

KING ARTHUR

ology of lyrical dramas founded  
On the Morte d'Arthur of sir

THOMAS MALORY

by

LE ROI ARTHUS

Trilogie lyrique tirée de  
la Mort d'Arthur de

THOMAS MALORY

par

FRANCIS COUTTS

Music by

Musique de

I. ALBENIZ

Première Journée

MERLIN

Drame en trois actes

Texte anglais

et

Version française de MAURICE KUFFERATH

Partition pour chant et piano

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PARIS

“ ÉDITION MUTUELLE ”

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à FRANCIS COUTTS

à l'homme, à l'ami.



## CHARACTERS

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

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

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

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

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

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

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

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

THE ARCHBISHOP OF CANTERBURY. — (Basse chantante).

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

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

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## PERSONNAGES

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

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

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

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

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

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

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

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

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

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

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

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La scène est à Londres. Epoque légendaire.

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# MERLIN

## PRÉLUDE

Words by FRANCIS COUTTS

Version Française de MAURICE KUFFERATH

Music by I. ALBENIZ

**Andantino**

**PIANO** *pp*

*sempre pp*

*poco sf*

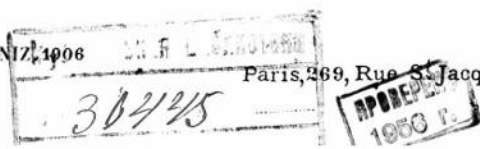
*sf pp subito*

*pp*

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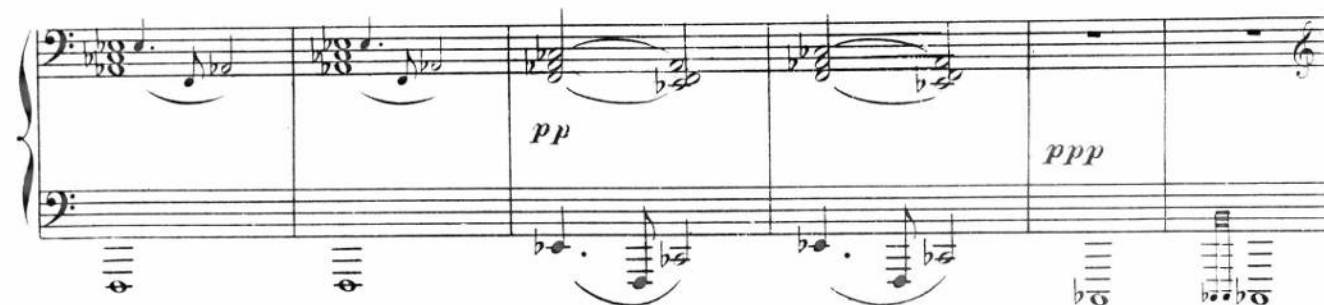




First system of musical notation, featuring a treble and bass staff. The music is in a key with two flats and 3/8 time. The bass staff includes a *pp* dynamic marking.



Second system of musical notation, featuring a treble and bass staff. The music is in a key with two flats and 3/8 time. The bass staff includes a *pppp* dynamic marking.



Third system of musical notation, featuring a treble and bass staff. The music is in a key with two flats and 3/8 time. The bass staff includes a *pp* dynamic marking.



Fourth system of musical notation, featuring a treble and bass staff. The music is in a key with two flats and 3/8 time. The bass staff includes a *ppp* dynamic marking.



Fifth system of musical notation, featuring a treble and bass staff. The music is in a key with two flats and 3/8 time. The bass staff includes a *ppp* dynamic marking.

## Rail

3

This musical score is for the piece "The Swan" by Maurice Strakosky, originally from the ballet "The Swan Lake". It is a piano and celeste arrangement. The score is written for two systems of staves. The first system consists of a grand staff (treble and bass clef) for the piano and a single staff for the celeste. The second system also consists of a grand staff for the piano and a single staff for the celeste. The music is in 3/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The celeste part is characterized by its light, ethereal sound, often playing chords and arpeggios. The piano part provides a harmonic and rhythmic foundation, with some passages featuring triplets and slurs. The overall mood is serene and graceful, reflecting the theme of the swan.

First system of musical notation. The treble staff features a melodic line with a triplet of eighth notes. The bass staff provides harmonic support. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Second system of musical notation. The treble staff includes a melodic line with a triplet. The bass staff has a melodic line. Dynamic markings include *dim.* (diminuendo) and *ppp* (pianississimo). A marking *Pit.* is also visible above the treble staff.

Third system of musical notation. The treble staff has a melodic line. The bass staff has a melodic line. A dynamic marking of *dolce.* (dolce) is present in the middle of the system.

Fourth system of musical notation. The treble staff has a melodic line. The bass staff has a melodic line. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo).

( Le rideau se lève )  
( Curtain rises )

Fifth system of musical notation. The treble staff has a melodic line. The bass staff has a melodic line. The system concludes with a double bar line.

# MERLIN

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## ACTE I

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

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

**Andante.**

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

**CHANT**

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

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

**PIANO**

**Andante**

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

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

**Poco rit**

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

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

**Andante**

**Poco rit**

**Andante**

*pp*

*pp*



pp sf

f pp

sf pp dolce

sf

### Allegretto

sf

MERLIN

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

do ff ff pp



M. 
 whom these churchmen sing Their ho ly song! Hail mys tic morn!  
 qui sont en - ton - nés ces chantssa - crés! Jour at - ten - du!

*pp* *ff* *p*

M. 
 Oh! crown my la - bour  
 Bé - ni soit mon ja -

*p* *f*

M. 
 long! Ere day be done Oh! crown Pen - dra - gon's son!  
 - beur! Viens couron - ner le fils de Pen - dra - gon!

*p* *f*

M. 
 And  
 De

*p* *f* *molto cresc.*

M

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

*ff*

M

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

*p* *cresc.*

M

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

*cresc.* *ff*

M

- nown!  
 - mis!

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



(Niviane, arrivant au moment où le soleil paraît)  
(Nivian, enters as the sun rises)

## Andante

NIVIANE  
NIVIAN

Mer\_lin mymaster!  
Mer\_lin, mon maître!

Ni -

MERLIN

## Andante

Who calls?  
Qui vient?

M.G.

pp

p

## Andantino

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

## Andantino

dolcissimo

sempre dolce

crystalline shelves  
prend leurs trésors

MERLIN

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

Gather the lords and the knights  
*Cleres et barons viendront ils*

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

*pp*

Hither a monarch to choose?  
*bien\_tôt pour choisir un roi?*

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

*mf* *cresc* *ff*

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

*ff*



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

Not  
Non

tranquille

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

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

sempre dolce

M

fan - cy,  
- dan - ce;

Morgan le Fay his false step - daughter  
*Mor-gan, lareine, sa faus - se fil - le,*

*mf*

M

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

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

M

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

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

*cresc. 3*

*cresc. 3*

*le*

M

Shines in the strength of a royal re - veal - ment!  
*fi ls, prêt à ré - clamers on héri - ta - ge!*

*ff*

*ff*

Piano introduction for the first system, featuring complex chords and triplets in both staves. The key signature has two flats (B-flat and E-flat). The music includes triplets and a crescendo marking.

## MERLIN

Morgan will plot and Merlin must struggle,  
*Mais je connais tout l'art de la Reine.*

War will be wag'd and sorcery proven, Gold for  
*Guerre au pou\_voir de la sorcière! Or pour*

Piano accompaniment for the first vocal line. It features triplets and dynamic markings including *p*, *pp*, *rall.*, *ppp*, *f*, and *pp*. The music is in the same key signature as the introduction.

Piano accompaniment for the second vocal line, featuring triplets and dynamic markings including *pp*.

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

## Andante

Piano accompaniment for the 'Andante' section, featuring triplets and dynamic markings including *pp*.

## Andantino

Piano accompaniment for the 'Andantino' section, featuring triplets and dynamic markings including *p* and *dolce*.



**Andante**  
**MERLIN**

15

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

*Andante*

*pp*

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

*affrettando poco a poco* *cresc*

**NIVIAN** (rebelle)  
(Rebellious)

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

*sf appassionato*

**Più animato**

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

**Più animato**

*p*

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

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

*affret e cresc.*

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

MERLIN

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

*cresc.*

NIVIAN

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

toil!  
- ment!

*cresc* *ff*

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

Plea sureless isle of the sea! plea sure less isle of the sea!  
î - te dé - ser - te de joie, î - te dé - ser - te de joie!

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

MERLIN

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

*pp* *ppp*

## NIVAIN

(Niviane gémissant)  
(wailing)

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

Ah! what a  
 Ah! que nos

Christ Mass made clean.  
 -és par le Christ!

doom to re-main,  
 fers sont pe-sants,

Cheating the mi-ser-ly gnome,  
 sous le pou-voir mal-fai-sant

Bound by a sor-cer-er's chain,  
 de ce maudit enchan-teur,

*ppp*

(elle sort en fuyant)  
 NIVIAN leaves the churchyard.

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

Rit. Molte rit

*ppp*



And<sup>te</sup> religioso

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

*ppp* *poco sf*

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

*poco sf*

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

*ppp dolce*

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

*poco sf*

**MONKS***coro attacca subito.*

**MOINES**

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

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

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

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



## Maestoso

De - i

De - i

## Maestoso

*ff pesante*

*p*

Trompettes sur la scène

Trumpets on the stage.

## MERLIN

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

*dim*

*Maestoso*

*pp*

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

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

*dolce*

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

*accél. cresc.*

M. choose \_\_\_\_\_  
 roi. \_\_\_\_\_

*ff*

## Allegro

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

2<sup>nd</sup> T. We have heard  
 Le bruit court A ru - mour'd  
 que l'on con -

B<sup>ass</sup> We have heard  
 Le bruit court We have  
 Le bruit

B<sup>ass</sup> We have heard  
 Le bruit court

## Allegro

*mf*

We have heard  
 Le bruit court

We have heard  
 Le bruit court

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

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

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

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

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

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

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

B<sup>ses</sup> heard - naît Of an heir con -  
- naît Oui, bien - tôt nous se -

*cresc.* *cresc.*

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

*cresc*

E - lar - - - gis - -

- ceal'dl We have heard A ru - mour'd  
 - le A nos yeux quel si - gne cer -  
 - ceal'dl We have heard A ru - mour'd  
 - le A nos yeux quel si - gne cer -  
 - ceal'dl We have heard A ru - mour'd  
 - le A nos yeux quel si - gne cer -  
 - ceal'dl We have heard A ru - mour'd  
 - le A nos yeux quel si - gne cer -

*cresc.*



*sez*

word  
- tain

Of an heir con - ceal'd  
le dē - si - gne - ra?

word  
- tain

Of an heir con - ceal'd  
le dē - si - gne - ra?

word  
- tain

Of an heir con - ceal'd  
le dē - si - gne - ra?

word  
- tain

8

*ff*

Whom by sign — Of grace di - vine  
A nos yeux — quel si - gne cer - tain

Now shall be - re -  
le dē - si - gne -

Whom by sign — Of grace di - vine  
A nos yeux — quel si - gne cer - tain

Now shall be - re -  
le dē - si - gne -

Whom by sign — Of grace di - vine  
A nos yeux — quel si - gne cer - tain

Now shall be - re -  
le dē - si - gne -

Whom by sign — Of grace di - vine  
A nos yeux — quel si - gne cer - tain

Now shall be - re -  
le dē - si - gne -

*cresc.*



**Rit.**

- veal'dl  
- ra?

- veal'dl  
- ra?

- veal'dl  
- ra?

- veal'dl  
- ra?

**Rit.**

*dim* *p*

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

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

*pp* *dim.*

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

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

**Andantino**

*pp*

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

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

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

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

Музыка. В. 111 - 5

E. 3092. M.

38194

Всесоюзного  
Радио Космос

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

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

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

*ceiv' d this mystic sword's Message to a doub - ting land*  
*- rut le sens du mes - sa - ge que la sainte é - pé - e*

*Mani - fest thy gra - cious hand, King of*  
*à ce peu - ple dé - su - ni ap - por - te au*

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

E. 3092.M.

*Allegro*

4 R. *3* *3*

Kings and Lord of Lords!  
nom du Roi des Rois.

We have heard  
Le bruit court

We have  
Le bruit

We have heard  
Le bruit court

*ff* *Allegro* *ff*

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

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

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

We have heard We have heard Of an heir con -  
l'on con - naît l'au - then - tique hé - ri -

*cresc.*



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

- ceal'd!  
 - tier

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

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

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

- ceal'd!  
 - tier

We have hear  
 l'on con - naît

*cresc.*

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

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

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

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

*cresc.*

*cresc.*



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

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

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

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

*cresc. marcato* E lar

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

gis sez Lo! "Ex-cal-li-bur" in  
 Là, d'Es-ca-li-bor vo-

A ru-mour'd word  
 hé-ri-tier

A ru-mour'd word  
 hé-ri-tier

A ru-mour'd word  
 hé-ri-tier

A ru-mour'd word  
 hé-ri-tier

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

ARCH

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

*ff*

ARCH

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

*ff*

ARCH

*Andantino*

scroll'd  
 - crit:

*ff*

*Andantino*

8

*ff*

(lisant les mots)  
 (Reading the scroll)

ARCH

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

*ff*

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

*affret. et cresc. molto*

8

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

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

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

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

*ff*

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

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

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

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

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

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

Who of the  
Qui veut ré -



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

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

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

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

fff

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

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

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

fff



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

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

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

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

Bses.  
 - ca - li - bur  
 - ca - li - bor!

**Andantino**

*fff* *sf* *dim.* *dim.*

M.  
 - snar'd!  
 prit!

Por - tents, west or east  
 Cœurs vi - te sur - pris

**Più mosso**

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

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

M.G.

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

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

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

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

*ff*

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

*ff*

Elle fait avancer Mordred  
Bringing forward Mordred

MO  
rod! — leur! 8 Le même Mouvt! mais un peu retenu

*ff*

MO  
Lo! my son is right - ful  
Oui! mon fils, seul des - cen -

*ff* *f*

**MORGAN.**

Heir of roy - al line!  
- dant de nos vieux rois,

Mor - dred from - des -  
Mor - dred, con - tre Mer -

**All<sup>o</sup> vivo.**

**M.**

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

**SOPRANOS.**

Nay, nay, Mor - gan le Fay!  
Ah! ah! rei - ne Mor - gan!

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

**TÉNORS.**

Nay, nay, Mor - gan le Fay!  
Ah! ah! rei - ne Mor - gan!

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

**BASSES.**

Nay, nay, Mor - gan le Fay!  
Ah! ah! rei - ne Mor - gan!

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

**All<sup>o</sup> vivo.**

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

Nay, Ah! nay, ah!

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

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

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

Nay, Ah! nay, ah!

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

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

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

Nay, Ah! nay, ah!

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

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

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

Let him as - say Es - ca - li - bor! Ex -  
qu'il ti - re donc Es - ca - li - bor! Es -

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

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

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

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

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

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



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

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

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

(Trumpets)  
 (Trompettes sur la scène.)

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

Ga -  
 Gau -

*fff*

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

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

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

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

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

GAWAIN.  
GAUVAIN.

*p*

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

KING LOT.  
LE ROI LOTH.

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

*p*      *f*

trus - ting! ———  
l'ai - do! ———

S.

T.

B.

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

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

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

*ff*      *ff*

*ff* *>* *ff* *ff* *>*

*pp* *pp*

*pp* *dim.* *pp*

*pp* *rit.* *pp*

*meno mosso.* *pp* *mf*

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



GAWAIN.  
GAUVAIN.

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

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

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

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

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



(stopping him.)

(l'arretant.)

MORGAN.

MORDREO (moving towards the word.)  
(s'avancant vers le perron.)Be ad - vis'd my son;  
Sois prudent, mon fils,Be ad -  
Sois pru -Now shall I lightly take it!  
Moil... Tâche pué - ri - le

S.

-vail!  
tour!

T.

-vail!  
tour!

B.

-vail!  
tour!

8--  
rit.

vis'd my son;  
dent mon fils!

Mer Son - lin ge did not  
qu'en ce

M.G.

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

M.G.

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

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

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

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

MORGAN.

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

S. say! toi!

T. say! toi!

B. say! toi!

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

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

M. throne needs no sword needs no  
*vient à ce lui qui lu*

*cresc.*

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

MORDRED.

War maybe afterwards  
*Guer - re, es-tu là dans ce*

*cresc.* *fff*

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

*fff* *ff* *f*

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

*ff* *8*

bla - de!  
- ron - ne!

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

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

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

*8* *ff* *ff pp subito.*

E. 3092, M.



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

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

*pp* *pp* *cresc.*

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

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

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

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

*cresc.* *cresc.*

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

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

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

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

*cresc.*

*f*

MORGAN.

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

MORDRED.

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

*cresc.*

*ff*

*ff*

S. Nay, if the grandsons of Queen Lgraine, Chil-dren of Ork - ney and  
Ah! si des en-fants de nos vieux rois d'Orney, d'I - guerne et de

T. Nay, if the grandsons of Queen Lgraine, Chil-dren of Ork - ney and  
Ah! si des en-fants de nos vieux rois d'Orney, d'I - guerne et de

B. Nay, if the grandsons of Queen I - graine, Chil-dren of Ork - ney and  
Ah! si des en-fants de nos vieux rois d'Orney, d'I - guerne et de

8- *fff* *cresc.*

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

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

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

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

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

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

dim.

S. more? -core? -

T. more? -core? -

B. more? -core? -

p

*p*

*pp*

*pp*

*pp*

*rit. molto.*

*ppp*

*Andante.*

*dolce.*

THE ARCHBISHOP.  
L'ARCHEVÊQUE.

None is here — whose hand a lone  
*Puis-qui-ci — nul n'a pa-ru —*

*calme et doux.*



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

A. *Let purvey, to keep the stone, Trus - ty*  
*gar - dez bien ce saint per - ron, che - ra.*

A. *knight; and eve - ry*  
*- liers! Al - lez par -*

A. *where, He - ralds, while the justs pro -*  
*- tout, hé - raults, pro - cla - mer l'ap -*

*mf* *cresc.*

A. *-ceed, \_\_\_\_\_*  
*-pel \_\_\_\_\_*

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

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

A. *-need!*  
*-chons!*

S. *ff* A-greed! A-greed! Hear the good Arch-bis-hop's  
D'accord! d'accord! E - cou - tons ce sage a -

T. *ff* A-greed! A-greed! Hear the good Arch-bis-hop's  
D'accord! d'accord! E - cou - tons ce sage a -

B. *ff* A-greed! A-greed! Hear the good Arch-bis-hop's  
D'accord! d'accord! E - cou - tons ce sage a -

**Maestoso.**

*ff* *ff*

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

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

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

*ff*

S. rede! A-greed  
\_vis! d'accord

T. rede! A-greed  
\_vis! d'accord

B. rede! A-greed  
\_vis! d'accord

*ff*

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

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

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

*ff* *ff*

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

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

S. *re - del - vis!*

T. *re - del - vis!*

B. *re - del - vis!*

*f* *ff* *ff*

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

guard! \_\_\_\_\_  
-rez! \_\_\_\_\_

Pray,  
Vous,

Sir  
sir

Ec - tor!... \_\_\_\_\_  
Auc - tor, \_\_\_\_\_

By the sword Keep you care - ful watch and  
en ce lieu fui - tes bonne et su - re

(The two Knights take station near the sword. The Archbishop and Monks re-enter the  
(Les deux chevaliers se postent près du perron. L'archevêque et les moines rentrent

ward!  
gar - de!

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



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

**All. comodo.**

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

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

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

*semplement.*

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

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

B. *pro - ve! Prove your*  
*trez. en li* *ess! Fai - tes*

*pro - ve! Prove your*  
*preu - ve de rail lan - ce Fai - tes*

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

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

B. *pro - ve! Win the prize oh win the*  
*preu - ve de rail lan - ce, ac - cou -*

*pro - ve! Win the prize oh Prove your*  
*preu - ve de rail lan - ce de rail*

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

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

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

prou  
lan

ess!  
ce!

Hear, oh!  
ac cou

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

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

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

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

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

T. win oh win - the prize, oh, win - the prize  
loy - a - le ment! to - ya - le ment!

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

S. prou - ess! win - the prize! Hear oh hear, what we re -  
liers la joue est fran - che! Fai - tes preu - ve de vail -

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

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

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

Score for Soprano (S.), Tenor (T.), Bass (B.), and Piano. The lyrics are: late lan - ce, ye! Tilt com - bat - fore tez your loy - la - dies' le.

The piano accompaniment features a *ff* (fortissimo) dynamic marking.

Score for Soprano (S.), Tenor (T.), Bass (B.), and Piano. The lyrics are: eyes! -ment!

The piano accompaniment features a *ff* (fortissimo) dynamic marking.



This page of musical notation is for a piano piece, featuring five systems of staves. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation is characterized by dense, complex chords and frequent use of triplets, indicated by the number '3' above groups of notes. The first system begins with a forte (*ff*) dynamic marking. The second system includes a crescendo hairpin and another *ff* marking. The third system features a measure rest marked with an '8' and a dashed line. The fourth system also includes a measure rest marked with an '8' and a dashed line. The fifth system concludes with a double bar line and a repeat sign. The overall texture is highly harmonic and technically demanding.

This musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#), and the time signature is 2/4. The score is characterized by complex rhythmic patterns, primarily triplets, and dynamic markings.

- System 1:** Features a series of triplets in both the treble and bass staves. The bass staff begins with a forte (*ff*) dynamic marking.
- System 2:** Continues the triplet patterns. A piano (*pp*) dynamic marking is present in the middle of the system.
- System 3:** Shows a continuation of the triplet motifs, with a crescendo leading to a forte (*ff*) dynamic marking at the end of the system.
- System 4:** Features a series of triplets in both staves, with a forte (*ff*) dynamic marking at the beginning and end of the system.
- System 5:** Continues the triplet patterns, with a forte (*ff*) dynamic marking at the end of the system.
- System 6:** The final system, concluding with a double bar line and a 2/4 time signature.

First system of piano accompaniment. The music is in 2/4 time and D major. The right hand features a series of triplets of eighth notes, starting with a fortissimo (*fff*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The left hand plays a steady eighth-note accompaniment.

Second system of piano accompaniment. The right hand continues with triplets of eighth notes, showing a crescendo in dynamics. The left hand features a series of descending triplets of eighth notes.

Third system of piano accompaniment. The right hand continues with triplets of eighth notes. The left hand features a series of descending triplets of eighth notes, mirroring the pattern in the second system.

### Allegretto

KAY

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

### Allegretto

Fourth system of piano accompaniment. The music is in 6/8 time. The right hand features a series of triplets of eighth notes, starting with a fortissimo (*ff*) dynamic and ending with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment.

ARTHUR

I've  
Sans

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

8

*f*

*f*

l'arrêtant  
stopping him

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

Nay,  
Non

I'll fetch it  
Je vais le cher-cher

8

Il va pour sortir  
He moves on

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

Nay  
Non,

*dolce*

A *See! ——— Yon would*  
*Soit! ——— ce - lui - ci peut ser -*

K *Ar - thur! Ar - thur! stay! ———*  
*res - té, reste, Ar - tus ———*

*f*

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

*serve! ———*  
*vir! ———*  
**PELLINORE**

*Pellinor s'avance et le repousse*  
*Pellinore waving him away*

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

**AUCTOR**  
**ECTOR**

*My*  
*Mon*

*wight! ———*  
*-fant! ———*

*Be not so bold! ———*  
*Sois moins har - di! ———*

*cresc.*



E.  
AUC.

son, \_\_\_\_\_ be rul'd!  
 fils, \_\_\_\_\_ ran-ge toi.

cresc.

ARTHUR.

S'adressant à Auctor.  
 To Ector.

By your de - sire I would, my sire;  
 Pour vous ser - vir, je le vou - drai....—

ff

ff

A Pellinor.  
 To Pellinore.

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

ff

ff

ff

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

ff

*ff*

ECTOR. (AUC.)

A part.  
A side.

PELLINOR.

A part.  
A side.

Pré -

mar - vellous sight.  
Ex - ploit merveilleux!

*p*

ARTHUR.

A Kay.  
To Kay.How  
LeE.  
AUC.mar - vel not, I mar - vel not!  
- sage heureux, pré - sage heureux!

*p*

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

And keen the blade! —  
 PELLINOR. Me - tal brillant —

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

A. All gems and  
 D's gemmes, de

K. How rich - ly made!  
 Glaive puissant!

ECTOR. (AUC)  
 And good King Lot.  
 Et le roi Loth.

P. Pellinor sort.  
 Pellinore leaves the churchyard.

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

*sf dolce*

A

gold! —  
 l'or! —

Some words en - scroll! d! —  
 Des mots gra - vés! —

*cresc.* *f*

ECTOR (AUG)

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

*ff* *ff* *p*

*dolce*

E AUC

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

*p*

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

E. *son,*  
*- nous*

AUC. *A - las! no son of mine! You*  
*Hé - las! tu n'es pas mon fils. Ro -*

*f* *pp* **Meno mosso** *p*

**Meno mosso**

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

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

**Meno mosso**

*cresc.*

A. *lineage why conceal? —*  
*- quoi cacher mara - ce?*

*ff*



## ECTOR (AUC)

That  
Mer -

E. AUC.

Mer - lin let de - vise, \_\_\_\_\_  
 \_lin peutsoutla ré - vè - ler. \_\_\_\_\_

Andante

pp

p

pp

Andante

## ARTHUR

O fate un - couth! \_\_\_\_\_ O ban and bale! \_\_\_\_\_  
 E - tran - ge sort! \_\_\_\_\_ A - mer des - tin! \_\_\_\_\_

ppp

O do - lo - rous bladel \_\_\_\_\_ O do - lo - rous bladel \_\_\_\_\_ By  
 Instant doulou - reux! \_\_\_\_\_ O glai - ve cru - el \_\_\_\_\_ qui

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

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

Regardant l'épée tristement.  
Regarding the sword sorrowfully.

light!  
-nis

**A tempo.**

dim e rall molto *b<sup>b</sup>* sempre *pp*

A

Gol - \_\_\_\_\_  
Va! \_\_\_\_\_

carve the  
Frap - pe

**A tempo**

*ppp*

**Rit.**

A

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

*f*

A

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

A

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

*mf* *pp* *mf*

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

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

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

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

*poco cresc.* *pp* *p*

A.

*sf* *poco affre* *Rit* *dim.*

A. *pp*  
a Tempo.

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

*poco affre*

A. *pp*

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

A. *pp*

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

Ne - ver a gain So near! \_\_\_\_\_  
é - loigne toi \_\_\_\_\_ pour jamais! \_\_\_\_\_

A. *ppp*

Ne - ver a gain So near! \_\_\_\_\_ Ne - ver a gain So  
E - loi - gne toi de moi \_\_\_\_\_ E - loi - gne toi de



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

A. near!  
 moi!

*ppp*

*Rit.*

- sionnellement. Les moines chantent.

- chant.

*Andante*  
 MOINES

Ae - qua - lis ae - ter - no

MOINES

Ae - qua - lis ae - ter - no

*Rit.*

*marcato ma non f*

Pa - tri, Car - nis

Pa - tri, Car - nis

M. 

tro - - paeo cin - - ge - re,

M. 

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

M. 

ris Vir - tu - te fir - - mans

M.

per - - - pe - - ti

per - - - pe - - ti

*cresc.*

*cresc.*

*ff*

1<sup>re</sup> SOPRANOS.

*ff*

Ae

2<sup>de</sup> SOPRANOS.

*ff*

Ae

TÉNORS.

*ff*

Ae

BASSES.

*ff*

Ae

*ff*

*3 cresc. molto*

qua - - lis æ - ter - no Pa - - -

qua - - lis æ - ter - no Pa - - -

qua - - lis æ - ter - no Pa - - -

qua - - lis æ - ter - no Pa - - -

*fff* *Grandioso*

tri - - - Car - - nis tro - - - pæo

tri - - - Car - - nis tro - - - pæo

tri - - - Car - - nis tro - - - pæo

tri - - - Car - - nis tro - - - pæo

*fff* *ff*

cin - ge - re, In - fir - ma

cin - ge - re, In - fir - ma

cin - ge - re, In - fir - ma

cin - ge - re, In - fir - ma

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets and a *ff* dynamic marking. The left hand provides a harmonic accompaniment with chords and single notes.

nos - tri cor - po - ris Vir -

nos - tri cor - po - ris Vir -

nos - tri cor - po - ris Vir -

nos - tri cor - po - ris Vir -

The piano accompaniment continues with similar triplet patterns and harmonic support for the vocal lines.



tu - te fir - mans per - pe -

tu - te fir - mans per - pe -

tu - te fir - mans per - pe -

tu - te fir - mans per - pe -

The piano accompaniment consists of a right hand with triplet eighth notes and a left hand with single notes and triplets. A *ff* dynamic marking is present in the left hand.

ti.

ti.

ti.

ti.

The piano accompaniment features a right hand with sixteenth-note runs and a left hand with eighth-note patterns. A *ffff* dynamic marking is present in the right hand.

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

The first system of the musical score consists of four vocal staves (soprano, alto, tenor, and bass) and a piano accompaniment. The vocal staves are mostly empty, with a few notes at the beginning. The piano accompaniment features a complex melody in the right hand with many sixteenth and thirty-second notes, and a bass line with triplets in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

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

The second system of the musical score features a piano accompaniment. The right hand plays a continuous sixteenth-note pattern, while the left hand plays a bass line with triplets. The dynamic marking *fff* (fortissimo) is present. The key signature remains one sharp (F#) and the time signature is 3/4.

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

The third system of the musical score features a piano accompaniment. The right hand continues the sixteenth-note pattern, and the left hand continues the bass line. The dynamic marking *dim.* (diminuendo) is present. The key signature remains one sharp (F#) and the time signature is 3/4.

## Andante religioso

Piano introduction in G major, 4/4 time. The piece begins with a *ppp* (pianissimo) dynamic. The right hand features a series of ascending and descending eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Andante religioso*. The introduction concludes with a *pp* (pianissimo) dynamic and a final chord.

ECTOR.

By the Gospels we  
 Sur ces li-vres sa-

PELLINORE.

By the Gospels we  
 Sur ces li-vres sa-

Piano accompaniment for the first vocal entry. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *fff* (fortissimo) at the beginning, which then softens to *pp* (pianissimo) as the vocalists enter.

Vocal staves for Ector (E.) and Pellinore (P.). The lyrics are: "swear - crés, And the Rood they de - clare, sur la croix, nous ju - rons". The staves are arranged in a system with the piano accompaniment below. The piano accompaniment continues with a steady eighth-note pattern.

*f.*

— This youth with his hand      Forthright drew the brand  
— *qu'Ar-thus sous nos yeux*      *arra - cha ce fer*

*p.*

— This youth with his hand      Forthright drew the brand  
— *qu'Ar-thus sous nos yeux*      *arra - cha ce fer*

*dolce*      *cresc.*      *pp*      *sf*

**Allegro**  
**SOPRANOS**

A low - ly  
Quoi, cet en -

**TÉNORS**

Sir Ec - tor's son!  
Le fils d'Auc - tor!

**BARYTONS** *f*

A low - ly youth!  
Quoi, cet en - fant!

**BASSES** *f*

A low - ly youth!  
Quoi, cet en - fant!

**Allegro**

*mf*      *cresc.*

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

*fff*



ECTOR.

Not mine, for -  
Non, pas mon

E. MERLIN Andante

-soothl—  
fils.,...—

Andante

à Auctor.  
To Ector.

A l'assemblée.  
To the assemblage.

M. Our task is done! — Hear me, sirs! —  
Nous triomphons! — E - cou - tez tous! —

*ff* *pp*

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

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

*dolce* *sf*

AUCTOR.  
ECTOR.

M. Well we loved the child and  
Comme nous l'aimions tant, il

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

*rit.*

E. A.  
 nou - rish'd  
 fut ai - mé

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

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

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

**Animato**  
**MERLIN**

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

*cresc.*

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

SOPRANOS Deux mesures en font une des précédentes,

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

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

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

8 *ff*

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

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

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

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

*ff*

*ff*

*Red.*

**Allegro**

LOT

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

**Allegro**

*mf*

*sf*



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

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

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

## SOPRANOS

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

## TÉNORS

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

## BASSES

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

## SOPRANOS

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

## TÉNORS

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

## BASSES

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

*ff*

The image displays a musical score for the hymn "The King of the Mountains." It includes vocal parts for King and Par and a piano accompaniment. The lyrics are: "by Heaven's own voice ex - press'd! / la grâ - ce de Dieu mar - qué". The piano part features a prominent triplet melody in the right hand and a supporting bass line in the left hand, marked with a forte (ff) dynamic.

King  
Par

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

King  
Par

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

King  
Par

by Hea - ven's own voice ex - press'd!  
la grâ - ce de Dieu ma - qué

King  
Par

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

King  
Par

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

*ff*

[illegible]

by so - lemn sign!  
pro - cla - mé roi!

by so - lemn sign!  
pro - cla - mé roi!

by so - lemn sign!  
pro - cla - mé roi!

sign! by so - lemn sign!  
mé! pro - cla - mé roi!

sign! by so - lemn sign!  
mé! pro - cla - mé roi!

sign! by so - lemn sign!  
mé! pro - cla - mé roi!

*ff* *ben marcato*



MORGAN.

Fools! Prin - ces pris By Mer - lin de fo -

MOR. mas - li - - - - - tered! e,

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

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

M.

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

*cresc.*

M.

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

1<sup>er</sup> CHOEUR.

SOPRANOS

TÉNORS

BASSES

Al -  
Ar -

2<sup>nd</sup> CHOEUR.

SOPRANOS

TÉNORS

BASSES

*f*

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

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

le - gianceto King Ar - thur! King shall own him King! Al -  
 -thus a la couron - ne! Gloi-re à no - tre roi Ar -

le - gianceto King Ar - thur! King shall own him King! Al -  
 -thus a la couron - ne! Gloi-re à no - tre roi Ar -

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

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

*f*

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

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

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

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

*f*

*f*

Far as Rome an far - ther Bards his fame shall sing!  
 Jus - qu'au bout du mon - de s'e - ten - dra sa loi!

Far as Rome an far - ther Bards his fame shall sing!  
 Jus - qu'au bout du mon - de s'e - ten - dra sa loi!

King! Far as Rome and far - ther Fools shall fol - ly  
 roi! Jus - qu'au bout du mon - de, on le hon - ni -

King! Far as Rome and far - ther Fools shall fol - ly  
 roi! Jus - qu'au bout du mon - de, on le hon - ni -

*f*



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

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

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

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

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

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

*ff*

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

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

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

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

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

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

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

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

8.  
 ff

MOINES  
MONKS

The musical score is arranged in two systems. The first system contains two staves (treble and bass clef) with the lyrics "Præ - se - pe - jam ful - get" written below the notes. The second system contains six staves, each with a vocal line (treble or bass clef) and the instruction "sing!" followed by a blank line for the lyrics. The lyrics for these staves are "-loi!" for the first three and "-ra!" for the last three. The third system contains a piano accompaniment for the right and left hands, marked with a forte dynamic (*fff*). The piano part features a series of chords in the right hand and a bass line in the left hand, with a key signature of one flat and a common time signature.

Præ - se - pe - jam ful - get

Præ - se - pe - jam ful - get

sing!  
-loi!

sing!  
-loi!

sing!  
-loi!

sing!  
-ra!

sing!  
-ra!

sing!  
-ra

*fff*

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

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

*fff* *fff*

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble and bass clefs, respectively, with a key signature of one sharp (F#). They contain the lyrics "tu - - - um Lu - men - - que nox spi - rat". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and a melodic line. It includes dynamic markings *fff* (fortissimo) and *fff* (fortissimo).

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

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

*fff* *fff*

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble and bass clefs, respectively, with a key signature of one sharp (F#). They contain the lyrics "no - vum Quod nul - la nox in - ter -". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and a melodic line. It includes dynamic markings *fff* (fortissimo) and *fff* (fortissimo).

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

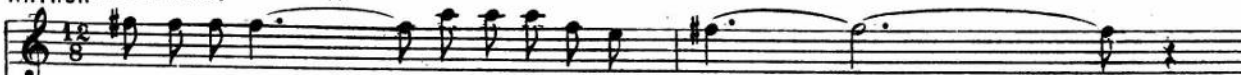
*fff*  
*rit.*  
*poco*  
*a*

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

*poco.*  
*rit.*  
*Pesante*  
*tr.*

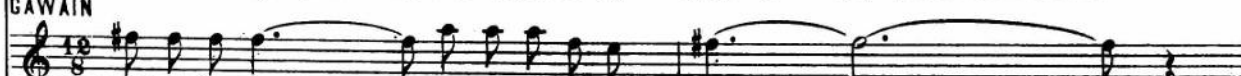


**GAWAIN**



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

**KAY**



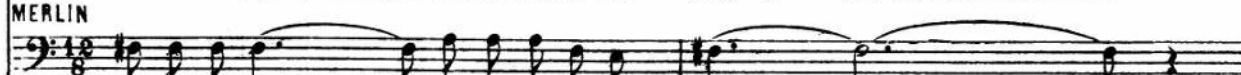
Ci - ta - del isle of the war - de - ring wa - ters!  
*Sainte Bretagne,* ci - ta - del - le du mon - de,

**MERLIN**



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

**ARCHBISHOP**



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

**ECTOR et LOT**



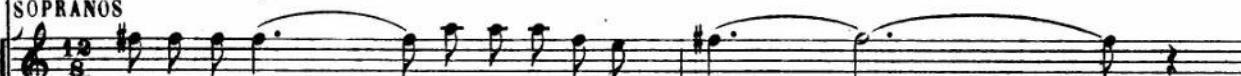
Ci - ta - del isle of the war - de - ring wa - ters!  
*Sainte Bretagne,* ci - ta - del - le du mon - de,

**SOPRANOS**



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

**TÉNORS**



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

**BARYTONS**



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

**BASSES**



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

**Maestoso.**



*ff*

E. 3092. M.

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

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

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

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

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

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

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

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

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

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

F. 3092 M

A.  
Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

G.  
Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

K.  
Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

M.  
Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

AR.  
Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

E.S.L.  
Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

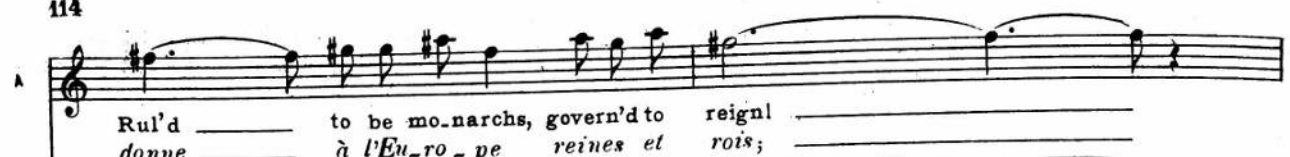
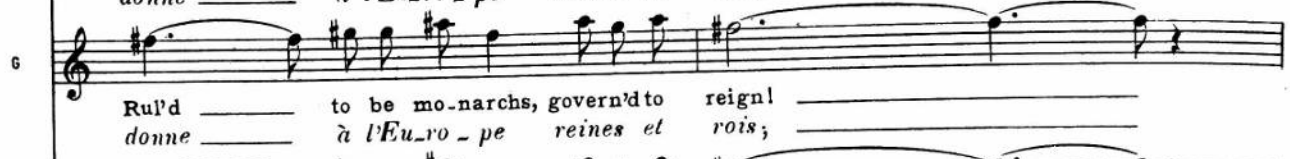
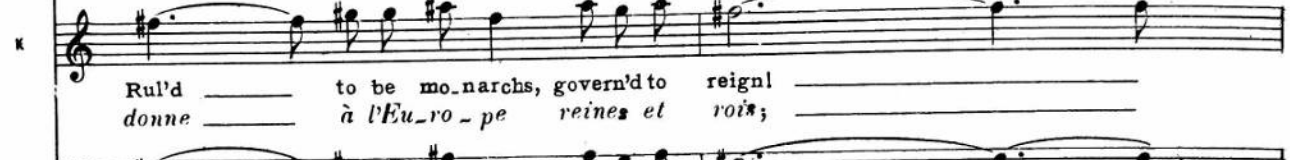
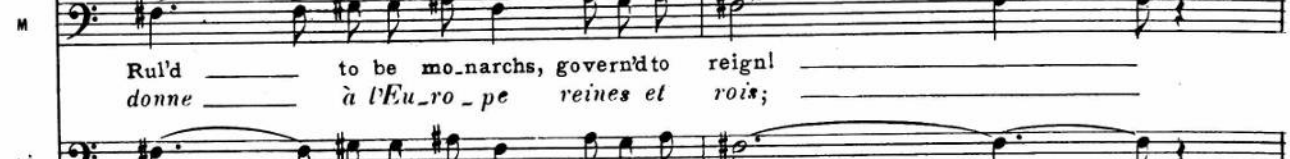
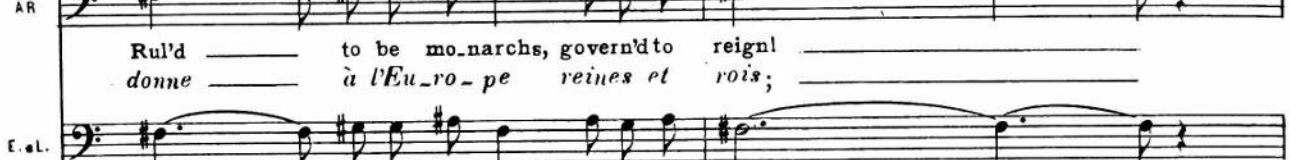
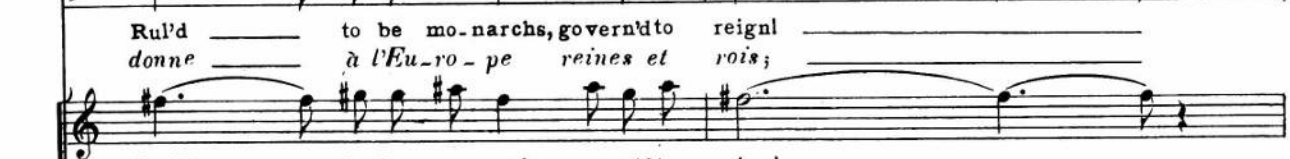
Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

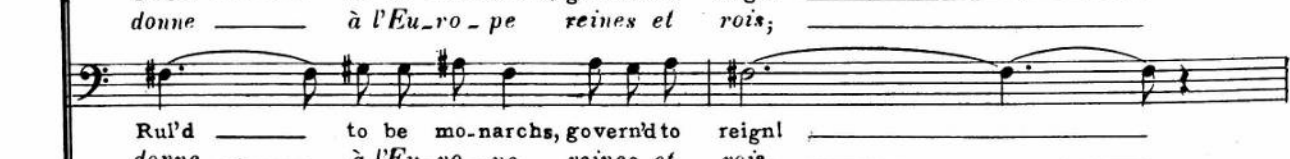
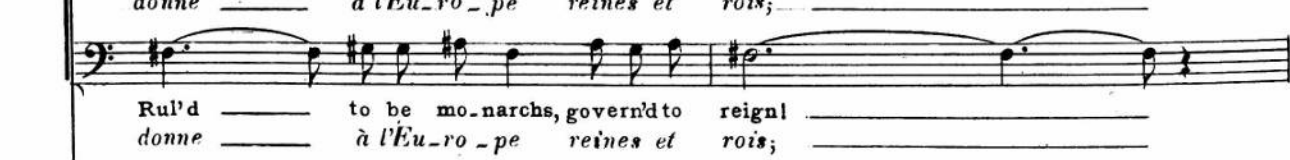
Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

Eng - land! mother of sons and daugh - ters  
Mè - re dont la puissan - te ra - ce

The piano accompaniment at the bottom consists of two staves, treble and bass clef, featuring chords and moving lines in both hands.

A 
  
 G 
  
 K 
  
 M 
  
 A R 
  
 E. a. l. 
  


*ff sempre*



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

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

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

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

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

C. & L.  
 Born of the womb \_\_\_\_\_ of the la\_bouring a - ges, \_\_\_\_\_  
 Fruit savoureux \_\_\_\_\_ du la-beur des â - ges, \_\_\_\_\_

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

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

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

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

fff



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

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

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

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

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

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

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

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

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

E. 3092. M.

A. Praise, ye warriors, praise, ye sages,  
Clerics et nobles, ren - dons grâce à

G. Praise, ye warriors, praise, ye sages,  
Clerics et nobles, ren - dons grâce à

K. Praise, ye warriors, praise, ye sages,  
Clerics et nobles, ren - dons grâce à

M. Praise, ye warriors, praise, ye sages,  
Clerics et nobles, ren - dons grâce à

AR. Praise, ye warriors, praise, ye sages,  
Clerics et nobles, ren - dons grâce à

E. & L. Praise, ye warriors, praise, ye sages,  
Clerics et nobles, ren - dons grâce à

Praise, ye warriors, praise, ye sages,  
Clerics et nobles, ren - dons grâce à

Praise, ye warriors, praise, ye sages,  
Clerics et nobles, ren - dons grâce à

Piano accompaniment (8-measure phrases):

A. God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

G. God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

K. God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

M. God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

AR. God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

st. God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

God! King Ar - thur has come to  
 Dieu! Ar - thus est venu, le

8  
 ff

118

S.  
reign!  
Roil

A.  
reign!  
Roil

T.  
reign!  
Roil

B.  
reign!  
Roil

C.  
reign!  
Roil

fff

Rideau.  
Curtain.

This musical score is for a piece titled "Rideau. Curtain." and is numbered 120. It features a vocal ensemble with six parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Baritone (B.), and Bassoon (B.). The vocal parts are arranged in two systems of three staves each. The first system includes staves for S., A., and T. in the first system, and B., B., and B. in the second system. The second system includes staves for S., A., and T. in the first system, and B., B., and B. in the second system. The piano accompaniment is written for a grand piano, with the right hand in the upper register and the left hand in the lower register. The score includes various musical notations such as notes, rests, and dynamic markings like *fff* and *ff*. There are also markings for octaves (8) and triplets (3). The key signature has one sharp (F#), and the time signature is 6/8.



# Merlin

## ACTE II

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

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

Allegro (♩. 68)

**PIANO**

*dolce et avec calme*

*f poco*

*f*

*p*

*2*

Arthur la tête découverte, est à genoux devant le crucifix. Il se lève sans apercevoir Merlin qui entre

ARTHUR discovered kneeling before a crucifix He rises and Merlin enters unperceived

Woun - ded - with  
Guer - re - dis -

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

A

Breaks my king - dom  
me - na - cent

with bloody di - vi - dings  
la paix démon - ne!

*sf* *f* *ff*

MERLIN

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

*cresc.* *p*

ARTHUR

(se retournant.)  
(turning)

Friend,  
A - mi,

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

*poco rf*

A

Friend and councillor!  
con-seil-ler prudent,

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

MERLIN

Mis-  
Le

cresc. cresc. ff

M

\_chief of warfare—  
temps des dé\_sas - tres vient pour ceux qui le bra - - vent!

dolce

M

Mor - ganthe léo - - pardhas yiel  
Mor - gan, la louve, - s'estren - du - - e, — and  
et

yielded Mordred the whelp! *Our la - bour is en - ded!*  
*Mordred sou louve - teau. — Notre ou - vré s'en - che - ve. —*

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

(gravelly)  
 MERLIN (gravelly)  
 Fast ou suc - ces - ses a new pe - ril pres - ses —  
*Paix pas - sa - ge - re! Jecrain pour toi mē - me!*

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

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

*dolce* *cresc.*

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

*sf* *dim.*

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

*pp*

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

*p mais sonore*



## MERLIN

Ma - ny more  
Com - me com -

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

and none of them bea - rer; Forren to you, - of your Kingdom's defilement  
et de l'les au - cu - ne ne cher - che - rait - à souil - ler ta couronne!

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

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

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

Curd - les your heart  
de-vrait m'é - par - guer

Curd - les your  
Oui m'é - par -

*cresc.* *f* *cresc.*

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

*f* *ff* *ff*

MERLIN

Sir, if my  
Si - rel si Mer -

*mf*

E. 3092. M.

youth to such fol-ly con - sen - ted Mer - lin was -  
 - lin ne di - sail sa pen - sé - e, traî - tre à son

*cresc. f*

trai - tor was - trai - tor to give me no war - ning!  
 œu - vre, à son maî - tre, tu pourrais le di - re!

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

*f ff*

*f ff*



ARTHUR

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

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



(a part)  
MERLIN (aside)

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



Spells — and en - chant - ments — shall murder this  
 Mais mon de - voir est de rom - pre cette u - nion fa -

*ff mf*

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

marriage!  
 - tu - le!

*ff ff ff pp*

*sempre p*

*sempre p*



The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with several dynamics: *poco sf*, *cresc.*, *f*, *ff*, and *p*. The notation includes many sixteenth and thirty-second notes, often beamed together. There are also some triplets and slurs. The score is written in a standard musical notation style, with a grand staff (treble and bass clef) for each system. The page number 131 is in the top right corner.

*poco sf* *cresc.*

*cresc.* *cresc.* *f*

*f* *ff* *p*

*cresc.* *ff*

*ff*

This page of musical notation is for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various dynamics and articulations:

- System 1:** The first staff begins with a fortissimo (*ff*) dynamic. The second staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and the instruction *dolce*.
- System 2:** The first staff begins with a fortissimo (*ff*) dynamic. The second staff begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic and the instruction *dolce*.
- System 3:** The first staff begins with a fortissimo (*ff*) dynamic. The second staff begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic and the instruction *dolce*.
- System 4:** The first staff begins with a fortissimo (*ff*) dynamic. The second staff begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic and the instruction *dolce*.
- System 5:** The first staff begins with a fortissimo (*ff*) dynamic. The second staff begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic and the instruction *dolce*.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece of music.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ff* (fortissimo), *fff* (fortississimo), and *p* (piano). There are also trills marked with 'tr'. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

1<sup>re</sup> SOPRANOS

2<sup>de</sup> SOPRANOS

TÉNORS

BARYTONS

BASSES

*ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

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

and et save sauve the l'E State! tat.  
and et save sauve the l'E State! tat.  
and et save sauve the l'E State! tat.  
and et save sauve the l'E State! tat.  
and et save sauve the l'E State! tat.



*sec*

ARTHUR **Andantino**

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

**Andantino**

*ff* *p*

**Doppio tempo, afretando**

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

**Doppio tempo, afretando**

*f* *p* *f* *f*

are son and queen!— Our cap- tives now are son— and  
 a. —ec son-fils, — Mor- gan, — ma — sœur, — captive — est

*f* *f*

12/8 12/8 12/8

**Allegro**

queen! —  
la! —

**Allegro ff**

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

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

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

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

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

**Allegro**

*J* *f*

(S'adressant aux écuyers)  
(To attendants)

**MERLIN** **Rit.**

**Andantino.**

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

State  
Roi!

State  
Roi!

State  
Roi!

State  
Roi!

State  
Roi!

*ff dim.* *p* *pp*

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

cap tain, Sir Pelli - nore!  
 pren - nent leur juste sort!

**Rit.**

*p* *pp*

*cresc.*

*cresc.* *sf*

ARTHUR

**Andante**

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

**Rit.** **Andante**

*ppp* *pp* *pp*

A

blood! —  
mais;

A

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

*f* *p* *p*

A

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

*f* *ff*

A

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

Life and death in my hand I hold!  
vos des - tins je les tiens dans ma main

*ff* *f* *f* *mf* *Allegro tranquillo* (Battez à deux temps)



MORGAN

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

141

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

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

cresc.

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

cresc.

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

f

ho - mage! —  
 - men - de! —  
 MERLIN.

(Morgan se relève)  
 (Morgan rises)

Par - don her ne - ver —  
 Non, point de grâ - ce! —

dim. *mf*

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

*cresc.*

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

*cresc.*

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

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

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

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

ne - ver! —  
 grâ - ce! —

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

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

Morgan Tacet

wreak  
*hai - ne!*  
 SOPRANI

TÉNORS

BARYTONS

BASSES

CHOEUR

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

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

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

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

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

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

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

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

3 *ff*

## GAWAIN

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

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

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

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

*ff* *mf*

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G  
 - nore — mur\_dered\_ my sire, — and the  
 - nor — tu - a mon pè - - - re! Le de -

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

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

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

6

- nore — mur\_dered my sire! — mur\_dered my  
 - nor — tu - a mon pè - re! Je - veur sa

6

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

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

P

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

P

(to Gawain)  
 (à Gauvain)

Or - gu - lous boys —  
 Jeune or -ueil - leur —

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

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

SOPRANOS..

TÉNORS..

BARYTON.

BASSES.

Death to the  
*Mort à la*

Death to the  
*Mort à la*

Death to the  
*Mort à la*

Death to the  
*Mort à la*

*ff* *ff*

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

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

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

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

*ff*

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

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

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

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

*ff*

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

Peace  
Paix

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

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

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

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

*ff*

Peace  
Paix

*mf* *dim.* *p*

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

*Rit* *pp*

*ppp*

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A

cease!  
- tats!

*pp*

*f*

Rit.

*pp*

Rit.

ARTHUR

(aux prisonniers)  
(To the captives)

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

Andante Adagio

*ppp* *pp* *pp* *dolce*

A

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

A

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

*sf* *dim*

A

Mor - gan, niy —  
 Mor - gan, sœur ai -

*pp* *ppp* *gubassa*

A

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

*dolce*

Honour my mercy  
à la co-lè-re

Hensur my mercy  
fermeton à-me.

in right  
Rends-moi and  
jus

rea-son  
-ti-ce

Pelli nore,—  
Quant à toi—

fight in the fore most fray,—  
dont je connais la va-leur,—

in the fore most  
chevalier Pelli-

fray,—  
nor,—

Fight for King Ar — thur —  
que ton cou-ra-ge —

hence forth to —  
ser-ve ton

day!  
Roil

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

(à Gauvain)  
ARTHUR (To Gauvain)

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

ARTHUR

**Stesso tempo**

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

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

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

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

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



A

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

A

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

GAWAIN.

*simplement.*

G

This I vow — for Je-su's sake! —  
*Je le jure! — Dieu m'aide ain-si! —*

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

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

*pp sf f p*

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

- prise! —  
loi! —

Arthur is  
Grandestle

Ar - thur is  
Grand est le

Ar - thur is wor - ship - ful  
Grand est le cœur d'Arthus

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

**Poco più mosso**

*pp*

wor-ship full d'Arthus, wor-ship be done malgré Merlin,  
 wor-ship full d'Arthus, wor-ship be done malgré Merlin,  
 wor-ship be done malgré Merlin, wor-ship be done malgré Merlin,  
 Mer-lin des-pite malgré Merlin, Mer-lin des-pite malgré Mer-lin, Mer-lin des-pite il pardon-na.  
 Mer-lin des-pite malgré Merlin, Mer-lin des-pite malgré Mer-lin, Mer-lin des-pite il pardon-na.  
 cresc.

Ar-thur is wel-ding in one Mer-cy and might!  
 A la vail lanceil u-nit un cœur ai-mant  
 Ar-thur is mer-ci-ful is mer-ci-ful is mer-ci-ful  
 A la vaillan-ce il u-nit un cœur un cœur ai-mant  
 Ar-thur is mer-ci-ful is mer-ci-ful is mer-ci-ful  
 A la vaillan-ce il u-nit un cœur un cœur ai-mant  
 f

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*f*

tur - bulent  
Ran - ge toi

forerul'd by none!  
sous son pou - voir

tur - bulent  
Ran - ge toi

forerul'd by none!  
sous son pouvoir

tur - bulent  
Ran - ge toi

forerul'd forerul'd by none!  
sous son pouvoir cle - ment.

Eng - land the tur - bulent fore  
Peu - ple ré - jou - is - toi sous

forerul'd by none forerul'd by none!  
sous son pouvoir ferme et cle - ment.

Eng - land the tur - bulent tur bulent  
Peu - ple ré - jou - is - toir an - ge toi

forerul'd forerul'd by none!  
sous son pou - voir cle - ment

*p*

*sf*

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

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

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

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

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

Strong to do right  
ferme et cle - ment

*p*

*cresc.*

Eng - land the ju - bilant  
 Peu - ple ré-jou-is-toi!

Eng - land the ju - bilant  
 Peu - ple ré-jou-is-toi

Eng - land the ju - bilant  
 Peu - ple ré-jou-is-toi!

Eng - land the ju - bilant  
 Peu - ple ré-jou-is-toi

Eng - land the ju - bilant Christendom's sun,  
 Peu - ple ré-jou-is-toi! Lachrétien - té

Christendom's sun,  
 Lachrétien - té

Christen - dom's sun,  
 est sous ta loi

Christendom's  
 Lachrétien -

Christen - dom's sun,  
 est sous ta loi

Christendom's  
 Lachrétien -

Eng - land the ju - bilant Christendom's sun,  
 Peu - ple ré-jou-is-toi! Lachrétien - té

Christendom's  
 Lachrétien -

*f*

*M.F.*



*f*

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

*f*

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

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

sun, Christendom's sun, Full be thy  
 - té est sous sa loi *La* - ten - dom's sun, chré - tien - té est sous sa

sun, Christendom's sun, Full be thy  
 - té est sous sa loi *La* - ten - dom's sun, chré - tien - té est sous sa

*f* *f* *ff*

8. 8.

sun, Full be thy light Full be thy  
 loi La chré-tien té est sous sa

sun, Full be thy light Full be thy  
 loi La chré-tien té est sous sa

light Full be thy light Full be thy  
 loi La chré-tien té est sous sa

light Full be thy light Full be thy  
 loi La chrétien-té est sous sa

light Full be thy light Full be thy  
 loi La chrétien-té est sous sa

*mf* *cresc.* *cresc.* *ff*

(L'assemblée se retire, excepté Morgan et Mordred)  
(All go out except Morgan and Mordred)

163

light!  
loil!

light!  
loil!

light!  
loil!

light!  
loil!

*ff* *<* *<* *ff* *fff*

*ff* *dim.* *pp*

(suivant haineusement  
Arthur du regard)  
MORDRED (looking after Arthur)

Stesso tempo

Bastard and low-born boy! Thinks he to tread unto dust?  
Tremble, bâ-tard in so-lent! Va! je te dé-fie en-cor!

*p*

MORDRED Pati.

Where is your art you art to des-troy? — False is your magic to trust!  
*Enchanteressel ton art, qu'en fais-tu? — A qui sert-il aux vain-cus?*

*p* *8a bassu*

Patience, my son! — Let me deal —  
*-en-ce, mon fils — tu ver-ras.*

Patience, betray'd and mis-led? — Patient indust shall I  
*Patience! quand de ce fe-lon — je dois subir les af-*

*pp* *p*

Hear me, — my Mor.dred! — A  
*Mordred, — é-con-te, — mon*

kneel, — Heel of this boy on my head?  
*-fronts — et me courber sous sa loi!*

*p* *f* *p*

M

cloud,— Now but the breadth of an hand,— Soon this u-surper shall shroud,— Overthwart hooding the  
 fils!— Comme un nu-a-ge té-ger — par la tempête empor-té, — tombe-ra l'u-sur-pa-

M

land! —  
 leur. —

**MORDRED**

Whence shall this tempest be spread? —  
 Quand souffle-ra ce bon vent? —

M

**MORGAN.**

Down from their Houses of Life, — Fa-tal-ly join'd, — if he  
 De sa puissance à ja-mais — c'en se-ra fait, — s'il s'u-



wed Guenevere, — peri.lous wife  
 mit a Gwinevre, — auctœur per - vers! —  
 8.

MORDRED

Merlin that fate will for.  
*Merlin préviendra ce mal.*

*f* *sf* *ff* *sec*

MORGAN

Not if they mingle their star! Stubborn that stress to 'un-bend Stark that duress to un-bar!  
Non, car leurs astres li - és mêlent leurs sorts à tous deux, et leur rencon-tre est leur mort!

fend!  
heur!

*sf p* *sf p*

*tr* *tr* *tr* *tr*

Cast then, my mother, — to make Arthur and Guenevere one! —  
 Veil - le donc, mè-re! — Et fais qu'ils soient u-nis tous les deux. —

*ff sf mf*

## MORGAN

Leave me to deal, for your sake, — Leaveme to deal, for 'your  
 Lais - se ta cause en mes mains! — Toi que mon sein a nour-

*ppp*

*And.*

sake, Child of my bosom, sweet son! —  
 ri, chair de ma chair, ô mon fils, —

*espress.*

*PPP dolcissimo*

Child of my bosom, — Child of my bo-som, sweet son! —  
 cet - te couronne, — je veux enceindre ton front! —

*sf rit. sf*

*pp* *sf* *rit. molto.* *ppp* *Rit.*

MORGAN

**Allegro ma non troppo**

Largely I promised, and yet — Merlin delivers from harm —  
Vaine promesse, hé - las! — Par le savoir de Merlin, —

*Lento* *Allegro ma non troppo*

*Red.* *Red.*

Ar - thur, how e - ver I set Snare of en chant - ment and  
Ar - thus é - chappe au dan - ger, mal - gré mes en - chan - te -

*f* *ff*

**Stesso tempo**

charm. Ne - ver wil Ar - thur be doom'd.  
- mental Art des ma - gi - ques se - crets,

**Stesso tempo**

*ff* *ff*

M

Vain \_\_\_\_\_ Vain is my ut-termost spell, \_\_\_\_\_  
 Viens, \_\_\_\_\_ viens ra-ni-mer mon es-poir! \_\_\_\_\_

*ff*

M

Vain \_\_\_\_\_ Vain is my ut-ter-most  
 Viens \_\_\_\_\_ Fais que mon droit sois vain.

*ff*

*tr*

M

spell, \_\_\_\_\_ Vain is my ut-ter-most spell, \_\_\_\_\_ Vain is my ut-ter-most  
 -queur \_\_\_\_\_ des ar-ti-fi-ces trom-peurs \_\_\_\_\_ de ce de-vin ab-hor

*sf*

*tr*

M

spell, \_\_\_\_\_ Ne-ver will Ar-thur be doomed, \_\_\_\_\_ Vain is my ut-ter-most  
 rel \_\_\_\_\_ Puisse Merlin à ja-mais \_\_\_\_\_ dans u-ne tom-bee-en-fer.

*f*

*ff*

*ff*

spell, \_\_\_\_\_ Never till Merlin be tomb'd! \_\_\_\_\_  
 -mé, \_\_\_\_\_ ne plus re-voir le so - leil! \_\_\_\_\_

*ff*

Aid me. ye Princes of Hell! \_\_\_\_\_ ye Princes of  
 l'ai - de, puis-san-ces d'en - fer! \_\_\_\_\_ puis-san-ces d'en-

*ff*

*Red.*

**NIVIAN** *Allegro molto*

Hear me, \_\_\_\_\_ Hear me O la - dy, and -  
 Grâ - ce! \_\_\_\_\_ Grâ - ce qui veut me sau -

Hell! Aid me \_\_\_\_\_  
 -fer A l'ai - de! \_\_\_\_\_

*ff* *Allegro molto* *fff* *ff* *Red.*



Elle entre comme une folle.  
She enters, hurriedly.

Suppliante.  
Beseeching.

save!  
-ver? \_\_\_\_\_

Save  
O

*ff*

Meno mosso

me from hor-ri-ble thrall! \_\_\_\_\_  
sau - ve moi de la mort! \_\_\_\_\_

MORGAN

Who are you,  
D'où viens - tu,

Meno mosso

*pp*

dam - sel, that crave Suc - cour? \_\_\_\_\_  
fem - me qui m'im - plo - res? \_\_\_\_\_

*pp*

*dolce*

*sf*

*sf ma pp* *ppp*

NIVIANE (Se retournant et écoutant)  
NIVIAN (Turning and listening)

**Doppio tempo**

Hark, ——— hark! ——— Did he  
Lui! ——— Lui! ——— C'est sa

**Doppio tempo**

*sf et pp* *sf* *sf*

**Andantino.**

call? ———  
voir. ———

**Andantino.**

*sf* *f* *dolce.*

*dolce*

*dolce*

*poco sf*

NIVIAN

No,  
Er -

no! A res - pitel  
-reur! Je res - pire!

*pp*

No, *Non!*      *no!* *Non!*      Still, *mais*

*sf*      *pp*      *dolce*

Still, when he calls, I must go!      when he calls, I must

*dès* *que sa voix me com- mande,*      *son pou-voir me con-*

go!      when he calls, I must

*-traint,*      *son pou- voir me con-*

go!      *S'approchant d'elle.*  
*-traint,*      *(Coming to her)*

MORGAN      Tell *Par*      me... *lél...*

M. *Nay, be not a - fraid!*  
*Va, ne crains rien!* *Tell me what wi-zard dare*  
*Dis moi quel charme se -*

M. *hold Cap-tive so gentle a maid?* *so gentle a*  
*- cret en sa puis - sance retient* *ta jeune beau-*

M. *- maid?*  
*- tée!* *pp*

**Andante**

M. *Mer-lin this ma-gic has spun!*  
*Merlin est maître de moi!*

**Andante**

*Mer - lin!*  
*Mer - lin!* *f* *dolce espress.*



125 NIVIANE  
NIVIAN

N. The dan - ces we weave, I and my sisters, poor slaves,  
Moi - même et mes sœurs, pauvres es - clu - ves, dansons

*dolciss.*

N. Dances the gnomes to deceive! Guardless their grottoes they  
pour d'éc - voir les lu - tins! Lors - que, charmés par nos

*ppp*

*Red.*

N. leave, While in their crys - tal - line caves Mer - lin, is stealing their gold!  
pas, ils nous pour - sui - vent au loin, Mer - tin leur vo - le leur or!

N. So are we net - ted, and none E - ver  
Ain - si, sou - mi - se à sa co - lon -

*ppp*

*dolce*

N. shall win to go free, Save you will  
 -té, nous le serrons! Dis! VeuX - tu

N. break us the net! Save you will break us the net!  
 nous dé - li - vrer, nous dé - li - vrer de Merlin!

*p* *sf* *sf*

*pp*

*dolce*  
*pp*

(Elle fixe le vide, comme poursuivant des fantômes)

NIVIAN (She seems to see a phantom.)

See! De-mons around us are set, Lest we should flee!  
Vois ces lar-ves qui glissent la-bas! Vi-te fu-yons!

*pp* *pp* *sf* *dolce*

(Elle semble suivre leurs  
(She follows his movements,

See! One!  
La! La!

*sf* *pp* *sf* *pp*

mouvements, et rit follement.)  
(laughing wildly.)

Ha, ha, ha, ha!  
Ha, ha, ha, ha!

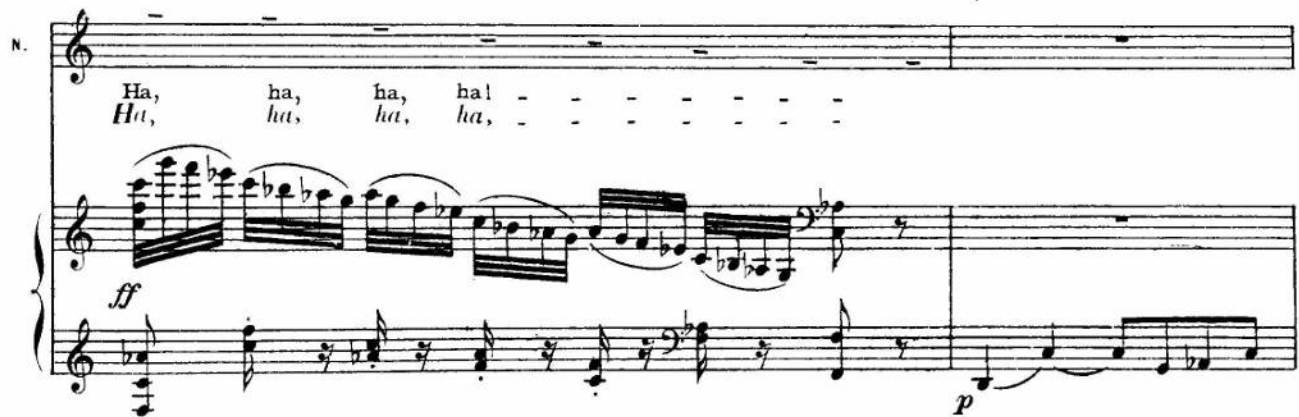
*ff* *p*

N. 

How he goes Soft on the claws of his toes!  
*Vi-re-ment 'el - les se sauvent de nous...*

N. 

See! *Vois!...* Gone! *Rien!...*

N. 

Ha, ha, ha, ha!

(Elle revient à Morgan suppliante.)  
 (Turning to Morgan again.)

N. 

Yet he keeps watch, for he loves not, nor sleeps! La - dy, if  
*Là, de nouveau, les voi-là près de nous! Da - me s'il*

N. 

craft may contrive      Res-cue for creatures in      pain,  
*c'est un mo-yen      de met-tre fin à nos      maux,*

*f*

N. 

Pi - ty us,      Pi - ty us,      dun - geon'd, a - live,  
*sau - re-nous!      sau - re-nous,      nous      qu'on re - tient*

*ff*

N. 

Bound \_\_\_\_\_ with in - vi - si - ble chain! \_\_\_\_\_  
*par \_\_\_\_\_ d'in - vi - si - bles li - ens! \_\_\_\_\_*

*dim.*



**Allegro**

N. Bound with in - vi - si - ble chain!  
*pard'in - vi - si - ble a li - ens!*

MORGAN.

Ma - gic of ma - gic a -  
*Nul le sci - ence ou ma*

**Allegro**

M. - ware, Ne - ver by craft may be caught. In - nocence  
*- gi - e ne pré - vaut con - tre Mer - tin! L'in - no - cence*

on - ly can snare Wis - dom and bring it to naught! In - nocence  
*seu - le pourrait mettre en dé - faut son sa - voir! L'in - no - cence*

E. 3092. M.

M. *on-ly can snare Wis - dom and bring it to naught! and*  
*seu-le pourroit mettre en dé - faut son sa voie et trou-*

*cresc. f*

M. *bring it to naught! Lol as the gates of the*  
*-bler sa raison! Oui! sur un si - gne de*

*f p*

M. *caves, Ob - durate gates, at the nod Swing, of this mas - ter of slaves,*  
*tui, quand de sa tour s'ouvrent et tournent les por - tes d'airain.*

*p*

M. *Swing, at the touch of his rod, So, had you grasp of his wand,*  
*qu'il frappe de son ro-seau, si tu sai - sis son ro-seau,*

*f*

M. Back would those portals of rock Clang, So, had you grasp of his wand,  
*il suffit que tu commandes pour qu'aussi tôt à ton gré,*

M. Back would those portals of rock Clang, Clang, at your instant command,  
*et les retombent et se ferment, em prisonnant le sorcier;*

NIVIANE  
 NIVIAN

M. Mewed in those chambers, no  
*Se nous li-bres? Mer-*

Clang and eternally lock!  
*clo-sés pour l'éternité!*

N. more Merlin would e-ver torment?  
-lin ne nous tourmente-ra plus

M. Jail'd, jail'd by that a-damant  
Pris, il ne pourra plus sor-

*cresc.* *f*

N. Teach me, his sceptre to win,  
En sei- que moi ses se-crets,

M. door, Captives for e-ver are pent!  
-tir de sa pri-son de cristal.

*f*

N. Teach me some wit-cher's guile!  
l'art des ma-gi-ques vertus.

M. Spells would be  
Vui ne se-

*ff* *dolce.*

M. use - less to spin! -rait - la ma-gi - e! Spells Vaine

*pp*

M. would be use less to - vai - ne se - rait la ma -

*pp*

M. spin! - gi - e! Win it, Fem - me

*cresc.*

M. Win it by wo man - ly wile! Win it by wo man - ly wile! seul, le pouvoir de tes yeux seul, le pouvoir de tes yeux

*cresc.*



by woman-ly wile!  
te le soumet - tru!

*ff*

NIVIANE  
NIVIAN

Teach me, his  
En - sei - gne -

*mf*

scep-tre to win, Teach me teach me some  
- moi ses se - crets Da me, l'art des ma -

*cresc.*

wit-cher's guile!  
- gi - ques ver - tus

MORGAN

Spells Spells would be  
Vaine vai - ne sa -

*cresc. cresc. cresc. ff*

M. use - less to spinl. Spells would be use - less to spinl.  
rait la ma - gi - e; seul, le pou - voir de tes yeux

M. *ff* *mf*

M. Win it by wo - man - ly wilel  
seul, le pou - voir de tes yeux

*p* *pp*

M. Win it by woman - ly wilel  
fem - me, te le sou - met - tra

*pp*

M.

## NIVIAN

Niviane reprise de frayeur

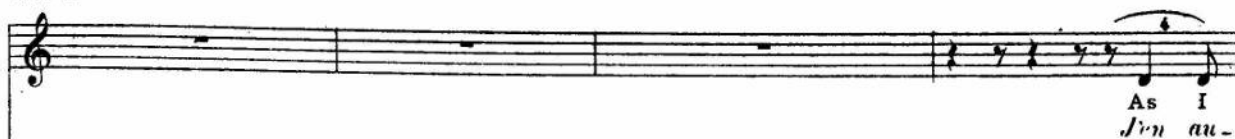
Listening and trembling..

Hark! He's calling He's calling He's  
Écoute il m'appelle, il m'appelle, il m'appelle

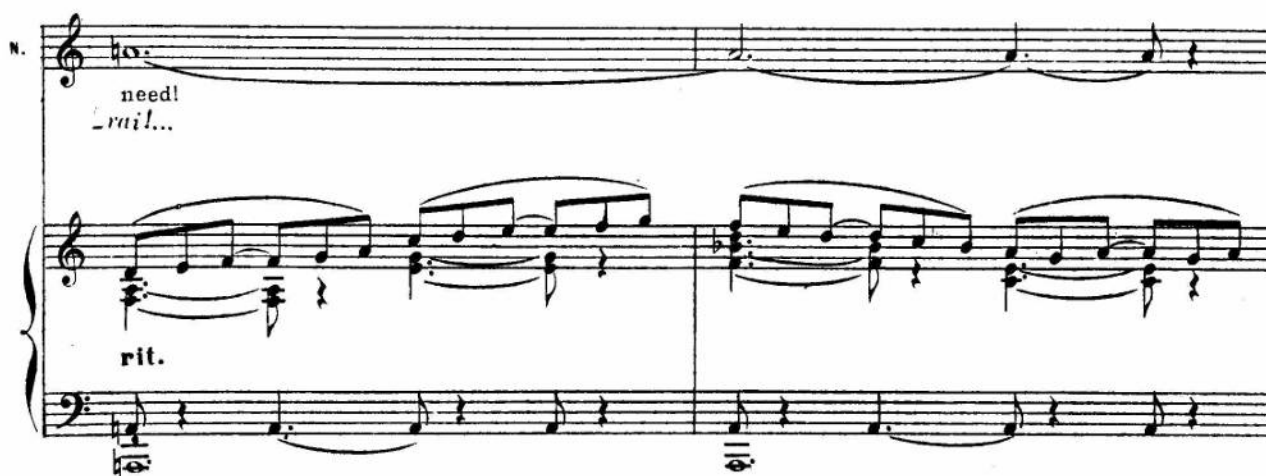
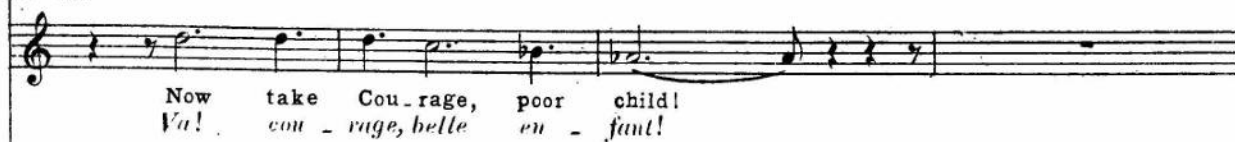
N.

cal - ling!  
- pel - le.

NIVIAN



MORGAN



190 a **Tempo poco meno mosso**  
 NIVIAN Elle écoute et répond comme a une voix lointaine qui lui parle  
*Going as if to Merlin without*

Hark! \_\_\_\_\_ from \_\_\_\_\_ the  
 Là \_\_\_\_\_ Au \_\_\_\_\_ ro -

a **Tempo poco meno mosso**  
**ppp**

Rock \_\_\_\_\_ by \_\_\_\_\_ the Lakel \_\_\_\_\_  
 -cher \_\_\_\_\_ près \_\_\_\_\_ du lac \_\_\_\_\_

MORGAN

Cou -

**ppp**

Yes, mas - - - ter I  
 Oui, mai - - - tre, je

Cou - rage!  
 ra - ge!

**ppp**



N.

heed!   
 - viens.

*ppp*

NIVIAN

(En s'éloignant)   
 (At the door)

I   
 J'ac - -

MORGAN

Cou - rage!   
 Cou - ra - ge!

*ppp*

N.

come!   
 - cours!

*ppp*

Elle sort  
Exit

First system of music. The vocal line (soprano) has a melodic phrase with a slur. The piano accompaniment consists of two staves: the right hand has chords and a melodic line, and the left hand has a continuous eighth-note pattern. The dynamic marking *ppp* is present.

MORGAN

And good speed!  
Bon ex - poir!

Second system of music. The vocal line (soprano) has a melodic phrase with a slur. The piano accompaniment consists of two staves: the right hand has chords and a melodic line, and the left hand has a continuous eighth-note pattern. The dynamic marking *ppp* is present.

Third system of music. The vocal line (soprano) has a melodic phrase with a slur. The piano accompaniment consists of two staves: the right hand has chords and a melodic line, and the left hand has a continuous eighth-note pattern. The dynamic marking *f* is present.

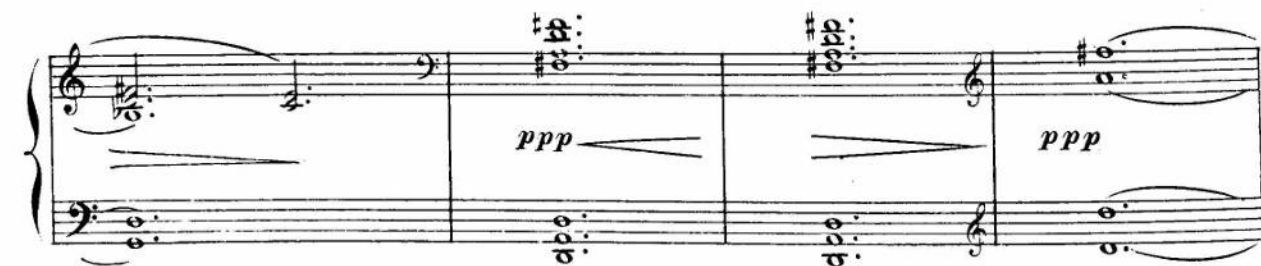
First system of musical notation for piano. The right hand plays a series of chords in the treble clef. The left hand plays a series of chords in the bass clef, with a dynamic marking of *f* and the instruction *Ben marcato*. The system is divided into two measures.

Second system of musical notation for piano. The right hand continues the chordal texture. The left hand plays a series of chords in the bass clef, with a dynamic marking of *f*. The system is divided into two measures.

Third system of musical notation for piano. The right hand plays a series of chords in the treble clef. The left hand plays a series of chords in the bass clef, with a dynamic marking of *ppp*. The system is divided into two measures.

Fourth system of musical notation for piano. The right hand plays a series of chords in the treble clef. The left hand plays a series of chords in the bass clef, with a dynamic marking of *ppp*. The system is divided into two measures.

Fifth system of musical notation for piano. The right hand plays a series of chords in the treble clef. The left hand plays a series of chords in the bass clef, with a dynamic marking of *ppp*. The system is divided into two measures.



## MERLIN

## ACTE III (\*)

All.<sup>to</sup> tranquillo (♩ = 96)

PIANO

*p*

*dolce e tranquillo*

*dolcissimo*

*pp*

*pp*

*pp*

*pp*

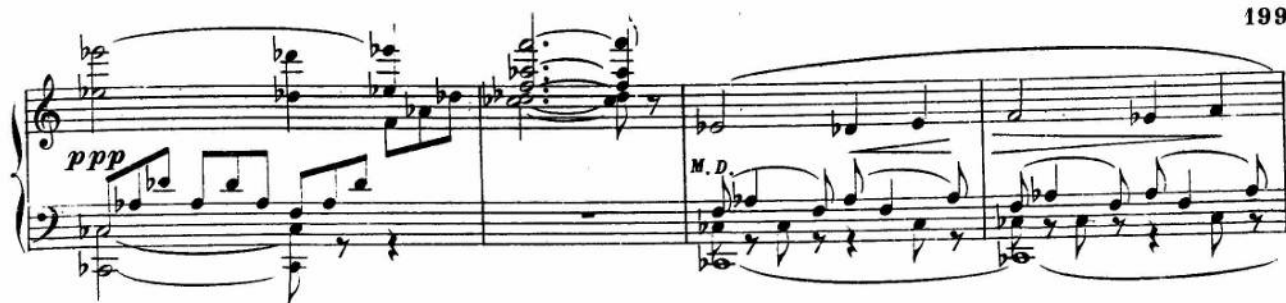
(\*) La transcription au Piano de ce 3<sup>e</sup> Acte a été faite par M<sup>r</sup> J.M.d'Orellana.  
Les 1<sup>er</sup> et 2<sup>e</sup> Actes par l'Auteur.









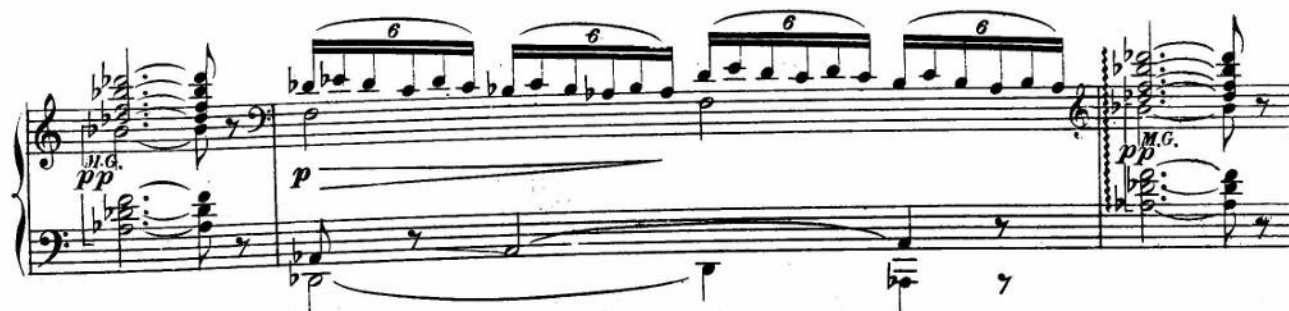
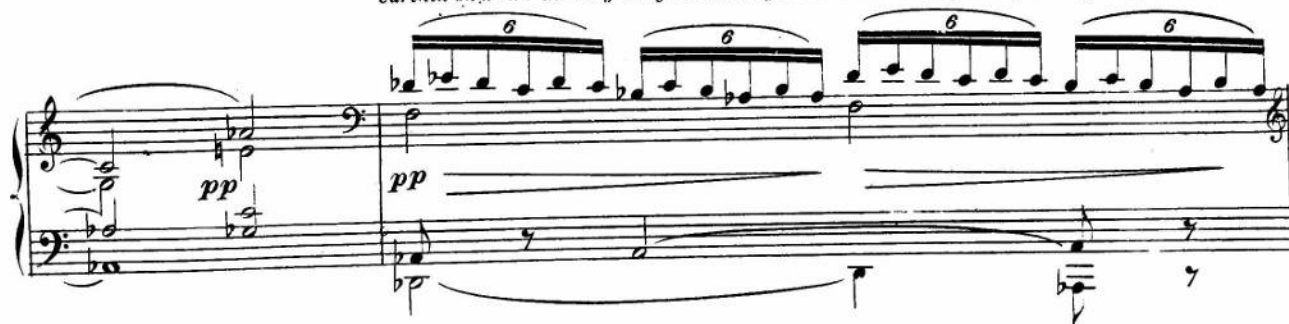


(RIDEAU)

(CURTAIN RISES)

(La scène représente une clairière dans la forêt, Aubépin en fleurs. Sur l'un des côtés, une énorme roche, avec une crevasse sombre indiquant l'entrée d'une caverne. Au loin un lac. Déclin du jour. Au lever du rideau, l'on entend dans la clairière, la chanson du printemps. Arthur, endormi, est couché au pied d'un hêtre.)

The scene represents a forest glade, with May-trees in blossom. On one side is a huge rock, with a dark cleft, the entrance to a cavern. Beyond is a lake. It is afternoon, and on the rising of the curtain one hears the May song down the glade. Arthur is lying asleep at the foot of a beech-tree.



All.<sup>to</sup> tranquillo (♩ = 96)

1<sup>re</sup> SOPRANOS  
2<sup>de</sup> SOPRANOS  
TENORS  
BARYTONS  
BASSES

*mf*  
In ———  
Joy — eux  
May ———  
Mai ———

*mf*  
In ———  
Joy — eux

All.<sup>to</sup> tranquillo (♩ = 96)

*p*

time.  
*mf*  
In ———  
Joy — eux  
May ——— time  
Mai, joy — mer — ry — May ——— time  
eux, mois des ré ——— ves,  
May ——— time In May ——— time in  
Mai, joy — eux mois ——— des  
mer — ry mois des  
ré ——— ves,  
mer — ry mois des  
In ———  
Joy — eux  
May ———  
Mai ———  
mer — ry time  
Mai joy — eux,



*pp*  
 mer - ry - May - time  
 mois des ré - ves!  
*pp*  
 mer - ry - May - - - time  
 mois des ré - - - ves!  
*pp*  
 May - time Ah!  
 ré - ves. Ah!  
*pp*  
 - time Ah!  
 Ah!  
*pp*  
 In - May - - - - time  
 mois des ré - - - - ves!  
*dolcissimo*  
*pp*



1<sup>re</sup> SOPRANOS

2<sup>e</sup> SOPRANOS

TÉNORS

BARYTONS

BASSES

In *Mois* des

*p*

The vocal staves are arranged vertically, with the Soprano parts at the top and the Basses at the bottom. The Tenors and Baritone parts are in the middle. The lyrics "In *Mois* des" are written below the Tenor staff. The dynamic marking *p* (piano) is placed below the Tenor staff.

*p*

*M. G.*

The piano accompaniment continues in the second system. The right hand features a triplet of eighth notes, and the left hand has a triplet of eighth notes. The dynamic marking *p* (piano) is at the beginning, and *M. G.* (Moderato) is written below the right hand.

When freshest flowers are spring - - ing, And blithest birds are  
 Quand tu fleuris les gré - - ves, Dans les buissons, tout

When freshest flowers are spring - - ing, And blithest birds are  
 Quand tu fleuris les gré - - ves, Dans les buissons, tout

May - - time - - When freshest flowers And blithest birds are  
 ré - - ves, Quand tu fleuris Dans les buissons, tout

When freshest flowers  
 Quand tu fleuris

May - - - - - time May - - - - -  
 Mois 3 des ré - - - - -

sing - - ing  
 chan - - te,

sing - - ing  
 chan - - te,

sing - - ing  
 chan - - te,

*pp* By night et night time  
 Nuit et jour,

and by  
 L'hymne d'a -

- time  
 - ves!

*dim.* *pp*

Old Dans love renews be -  
 les buissons, tout

day - - time  
 mour

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics in French. The third staff is empty. The fourth and fifth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the piano part.

gin - ning,  
 chan - te,

In  
 E hym -

gin - ning,  
 chan - te,

In  
 E hym -

In  
 Nuit et May - - time  
 jour

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top two staves are vocal parts with lyrics in French. The third staff is empty. The fourth and fifth staves are piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The music continues with similar notation to the first system, including a fermata and a triplets marked '3'.

May - - - - - time  
ne d'a - - - - - mour

May - - - - - time  
ne d'a - - - - - mour

love re - newes be - gin - ning  
Nuit et jour tout chan - te.

In Joy - eur

May - - - - - time  
D'a - - - - - mour

*p*

The lus - ty lo ver's play  
Oui, a ta voir tri - om -

In Mai joy May - time  
In A May - - -  
ta - - -

In A May - - -  
ta - - -

In A May - - -  
ta - - -

May - time  
Mai - - -

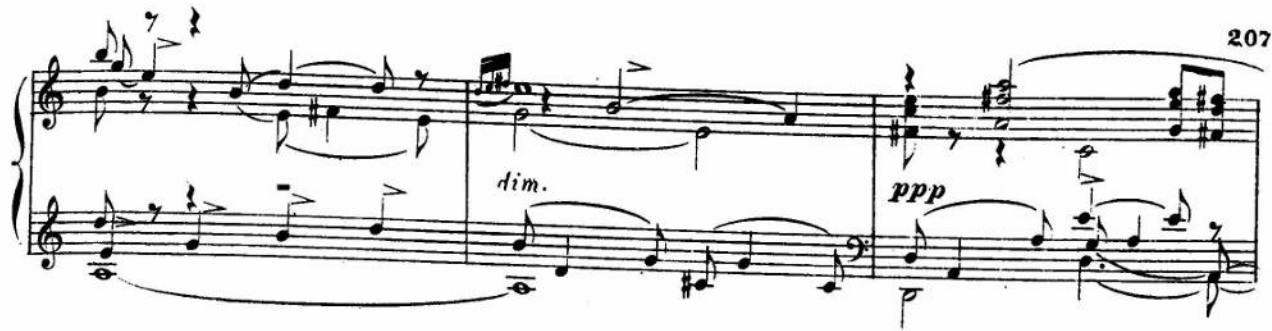
*M.G.*



- time, ——— The lus - ty lover's play - time  
 phan - te S'é chan - gent lesdoux a - veur. ———  
 - time, ——— The lus - ty lover's play - time  
 voix, ——— S'é chan - gent lesdoux a - veur. ———  
 - time, ——— The lus - ty lover's play - time  
 voix, ——— S'é chan - gent lesdoux a - veur. ———  
 - time, ——— The lus - ty lover's ———  
 voix, ——— S'é chan - gent lesdoux a - veur. *pp*  
 May - - - - time  
 A - - - - - mour!

*dim.*

*p* *pp* *dolce*  
*M.G.* *sf* *f*



The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, the middle in treble clef with a 'M D' marking, and the bottom in bass clef with a 'M G' marking. The music features various chords, arpeggios, and triplets. Dynamics include 'dim' (diminuendo) and 'dolce' (softly).

1<sup>re</sup> SOPRANOS  
2<sup>de</sup> SOPRANOS  
TENORS  
BARYTONS  
BASSES

The North, from black em - bra - sure Of tem pest, vain - ly  
Du nord en vain me - na - ce L'hi - ver aux blancs fri -

*ppp* *ppp*

The second system includes vocal staves for Soprano 1, Soprano 2, Tenors, Baritone, and Basses. The lyrics are written below the Basses staff. The piano accompaniment is at the bottom, marked with 'ppp' (pianissimo).

*f* *ff*

The North, \_\_\_\_\_  
Du nord \_\_\_\_\_

The North, \_\_\_\_\_  
Du nord \_\_\_\_\_

The North, from black em- bra- sure Of  
Du nord en vain me- na- ce L'hi-

*f* *ff*

The North, \_\_\_\_\_  
Du nord \_\_\_\_\_

The North, \_\_\_\_\_  
Du nord \_\_\_\_\_

*f*

[illegible]

*pp*

A - cross the sum - mer world. —  
Et l'a - qui - lon qui gla - ce

*pp*

A - cross the sum - mer world. —  
Et l'a - qui - lon qui gla - ce

*pp*

win ter's white e - ra - sure —  
l'a - qui - lon qui gla - ce —

*pp*

win ter's white e - ra - sure —  
l'a - qui - lon qui gla - ce —

*pp*

*A - Ne*

*ff* *p* *pp*

- cross the sum - mer world. —  
l'ar - ré - te - ra pas! —

- cross the sum - mer world. —  
l'ar - ré - te - ra pas! —

*M.D.*

*M.D.*

*M.D.*



First system of musical notation. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music is written for piano with a grand staff. The first measure is marked *dolce*. The second measure is marked *cantando*. The system contains four measures in total.

Second system of musical notation. It continues the piece with four measures. The third measure is marked *p* (piano).

Third system of musical notation. It contains four measures. The first measure has a triplet of eighth notes marked with a '3'. The third measure has a triplet of eighth notes marked with a '3'. The fourth measure is marked *ppp* (pianissimo).

Fourth system of musical notation. It contains four measures. The second measure is marked *dolce*.

Fifth system of musical notation. It contains four measures. The first measure is marked *f* (forte). The second measure is marked *M. D.* (Molto Dolce). The third measure is marked *M. D.* and *pp* (pianissimo). The system ends with a double bar line.

1<sup>re</sup> SOPRANOS

2<sup>de</sup> SOPRANOS

TENORS

BARYTONS

BASSES

*f* For *Mois* May - time, mer ry  
*p* ten - dre, - mois des

*f* For *Mois* May - time, For  
*p* ten - dre, - mois

*f* For *Mois* May - time, *p*  
*f* ten - dre, - mois des

*f* For *Mois* May - time, mer ry  
*p* ten - dre, - mois des

For May - time, mer ry  
 Mois ten - dre, - mois des

*ff* May - time, Is prankt with greens and yel - lows, And bird with bird en -  
 ro - ses, *Qui* fleu - ris tou - tes cho - ses! *Qui* fleu - ris tou - tes

*ff* May - time, Is prankt with greens and yel - lows, And bird with bird en -  
 ten - dre, *Qui* fleu - ris tou - tes cho - ses! *Qui* fleu - ris tou - tes

*ff* May - time, Is prankt with greens and yel - lows, And bird with bird en -  
 ten - dre, *Qui* fleu - ris tou - tes cho - ses! *Qui* fleu - ris tou - tes

*ff* May - time, Is prankt with greens and yel - lows, And bird with bird en -  
 ro - ses, *Qui* fleu - ris tou - tes cho - ses! *Qui* fleu - ris tou - tes

May - time, Is prankt with greens and yel - lows, And bird with bird en -  
 ro - ses, *Qui* fleu - ris tou - tes cho - ses! *Qui* fleu - ris tou - tes

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fel - - lows By night - time And by day - time; New love to mar - riage  
cho - - ses! Toute à - me Se pa - me, Où pas - se ton ha -

fel - - lows By night - time by day - time; New love to mar - riage  
cho - - ses! Toute à - me Se pa - me, Où pas - se ton ha -

fel - - lows By night - time by day - time; New love to mar - riage  
cho - - ses! Toute à - me Se pa - me, Où pas - se ton ha -

fel - - lows By night - time And by day - time; New love to mar - riage  
cho - - ses! Toute à - me Se pa - me, Où pas - se ton ha -

fel - - lows By night - time And by day - time; New love to mar - riage  
cho - - ses! Toute à - me Se pa - me, Où pas - se ton ha -

mel - lows, In May - time, In May - time The  
 - lei - nel Tout ai - me, Tout ai - mel! O  
 mel - lows, In May - time, In May - time The  
 - lei - nel Tout ai - me, Tout ai - mel! O  
 mel - lows, In May - time, In May - time The  
 - lei - nel Tout ai - me, Tout ai - mel! O  
 mel - lows, In May - time, In May - time The  
 - lei - nel Tout ai - me, Tout ai - mel! O

pp ff ff ff ff  
 ff pp

lus-ty lo-vers' play - - time The lus-ty lo-vers' play - time. In  
 Mai, sai-son se - rei - - ne, Où pas-se ton ha - lei - ne Tout

lus-ty lo-vers' play - - time The lus-ty lo-vers' play - time. In  
 Mai, sai-son se - rei - - ne, Où pas-se ton ha - lei - ne Tout

lus-ty lo-vers' play - - time The lus-ty lo-vers' play - time. In  
 Mai, sai-son se - rei - - ne, Où pas-se ton ha - lei - ne Tout

lus-ty lo-vers' play - - time The lus-ty lo-vers' play - time. In  
 Mai, sai-son se - rei - - ne, Où pas-se ton ha - lei - ne Tout

lus-ty lo-vers' play - - time The lus-ty lo-vers' play - time. In  
 Mai, sai-son se - rei - - ne, Où pas-se ton ha - lei - ne Tout

May - time, In May - time,  
 ai - me, Tout ai - me!

May - time, In May - time,  
 ai - me, Tout ai - me!

May - time, In May - time,  
 ai - me, Tout ai - me!

May - time, In May - time,  
 ai - me, Tout ai - me!

May - time, In May - time,  
 ai - me, Tout ai - me!



(Arthur, comme sortant d'un rêve, semble suivre les chants lointains, soupire et se retourne pensif.)  
 (Arthur, as if roused from a dream seems about to follow the music but sighs and returns moodily.)

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**Andantino**

**Rit. molto**

**Poco meno mosso**

ARTHUR.





**All.<sup>o</sup> non troppo**  
**ARTHUR** (comme prenant une résolution)  
 (as if taking a resolution)



Oh! not with sum-mer mad - ness, but all a life - time  
 Non pas d'a-mour fri - vo - le, mais d'a-mour é - ter -

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



A

through; ——— Oh! not with wan-ton glad-ness or fan-cy fan-gled  
 - nel; ——— non pas d'hu-meur lé-gè-re et par-ca-pri-ce

*ff* *f* *ff*

A

new; ——— Nor yet a-lone for fair-ness, though  
 vain; ——— non pour ta beau-té seu-le, si

*f*

A

pas-sing fair you be, ——— In beau-ty e-ver  
 bel-le que tu sois, ——— toi dont la grâ-ce

*p* *f* *p*

A

peer-less, ——— in gra-cies past de-gree  
 pas-se ——— tout ce qu'on peut ré-ver,

*f* *sf*

Am  
fe

I so lief to love you O queen ly Gue-ne-  
l'aime, ô ma Gwi-nè-vre, ô rei-ne de mon

verel But most of all a-bove you I  
cœur! Plus haut que tout au mon-de je

M.D.  
p M.D. M.D. M.D.

set noneearth-ly fere Be-cause, like fla-ming  
pla ce tonc a-mour, car ain-si qu'u-ne

M.D.  
p

A

ban - ner, the ar - dour of your eyes — Shall  
 flam - me, l'ar - deur de tes grands yeux em -

*M.D.* *f*

A

hea - con men to va - lour — en - dea - vour and em -  
 bra - se les cou - ra - ges, — ex - al - te les es -

*f*

A

prise — You, you shall nurse the na - tion, this  
 - prits! — Oui, tu prendras mon peu - ple, se -

*f*

A

young - ling race in seed — Un - til — in con - sum -  
 - men - ce d'a - ve - nir, et cet - te fleur can -

*mf*

*f*

ma - tion It blos - sum bright and bredel  
 di - de tu la fe - ras fleu - vir!

*dim.* *p*

You, you shall be the glo - ry of chi.val-ry's re - nown, Of  
 Oui! la che - va - le - ri - e te de - vra son hon - neur l'é -

*p*

chi.val-ry's renown, The an - gel of the sto - - ry to  
 - clat de son renom, et par de - là les siè - - cles, ta

*f*

a - ges han - ded down! O Gue - ne - vere, the  
 glori - re sur - vi - vra! Cœur vir - gi - nal Gwi -



A

peer - less, and flow - er of mai - den - hood -  
- ne - vre, cou - ron - ne de pu - re - té

A

O Gue - ne - vere, the peer - less, and flow - er of mai - den -  
Cœur vir - gi - nal, Gwi - nè - vre, cou - ron - ne de pu - re -

A

hood! - té, O Queens of queens O Queens of que'ns that  
- té, O rei - ne - des rei - nes, de

A

fear - less en - sue the great and good! - Lead, -  
toi je n'attends rien que de grand. - Gui - - ae,

lead with flam - ing ban - ner, the ar - dour of your  
 gui - de ce roy - au - me! Sous ton re - gard de

*ff*

eyes, This realm in no - blest man - ner of  
 feu, que ce pa - ys con - nais - se la

*ff*

pro - wess and em - pri - se!  
 gloi - re, la gran - deur!

Merlin apparait au fond de la scène. Il s'avance sans être vu  
 Merlin appears at the bottom of the stage and advances unseen by

*Rall. poco a poco*

*ff*

*marcato.*

d'Arthur et le contemple tendrement  
 Arthur, whom he regards affectionately.

*Rall.*

*sfz dim.*

*dim.*

*Rall.*

*M. G.*

*M. D.*

**Rall. molto** **And<sup>no</sup> poco mosso**

*M.D. dolce*

*pp*

*ppp* *ff* *p*

Arthur se tourne soudainement, et aperçoit Merlin, qui vient vers lui  
**Allegro** Arthur turns suddenly and sees Merlin, who approaches him.  
 Battez à 2 temps

*ff* *ff* *pp*

8-., **Rit.** Battez à 4 temps

**Meno mosso** (Battez à 2 temps)

*sf* *M.D.* *dim*

**Rit.**

## MERLIN

I would my  
O mai - tre,

love or learning Your love, — my liege, might  
je voudrais que ma voix — pût t'é - clai -

## ARTHUR

Tis e - ver loth re - turn - ing From  
Le cœur a des rai - sons qui -

let!  
- rer!

**Retenez**  
Battez les 4 temps

**A tempo**

Battez à 2 temps

A where the heart is set! —  
— gno — re — la — rai — son. —

And still runs a — ged  
Les con — seils d'un

**Retenez**  
Battez les 4 temps

**A tempo**

Battez à 2 temps

*p*

**Rit.**

A warning sage Be — fore the young regret! —  
n'é — parquent nul regrets! —

**Rit.**

*dim.*

*p*

*Red.* \*

A I wot the mins — trels tru — ly Of  
Bien sot qui veut con — train — dre un

*p*



## Stesso Tempo.

A love un - ru - ly sing! —  
cœur é - pris d'a - mour! —

M A - las! that love un -  
Hé - las! ce cœur a -

## Stesso Tempo.

*f* *sf*

M ru - - ly Should overrule a king! — A -  
- veu - - gle peut aveugler un roi! — Ma

M - las! that love un - ru - - ly Should o-ver-rule a  
voix sup - plie en - co - - re. Ou - vre les yeux, mon

king! —  
fils. —

A - las! that love un - ru - ly  
E - cou - te moi, mon mai - tre

Should o-ver-rule a king! —  
N'é - coute pas ton cœur!

*cresc.*

ARTHUR (irrité)  
(tired)

Now — wit ye well, no.  
Ah! — c'en est trop! D'en

*ff*

for - ces Of wis - dom love can hold —  
tra - ves, le cœur — n'en su - bit pas —

*ff*

Go \_\_\_\_\_  
Va! \_\_\_\_\_

Go \_\_\_\_\_  
Va! \_\_\_\_\_

Go \_\_\_\_\_ take an hun-dred  
Va! \_\_\_\_\_ A cent de mes ca -

hor - ses, With trap-pings all of gold!  
- va - les mets leurs harnais d'or fin.

A

Let every  
Pour les me-

A

knight—  
- ner—

thereon be dight With sen-dal's fi-nest fold!  
que cent va-lets se vé-tent ri-chement

A

For pe-nance Toi mé-me, Toi pe-nance of ill  
pour nar-guer tes pré-

A

pre-sage, Go seek her fa-ther's land,  
- sa - ges Val va vers son pays!

cres.

And bear yourself — the message      And bear yourself — the  
*Re-dis au Roi — son père      qu'Arthus ton Roi — de-*

*cres.*      *cres.*      *cres.*

message      That craves his daugh - ter's hand! —  
 — mande      la main — de Gwi - nē - vre! —

*cres.*      *cres.*      *ff*

MERLIN demeure immobile d'étonnement  
 MERLIN remains motionless in astonishment.

*Rall. poco a poco*

*ff*      *ff*

*mf*      *dim.*



**Rall. poco a poco**

**Rall.** **Rit.** *Arthus remonte lentement la scène*  
*Arthur goes slowly up the stage.*

*pp* *dolce*

**MERLIN** *tâche en vain de l'arrêter et revient tristement*  
*tries in vain to stop him and returns sadly.*

**Molto ra'l.** **Meno mosso**

*ppp* *pp*

**Rit.** **Rit.**

*pp* *ppp*

**ARTHUS (dans le lointain)**  
**ARTHUR (in the distance)**

**Rall.** **Quasi andantino** **Rit.** *Bien*

*pp* *f* *f*

## Andantino

wot the minstrels tru - ly Of love un - ru - ly sing -  
 sot qui veut con - train - dre un cœur é - pris d'a - mour

Andantino

*pp*

MERLIN le suit du regard.  
watches him disappear.

*ppp*

*p*

**MERLIN**

Here in to serve him duly  
Ce fut u-ne fo-lye

Were but a foolish thing.  
En luidivoireu foi!

With Guenevere to wed  
Mieux vaudrait qu'il fût mort

Twere better— he were dead— Such magic Shall I do her  
que d'aimer— Gwinnévre... Mais grâce à messor-ti-lès ges

Shall make her foul and old, He shall not list to woo her With sendal nor with  
Gwinnévre malgré lui n'au-ra pas la couronne que briguent ses des-

Il s'avance dans la forêt et appelle.  
He moves towards the forest and calls.

M

gold —  
- seins! —

Rit.

pp

M.G.

M

Ni - vian —  
Nivia - nel —

Rit. Adagio Rit. And<sup>te</sup> non troppo

ppp

sf

sf

p

ppp

pp

MERLIN

Poco più mosso

First must I pillage the hive of the elfin ho ney!...  
Gnômes, à moi — le miel de vos ruches pleines!...

Poco più mosso

sf

sf

p

p

235

The el - fin  
Qu'en

*ppp* *sfe dim.* *pp*

ho - ney, That men call mo - ney, —  
or — il se trans - for - me, —

It makes red warfare to thri - vel  
l'orquido mi - ne le mon - de

*p* *f* *p*

Ni - vian  
Ni - via - nel

*f* *p*

*Rit.*

*f* *p*



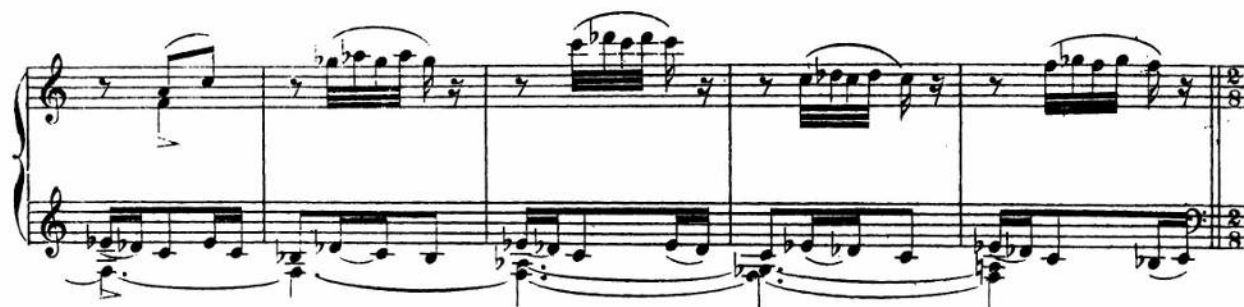
236 Niviane paraissant accompagnée d'une troupe de Sarrasines qui dansent. Merlin s'assied pendant la danse sur un tronc de hêtre.  
*Niviane enters, with her troop of Saracen dancers. Merlin sits during the dance on the trunk of a beech-tree.*  
**Allegretto (♩ = 60)**













First system of musical notation. Treble and bass staves. Treble staff has a melodic line with many sharps. Bass staff has a lower melodic line. Dynamics: *mf* (mezzo-forte) and *cresc.* (crescendo). A *Red.* (Reduction) mark is in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with many sharps. Bass staff has a lower melodic line. Dynamics: *mf* (mezzo-forte) and *cresc.* (crescendo). A *Red.* (Reduction) mark is in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with many sharps. Bass staff has a lower melodic line. Dynamics: *f* (forte). The tempo/mood is marked *con anima*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with many sharps. Bass staff has a lower melodic line. Dynamics: *f* (forte) and *cresc.* (crescendo).

NIVIANE allant vers la caverne.  
NIVIAN at the cavern.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with many sharps. Bass staff has a lower melodic line. Dynamics: *f* (forte) and *cresc.* (crescendo). A *Red.* (Reduction) mark is in the bass staff.

Hi - - - ther, ye  
Gnó - - - mes I -

co - ve - tous elves! Leav - ing your gra - na - ried  
 - ci pa - rais - sez! Quit - tez vos an - tres hu -

gold Heap'd on the  
 - mi - - des Et li - vrez -

hy - a - line shelves Deep in your ca - ver - nous  
 - nous, nains cu - pi - des, L'or par vos soins a - mas -

hold!   
 - sél

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/8 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a sixteenth-note triplet in the treble and a forte (*f*) dynamic. The second system continues with similar patterns and a forte (*f*) dynamic. The third system introduces a piano (*pp*) dynamic in the treble. The fourth system features a mezzo-forte (*mf*) dynamic in the bass. The fifth system concludes with a forte (*f*) dynamic. The notation is dense and expressive, with many slurs and ties.





NIVIANE  
NIVIAN



Hi  
Gnó



ther to hy - a - cinth gla - des, Lea - - - ving your  
- mes, là - bas dans la lan - de, Bel - - - les, mes



N  
a - methyst domes, Fast to the  
sœurs vous at - ten - dent Là, nous dan -

N  
Sa - ra - cen maids, Hi - ther,  
- sons tour à tour Gnó - mes!

N  
ye a - mo - rous gnomes!  
nains i - vres d'a - mour

(Les gnômes sortent de la crevasse)  
(The Gnomes run out of the cavern)

N



LES GNÔMES poursuivent les Sarrasines.

THE GNOMES pursue the Saracen dancers.

(♩ = 112)

The first system of the vocal and piano accompaniment. The vocal parts (soprano and alto) sing the lyrics "Tric a ta trac" and "Tric a ti". The piano accompaniment features a melody in the right hand with eighth-note triplets and a bass line in the left hand with eighth-note triplets. The tempo is marked (♩ = 112).

The second system of the vocal and piano accompaniment. The vocal parts continue with the lyrics "tric a ti" and "trac". The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

Tric - a - ta

Tric - a - ta

This system contains the first system of a musical score. It features two vocal staves at the top and a piano accompaniment at the bottom. The vocal staves have a key signature of two flats and a common time signature. The piano part includes triplets and a forte (f) dynamic marking. The lyrics "Tric - a - ta" are written under the vocal staves.

tric

tric

tric

trac

tric

trac

This system contains the second system of the musical score. It continues the vocal and piano parts. The vocal staves have the lyrics "tric" and "trac". The piano part includes triplets and a forte (f) dynamic marking.

tric - a - ta

tric

tric

trac

tric

trac

This system contains the third system of the musical score. It continues the vocal and piano parts. The vocal staves have the lyrics "tric - a - ta", "tric", and "trac". The piano part includes triplets and a forte (f) dynamic marking.

tric - a - ta tric tric - a - ta tric tric - a - ta

tric - a - ta tric tric a - ta tric tric - a - ta

tric tric - a - ta tric tric tric

tric tric - a - ta tric tric

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

**Stesso tempo**

trac

trac **Stesso tempo**

*ff* *ff* *ff*

250 Les guômes poursuivent les jeunes filles, peu à peu les groupes disparaissent.  
The gnomes pursue the maidens and by degrees both disappear into the forest.







*Rit.* *pppp*

*Rit.* *p* *Ah!* *Rit.* *p* *Ah!* *Rit.* *ppp*

(Le crépuscule est venu peu à peu. Gnomes et Sarrasines ont disparu. La nuit s'épanouit dans toute sa sereine  
(Sunset commences. Gnomes and maidens have disappeared. Night spreads over all her serene beauty;  
**Meno mosso**

*ppp*

beauté; des légers nuages enveloppent Merlin et Niviane, sans toutefois les cacher complètement;  
A thin mist envelopes Merlin and Nivian without quite hiding them.

Pendant le chœur qui suit, divers jeux de lumières amèneront une grande diversité d'ombres et d'éclaireurs, 253  
 During the chorus that follows, many changes of light take place, making a great diversity of gleams and

*p* *mf* très expressif

-et c'est seulement à la fin du chœur et au commencement de la danse de Niviane, qu'un éclatant clair de lune  
 shadows, and it is not till the end of the chorus and the beginning of Nivian's dance that the scene is illumined by

-éclairera la scène.  
 the full light of the moon.

*p* *pp*

*dolce*

This musical score consists of six systems of piano notation, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as triplets, slurs, and dynamic markings.

- System 1:** Features a complex melodic line in the right hand with many triplets and slurs. The left hand provides a steady accompaniment. The word "Red." is written below the bass staff.
- System 2:** Continues the melodic development. Dynamic markings *mf* and *sfz* are present. The word "Red." appears twice below the bass staff.
- System 3:** The right hand has a more active, rapid passage. The word "Red." appears four times below the bass staff.
- System 4:** The right hand continues with a rapid, flowing melody. The word "Red." appears twice below the bass staff.
- System 5:** The right hand has a more melodic, descending line. The word "Red." appears once below the bass staff.
- System 6:** The piece concludes with a final melodic phrase in the right hand and a sustained bass note in the left hand. The word "Red." appears once below the bass staff.

Dynamic markings include *mf* (mezzo-forte), *sfz* (sforzando), and *pp* (pianissimo). The word "Red." is repeated throughout the score, likely indicating a recording or editing instruction.

255

*dolce*

First system of a piano piece. The right hand features a melody with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'dolce'.

*dolce*

Second system of the piano piece, continuing the 'dolce' tempo. The right hand has a melodic line with grace notes, and the left hand continues with eighth-note accompaniment.

*dolce*

*p*

Third system of the piano piece. The right hand has a melodic line with grace notes, and the left hand continues with eighth-note accompaniment. The tempo is marked 'dolce'.

Fourth system of the piano piece. The right hand has a melodic line with grace notes, and the left hand continues with eighth-note accompaniment.

**Andantino**

*ppp*

*p*

*pp ppp*

Fifth system of the piano piece, marked 'Andantino'. The right hand has a melodic line with grace notes, and the left hand continues with eighth-note accompaniment. The tempo is marked 'Andantino'.



*ppp* *p* *pp* *ppp*

(Chœur des jeunes filles dans la coulisse)  
(Maidens behind the stage)

When flow' - rets of the  
En Mai — quand les sou-

*pp* *sf* *pp*

mari-gold — and dai - sy areen - fol - den,  
- ci fleurit — Ain - si — quela per - ven - che,

When flow' - rets of the mari-gold  
En Mai — quand les sou - ci fleurit

And win-gless glow-moth  
Que les lu - cio - les

*pp* *sf*

## MERLIN

*ff.*

Scep - - tresbelong to kings!  
 Scep - - tresd'ivoire ou d'or—

M

e-bon or elm, ——— Amber or com-mon stone, Sits on a throne ———  
 -bile ou sans art, ——— ain-si le trône se-ra d'ambre ou de pier ———

*f* *f* *cresc.*

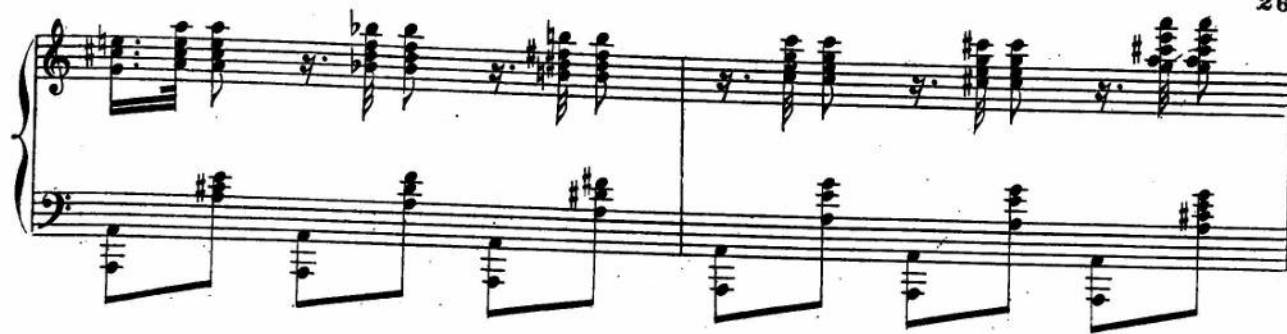
M

— re — And rules a realm! —  
 — pour qui vous tient —

*f* *ff*

*ff*

*ff* *ff*



(Merlin consent a ce que Niviane prenne le roseau.)  
(Merlin holds out the rod and Nivian takes it.)



MERLIN

See it becomes in your hand No - thing, for e - vil or good! No - thing but fi - bre of  
 Vois, ce roseau dans ta main tremble, jou - et in - no - cent, scep - tre que tient en -

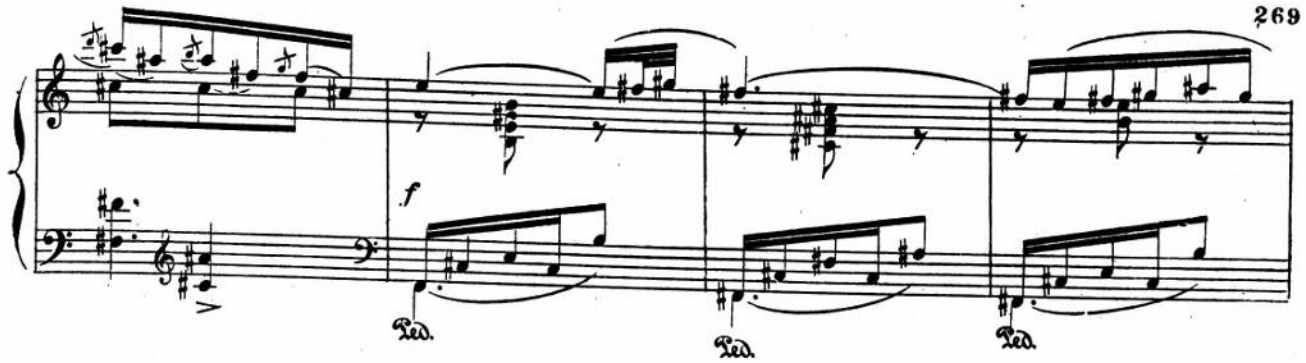
Allegretto (♩ = 60)

(Niviane, tenant le roseau, s'enfonce en dansant dans  
 Nivian, dances of, with the rod, into the forest)

Allegretto (♩ = 60)

la forêt)







*p*

**Rit**

**Andante** **MERLIN** (*la regardant partir.*)  
(*looking after her.*)

Sun hearted child of the  
Na-ïve en-fant du dé-

**Andante**

*pp*

**East** \_\_\_\_\_ **Child** \_\_\_\_\_ so unconsciously skilled \_\_\_\_\_  
- *est*, \_\_\_\_\_ *Femme* \_\_\_\_\_ in-*conscient* *de* *soi* \_\_\_\_\_

M

Migh-ty do-mi-nion to build  
 pourtant fai - te pour do - mi - ner

M

Soon from your bondage released,  
 Va! dès que tu se-ras li - bre

Soon  
 je sais

M

shall you flit o'er the foam  
 je sais que tu fui-ras

Back  
 par de là les mers,

Back to your country and  
 vers les cieux d'ori -

*molto rit.*

*dolce*

*a Tempo.*

M

home!  
 ent!

*a Tempo.*

*sf*

*f*

And win-gless glow-moth starsof love en - glim-mer all the  
 Que les lu - cio - les dans la nuit Scin - til - lent dans les

starsof love en - glim-mer all the glades  
 dans la nuit Scin - til - lent dans les branches

*ppp*

glades The pay-nim fai - ries footing forth  
 bran - ches, Sor - tant des bois tout embau - més

in eve-ry fo- rest  
 Dans la brume é - toi -

in eve-ry fo- rest old - en  
 Dans la brume é - toi - lé - e

old - en  
 - lé - e

Dance hand in  
 Dan - sent leur



the sa - ra - band  
 Dansent leurs ron - des

hand the sa - ra - band  
 ron - des, en - la - cés

with fair en - charmed maidst  
 Les el - fes et les fées

Ah!  
 Ah!

8<sup>va</sup>

Ah!  
 Ah!

Ah!  
 Ah!

Niviane danse pour Merlin. Pendant la scène suivante Morgan paraît au fond, se dissimulant derrière les arbres.  
 Nivian dances to Merlin. During the ensuing scene Morgan is observed hovering among the trees.

*mf*

8<sup>va</sup>



**Poco meno mosso**

MERLIN

He - ro - dias' daugh - ter dan - cing  
Ni - via - ne, quand tu dan - ses

## Allegretto

Who danced a life a way, Could  
Ainsi que Su - lo - mé Ni

*sf* *sf* *p*

ne - ver have matched the glan - cing Of  
- via - ne. rien n'é - ga - le ta

Ni - - vian's feet to day!  
grâce et ta beau - té!

*f*

NIVIAN

Stesso tempo

Grant me a boon, a boon!  
Ac - cor - de moi un vœu!

*ff* *f*

N

MERLIN

Ah ——— you would go your way  
 Ah! ——— Voudrais-tu partir

*f* *p*

N

M

Nay, ——— tis a  
 Non! ——— c'est un

To the land of the horned moon ———  
 pour lester — res de l'o-ri-ent? ———

*f* *Red.*

N

fond request! ——— A fool — ish fan — cy con — fessed! ——— One for a careless  
 tendre vœu, ——— que d'un seul si — gne de té — te tu pourrais accom —

*p* *f* *f* *Red.*

nodl ——— I pray ——— I  
 - plir ——— Un seul ——— mo-  
 MERLIN

Then will I well  
 Soit/ que veux-tu?

*Red.*

(♩ = ♩) Stesso tempo

pray ——— Grant me to hold ——— your  
 - ment ——— laisse en mes mains ——— ce ro-

*Red.*

rodl ——— Scep - tre of realms un - knownl ———  
 seau ——— 'scep - tre de ton em - pire ———

*Red.*



N

Key of all chained up - things  
clef d'un royaume in - con - nu!

Rit

Rit

N

**A tempo** *Rit* *expressivo* **A tempo** *Rit*

Just as a child that weaves \_\_\_\_\_ Chaplets of flow - ers and  
Comme u - ne simple en - fant \_\_\_\_\_ qui se couron - ne de

**A tempo** *Rit* **A tempo** *Rit*

*p* *pp* *p* *pp* *pp*

N

**A tempo**

leaves \_\_\_\_\_ Just as a child that weaves \_\_\_\_\_  
fleurs \_\_\_\_\_ si - ne simple en - fant \_\_\_\_\_

*dolce*

N

Chaplets of - flow - ers and leaves Just as a  
qui se cou - ron - ne de fleurs et si - ma

*sf* *mf*

child that weaves — Chapletsof flow - ers and leaves —  
 - gine ainsi — être la rei - ne des fées —

Just as a child that weaves — Chapletsof flow - ers and  
 je voudrais un seul jour — à mon en\_vie é - ro -

*ff*

*Red.*

leaves — Crowns himself — fai ry god! —  
 - quer — les de\_sirs — de mon cœur!

*Rit* *A tempo*

8

*ff*

Merlin se dirige vers la caverne. On voit Morgan et Niviane qui le surveillent de loin.  
*He turns towards the cavern. Morgan and Nivian are seen watching him.*

273

First system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking. Bass staff has a *ff* dynamic marking. The music is in a key with two flats and a 12/8 time signature. There are various musical notations including notes, rests, and slurs.

Second system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking. Bass staff has a *ff* dynamic marking. The music continues with various musical notations. A *dim.* marking appears towards the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *pp* dynamic marking. The music is marked *a Tempo.* There are various musical notations including notes, rests, and slurs. A *dim et rit.* marking appears at the beginning of the system, and a *dolciss.* marking appears at the end.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking. The music continues with various musical notations.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *ppp* dynamic marking. Bass staff has a *ppp* dynamic marking. The music continues with various musical notations.

**Stesso tempo**

**Allegretto non troppo**

MERLIN

First must I pil - lage the hive Of the poi - so - nous  
 Vous, livrez-moi, gnô - mes noirs, le poi - son de vos

**Allegretto non troppo**

*dolce*

ho - ney \_\_\_\_\_ Men \_\_\_\_\_ mint in to  
 ru - ches, \_\_\_\_\_ l'or, \_\_\_\_\_ for - ce ma -

8

*ff*

M

mo - ney, — That mon - archs and mai - dens may thrive! —  
 - li - gne — mai - tres - se du faible et du fort —

Il s'arrête à l'entrée de la caverne  
 He pause at the entrance to the cavern

M

If Ni - vian  
 Ni - viane i -

M

knew that she held — The key — that this cavern can weld, — The  
 - /quo - res sans doute, — le sort — qui s'attache à ce ro - seau! — D'un

M

child might entomb me a - livel — Hal hal hal  
 geste à jamais elle pour - rait — Hal hal hal



Ha! The child might tomb me a - live! Ha!  
 ha! D'un geste m'enfermer dans ce roc! Ha!

*mf*

( Il pénètre dans la caverne )  
 ( He enters the cavern )

Ha! Ha! ha!  
 Ha! Ha! ha!

*mf* M. G. M. G.

*Andantino*

*pp*

M. G.

( On voit Morgan encourageant Niviane )  
 ( Morgan is seen encouraging Niviane )

*pp* M. G. *ppp*

(Niviane s'avancant, la baguette à la main, se tourne vers la caverne et invoque la liberté)  
(Nivian, who approaches the cavern with the rod in her hand, and invokes the Spirit of Liberty.)

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NIVIAN *ff*

Borne on the wings of the summering swallow!  
Toi qui soutiens le coup d'aile de l'ai-gle!

Sung by the wings of the gnat so'er the shallow!  
Toi que dans l'herbe l'in-sec-te bé-nit

Flash'd from the scales of the dolphins that swallow Down the long ridge of the sea - surge's  
Dans le remous de la vague é-cu-man-te, toi, qui conduis les é-bats des dau-

fal - low! Mea - dow and mountain re - ceiv - e thy ca - res - ses! White are thy hands in the ri - vu - let  
phins; Toi qu'entous lieux l'on invoque et l'on pri - e, Vierge insoumise et sans fard, dont le

ces - ses! White are thy feet in the o - cean re - ces - ses! Lo \_\_\_\_\_ on the  
front a la blancheur des glaciers sans souil - lu - re, Toi \_\_\_\_\_ dont l'o -

tem - pest are streaming thy tres - ses! \_\_\_\_\_ Li - ber - ty! hear me com -  
ra - ge dé - la - ce les tres - ses, \_\_\_\_\_ Li - ber - té sainte, ai - de

*Stesso tempo* (♩ = 6)

- plain \_\_\_\_\_ Li - ber - ty! hear me com - plain! \_\_\_\_\_  
moi! \_\_\_\_\_ Li - ber - té sainte ai - de moi! \_\_\_\_\_

*ff* *Red.*

NIVIAN

God - - dess of  
Rei - - ne des

*ff* *mf* *Red.*

mere and of main,  
ter - - res et des mers,

*ff* *Red.*

Of fo - rest and field!  
Dé - es - se des bois

Of fo - rest and  
dé - es - se des

*ff* *Red.*

field!                      Wor-shipp'd by mor-tals in                      vain,  
 prés                      Mè-re des cœurs an-xi-eux

By mor-tals in                      vain                      God - - - dess  
 et des op-pri-més;                      Ré - - - ve des

mere                      and                      of main,                      God - dess of mere and of  
 fronts                      in - sou-mis                      Tour-ment secret des oppres-

main,                      Of fo- rest and field  
 - seurs,                      es - poir des vain - cus!



Wor - ship'd by mor - tals in vain! by mor tals in  
 Di - vi-ni-té sans au-tels qu'en vain les mor -

vain! \_\_\_\_\_  
 - tels \_\_\_\_\_

Wor - ship'd by mortals in vain! \_\_\_\_\_  
 ont ado-rée en tout temps \_\_\_\_\_

E - ter - nal - ly seal'd \_\_\_\_\_  
 tou - jours en - chaî - nés \_\_\_\_\_

From the clutch of their covetous  
 dans les fers de la cu-pi-di-

*ff*

*Red.*

pain! \_\_\_\_\_  
 - té \_\_\_\_\_

Hear Ai - - - me \_\_\_\_\_ in - uttermost  
 del Ar - ra - ches

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



greed!  
mal!

Li-ber-ty! hear me com-  
Dé-li-vre moi li-ber-

*ff*

*Red.*

-plain!  
-té!

*ff*

Li-ber-ty! hear me com-plain!  
Dé-li-vre moi, li-ber-té!

*ff*

*molto* *ritard.*

Elle a levé le roseau en disant ces derniers mots, puis elle en frappe le rocher, qui s'écroule et ferme  
She strikes the rock, which falls in with a crash and closes the entrance.

*ff*

*ff*

l'entrée de la caverne. Les gnomes se précipitent en désordre sur le rocher.  
*The gnomes enter and go out in disorder over the rock.*

*ff* *f*

(Niviane, terrifiée, jette le roseau, et se réfugie près de Morgan)  
*(Nivian throw down the rod and clings in terror to Morgan)*

*ff*

*ff* *ff*

*ff* *ff* *ff* *ff* Retenez

NIVIAN A tempo *ff* Free, Li-bre, free, li-bre, free! Rit A tempo *ff*

*-bre!*

**Allegro (doppio tempo)**

NIVIAN

Free \_\_\_\_\_ to go whither I will!  
 Li - - - bre de voler où je veux,

O - ver the moun - tains and sea  
 ou - tre les monts et les mers



Home is a - wait - ing me  
O mon so - leil, te re -



still!  
- voir!



*ff*



NIVIAN

Free, free, free! Has - ten!  
Li - bre! li - bre! li - bre Vi - tel

**Doppio meno tempo** (deux mesures antérieures en font une)

Has - ten my sis - ters to me!  
vi - te mes sœurs ac - cou - rez.

Has - ten my  
Vi - te, mes

sis - ters to me!  
sœurs, ac - cou - rez!

**Doppio tempo** (une mesure antérieure)

**Doppio tempo** (une mesure antérieure)

*ff*

-rieure, en fait deux du 6)  
8)

Grind no more at the mill,  
Vous ne broirez plus de miel,

Ty-rannous coffers to fill!  
pourqu'il de-vien-ne de l'or

*f*

First system of the musical score. The vocal line (soprano) begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with eighth notes. The key signature has two flats (B-flat major), and the time signature is 4/4.

Second system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains B-flat major, and the time signature is 4/4.

Third system of the musical score. The vocal line includes the lyrics "O - ver the moun - tains and sea" and "Ou - tre les monts et les mers,". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains B-flat major, and the time signature is 4/4.

Fourth system of the musical score. The vocal line includes the lyrics "Home is a - wait - ing us still!" and "O - mon so - leil te re - voir!". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains B-flat major, and the time signature is 4/4.

O - ver the moun - tains and sea  
Ou - tre les monts et les mers

Home is a - wait - ing us still!  
O mon so - leil te re - voir!

Free, ——— free, ———  
Li - brel li - brel

freel ———  
li - ——— brel

( Niviane disparaît dans la forêt )  
( She enters the forest and disappears )

**Maestoso** ( quatre mesures antérieures en font une )

MORGAN ( éclairée par la lune )  
( in full moon light )

Sucklings and babes are cho - sen      Stron - ger than spear or  
De l'enchanteur si sa - ge      tout le savoir fut

**Maestoso** ( quatre mesures antérieures en font une )

spell. \_\_\_\_\_ Wise of the world to co - zen!      Stron - ger than spear or  
vain! \_\_\_\_\_ U - ne candeur virgi - na - le      à son pouvoir mit



Stesso tempo (deux mesures du  $\frac{2}{4}$  en font une antérieure)

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spell. \_\_\_\_\_  
fin!

Stesso tempo (deux mesures du  $\frac{2}{4}$  en font une antérieure)

*ff*

Toils that we wear so  
Son or-gueilleux é-di-

*ff*

well Weave with e-lab-or-ate tra-vail, Hands of a child un-  
-fi-ce des mains d'enfant l'ont dé-truit! Des mains d'enfant l'ont dé-

*ff*

-ra- vell. So  
-truit! C'est

*ff*

be it, Prin - ces of Hell! So be it, Prin - ces of  
 bien! Roi des en - fers, c'est bien! Roi des en -

(Elle s'enfonce lentement dans la forêt avec un tragique maintien et disparaît)  
 (She enters the forest slowly and disappears with a tragic gesture)

Hell!  
 - feral!

*cresc.* *ff* *ff*

*ff* *ff*

(Le rideau descend lentement)

**Allegro** (une mesure antérieure en fait quatre)

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

