ve _ lis! Rien _ _ ne". The piano accompaniment continues with the same arpeggiated figure in the right hand and a simple bass line in the left hand. The system ends with a double bar line and a repeat sign.

M. du _ _ re!

The third system features the vocal line with the lyrics "du _ _ re!". The piano accompaniment includes a piano (*p*) dynamic marking. A fermata is placed over the final note of the vocal line. The piano accompaniment continues with the arpeggiated figure and a simple bass line.

M. Ah!

The fourth system features the vocal line with the lyrics "Ah!". The piano accompaniment includes a piano (*p*) dynamic marking. A fermata is placed over the final note of the vocal line. The piano accompaniment continues with the arpeggiated figure and a simple bass line.

M. Ah! Rien ne du

M. re!