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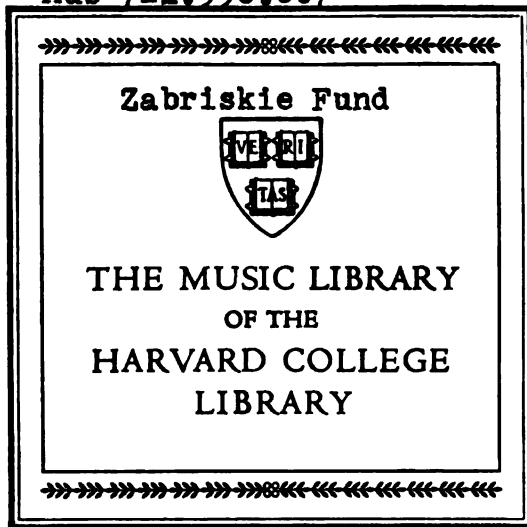


Lancelot

Victorin Joncières, Louis Gallet, Edouard Blau



Mus 721.598.607





Victorin Joncières

0232



LANCELOT

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LANCELOT

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A LA MÉMOIRE
DE MA CHÈRE FEMME

V. J.

د ک

ACADÉMIE NATIONALE DE MUSIQUE

DIRECTION : P. GAILHARD

Première Représentation, le 7 Février 1900

LANCELOT

Drame lyrique en quatre actes et six tableaux

<i>PERSONNAGES</i>	<i>DISTRIBUTION</i>
LANCELOT (ténor)	MM. VAGUET.
ARTHUS, roi de Bretagne (baryton)	RENAUD.
ALAIN, comte de Dinan (basse)	FOURNETS.
MARKOËL (baryton)	BARTET.
KADIO (ténor)	LAFFITTE.
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CHŒUR :

CHEVALIERS-PAIRS, FÉE DES EAUX, RELIGIEUSES.

Paris, LÉON GRUS, Editeur, Place St Augustin.
Londres, 143, Regent Street, W.

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HARVARD UNIVERSITY

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AU 3^me ACTE

LE RÊVE DE LANCELOT

Ballet-pantomime, réglé par M. J. HANSEN

La Dame du lac M^lles SANDRINI.
Lancelot adolescent ROBIN.
Guerrières LOUISE MANTE, IXART & MORLAY
Lucioles { J. RÉGNIER, VIOLLAT, BLANC, GALLAY,
G. COUAT, PARENT & MOURET.
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LANCELOT

DRAME LYRIQUE
EN 4 ACTES ET 6 TABLEAUX

Poème de

LOUIS GALLET et EDOUARD BLAU

Musique de

VICTORIN JONCIÈRES

INTRODUCTION

Allegro moderato

PIANO

ACTE I

PREMIER TABLEAU

- à Kerléou -

La salle des chevaliers au palais du roi Arthus.

A gauche, entrée du logis royal.

A droite, galerie conduisant à la chapelle.

SCÈNE I

KADIO ET LES CHEVALIERS

First system of musical notation for Scene I. 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 one sharp (F#) and the time signature is 3/4. The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with some grace notes and a fermata over a final note. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The upper staff continues the melodic line with a prominent sixteenth-note run. The lower staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The upper staff has a fermata over a note, followed by a melodic phrase. The lower staff features a forte (*ff*) dynamic and continues the accompaniment with eighth notes.

Fourth system of musical notation. The upper staff continues the melodic line with eighth notes. The lower staff continues the accompaniment with eighth notes.

KADIO et TROIS TÉNORS CORYPHÉES

De-puis le jour, — sur la bru - yè - re,

QUATRE BASSES CORYPHÉES

De-puis le jour, sur la bruyère,

Se bat - taient Bre - tons et Sax - ons —

Se bat - taient Bre - tons et Sax - ons —

CHŒUR GÉNÉRAL *ff* Se bat - taient Bre - tons et Sax - ons.

ff Se bat - taient Bre - tons et Sax - ons.

KADIO et TROIS TÉNORS CORYPHÉES

f Deux cents gi - saient dans la pous - siè - re,

QUATRE BASSES CORYPHÉES *f* Deux cents gisaient dans la pous - siè - re,

mf

Fau - chés par les es - tra - ma - çons!

Fau - chés par les es - tra - ma - çons!

Fau - chés par les es - tra - ma - çons! —

Fau - chés par les es - tra - ma - çons! —

ff

CHOEUR GÉNÉRAL

ff
Deux cents gi - saient, Fauchés par les es - tra - ma - çons!

ff
Deux cents gi - saient, Fauchés par les es - tra - ma - çons!

The musical score for the Chœur Général consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are marked with a forte (ff) dynamic. The lyrics are: "Deux cents gi - saient, Fauchés par les es - tra - ma - çons!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

1^{re} CORYPHÉE (GROUPE DE GAUCHE)

mf
A - lain de Di - nan, no - tre com - - te,

mf

The musical score for the 1st Coryphée (Groupe de Gauche) features a vocal line and piano accompaniment. The vocal line is marked with a mezzo-forte (mf) dynamic. The lyrics are: "A - lain de Di - nan, no - tre com - - te,". The piano accompaniment includes chords and moving lines in both hands.

1^{re} C.

Entre eux pas - sait comme un li - on.

ff

The musical score for the 1st Coryphée (Groupe de Droite) features a vocal line and piano accompaniment. The vocal line is marked with a mezzo-forte (mf) dynamic. The lyrics are: "Entre eux pas - sait comme un li - on." The piano accompaniment includes chords and moving lines in both hands, with a forte (ff) dynamic marking at the end.

2^e CORYPHÉE (GROUPE DE DROITE)

mf
Il n'est pas le seul que l'on comp - - te

ff

The musical score for the 2nd Coryphée (Groupe de Droite) features a vocal line and piano accompaniment. The vocal line is marked with a mezzo-forte (mf) dynamic. The lyrics are: "Il n'est pas le seul que l'on comp - - te". The piano accompaniment includes chords and moving lines in both hands, with a forte (ff) dynamic marking at the end.

f

Dans les ges - - tes de Ker - lé - ou!

TÉNORS

ff

Quel est donc l'au - - tre - Que l'on nom - - me?

BASSES

ff

Quel est donc l'au - - tre Que l'on nom - - me?

1^{er} TÉNORS

Markho - ël, Mark - ho - ël, le ru - de ba - -

2^{es} TÉNORS

f

Mark - ho - ël, le ru - de ba - -

1^{res} BASSES.

Markho - ël, Mark - ho - ël, le ru - de ba - -

2^{des} BASSES

f

Mark - ho - ël, no - tre ru - de ba - -

- ron! Par

- ron! Par

TÉNORS *mf* *cresc. poco a poco*
Le ba - tail - leur vaut mieux que l'hom - me

BASSES *mf* *cresc. poco a poco*
Le ba - tail - leur vaut mieux que l'hom - me

mf cresc. poco a poco

Dieu, que lui re - pro - che - t - on?

Dieu, que lui re - pro - che - t - on?

f Dans son a - ven - tu - reuse his -

f Dans

cresc. sempre

_loi - re, Il est plus dû - ne pa - ge noi - - re
 son a - ven - tu - reuse his - toi - re, Il est plus dû - ne pa - ge

Qui fe - rait ta - - che à son bla - -
 noi - - re Qui fe - rait ta - - che à son bla - -

Più animato **KADIO (intervenant)**

GROUPE DE DROITE
 (menaçants) Pre - nez gar - - - de! Sei - gneurs - sei -
 Pre - nez gar - - - de! Les deux groupes se menacent de gestes.
 - sou!
 - sou!
Più animato

Moderato

K. *gnieurs — a — paisez l'ar — deur qui vous em — por — — te!*

Moderato

dimin.

K. *Sans doute, il ne sied guère à moi, Un humble mé_nestrel, vous par-*

K. *-ler de la sor - te. Pourtant, vous ê - tes chez le Roi: Gar-dez-en sou-ve-*

K. *- nir, de grà - - - ce. Le conte Alain et Markho.*

dolce *tr* *tr*

dim. *p* *f bien rythmé*

(solennel)

K. *él, parmi les pairs d'Ar - thus ré - clament u - ne pla - ce. Or le*

K. *Roi n'en a qu'une à don - ner*
TÉNORS
Par le ciel! Elle est à Markho -

BASSES
Par le ciel! Elle est à Markho -

- él

TÉNORS
Elle ap - par - tient au Com -

1^{res} BASSES
Elle est au Comte A -

2^{des} BASSES
Elle ap - par - tient au Com -

mf

K. Vous aurez, sans débat, Seigneurs, justice prompte. Il se ra fait se -

- te.

- lain.

- te.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a bass line with some rests. The key signature has two flats (B-flat and E-flat).

K. - lon le vé - ri - ta - - ble droit. Car - bi - tre sou - ve - rain, dé - signé par le

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a more active bass line with eighth notes and chords. The right hand continues with harmonic support. The key signature remains two flats.

cresc. *sf* *sf* *sf* *slargando*

K. Roi, C'est le plus re - nom - mé de ceux qui par le mon - de, Peu - vent s'as -

cresc. *sf* *sf* *sf* *slargando*

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line starts with a crescendo (*cresc.*) and reaches a fortissimo (*sf*) dynamic, ending with a *slargando* marking. The piano accompaniment mirrors this dynamic progression, with a crescendo and fortissimo sections, also concluding with a *slargando* marking. The key signature is two flats.

Larghetto
TÉNORS *f* *bien rythmé*
 Lan - ce - lot, brave entre les bra - ves, Lan - ce -

BASSES *f*
 Lan - ce - lot, brave entre les bra - ves, Lan - ce -

Larghetto
pp

dolce.
 - lot, le preux che - va - lier _____ Lui qui rend tous les
dolce.
 - lot, le preux che - va - lier _____ Lui qui rend tous les

f
 cœurs es - cla - ves Et que l'honneur seul peut li - er _____ Dans le dé -

f
 cœurs es - cla - ves Et que l'honneur seul peut li - er _____ Dans le dé -

bat qui nous di - vi - se, Qu'il vien - ne donc se pro - non -

bat qui nous di - vi - se, Qu'il vien - ne donc se pro - non -

- cer — La foi qu'il garde en sa de - vi - se, Fe - ra nos *dimin.*

- cer — La foi qu'il garde en sa de - vi - se, Fe - ra nos *dimin.*

doutes s'ef - fa - cer — Fe - ra nos doutes s'ef - fa - cer — Lan - ce -

doutes s'ef - fa - cer — Fe - ra nos doutes s'ef - fa - cer — Lan - ce -

- lot — Lan - ce - lot, Viens pronon - cer — Ah!

- lot — Lan - ce - lot, Viens pronon - cer — Ah!

Tempo di marcia

1^{re} DESSUS

QUATRE PAGES

2^{de} DESSUS

Un mouvement
se fait vers le fond.

Le Roi!

Le Roi!

viens!

viens!

Tempo di marcia

1^{er} DESSUS

QUATRE AUTRES PAGES La Rei - - - ne!

2^{es} DESSUS

La Rei - - - ne!

Entrée du cortège royal

ff

dimin.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music is marked *mf* (mezzo-forte). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The right hand features a triplet of eighth notes. The system concludes with a *Ped.* (pedal) marking and a four-measure rest symbol.

Third system of musical notation, marked *legato* and *p* (piano). The right hand plays a smooth, flowing melodic line with slurs and ties. The left hand accompaniment is sparse, consisting of single notes and chords.

Fourth system of musical notation, featuring a *p* (piano) dynamic. The right hand continues with a melodic line, and the left hand accompaniment includes some chords and rests.

Fifth system of musical notation, marked *mf* (mezzo-forte). The right hand plays a melodic line with slurs, and the left hand accompaniment consists of chords and single notes.

Sixth system of musical notation, featuring a *cresc.* (crescendo) marking, a *dim.* (diminuendo) marking, and a *p* (piano) dynamic. The right hand plays a melodic line, and the left hand accompaniment includes chords and rests.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*ff*) dynamic. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *dim.* (diminuendo) marking is present in the right hand.

Third system of musical notation. The right hand has a melodic line with a *mf* (mezzo-forte) dynamic. The left hand accompaniment is more rhythmic.

Fourth system of musical notation. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand accompaniment is more rhythmic. The system ends with a *f* (forte) dynamic.

Fifth system of musical notation. The right hand has a melodic line with a *sans presser* (without rushing) instruction. The left hand accompaniment is more rhythmic.

Sixth system of musical notation. The right hand has a melodic line with a *3* (triple) marking. The left hand accompaniment is more rhythmic.

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic accompaniment.



The second system continues the piano accompaniment. It includes a diamond-shaped symbol with an asterisk (*) above it, indicating a specific performance instruction. The notation remains dense with many beamed notes.

The third system of musical notation shows a continuation of the piano accompaniment. The texture is dense with many beamed notes in both staves.

The fourth system of musical notation continues the piano accompaniment. The notation is dense with many beamed notes, maintaining the complex texture.

The fifth system of musical notation continues the piano accompaniment. The notation is dense with many beamed notes, maintaining the complex texture.

The sixth system of musical notation concludes the piano accompaniment on this page. It features a dynamic marking of *fff* (fortissimo) and a fermata over a note in the bass staff. The notation is dense with many beamed notes.

(*) Au théâtre on passe du signe  au signe 

SCÈNE II

GUINÈVRE, ARTHUS

Maestoso

ARTHUS *mf*

Dieu vous

Andante

Il passe à travers les groupes inclinés et

garde, nobles si - - res.

Ped. ✱

vient jusqu'au premier plan avec Guinèvre. Respectueusement les assistants demeurent à distance.

(avec une passion contenue)

cresc. un poco

Ô Gui - nè - vre, ô ma rei - nè, ô ma chè - - re beau.

Ped. ✱

Ar. *p* *pp*

- té — Tou - - jours ce front pen - sif — ce re -

pp

Ped. — ✱

Ped. — ✱

Ar. *ppp* *cresc.*

- gard at - tris - té — Ah! dis

ppp *cresc.*

crescendo

Ped. — ✱

Ped. — ✱

Ar.

moi, dis - moi ce que tu dé - si - - res,

Ar. *p* *f* *p*

Dis ce qui me ren - dra la fleur de tes sou - ri -

p *f* *pp*

Ar.

dimin. *ppp*

- res! Ô ma Gui - nè - vre, ô ma rei - - -

Un poco più animato **GUINÈVRE (à part - absorbée)** *pp*

Ar.

- ne Lance - lot! m'oubli -

Un poco più animato

(s'apercevant que le Roi l'observe et revenant à elle)

G.

- er! Je ne fais pas de

G.

rè - ve! Je n'ai plus de désir qui ne soit ac - compli - - -

ARTHUS

(avec tendresse)

pp

A. lors, vers moi re - lève encor ton front pâ - li. Pour é - clai - rer le

Ar. mien, j'ai besoin qu'il ray - on - ne. Si tu n'as le bon -

p

pp

Ar. - heur — à quoi bon ma cou - ron - ne? Je ne me sens plus

Ar. *dimin.* roi, quand tu ne sou - ris plus, Je ne me sens plus *ad libitum*

dimin.

GUINÈVRE (ému)
pp ³

Ar. *pp* ³
roi, quand tu ne sou - ris plus. Vous ê - tes

ARTHUS (avec passion)

G. *f* *cresc. sempre*
bon. Je t'ai - - me! Toi, mon meil -

Ar. *f*
- leur, mon u - ni - que tré - sor! Toi, mon meil -

GUINÈVRE
(le regardant avec un sourire)

Ar. *dim.* *p*
- leur, mon u - ni - que tré - sor Re - pre - nez

ad libitum

G. *donec* - *con - fi - an - ce* en vous mé - me vous ê - tes roi tou -

(avec grâce) (Elle s'éloigne de quelques pas. Le Roi rassénéré)

G. - jours, et je sou - ris en - cor!

pp

fait un geste. Les chevaliers se rapprochent)

ARTHUS *All. maestoso*

All. maestoso Hé - rauts, fai - tes son -

Pod.

Ar. - ner l'au - dien - ce roy - a - - - le; Ou - vrez aux prétendants les

Ar. *mf*

por - tes de la sal - le, Et que l'ar - bitre é -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). It begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter rest, and another quarter note (D5). The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both the right and left hands.

Ar. *p* *f*

- lu se dispose à l'instant A ren - dre l'ar - rêt qu'on attend. .

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note (E5), a quarter rest, and a quarter note (F5). The piano accompaniment includes a dynamic change from piano (*p*) to forte (*f*) and features a triplet of eighth notes in the right hand.

Tempo martiale
(Au dehors, appels de trompettes)

f

The third system is a piano accompaniment for the 'Tempo martiale' section. It features a rhythmic pattern of eighth notes with triplets in the right hand and a bass line in the left hand. The dynamic is marked as forte (*f*).

The fourth system continues the piano accompaniment with sixteenth notes and triplets in the right hand, and a bass line in the left hand. The dynamic remains forte (*f*).

ff

The fifth system concludes the piano accompaniment with a triplet of eighth notes in the right hand and a bass line in the left hand. The dynamic is marked as fortissimo (*ff*).

SCÈNE III

LES MÊMES—LANCELOT, ALAIN de DINAN, MARKHOËL

Maestoso
bien rythmé
(Entrée solennelle des prétendants et de Lancelot)

GUINÈVRE (à part, apercevant Lancelot)

(se rapprochant d'Alain, avec une grâce affectée)

G.  *mf*

Comte A - lain de Dinan, le

G.  *p*

roi m'a dit tantôt Qu'au sei - gneur Lan - ce lot ||

G.  *f*

des - tinait pour fem - me Vo - tre fille E - lai - ne.

ALAIN (orgueilleusement) *f*

Le

p *cresc.*

Ar.
 roi nous fait, Mada - me, Cel.te ra - re faveur

GUINÈVRE (cherchant à dominer son émotion)

Et Lancelot? Lan - ce - lot consent?

G.
 Lui, qu'à l'hymen on di - sait si re - bel - le!

ARTHUS *p*
 L'en-

Arthur qui s'est approché et a entendu ce dernier mot,
en souriant et mettant la main sur l'épaule du comte.

Ar.

- fant est douce et belle, elle est douce, elle est bel - le, Et le pouvoir est grand d'un re -

La Reine s'est redressée frémissante et a jeté un coup d'œil terrible du
côté de Lancelot. Le Roi rentre au milieu du cercle des Seigneurs.

Ar.

- gard in - no - cent. (Trompettes)

ARTHUS (aux chevalier de la Table Ronde)

Chevaliers pairs, qu'une même loi

Ar. *p* *f*
 gui_de, Parmi vous u_ne place est vi_de, El_le doit être au meilleur de tous

Ar. *p* *f*
 ceux, Que nous comptons com_me des preux. Markhoël la dispute à Di:

Ar. *f*
 - dan. Je dé - si - gne Le no - ble Lan - ce.

Ar. *f*
 - lot Pour nommer le plus di - - gne

Ar.

Il est juge in - fail - lible en matiè - re d'hon -

Pod. _____ *

Ar.

- neur. _____ Comte, et vous, Mar - kho.

Ar.

- ël, ex - posez vo - tre cau - se.

(à Lancelot)

Ar.

Et souviens-toi qu'i - ci ver - tu pas - se va -

(Markhoël et le Comte se détachent de
leur groupe et s'approchent de Lancelot)

Ar.

- leur! Que l'on s'é-loi-gne

Ar.

d'eux, car avant tou-te cho-se, Le secret leur est dû, si d'un trait dé-loy-

Ar.

(Le Roi et toute la Cour
se retirent au fond)

-al, Un des deux, par ha-sard, ac-cu-se son ri-val.

bien rythmé

trb

LANCELOT (simplement) *mf*

(Il s'avance avec Markhoël tout à fait)

Jé - cou - te Mark - ho - ël!

au premier plan — Le Comte demeure assez en arrière.)

MARKHOËL (à Lancelot)

(bas, mais avec fermeté) *p*

Le
Più mosso

M. sort t'a fait mon maître, C'est ton é - gal que je veux être De-

M. -vant la Table Ronde où pré - si - de le Roi.

LANCELOT
(impassible)

M. *f* *3* *3* *3*

Cet-te pla-ce m'est due et je l'at-tends de toi! Je

The musical score for Lancelot (impassible) consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats (B-flat and E-flat). It features a melody with several triplet markings (indicated by a '3' above the notes). The piano accompaniment is in treble and bass clefs, with a key signature of two flats. It includes a piano dynamic marking (*f*) and features sustained chords and moving lines in both hands.

L. (ironiquement)

sais ce que tu vaux — Je sais ce que tu vaux —

mf *rallent. e dimin.*

The musical score for Lancelot (ironiquement) consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats. It features a melody with a fermata over the first measure. The piano accompaniment is in treble and bass clefs, with a key signature of two flats. It includes a mezzo-forte dynamic marking (*mf*) and a tempo/dynamics marking (*rallent. e dimin.*). The piano part features sustained chords and moving lines in both hands.

MARKHOËL (insinuant)

pp

Oui — che-va-lier, — je comp- - - - te Que

Andante

pp

The musical score for Markhoël (insinuant) consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats. It features a melody with a fermata over the first measure. The piano accompaniment is in treble and bass clefs, with a key signature of two flats. It includes a piano dynamic marking (*pp*) and a tempo marking (*Andante*). The piano part features sustained chords and moving lines in both hands.

v. *3* *3* *3*

tu mès-ti-me-ras aus-si haut que le com- - - - te

The musical score for Markhoël (insinuant) consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats. It features a melody with several triplet markings (indicated by a '3' above the notes). The piano accompaniment is in treble and bass clefs, with a key signature of two flats. It includes a piano dynamic marking (*pp*) and features sustained chords and moving lines in both hands.

M. *cresc.*
 Mais... il peut l'emporter _____ laissons donc mes exploits _____

M. *f*
 Je me fie à ma for - ce en - cor plus qu'à mes droits!

LANCELOT (sévèrement)

f
 Est-ce pour menacer que tu prends la pa - ro - le? que dis -
 (le regardant en face, avec intention)
 M. *p*
 Peut-ê - tre...

Doublez le mouvement


MARKHOËL (bas, à Lancelot)

I.  *p*
-tu? Jou - ons un double jeu Pro -

Doublez le mouvement



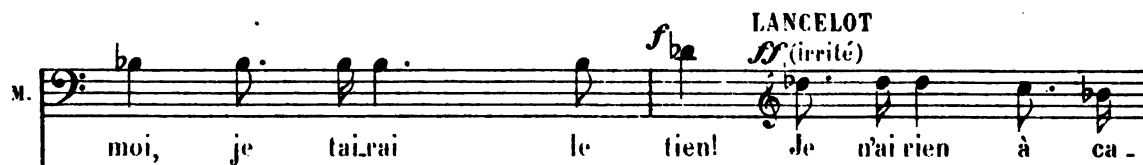
M. 
-clame i - ci mon nom



cresc. poco a poco

M. 
moi... je tai-rai le tien! Oui



M. 
moi, je tai-rai le tien! Je n'ai rien à ca -



f

L. *sf* *bb*

_cher Ah! prends

L. gar - - - - - de!

rall. e dim.
MARKHOËL (*ironique*) *p* *bb* *Andante* *pp* *bb*

Vraiment! rien! rien!

rall. e dim. *p* *Andante*

dolce

M. Et si je m'en allais di - - - - re que sur la lan - - - - de,

pp

M. Vers les bois de Bro.cé.li - - an - - - de,

M. U - ne très hau - te da - - me, - Nulle au - - tre, sur ma

M. foi! I - - - ci ne compte au dessus d'el - - - le -

M. Se penchait sur son pa - le - froi, En - tre tes bras, ô che - va - lier fi -

LANCELOT
Animato (comme malgré lui)

M. *f*
 -dè - le, Loyal serviteur de ton roi! Ah! — Mark - ho-

Animato

L. (menaçant)
 -ël, tais-toi! tais-toi! — Lâ - - che! lâche! in - sultes la

MARKHOËL
 (toujours calme et railleur)

LANCELOT
 (qui s'est remis, le regardant)

L. rei - - ne? Je me tai - rai... si tu le veux! Jus-

L. -lice et vé - ri - té sont maloi sou - ve - rai - - - ne!

MARKHOËL

(avec audace et haut)

(Lancelot lui fait signe de s'éloigner —
Markhoël se retire, vient saluer le Roi
et demeure immobile devant lui.)

f

Bien! c'est parler se lon mes vœux!

Moderato

p

LANCELOT (à Alain de Dinan)

ALAIN (de sa place, avec dignité)

p

Comte, à vous! —

p

Lan - ce -

vi.

- lot, je n'ai rien à te di - - re. Ju - - - ge: tu me con-

p

(Le Comte se retire avec le même cérémonial que Markhoël et va se placer comme lui devant le Roi, à distance de son rival.)

LANCELOT (avec respect)

vi.

- nais. Je vous connais, mes - si - re, al - lez!

Muéstoso

ARTHUS (à Lancelot)

f Frè - re parle à pré - sent en tou - te li - ber -

dimin. M.D. M.G.

Ar. *f* - té Ah! par - le, frère, en tou - te

TÉNORS

CHEVALIERS PAIRS Parle à pré - sent en tou - te li - ber -

BASSES Parle à pré - sent en tou - te li - ber -

1^{er} et 2^{es} DESSUS *f* Par - - - le, frè - - - re!

TÉNORS *f* Par - - - le, frè - - - re!

BASSES *f* Par - - - le, frè - - - re!

CHOEUR GÉNÉRAL

(Lancelot semble hésiter —
un combat intérieur se livre dans son âme)

Parle à pré_sent.

Parle à pré_sent.

Parle à pré_sent.

f

pp

Par-le! par-le!

pp

Par-le! par-le!

pp

Par-le! par-le!

dimin. p pp

LANCELOT
Agitato (prenant une résolution subite)

Non! non! ce serait lâ_che_té! — J'ai pro-

Agitato

f

rall.

Moderato (regardant tour à tour Guinevre et Markhoël)

L. *mis de juger en toute consci-ence D'un cœur loyal et pur, d'un es-*

Moderato

(à ARTHUS)

L. *-prit calme et fier... Au comte A - - lain je dois la préfé -*

ARTHUS. *f*

L. *-ren - - - ce. Maestoso A - - lain de Di-*

Maestoso *ff*

A. *-nan - - - sois é - lu che - va - lier pair! - - -*

TÉNORS
CHEVALIERS PAIRS A_lain de Di_nan _____ sois é - lu che_va - lier

BASSES
 A_lain de Di_nan _____ sois é - lu che_va - lier

MARKHOËL (à part, avec rage)

mf Il te coû.te.ra

pair! _____

pair! _____

CHŒUR GÉNÉRAL

**1^{rs} et 2^{es}
DESSUS** *ff*
Gloire au che - va - lier pair! _____

TÉNORS *ff*
Gloire au che - va - lier pair! _____

BASSES *ff*
Gloire au che - va - lier pair! _____

LANCELOT (bas, à Guinevre)

Je voudrais vous par-

cher, cet arrêt qu'on accla - - me!

dim.

GUINEVRE (s'efforçant de rester calme)

Comme vous je le veux.

ler, et sans retard, mada - - me.

dimin.

(montrant la porte de son appartement) (Lancelot fait un signe d'acquiescement)

Je vous attendrai là. _____

f

LANCELOT (Il s'élançait vers Markhoël -
de près et bas)

p
Main - tenant à nous deux!

MARKHOËL *p*
Main - tenant à nous

fp

M.
deux.

mf *cresc.* *f*

ff *rall.*

TRIADES

Maestoso
ARTHUS *f*

Ahl sonnez! fan_fa_res é_cla_tan - - - - tes.

Maestoso
ff

A. E_cuy_ers, ar_bo_rez sur vos ten - - tes Et pen - -

A. _nons et banniè_res flottan - - - - tes!

The musical score consists of three systems. Each system has a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Maestoso'. The first system is for 'ARTHUS' with a dynamic marking of 'f'. The piano accompaniment features a 'ff' dynamic and includes triplets. The second system is marked 'A.' and the piano accompaniment is marked 'ff'. The third system is also marked 'A.' and the piano accompaniment includes triplets and a fermata.

1^{rs} et 2^{ds} DESSUS

CHOEUR

Ah! son_nez, fan_fa_res é_cla_tan_tes.



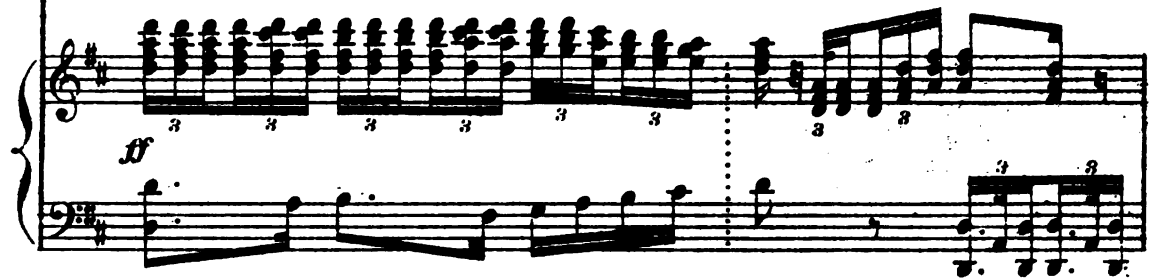
TÉNORS KADIO avec les 1^{ers} Ténors

Ah! son_nez, fan_fa_res é_cla_tan_tes.



BASSES

Ah! son_nez, fan_fa_res é_cla_tan_tes.

E_cuyers, ar_bo_rez sur vos ten_tes Et pen_



E_cuyers, ar_bo_rez sur vos ten_tes Et pen_



E_cuyers, ar_bo_rez sur vos ten_tes Et pen_




...nons et ban.niè . . res flot.tan tes!

...nons et ban.niè . . res flot.tan tes!

...nons et ban.niè . . res flot.tan tes!

ARTHUS

Par la ville et par les car.re . fours

Ah! sonnez clairons, battez tam . bours, bat . tez

slargando *a Tempo*

A

Et chantez bourdons des vieilles tours!

a Tempo

suivez

CHOEUR

ff

Par la ville, à tous les car-re-fours

ff KADIO avec les 1^{ers} Ténors

Par la ville, à tous les car-re-fours

ff

Par la ville, à tous les car-re-fours

Ah! sonnez clairons, battez tam-bours, bat-tez.

Ah! sonnez clairons, battez tam-bours, bat-tez.

Ah! sonnez clairons, battez tam-bours, bat-tez.

slargando

Et chantez bourdons des vieilles tours!

Et chantez bourdons des vieilles tours!

Et chantez bourdons des vieilles tours!

a Tempo

suivez

ff

Pro . . . clamez de la mer aux mon . ta . . . gnes

KADIO avec les Ténors

ff

Pro . . . clamez de la mer aux mon.

ff

Pro . . . clamez de la mer aux mon.

Le renom d'Arthur, roi des Bre - ta - gnes,

- ta - - - gnes Le renom d'Arthur, roi des Bre -

- ta - - - gnes Le renom d'Arthur, roi des Bre -

The first system of the musical score consists of four staves. The top three staves are for vocal parts: a soprano line, an alto line, and a bass line. The lyrics are: "Le renom d'Arthur, roi des Bre - ta - gnes," followed by a continuation in the next measure: "- ta - - - gnes Le renom d'Arthur, roi des Bre -" and another continuation: "- ta - - - gnes Le renom d'Arthur, roi des Bre -". The piano accompaniment is shown on the bottom two staves, with a complex texture of chords and moving lines in both hands.

Foi, vail - - - lance, honneur sont ses compa - - - -

- ta - gnes, Foi, vail -

- ta - gnes, Foi, vail -

The second system of the musical score also consists of four staves. The vocal parts continue with the lyrics: "Foi, vail - - - lance, honneur sont ses compa - - - -" followed by "- ta - gnes, Foi, vail -" and "- ta - gnes, Foi, vail -". The piano accompaniment continues with similar harmonic and rhythmic patterns as in the first system.

(Les Chevaliers pairs tirent leurs épées
et forment un cercle autour du Roi)

- gnes!

- lance, honneur sont ses compa - - - - gnes!

- lance, honneur sont ses compa - - - - gnes!

Carillon

Ped. _____

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics '- gnes!'. The second and third staves are vocal lines with lyrics '- lance, honneur sont ses compa - - - - gnes!'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line. A 'Carillon' section is marked in the right hand, and a 'Ped.' (pedal) line is shown below the piano part.

ff

Gloire à vous, che_valiers pairs! _____

ff

Gloire à vous, che_valiers pairs! _____

ff

Gloire à vous, che_valiers pairs! _____

(Trompettes *ff* sur la scène)

Detailed description: This system contains four staves. The top three staves are vocal lines, each with the lyrics 'Gloire à vous, che_valiers pairs!'. The top staff is marked with a forte dynamic (*ff*). The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes. A section for '(Trompettes *ff* sur la scène)' is marked above the piano part.

Gloire à vous, che-va-liers pairs!

Gloire à vous, che-va-liers pairs!

Gloire à vous, che-va-liers pairs!

Tromp.

Ped.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'Gloire à vous, che-va-liers pairs!'. There are triplets of eighth notes in the vocal parts and the piano right hand. The piano left hand has a steady eighth-note accompaniment. A 'Tromp.' part is shown in the upper right of the piano system. Pedal markings are present at the beginning and end of the system.

1^{er} DESSUS

Tels _____ que des lu-ers dé-clairs _____

2^{es} DESSUS

Tels _____ que des lu-ers dé-

Tels _____ que des lu-ers dé-clairs _____

Tels _____ que des lu-ers dé-

Ped.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'Tels _____ que des lu-ers dé-clairs _____'. There are triplets of eighth notes in the piano right hand. Pedal markings are present at the beginning and end of the system.

(Il prend le Comte Alain par la main et se dirige solennellement vers la galerie qui

Ar.

tous. —

ff A la cha - - - pel - - - le La cloche ap - -

ff A la cha - - - pel - - - le

ff A la cha - - - pel - - - le

conduit à la chapelle, escorté des Chevaliers, l'épée haute.)

- pel - - - le. Gloire à vous

La cloche ap - - - pel - - - le. Gloire à vous

La cloche ap - - - pel - - - le. Gloire à vous

tous, chevaliers pairs, Dressez vos glai-ves dans les
tous, chevaliers pairs, Dressez vos glai - - - ves dans les
tous, chevaliers pairs, Dressez vos glai-ves dans les

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "tous, chevaliers pairs, Dressez vos glai-ves dans les". The piano accompaniment features a steady eighth-note bass line and a treble line with triplets and slurs.

airs ————— Dressez vos glai - - - - ves dans les
airs ————— Dressez vos glai - - - - ves dans les
airs ————— Dressez vos glai - - - - ves dans les

The second system continues the musical score. The vocal lines begin with a long note labeled "airs" followed by the lyrics "Dressez vos glai - - - - ves dans les". The piano accompaniment continues with similar rhythmic patterns, including triplets and slurs.

(Tous suivent le Roi
et les Chevaliers)

Musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The vocal parts are marked "airs!" and feature long, sustained notes. The piano accompaniment includes triplets in the right hand and a steady eighth-note pattern in the left hand. A "Ped." (pedal) marking is present at the beginning of the piano part.

RIDEAU

Piano accompaniment for the "RIDEAU" section. The right hand features chords with a "12" marking, indicating a 12-measure rest. The left hand continues with a steady eighth-note pattern. The score concludes with a final chord and a "12" marking.

Fin du 1^{er} Tableau

SECOND TABLEAU

INTRODUCTION

Lento

PIANO

pp cresc.

pp cresc.

pp poco animato e cresc.

cresc. sempre

The musical score consists of four systems of piano music. Each system is written for the left hand on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked 'Lento' and 'PIANO', with dynamics 'pp cresc.' and includes a fermata over the final measure. The second system continues the 'pp cresc.' dynamic. The third system introduces 'pp poco animato e cresc.' and features a fermata over the final measure. The fourth system is marked 'cresc. sempre' and includes triplets in both hands.

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 sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. A dynamic marking *cresc. sempre* is placed in the middle of the system.

Second system of musical notation. It continues the grand staff from the first system. A dynamic marking *p* is present in the lower staff. The notation includes various note values, rests, and slurs.

Third system of musical notation. It continues the grand staff. A dynamic marking *cresc.* is present in the lower staff. The music continues with intricate melodic and harmonic lines.

RIDEAU

Fourth system of musical notation, starting with the section header **RIDEAU**. It features a grand staff with a treble clef and a bass clef. A dynamic marking *fp* is present in the lower staff. The notation includes a fermata over a measure in the upper staff.

Fifth system of musical notation. It continues the grand staff. A dynamic marking *pp* is present in the lower staff. The system concludes with a double bar line and a *Ped.* (pedal) marking below the bass staff.

- Chez la Reine -

Porte au fond - Petite porte latérale - Grande fenêtre cintrée.

SCÈNE I

GUINÈVRE

GUINÈVRE (réveuse)

Récit *p*

Moderato

E-lai - ne de Di - nau — oui, cette fille est bel - le, dit-on,

Allegro

Allegro

Et sans doute, par el - le son cœur inconstant fut sé - duit!

Allegro

Allegro

Qu'il vienne donc en - fin et qu'il parle au - jourd'hui...

G. *f*

Je veux — je veux sa - voir — la vé - ri - té cru -

mf

G. (avec douleur)

- el - - - le N'est-il douc i - ci - bas —

dimin.

G. de tendres se é - ter - nel - - - le.. Hé - las! —

pp

Andante *con espress.*

p

GUINEVRE *pp*

A - mour, cru - el a - mour

G. As - tu donc en toi - mè - - me Le châ - ti - ment su -

G. - pré - - - me *pp* Des bonheurs dé - fen - dus

G. *pp* Là - - me connaît à pei - - - ne U - ne trop courte i -

G. *vres - - - se Dé - ja l'ef-froi m'op-pres - - - se De*

G. *biens si-tôt per-dus A-mour! a -*

cresc. *sf* *dim.* *p*

G. *-mour! cru-el a - - - mour! cru-el a -*

pp

G. *-mour! cruel a-mour!*

f *morendo*

pp

SCÈNE II

GUINÈVRE, LANCELOT

Allegro **GUINÈVRE** *f*

Ahl ——— c'est

Allegro
ff

(Lancelot a paru, elle court vers lui)

G. lui! ——— *f*

Eh bien?

LANCELOT *mf* 3

Undan.

L. — ger ——— vous mena . . . ce, un traî . . tre De nos chers ren-dez -

cresc. *f*

(à Lancelot)
pp *p* (ironiquement)

GUINEVRE (à part)

-Je comprends- Et peut-être vous jugez qu'il fau-

L. -vous a surpris le secret!

rallent.

G. -drait ne plus nous voir — pen-dant quelque temps... — par pré-

mf *p* *pp*

G. -den - - ce?

LANCELOT *All^o ma non troppo*

Oui!... — jusqu'à l'heure où cette main Au-ra d'un mi - sé -

All^o ma non troppo

(éclatant) *f*

G. Ou jusqu'au jour pro-

L. - rable as - su - ré le si - len - - - ce

The first system of the musical score features a vocal line (G.) and a piano accompaniment (L.). The vocal line begins with a rest followed by the lyrics 'Ou jusqu'au jour pro-'. The piano accompaniment consists of two staves with various rhythmic patterns and dynamics, including *ff* and *mf*. The key signature has two sharps (F# and C#).

G. - chain — Qui l'au - ra fait le - poux de l'in - no - cente E -

The second system continues the musical score. The vocal line (G.) has the lyrics '- chain — Qui l'au - ra fait le - poux de l'in - no - cente E -'. The piano accompaniment (L.) features triplets and various dynamics like *f*, *mf*, and *ff*.

(avec solennité) *f* **Largo**

G. - lai - - - ne! Che - va -

LANCELOT (d'un air indifférent et surpris) *p*

E - lai - - ne?

The third system introduces a new section. The vocal line (G.) starts with '- lai - - - ne!' and 'Che - va -'. The piano accompaniment (L.) has a more complex texture with triplets and a *p* dynamic. The tempo is marked **Largo** and the mood is '(avec solennité)'. A character named LANCELOT enters with the instruction '(d'un air indifférent et surpris)' and a *p* dynamic.

G. *Largo*
 -lier, au cœur loyal et pur — A vo-tre tour, é-coutez vo-tre

mf

G. *All^o mod^o* *p* *3* *3*
 rei - - - - - ne: On prétend — qu'une

All^o mod^o *p* *pp*

G. fé - - - - e en son pa-lais d'a - zur — A ber.cé douce -

Ped. * *Ped.* *

G. -ment ton en.fan.ce cap.ti - - - - ve. Pro.tec.trice — in.vi -

6 *3* *3* *3*

G. *sible et toujours at - ten - ti - - - ve, C'est el - le sû - re -*

Ped.

G. *ment qui d'un phil - tre vain - queur ——— E - garant ma rai -* (fjèvreusement)

ff 3

G. *son, ta livré mon cœur, C'est el - - le sûre - ment qui ta livré mon* rall. un poco

suivez

G. *cœur. ——— Mais, magi - que pouvoir ———* **Più mosso** (avec une violence croissante)

Più mosso

ff 3

G. ou mortel — — — le fai — bles — — — se, Ca.

G. — mour qui me tient, est plus fort que l'honneur — — —

G. *cresc.* Oui que l'honneur — — — et que le remords Et plu.

G. — tôt que le voir re — ni — er ma tendres — — se, J'ac —

cresc. sempre *ad lib.*

G. *f*

-cep-te-rai la hou-te et bra-ve-rai la mort — J'ac-

cresc. sempre *f* *ff*

un poco rit.

G. *f*

-cep-te-rai la honte et bra-ve-rai la mort. —

a Tempo ma un poco rit.

suivez

LANCELOT (avec chaleur)

mf

Ah! que moi-même aussi, je meu- - re, Plu- tôt — que l'oubli -

mf

GUINÈVRE

L. *f*

-er — Cette E-lai- - - - nel cette E-

LANCELOT

G. *lai - - - - ne! Le Roi, Pour cette en - fant, une*

The first system shows the vocal line for Lancelot starting with a long note on 'lai' followed by 'ne!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *fp* and *p*.

L. *heu - - re, a pu son - ger à moi; (simplement) Je ne la con - nais*

The second system continues the vocal line with 'heu - - re, a pu son - ger à moi;'. The piano accompaniment has a more sustained texture. Dynamics include *mf* and *p*. There are accents over the notes for 'a' and 's'.

GUINÈVRE

LANCELOT

L. *pas! Tu m'en don - - nes ta foi? Je t'en don - - ne ma*

The third system shows the dialogue. Guinevere's line is 'pas! Tu m'en don - - nes ta foi?' and Lancelot's is 'Je t'en don - - ne ma'. The piano accompaniment is sparse, with some chords. Dynamics include *mf*.

Allegro

GUINÈVRE (surprise et inquiète)

L. *foi! Mais pour*

The fourth system shows Guinevere's line 'foi! Mais pour'. The piano accompaniment is more active and rhythmic. Dynamics include *f* and *p*. The tempo is marked *Allegro*.

LANCELOT

G. *quoi nous quitter a - lors? Qui le com - man - - de? Ton re -*

GUINEVRE (tendrement)

L. *- pos _____ ton sa - lut. _____ Aux re - gards des mé -*

Lento

G. *- chants _____ La fo - rêt de Bro - cé - li -*

G. *- an - - de Sau - ra mieux nous ca -*

G. *cher* *sous ses rameaux pen -*

Ped. * Ped. * Ped. *

G. *chants.*

Andante

Ped. *

rall.

mf

Adagio

sf

dim.

Ped. *

p

And^{te} sostenuto
GUINÈVRE (tendrement)

p

Oui, nous i - rons en - cor Pleins d'ex - ta - ses sans

And^{te} sostenuto

pp

G.

nom - bre, Re - ce - vant sur nos fronts rappro - chés par ins -

G.

- tants Les ca - res - ses de l'om - - - bre,

G.

Les parfums du prin - temps Les ca - res - ses de

cresc.

G. *pp*
 l'om - - - bre, Les par - fums du prin - temps.
 LANCELOT (extasié) *p*
 O l'in - ef - fa - blei - -

L. *f*
 - vres - - - se! l'in - ef - fa - blei - - vres - - se! Oh! les

L. *dimin.* *Lento* **GUINEVRE** *pp*
 heu - - - res bé - ni - - - es. Et de se - cre - tes

G.
 voix aux douceurs in - fi - - ni - - - es Re - di - ront sous nos

Lento dim. pp

G. pas: Ai - mez-vous, ai - mez-vous — les

dolcis.

G. noms des plus vail - lants, comme aus - si des plus bel - - - les

cresc.

G. Sont bien vite ef - fa - cés par le des - tin ja -

sf

cresc.

dimin.

G. - lous, Ai - mez-vous! ai - mez-vous! ai - mez-

dimin.

p

G. *p*
 -vous! ai - - - mez - vous! — L'a - - - mour a le se -

G.
 -cret des pa-ges im-mor-tel - - - - les — Par lui

G.
 seul vous vi - vrez — c'est par lui seul que vous vi - -

G. *f* *pp*
 -vrez — Ai - -mez-vous! ai - -mez-vous!

G. *pp* Cet amour — est si doux —

LANCELOT

f Ai - mez-vous! *pp* ai - mez-vous! *pp* Cet amour est si doux

G. *ppp* est si doux —

L. *ppp* est si doux — (avec élan) *f* Oui, tu l'as dit, je dois te croire,

ppp *cresc sempre*

Pod. ☆

Pod. ☆

I. *dimin. un poco* Tout est mensonge ou n'a qu'un jour *f* Le seul trésor

dimin. un poco

Pod. ☆

GUINÈVRE

dim. sempre

G. C'est l'amour

L. La seule gloire c'est l'amour,

dimin.

dim. sempre

Ped. ✱

G. Le seul trésor, C'est l'amour, l'a - - - mour Aïmons-

L. Le seul trésor, C'est l'amour, l'a - - - mour

pp

ppp

morendo

ppp

ppp

G. nous aimons-nous ai - mons - nous

L. Aïmons-nous aimons-nous ai - mons - nous

ppp

(murmuré comme en extase)

ppp

G. Ai - - - mons -

L. Ai - - - mons -

ppp

pp

Ped. _____ *

Ped. _____ *

(Ils restent dans une muette extase)

G. nous _____

L. nous _____

morendo

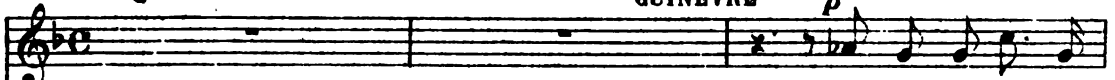
pppp

pppp

Largo

GUINÈVRE

p



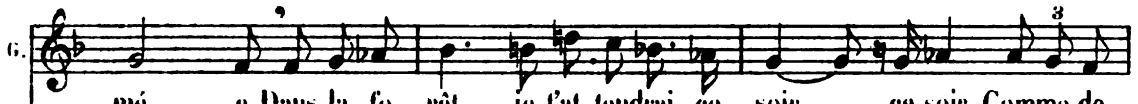
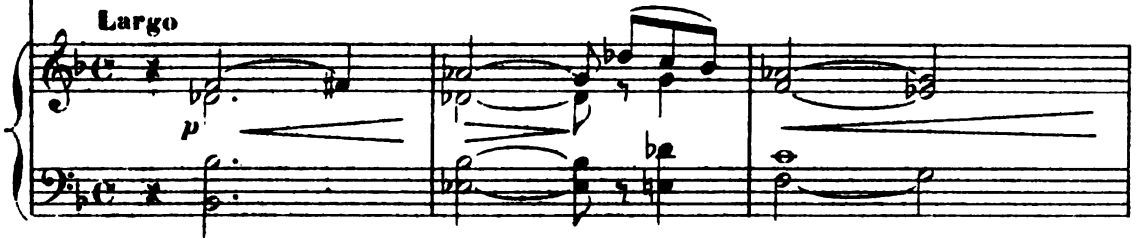
A l'heure accou - tu -

LANCELOT



O dou - ce bien ai - mé - - e!

Largo



- mé - - e, Dans la fo - rêt, je l'at - tendrai ce soir - - ce soir, Comme de -



Ils se séparent sur une dernière



- main, comme hi - er, com - me tou - jours

Moderato



étrointe - Lancelot sort; Guinevre demeure un instant immobile; puis, va vers la fenetre, il'ou elle le suit du regard et du geste.



Enchaîne /

SCÈNE III

GUINÈVRE, ARTHUS

La porte latérale s'ouvre: Arthus, suivi de Markhoël, paraît.

Allegro

ARTHUS (à Markboël)

f *3*

Tu m'as dit vrai _____

Allegro

f *3* *ff* *3*

Mouv! du Duo

GUINÈVRE (par la fenêtre, à Lancelot)

mf *3*

Au re -

Ar. *f* *3* *3* *3*

(Markboël disparaît)

Je te li - vre cet hom - me...

Mouv! du Duo

fp *3* *dimin.* *3* *3*

G. *3* *3* *3* *3*

- voir, mon beau cheva - lier _____ au re - voir _____

Ar. *3* *p* *3* *3*

(à part)

L'infâ - me!

dim. sempre p *pp* *3* *3* *3* *3*

(se montrant tout à coup)

Récit

Ar.

mf *cresc.* *f*

(terrible et menaçant) Vous di - tes au re - voir à votre amant, Ma -

Lento ma non troppo

dim. sempre *f*

GUINÈVRE

(cri d'effroi de Guinèvre en le voyant)

Ah!

mf *f* (froide ment)

- da - me, Vous vous trom - pez — il faut lui dire a -

Allegro

(essayant de protester)

1^o Tempo

Ah! si - - re...

(l'interrompant)

- dieu! é - par - guez - vous un par - ju - re su -

Allegro

1^o Tempo

sp

(à part) **Allegro** **1^o Tempo**

G. Dieu puissant! sau_vez ce_lui que

Ar. - pré - me: J'étais là!

Allegro **1^o Tempo**

(avec âme)

G. j'ai - me, Dieu tout puis - sant, sauvez ce_lui que j'ai - -

dimin. *p*

G. - me!

accelerando

(se redressant fièrement)

G. Qu'ordonnez-vous de moi? Aux pri - è - res, aux

Più mosso

pp *f* *mf* *dimin. sempre*

dimin.

G. pleurs je ne sais pas des - cen - dre.

Lento

ARTHUS *p* *cresc.*

Quit - tez ce palais à l'instant — Quit - tez ce palais à l'in-

Lento

pp *cresc.*

Ar. *dimin:* *mf*

- tant — Al - lez dans un cou - vent. — at -

dimin.

(Guinevre s'incline et se retire lentement)

Ar. - ten - dre mon ar - rêt

p *pp* *pp* *cresc.*

SCÈNE IV

ARTHUS — CHŒUR au dehors

Mouv! des triades

Trompettes au dehors

CHŒUR AU DEHORS

DESSUS
Pro - cla - mez de la mer aux mon - ta - - - gnes

TÉNORS
Pro - cla - mez de la mer aux mon - ta - - - gnes

BASSES
Pro - cla - mez de la mer aux mon - ta - - - gnes

Le re - nom d'Ar - thus, roi des Bre - ta - gnes; Foi, vail -

Le re - nom d'Ar - thus, roi des Bre - ta - gnes; Foi, vail -

Le re - nom d'Ar - thus, roi des Bre - ta - gnes; Foi, vail -

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "lance, honneur sont ses compa - gnes!". The piano part features triplets and a section marked "Cloches".

Même mouv!

ARTHUS (douloureusement) *f*

Vocal solo for ARTHUS and piano accompaniment. The lyrics are: "Ah! je l'ai - mais Gloire à vous, che - va - liers pairs". The piano part includes triplets and a section marked "Cloches".

Ar.

bien pour - - - tant

Che - - va - - liers - - - pairs

Che - - va - - liers - - - pairs

Che - - va - - liers - - - pairs

Orchestre

Ped.

Ar.

Fin du 2^d Tableau

ACTE II

INTRODUCTION

Adagio

PIANO

pp

f

pp

crescendo sempre

f *dimin.*

p *pp* *pppp* *dimin.*

RIDEAU

Detailed description of the musical score: The score is for a piano introduction in Act II. It begins with a tempo marking of 'Adagio' and a dynamic of 'pp' (pianissimo). The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system continues this texture. The third system introduces a dynamic change to 'f' (forte) in the right hand, while the left hand remains 'pp'. It also includes 'Ped.' (pedal) markings with a star symbol. The fourth system is marked 'crescendo sempre' and 'f', with 'dimin.' (diminuendo) appearing towards the end. The fifth system is marked 'RIDEAU' and features a dynamic range from 'p' (piano) to 'pppp' (pianississimo), with 'dimin.' indicating a final fading. The score includes various musical notations such as slurs, accents, and triplets.

Sur la terrasse, à l'entrée des appartements du comte.

Au lever du rideau, Elaine est debout, à gauche de la scène, et, près d'une porte ouverte, elle regarde dans l'intérieur de la pièce donnant sur la terrasse - Le comte Alain paraît -

SCÈNE I

ELAINE, ALAIN

Adagio

pp

cresc. pp

ppp pp

ALAIN

Récit

Eh bien, E - lai - ne, notre bles-

mf morendo Ped. *

ELAINE

Al. *p*

- sé? Le voilà hors de pei - - ne Il dort près de nous pai - si - ble -

Moderato (joyeusement) *sf* **ALAIN** *mf*

E. - ment Il est sau - vé! C'est mi - ra - cle, vrai.

Moderato *p*

Al. *cresc.*

- ment ——— L'a - voir re - le - vé sur la lan - de Près les bois de Bro - cé - li -

cresc.

Al. *sf*

- an - de, Sans couleur et sans voix, Le croyant mort! ———

Al. *3 p* *3* *acceler. e cresc.*

Puis, — en un mois, Le voir — se ra_ni_mer, et re -

p *3* *3* *p* *acceler. e cresc.*

Al. *f*

- vivre et souri - re! Ce mi_ra - cle s'est

f *dimin.*

ELAINE (simplement)

Al. *p*

fait grâce à toi! Ce mi - ra - cle s'est fait grâce à

pp

ALAIN (l'observant avec inquiétude)

E. *p*

Dieu! N'a-t-il pas ré - vé - lé son nom dans son dé -

ELAINE ALAIN ELAINE

Al. *b^b* *p*

li - re? Non, ja - maist Jamais? Ja -

pp mesuré **Andante**

E. - mais! Il mur - mu - rait des pa - ro - les d'a -

Andante

fp *pp*

E. - dieu Parfois, il poussait des cris de co -

cresc.

E. - lè - re... Il ac - cu - sait son meurtri - er... Mon

f *p*

E.

père, Ce nom ne le savez-vous pas?

p

ALAIN (à part)

Ah puis-se-t-elle, hé-las, Li-gno-rer à ja-

sf

Al.

- mais, l'i-gno-rer à ja-mais:

p

pp

(à Elaine)

Al.

Un terri-ble mys-tère semble pla-ner sur

sf

3

Al. *dinin.*

lui — S'il lui plaît de se tai - re, Res - pec -

dinin.

Al.

- tous son se - cret —

pp

ELAINE *p* *Andante*

Quand vous ê - tes al - lé A Ker - lé -

Andante *p*

E.

- on — m'avez-vous pas par - lé D'un che - va - lier, a - mi du

dim. *pp*

E. roi d'un vail_lant hom - me, Qui, s'il m'en sou_vient

dim. *pp*

E. bien, se nom - me Lan_cé - lot?

pp

(après quelque hésitation) *p*

E. Vous di - siez qu'il serait vo - tre

pp

Ped. *

ALAIN (interdit d'abord, puis souriant avec mélancolie)

p **Andante**

E. fils — Ce fut un rê_ve que je fis! Un

pp **Andante**

Al. *p* *cresc.*

rève, u-ne fuyante i - ma - - ge, Dé - ja loin, bien loin de mes

Al. *mf* *pp*

yeux _____ J'ai d'au-tres pro -

ELAINE (joyeuse)

Al. *p*

Ah! tant mieux! J'a-vais dé-ja peur du ser -

(Il la regarde)

-jets...

E. *p*

- va - - ge Je me le dis en moi-mê-me, sou-

E. *3*
 - vent, Plu - tôt que d'accepter un maî - tre, sans l'aimer ou sans le cou -

6
cresc.

E. *3*
 - naî - tre, J'aime - rais mieux re - tourner au cou - vent. J'aime - rais

f
ff
Allegro
rall. dimin.

E. *p*
 mieux re - tourner au cou - vent. Es -

rallent.
Andante
ALAIN
pp

pp
 - pè - re! Ain - si qu'un fleur so - li -

dimin. pp

Al. *Allegretto*

- tai - - re, Loin des o - ra - ges de la ter - - re, Tu

Al. *Allegretto*

vis au foyer des ai - eux En souri - ant

Al. *Allegretto*

Dieu te regar - de Et dans cette ombre qui te gar - - de

Al. *Allegretto*

Va descendre un ray - on des cieux! Va des - cendre un ray -

cresc. *pp*

dimin. *ppp*

Al. *dimin.* *ppp*

- ou des cieux! En - fant, que ton cœur se ras-

Al. *dimin.* *ppp*

- si - - re Lors - que guéri de sa bles - su - - re Notre

ELAINE (à part) *pp*

dimin. *pp*

S'éloigner!

Al. *dimin.* *pp*

hôte pourra s'éloi - gner d'i - ci, A-lors tous deux nous partirons aus -

cresc. *slargando*

Al. *cresc.* *slargando.*

- si - - Es - père en Dieu; plus de sou -

Tempo
f

ci!

Tempo
f *dimin.*

Ped.

(joyeusement)
 Récit. *f*

Où, nous i-rons tous deux à la cour de Bre-

pp *f*

Al. - ta - gue, Plus d'un che - va - lier rêve u - ne gen - te com -

(souriant) *p*

- pa - gue, Et nous trou-ve-rons bien qui doit l'y re - te -

p

ELAINE (à part) *Andante*

pp
O le sombre a - ve - - nir - -

(Il s'éloigne et disparaît après l'avoir serrée dans ses bras)

Andante
ppp

pp *cresc.*

p *pp*

ppp *cresc. un poco*

Enchaînez

SCÈNE II

ELAINE, LANCELOT

Lancelot parait sur le seuil de la porte, encore chancelant.

Andante ELAINE, courant à lui pour le soutenir. *p*

Andante Vous, debout! Prenez

Più mosso LANCELOT **I^o Tempo** *p*

gar - del. Ah! quels doux soins que les

I^o Tempo

ELAINE
(simplement) *pp*

L. vôtres! Et comment jamais les payer? Ce

E. que nous a vous fait, mon père et moi, bien d'autres L'auraient

accelerando
LANCELOT

E. *mf*
pû fai - re mieux. Le jour pou_vait bril - ler, La

pp **accelerando** *mf*

L. **Più stretto**
lam-pe pou - vait lui - re; Vous é_tiez près de moi toujours

Più stretto

L. **slargando** **molto più lento** **a Tempo**
là je le sais, Et dans mes ac_cès de déli - re Ré -

slargando **molto più lento** **a Tempo**

L. *pp*
- vant que j'é_tais mort tout bas, je me di -

Più lento *pp*

L. *pp*

-sais: U-nis-sant ma vie à la sien-ne,

Più lento

ppp *cresc. poco a poco*

L.

Par des enchan-tements nou-veaux, La

cresc. sempre *f*

Ped. *

L.

fée, au-tre-fois ma gar-dien-ne, Me berce en-

L.

-core au sein des eaux... Me

ppp

P dim. sempre

L. berce en - - core au sein des

ppp
Ped. * Ped. * Ped. *

L. *cresc.* eaux La fée au - trois ma gar - - dien - - ne Me berce en -

cresc.
Ped. *

L. *dim.* core au sein des eaux *(avec chaleur)* Mais

dim. *(avec chaleur)*
f *p* *pp cresc. sempre*

L. non, tant de grâce est sa - cré - - e Vrai - -

LANCELOT

E. *La fée a dis.pa.ru L'ange a pris son es - sor! La vi - si -*

L. *- on fut plus charmante en - cor, Lors.que je*

ELAINE (sérieuse)

L. *vous ai re - connu - e En veil.lant à vo.tre chevet,*

p *cédez un peu*

E. *Ja.vais aussi ma rê - ve - ri - e Plus tris - te seulement...*

eresc.

LANCELOT
(l'interrogeant du regard)

ELAINE
(qui s'est un peu éloignée de lui)

mf *rall.* *pp* *un poco più lento*

Triste! oh! je vous en pri - e... Je son - geais — contemplant ce-lui qui re - vi -

rall. molto

pp *suivez*

ppp

- vait! Je son - geais — A

Andante sostenuto.

pp

l'heu - re pourtant bien heu - reu - se, Où notre œu - vre s'achè - ve -

Andante sostenuto.

- ra — Sa des - ti - née a - ven - tu - reu - - se Peut -

E. *è - tre nous le repren - dra* *S'il part, sans re.tourner la*

E. *té - te,* *Vers un tranquille et doux a - bri*

E. *Il se pour.ra qu'on y re - gret - te* *De l'a - voir trop vi - te gué -*

pp

ppp

LANCELOT

Più mosso *(tressaillant, comme rappelé à la réalité - à part)*

E. *- ri. Partir! Par - tir! oui Fon m'at -*

Più mosso

cresc. e acceler.

Agitato
(se retournant vers Elaine)

L. *- tend!..* *Dites-moi chère Elaine, Quel-*

Agitato

ELAINE

- qu'un *de mon sort s'est-il mis en* *pei - ne?* *Je ne sais*

LANCELOT (avec quelque hésitation)

Au nom du roi... : *de la rei - ne... Au*

moins un mes sage est ve - nu *Pour le che - va -*

(signe négatif
d'Elaine)

(avec amertume — à part)

L. *Lento*

- lier... in - con - nu ? Pas même toi, Gui-

All.^o ritenuto
(haut avec emportement)

- nê - - vre! A - - lors, qui vous fait

All.^o ritenuto

L. *mf* *f*

croi - - re Que je sou - ge si fort à

sf

ceux qui n'ont si peu Gar - dé dans leur mémoi - -

sf *mf*

suivez

ELAINE (vivement)

Più lento
LANCELOT

I. re? Mais je ne le crois pas... Ah! Dieu! Je n'ai plus qu'un dé.

Più lento

P sir et ne forme qu'un vœu — C'est de n'a-ban-don-

Animato *f*

Animato

dimin. *mf*

ner au bonheur — de re-vi-vre, Et sous ce beau so-

court cresc. sempre

court

rall. *Tempo* leil, dans cet air — qui m'en-i-vre, D'oubli-er tou-te

Tempo

coul roce

L. *cho - se, D'oubli - er tou - te cho - se, hor - mis que je vous*

dimin. **Andantino**
 L. *dois Le repos ob - tenu pour la premiè - re fois.* **Andantino**

dimin. *suivez* *dimin. sempre*

ELAINE
pp

pp *pp*
 L. *Quel - le dou - ceur in - fi - ni - e A l'en - ten - dre en ce mo -*
Mon âme en - fin ra - jeu - ni - e Res - pi - re plus li - bre -

E. *ment C'est toi, de - meu - re bé - ni - e, Qui*

L. *ment C'est toi, de - meu - re bé - ni - e, Qui*

cresc. poco a poco

E. fais cet a - pai - se - ment ! Pro - tè - ge ce - lui que

L. fais cet a - pai - se - ment !

cresc. poco a poco

E. j'ai - - me Il est mon es - poir su - prè - - me

L. Défends-moi con - tre moi - mê - - me Et verse en - core à mon

cresc. poco a poco

E. Ah ! laisse encore à mon cœur _____ Son - - beau rê - ve

L. cœur _____ *cresc. poco a poco* Ain - si qu'un baume su - prè - me Ton si - -

p cresc. poco a poco

E. *ff*
de bon_heur Ah! laisse en - cor, laisse à mou

L. *f*
_ len - ce et ta - dou - ceur Ah! - - - - - verse en -

E. *dimin.* *p* *dimin. sempre*
cœur Son es - pé - rance et son rê - ve de bon -

L. *dimin.* *p* *dimin. sempre*
- core à mon fris - te cœur Ton si - lence et ta - dou -

E. *pp* *pp*
- heur! Ah!

L. *pp* *pp*
- ceur! Ah!

1^o Tempo

pp

E. Quel - le dou - ceur in - fi -

L. Mon âme en - fin ra - jeu -

1^o Tempo

E. - ni - - e A l'en -

L. - ni - - e Res -

E. - ten - - dre en ce - mo -

L. - pi - - re plus li - - bre -

E. *ment* *C'est*

L. *ment* *C'est*



cresc. poco a poco

E. *toi, de - - meu - - re bé - -*

cresc. poco a poco

L. *toi, de - - meu - - re bé - -*

cresc. poco a poco



E. *- ni - - e, Qui*

L. *- ni - - e, Qui*



cresc. sempre

E. fais cet a - - pai - - se - -

cresc. sempre

I. fais cet a - - pai - - se - -

cresc. sempre

The first system of the musical score consists of three staves. The top two staves are vocal staves, labeled 'E.' and 'I.', with lyrics 'fais cet a - - pai - - se - -'. The bottom staff is a grand staff for piano, with a treble clef and a bass clef. It features a complex accompaniment with sixteenth-note runs in the right hand, marked with '6' and '0', and block chords in the left hand. The instruction 'cresc. sempre' is written above the piano staff.

E. - ment! C'est

I. - ment! C'est

The second system of the musical score consists of three staves. The top two staves are vocal staves, labeled 'E.' and 'I.', with lyrics '- ment! C'est'. The bottom staff is a grand staff for piano, with a treble clef and a bass clef. It features a complex accompaniment with sixteenth-note runs in the right hand, marked with '6' and '0', and block chords in the left hand. The instruction 'cresc. sempre' is written above the piano staff.

E. toi, c'est

I. toi, c'est

The third system of the musical score consists of three staves. The top two staves are vocal staves, labeled 'E.' and 'I.', with lyrics 'toi, c'est'. The bottom staff is a grand staff for piano, with a treble clef and a bass clef. It features a complex accompaniment with sixteenth-note runs in the right hand, marked with '6' and '0', and block chords in the left hand. The instruction 'cresc. sempre' is written above the piano staff.

E. *toi, de - - meu - - re bé - -*

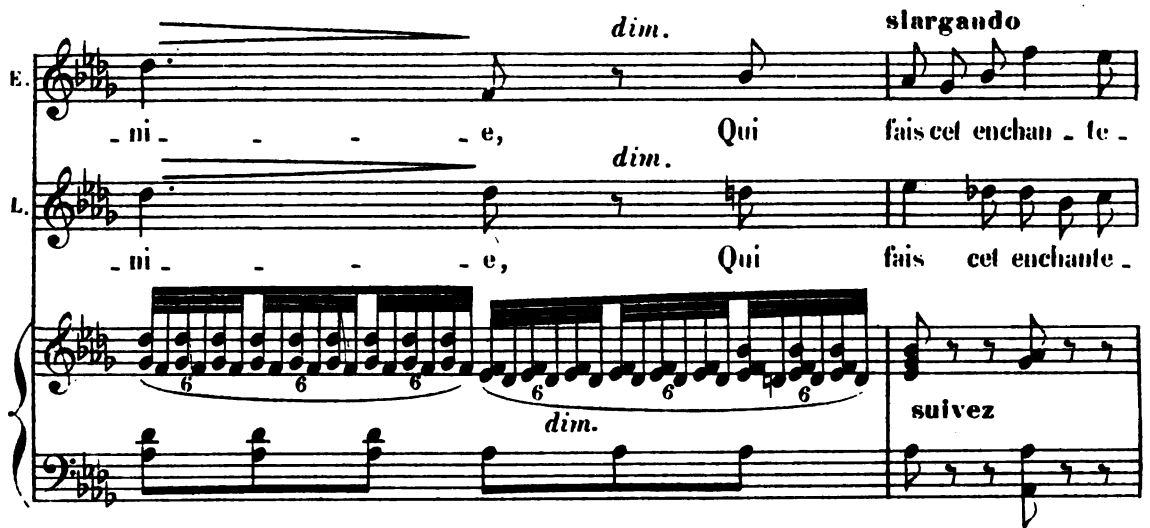
L. *toi, de - - men - - re bé - -*



E. *- ni - - - e, dim. Qui fais cet enchan - te -* **slargando**

L. *- ni - - - e, dim. Qui fais cet enchan - te -*

dim. **suivez**

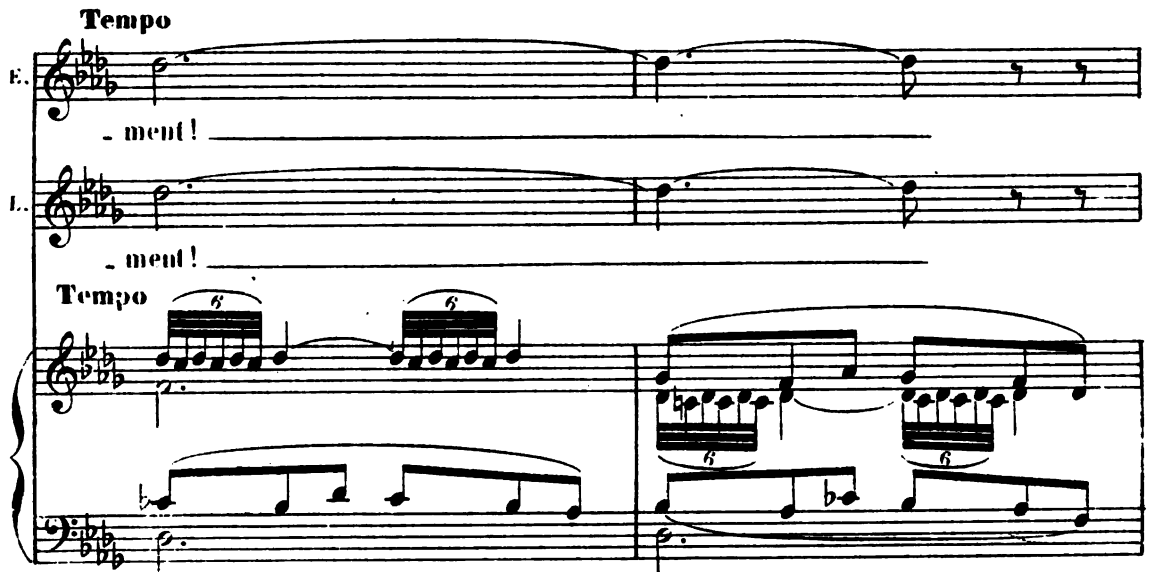


Tempo

E. *- ment!*

L. *- ment!*

Tempo



pp
E. Oui, _____ c'est toi _____
pp
I. Oui, _____ c'est toi _____

ppp *pppp*

mf *ff*

ELAINE *ppp*
Ah! quel en - chan - te - ment! —
LANCELOT *ppp*
Ah! quel en - chan - te - ment! —

pp
ppp *morendo*

SCÈNE III

ÉLAINE, LANCELOT, ALAIN

Le Comte Alain a paru au fond — A la vue de Lancelot, il vient en scène avec empressement

Allegro

mf cresc

ALAIN

f

Che - valier, ma joie est complè - te, A vous voir debout et vail -

LANCELOT (avec entrainement)

mf

Al - lant! Oui, Com - te, je re - vis, et mon à - me est en

f

fê - te, Nous i - rons en - cor guer - royant Pour no - tre plai -

ALAIN (bas à Elaine)

(Elaine se retire)

I.

- sir et pour no. tre gloi - re Lais_ se_ nous, mon en_ fant..

(changeant d'attitude) **Récit**

Al

Che_ valier Lan_ ce.

1^o Tempo.

Al

- lot, vous m'avez o_ bé_ i n'est_ ce_ pas? Pas un mot n'a tra_

Allegro

1^o Tempo.

LANCELOT (avec vivacité)

Al

Je vous le ju_ re,

- hi jusqu' i_ ci (his_ toi_ re De vos tris_ tes a_ mours?

L. non !

Al. *p* A ma fil - le j'ai dû tai - re, Hélas, jusqu'à vo - tre

L. *f* Je sais quel bien je perds ! — *pp* De -

Al. nom, Demain — qu'al - lez - vous fai - re ?

Maestoso

L. - main ? —

(paternellement)

Al. *p* Vous res - te - rez i - ci — tant que vous le voudrez — Vous

Maestoso

sp mesuré *p*

Al
ne vous en i_ rez Qu'au jour fi_xé par vous **All^o** La Bretagne est ar_

1^o Tempo

Al
- mé_ - e Con_ tre de puis_ sants en - nemis .

Al
Vous pouvez con_ qué_ rir, loin de vo_ tre pa - ys, Sous quelque nouveau

dim.

LANCELOT (pensif)

Oui, c'est là mon des_

nom, nouvelle renommé_ - - e

1. *fin* Et ce - pen - dant, mon but est in - cer -

ALAIN

1. *tain...* Que fait le Roi? Je n'ai d'au - tre nou -

A *vel - le* Que cel - le qu'il a fait ré - pandre à Ker - lé - ou: Vo - tre

LANCELOT (avec mépris)

A mort! Mark - ho - ël s'en fait gloi - re. O fé -

ALAIN

L. *lon!* Un guet-apens! *Kadio,* votre fi - dè - le, Parti pour Ker - lé -

The first system of the musical score consists of a vocal line (labeled 'L.') and a piano accompaniment. The vocal line begins with a fermata over the word 'lon!' followed by the lyrics 'Un guet-apens! Kadio, votre fi - dè - le, Parti pour Ker - lé -'. The piano accompaniment features a complex texture with multiple voices and some sustained notes.

Al. *-on,* peut re - ve - nir ce soir. *Bien - tôt* nous allons tout sa -

The second system continues the musical score with a vocal line (labeled 'Al.') and piano accompaniment. The vocal line has a fermata over '-on,' followed by 'peut re - ve - nir ce soir. Bien - tôt nous allons tout sa -'. The piano accompaniment continues with similar textures to the first system.

Al. *-voir!..*

(appel d'Oliphant dans le lointain) *pp*

(second appel plus rapproché) *mf*

The third system shows a vocal line (labeled 'Al.') with a fermata over '-voir!..' and piano accompaniment. The piano part includes two specific annotations: '(appel d'Oliphant dans le lointain) pp' and '(second appel plus rapproché) mf', indicating changes in dynamics and musical texture.

(allant vers le fond)

Al. *Qui vient? —*

The fourth system features a vocal line (labeled 'Al.') with a fermata over 'Qui vient? —' and piano accompaniment. The piano part is marked with a dynamic of 'p' and includes the instruction '(allant vers le fond)' at the top of the system.

SCÈNE IV

LANCELOT, ALAIN — UN SERVITEUR

(Un serviteur entre en scène)

Allegro vivace

UN SERVITEUR

Maestoso

Des che-va - liers demandent pour une beau - re . L'hospita - li -

- té dans vo - tre châ - teau — Ils vont à Kerlé -

Allegro

ALAIN

(sur un signe d'Alain
le serviteur sort)

- ou. ma demeure Est à tous.

Moderato (à Lancelot) *p* (le congédiant)

Al. E - vi - tez leur pré - sen - cel A bien

Moderato *pp*

(Un majordome a paru, auquel Alain donne des ordres à voix basse, tandis que se retire Lancelot)

Al. -tôt.---

pp

pp

(Entrée des chevaliers)

cresc. poco a poco

cresc. sempre

dimin.

Mod^o sempre bien rythmé

CHŒUR

TÉNORS *pp*

Les rou - tes sont du - res Au so - leil brû - lant —

BASSES *pp*

Les rou - tes sont du - res Au so - leil brû - lant —

Mod^o sempre

p

Hommes et mon - tu - res S'en vont à pas lent _____

Hommes et mon - tu - res S'en vont à pas lent _____

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are "Hommes et mon - tu - res S'en vont à pas lent _____". The piano accompaniment features a steady bass line and chords in the right hand.

Mais u - ne vigueur sou - dai - ne Nous re - vient _____ a - vec l'es -

Mais u - ne vigueur sou - dai - ne Nous re - vient _____ a - vec l'es -

The second system continues with two vocal staves and piano accompaniment. The lyrics are "Mais u - ne vigueur sou - dai - ne Nous re - vient _____ a - vec l'es -". The piano accompaniment includes some sixteenth-note passages in the right hand.

- poir _____ Au loin, do - minant la plai - ne, Se

- poir _____ Au loin, do - minant la plai - ne, Se

The third system concludes with two vocal staves and piano accompaniment. The lyrics are "- poir _____ Au loin, do - minant la plai - ne, Se". The piano accompaniment features a more active bass line and chords in the right hand.

dres - se ton fier ma - - noir ——— On peut frapper à ta
 dres - se ton fier ma - - noir ——— On peut frapper à ta

por - - - te, Qu'on soit moine ou che - va - - lier ——— Cha -
 por - - - te, Qu'on soit moine ou che - va - - lier ——— Cha -

-cun s'y ré - con - for - - te, Ton toit est hospi - ta - lier.
 -cun s'y ré - con - for - - te, Ton toit est hospi - ta - lier.

rall. Tempo

ALAIN (au majordome) *mf*

Me - -

Lento

Al. -nez les chevaux à la crè - - che, Du foin sec, de la paille

Lento

p

tr

(aux chevaliers) *mf*

Al. frai - - che!

Un poco più animato

f

tr

mf

A

Al. vous, bra - ves a - mis - - - la bière - - - et l'hy - dro.

Al.
 _mel ——— Et les mets a bon dants sur la ta - ble fleu.



(au majordome)
 - ri - - - - e. Qu'on ser.ve tôt!



(aux chevaliers)
 Mais, di - tes, je vous pri - e, A quels nouveaux exploits courez-vous?



Martial *f* bien rythmé

CHŒUR
 Par le ciel, Comte, i.gno.rez-vous que de main s'embarque Ar -
 Par le ciel, Comte, i.gno.rez-vous que de main s'embarque Ar -

Martial



Ar-thus le

_thus? Ar-thus le glo-ri-eux mo-nar- - - que, S'en va com-
Ar-thus le fier mo-

_thus? Ar-thus le fier mo- - nar- - - que, S'en va com-

-bat - - - - tre les Sax - - ons Fi - - -

-bat - - - - tre les Sax - - ons Fi - - -

-dè - les tous, nous le sui - vons, nous le sui - - vons:

-dè - les tous, nous le sui - vons, nous le sui - - vons.

dimin.

1^{rs} TÉNORS *mf*
 Il n'en man - que rien qu'un, ——— un

2^{ds} TÉNORS *mf*
 Il n'en man - - que rien qu'un,

1^{rs} BASSES *mf*
 Il n'en man - - que rien

2^{des} BASSES *mf*
 Il n'en man - - que rien

seul, qui fut un traî - - - tre, Lan - ce - lot — mort!

un seul, qui fut un traî - - - tre, Lan - ce - lot — mort!

qu'un ——— qui fut un traî - - - tre, Lan - ce - lot — mort!

qu'un ——— qui fut un traî - - - tre, Lan - ce - lot — mort!

Mort désho-no-ré, mais d'a-bord Re-ni-é, con-dam-

Mort désho-no-ré, mais d'a-bord Re-ni-é, con-dam-

Mort ——— désho-no-ré, mais d'abord Re-ni-é,

Mort ——— désho-no-ré, mais d'abord Re-ni-é,

Musical notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values including triplets and sixteenth notes. The piano accompaniment features chords and melodic lines with triplets.

-né par le Roi, ce bon maî- - - - - tre, Qu'il tra-

-né par le Roi, ce bon maî- - - - - tre, Qu'il tra-

par le Roi, ce bon maî- - - - - tre, Qu'il tra-

condam-né par le Roi, ce bon maî- - - - - tre, Qu'il tra-

Musical notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values including triplets and sixteenth notes. The piano accompaniment features chords and melodic lines with triplets.

Unis

hit si vi-lai-ne-ment.

Unis *p rall.*

hit si vi-lai-ne-ment. Qu'il tra-hit si vi-lai-ne-

Detailed description: This system contains two vocal staves and a piano accompaniment. The top vocal staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "_ hit si vi-lai-ne-ment." followed by a long horizontal line. The bottom vocal staff is in bass clef with the same key signature. The lyrics are "_ hit si vi-lai-ne-ment. Qu'il tra-hit si vi-lai-ne-". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand, including a triplet of eighth notes.

ALAIN **Moderato**

Lan-ce-lot fut un bra-ve... Ah! par-

-ment.

Moderato

pp *f*

Detailed description: This system contains two vocal staves and a piano accompaniment. The top vocal staff is in bass clef with a key signature of two flats. The lyrics are "Lan-ce-lot fut un bra-ve... Ah! par-ment." followed by a long horizontal line. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand, including a triplet of eighth notes. Dynamics include *pp* and *f*.

Al.

-lez, par-lez dou-ce-ment.

p

Detailed description: This system contains two vocal staves and a piano accompaniment. The top vocal staff is in bass clef with a key signature of two flats. The lyrics are "-lez, par-lez dou-ce-ment." followed by a long horizontal line. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*.

Lento con espress.

AL. *fp* *3*

Son â - me flotte au - tour de vous, peut - ê - tre! Ah! par -

Lento *fp*

AL. *dim.* *p* (rudement)

-lez, par - lez dou - - ce - ment. — Mais allez, che - va -

mf *pp* *mf*

AL. **All^o maestoso**

-liers, prendre place au fes - tin.

CHOEUR *ff* *ff*

Vivat! — Vivat! —

All^o maestoso *f* *ff*

Vivat! — Hon - neur, hon - neur au comte A - lain, au

Vivat! vivat! Ho - neur, hon - neur au comte A - lain, au

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in French. The piano accompaniment is in a lower register, providing harmonic support. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

comte A - - - lain! (Ils sortent joyeusement, conduits par le majordome; Alain les suit)

comte A - - - lain!

The second system continues the vocal lines and piano accompaniment. The vocal staves show the end of the phrase and a stage direction in parentheses. The piano accompaniment continues with a steady rhythm. The key signature and time signature remain the same as in the first system.

The third system shows the piano accompaniment continuing. The right hand has a more active melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The key signature and time signature are consistent with the previous systems.

dimin. sempre

The fourth system shows the piano accompaniment continuing. The right hand has a more active melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The key signature and time signature are consistent with the previous systems. The instruction *dimin. sempre* is written above the first staff.

First system of musical notation, featuring a grand staff with two bass clefs. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, featuring a grand staff with two treble clefs. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *f* is present in the second measure.

Third system of musical notation, featuring a grand staff with two treble clefs. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *p* is present in the second measure.

Fourth system of musical notation, featuring a grand staff with two treble clefs. The music consists of eighth and sixteenth notes with various accidentals. Dynamic markings include *pp* and *accelerando*.

Fifth system of musical notation, featuring a grand staff with two treble clefs. The music consists of eighth and sixteenth notes with various accidentals. Dynamic markings include *sf sempre accelerando*, *dimin.*, *pp*, and *ppp*.

SCÈNE V

LANCELOT, ALAIN

(Lancelot revient en proie à une vive agitation)

Allegro 6 6 6 6

PIANO *ff*

LANCELOT *ff*

Trai - - trel fé - lon! _____ voi - là les noms dont on me

L. nom - - - me... Non! _____ non! _____ Je vous montrerai

slargando

L. com - - me Un cœur tel — que le mien se re - lève au mo -

slargando

L. - ment — Où tout sem - blait li - gué pour son a - bais - se -

Allegro

L. - ment! Que Lan - ce - lot soit mort! Qu'im -

Allegro

L. - por - - - tel Son â - me n'est pas mor - - - te!

dimin. (Alain rentre au fond)

Martiale

dimin. *sf*

L. *mf*

Au milieu des combats _____ je vous le fe-rai

L. *mf*

voir _____ Lors- que soldat sans nom j'y fe-

L. *mf*

-rai mon de- voir _____ Lors- que soldat sans nom, j'y fe-

L. *mf*

-rai mon de- voir! _____ Ah! _____ vous les

(Alain se montre à Lancelot) ALAIN (tristement) *mf* *p*

LANCELOT
(baissant la tête)

Agitato

vi. *p* é_cou_tiez, che_va - lier... Je mé - ri - - te Ce qu'ils ont dit de

Agitato

vi. moi; mais ma valeur s'ir - ri - te De mon trop long re -

vi. - pos; j'ai hâ - te de cou_rir Où je dois ex - pi - er et me re_con_qui -

cresc. *f* **sulvez**

(Paraît Radio, Lancelot court à sa rencontre)

vi. - rit. **Allegro**

SCÈNE VI

LANCELOT, KADIO, ALAIN

Même mouv!
LANCELOT

Ah! ——— c'est toi, Ka - dio, par - le vi - - - te...

KADIO (hésitant)

Même mouv!

Sei -

(haletant)

p

I. Mon cœur Bat — à me rom - - pre la poi -

K. - gneur... ———

cresc.

I. - tri - - - - ne Ah! — - je dexi - - ne... La

cresc.

(avec désespoir)

ff reine est mor - - - tel! *p rall.* La reine est mor - - -

mf -te. Il pa tu.é - e... (défaillant) *pp* Ah! *KADIO sf* Non *Lento mf* Il la

mf tient loin de Ker - lé - on, Pri - sonnière en un

Lento

f cloi - - - tre, Et cha - que jour voit sa pei - ne s'accroî - - -

K. *tre; Se - lon la commu - - ue ru -*

K. *- meur, — De - ses - pé - rant de tout, Elle y souf - - fre elle y*

dimin. pp³

f pp *suivez*

Allegro **LANCELOT (à Alain)**

K. *meurt! Com - - - te, vous l'en - ten -*

Allegro

I. *- dez?*

(à Radio)

L. Sais - tu sur quel - - le ri - - ve La

L. rei - - ne Guinèvre est cap - ti - - - - ve?

KADIO *p* On li -

(avec véhémence) *f* Je le sau - rai, - - - Ji - rai - - - je

K. - gno - - - - re.

L. la dé - li - vre - rai. C'est le de - voir

L. *slargando*
mau - dit soit qui l'ou - bli - - - e A -

L. *dim. (solennel)*
- vant cet - te tâche ac - com - pli - - - e Je n'au -

ff slargando

L. **Maestoso**
- rai trê - - ve ni re - - pos!

Maestoso

SCÈNE VII

ELAINE, LANCELOT, KADIO, ALAIN

Elaine reparaît. Le Comte et Lancelot se parlent bas. Elaine semble hésiter à venir.

Même mouv!

Ped.

Un geste du Comte l'y convie.

Ped.

p *dolce*

LANCELOT

Andante *pp* (à Elaine)

Da - moi - sel - - - le vos soins m'ont fait fort et dis -

(à Alain)

-pos! Com - - te, j'ai goûté dans vo - tre de -

dimin.

I. -meu - - - re Ce charme et cet - te

pp

dimin.

I. paix — qui font ou_bli-er l'heu - - - re, Sous ce toit protec-

I. -teur, à ce foyer a - mi, Dans un rê - ve di - vin —

p

pp

pp

Ped. _____ *

I. je me suis en - dor - ni — Dans un rê - ve di - vin

ppp **Allegro** *p cresc.*

L. je me suis en_dor_mis Mais un de_

ppp **Allegro**

L. _voir sa_cré m'ap_pel_ _ _ _ _ le, Il

cresc. sempre *f*

L. faut que je vous dise a_dieu! Hé_

cresc. sempre

dimin.

L. _las! je ne dois plus voir cel_ _ _ _ _ le, Qui me fut

p
 dou...ce comme Dieu! *rall.*

1^o Tempo
pp Soy - ez bé_nie, heu_reuse, ai - mé - - - - e! *sf* Je

Lento

ELAINE (d'une voix entrecoupée par l'émotion) pp

Pour ne plus re_venir!

par_s pour ne plus re - ve - nir! *p* Mais

pp **rall. molto**

l'âme à ja_mais par - fu - mé - - - e De vo_tre riant sou_ve -

p *pp* suivez

ELAINE (accablée de douleur)

a Tempo

L. *p* Pour ne plus re-ve-
 nir. ALAIN *p* Pour ne plus re-ve-
 nir!

a Tempo

M.O.

E. *p* Pour ne plus re-ve-
 nir! LANCELOT
 Je pars

E. *pp* Pour ne plus re-ve- nir!

L. *pp* Pour ne plus re-ve- nir!

KADIO *pp* Pour ne plus re-ve- nir!

ALAIN *pp* Pour ne plus re-ve- nir!

Ped. 3

LANCELOT (bas, à Alain)

Con moto

Com - te, vous le sa - vez, je ne saurai sans bon-te, Né - gliger un seul

Con moto

jour la tâ - che qui m'at - tend. Non, messire, à fins.

ALAIN (lui serrant la main)

Vous par - tirez ce soir.





Moderato

-tant.

(à Blaine, d'un air enjoué)

Soit! nous par - tirons donc, à no - tre tour, E -

Moderato

(*) Au théâtre on passe du signe  au signe 

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures of music with triplets and slurs. The key signature has two flats and the time signature is 3/4.

Second system of musical notation, continuing the piece with similar triplet and slur patterns. The notation is dense with many notes.

Third system of musical notation, including dynamic markings *dim.* and *mf*. It features triplets and slurs, with some notes marked with a '3'.

Fourth system of musical notation, marked with *cresc.* and *cresc. sempre*. It features sixteenth-note runs and slurs. Pedal markings are present at the bottom: Ped., *Ped., *Ped., and *.

Fifth system of musical notation, marked *Slargando* and *sf*. It features a grand staff with a long, sustained chord in the right hand and a rhythmic pattern in the left hand. A pedal marking is at the bottom: Ped. *

.Fin. du 2^d Acte

ACTE III

INTRODUCTION

Maestoso

PIANO *ff*

The first system of the introduction consists of two staves of music. The tempo is marked 'Maestoso'. The dynamics are 'PIANO' and 'ff'. The music features a series of chords and melodic lines in both hands, with some triplets indicated by a '3' above the notes.

dolce

The second system continues the introduction. It features a 'dolce' dynamic marking. The music includes a prominent melodic line in the right hand with a long slur, and a more rhythmic accompaniment in the left hand.

Ped.

The third system is more technically demanding, featuring complex rhythmic patterns and triplets in both hands. A 'Ped.' (pedal) marking is present at the end of the system. The music includes several slurs and accents.

ff

The fourth system concludes the introduction with a 'ff' dynamic marking. It features a series of chords and melodic lines in both hands, with some slurs and accents.

The first system of music consists of two staves. The upper staff begins with a series of chords, followed by a melodic line with a dynamic marking of *p*. The lower staff provides a harmonic accompaniment with chords and some melodic fragments.

The second system continues the piece. It features more complex chordal structures and melodic lines. A *Ped.* marking is present in the lower staff, and a star symbol (*) is located at the end of the system.

The third system introduces more intricate textures, including sixteenth-note runs in the upper staff and triplet markings (3) in both staves.

The fourth system is characterized by a series of triplet markings (3) across both staves, creating a rhythmic pattern.

RIDEAU

The *RIDEAU* section begins with a series of sixteenth-note runs in the upper staff, accompanied by chords in the lower staff. Triplet markings (3) are used throughout the section.

La forêt — le lac

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(Lancelot, accablé de fatigue, est assis sur une roche;
Kadio le regarde avec tristesse)

LANCELOT
(d'une voix brisée)

Moderato *pp*

Va, Ka-di-

Moderato

The first system of the score consists of three staves. The top staff is the vocal line for Lancelot, starting with a whole rest followed by a half note 'Va' and a quarter note 'Ka-di-'. The middle and bottom staves are the piano accompaniment, featuring chords and moving lines in both hands.

-o, je n'ai plus de cou-ra-ge. Je n'ai pas plus

pp

The second system continues the vocal line with the lyrics '-o, je n'ai plus de cou-ra-ge. Je n'ai pas plus'. The piano accompaniment continues with chords and moving lines.

loin. Marche jusqu'à vil-la-ge, Im-

The third system continues the vocal line with the lyrics 'loin. Marche jusqu'à vil-la-ge, Im-'. The piano accompaniment continues with chords and moving lines.

-plo-re quelque appui. Demain nous re-pren-

p

The fourth system concludes the vocal line with the lyrics '-plo-re quelque appui. Demain nous re-pren-'. The piano accompaniment continues with chords and moving lines.

1. *J'y mourrai, Si Dieu prend en pi-*

cresc.

1. *-tié mon cœur dé-ses-pé-ré.*

1. *Va ————— Vn*

Il retombe comme terrassé. — Radio s'éloigne après un temps.

pp cresc.

(Peu à peu. Lancelot ferme les yeux et s'endort)

The first system of music consists of two staves. The treble staff contains a melodic line with a series of triplets and a five-fingered scale-like passage. The bass staff provides a harmonic accompaniment with sustained notes and some triplet patterns. A dynamic marking of *pp* is present in the bass staff.

The second system continues the musical development. The treble staff features more triplet patterns and a melodic line that moves across the system. The bass staff continues with a steady accompaniment. A dynamic marking of *pp* is visible in the bass staff.

The third system shows further progression. The treble staff has a melodic line with triplet patterns. The bass staff continues with a similar accompaniment style. A dynamic marking of *pp* is present in the bass staff.

The fourth system features a more complex melodic line in the treble staff, including some sixteenth-note passages. The bass staff continues with a steady accompaniment. A dynamic marking of *pp* is present in the bass staff.

The fifth and final system concludes the piece. The treble staff has a melodic line that ends with a sustained note. The bass staff continues with a steady accompaniment. A dynamic marking of *ppp* is present in the bass staff.

BALLET

LE LAC DES FÉES

SCÈNE

Sous la feuillée obscure s'épand une lueur surnaturelle.

Moderato

PIANO

ppp

(Des voix s'élèvent imprécises, sans paroles)

1^{er} DESSUS

CHŒUR INVISIBLE

2^{es} DESSUS

pp

Ah!

Ah!

Ped. ————— *

Ped. ————— *

CHOEUR

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

cresc. Ah! Ah! Ah! *f*
cresc. Ah! Ah! Ah! *f*
cresc. *f*

rall. un poco

p Ah! *f* *p*
p Ah! *f* *p*
p *f* *rall. un poco* *p*

Des taillis, comme des flots du lac, émanent des formes vaporeuses.

1^o Tempo

pp cresc. sempre

The first system of the musical score consists of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides harmonic accompaniment with chords and moving lines. The dynamic marking 'pp cresc. sempre' is written in the lower staff.

s ff

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff features a bass line with a prominent sixteenth-note pattern, marked with a forte 'ff' dynamic.

This system is characterized by intricate sixteenth-note passages in both the upper and lower staves. The upper staff has a melodic line with many slurs and accents, while the lower staff has a complex bass line with frequent sixteenth-note runs.

The fourth system shows a melodic line in the upper staff with some slurs and accents. The lower staff features a bass line with a triplet of eighth notes and other rhythmic patterns.

The fifth system features a melodic line in the upper staff with many slurs and accents. The lower staff has a bass line with a complex sixteenth-note pattern, marked with a forte 'ff' dynamic.

CHOEUR

mf
Ah!

mf
Ah!

mf

mf

This system contains the first system of music. It features a choir part with two staves, both marked *mf* and containing the vocal line "Ah!". Below the choir is a piano accompaniment consisting of two staves (treble and bass clef). The piano part begins with a *mf* dynamic and includes various musical notations such as slurs, accents, and fingerings (e.g., 7, 9).

f
Ah!

f
Ah!

f

f

Ped. *

This system contains the second system of music. The choir part continues with "Ah!" on two staves, marked *f*. The piano accompaniment is more active, featuring sixteenth-note patterns in both hands, often with slurs and fingerings (e.g., 6). A *f* dynamic is indicated. A "Ped." (pedal) marking with an asterisk is present at the bottom of the system.

ff

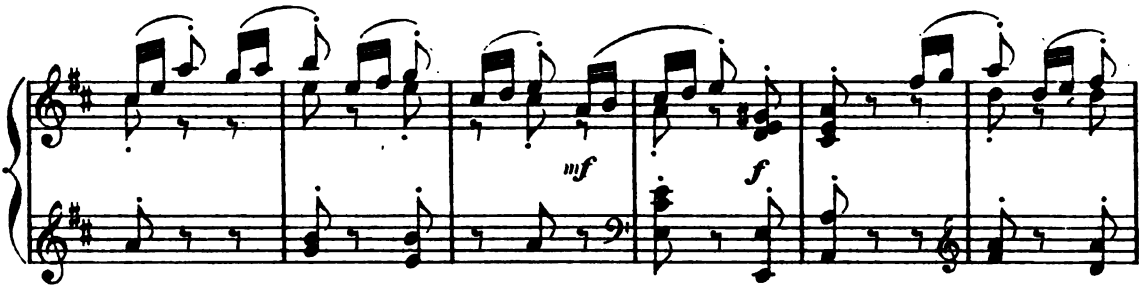
This system contains the third system of music, which is entirely for the piano. It features a *ff* (fortissimo) dynamic and continues the sixteenth-note patterns from the previous system, with many notes beamed together and slurred.

SCHERZO

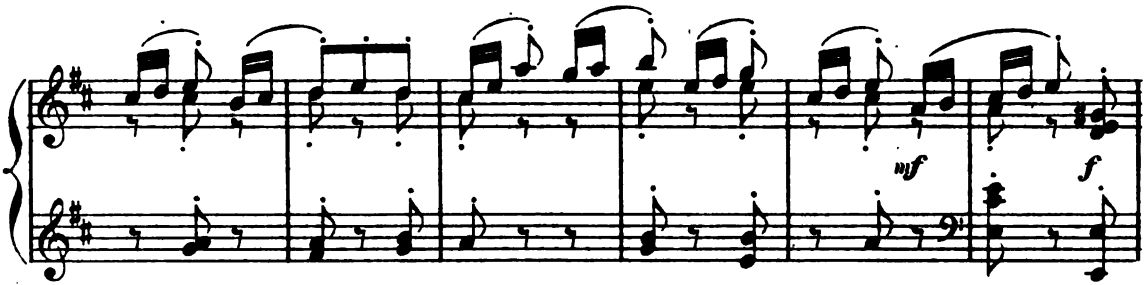
(La  conserve sa valeur de l'Introduction)
très léger



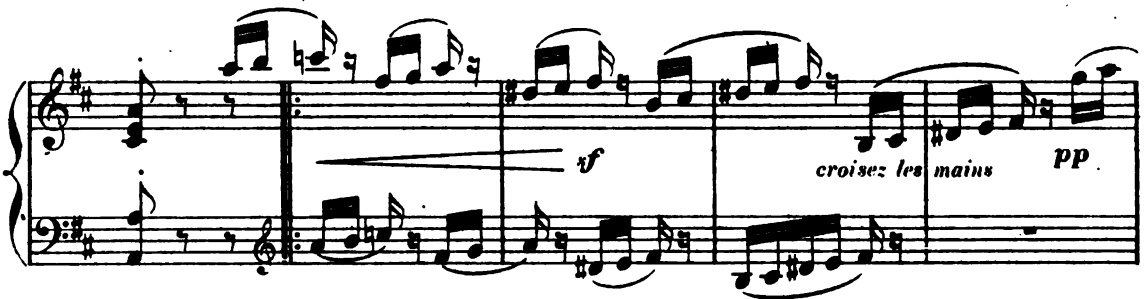
pp



mf f



mf f



f croisez les mains pp



f p crescendo

First system of musical notation. The right hand features a melodic line with eighth-note patterns and a long slur. The left hand provides a bass line with eighth notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with eighth-note patterns. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamic markings include *f* (forte) and *p* (piano). First and second endings are indicated by "1^o" and "2^o".

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A trill is indicated by "tr" in the right hand.

First system of musical notation. The treble clef staff features a melodic line with a long slur over the first three measures. The bass clef staff provides harmonic support. Dynamics include *f* (forte) and *dim* (diminuendo).

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a more active accompaniment. Dynamics include *mf* (mezzo-forte).

Third system of musical notation. The treble clef staff has a slur over the first two measures. The bass clef staff continues with a steady accompaniment.

Fourth system of musical notation. This system is characterized by complex, overlapping slurs in both the treble and bass clef staves, indicating intricate phrasing and articulation.

Fifth system of musical notation. The treble clef staff includes first and second endings, labeled "1^o" and "2^o". The bass clef staff continues with a melodic line. Dynamics include *f* and *mf*.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of accidentals (sharps, flats, naturals).

The second system continues the musical piece. It features a dynamic marking of *f* (forte) in the first measure and *p* (piano) in the final measure. The notation includes various note values and rests, with some notes beamed together.

The third system contains the instruction *dinin. sempre e rall.* (diminuendo sempre e rallentando) written across the staves. A dynamic marking of *p* (piano) is present in the final measure of the system.

The fourth system features a series of dynamic markings: *pp* (pianissimo), *ppp* (pianissimissimo), *pppp* (pianissimissimo), and *pp*. The instruction *a Tempo* is written above the staff in the final measure.

The fifth system concludes the page with dynamic markings of *p* (piano) and *pp* (pianissimo). The notation shows a continuation of the complex rhythmic and melodic lines from the previous systems.

pp

sf

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes dynamic markings *pp* and *sf*.

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Third system of musical notation, featuring first and second endings marked with "1." and "2." above the notes.

dim.

Fourth system of musical notation, ending with a *dim.* marking.

p

Fifth system of musical notation, starting with a *p* dynamic marking.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features eighth and sixteenth notes with various dynamics: *mf* (mezzo-forte) in the second measure, *f* (forte) in the third measure, and *p* (piano) in the fourth measure. There are slurs and accents throughout the system.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features eighth and sixteenth notes with dynamics: *mf* (mezzo-forte) in the first measure, *pp* (pianissimo) in the third measure, and *mf* (mezzo-forte) in the fifth measure. The word "croisez" is written above the second measure. There are slurs and accents throughout the system.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features eighth and sixteenth notes with dynamics: *p* (piano) in the second measure and *crescendo* in the third measure. There are slurs and accents throughout the system.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features eighth and sixteenth notes with a dynamic of *p* (piano) in the second measure. There are slurs and accents throughout the system.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features eighth and sixteenth notes with dynamics: *f* (forte) in the second measure, *f* (forte) in the fourth measure, and *f* (forte) in the fifth measure. There are slurs and accents throughout the system.

Un temps vaut une mesure du mouvement précédent.

First system of musical notation. Treble clef, key signature of one sharp (F#), common time signature. The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

Second system of musical notation. Continues the melodic and harmonic development from the first system. The right hand has more complex rhythmic patterns, including slurs and triplets. The left hand maintains a steady accompaniment.

Third system of musical notation. This system is characterized by a dense texture of sixteenth-note passages in both hands, with many notes beamed together. The right hand has a prominent melodic line with slurs and accents. The left hand has a similar rhythmic pattern.

Fourth system of musical notation. The right hand features a wavy line indicating a tremolo or rapid oscillation. The left hand has a more active role with slurs and accents. The system concludes with a final chord in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The system ends with a final chord in the right hand.

LES FEUX FOLLETS

Moderato

The musical score is written for piano and consists of four systems. Each system contains two staves: a treble staff and a bass staff. The music is in 3/8 time and has a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first system begins with a forte (f) dynamic marking. The melody in the treble staff is characterized by frequent slurs and a generally ascending contour. The bass staff provides harmonic support with chords and occasional melodic lines. The piece concludes with a final cadence in the fourth system.

dimin.

This system contains two staves of music. The upper staff features a melodic line with a series of sixteenth-note runs, marked with a *dimin.* (diminuendo) instruction. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

f

This system continues the musical piece. The upper staff has a melodic line with a crescendo leading to a forte (*f*) dynamic. The lower staff continues with a rhythmic accompaniment.

bien chanté

p

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

This system is marked *bien chanté* and *p* (piano). It features a series of six measures, each containing a melodic phrase in the upper staff and a corresponding accompaniment in the lower staff. Pedal points are indicated by a series of 'Ped.' and '☆' symbols below the staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

This system continues the *bien chanté* section with six measures of melodic and accompanimental material. Pedal points are indicated by 'Ped.' and '☆' symbols below the staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

This system concludes the *bien chanté* section with six final measures of melodic and accompanimental material. Pedal points are indicated by 'Ped.' and '☆' symbols below the staff.

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 music features a series of arpeggiated chords in the right hand, each held by a slur and connected to the next by a slur. The left hand plays a steady eighth-note accompaniment. Below the staff, there are six pairs of markings: "Ped." followed by a star symbol, indicating pedal points for each measure.

Second system of musical notation. It continues the piece with similar arpeggiated chords in the right hand and eighth-note accompaniment in the left hand. A *cresc.* (crescendo) marking is placed above the right-hand staff in the third measure. Below the staff, there are six pairs of markings: "Ped." followed by a star symbol.

Third system of musical notation. The right hand continues with arpeggiated chords, and the left hand with eighth notes. A *dimin.* (diminuendo) marking is placed above the right-hand staff in the second measure. Below the staff, there are six pairs of markings: "Ped." followed by a star symbol.

Fourth system of musical notation. The right hand features a more complex arpeggiated pattern with some chromaticism. The left hand continues with eighth notes. A *cresc.* (crescendo) marking is placed above the right-hand staff in the first measure. Below the staff, there are three pairs of markings: "Ped." followed by a star symbol.

Fifth system of musical notation. The right hand has a dense, rapid arpeggiated texture. The left hand continues with eighth notes. A *f* (forte) dynamic marking is placed above the right-hand staff in the first measure. Below the staff, there are no explicit markings, but the system ends with a double bar line.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development with slurs and ties. The lower staff has a more rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with a large slur. The lower staff has a bass line with some rests.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line. The word "dimin." is written above the lower staff in the third measure.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line. The system concludes with a double bar line and a key signature change to two sharps.

APPARITION DE LA DAME DU LAC

Moderato

1^{er} DESSUS *p*
Ah!

2^d DESSUS *p*
Ah!

Moderato

pp

misterioso pp

Musical notation system 1, featuring treble and bass staves. The right hand plays chords with a crescendo hairpin. The left hand plays a descending eighth-note scale. Pedal markings are present below the bass staff. The system concludes with a sixteenth-note chord marked '6' and 'dimin.'.

Musical notation system 2, featuring treble and bass staves. The right hand plays a dense, arpeggiated chordal texture. The left hand plays a simple eighth-note accompaniment. Pedal markings are present below the bass staff.

Musical notation system 3, featuring treble and bass staves. The right hand plays a complex, arpeggiated texture. The left hand plays a simple accompaniment. The system concludes with a sixteenth-note chord marked '6' and 'dimin.', followed by a piano 'p' dynamic marking.

Musical notation system 4, featuring treble and bass staves. Both hands play long, sweeping melodic lines with a crescendo hairpin. Pedal markings are present below the bass staff.

Musical notation system 5, featuring treble and bass staves. Both hands play long, sweeping melodic lines with a crescendo hairpin. Pedal markings are present below the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and accents. The left hand features a bass line with triplets and slurs.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and accents. The left hand features a bass line with slurs and accents. The text *cresc. sempre e accelerando* is written across the system.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and accents. The left hand features a bass line with slurs and accents. The text *ff* is written above the left hand.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and accents. The left hand features a bass line with slurs and accents.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and accents. The left hand features a bass line with slurs and accents.

Maestoso

CHOEUR DES FÉES

1^{er} DESSUS
Hon - - - neur a no - tre rei - - -

2^e DESSUS
Hon - - - neur a no - tre rei - - -

Maestoso

ff *M.G.*

Ped. ——— * Ped. ——— * Ped. ——— * Ped. ——— * Ped. ——— *

- ne Chan - - tions sa grâce et

- ne Chan - - tions sa grâce et

M.D. *M.G.*

Ped. ——— * Ped. ——— * Ped. ——— *

sa beau - - - té.

sa beau - - - té.

M.D.

Viens con - so - - ler, Ah! viens con - so - - ler sa
Viens con - so - - ler, Ah! viens con - so - - ler sa

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Viens con - so - - ler, Ah! viens con - so - - ler sa". The middle staff is a second vocal line with lyrics: "Viens con - so - - ler, Ah! viens con - so - - ler sa". The bottom staff is a piano accompaniment with chords and melodic lines.

pe - - - ne, Ac - - cueille ô - - rime en - -
pe - - - ne, Ac - - cueille ô - - rime en - -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "pe - - - ne, Ac - - cueille ô - - rime en - -". The middle staff is a second vocal line with lyrics: "pe - - - ne, Ac - - cueille ô - - rime en - -". The bottom staff is a piano accompaniment with chords and melodic lines. The word "cresc." is written above the first measure of the top staff and above the first measure of the middle staff.

ta bon - - - té! L'en - - fant que
ta bon - - - té! L'en - - fant que

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "ta bon - - - té! L'en - - fant que". The middle staff is a second vocal line with lyrics: "ta bon - - - té! L'en - - fant que". The bottom staff is a piano accompaniment with chords and melodic lines.

le des - tin ra - mè - - - - ne.

le des - tin ra - mè - - - - ne.

Hon - - neur à no - tre rei - - - - ne Chan -

Hon - - neur à no - tre rei - - - - ne Chan -

Ped. * Ped. * Ped. * Ped. * Ped. *

Allargando

tons sa grâce et sa beau - - té.

tons sa grâce et sa beau - - té.

Allargando

L'image de Lancelot, très jeune, paraît brillamment armé au milieu des Fées.

Moderato

Musical score for the Moderato section. It consists of two staves. The upper staff features a melodic line with a triplet of eighth notes, a sixteenth rest, and a triplet of eighth notes. The lower staff provides harmonic support with sustained chords and a few moving lines.

Musical score for the Moderato section, continuing from the previous system. Both staves are filled with dense sixteenth-note passages, with the number '6' indicating sixteenth notes. The texture is thick and rhythmic.

Più animato

Musical score for the Più animato section. The upper staff has a melodic line with trills and triplets. The lower staff features a strong dynamic marking of *ff* (fortissimo) and includes a triplet of eighth notes. The tempo is noticeably faster than the previous section.

Musical score for the Più animato section, continuing from the previous system. The upper staff continues with melodic lines and trills, while the lower staff provides a steady harmonic accompaniment.

Musical score for the Più animato section, concluding the page. The upper staff features a melodic line with a sixteenth rest and a triplet of eighth notes. The lower staff has a dynamic marking of *s* (piano) and includes a triplet of eighth notes. The piece ends with a final chord.

Les Fées instruisent Lancelot au jeu des armes et des luttes courtoises.

Allegretto marziale

The first system of musical notation consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic marking. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece with similar rhythmic patterns. The right hand has a melodic line with some grace notes, and the left hand maintains a consistent eighth-note accompaniment.

The third system shows a continuation of the musical theme. The right hand has a more active melodic line with some slurs, and the left hand continues with its accompaniment.

The fourth system features a continuation of the piece. The right hand has a melodic line with some grace notes, and the left hand continues with its accompaniment.

The fifth system concludes the piece. The right hand has a melodic line with some grace notes, and the left hand continues with its accompaniment. The piece ends with a final chord in the right hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a complex texture with many beamed notes and slurs. A fermata is placed over a measure in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate rhythmic patterns and slurs. A fermata is present in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed notes and slurs. Two first endings are marked with "1." and "2." above the staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed notes and slurs. Accents are placed above several notes in both staves.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed notes and slurs. A fermata is placed over a measure in the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps (F# and C#). The music features a complex texture with many beamed eighth and sixteenth notes, creating a dense, rhythmic accompaniment.

The second system of musical notation continues the piece. It features a prominent melodic line in the upper staff, characterized by a series of tied notes and a long, sustained note. The lower staff provides a steady, rhythmic accompaniment with eighth notes.

The third system of musical notation shows a continuation of the complex texture. The upper staff has a melodic line with some rests, while the lower staff maintains a consistent rhythmic pattern with eighth notes.

The fourth system of musical notation features a more active melodic line in the upper staff, with frequent eighth-note runs. The lower staff continues with a rhythmic accompaniment of eighth notes.

The fifth and final system of musical notation on the page concludes the piece. The upper staff has a melodic line that ends with a final chord, and the lower staff provides a concluding rhythmic accompaniment.

Même mouv!

The musical score consists of five systems of two staves each (treble and bass clef). The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo marking "Même mouv!" is placed above the first staff. The second system continues the piece with similar notation. The third system features a key signature change to two sharps (F# and C#). The fourth system includes the instruction "dimin. sempre" written in the left hand. The fifth system concludes with the instruction "rall." above the staff and a dynamic marking "p" in the right hand.

Les Fées instruisent Lancelot dans le gay sçavoir.— GALANTERIE et COURTOISIE le dirigent.

*Andantino
grazioso*

pp *dimin.*

pp *dimin.*

pp

p *pp*

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a series of chords and single notes. The bass staff provides a harmonic accompaniment with chords and single notes, including some marked with an 'x'.

The second system continues the musical piece. The treble staff features a melodic line with some slurs and accents. The bass staff continues with a steady accompaniment, including chords and single notes.

The third system shows further development of the melody and accompaniment. The treble staff has a more active melodic line with slurs and accents. The bass staff continues with a consistent accompaniment.

The fourth system maintains the established musical style. The treble staff has a melodic line with slurs and accents. The bass staff continues with a consistent accompaniment.

The fifth system leads towards the end of the section. The treble staff has a melodic line with slurs and accents. The bass staff continues with a consistent accompaniment.

Même mouv!

The sixth system starts with a piano (*p*) dynamic marking. The treble staff has a melodic line with slurs and accents. The bass staff continues with a consistent accompaniment.

Ped. _____ *

pp Ped. *

mf

dim.

dim.

p cresc.

rall.

1° Tempo

pp

dimin.

3

This system contains the first three measures of the piece. The music is in 4/4 time with a key signature of two sharps (F# and C#). The first measure starts with a piano (*pp*) dynamic. The melody in the right hand features a series of eighth notes, while the left hand provides a harmonic accompaniment. A *dimin.* (diminuendo) hairpin is placed over the final two measures. A triplet of eighth notes is marked with a '3' above it in the third measure.

pp

This system contains measures 4, 5, and 6. The piano (*pp*) dynamic is maintained. The melodic line continues with eighth notes and rests. The left hand accompaniment consists of chords and single notes. A triplet of eighth notes is marked with a '3' above it in the sixth measure.

dimin.

pp

This system contains measures 7, 8, and 9. The *dimin.* hairpin continues from the previous system. The piano (*pp*) dynamic is indicated in the final measure. The melodic line shows some variation with longer note values. The left hand accompaniment includes a section marked with a triangle symbol (Δ) in the eighth measure.

mf

mf

3

This system contains measures 10, 11, and 12. The dynamic level increases to mezzo-forte (*mf*). The melodic line features a mix of eighth and sixteenth notes. The left hand accompaniment includes a triplet of eighth notes marked with a '3' above it in the second measure.

p

pp

This system contains measures 13, 14, and 15. The dynamic level decreases to piano (*p*) in the first measure and then to pianissimo (*pp*) in the final measure. The melodic line concludes with a series of eighth notes. The left hand accompaniment features a triplet of eighth notes marked with a '3' above it in the final measure.

Più mosso

sempre crescendo

Vivo

Presto

ff *fff*

1° Tempo

pp *sf* *dimin.*

pp *sf*

dimin. *pp*

sf *pp*

p *pp*

Più mosso

sempre crescendo

Vivo

Presto

ff *tr* *fff* *tr*

PANTOMIME

Audante

pp

pp

M.C.

First system of musical notation. Treble clef, bass clef, and piano (pp) dynamic marking. Features a triplet of eighth notes in the treble and a steady eighth-note accompaniment in the bass.

Second system of musical notation. Continuation of the piece with similar rhythmic patterns and dynamics.

Third system of musical notation. Continuation of the piece with similar rhythmic patterns and dynamics.

Fourth system of musical notation. Includes a *dim. pp* dynamic marking in the final measure of the system.

Fifth system of musical notation. Continuation of the piece with similar rhythmic patterns and dynamics.

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 4/4. The music features a series of triplet eighth notes in the right hand, starting with a forte (*f*) dynamic. The left hand provides a steady accompaniment of quarter notes. The system concludes with a piano (*pp*) dynamic marking.

Second system of musical notation, continuing the piece. It maintains the same grand staff, key signature, and time signature. The triplet eighth notes in the right hand continue, with the left hand accompaniment. The system ends with a piano (*p*) dynamic marking.

Third system of musical notation. The notation continues with triplet eighth notes in the right hand and quarter notes in the left hand. The system concludes with a piano (*p*) dynamic marking.

Fourth system of musical notation. The right hand continues with triplet eighth notes. The left hand accompaniment includes some chords. The system begins with a pianissimo (*pp*) dynamic and includes a *dim.* (diminuendo) marking. The system ends with a piano (*p*) dynamic marking.

Fifth system of musical notation. The right hand features a more complex rhythmic pattern with triplets and sixteenth notes. The left hand continues with quarter notes. The system begins with a piano (*p*) dynamic and includes a *Ped.* (pedal) marking. The system concludes with a star symbol (*).

INTRODUCTION

Mouvement de Valse

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a dynamic marking of *ff* (fortissimo) and a wavy hairpin indicating a crescendo. The melody in the upper staff starts with a half note, followed by quarter notes and eighth notes. The bass line features chords and moving eighth notes.

The second system continues the musical notation with two staves. It maintains the same key signature and time signature. The melody in the upper staff continues with quarter and eighth notes. The bass line consists of chords and eighth notes. A wavy hairpin above the staff indicates a further increase in volume.

The third system of musical notation consists of two staves. The melody in the upper staff is more active, featuring eighth and sixteenth notes. The bass line continues with eighth notes and chords. The dynamic remains *ff*.

The fourth system of musical notation consists of two staves. The upper staff begins with a first ending bracket labeled '1' and a dynamic marking of *fff* (fortississimo). The melody in the upper staff is highly rhythmic, with many beamed eighth and sixteenth notes. The bass line continues with eighth notes and chords.

The fifth system of musical notation consists of two staves. The melody in the upper staff features a series of beamed eighth notes, some of which are marked with 'x' (accents). The bass line continues with eighth notes and chords, also featuring accents. The system concludes with a double bar line and repeat signs.

VALESE DES ESPRITS

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The piece begins with a piano (*pp*) dynamic and a *cresc.* (crescendo) marking. The first system features a melodic line in the right hand with some notes marked with an 'x' and a bass line with dotted rhythms. The second system includes a *dimin sempre* (diminuendo sempre) marking and ends with a *pp* dynamic. The third system continues the melodic and bass lines. The fourth system features a *dimin.* (diminuendo) marking and includes a triplet of eighth notes in the right hand. The fifth system concludes with a *cresc.* marking and a final cadence.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a treble and bass clef with a key signature of two sharps. The treble staff features a melodic line with some slurs, and the bass staff has a steady accompaniment.

Third system of musical notation, including a treble and bass clef with a key signature of two sharps. The system concludes with a first ending bracket labeled "1:" in the treble staff.

Fourth system of musical notation, starting with a second ending bracket labeled "2:" in the treble staff. The treble staff has a melodic line, and the bass staff has a steady accompaniment. A dynamic marking of *mf* is present.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The treble staff has a melodic line, and the bass staff has a steady accompaniment. A dynamic marking of *pp* is present.

rall. Tempo

f *ff*

dim. *f* *dim. sempre* *mf* *p*

p. *p.*

p

p.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamics markings include *ff* and *dim.*

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and melodic lines. A *cresc.* marking is present.

un poco rit. a Tempo

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes melodic lines and chords. Dynamics markings include *ff*.

un poco rit.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes melodic lines and chords.

a Tempo

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes melodic lines and chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It begins with a treble clef and a key signature of two sharps. The first few measures show a melodic line in the treble and a bass line in the bass. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with a melodic line in the treble and a bass line in the bass. The dynamic marking *ff* is still present.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with a melodic line in the treble and a bass line in the bass.

Un poco ritenuto
grazioso

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It begins with a treble clef and a key signature of two sharps. The first few measures show a melodic line in the treble and a bass line in the bass. A dynamic marking of *p* (piano) is present in the second measure.

1° Tempo

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It begins with a treble clef and a key signature of two sharps. The first few measures show a melodic line in the treble and a bass line in the bass. The dynamic marking *p* is still present.

riten.

p

a Tempo *rall. un poco* *riten.*

p

1° Tempo

riten.

p *cresc.*

acceler.

f

1° Tempo

p

Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆

Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆

Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆

Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆

Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆ Ped. _____ ☆

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 music features a melodic line in the treble with a long slur over the first two measures, and a bass line with a steady eighth-note accompaniment. Pedal markings are indicated by a horizontal line with an asterisk below the staff.

Pod. _____ * Ped. _____ * Ped. _____ * Ped. _____ * Ped. _____ *

Second system of musical notation. It continues the piece with similar melodic and accompaniment patterns. The instruction *dimin.* is written above the treble staff in the third measure. Pedal markings are present below the staff.

dimin.

Pod. _____ * Ped. _____ * Ped. _____ * Ped. _____ *

Third system of musical notation. The melodic line shows more complex rhythmic patterns. The instruction *cresc.* is written above the treble staff in the third measure. Pedal markings are present below the staff.

cresc.

Pod. _____ * Ped. _____ * Ped. _____ * Ped. _____ *

Fourth system of musical notation. This system features a more complex texture with multiple voices in both staves. Pedal markings are present below the staff.

Pod. _____ *

Fifth system of musical notation. The piece concludes with a *f* dynamic marking and a *dimin. sempre* instruction. Pedal markings are present below the staff.

f *dimin. sempre*

riten. **1° Tempo**

p

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic and a ritardando (*riten.*) marking. The tempo is marked as first tempo (**1° Tempo**). The melody in the upper staff consists of eighth and quarter notes, while the bass line features chords and eighth notes.

riten. *p*

p

This system continues the piece with two staves. It features a piano (*p*) dynamic and a ritardando (*riten.*) marking. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and eighth notes.

cresc. *acceler.* *f*

cresc. *acceler.* *f*

This system features two staves with dynamic markings for crescendo (*cresc.*), acceleration (*acceler.*), and forte (*f*). The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and eighth notes.

1° Tempo *pp*

1° Tempo *pp*

This system features two staves with piano-pianissimo (*pp*) dynamics and a first tempo (**1° Tempo**) marking. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and eighth notes.

f *dimin.*

f *dimin.*

This system features two staves with forte (*f*) dynamics and a diminuendo (*dimin.*) marking. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and eighth notes.

pp cresc.

This system features a piano introduction with a *pp* dynamic. The right hand plays chords with some notes marked with 'x', while the left hand plays a simple bass line. A *cresc.* marking is present at the end of the system.

f dim.

This system begins with a *f* dynamic. It includes a triplet in the right hand and a *dim.* marking at the end. The left hand continues with a bass line.

mf cresc.

This system starts with a *mf* dynamic and includes a *cresc.* marking. It features a triplet in the right hand and a *f* dynamic marking in the left hand.

p

This system begins with a *p* dynamic. The right hand has a melodic line with a *f* dynamic marking, while the left hand has a bass line with a *f* dynamic marking.

This system continues the melodic line in the right hand and the bass line in the left hand, with various chordal accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures. The bass clef staff contains a bass line with chords. The instruction *cresc. sempre* is written below the first measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a prominent chordal texture with a slur over the first two measures. The instruction *cresc. sempre* is written below the first measure.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a prominent chordal texture with a slur over the first two measures.

Fourth system of musical notation. The treble clef staff contains a melodic line with several slurs. The bass clef staff contains a bass line with chords. The instruction *cresc. sempre* is written below the first measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with several slurs. The bass clef staff contains a bass line with chords. The instruction *cresc. sempre* is written below the first measure.

(Le jour se lève)

Tempo primo

Musical score for the first system. The piano part begins with a forte (*ff*) dynamic and includes a *m.f.* marking. The bass line features several groups of seven notes, each marked with a '7' above it. The system concludes with a double bar line and a repeat sign.

(La vision disparaît)

Musical score for the second system. The piano part is characterized by a dense, rapid sixteenth-note texture. The bass line provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

Musical score for the third system. The piano part includes dynamic markings for *dimin.* and *dimin. sempre*. The bass line features a series of chords and a final sustained chord marked with a *ff* dynamic. The system ends with a double bar line and a repeat sign.

(Lancelot s'éveille peu à peu)

Musical score for the fourth system. The piano part starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. A *m.f.* marking is present in the bass line. A *Ped.* (pedal) marking is located below the bass staff. The system ends with a double bar line and a repeat sign.

Tempo I^o

Musical score for the fifth system. The piano part features several triplet figures. The bass line consists of simple chords. The system begins with a pianissimo (*pp*) dynamic. The system ends with a double bar line and a repeat sign.

Piano accompaniment for the first system, featuring a treble and bass clef with triplets and slurs.

CHOEUR INVISIBLE

1^{er} DESSUS
pp Viens a - vec nous sous les ro - ches pro - - fon - - des, Ber -

2^{es} DESSUS
pp Viens a - vec nous au sein des on - - des

3^{es} DESSUS
pp Viens! viens au sein des on - - - - des

4^{es} DESSUS
pp Viens, en - - fant, viens au sein des on - - - - des

Piano accompaniment for the second system, featuring a treble and bass clef with triplets and slurs.

- cé par les on - des Dans nos bras tes maux vont bien - tôt fi - nir

Viens a - vec nous, tes maux vont fi - - nir Comme au tre -

Dans nos bras tes maux vont fi - - nir

Dans nos bras tes maux vont fi - - nir

Piano accompaniment for the third system, featuring a treble and bass clef with triplets and slurs.

pp
Comme au-tre-fois, aux beaux jours de l'en-fan-ce, La
pp
-fois, aux beaux jours — aux jours de ton en-fau-ce, Nous sau-
pp
Comme aux jours de ton en-fan-ce,
pp
Comme au-tre-fois, aux beaux jours de l'en-fan-ce,

fée au doux sou-ve-nir cal-me-ra ta souf-fran-ce.
-rons a-pai-ser ta souf-fran-ce.
Nous sau-rons cal-mer ta souf-fran-ce.
Nous sau-rons bientôt cal-mer ta souf-fran-ce.

Musical score for four vocal parts (Soprano, Alto, Tenor 1, Tenor 2) and piano accompaniment. The vocal parts are in a B-flat major key signature and 3/4 time. The piano accompaniment is in the same key and time. The score includes dynamic markings such as *pp*, *f*, and *cresc.*. The vocal parts have the lyrics "Viens!" written below them. The piano accompaniment features triplet figures and a crescendo.

Musical score for piano accompaniment and a section labeled "RIDEAU". The piano accompaniment is in a B-flat major key signature and 3/4 time. The "RIDEAU" section is marked with *f cresc.* and *ff*. The score includes dynamic markings such as *f cresc.* and *ff*. The piano accompaniment features triplet figures and a crescendo.

Fin du 3^e Acte

L. G.

ACTE IV

ENTR'ACTE

Moderato

PIANO

The musical score is written for piano and consists of four systems. Each system contains two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The first system is marked 'PIANO' and 'f'. The second system has a 'f' dynamic. The third system has a 'f' dynamic. The fourth system has a 'ff' dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and some triplet markings in the right hand.

First system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking, followed by a *ff* dynamic marking. The bass clef staff contains a bass line with upward-pointing stems. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff features a melodic line with a *mf* dynamic marking and a *dim.* (diminuendo) marking. The bass clef staff contains a bass line with upward-pointing stems. The key signature has two sharps.

Third system of musical notation. The treble clef staff contains a melodic line with a *p* (piano) dynamic marking and several triplet markings. The bass clef staff contains a bass line with upward-pointing stems. The key signature has two sharps.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *pp* (pianissimo) dynamic marking. The bass clef staff contains a bass line with upward-pointing stems. The key signature has two sharps.

Fifth system of musical notation. The treble clef staff contains a melodic line with a *pp* dynamic marking, a quintuplet (5) marking, and a triplet (3) marking. The bass clef staff contains a bass line with upward-pointing stems. The key signature has two sharps.

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and single notes. A *dimin.* (diminuendo) marking is present in the right hand towards the end of the system.

ORGUE sur la scène

Second system of musical notation, labeled "ORGUE sur la scène". The right hand has a melodic line with slurs and accents. The left hand consists of chords and single notes. A *p* (piano) dynamic marking is present in the right hand.

ORCHESTRE

Third system of musical notation, labeled "ORCHESTRE". The right hand features a melodic line with slurs and accents. The left hand has chords and single notes. A *pp* (pianissimo) dynamic marking is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, including triplets. The left hand has chords and single notes. A *cresc.* (crescendo) marking is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, including triplets. The left hand has chords and single notes. A *ppp* (pianississimo) dynamic marking is present in the right hand. The system concludes with a *Ped.* (pedal) marking and a star symbol.

PREMIER TABLEAU

— une grande salle du couvent —

A droite, l'entrée de la salle, perdue dans l'ombre des arceaux.

A gauche, une porte dans la muraille.

Derrière les piliers, au fond, les arbres du jardins et plus loin les murs d'une chapelle.

Au lever du rideau, Guinèvre est assise dans un grand fauteuil de chêne sculpté;

à côté d'elle, Elaine, la main dans celle de la Reine.

SCÈNE I

ELAINE, GUINÈVRE

Moderato

PIANO

pp

RIDEAU

M.D. M.G.

pp

Ped.

ELAINE (d'une voix caressante)

(avec expansion)

Récit *p*

Com - bien vous ê - tes bon - ne! oui, mon âme est al -

Andante

E. *pp*

- lée En cou - fiar - ce à vous, dès le premier mo - ment, Et quand je vous ai

E.

dit ma pei - ne sim - ple - ment — Vous l'a - vez pres - que con - so - lé - - -

E.

^{e.}
GUINÈVRE (souriant)

Je ne crois pas que de ces yeux No - tre bel in - con - nu soit long - temps ou - bli -

Poco più mosso

G. *mf*
 - eux — Aux es_pé_rances dé_lais_

G. *f*
 - sé - - es Tu peux en_core ouvrir ton cœur — Bien -

G.
 - tôt re - viendra le bon_heur, Et de tes lar_mes a - pai -

G. *dimin.*
 - sé - - es, Tu n'au_ras plus que la dou_ceur —

dimin. *pp*

ELAINE

pp cresc. poco a poco

Aux es - pé - ran - ces dé - lais - sé - - es

pp cresc. poco a poco

Aux es - pé - ran - ces dé - lais -

The first system consists of three staves. The top staff is the vocal line for Elaine, starting with the lyrics 'Aux es - pé - ran - ces dé - lais - sé - - es'. The middle staff is a guitar accompaniment (G.) with the lyrics 'Aux es - pé - ran - ces dé - lais -'. The bottom staff is a piano accompaniment with two staves (treble and bass clef).

Je peux en - core ou - vrir mon cœur _____

- sé - - es Tu peux en - core ou - vrir ton

The second system continues the musical score. The vocal line (E.) has the lyrics 'Je peux en - core ou - vrir mon cœur _____'. The guitar line (G.) has the lyrics '- sé - - es Tu peux en - core ou - vrir ton'. The piano accompaniment continues with two staves.

Bien - tôt re - vien - dra le bon - heur! _____ Des

cœur _____ Bien - tôt re - vien - dra le bon -

The third system concludes the musical score. The vocal line (E.) has the lyrics 'Bien - tôt re - vien - dra le bon - heur! _____ Des'. The guitar line (G.) has the lyrics 'cœur _____ Bien - tôt re - vien - dra le bon -'. The piano accompaniment continues with two staves, ending with a double bar line and a 6/4 time signature.

Più lento
con espressione

E. lar - mes sur lui versé - es, Je n'aurai plus que la dou -

G. - heur! Des

rallent.

E. - ceur -

G. lar - mes sur lui ver - sé - es Tu n'auras plus que la dou -

f *dim. e rall.*

rallent. *rall. e dim.*

1° Tempo

E. la - dou - ceur - Aux es-pé-rances dé-lais -

G. - ceur - Aux es-pé-rances dé-lais - sé - es

p *pp* *p*

1° Tempo

E. sé - es Je peux en - core ou - vrir mon

G. Tu peux en - core ou - vrir ton cœur Bien -

E. cœur Et de mes lar - mes pas -

G. - tôt re - viendra le bon - heur, Et de tes lar - mes pas -

f *dim.*

f *dim.*

f *dim.*

E. sé - es Il ne res - te - ra plus que la dou -

G. sé - es Il ne res - te - ra plus que la dou -

p *p*

p *cresc.*

slargando

E. *ff* - ceur, Bien-tôt pour moi re - viendra le bon -

G. *ff* - ceur, Bien-tôt pour toi re - viendra le bon -

slargando

f **suivez**

a Tempo

E. - heur _____

G. - heur _____

a Tempo

Allegro (à part, avec une raillerie douloureuse)

GUINEVRE (se levant) *mf* Je sais ren-dre la joie, a -

Allegro *mf*

G. *sf*
 -yant la mort dans l'â - me! Ah! le re - ver - rai - je en -

G. (avec une explosion de douleur)
 -cor ce - lui que je ré - cla - - - me Je ne

G. *dimin.*
 sais mê - me pas s'il est en - cor vi - vant, S'il

G. *p*
 est en - cor vi - vant! Et qui me le di -

Allegretto

G. -rait?

Allegretto

p

(à part) *p*

G. peut-ê - tre cette en - fant...

ELAINE
(avec une surprise joyeuse)

G. (à Elaine) *p* 3 3 3
Con - fi - den - ce pour con - fi - den - ce, Quoi, Ma - da - -

GUINÈVRE (souriant) **Andante**
(gracieusement)

E. -me! A ton tour, je pen - se, Qu'il te plai - ra de m'è - cou -

Andante
p suivez

Andante *pp*

G. - ter... Aux ru - meurs du de -

Andante *pp*

G. - hors no - tre por - te est bien clo - se...

G. J'ai le se - cret dé - sir d'ap - pre - dre quel - que

G. cho - se De ce mon - de per - du... Que tu viens de quit -

p

Moderato
ELAINE (gaiement)

G. *ter* Ah! le mon - de vrai -

E. *dimin.* ment, je n'en sais guè - re beau - coup plus que vous, — je le

dimin. *p*

E. **GUINÈVRE (affectant un air indifférent)**

p crois *léger* N'as-tu pas chez ton pè - re, En - tendu par -

G. (hésitant) - ler quelquefois Des dames de la cour — de la rei - ne Gui -

dolce *suivez*

ELAINE (devenue sérieuse)

G.

- nè - vre? La rei - ne!

The G. system consists of a vocal line and a piano accompaniment. The vocal line is in G major with a key signature of two flats (B-flat and E-flat). It features a melody with eighth and sixteenth notes, starting with a forte (f) dynamic. The piano accompaniment is in the same key and features a complex texture with many sixteenth notes in both hands, creating a rhythmic accompaniment.

E.

Quand son nom venait sur quelque lè - vre On se taisait sou -

The E. system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests and a final note. The piano accompaniment continues with its intricate sixteenth-note pattern, including some dynamic markings like *ff* and *f*.

E.

- dain j'ai compris seu - le - ment Qu'elle a - vait of - fen -

The E. system continues the vocal line and piano accompaniment. The vocal line includes triplet markings (*3*) and a *p* dynamic marking. The piano accompaniment also features triplet markings and a *p* dynamic marking.

Più mosso
(s'animant)

E.

- sé le roi si gra - ve - ment, Que par lui re - ni - é - e et du palais ban -

Più mosso

mf *cresc. sempre*

The E. system continues the vocal line and piano accompaniment. The vocal line has a melodic line with triplet markings and a *f* dynamic marking. The piano accompaniment features a *mf* dynamic marking and a *cresc. sempre* instruction, indicating a continuous increase in volume.

E. *ni e, On la trouvait-en - cor trop doucement pu - ni -*

GUINÈVRE (à part)

E. *e. im - pi - to - ya - bles cœurs — im - pi - to - ya - bles*

Più mosso

G. *cœurs! —*

Più mosso

GUINÈVRE

p *cresc.*

Il reste en ma mé - moi - re Le nom d'un che - va - lier en - tre tous re - com.

mf *cresc.*

G. nu. Comme le plus vail - lant, le plus couvert de gloi - re

Allegro maestoso(hésitant) *p*

ELAINE (avec surprise)

G. c'est Lan - ce - lot Lancelot!

Allegro maestoso

GUINÈVRE

(sans regarder Elaine) *p***Lento****Allegro**

Sait - on ce qu'il est de - ve - - nu? —

Lento **Allegro**

ELAINE (s'animant)

Ah! ce nom est ce - lui d'un trai - tre Dé -

ff

E. loy - al ser - viteur et par - jure à son maî - tre,

GUINÈVRE (à part)

E. Qui le comblait de ses bien - faits En - ten - dre ce -

ELAINE

G. - là, quel suppli - ce! Mais son sang

GUINÈVRE

E. paya ses for - faits! Lui!

f *ff* suivez

G. *ff* *mf* ELAINE
 mort! Ah! mort! ——— Cha - cun l'a -

E. - teste et dit que c'est jus - ti - ce D'a - voir ain -

E. GUINEVRE (éclatant)
 - si vengé le roi Tais - toi, tais-toi, tu n'as pour
 suivez

G. *ff*
 moi que méchantes paro - les, Lais - se-moi — j'ai besoin d'être

ELAINE (très troublée)

Mais j'i-gno, re pour - tant
 seu - le: lais - se-moi - va -
 suivez

p *3* *3* *f* (violemment) *ff*

Allegro
(Elaine jette sur la reine un regard attristé et sort)

-t-en!

Allegro

ff

dimin. sempre *p*

pp *ppp*

SCÈNE II

GUINÈVRE

Adagio GUINÈVRE *doloroso*
p

Il est mort!

G. *f* *cresc. sempre*

Il est mort! et c'est

pp *cresc. sempre*

G. *f*

moi, oui c'est moi, pau - vre fol - - - le, Pour l'a -

G. *f*

- voir trop aimé, c'est moi qui l'ai per - du — c'est moi qui l'ai per -

Andante (Elle reste plongée dans sa rêverie)

G. *du*

Andante
p

All^o maestoso

G.

All^o maestoso
(Trompettes au dehors un peu éloignées)

f

3

3

Qu'est-ce donc?

(plus rapprochées)

ff

3

3

mf

3

3

3

GUINÈVRE (anxieuse)

Quel signal ai-je donc entendu?

ff

(Une religieuse parait au fond de la salle _ elle parle bas à la Reine)

Un poco più lento

pp

GUINÈVRE (très émue)

(La religieuse sort sur un signe de Guinevre)

pp

le Roi!

Le Roi m'annon - - - ce sa ve -

(avec amertume)

sf

- nu - - - e!:: sa co - lè - re s'est sou - ve -

(relevant la tête)

mf *cresc. sempre*

G. nu - e Ah! quel que soit l'ar - rêt qu'il vienne rendre i -

mf *cresc. sempre*

(apercevant le Roi sur le seuil de la cellule)

G. - ci Je bra - verai mon ju - ge... le voi -

G. - ci!

f *dimin.*

mf *p*

SCÈNE III

GUINÈVRE, ARTHUS

GUINÈVRE (avec une expression d'orgueilleux défi)

Récit. *mf*

Le roi vient accomplir son an - cien - ne mena - ce,

Son bras peut me frap - per, mais ce bras, quoi - qu'il

fas - se, ne doit pas re - tom - ber sur un front a - bat -

- tu, Il m'est res - té l'or - gueil pour su - prè - me ver -

ARTHUS (triste et doux)

G. *p* ³ ³

- tu! Je vous ai mena - cé au temps où ma co-

Ar. *pp*

- lè - - - re é - tait é - gale à ma douleur Et vous

Ar. *cresc. sempre*

é - tes i - ci venue en pri - son - niè - re Pro -

cresc. *cresc. sempre*

Ar. *pp cresc.*

- mise à ma jus - - te ri - gueur Mais dans

pp

(Il relève la tête; son visage s'éclaire)

Ar. *f*
 l'ombre où montait le cri de ma vengean -

crescendo *cresc. sempre* *f*

Ar. - ce. Voi - ci qu'il m'a sem - blé qu'un rayon a - vait

Piano ma sostenuto *cresc. sempre*
 Ar. *f* lui Et j'en - tendis a -

mf *cresc. sempre*

Ped. *

Ar. - lors, ve - nant du ciel im -

cresc. sempre

Ar. *men - - - se, j'en - ten - dis u - ne voix qui di -*

cresc. sempre

Ar. *- sait: "Mon fils, par - don - ne -*

f

Ar. *lui Par - don - - ne - lui"*

Ped. ☆

Più mosso **GUINÈVRE (avec surprise) p**

Par - donner!

pp *fp*

G.

Par - don - ner?

pp *fp*

G.

ARTHUS

con moto *p* *cresc. poco a poco*

A l'é - - - preu - - - ve trop for - te J'ai résis -

cresc. poco a poco *p*

f *pp* *p*

Ar.

- té long temps — Mais Dieu l'em - por - - - te Et ce par -

f *dimin.*

f *dimin.* *f*

Ar. *no*
 - don, je viens le don - ner au - jour'hui

dimin.

Ar. *dolce*
 (presque tendre)
 Et ce par - don, je viens le don -

pp

Ar. *slargando*
 - ner Je viens le donner au - jour.

slargando

1^o Tempo **GUINEVRE (tremblante de surprise)**
 Ar. *p*
 - d'hui Par - don - ner! Qu'ai-je en - ten.

1^o Tempo
mf cresc. poco a poco

(avec une émotion croissante)

G. *f* *p*

- du? Vous! Si - re, absou - dre la cou-

(à part) *p*

G. *f* *p* *ff*

- pa - - - ble? Plus que le châ-ti-

G. *p* *dolce*

- ment la clémén - ce m'ac - ca - ble la clémén - ce m'ac -

ARTHUS (très calme) *pp*

G. *p*

- ca - - - ble Peut -

Ar. *pp*

è - - - tre, vou - drez - vous res - ter en ce

Ar.

lieu fait pour a - bri - ter la pri -

Ar. *mf*

- ère et la pé - ni - ten - - - ce

dimin.

Ar. *p*

Mais vous au - rez aus - si li - cen - - - ce, S'il vous sied

pp

GUINÈVRE (avec une joie mal contenue)

Ar. *mf*
 Li - - - bre, libre en -
 mieux - - - de le quit - - - ter.

G. ARTHUS *f*
 - co - - re! Par - - tout vous serez - l'é - tran -
cresc.

Ar. *p*
 - gè - - re Qui passe ou dis - pa - - rait sans que l'on pren - - - ne
p

Ar. *f* *rall.* *fp* *dim. e rall.*
 soin De savoir qui l'at - tire où l'en - traî - - ne plus
f *rall.* *fp* *dim. e rall.*

GUINÈVRE

(avec amertume)

cresc.

Ar. *pp* loin... — E - - - tran - gè - - - re! *cresc.* c'est jus - - - te; *f* on

G. *dimin.* va de la co - lè - - - re Sans peine à la pi - tié a -

ARTHUS-
(douloureusement)

Mouv^t du 1^{er} Acte.

G. *p* *pp* *pp* *p* — lors qu'on a l'oubli... Je n'ai pas ou - bli - é. —

Andante

Ar. *p* Dans mon pa - lais dé - sert — er - rant à l'a - ven -

Ar. *cresc.*
 - tu . . . re Que de fois je tres - sail - - le

cresc.
pp

Ar. a revoir en che - min U - ne fleur pré - fé -

cresc.

Ar. *sfz*
 - rée une an - cien - - - ne pa - ru - - - re

cresc.

Ar. Un voile, qu'à tre - fois a bro - dé cet - te main - - -

p

Ped. _____ *

Ar. *f* Je n'ai pas ou - bli - é — — — — — *p* Je n'ai pas ou - bli - -

dimin.

1^o Tempo (s'animant par degrés) *cresc. sempre*

Ar. - é. La nuit — — — — — sous ma pau-

Plù mosso *cresc. sempre*

Ar. -pière im - puissante à se clo - - re Le feu de tes re -

Ar. *f* -gards menteurs — — — — — flamboie en - co - - re Et je sens à mon

Ar. front de ta lè - - - vre par - ju - - - re L'impla.ca.ble brû -

Ar. *ff* - lu - - - re *Lento p* Et Pé - ternel af -

Lento

Allegro *f* **GUINEVRE (brisée, elle tombe aux pieds du Roi)**

Ar. - front! *Allegro* Grâ - - - ce, je vous cou -

G. - ju - - - re, *ff* Grâ - - - ce, je vous con - ju - - - re,

G. C'est trop de honte et de dou - leur, _____

dimin.

G. *pp* Je succom - be, Sei - gneur, _____ *sempre dimin.* Pi - tié _____ pour ma dé -

pp *morendo*

G. (d'une voix éteinte) - tres - - se! Pi - tié Seigneur

(Silence)

ppp

G. C'est trop de honte et de dou - leur! _____

(Dans le mouvement qu'elle fait,
sa chevelure s'est dénouée et inonde ses épaules)

ARTHUS
(dans une sorte d'extase douloureuse)

Voix: *p* *dim.* *rallent.* Voi -

Piano: *p* *dim.*

Moderato

Ar. *p* *dim.*

l - à ces cheveux d'or, ruis - se - lants et pa -

HARPE

Moderato

p

Ar. *p* *dim.*

reils Aux flots qui dans leurs plis en - - fer - - ment des so -

p

Ar. *f*

-leils Ah! com - me j'y bai -

f Ped. *

Ar.

-guais mes mains a - vec i - vres - - - - se,

(tristement) *p*

Au temps où je croy - ais qu'ils é - taient à moi

p *pp* suivez

GUINÈVRE (sanglotant)
Agitato

Ahl mal - heu - reu - - - - se!

seull Hé

Agitato *p*

G. *- quoi m'é - par - guer? — la*

G. *mort est moins cru - el - - - le que pa -*

G. *- reils — sou - ve - nir!*

Trompettes au dehors

ARTHUS Récit

Voi-ci qu'on me rap - pel - - le, je vais par -

-tir pour de nouveaux combats Je n'en reviendrai pas si ma prière est ex-au-

GUINÈVRE

-cé - - e Ah! daignez me per - mettre au moins cet - te pen -

-sé - - - e Que je ne vous vois pas pour la der - niè - - - re

ARTHUS (glacé)

Largo

G

fois Pour la dernière fois; et les jours _____ et les

Largo

p

Ar.

mois _____ et les ans pas - se - raient sans m'at -

cresc.

Ar.

- tein - - - dre Qui m' - por - - - te! Tou - jours vivante en moi, pour

f

Ar.

moi Gui - nèvre est mor - - - tel . Mor - - - - tel

GUINÈVRE

f

Più mosso

ARTHUS (s'adoucissant)

1° Tempo *p*

Mais sé - pa - rés i - ci -- bas tous les deux, Nous pour -

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a bass clef and the same key signature. The tempo is marked '1° Tempo' and the dynamics are 'p' (piano). The lyrics are 'Mais sé - pa - rés i - ci -- bas tous les deux, Nous pour -'.

Ar. - rons nous re - voir en - - - co - - re... dans les

The second system continues the vocal line and piano accompaniment. The vocal line is marked 'Ar.' (Arioso). The lyrics are '- rons nous re - voir en - - - co - - re... dans les'. The piano accompaniment features a prominent bass line with sustained notes.

Più mosso GUINÈVRE

le ciel, pour moi! le ciel!

Ar. cieux!

Più mosso

The third system introduces a new character, GUINÈVRE, with the tempo 'Più mosso'. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'le ciel, pour moi! le ciel!'. Below the vocal line, there is an 'Ar.' (Arioso) section with the word 'cieux!'. The piano accompaniment is marked 'Più mosso' and 'fp' (fortissimo piano). It features complex rhythmic patterns, including triplets and sixteenth-note runs, with some measures marked with '3' and '6'.

1° Tempo

Ar. L'â - - - me la plus souil - lé - - - e peut se la -

1° Tempo *fp*

The fourth system continues the vocal line and piano accompaniment. The vocal line is marked 'Ar.' and the tempo is '1° Tempo'. The lyrics are 'L'â - - - me la plus souil - lé - - - e peut se la -'. The piano accompaniment is marked '1° Tempo' and 'fp' (fortissimo piano). It features a bass line with sustained notes and some melodic movement.

Ar. *ver aux eaux du re-pen - - - tir.*

Ped. *

cresc. sempre

Ar. *p* *Quand vien - dra l'heu - re de par - tir* *Si la*

p cresc. sempre

Ar. *vôtre est pu - ri - fi - - é - - - e Elle i -*

cresc. sempre

Ar. *-ra vers ce - lui Qui mau -*

f

Ar. *p*

- ra près de lui — fait place aus-si, peut-

GUINÈVRE *mf*

O di-vine es- - - péc-

- è - - - - - tre

G.

- ran - - - - - ce!

f *p*

Ped. *

ARTHUS

Andante

p

En vous voyant pa-raître J'i-rai vers vous, les bras ou-

The first system of the musical score for 'ARTHUS'. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The tempo is marked 'Andante' and the dynamic is 'p'. The lyrics are 'En vous voyant pa-raître J'i-rai vers vous, les bras ou-'. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand.

-verts Loin d'un monde per-

The second system of the musical score. The vocal line continues with the lyrics '-verts Loin d'un monde per-'. The piano accompaniment continues with the arpeggiated pattern. A 'Ped.' (pedal) marking is present at the beginning of the system, and an asterisk (*) is at the end.

-vers Aux fir-ma-ments sans

The third system of the musical score. The vocal line continues with the lyrics '-vers Aux fir-ma-ments sans'. The piano accompaniment continues with the arpeggiated pattern. A 'Ped.' (pedal) marking is present at the beginning of the system, and an asterisk (*) is at the end.

voi-les É-poux au-ra le

The fourth system of the musical score. The vocal line continues with the lyrics 'voi-les É-poux au-ra le'. The piano accompaniment continues with the arpeggiated pattern. A 'sf' (sforzando) dynamic marking is present at the beginning of the system.

Ar. *droit de vous sou - rire en - cor*

Ar. *cresc.*
Et de mettre un bai - ser à ces beaux che - veux

cresc.

Ar. *f*
d'or Fris - son - nant par - mi les é -

Ar. *f* **Animato**
- toi - - - - - les!

Più animato
ff *dim.*

Pod. * Pod. *

GUINÈVRE

mf

Est - ce pos_sible, ô Dieu! Ces bonheurs re - trou -

G. *mf*

(Le Roi étend ses mains

-vés qui jamais ne fi - nis - - sent.

G. *p*

sur le front incliné de Guinèvre)

J'ai senti sur mon

dimin.

G. *p*

front ses mains qui me bé - nis - - - - sent.

(suppliante)

G. *ARTHUS* Seigneur! — Sei-
Et main-tenant a - dieu!

(Arthus s'éloigne lentement)

G. -gneur! —
dimin.

ARTHUS (sur le seuil de la cellule)

p

GUINÈVRE

pp

A - dieu — Il dis - pa.

G. -rait Plus rien! plus

SCÈNE IV

GUINÈVRE

Andante

G. rien!

Andante

p *cresc.*

G. **Récit *f***

Toujours ai - mé - - e! Ah! ce mot qu'il m'a

f

G. dit, m'a tou - te trans - for - mé - - e Oui, je veux ex - pi -

mf

G. - er pour nous voir ré - u - nir: Dieu reçoit mon ser - ment, que je sau - rai te -

p

Andantino *p*

G. - nir. Ma vie en ce lieu re-com-

Andantino *p* *pp*

G. - men - - - ce, En ce lieu je dois la fi - nir

G. De ma crimi-nel - - le dé-men - - - ce Je perdrai jus- qu'au sou- ve-

G. - nir Les voix men - teu - - - ses de la ter - - - re m'appel- le-

G. *dolce*
 _ront sans mé mou _ voir Et la plus douce et la plus

.. *dolce*
 chè - - - re Sur moi n'au _ rait plus de pou -

G. *f*
 _ voir La voix qui m'é tait la plus

Pod. _____ *

(Lancelot est entré sans être vu de Guinèvre;
 il la contemple un instant, en silence, avec ravissement)

G. *p*
 chè - - - re, Sur moi n'au _ ra plus de pou -

SCÈNE V
GUINÈVRE, LANCELOT.

G.

-voir.

LANCELOT *p*

mf

Gui - nè - vre! Gui - nè - vre!

pp *p*

G.

Allegro *f*

Ah! ———— c'est toi ———— toi ———— vi -

Allegro

ff

G.

(Elle se jette dans les bras de Lancelot)

— vant! ————

LANCELOT (avec passion) *f*

J'ai vou - lu vi - - - - - vre Pour cou - tem -

L. - pler en - cor ta beau - té qui m'en -

L. - i - - - - - vre Pour re - pren - dre et gar - der tant de bon -

L. - heur ra - - - vi - - - J'ai vou - lu vi - - - - -

cédez *mf*

GUINÈVRE

(s'arrachant des bras de Lancelot)

(à part, avec terreur)

Allegro

L. *Allegro*
 -vre. Ah! jôu - bli -

LANCELOT (cherchant à l'entraîner)

pp

cresc.

G. -ais! jôu - bli - ais Par - - tons! — par -

L. - tons! — Ah! ne res - te pas une

L. heu - - re! Pas un ins - tant de plus dans la som - - bre de -

GUINÈVRE *mf*

1. -meu - - - re. Je ne puis,

f *sf* *dimin.*

LANCELOT

6. *p* Je ne puis. Tu le peux, tu le peux: Le

1. roi que j'ai suivi sans être reconnu — croy -

1. -ant ma mort certain - - - - ne Per-met de ce cou -

L. **GUINÈVRE** *p*

_vent qu'on te lais - - se par - tir - - - La roy-

G. **Lento** (pesant sur chaque syllabe)

_ a - - le clémence est vai - - ne, Car c'est ma vo - lon -

Lento *p*

G. **LANCELOT** (avec surprise)

_té de n'en ja-mais sor - tir. - - De n'en ja-mais sor -

L. **GUINÈVRE** (avec exaltation) *mf*

-tir? Ma

All^o mod^o

G. vie en ce lieu re - - com - men - - - - ce

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics 'vie en ce lieu re - - com - men - - - - ce'. The piano accompaniment features a steady bass line of eighth notes with triplets, and a treble part with chords and some eighth-note figures.

G. En ce lieu je dois la fi - - nir

The second system continues the vocal line with lyrics 'En ce lieu je dois la fi - - nir'. The piano accompaniment maintains the triplet bass line and provides harmonic support with chords in the treble.

G. De ma cri - mi - nel - - le dé - men - - - - ce

The third system features the vocal line with lyrics 'De ma cri - mi - nel - - le dé - men - - - - ce'. The piano accompaniment continues with the triplet bass line and chordal accompaniment.

G. J'ai per - du jus - qu'au sou - - ve - nir

The fourth system concludes the vocal line with lyrics 'J'ai per - du jus - qu'au sou - - ve - nir'. The piano accompaniment features a more active treble part with sixteenth-note runs in the final measures.

LANCELOT

f
 Non! tu n'as pas l'ou - - bli de ces heu - - - res bé -

f
 Ped. ☆

L. - ni - - - es, où tu di - - sais: Al - - -

dimin. *p* **Più lento** *pp*
 - lons loin des regards ja - - lous; Et de se - crè - - tes

dimin. *pp* **Più lento**

L. voix aux douceurs in - fi - - ni - - - es re - di - ront sous nos

Ped. ☆ Ped. ☆ Ped. ☆

(avec élan)

1. *f*
 pas: ai - mez - vous, ai - mez - vous, ai - mez -

Lento

1. *mf* **All^o come prima** **GUINÈVRE**
 - vous, ai - mez - vous! Les voix men - teu - - - ses de la

All^o come prima

6. ter - - - re m'ap - pel - le - - raient sans m'é - mou -

LANCELOT

Tais - toi!

6. - voir Et la plus douce et la plus

1. Tais - toi! Ta voix me déses -

G. chère Sur moi n'au-rait plus de pou-

L. chère! Rien ne peut té-mou-

G. -voir! La voix qui m'é-tait la plus

L. -voir! Hé - las! Hé -

f ten. *ff*

(Elaine paraît au fond et reste cachée en apercevant Lancelot)

G. chère Sur moi n'au-ra plus de pou-voir!

L. -las! Rien ne peut té-mou-voir!

mf *pp* **Tempo** suivez

SCÈNE VI

ELAINE, GUINÈVRE, LANCELOT — CHŒUR

ELAINE

Même mouv! *f*

Ah! _____ c'est lui! _____ Dieu bon _____ i -

Même mouv!

LANCELOT *mf* GUINÈVRE

-ci! Je rê - - - ve, c'est fo - li - - - e! Par -

dimin. *mf*

-tez, je vous sup - pli - - - e, Ah! partez

f *ad lib.* *p* ELAINE *p*

ou - bli - ez - moi _____ comme je vous ouïli - - - e. Que dit -

f *p* **Tempo un poco rit.**

suivez

E. *el...le?*
GUINÈVRE *p*
 Au monde des vi - vants, où vous al - lez ren -

G. *trer* Vous pourrez ren - con - trer u - ne vierge aux doux

G. yeux — dont la ten - dres - se pu - re. Au - ra vite ef - fa -
cédez *pp*

ELAINE
 G. - cé l'amour que Dieu dé - fend. — l'amour? —

LANCELOT

(avec impatience)

Ah! j'ai dé-jà ren-con - tré cette en - fant

C'est sous sa main que la bles - su - - re Pour toi re -

ELAINE

Allegro (avec désespoir)

- çue, en - fin se re - fer - - ma!

C'é-tait pour el - - - - le!

LANCELOT

Dieu! pour el - - - - le! Mais un

L. jour on nomma le lieu gardant la prisonnière,

L. Et soudain, sans jeter un regard en arrière,

L. *sf cresc.* Un seul désir au cœur un seul nom sur la lèvre,

L. **Largo** *f* Lan- ce- lot fol- lement a cou- ru vers Gui- nè- (tendrement)

Largo *f* *dim.* *dolce* suivez

1^o Tempo ELAINE *cresc. sempre*

Qu'ai-je en-tendu? lui! Lan - ce -

-vre!

1^o Tempo

p *cresc. sempre*

-lot! Seigneur! Ah!

f *ff*

LANCELOT Et cel - le qu'il a - dore est cette in - di - gne

(cherchant à entraîner Guinevre)

Viens.

mf

Largo

E. rei - nel

L. Viens! fuy - - - ons!

CHŒUR DE RELIGIEUSES (au dehors)

Re - - qui - em æ - ter - nam —

Largo

ORGUE *f*

pp Tam-Tam

Do - na - - - e - is Do - - - mi - - ne —

GUINÈVRE *p*

Les voix du mo - nas - - tè - - re Commen - cent la pri -

Et lux —

Tam-Tam

è - re Pour ceux qu'on a per - dus Qu'on ne reverra pas
 per - pe - - - tu - - a - - - Lu - - - ce -

p

Tam-Tam

Je vais pri-er pour vous et pour moi-même, Hé-las!
 - at e - - - is

pp

Tam-Tam

(Elle s'éloigne lentement et se dirige vers la chapelle)

LANCELOT (avec désespoir)

Gui - nè - - vre!

Orgue dans la coulisse
p

très lié

SCÈNE VII

L'ANGELOT - CAËRUR

Allegro *f*

Elle est per - du - - - e!

Allegro

ORCHESTRE

L. De l'époux ou - tra - gé Voi - ci l'heure at - ten -

L. - du - - - e. Tu triomphes, Dieu fort! et tu l'as bien ven - -

ad lib. **Tempo** *ff*

Tempo

suivez *ff* suivez

Largo (Il sort affolé)

CHŒUR - gé!

Re - quiem . æ - ternam Do - na - e - is Do - mi -

Largo

ORCHE

f

Tantum *pp*

SCÈNE VIII

ELAINE, GUINÈVRE

(Guinèvre reparait soutenant Elaine à demi-évanouie)

All.^o mod.^o GUINÈVRE

p
 Pauvre fil - - - le! quel mal soudain l'a terras -
 - ne. —

All.^o mod.^o
pp

cresc.
 - sé - - - e? A l'avoir, sous mes pas, é - tendue et gla -
cresc.

f
 - cé - - e, J'ai cru qu'elle était mor - - te... Non!
pp

(Elle regarde autour d'elle) *p*
 Non! Lan - celot? dispa -
dim.

Più mosso

G. *- ru!* Mon œuvre est commen_cé e

Pod.

ELAINE

pp

Où suis - je?

Animato

(avec douleur) *f*

E. *Ah! — je me sou.*

Lento

(d'une voix brisée) *pp*

E. *- viens — je sais! — Dieu ne permet donc*

GUINEVRE

E. pas en - co - re que je me - - - re? Chère en -

Lento

pp

G. - fant! Cet - te fem - me!

Allegro

Allegro

f

f

ELAINE (avec effroi)

E. Ah! ne m'approchez pas! Mais, que s'est-il donc pas - sé?

ff

p

GUINEVRE

E. l'hom - - - me, qui tout à l'heu - - - re vous im - plo -

pp cresc. sempre

cresc. sempre

ELAINE

GUINÈVRE **ELAINE**

Largo *f*

E. -rait... Eh bien? C'é-tait lui que j'ai...

And^{te} sostenuto (Elle retombe épuisée)

E. - mais!

And^{te} sostenuto

dim. mf *dim. sempre* *pp*

SECOND TABLEAU

ÉPILOGUE

INTRODUCTION

Maestoso

PIANO

Musical notation for the first system of the introduction. It consists of two staves (treble and bass clef) with a piano (PIANO) dynamic marking. The first measure has a fortissimo (ff) dynamic marking. The music is in a slow, grand style (Maestoso).

Musical notation for the second system of the introduction. It consists of two staves. The music continues with a piano (p) dynamic marking. There are some complex textures and a fermata in the bass line.

Musical notation for the third system of the introduction. It consists of two staves. The music continues with a pianissimo (pp) dynamic marking and a crescendo (cresc.) instruction. The tempo remains Maestoso.

Musical notation for the fourth system of the introduction. It consists of two staves. The music continues with a fortissimo (ff) dynamic marking. The tempo remains Maestoso.

Une clairière — Au fond le lac des fées — Au lointain le château de Dinan.

RIDEAU

Musical notation for the fifth system of the introduction. It consists of two staves. The music continues with a piano (p) dynamic marking. The system ends with a fermata. The tempo remains Maestoso.

Très calme

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *pp* (pianissimo). The right hand contains a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It maintains the same melodic and harmonic structure as the first system, with triplets and slurs in the right hand.

Third system of musical notation, showing further development of the melodic line in the right hand and the accompaniment in the left hand.

Fourth system of musical notation, marked *pp*. The right hand continues with its melodic pattern, and the left hand accompaniment includes some chromatic movement.

Fifth system of musical notation, featuring more complex rhythmic patterns and slurs in the right hand.

Sixth system of musical notation, concluding the piece with a final melodic phrase in the right hand and a sustained accompaniment in the left hand.

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and is marked with a piano piano (pp) dynamic.

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

pp

Third system of musical notation, marked with a piano piano (pp) dynamic. It features complex rhythmic structures and accidentals.

pp

Fourth system of musical notation, marked with a piano piano (pp) dynamic. It includes a variety of note values and rests.

pp

Fifth system of musical notation, marked with a piano piano (pp) dynamic. It features a mix of melodic and harmonic lines.

ppp

Sixth system of musical notation, marked with a pianissimo (ppp) dynamic. It concludes the page with sustained chords and melodic fragments.

SCÈNE I

LANCELOT, RADIO.

(Ils marchent d'abord, puis s'arrêtent)

Agitato

LANCELOT *mf*

Où sommes-nous? où donc me mè - ne Ta vo - lon -

dim. *p*

- té qui rempla - ce la mien - ne, Depuis que j'ai quit - té le sinis - tre cou -

f *ff* *dimin.*

- vent Où mon cœur est resté.

KADIO *p*

Il est un a - sile où mon maî - - - tre

K. *p*

Compté dé - ja par - mi les morts, A trouvé le sa -

K. - lut. Com - me cel - - les du corps Les bles -

K. - su - - res de l'âme y gué - ris - - sent pent - é - - - -

LANCELOT (tressaillant) *mf cresc. sempre*

Le château de Di-

-tre. Et cet a - sile est pro - che mainte - nant.

acceler. e cresc.

(regardant) *f*

-nant La ter - ras - - - se, le lac!

ff Ah! la de - meu - re ché - - - - - rel *dimin.* Si

je l'a - vais vou - lu, *p* na - - guè - - - re Le re -

Slargando

L. *pos, le bonheur E-tant là.*

KADIO *mf cresc.*

Venez donc, seigneur ve . . .

Slargando

dolce

Più largo

L. *Ah! re-commencer la vi . . . e Sor-tir du*

K. *-nez!*

Più largo

s

Ped. * Ped. *

L. *gouffre plein d'horreur . . . Puis, à jamais . . .*

ff

mf

L. *l'â - - me ra - vi - - e, Mar - cher dans la se - reine et pai -*

Ped. _____ * Ped. _____ *

L. *- si - - ble clarté! Ah! le beau rê - - ve...*

Ped. _____ * Ped. _____

rallent. *p* (Il fait un pas dans la direction du château et
 L. *le beau rê - - ve...*

accelerando

rallent. pp *mf*

s'arrête soudain à la vue du comte Alain suivi de serviteurs)

SCÈNE II

LANCELOT, RADIO, ALAIN, puis GUINÈVRE.

LANCELOT **Récit** *mf*

Ces gens ve nant de ce cô - té, Cet

L. homme au front baissé, qui se sou - tient à pei - - ne,

L. Com - me bri - é par la dou - leur!... le comte A - lain!

(reconnaisant Alain)

L. ou souspec - tre... j'ai peur!

Moderato

p *f*

Moderato

p *cresc.*

ALAIN *dolce*

Ma pauvre et douce É - lai - - - ne!

ff *dimin.*

(à ses serviteurs) *P* **Andantino**

Vous di-siez que là - - - bas, Pa - raît dé -

Andantino *pp*

-jà la bar - - - - que qui l'a -

- mè - - - ne! Voir... moi... je ne puis

Al. *f*
pas — — — C'est el — — — le!

The first system of music includes a vocal line for 'Al.' and a piano accompaniment. The vocal line starts with a fermata over 'pas' and then sings 'C'est el — — — le!' with a dynamic marking of *f*. The piano accompaniment features a complex texture with sixteenth-note patterns in the bass and treble, including triplets and sixteenth-note runs.

This block shows the piano accompaniment for the first system, continuing the complex texture of sixteenth-note patterns and triplets.

ALAIN
E - lai - - - nel

The second system features a vocal line for 'ALAIN' and piano accompaniment. The vocal line has a fermata over 'E - lai' and then sings 'nel'. The piano accompaniment continues with similar rhythmic patterns.

LANCELOT *p*³
Qu'attend-èl de la sor - - - te?

The third system features a vocal line for 'LANCELOT' and piano accompaniment. The vocal line starts with a fermata and then sings 'Qu'attend-èl de la sor - - - te?' with a dynamic marking of *p* and a triplet of eighth notes. The piano accompaniment continues with the established rhythmic patterns.

Une barque paraît, glissant doucement sur les eaux. Elle est drapée de blanc. Sur un lit de fleurs,

Musical score for the first system, featuring piano accompaniment with sixths and triplets.

Elaine morte est étendue — Guinevere se tient à l'une des extrémités.

Musical score for the second system, including dynamics like "cresc." and "mf".

LANCELOT

Musical score for the third system, including the character name "LANCELOT" and dynamics like "p" and "dimin.".

Musical score for the fourth system, including the character name "LANCELOT" and dynamics like "p" and "dimin.".

(reconnaisant Elaine) **Allegro** *f* (accablé de douleur) *p*

L. E_lai - ne! mor - te! mor - te! Que me res_tet-il

Allegro

f

GUINÈVRE

Lento *f* *ff*

Ce qui me res - te... Dieu!

L. donc?

Lento *p* **Slargando** *mf* **Maestoso** *ff*

RIDEAU **FIN**

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