

TALES of HOFFMANN

(Les Contes d'Hoffmann).

OPERA FANTASTIQUE.

In Three Acts with a Prologue and Epilogue.

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. . Music by . .

OFFENBACH

DRAMATIS PERSONÆ.

Prologue and Epilogue.

HOFFMANN

NICKLAUS

LUTHER

NATHANIEL

HERMANN

STUDENTS, WAITERS.

First, Second and Third Acts.

HOFFMANN

NICKLAUS

OLYMPIA

GIULIETTA

ANTONIA

SPALANZANI

CRESPEL

COCHENILLE

PITICHINACCIO

FRANZ

COPPELIUS

DAPERTUTTO

MIRACLE

SCHLEMIL

A VOICE.

GUESTS, MASQUERADERS, SERVANTS.

ARGUMENT.

The scene is laid at Nuremberg, in Luther's wine cellar, a tavern next door to the opera house. Hoffmann arrives with his friends, a merry company of students. He tells his companions the story of his three loves, and they one and all discard Luther's warning that the curtain is about to rise on the second act of "Don Giovanni," and remain to hear Hoffmann's Tales.

Hoffmann's first tale is of Olympia, the reputed daughter of Spalanzani, the physiologist, whose pupil he becomes in order to be near the object of his love. Olympia is really a wonderful automaton, the creation of Spalanzani and his colleague, Coppélius, who has contributed her eyes, and claims a half share. Spalanzani buys him out by giving him a worthless cheque. Coppélius has artfully contrived to sell the young lover a pair of glasses which endow inanimate objects with life. Olympia is presented to the assembled guests, who marvel at her accomplishments. Finding himself alone with her, Hoffmann is by no means disconcerted at her mechanical replies to his impassioned declarations, and fancies that he is loved in return. Presently a dance takes place, during which Hoffmann claims Olympia for his partner. The doll gets out of control, and Hoffmann is whirled round till he falls in a swoon, whilst she dances out of the room. In falling, Hoffmann has broken his glasses, and when he recovers he hears that Coppélius, infuriated at having been duped, is wreaking vengeance by destroying Olympia. Amid the jeers of the guests, Hoffmann realizes his mistake.

The scene of the second tale is laid in Venice at the sumptuous palace of Giuletta, a courtesan. Hoffmann loves her in spite of the warnings of his friend, Nicklaus. She is the slave of a magician, Dapertutto, who has persuaded her to steal the shadow of Peter Schlemil, and now requires her to obtain the reflection of Hoffmann in a mirror he gives her for that purpose. This is his way of securing souls. She easily succeeds in the course of their love-making. Schlemil arrives on the scene and a quarrel ensues, in which he loses his life. A moment later a gondola passes in which Hoffmann sees the faithless Giuletta with Dapertutto.

The third tale is of Antonia, the beautiful daughter of Councillor Crespel. She has inherited a wonderful voice from her mother, but she is so frail that she must not sing. She loves Hoffmann, but her father disapproves of the match, and forbids his servant Franz to admit him. Franz, being deaf, misunderstands him, and a moment later the lovers are together. When Crespel returns Hoffmann hides behind a curtain, and learns, by overhearing Doctor Miracle, that Antonia is consumptive. Hoffmann entreats her to sing no more, but the Doctor invokes the soul of her dead mother, and persuades her it is her duty to use the gift bequeathed to her. Antonia sings, and the effort kills her.

Those are the three tales that Hoffmann relates to his companions. The opera is over; Hoffmann and the students call for more punch, and the curtain falls on a scene of wild carousal.

CONTENTS.

	PAGE
PRELUDE	1
Prologue.	
I INTRODUCTION	2
1a SCENA "The Councillor Lindorf am I!" (Lindorf and Andreas)	7
2 SONG "In the part of an amorous lover" (Lindorf)	11
3 SCENA "Two hours I have to wait" (Lindorf and Luther)	16
4 CHORUS & SCENA "Drig! Drig! Drig!" (Students)	18
5 SONG & SCENA "The legend of Kleinzack" (Hoffmann & Students)...	36
6 FINALE "Come, let's have some punch"	48
ACT I.	
INTERMEZZO	68
RECIT A—SCENA "There! sleep in peace!" (Hoffmann, Spalanzani & Cochenille)	69
7 RECIT & ROMANCE... .. "To live with thee" (Hoffmann)	73
8 SCENA & SCEN "He has a dol!" (Nicklaus)	77
RECIT B—SCENA "'Tis I, Coppélius" (Nicklaus, Hoffmann, Spalanzani, Coppélius, Cochenille)	82
9 CHORUS & SCENA "No equal ever can be"	94
9a SONG "The dol's song" (Olympia)	109
12 ROMANCE "Olympia, dearest child!" (Hoffmann)	123
11 SCENA "Stay, oh stay!" (Hoffmann, Nicklaus, Coppélius)	127
12 FINALE "The dancers are here"	131
ACT II.	
13 ENTR'ACTE & BARCAROLLE	152
14 RECIT & DRINKING SONG "When love is but tender and sweet" (Hoffmann)	159
RECIT C—SCENA "You seem intent on pleasure" (Giul., Nick., Hoff., Schlem., Pit ^o . Daper, Chorus)	166
15 ARIA "As jewels arrive" (Dapertutto)	172
RECIT D—SCENA .. "Enchantress!" (Giulietta, Hoffmann, Dapertutto)	176
16 DUET "Foolish Boy!" (Giulietta, Hoffmann)	180
RECIT E—SCENA ... "Schlemil!" (Giulietta, Hoffmann, Pitichinaccio, Schlemil)	195
16a SEPTETT ... "With love, alas, my heart is beating" (the same, Nicklaus, Dapertutto, Chorus)	199
17 FINALE "Listen all to me!"... .. .	209
ACT III.	
ENTR'ACTE	214
18 ROMANCE "Thou art flown" (Antonia)	214
RECIT F—SCENA ... "Most unhappy child" (Antonia, Franz, Crespel)	219
19 SONG "Night and day I am on the watch" (Franz)	224
RECIT G—SCENA ... "Franz! are you there!" (Hoffmann, Franz)	229
20 DUET "'Tis but a love song (Antonia, Hoffmann)	231
RECIT H—SCENA ... "What's the matter? (Antonia Hoffmann, Miracle, Crespel, Franz)	245
21 TRIO "When danger's near" (Hoffmann, Miracle, Crespel)...	250
RECIT J—SCENA ... "To sing no more!" (Antonia, Hoffmann)	269
22 TRIO "You've pledged your word" (Antonia, A Voice, Miracle)	273
23 FINALE "Where is she? my daughter?"	295
24 INTERMEZZO	299
Epilogue.	
ENTR'ACTE	302
25 SCENA .. "The story of my adventures now is done" (Hoff, Nick., Lin., Luth., Nath., Students)	303
26 CHORUS "And now for the punch"	307
27 INTERMEZZO & ROMANCE ... "Ah Heav'n! what passion wild" (Hoffmann)	311
28 FINALE "Until to-morrow" (Hoffmann and Students)	314

TALES OF HOFFMANN

PRELUDE.

J. Offenbach

Maestoso.

PIANO

ff

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a piano (p) dynamic, marked with a 'y' above the notes, and then transitions to a forte (ff) dynamic. The melody in the right hand features chords and moving lines, while the left hand provides a steady accompaniment.

The second system continues the musical piece with two staves. It maintains the same key signature and time signature as the first system. The notation includes various chordal textures and melodic fragments in both hands.

The third system of the prelude features two staves. The right hand has some notes beamed together, and there are accents (>) over certain notes in the left hand. The overall texture remains consistent with the previous systems.

Cut to *page 18.

CURTAIN.

The final system of the prelude on this page consists of two staves. It concludes with a 'CURTAIN.' instruction. The notation includes a final cadence in both hands, with a fermata over the final notes.

PROLOGUE.

(It is night —
 (LUTHER'S TAVERN, NUREMBERG. the stage is lighted by moonlight.)

All^o vivo. Introduction.

PIANO

The musical score is written for piano and voice. It begins with a piano introduction in 3/8 time, marked *p*. The piano part consists of two staves (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat). The introduction features a melodic line in the right hand and a supporting bass line in the left hand. The tempo and mood are indicated as *All^o vivo.* and *Introduction.*

The piano introduction is followed by a vocal chorus. The vocal parts are arranged for Soprano (Sop.), Tenors (Tenors.), and Basses (Basses.). The lyrics are "Beer Spirits." and "Glou glou glou glou glou glou glou". The vocal parts are written in a single system with three staves. The Soprano part is in a higher register, while the Tenors and Basses parts are in lower registers. The piano accompaniment continues throughout the vocal section, providing harmonic support. The piano part includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). The vocal parts are marked with *p* (piano) and *dim.* (diminuendo).

Sop. (CHORUS IN WINGS) Beer Spirits.
 Glou glou glou glou glou glou glou

Tenors.
 Glou glou glou glou glou glou glou

Basses.
 Glou glou glou glou glou glou glou

Wine Spirits

Musical score for the first system of "Wine Spirits". It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature is three flats (B-flat major/D minor). The vocal line begins with a rest, followed by the lyrics "Bacchus am I!" and "Je suis le vin!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *glou* (glorification).

Musical score for the second system of "Wine Spirits". It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature is three flats. The vocal line features repeated lyrics "glou glou glou glou glou glou". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

Musical score for the third system of "Wine Spirits". It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature is three flats. The vocal line includes the lyrics "1º Ah!" and "2º Ah!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *rel* (ritardando).

p

Glou glou glou we are, ——— we
 Glou glou glou nous som — — — mes

p

Glou glou glou glou glou glou glou we
 Glou glou glou glou glou nous som — mes

p

Glou glou glou glou glou glou glou we
 Glou glou glou glou glou nous som — mes

are the friends of man; We are the friends of man. ———
 Les a - mis des hom - - mes; Nous chas - sons di - ci ———

are the friends of man; glou glou glou glou glou glou We are the friends of
 Glou glou Les a - mis des hom - mes; Glou glou glou glou Nous chas - sons di -

are the friends of man; glou glou glou glou glou glou We are the friends of
 Glou glou Les a - mis des hom - mes; Glou glou glou glou Nous chas - sons di -

1st Sop.

Dull - ness and des - pair, Dull - ness and des - pair,
 Lan - - gueur et sou - ci. Lan - - gueur et sou - ci,

2nd Sop.

Dull - - ness and des - pair, Dull - - ness and des -
 Lan - - gueur et sou - ci, Lan - - gueur et sou -

man. Dull - - ness and des - pair, Dull - - ness and des -
 - ci, Lan - - gueur et sou - ci, Lan - - gueur et sou -

man. Dull - - ness and des - pair, Dull - - ness and des -
 - ci, Oui lan - gueur et sou - ci, Oui lan - gueur et sou -

Dull - ness and des - pair A - way, far a - way we
 Nous chas - sons di - ci Langueur et sou - ci, Lan - - -

- pair, we cast, we
 - ci, Lan - - gueur, Lan - - -

- pair, Far a - way we cast, we
 - ci, Lan - gueur et sou - - ci, Lan - - -

- pair, Far a - way we cast, we
 - ci, Lan - gueur et sou - - ci, Lan - - -

1st & 2nd Sop:

cast far a - way. Glou glou
- gueur et sou - ci, Glou glou

cast far a - way. glou
- gueur et sou - ci, Glou glou glou

cast far a - way. glou
- gueur et sou - ci, Glou Glou

dim al fine.

Unis.

glou glou glou glou glou glou.
glou glou glou glou glou glou.

glou glou glou glou glou glou.
glou glou glou glou glou glou.

glou glou glou glou glou glou.
glou glou glou glou glou glou.

pp *ppp*

SCENA.

LINDORF and ANDREAS.

No 1a

In Luther's Cellar, Nuremberg.

(Lindorf, followed by Andreas, appears at the door on the right.)

PIANO. *f* Allegro poco moderato.

LINDORF. Recit.

The Councillor Lindorf am I!

Le conseiller Lindorf, morbleu!

Forsooth, I say, Councillor Lindorf

C'est moi qui suis le conseiller Lin-

Recit.

(They come down the stage.)

a Tempo.

I! Have no fear— fol- low me! Tell me true, is your
- dorf! *Ne crains rien— et me suis.* *N'as-tu pas pour moi-*

a Tempo.

ANDREAS.

Yes!

Oui!

Recit.

mis - tress Stel - la fair, that en - chant - ing creature who comes from Mi -
- tres - se *La Stel - la,* *cette en - chan - te - res - se?* *Qui vient de Mi -*

p colla voce.

Yes!
Oui!

Yes!
Oui!

- lan? And is it not true ma-ny suitors fol-low her steps? It is to one of
- lan? *Trainant sur ses pas nombre d'amou-reux, N'est-ce pas? C'est à lui d'eux, je*

p *p*

Yes!
Oui!

Good!
Bon!

those that you now bear this message? I wish to buy it. For ten
ga-ge, Que tu portes ce mes-sa-ge? Je te l'a-chète? Dix thu-

p *p*

(Andreas does not reply.)

No!
Non!

(aside.)

dol-lars? Twen-ty? thir-ty? I know how to
- lers! Vingt? tren-te? Parlons lui sa

p *p* *colla voce.*

(raising his stick.)

AND?

LIND! (giving him money and taking the letter.)

get it!
langue!

Say for-ty? Yes! Here, you rob-ber! Give it me and be
Qua-ran-te? Oui! Tiens, A-ra-bel! Donne, et va-t-en au

f *p* *sfz*

ANDREAS. (Exit Andreas.) LINDORF.

off! diable! Go to the de-vill! Yes! yes! Let's
Va-t'en au diable! Oui! ouit! Vo-

Recit. (looking at the address)

see! For Hoff_mann! Good! I thought as much! O wo-men! These are the
-yons! "Pour Hoffmann!" Bon! je m'en doutais! O fem-mes! Voi-là les

Allegro misurato.

con-querors of your hearts! They mas-ter your spirits. Happy heroes
maî-tres de vos cœurs! Voi-là de vos â-mes Les heureux vain-

Animato. Meno Presto.

they! 'Tis a po-et! and a drunkard! Well then! let's see!
-queurs! Un po-ète! Un i-vro-gne! Enfin! pas-sons!

Animato. Meno Presto.

dolce.

Andante. (He opens the letter, takes out a little key, and reads.)

Andante.

"I love thee! if I have made thee sad;
"Je t'ai - mel si je t'ai fait souf-frir,

If thou lovest me tru - ly, My friend then par - don me! With this key o - pen my
 Si tu m'ai - mes toi - me - me, A - mi, par - don - ne - moi! Cet - te clef tou - vri - ra ma

pp *dolce.*

bou - voir. Fare thee well! Think — of me! How well, in -
 lo - ge. Sou - viens - toi, sou - viens - toi! Oui, l'on de -

dolcissimo. *m.d.* *Allegro.* (To himself)

- deed, — may — one — be — en - vied, When the heart is nigh
 - vient di - gne d'en - vi - e, Quand, bri - sē par la -

m.d. *p*

broke. To tav - erns one must hie to drown all hopes and all re - grets! If
 - mour, On porte aux ca - ba - rets Et ses es - poirs et ses re - grets! Voi -

Lento. *rit.*
 that's the game for you, by my life it shall never
 - là ce qu'il vous faut! Eh! bien non, sur ma vi -

p Lento. *f* Presto. *f* colla voce.

N^o 2.

SONG.

In the part of an amorous lover.

Allegro.

LINDORF.

PIANO.

f

p

1st Verse.

In the
Dans les

ff

part of an am - or - ous lov - er, Far bet - ter ex - po - nents there
rô - les dà - mou - reux lan - gou - reux, Je sais que je suis pi - toy -

p

may be; But Sa - tan in wits can - not béat me, can - not
- a - ble; Mais j'ai de l'es - prit comme un dia - ble, comme un

f

p

beat _____ mel The light - ning glance which
 dia - - - - - ble! Mes yeux _____ lan - cent

p

ev - er serves. By that a lone I make my mark, And when combined with
 des éclairs J'ai dans tout le phy - si - que, J'ai dans tout le phy -

as - pect dark, And when combined with as - pect dark Pro - du - ces on the
 - si - que Un as - pect sa - ta - ni - que Qui pro - duit sur les

nerves The ef - fect of an e - lec - tric spark! By such means I
 nerfs L'é - fet d'une pile é - lec - tri - que Par les nerfs jar -

p *sf*

win my way, 'Tis thro' fear — I gain the day, 'Tis thro' fear I gain the
- rive au cœur; Je tri - om - phe par la peur Je tri - om - phe par la

day, 'Tis thro' fear I gain the day! gain the
peur, Je tri - om - phe par la peur! par la

day!
peur!

2nd Verse

Oh, wondrous pri - ma don - na, When
Oui, chère pri - ma don - na, Quand

wo - men are fair and they know it, In rea - son they scorn a poor
 on a la beau - té par - fai - té, On doit dé - daigner un po -

f *p*

po - et; a poor po - et! And if I do not
 - è - te, un po - è - te! De ce bou - doir

keep a - lert, Ten to one I shall sure - ly find There is one to
 par - fu - mé, Que le dia - ble m'em - por - te, Si je n'ou - vre

whom she's kind, With - in her room there to flirt! But tho' 'tis an - other why
 pas la por - te! Mon ri - val est aimé, Je ne le suis pas, Que m'im

should I mind? In - deed, why should I mind? For if all — things
 - por - tel que m'im - por - tel. que m'im - por - tel Sans par - ler — du

have a name, I am old, — but I am game, I am old, but I am
 po - si - tif Je suis vieux, — mais je suis vif Je suis vieux, mais je suis

game! I am old, but I am game! I am
 vif! Je suis vieux, mais je suis vif! Je suis

game!
 vif!

No 3.

SCENA.

LINDORF and LUTHER.

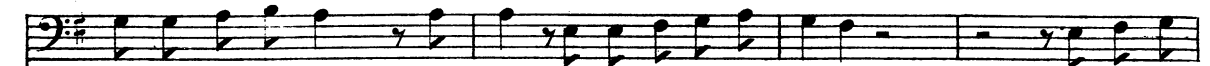
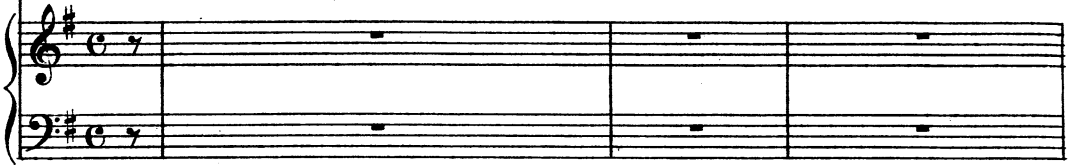
Recit. (Looking at his watch.)

LINDORF.

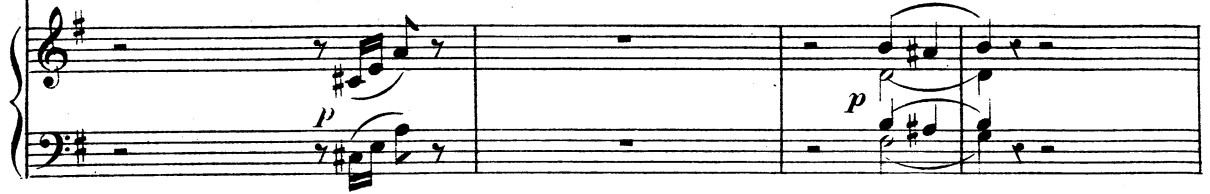


Two hours I have to wait. If my me-mo-ry serves me, this tavern is the place where,
Deux heures devant moi; si j'ai bon-ne mé-moi-re, C'est dans ce ca-ba-ret qu'a-

PIANO.



with some wild young folk, he comes a-rhyming and a - drinking. I'll wait and
- rec de jeu-nes fous, Hoff-mann vient de-vi-ser et boi-re Surveillons -



LUTHER. (Enters followed by waiters.)



spy on him un-til their meeting's due. Quickly! quickly! hur-ry and
- le jusqu'au moment du ren-dez - vous! Vi-te! vi-te! qu'on se re-



bustle now! Let the brimming glasses meet, Quickly, quickly! For we will
vi-te! Les bracs, les cho-pes, les quin-quets! Vi-te! vi-te! Les toasts vont



drink her joyous health now, And strew flowers at her feet. Quickly! quickly! And let us
suivre les bouquets, Les toasts vont suivre les bouquets! Vi-te! vi-te! Et sou-hai-

raise three hearty cheers, For this fair star from out the spheres So quickly boys and look a - live! So quickly
-tons la bien-ve-nue A cet as-tre du fir-ma-ment Vi-ve-ment garçons, vi-ve-ment! Vi-ve-ment

Cres

boys and look a - live!
garçons, vi-ve-ment! (The waiters finish preparing the room: the door at the end opens; Nathaniel, Hermann, Wilhem and a crowd of students enter gaily on the scene.)

Allegro.

f *p* *f* *dim.*

CHORUS.

No 4

*

Allegro non troppo.

NICKLAUS.
HOFFMANN.

LUTHER.
LINDORF.

NATHANIEL (with 1st Tenors.)

TENORS.

Students.

HERMANN. (with 1st Basses.)

BASSES.

Drig, drig, drig, drig, drig, drig, Master Lu - ther!
Drig, drig, drig, drig, drig, drig, maî - tre Lu - ther!

PIANO.

Allegro non troppo.

*

Drig,
Drig,

The de-vil's drink! Give us your beer, give us your wine! Give us your
Ti - son d'enfer! à nous ta bière, à nous ton vin! à nous ton

drig, drig, drig, drig, drig, Master Lu - ther!
drig, drig, drig, drig, drig, maî - tre Lu - ther!

wine! Drig, drig, drig, drig, Drig, drig, drig,
vin! Drig, drig, drig, drig, drig, Drig, drig, drig,

1st Tenors.

The devils drink!
Ti - son d'enfer!

Your wine! Give us your
ton vin! à nous ton

2nd Tenors.

The devils drink!
Ti - son d'enfer!

Give us your wine! Give us your
à nous ton vin! à nous ton

drig, drig, drig, drig, Give us your wine!
drig, drig, drig, drig, à nous ton vin!

Your wine! Give us your
ton vin! à nous ton

ff

1st & 2nd Tenors.

wine! Give us your beer, give us your wine!
vin! à nous ta bière, à nous ton vin!

wine!
vin!

Give us your beer! Give us your wine!
à nous ta bière, à nous ton vin!

p Animato.

Un - til the mor - row fill our glasses ev - er,
Jus - qu'àu ma - tin Rem - plis, remplis mon ver - re!

and all our sor - row
Jus - qu'àu ma - tin rem -

Un - til the mor - row fill our glasses ev - er,
Jus - qu'àu ma - tin Rem - plis, remplis mon ver - re!

and all our sor - row
Jus - qu'àu ma - tin rem -

Animato.

cres.

we will drown in wine. Un - til the mor - row fill our glasses ev - er, And
 - plis les pots d'etain, Jus - qu'au ma - tin, rem - plis, remplis mon ver - re! Jus -

cres.

we will drown in wine, we'll drown in wine, Fill full, fill full our glasses ev - er, And
 - plis les pots d'etain, Jus - qu'au ma - tin, rem - plis, remplis mon ver - re! Jus -

f *rit.*

all our sor - row - we will drown, And all our sorrow - we will drown in
 - qu'au matin, jus - qu'au ma - tin, Remplis, rem - plis les pots d'e - tain, de -

f *rit.*

all our sor - row - we will drown, And all our sorrow - we will drown in
 - qu'au matin, jus - qu'au ma - tin, Remplis, rem - plis les pots d'e - tain, de -

a Tempo.

wine! In wine! In wine! In wine! In wine In wine!
 - tain! Du vin! du vin! du vin! du vin! du vin! du vin!

wine! In wine! In wine! In wine! In wine!
 - tain! Du vin! du vin! du vin! du vin! du vin!

a Tempo.

HERMANN.

Life without Luther's cheerless. Tra la la la la! Tra la la la la!
 Luther est un brave hom-me, Ti-re lan lai-re, Ti-re lan lai-re!

Tra la la la la!
 Ti-re lan lai-re!

Ritenuato.

In 8ves.....

Yet must we prove him fear-less! Tra la la la Tra la la la! Im
 C'est de-main qu'on l'assom-me! Ti-re lan la! Ti-re lan la! (They rap the tables with their glasses) Voi-

Tra la la la! Some wine! some wine! some wine! some wine!
 Ti-re lan la! Du vin! du vin! du vin! du vin!

LUTHER.

8ves.....

here, Im here, good Sirs! Im here! Wine in his cellar's plen-ty; Tra la la la la! Tra la la la la!
 -là, voi-là, messieurs, voi-là! Sa cève est d'un bon dril-le Ti-re lan lai-re, Ti-re lan lai-re!

Tra la la la la!
 Ti-re lan lai-re!

HERMANN.

8ves.....

LUTHER.

Some day héll find it em-pty. Tra la la la! Tra la la la! I'm
C'est demain qu'on la pil - le *Ti - re lah la! Ti - re lan la!* *Voi -*

Tra la la la! Some wine! some wine! some wine! some wine!
Ti - re lan la! Du vin! Du vin! Du vin! Du vin!

gves.....

NATHANIEL

here, I'm here, good sirs! I'm here! But if his wife be kiss - ing, Tra la la la la! Tra la la la la!
- là, voi - là, messieurs, voi - là! Sa femme est fil - le d'É - ve, Ti - re lan lai - re, Ti - re lan lai - re!

Tra la la la la!
Ti - re lan lai - re!

gves.....

Sure - ly héll find her missing! Tra la la la! Tra la la la!
C'est demain qu'on l'en - lè - ve! Ti - re lan la! Ti - re lan la!

p NATH: with the 1st Tenors.
 Tra la la la! But if his wife be kiss - ing
Ti - re lan la! Sa femme est fil - le d'É - ve.

p HERM: with the 1st Basses.

gves.....

(Clinking)

Tra la la la la! Tra la la la! Sure-ly he'll find her missing! Tra la la la la! Tra la la la! Some
 Ti-re lan lai-re, Ti-re lan la! C'est demain qu'on l'en-lè-ve! Ti-re lan lai-re, Ti-re lan la! Du

LUTHER.

of glasses) Im here! Im here! Good Sirs! Im here!
 Voi-là, voi-là, messieurs, voi-là!

wine! some wine! some wine! some wine! Some wine!
 vin! du vin! du vin! du vin! Du vin!

a Tempo.

Un-til the mor-row fill our glasses ev-er, And
 Jusqu'au ma-tin Rem-plis, remplis mon ver-re!

a Tempo.

all our sor - row we will drown in wine. Un - til the mor - row
Jus - qu'au ma - tin Rem - plis les pots d'étain! Jus - qu'au ma - tin Rem -

all our sor - row we will drown in wine, we'll drown in wine. Fill full, fill
Jus - qu'au ma - tin Rem - plis les pots d'étain! les pots d'é - tain! Rem - plis, rem -

cres.
 fill our glasses ev - er, And all our sor - - row we will
- plis, rem - plis mon ver - re! Jus - qu'au ma - tin, jus - qu'au ma -

cres.
 full our glasses ev - er, And all our sor - - row we will
- plis rem - plis mon ver - re! Jus - qu'au ma - tin, jus - qu'au ma -

cres. *f*

f *riten.*
 drown, And all our sor - - - row drown in wine. Un -
- tin, Rem - plis, rem - plis les pots d'é - tain A

f *riten.*
 drown, And all our sor - - - row drown in wine.
- tin, Rem - plis, rem - plis les pots d'é - tain

SCENA.

NATHANIEL. *Recit.*

Yes, by Jove! my dear friends, ah! what a lovely creature! Just as in Mozart's Mas-ter-
Vi-ve Dieu! mes a-mis, la bel-le cré-a-tu-re! Comme au chef-d'œuvre de Mo-

Allegro.

- piece, with the purest of voices so sweet and so cer-tain! She has
- zart Et le prête l'ac-cent d'u-ne voix ferme et sù-re! C'est la

grace that is born of na-ture; The tri-umph of art is her
grâ-ce de la na-tu-re Et c'est le tri-om-phe de

Recit.

song. Let us drink to her for a start! then! To Stel-la fair, I
l'art! Que mon premier toast soit pour el-le! Je bois à la Stel-

drink!
- la!
Tenors.

To Stel - la fair we drink! Vi - va! vi.va! vi-
Je bois à la Stel - la. Vi - vat! à la Stel -

Basses.

Vi - va. Vi - va! vi.va! vi-
Vi - vat! Vi - vat! à la Stel -

HERMANN. *Recit.*

But where's Hoff - mann? Where has he gone? He should be here with
Comment Hoff - mann n'est - il pas là Pour fê - ter a - vec

- va!
- la!

- va!
- la!

* Allegro.

NATHANIEL.

us just to fête this new sin-ger. Luth - er,
nous cette é - toi - le nou - vel - le? Eh! Lu -

Animato. HERMANN;

say! You fat old hogshead Where is Hoffmann, where is he? Surely by your wine he's
-ther! ma grosse ton-ne! Qu'as-tu fait de notre Hoff - mann? C'est ton vin qui l'empoi-

NATH:

We want Hoff - mann!
Rends-nous Hoff - mann!

poisoned? You have killed him, sure as fate. We want Hoff - mann!
-son - ne! Tu l'as tu - é, foi d'Her-mann! Rends-nous Hoff - mann!

LINDORF. (aside)

Tenors.

Oh, let him
Au diable Hoff -

Basses.

We want Hoff - mann!
Rends-nous Hoff - mann!

NATH: *Recit.*

LUTHER.

rest! By Jove! you must produce him, Or else we'll thrash you well. Good
-mann! Mor - bleu! qu'on nous l'apport - te, Ou ton dernier jour a lui! Mes -

Allegro.

Sirs, he's here at the door, And Nick - laus as well
 -sieurs, il ouv - re la por - te, Et Nick - laus est a - vec lui!

NATH: with the 1st Tenors.

HERM: with the 1st Basses.

Hur - rah! Hur -
 Vi - vat! vi -

Allegro.

Moderatissimo.

- rah! 'tis he! Hur - rah! 'tis he!
 - vat! c'est lui! vi - vat! c'est lui!

Hur - rah! 'tis he! Hur - rah! 'tis he!
 Vi - vat! c'est lui! vi - vat! c'est lui!

Hoffmann enters
 with Nicklaus

Moderatissimo.

ff

HOFFMANN.

Good
 Bon -

ff

NICKLAUS.

Good day!
Bonjour!

Oh, mas-ter,
Par-don, sei-

day, my friends! Give me a pipe and glass, and a chair!
- jour a - mis! Un tab-our - et, un verre, u - ne pi - pe!

p

say, If you'll allow me I'll sit and smoke and drink just like you, by your
- gneur, sans vous dé-plai-re, Je bois, fume et m'assieds com-me vous; Part à

p

side!
deux!

NATHANIEL.

Why, of course! Come, make room for both of them!
C'est jus-te! Pla-ce, place à tous les deux!

Tenors.

(Harm: with 1st Basses.) Come, make room for both of them!
Pla-ce, place à tous les deux!

Basses.

Come, make room for both, yes, room for both of them!
Place à tous les deux! oui, place à tous les deux!

f

All^o molto.

NICKLAUS.

Hoffmann and Nicklaus sit down. Hoffmann buries his head in his hands.

Nev - er rest - ing
Notte e gior - no

HOFFMANN.

Recit.

NICKLAUS.

day or night.
mal dor - mi - re. A plague up on your singing!
Tais - toi, par le dia - ble! Yes, good
Oui, mon

Allegro.

HERMANN to HOFFMANN.

mas - ter!
maî - tre! I won - der why he should be vexed?
Oh! Oh! d'ou vient cet air fâ - ché?

NATHANIEL.

He's so much changed one hard - ly knows him!
C'est à ne pas te re - con - naî - tre! Pray tell us what has come to
Sur quelle her - be as - tu donc mar -

L'istesso tempo.

HOFFMAN.

you?
-ché!

I have found a faded flower kill'd by the northern wind.
Hé - las sur une her-be mor-te Au souffle glacé du nord.

L'istesso tempo.

NICKLAUS.

And - - ly - ing on the thresh - old, sleep - ing, and drunk - ard lies.
Et là, près de cet - te por - te, Sur un i - vro - gne qui dort.

HOFFMANN.

Tis true, that fel - low there, in - faith, he makes me en - vious! To drink - ing, he
C'est vrai, ce co - quin là, par - dieu! m'a fait en - vt - e! A boi - re! à

11.

tempts me, tak - ing like him the gut - ter for my bed. A Stone!
boi - re! et com - me lui couchons dans le ruis -seau! La pierre!

HERMANN.

And for a pil - low?
Sans o - reiller!

All^o vivo.

II.

The sky!
Lé ciel!

The rain!
La pluie!

NATHANIEL.

HERMANN. *Recit.*

And for a roof?
Et sans ri-deau!

What a-bout sheets?
Sans couvre - pied!

Why, Hoffman, you are dreaming!
As - tu le cauche-mar Hoffmann!

HOFFMANN.

No! but this eve-ning, just now at the the-a-tre, I thought I
Non! mais ce soir, tout à l'heure au thé - à-tre. J'ai cru re-

Tenors.

What then?
Eh! bien!

Basses.

What then?
Eh! bien!

H.

saw, Bah! What is the use of opening a wound that is heal-ing?
- voir, Baste! à quoi bon rou-ir u-ne vieil-le bles-su-re!

p *f*

Allegro.
misurato.

H. For life is fleeting, and we must be merry and glad; always drinking, singing and laughing, and take our
 La vie est courte; il faut l'é-gay-er en chemin Il faut boire, chanter et ri-re à l'a-ven-

p **Allegro.**

H. chanc - es!
 -tu - re!

prestissimo. **Lento.**

Perchance to weep a -
 -Sauf à pleu-rer de -

Lento.

p

NATHANIEL. *Recit.*

H. - gain!
 - main!

Well, give us a song. be - fore we have to
 Chante donc le pre - mier Sans qu'on te le de

misurato. HOFFMANN. NATHANIEL.

Na. ask you. We'll join in as well. Good! Let us have some thing
 - manie! Nous fe - rons cho - rus. Soit! Quel-que cho - se de

Tenors.
 We'll join in as well.
 Basses. Nous fe - rons cho - rus

We'll join in as well.
 Nous fe - rons cho - rus.

N.4.

bright. *gai.* No! for I think it is
HERMANN. Non! noi j'en suis fu - ti -

Sing a - bout the rat!
 La chan - son du rat!

N.4.

dull; *-gué* We want to hear you sing the le - gend of Kleinzack!
Tenors. Ce qu'il nous faut c'est la le - gen - de de Klein - zach!

Basses. It is the
 C'est la lé -

It is the
 C'est la lé -

p

HOFFMANN.

The song of Klein -
 Va - - - - - pour Klein - -

le - gend of Kleinzack that we must have!
 - gen - de, la lé - gen - de de Klein - zach!

le - gend of Kleinzack that we must have!
 - gen - de, la lé - gen - de de Klein - zach!

f

Nº 5.

SONG AND SCENA.

Allº non troppo.

NICKLAUS
with the 1st Tenors.

HOFFMANN.

- zack.
- zuch!

TENORS.

NATHANIEL with the 1st Tenors.

STUDENTS.

HERMANN with the 1st Basses.

BASSES.

Allº non troppo.

PIANO.

H. HOFFMANN.

Now once up-on a time at the Court of Ei-se-
Il é-tait u-ne fois a la cour d'Ei-se-

H. Tenors.

- nach!
- nach!

There
Un

The court of Ei-se-nach!
la cour d'Ei-se-nach!

Basses

The court of Ei-se-nach!
la cour d'Ei-se-nach!

II. lived a lit - tle dwarf who was called Klein - zack!
pe - tit a - vor - ton qui se nommait Klein - zack!

And he was called Klein -
Qui se nom - mait Klein -

And he was called Klein -
Qui se nom - mait Klein -

II. His cap and bells hung down his back. And his knees knocked to - ge - ther and went clic -
Il é - tait coif - fé d'un cul - bac, Et ses jam - bes, ses jam - bes fai - saient clic

- zack!
 - zack!

- zack!
 - zack!

II. - clac! clic - clac! clic - clac! That was, that was Klein - zack!
clac! clic clic! clic clic! Voi - là, voi - là Klein - zack!

Tenors.

Basses.

Clic
 Clic

Clic
 Clic

II. *sec.*
 Clic clac! clic clac! That was, that was Klein-zack!
 Clic clac! clic clac! Voi - là, voi-là Klein-zack!

sec.
 clac! clic clac! That was Klein-zack!
 clac! clic clac! Voi - là Klein-zack!

sec.
 clac! clic clac! That was Klein-zack!
 clac! clic clac! Voi - là Klein-zack!

II. A great big hump he had up - on his
 Il a - vait u - ne bosse en guise d'èsto -

II. *back.* His legs for all the world as if tied in a
 - mac; Ses pieds ra - mi - fi - és semblaient sortir d'un

p
 He had up - on his back.
 En guise d'èsto - mac;

p
 He had up - on his back.
 En guise d'èsto - mac;

8

H. sack
 sac.

Tobacco stained his nose quite black, And his head as it
 Son nez é - tait noir de ta - bac, Et sa té - te, sa

As if tied in a sack.
 Sem - blaient sor - tir d'un sac;

As if tied in a sack.
 Sem - blaient sor - tir d'un sac;

H. waggled, it went cric-crac! cric crac! cric crac! That was, that was Klein.
 té - te fai - sait cric crac! cric crac! cric crac! Voi - là voi - là Klein -

II. - zack! zack! cric crac! cric crac! That was, that was Klein-zack!
 zack! cric crac! cric crac! Voi - là, voi - là Klein-zack!

Cric crac! cric crac! That was Klein - zack!
 Cric crac! cric crac! Voi - là Klein - zack!

Cric crac! cric crac! That was Klein - zack!
 Cric crac! cric crac! Voi - là Klein - zack!

HOFFMANN.

(He stops and seems slowly to lose

How can one des - cribe his face and fea - - tures?
 Quant aux traits, aux traits de sa fi - gu - re.

Tenors.

How can one des - cribe his
 Quant aux traits de sa fi -

Basses.

How can one des - cribe his
 Quant aux traits de sa fi -

himself in his dreams.)

molto lento.

How shall one des - cribe the face and fea - - tures?
 Quant aux traits, aux traits de sa fi - - gu - - re.

fea - - tures?
 - gu - - re.

fea - - tures?
 - gu - - re.

molto lento.

Andante. Molto animato.

H. Her face, how wondrous fair to see! —
 Ah! sa fi-gure était char - man - te!

Andante. Molto animato.

P *legatiss.*

H. I re-call her, in my dreaming; love-ly as on the
 Je la vois, bel-le, bel-le comme le

H. day I fol-lowed in her foot.steps, and with love in my
 jour où cou-rant a-près el-le, Je quit-tai comme un

cresc.

cresc.

H. heart I left my home and kin-dred, And through wood-land and
 fou la mai-son pa-ter-nel-le Et m'en-fuis à tra-

H. glade down the val-leys we strayed.
 - vers les val-lons et les bois!

II. *f*

And her hair wind - ing gracefully round her shoul - - -
 Ses che - - veux, ses che - veux en tor - sa - des som - - -

II. *p*

- ders threw deep sha - dows up - on her snow-white throat. And her
 - bres Sur son col é - lé - gant je - taient leurs chaudes om - bres, Ses

II.

eyes, ah! her eyes pure as heav'n - - ly blue, With the
 yeux ses yeux en - ve - lop - - pés d'a - zur Pro - me -

II.

soft - - est of glan - - ces the soul shi - ning thro' And
 naient au - tour d'elle un re - gard frais et pur, Et

H. *as we wand - ered on with - in the arms of*
com - me no - tre char em - - por - tait sans se -

H. *love, — Her voice in tones of pas - sion,*
- cous - se Nos cœurs et nos a - - mours;

cresc.

H. *Gave out a song, a song of*
Sa voix vi - - brante et dou - -

H. *joy. The tones in me re - sound,*
- ce aux cieux qui l'é - - cou - taient

f
Red.

I.

And ne'er from me shall part; The
 Je - tait ce chant vain - queur, Aux.

Red.

I.

tones in me re - sound, And ne'er from me shall
 cieuz qui l'é - cou - taient Je - tait ce chant vain -

I.

rit.

part; The ev - er - last -
 queur Dont l'é - ter - nel

I.

- - - ing song - - - still lin - - - gers.
 - - - é - cho - - - ré - son - - - ne

NATHANIEL.

in — my heart.
dans — mon cœur!

O how strangely he's
O bi-zar-re cêr-

Allegro.
NATH!

HOFFMANN.

talking! Of whom now do you speak? Klein-zach! Klein-zach? Of her was I singing. Who?
-vel-le! Qui diable peints-tu la? Klein-zach! Klein-zach? je parle de l-le! Qui?

Allegro.

HOFFMANN.
(recovers from his dream.)

No! of no one! No! I was lost in a dream!
Non! per-son-nel rien! Mon esprit se trou-blait! rien!

Moderato.

Tempo I^o

rit.

Kleinzach is worth more Tho'-he's such a fright— And when he's drunk too much of gin or
Et Kleinzach vaut mieux Tout difforme qu'il est! Quand il a-vait trop bu de genièvre ou de

Tempo I^o

colla voce.

sack.
rack. He laughed un - til he
Il fai - lait voir flot -

Tenors.
Too much of gin or sack.
De ge - nière ou de rack.

Basses.
Too much of gin or sack.
De ge - nière ou de rack.

rolled up - - on his - - back. And with de -
- ter les deux pans de son frac. Comme des

He rolled up - - on his back.
Les deux pans de son frac.

He rolled up - - on his back.
Les deux pans de son frac.

light at the jokes he did crack He would mer - ri - ly dance with a light flic - flac! flic -
her - bes dans un lac Et le monstre, le monstre fai - sait flic - flac! flic -

rit *a Tempo.*

colla rate. *a Tempo.*

- flac! flic - flac! That was, that was Klein -
 - flac! flic - flac! Voi lù! voi - lù! Klein -

- zach! Flic - flac! flic - flac! That
 - zach! Flic - flac! flic - flac! Voi -
 Tenors.

Flic - flac! flic - flac! That
 Flic - flac! flic - flac! Voi -
 Basses.

Flic - flac! flic - flac! That
 Flic - flac! flic - flac! Voi -

was, that was Klein - zach!
 - lù! voi - lù! Klein - zach!

was Klein - zach!
 - lù! Klein - zach!

was Klein - zach!
 - lù! Klein - zach!

sec.
 sec.
 sec.

sec. mf ff

FINALE

Nº 6.

Moderato.

NICKLAUS.

HOFFMANN. *Recit.*

Bah! why this b er is not worth
Peuh! cet. te bi re est d  - tes -

LINDORF.
LUTH R.

TENORS. NATHANIEL. (with the 1st Tenors.)

BASSES. HERMANN. (with the 1st Basses.)

PIANO. *Moderato.*

drink - ing! Come, let's have some punch! Let's ca - rouse! And
- ta - ble! Al - lu - mons le punch! grisons - nous! Et

Tenors.

Come, let's have some punch! Let's carouse!
Al - lu - mons le punch! grisons - nous!

Basses.

Come, let's have some punch! Let's carouse!
Al - lu - mons le punch! grisons - nous!

Misurato.

if it's too strong, 'twill make us all jol - ly!
 que les plus fous roulent sous la ta - ble'

Tenors.

And if it's too strong, 'twill make us all
 Et que les plus fous roulent sous la

Basses.

And if it's too strong, 'twill make us all
 Et que les plus fous roulent sous la

Tempo primo.
 (The lights are put out: Luther lights the punch.)

jol - ly!
 ta - ble!

Life with - out Lu - ther's cheer - less.
 Lu - ther est un brave hom - me;

jol - ly!
 ta - ble!

Life with - out Lu - ther's cheer - less.
 Lu - ther est un brave hom - me;

ff Tempo primo.

Tra - la la la lal Tra la la la! Yet we must prove him fear - less!
 Ti - re lan lai - re! ti - re lan la! C'est demain qu'on l'as - som - me!

Tra - la la la lal Tra la la la! Yet we must prove him fear - less!
 Ti - re lan lai - re! ti - re lan la! C'est demain qu'on l'as - som - me!

Tra la la la la! Tra la la la! Wine in his cel - lar's plen - ty;
 Ti - re lan lai - re! Ti - re lan la! Sa cave est d'un bon dril - le.

Tra la la la la! Tra la la la! Wine in his cel - lar's plen - ty;
 Ti - re lan lai - re! Ti - re lan la! Sa cave est d'un bon dril - le.

Tra la la la la! Tra la la la! Some day he'll find it
 Ti - re lan lai - re! Ti - re lan la! C'est de - main qu'on la

Tra la la la la! Tra la la la! Some day he'll find it
 Ti - re lan lai - re! Ti - re lan la! C'est de - main qu'on la

emp - ty. Sure - ly he'll find it emp - ty. Sure - ly he'll find it
 pil - le! C'est de - main qu'on la pil - le! C'est de - main qu'on la

emp - ty. Sure - ly he'll find it emp - ty. Sure - ly he'll find it
 pil - le! C'est de - main qu'on la pil - le! C'est de - main qu'on la

emp_ty! Tra la la la la la la la la!
 pil_le! Ti - re lan lai - re! ti - re lan la!

emp_ty! Tra la la la la la la la la!
 pil_le! Ti - re lan lai - re! ti - re. lan la!

8

NICKLAUS.
Recit.

Here's to you come what may! And let us drown all sor-row! In good rea-son and common
 A la bonne heure! au moins! voilà que l'on se pique De raison et de sens pra-

NATHANIEL.

-sense. Plague up_on all languishing hearts. I'll bet that Hoff_mann is in
 - tique Pes-te soit des cœurs langou - reux. Ga - geons qu'Hoffmann est a - mou -

p

Cut to * page 59.

HOFFMANN.

love! I in love? The de_vil may take me if I ev_er fall in
 - reux! A - mou - reux? - Le dia - ble m'em - por - te si jamais je le de -

12/8

12/8

12/8

E^b chord.

Andante.

LINDORF. (aside)

love! He's ve_ry bold to say — so.
 ...viens! Eh! Eh! Eh! l'imperti_nence est for — te!

Andante.

HOFFMANN. (Turning - recognising Lindorf.)

What's that? When one speaks of the
 Plait - il? Quand on par - le du

How can a - ny one be sure?
 Il ne faut ju - rer de rien!

NICKLAUS.

de_vil, he ap_pears in per son. Ah no! scarcely fair I deem it
 dia - ble, on en voit les cor nes! Par_doy! la per_ruque, chaste

Moderato.

to re_vive old-fashioned tales of Ad_ - am and of Eve.
 don D'une é - pouse trop ai - ma ble.

Tenors.

Basses.

Res -
 Res -

Res_pect we must
 Res_pect aux mu -

- pect we must show un - to married men! Some day
 - pect aux ma - ris! ne les railions pas! Nous se - rons
 show un - to married men! Some day all of us, we shall
 - ris! ne les railions pas! Nou se - rons un jour dans le

all of us, Some day all of us shall fol - low, shall fol - low
 un jour, nous se - rons un jour, un jour dans le mê - me
 fol - low them. Some day all of us shall fol - low, shall fol low
 mê - me cas! Nous se - rons un jour, un jour dans le mê me

HOFFMANN.
(Graciously.)

Pray now, say by what devilish trick_er_y entered you
 Et par où vo_tre dia_ble_rie est elle en-trée i -
 them!
 cas!
 them!
 cas!

here like an e - vil bird?
 ci, Cher ois - eau de malheur?

LINDORF. (Graciously.)

By the ve - ry same door that led you 'to your
 Par la porte aussi bien que vo - trei - vro - gue -

Allegro. HOFFMANN.

tipling, Which your venom has stirred. If you come here to pick a
 - ri - e, Chê - re cigüe en fleur! Comme Anselmus, sa - re mer.

Allegro.

quarrel, From oth - er drunkards draw a moral - Cre - a - tor
 veil - le, Ve - nez vous me mettre en bou - teil - le, Cher au - teur

LINDORF.

of my woel If as small beer you want to treat me,
 de mes maux? Vous me pre - nez pour u - ne hû - che;

You shall drink the dregs and all if need be, Amateur of bon mots!
La pi-quet-te se met en cruche, Cher diseur de bons mots!

Moderato.

HOFFMANN.

Then if it's as peo-ple say, — That
C'est donc si la chose est vraie, — Que

Moderato.

you are too fond of drink For what I have I pay 'Tis
vous en bu-vez, cher pot? Si je la bois, je la pai-e, Cher

LINDORF.

my own mon-ey I clink. The money from me you've sto-len, But
o-ra-teur de tri-pot. A-vec l'argent qu'à moi-mê-me Vous

HOFFMANN.

LINDORF.

that's all the same to you! Can a beggar's pockets be swollen? Such a thing I never
me volez, cher voutoir? En ad-met-tant qu'un bohême soit va-lable, cher a

Allegro. HOFFMANN. (Raising his glass)

To your wife I raise my gob-let, Dear-est ad-vo-cate of
A ma-da-me vo-tre fem-me Cher sup-pôt de Lu-ci-

knew!
-mour.

Allegro.

Hell.
-fer.

On my life I'm sure that she will rue it, That's where you shall be as
Elle en mour-ra sur mon â-me, Cher é-chap-pé de l'en-

(they threaten each other)

NICKLAUS.
(Stopping them.)

I'm the ad-vo-cate of Hell!
Cher sup-pôt de Lu-ci-fer!

well! That's where you shall be as well!
-fer! Cher é-chap-pé de l'en-fer!

Allegro moderato.

- change, an ex - change of compliments! Just as beneath the woodland shade
 - chan - ge de po - li - tes - ses! C'est ainsi qu'à l'ombre des bois

Allegro moderato.

two shep - herds sang, sang for their
 De deux ber - gers pour leurs maî -

sweet hearts. Each in turn was heard, and love songs they made.
 - tres - ses Alternaient les chants, les chants et les voix.

Each in turn was heard, and love songs they made.
 Al - ter - naient les chants, les chants et les voix!

pp Tenors.
 Each was heard, and love songs they made.
 Al - ter - naient les chants et les voix!

pp Basses.
 Each was heard, and love songs they made.
 Al - ter - naient les chants et les voix!

Recit.
HOFFMANN. (To the students.)

I can tell you that some ill now awaits me.
Je vous dis, moi, qu'un mal - heur me me - nu - ce.

Allegro.

f

(pointing at Lindorf.)

For ev' - ry time face to face that I
Je ne lui pas ren - cou - tré face à

p

meet him Always there follows some trouble to me! Nothing but bad luck do I
fa - ce Qu'il ne m'en soit ar - ri - vé quelqu'un! Tout mauvais sort me vient de

f

get. If I stake money I lose it.
lui! Si je joue il me fait per - dre!

LINDORF

That is be - cause you don't know how to
Bon il faut croire que vous jouez

HOFFMANN.

LINDORF.

play! If I drink it goes down the wrong way. What a poor one for drink —
 mal. Si je bois, j'a - va - le de tra - vers! Vous ne sa - vez pas boi -

HOFFMANN.

LINDORF. (sneering)

- ing! In love..... Hal hal hal from
 - re! Si j'ai me.... Ah! ahl ahl mon -

rit.
f
poco rit.

* HOFFMANN.

Recit.
NATHANIEL.

What then? Well I'm sure there's nought in
 A - près? Il ne faut pas eu rou -

love then you are not im - munel!
 - sieur ai... me donc quelque fois?

Moderato.

that to - blush for! Our good friend Wilhelm o - ver there, for
 - gir j'i - ma - gi - ne; Notre a - mi Wilhem que voi - là Brû -

Moderato.
p

Le - o - nor - a sighs, and he thinks she is char - ming. Her -
 - le pour Lé - o - - nor et la trou - ve di - vi - ne, Her -

- mann loves Gre - tel fair, And I, I would do
 - mann ai - me Gret - chen, Et moi je me ru -

HOFFMANN. (to Wilhelm) (to Hermann)

aught for Faus - ta! Is that your choice, the Le - o - nor a? And Gretel
 - i - ne Pour la Faus - ta! Oui, Le - o - nor, ta virtu - o - se! Oui, Gretchen

(to Nathaniel.)

too, that simpering doll with heart of ice! And your own Fausta, That scat - ter -
 ta pou - pée i - nerte au cœur gla - cé! Et ta Faus - ta, pauvre in - sen -

-brain who loves to charm the eyes of all!
-sé! La cour-ti-sane au front d'ai - rain! *Recit.*

HERMANN.

And your own? Is she then so
Tu maî-tresse est donc un tré-

HOFFMANN. *Andante.*

fair that you dis-dain all other wo - men? My be - love - ed?
-sor, Que tu mē-pri-ses tant les nô-tres? Ma maî-tres-se?

Andante.

(aside.)

Stel - -lal three women in one per-fect be - ing! Three
Oui, Stel - la! trois femmes dans la mê - me fem - me! Trois

spir - its in one - sole spir-it! Great artiste, young and tender, and queen of
â - mes dans u - ne seule â - me! Ar - tis - te, jeune fil - le et courti-

Moderato.

(stretching out his hand towards the right.)

beau - ty! see!
- sa - ne! Lel

Moderato.

My enchantress? No! No! say rather my - trio!
Mir. maîtresse? non pas! di - tes mieux: trois maî - tres - ses!

It is a pic - ture of three gra - ces
Tri - o char - mant d'en - chan - te - res - ses

that once did fill my soul with joy!
Qui se par - ta - gè - rent mes jours!

cres.

f

Shall I tell you the tale of these passionate
 Vou-lez-vous le ré-cit de ces fol-les a-

NICKLAUS. Recit.

loves?
 - mours?
 Tenors.

What do you mean by your three gra - ces?
 Que par-les-tu de trois maî - tres - ses?

Yes! yes! yes!
 Oui! oui! ouil

Basses.

Yes! yes! yes!
 Oui! oui! ouil

f *p*

HOFFMANN.

Smoke away and ere we light our pipes a - gain, Ildare to wager that you
 Fu - mel a - vant que cet - te pipé é - teîn - te se ral - lu - me, Tu mau -

p

all nodoubtwillun - der - stand. And thou, who thro' so ma - ny adventures hast
 - ris sans dou - te com - pris, Ô toi, qui dans ce drame où mon cœur se con

f

(mocking.)

Allegretto.

seen me, thanksto thee that I can tell the tale!
 - su - me, Du bon sens em - por - tas le prix!

p *f* *p*

3

Allegretto.

NATHANIEL.

LUTHER. (re-entering)

Let it rise then!
Qu'il se lè - ve! (All Basses.)

Good sirs, shortly the curtain will rise. What do
Mes - sieurs, on va le - ver le rid - eau. Qu'il se

It is the last thing that we heed!
C'est là no - tre moindre sou - ci. (All Tenors)

we care!
lè - ve!

'Tis the last thing we
No - tre moindre sou -

LINDORF. (aside.)

Be - fore the op - e - ra is o - ver I have
A - vant que l'ô - pe - ra s'a - chë - ve, J'ai le

heed!
- ci.

eserc.

time I have time to list - en to his
temps, j'ai le temps d'è - cou - ter aus -

Moderato.

tale.
- si.

Tenors. (The students resume their places.)

Silence, now! for 'tis nice Im
E - coutez! il est doux de

Basses.

Silence, now! for 'tis nice Im
E - coutez! il est doux de

Moderato.

think - ing, Thus to hear stor - ies as we're drink -
boi - re, Au ré - cit du - ne folle his - toi -

think - ing, Thus to hear stor - ies as we're drink -
boi - re, Au ré - cit du - ne folle his - toi -

NICKLAUS.

And to watch clouds of smoke so clear From the
 En sui - vant le nu - a - ge clair Que la

ing; And to watch clouds of smoke so clear From the
 - re. En - sui - vant le nu - a - ge clair Que la

pp

smoke - From the pipe - curl - ing in the
 - a - ge, le nu - a - ge, le nu -

pipe curl - ing in the air. And to watch clouds of smoke so
 pi - pe jet - te dans Vair. En sui - vant le nu - a - ge

pipe curl - ing in the air. And to watch clouds of smoke so
 pi - pe jet - te dans Vair. En sui - vant le nu - a - ge

pp

cres.

air. - in the air! Ill be -
 - a - ge dans - Vair! Je com -

clear From the pipe - curl - ing in the air!
 clair Que la pi - pe jet - te dans Vair!

clear From the pipe - curl - ing in the air!
 clair Que la pi - pe jet - te dans Vair!

pp *rall*

pp *rall*

pp *rall*

HOFFMANN.

NICKLAUS.

Now, si_lence.
Si - len - ce!

Recit.
LINDORF. (aside.)

-gin, then!
-men - ce!

Tenors.

Now, si_lence!
Si - len - ce!

Basses.

Now, si_lence!
Si - len - ce!

In an hour or less I trust my end to
Dans une heu - re jés - père, Ils se - ront à Qui -

Recit.
HOFFMANN.

This then, my first fond love — was called O - lym - pi - - - a!
Le nom de la pre - miè - re é - tait O - lym - pi - a.

gain.
- a.

p *ff*

ACT I. INTERMEZZO.

Moderato. (MENUET)

PIANO

The musical score is written for piano and consists of six systems of two staves each. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Moderato' and the piece is identified as a 'Menuet'. The score includes various dynamic markings: 'p' (piano) appears in the first system, 'hr' (hairpins) are used throughout, and 'f' (forte) appears in the fifth system. The piece concludes with a double bar line and repeat signs at the end of the sixth system.

SCENA.

HOFFMANN, SPALANZANI, COCHENILLE.

A

(Holding up the right hand curtain) (comes down to the front; rubbing

SPALANZANI. There! sleep in peace! She's good! mod-est and o-
Recit. La!... dors en paix. *Moderato* Eh! Eh! sa-ge, mod-este et

PIANO.

his hands)

S. -be-dient! Through her I shall re-gain all the money that I
Moderato. bel-le!... *Recit.* Je ren-tre-rai par el-le dans les cinq-cents du-

PIANO.

S. lost. Thro' the fail-ure of E-li-as the Bank-er!
 -cats que la ban-quer-ou-te Du juif E-lias me cou-te!
Moderato.

PIANO.

S. Now Cop-pe-lius remains. His cunning is so great that, to extract some money
 Res-te Cop-pe-li-us Dont la du-pli-ce-té, Pour a-voir de moi quelque

PIANO. *col canto.*

Moderato.

S. from me, he may put forth some claim as owner of my child.
som - me, Peut ré-clam-er des droits à la pa-ter-ni-té.

Moderato.
poco marcato.

S. Hang the fel - low! Thank the Lord he's not here!
Diable d'hom-me! Il est loin, par bonheur!

Hoffmann appears.

Allegretto.
dolce.

HOFFMANN.

(to Hoffmann.) Perhaps I come too
Je viens trop tôt, peut-

S. Ah! good day! Charmed I'm sure!
Ah! bon-jour! En-chan-té!

S. ear-ly? But I'm not worth your teach-ing.
-d-tre? In-di-gne de son maî-tre!

All my pu - pils are wel - come!
Comment donc, un é-lè-ve!

dolce.

SPALANZANI

Animato.

I ad-mire your mo - des - ty! When I've taught you rhyme and
 Trop mo - deste, en vé - ri - té! Plus de vers, plus de mu -

Animato.

Più lento.

mu - sic, I will promise that I'll make you A Pro - fes - sor most com -
 - si - que, Et vous se - rez, en phy - si - que, Pro - fes - seur de fa - cul -

Più lento.

mf cre - scen - do

a Tempo.

- plete! I will shew you my daughter; She's as fair as an
 - té! Vous connaîtrez ma fil - le: Un sou - rire an - gé -

a Tempo.

f *pp legg.*

HOFFMANN.

a Tempo.

(aside)

What on earth has his
 Quel rapport là phy -

Recit. (solemnly.)
 angel, of science a mas - ter piece She's lovely and fair!
 - li - que! La phy - sique est tout, mon cher! O - lym - pi - a vaut très cher!

a Tempo.

col canto. f p p legg.

What on earth has his
 Quel rapport là phy -

Recit. (solemnly.)
 angel, of science a mas - ter piece She's lovely and fair!
 - li - que! La phy - sique est tout, mon cher! O - lym - pi - a vaut très cher!

a Tempo.

col canto. f p p legg.

II. daugh - ter got to do with science?
 - si que a - t - elle a - vec sa fil - le?

S. (calling)
 Hül_lo, there! Coche - nille!
 Ho - là! Eh! Coche - nil - le?

Allo un poco maestoso.

(to Cochenille)

S. Come light up eve - ry - where!
 Fais al - lum - er par - tout!

Now come with me!
 Attends, suis - moi.

COCHENILLE. (appears.)

And the - cham - pagne?
 Et... le... cham - pagne?

p *p*

(to Hoffmann) (Spalanzani & Cochenille go out)

Excuse me, Sir, I'll be back in a trice.
 Par - don, mon cher, je re - viens dans l'instant.

Allegro un poco maestoso.

ff

RECITATIVE and ROMANCE.

N^o 7.*Allegretto.**Recit.*

HOFFMANN.

PIANO.

p

Come then! my heart take
Al-lons! courage et con-fi-

II.

courage! ve-ry soon I'll rank with the learned. Ac-cord-ing to the wind I'll
- an - ce, Je de-viens un puits de scien-ce Il faut tour-ner se- lon le

f

Recit.

II.

go to win my love— my dearest treasure. In my na-ture I can de-
vent Pour mé-ri-ter— celle que j'aime, Je sau-rai trou-ver en moi-

p

*Misurato.**Recit.*

H.

-tect— the makings of a sage. She is there! if I dared!
-mé - me L'é - tof - fe d'un sa - vant Elle est là!... si j'osais!...

All^o moderato.

(He gently raises the curtain on his right)

H. Yes, tru - ly! She's soft - ly sleep - ing! In ten - der
 c'est el - le!... El - le som - meil - le! El - le som -

All^o moderato.

pp

H. in - no - cence she's dream - - - ing.
 - meille, Qu'elle est bel - - - te...

rall. Andante.

Andante.

rall.

H. 1st Verse. *p*

To live with thee, and all our joys and hopes be sharing One single life of bliss!
 Ah! vivre deux n'avoir qu'une même es - pé - ran - ce Un même sou - ve - nir!

p

Fin.

H. U - - ni - ted to stand, each other's sor - rows bear - ing, each other's sorrows bearing,
 Parta - ger le bonheur, parta - ger la souf - fran - ce, par - ta - ger la souffrance,

II. Then sure-ly fu-ture days may bring hap-pi - ness. So may the flame of
 oui, la souf-france par-ta - ger l'a - ve - nir Lais - se, lais - se ma

passion, Like sun-light from a - bove, Ah! A - wake thy heart's compas - sion To
 flamme Ver-ser en toi le jour Ah! Lais - se é - clo - re ton â - me Aux

pp

H. burning rays of love! A - wake thy heart's compas - sion To burning rays of love.
 ray-ons de l'a - mour! Lais - se é - clo - re ton â - me Aux ray-ons de l'a - mour.

col canto. *a Tempo.*

2nd Verse.

Oh, sunlight fair, whose ardent warmth thro' us is
 E-y - er di - vin soleil dont l'ardeur nous pé -

dim. *p*

Cut to * page 76.

H. *flowing, For e-ver on us shine! 'Tis an ecsta-sy blissful that now with our hearts is -*
-nè-tre Et nous vient embrâser, Inef fab-le dé-li-re ou l'on sent tout son

H. *glow - ing, with in our hearts is glowing, And blends our beings in one long kiss di -*
ê - tre, ou l'on sent tout son ê-tre oui, tout son ê-tre Se fondre en un bai -

H. *-vine. So may the flame of passion, Like sun-light from a - boye, Ah! A -*
-ser Laisse, laisse ma flamme Verser en toi le jour! Ah! Lais-

H. *-wake thy heart's compas - sion To burning rays of love. A - wake thy heart's compassion To*
-se éclo-re ton â - me Aux rayons de l'amour, Laisse é - clo - re ton â - me Aux

pp

H. *burn - ing rays of love. ray - ons de l'a - mour*

col canto.

*Red. R **

(He raises the curtain again - Nicklaus appears)

Allegro. NICKLAUS. (*appearing at back*)

VOICE. *Allegro.* By Jove! I thought as much; I knew I'd find you
Par Dieu! j'étais bien sûr de te trouver i-

PIANO *f*

Recit.

N. here. And why? 'Tis here then the sweet one, the fair O-lympia lies. So feast your eyes up-
-ci Pourquoi? c'est là que respi-re la belle O-lym-pi-a! Va! mon enfant, ad-

HOFFMANN.

Hush!
 Chut!

p

Moderato. HOFFMANN.

- on her! She's an an - - gel! yes, I a-dore
- mi-re! C'est un an - - ge, oui, je l'a-do

Moderato. *p*

NICKLAUS. *Allegro.*

But wait un-til you know her well.
At-tends à la connaî-tre mieux.

H. her!
- re.

Allegro. When one's in love, the heart no secret
L'â-me qu'on aime est ai-sée à con-

p

NICKLAUS. (*rall.* in a *mocking tone.*)

Allegro.

One sin - gle glance, does that suf - - - fice then?
Quoi! d'un re - gard, par - la se - - - né - tre!

keep - eth.
- nai - tre.

Just one
?i suf -

Allegro.

glance, 'tis e - nough to set the heart a - -
- fit d'un re - gard pour embras - - ser les

riten.

rit.

NICKLAUS. *Recit.*

- flame!
cieux!

Ah! what a heart.
Quel - le cha - leur!

But does she know at least you
Au moins sait - el - le que tu

Presto. f

Allegro.

love her? Write to her!
l'ai - mes! Écri - lui!

Tim - id chap! Speak to
Pauvre agneau! parle -

HOFFMANN.

No!
Non!

I am a - fraid.
Je n'ose pas!

Allegro.

Recit.

N. her! Well, then, sing to her! That you sure-ly can
-tuit! Alors chante, morbleu! pour sortir d'un tel

H. I run as great a danger.
Les dangers sont les memes

Misurato. HOFFMANN. NICKLAUS.

N. do. But Spa-lan-za-ni here - he hates the sound of mu-sic. Yes, I
pas. Monsieur Spa-lan-za-ni n'aime pas la mu-si-que. Oui, je

Misurato.

(laughing) *Allegro.*

N. know; all he cares a-bout in life - is sci - - - - - ence.
sais, tout pour la phy - si - que, pour la phy - - - - - que!

Allegro.

1st Verse.

N. He has a doll with eyes of grey, That with a lit-tle fan will play; And
U - ne poupée aux yeux d'émail Jou-ait au mieux de l'éventail Au-

N. close be - side, yes close be - side her, A lit - tle cock in cop - per made
 - près d'un pe - tit coq en cui - vre, d'un pe - tit coq en cui - vre.

N. Both sing to - ge - ther in du - et, Such sing - ing one has nev - er met, As
 Tous deux chantaient à l'ú - nis - son. Dú - ne merveil - leu - se fa - çon, Dan -

N. *ad lib.*
 if they really were a - live they really were a - live.
 - saient, caquetaient, semblaient vi - vre, semblaient vi - vre.
 HOFFMANN.

I
 Plait -

H. pray, what mean - ing has this song? Ah! _____
 - il! pour - quoi cet - te chan - son! Ah! _____

NICKLAUS.

2nd Verse.

N. This lit_tle cock so bold and gay, Crows a_loud his loving lay, And
 Le petit coq lui_sant et vif, A_vec un air ré_bar_ba_tif, Tour_

N. turns a_ round as quick can be, As quickly as can be.
 -nait par trois fois sur lui_me_me Sur lui_me_me.

N. But in the doll a spring there lurks, That on her eyes di_rect_ly works, And_
 Par un rouge in_gé_ni_eux La poupée en rou_lant les yeux Sou_

N. sigh_ing, she will say, "I love thee! I love thee!"
 -pir_ait et dis_ait: je t'ai_me! je t'ai_me!

SCENA.

B NICKLAUS, HOFFMANN, SPALANZANI, COPPÉLIUS, COCHENILLE.

Moderato.

PIANO.

Coppélius enters.)

COPPÉLIUS.
sotto voce.

'Tis I, Cop-pé-li-us. Gent-ly now! let's be care-ful!
C'est moi, Cop-pé-li-us dou-ce-ment! pre-nons gar-de!

NICKLAUS.

(turning.)

Eh!
Hein!

(Perceiving Hoffmann.)

Misurato.

Who's here? What is up? On what can he be gaz-ing?
Quel-qu'un qu'est-ce donc? que ce mon-sieur re-gar-de!

(looking over Hoffmann's shoulder.)

NICKLAUS (aside.)

COPPÉLIUS (raising his voice to Hoffmann.)

Our O-lym-pi-a! 'Tis well! Their lovely O-lympia! Young fel-low! My good
Notre O-lym-pi-a! fort bien! Leur O-lym-pi-a! Jeune hom-me! Eh! Mon-

Misurato. (Tapping him gently on the shoulder.)

sir! He does not hear! I say!
 -sieur! Il n'entend rien. *Misurato.* Mōn-sieur!

HOFFMANN. (turning.) *Moderato.*

What is it?
Plâît il!

(Tapping harder.) *Moderato.*

COPPÉLIUS.

I say! Cop - pé - lius is my -
 Mon-sieur! Je me nom-me Coppé - li -

name! And a friend, yes, of Spa - lan - zani a -
 - us, Un a - mi de Mon - sieur - Spa - lan - za -

(Hoffmann bows.)

friend. I can show you ba - ro - me - ters, and Hy - dro - me - ters, and Ther -
 - ni. Vo - yez ces ba - ro - mè - tres, Hy - gro - me - tres, Ther - mo -

più f *cresc.*

Allegro.

C♯

- mo. meters; All at ve - ry lowest prices and of qua - li - ty. the best! And here I've
 - mè - tres, au ra - bais, Mais au comp - tant; Vo - yez, vous en se - rez con - tent! Cha - cun de

Allegro.

(Empties on the ground his sack full of eyeglasses, spectacles and operaglasses.)

C♯

glass - es that turn all as black as jet, Or white as
 ces lorg - nons rend noir com - me le jais, Ou blanc com -

C♯

er - mine fur, white as er - mine fur; turn - ing
 - me l'her - mi - ne, com - me l'her - mine; As - som -

C♯

all in - to light or to dark - ness, and all to
 - brit as - som - brit, il lu - mi - ne E - claire ou

CS

tar-nish or with bright-ness to shine!
flé-trit les ob-jets, les ob-jets!

accel. *sf* Timb.

Allegro.

SONG.

ff

COPPELIUS.

I have glass-es that spar-kle and that shine, that shine so
J'ai des yeux, de vrais yeux, des yeux vi-vants, des yeux de

p.

CS

bright-ly;
flam-me;

Like magic spell they
Des yeux mer-veil-

f *p.*

CS

pierce the se-cret depths of thought so light-ly. And in
-leux qui vont jus-ques au fond de l'â-me. Et qui

C♯

ma - ny cas - es too, Dead hearts they can re - new, And with fresh life im -
 même en bien des cas En peu vent prêter une A ceux qui n'en ont

C♯

-bue; I have glass - es that shine, that spar - kle and shine so bright
 pas: J'ai des yeux, de vrais yeux vi - vants des yeux de flam - -

rit.

sf *mf* *rit.* *f. suivez.*

C♯

-ly. That is true! That is true!
 - me. J'ai des yeux de beaux yeux.

trb *p*

C♯

Ah!
 Oui!

If you'd read the heart of a mai - den,
 Veux - tu voir le cœur d'u - ne fem - me!

f

C²

Spot-less or with guilt hea-vy-la-den, Or if you would pre-fer to see But
 S'il est pur ou s'il est in-fâ-me, ou bien pre-fé-res-tu le voir, Le

C²

gen-tle-ness and pur-i-ty, Take my ma-gic glass, And 'twill come to pass. My
 voir tout blanc quand il est noir? Prends et tu ver-ras ce que tu vou-dras. Pre-

C²

spark-ling ma-gic glass-es take that shine, that shine so bright-ly; My
 -nez mes yeux, mes yeux vi-vants, mes yeux de flam-me. . . . Mes

rit.

p *cresc.*

C²

mag-ic glass-es take that shine bright-ly.
 yeux qui per-cent là-me, pre-nez mes yeux.

f *ff*

HOFFMANN.

Is it true? Here then!
 Dis - tu vrai Don - ne!

COPPELIUS.

rall.

Just look! For three
 Vo - yez! Trois du -

Recit largo.

(Raising the curtain and looking.)

H. Gracious Heav'n! O ye gods! What a vision of grace and beauty rare!
 Jus - te ciel! Dieu puis - sant! quel - te grā - ce ray - on - ne sur son front!

CS. crowns!
 - cats!
 Largo. For three
 Trois du -

Allegro.

HOFFMANN.

2 rall. 2

a Tempo.

COPPELIUS.

crowns! Dear an - gel, is it thou? For three
- cats! Cher ange - est - ce bien toi? Trois du -

Allegro.

crescendo.

sf. col canto.

a tempo.

(Nicklaus goes to Coppélius and gives him the money.)

HOFFMANN.

crowns! This fair im - age of grace and
- cats! Ah! pour - quoi me ra - vir cette i -

poco cres.

beau - ty will you rest from my grasp?
- ma - ge De bon - heur et d'a - mour?

Allegro.

SPALANZANI. (enters rubbing his hands.)

(seeing Coppélius.)

COPPELIUS.

What! You?
Hein! vous?

Allegro.

Our dear
Ce cher

fp

fp

I thought that a bargain was made! Still.
Comment! il était conve - nu. Mais.

Master! Not in writing! A pure mis
Maître! Rien dé - crit Chimè

Recit. The fair O -
Ne suis - je

take! On you'll soon be raining gold; and to share it I mean!
re! L'argent survous pleura dans peu, Je veux tout parta - ger.

Misurato.

-lym - pia then, is she not mine? Speak low! speak low!
pas le pè - re d'Olympi - a? Plus bas, plus bas,

Not so! The eyes are mine.
Pardon! Elle a mes yeux.

Più lento.
(almost spoken.) (aside.)



they'll hear! Her eyes! it is there that the se-cret lies for sure.
plus bas! Ses yeux! Bien lui prend que j'i-gno-re son sec-ret.

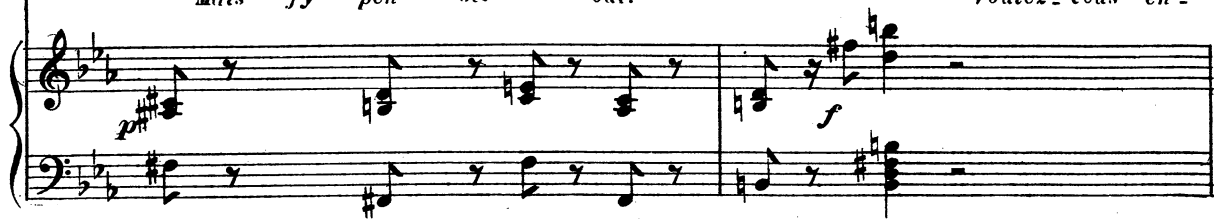
Più lento.



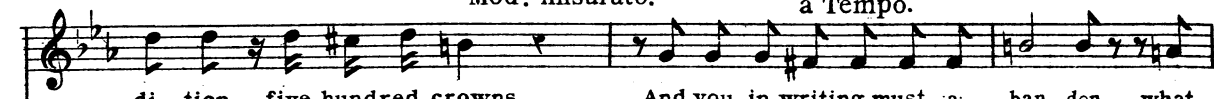
(loud.)



Let me see now! Well! Take then in ad-
Mais j'y pen-se! oui! Voulez-vous en-



Mod^o misurato. a Tempo.

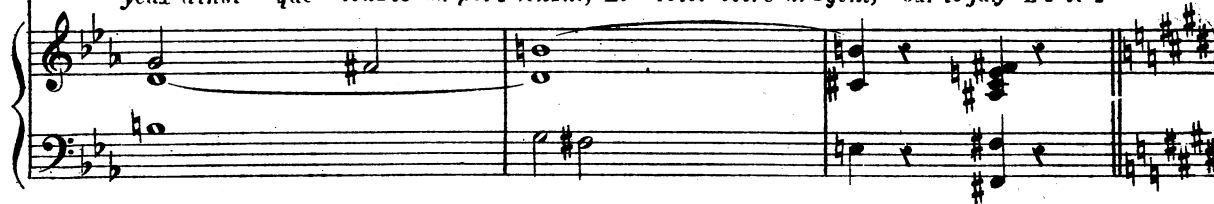


- di-tion five hundred crowns. And you in writing must a-ban-don what.
- co-re cinq-cents ducats? Qu'en é-crit de vous ma-ban-don-ne Ses

Mod^o misurato. a Tempo.



- ev-er rights you claim up-on my daughter, And I'll give you a cheque on E-li-as the
yeux ainsi que tou-te sa per-son-ne, Et voici votre ar-gent, sur le juif E-li-



HOFFMANN. (softly to Nicklaus.)

Jew. He's as safe as the bank. I wonder what they are transacting!
-as: une maison su-re. Quel marché peuvent-ils con-clure?

COPPELIUS.

On Elias?
E-li-us?

The bargain's
Allons, c'est

Allegro. (making a memorandum.) (they exchange papers) SPALANZANI.

made.
dit!

Right glad am I.
Don-nant, don-nant.

fp Allegro.

(they shake hands)

(aside.)

COPPELIUS.

Ah, my good friend!
Ce cher a-mil

Now get you gone to the
Va, maintenant, va te

Ah, my good friend!
Ce cher a-mil

COPPELIUS.

Jew for your gold. By the way I've a no-tion!
fai-re pu-yer! A pro-pos, une i-dé: e!

Why not mar-ry her to
Ma-ri-er donc O-lym-

SPALANZANI.

(they shake hands again)

(pointing to Hoffmann.)

My good old friend!
Ce cher a - mil

him! For the fel-low seems in love, and surely he will ask her hand? My good old friend!
at Le jeu-ne fou que voi-là Ne vous la donc pas de-man-dée? Ce cher a - mil

Più lento.

COPELIUS.(goes out chuckling.)

Più lento.

Ah! ah! ah! ah! ah! ah!
Ah! ah! ah! ah! ah! ah!

HOFFMANN.

(aside.)

Recit.

Ah! science is his mania.
Ah! c'est u - ne ma - ni - e!

SPALANZANI.(to Hoffmann.)

COCHENILLE(appearing at back.)

Stu - dy science, my friend!
La phy - si - que, mon cher!

Good sir, all the
Mon - sieur, voi - oi -

guests, all the guests are now ar - riv - ing!
- là tou - ou - te la com - pa - gni - e!

p cresc.

ff

No 9.

CHORUS. SCENA and SONG.

Moderato. (Minuetto.)

PIANO.

CHORUS.

Sopranos

No e-qual ev-er can be, ev-er can be To such hospi-ta-li-ty;
 Non au-cun hô-te vraiment non, mais vraiment, Ne recoit plus riche-ment,

Tenors

No e-qual ev-er can be, ev-er can be To such hospi-ta-li-ty;
 Non au-cun hô-te vraiment non, mais vraiment, Ne recoit plus riche-ment,

Basses

No e-qual ev-er can be, ev-er can be To such hospi-ta-li-ty, none can there be
 Non au-cun hô-te vraiment non, mais vraiment, Ne recoit plus riche-ment, plus riche-ment

In ev-'ry de-tail perfection, absolute perfection, Mingling subtle taste and el.e-gance in one.
 Par le goût sa maison brille, sa maison brille; Tout s'y trou-ve, tout s'y trouve ré-u-ni.

In ev-'ry de-tail perfection, absolute perfection, Mingling subtle taste and el.e-gance in one.
 Par le goût sa maison brille, sa maison brille; Tout s'y trou-ve, tout s'y trouve ré-u-ni.

In ev-'ry de-tail perfection, Yes! true perfection. El.e-gance and taste in one.
 Par le goût sa maison brille, sa maison brille; Tout s'y trou-ve ré-u-ni.

Good Mas-ter
 Ça, monsieur

Good Mas-ter Spa-lan-za-ni, Pray, good
 Ça, monsieur Spa-lan-za-ni, Ça mon-

Good Mas-ter Spa-lan-za-ni, Good Mas-ter, pray!
 Ça, monsieur Spa-lan-za-ni, ah! ça, mon-sieur

Spa-lan-za-ni, pray shew to us your fair daughter.
Spa-lan-za-ni, pré-sen-tez-nous vo-tre fil-le.

sir! Pray shew to us your fair daughter.
-sieur, pré-sen-tez-nous vo-tre fil-le.

Pray shew to us your fair daughter. If what is said should treat her fairly,
pré-sen-tez-nous vo-tre fil-le. On la dit faite à ra-vir,

If what's said should treat her fair-ly, Such beauty can be seen but
On la dit—faite à ravir,— Ai-mable e-xempte de

If what is said should treat her fairly, Then such beau-ty can one see but
On la dit faite à ra-vir, On la dit e-xemp-te de

If it be true, If 'tis true Such beauty then one can see but
faite à ra-vir, On la dit faite à ravir, E-xemp-te de

rarely;
vices;

rarely; And if she would dance a mea - sure, 'Twould give us the greatest pleasure.
vices; *Nous comptons nous ra - frai - chir — A - près quelques ex - er - ci - ces.*

rarely; And if she would dance a measure, It would give us all the greatest pleasure.
vices; *Nous comptons nous ra - frai - chir A - près quelques ex - er - ci - ces ex - er - ci - ces.*

cres.

No e - qual ev - er can be, ev - er can be To such hospi - ta - li -
Non, au - cun hôte vraiment, non mais vraiment Ne reçoit plus riche -

No e - qual ev - er can be, ev - er can be To such hospi - ta - li -
Non, au - cun hôte vraiment, non mais vraiment Ne reçoit plus riche -

No e - qual ev - er can be, ev - er can be To such hospi - ta - li -
Non, au - cun hôte vraiment, non mais vraiment Ne reçoit plus riche -

tr

- ty; In ev'ry de-tail perfection, absolute perfection, Mingling subtle taste, and
- ment. Par le goût sa maison brille, sa maison brille; Tout s'y trouve, tout s'y

- ty; In ev'ry de-tail perfection, absolute perfection, Mingling subtle taste and
- ment. Par le goût sa maison brille, sa maison brille; Tout s'y trouve, tout s'y

- ty; none can there be. In ev'ry de-tail perfection, Yes! true perfection, El-e-gance and
- ment, plus richement. Par le goût sa maison brille, sa maison brille; Tout s'y trou - re

SPALANZANI.

You
Vous

el-egance in one. El-egance and taste in one. El-e-gance and taste in one.
trouve ré-u-ni. Tout s'y trouve ré-u-ni. Tout s'y trouve ré-u-ni.

el-egance in one. El-egance and taste in one. El-e-gance and taste in one.
trouve ré-u-ni. Tout s'y trouve ré-u-ni. Tout s'y trouve ré-u-ni.

taste in one. El-egance and taste in one. El-e-gance and taste in one.
ré-u-ni. Tout s'y trouve ré-u-ni. Tout s'y trouve ré-u-ni.

Recit.

(He beckons Cochenille - they go

shall be sa - tis - fied, my friends, I'll fetch her now.
 se - rez sa - tis - faits, messieurs, dans un mo - ment.

Allegro Misurato.

p

out together. Guests walk about in groups admiring Spalanzani's duelling.)

NICKLAUS. (approaches Hoffmann)

Moderato.

At last we're going to
 En-fin nous al-lons

Moderato.

see this won-der at close quarters; this marvellous creature who no ri-val
 voir de près cet-te mer-veil-le Cet-te mer-veil-le sans pa-reil -

HOFFMANN.

(Spalanzani enters, leading

has! Keep si - lence! Here she comes!
 -le! Si - len - cel la voi - cil!

Meno mosso.

pp

Olympia. Cochenille follows. There is an air of general curiosity.)

SPALANZANI.

Good sirs, and la - dies too, al - low me my daugh - - ter to pre -
 Mes - da - mes et mes - sieurs, je vous pré - sen - te Ma fille O - lym - pi -

Animato.

Allegretto.

- sent?
 - a.

Soprano.

She's charming! She's charm - ing!
 Char - man - tel char - man - tel

Tenors.

She's charming! She real - ly is charm - ing!
 Char - man - tel char - man - tel char - man - tel

Basses.

She's charming! She's charming! She real - ly is charm - ing!
 Char - man - tel char - man - tel char - man - tel char - man - tel

Animato.

Allegretto.

p (*affectedly*)

How brightly shine her eyes; Her figures quite en-trancing; Her pretty frock en-
Elle a de très beaux yeux; Sa taille est fort bien pri-se; Voy- ez comme elle est

p

How brightly shine her eyes; Her figures quite en-trancing; Her pretty frock en-
Elle a de très beaux yeux; Sa taille est fort bien pri-se; Voy- ez comme elle est

p

How brightly shine her eyes; Her figures quite en-trancing; Her pretty frock en-
Elle a de très beaux yeux; Sa taille est fort bien pri-se; Voy- ez comme elle est

-hancing; What grace about her lies. How brightly shine her eyes; Her figures quite en-
mi-se; Il ne lui man-que rien. Elle a de très beaux yeux; Sa taille est fort bien

-hancing; What grace about her lies. How brightly shine her eyes; Her figures quite en-
mi-se; Il ne lui man-que rien. Elle a de très beaux yeux; Sa taille est fort bien

-hancing; What grace about her lies. How brightly shine her eyes; Her figures quite en-
mi-se; Il ne lui man-que rien. Elle a de très beaux yeux; Sa taille est fort bien

HOFFMANN.

(looking at Olympia.)

What
Ah!

-trancing; Her pretty frock en-hancing; Shes love-ly, that is clear.
pri-se; Voy - ez comme elle est mi-se; Vrai-ment, elle est très bien!

-trancing; Her pretty frock en-hancing; Shes love-ly, that is clear.
pri-se; Voy - ez comme elle est mi-se; Vrai-ment, elle est très bien!

-trancing; Her pretty frock en-hancing; Shes love-ly, that is clear.
pri-se; Voy - ez comme elle est mi-se; Vrai-ment, elle est très bien!

NICKLAUS.

grace and beau - ty blend - ed! From Heav'n she has de -
qu'elle est a - do - ra - ble! Char - mantel in - com - pa -

SPALANZANI. *(to Olympia.)* NICKLAUS.

-scended! Ah! what suc-cess, my dear! Shes love-ly that is
-ra - ble! Quel suc - cès est le tien! Vrai - ment, elle est très

clear.
bien!

How brightly shine her eyes! Her figures quite en-trancing; Her pretty frock en-
Elle a de très beaux yeux, Sa taille est fort bien prise; Voyez comme elle est

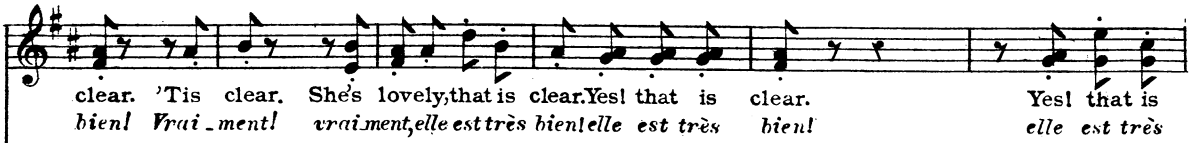
How brightly shine her eyes! Her figures quite en-trancing; Her pretty frock en-
Elle a de très beaux yeux, Sa taille est fort bien prise; Voyez comme elle est

How brightly shine her eyes! Her figures quite en-trancing; Her pretty frock en-
Elle a de très beaux yeux, Sa taille est fort bien prise; Voyez comme elle est

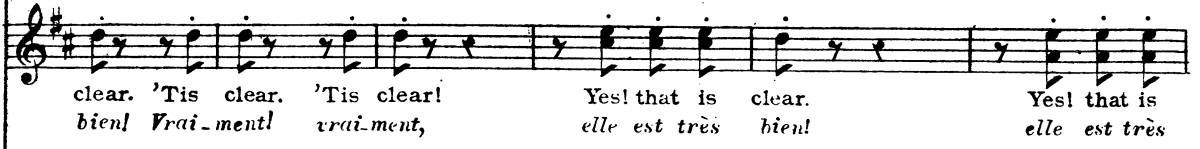
- hancing, What grace about her lies. 'Tis clear. She's love-ly, that is clear. Yes! that is
mi-se, Il ne lui manque rien, Vrai-ment! vrai-ment, elle est très bien elle est très

- hancing, What grace about her lies. 'Tis clear. 'Tis clear. Yes! that is
mi-se, Il ne lui manque rien, Vrai-ment! vrai-ment, Elle est très

- hancing, What grace about her lies. 'Tis clear. 'Tis clear. Yes! that is
mi-se, Il ne lui manque rien, Vrai-ment! vrai-ment, Elle est très



clear. 'Tis clear. She's lovely, that is clear. Yes! that is clear. Yes! that is clear.
 bien! Vrai-ment! vraiment, elle est très bien elle est très bien!



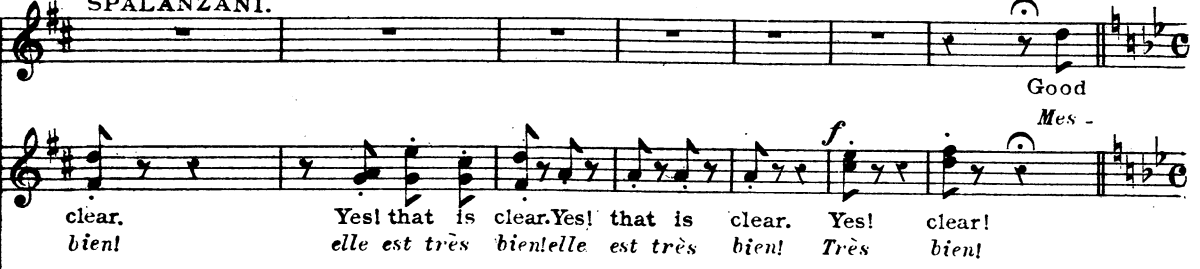
clear. 'Tis clear. 'Tis clear! Yes! that is clear. Yes! that is clear.
 bien! Vrai-ment! vraiment, elle est très bien!



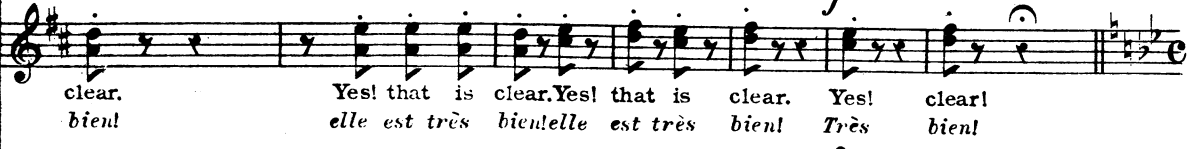
clear. 'Tis clear. 'Tis clear! Yes! that is clear. Yes that is clear. Yes! that is clear.
 bien! Vrai-ment! vraiment, elle est très bien elle est tres bien elle est très bien!



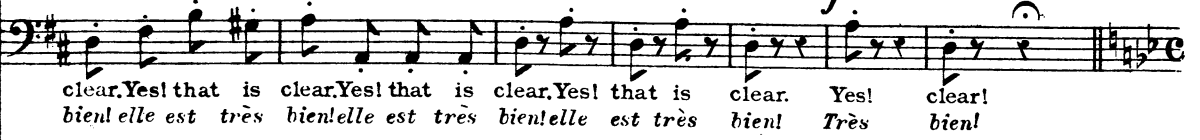
SPALANZANI.



clear. bien! Yes! that is clear. Yes! that is clear. Yes! that is clear. Yes! clear!
 bien! elle est très bien elle est très bien! Très bien!



clear. bien! Yes! that is clear. Yes! that is clear. Yes! that is clear. Yes! clear!
 bien! elle est très bien elle est très bien! Très bien!



clear. Yes! that is clear. Yes! that is clear. Yes! that is clear. Yes! clear!
 bien! elle est très bien elle est très bien bien! Très bien!



Recit.

S. friends, one and all, your reception is kind, In res-ponse to your ap- plause, fresh triumph
 - du- mes et messieurs, fiè- re de vos bravos, Et sur- tout im- pa- ti- ente D'en con- què-

S. I'll try to win, My
 - rir de nouveaux, Ma

Prestissimo *ff*

S. daugh- ter to o- bey your commands now is rea- dy, And
 fille, o- bè- is- sant à vos moindres ca- pri- ces, Va

p

NICKLAUS. (aside)

And now she'll pro- ceed with some oth- er
 Pas- ser à d'au- tres ex- er- ci- er

she for you
 Si l' vous plait---

Allegro. SPALANZANI.

S
 tricks. Now an ar - ia she'll sing, and more - o - ver will
 - ces! Vous chan - ter un grand air, En sui - vant de la

Allegro.

S
 use. (tis as - tound - ing) gui - tar or harp or ev - en
 voix, Tu - lent ra - re, Le cla - ve - cin ou la gui - -

S
 pia - no, Well, in fact, just as you
 - tu - re, Ou la harpe à vo - tre

COCHENILLE. (at back of stage in fulsetto voice)

S
 choose. The harp then!
 choix. Lu har - pe! UNE VOIX, (a bass voice replies in the wings)

The harp then!
 Lu har - pe!

Allegro.
 p

SPALANZANI.

Tis well! Co-che-nille, now run as fast as you can, run quickly and O -
 Fort bien Co-che-nil-le, va vi-te nous cher-cher la har-pe, la

HOFFMANN. (aside)
rull.

S. -lym-pia's harp bring hith-er. Oh joy, to
 har-pe de ma fil-le, Je vais l'en-

rull.
f
p

NICKLAUS. (aside)

How
 O -

hear her voice!
 - ten - dre O joie!

SPALANZANI. (to Olympia)

N. pas-sion-ate is love! Now dont be nervous, child, and
 ful-le pas-si-on! Mai-tri-se ton è-mo-ti-

Tempo.

OLYMPIA.

(touches her shoulder)

S. have no fear. Yes! yes!
- on mon en-fant! Oui, oui, Allegro.

COCHENILLE. *(brings the harp)* SPALANZANI. *(sitting near Olympia with the harp before him.)* COCHENILLE.

Here you are! At - ten - tion, now, I pray! At - - ten - -
 Voi - oi - là! Mes - sicurs at - ten - ti - on! A - at - ten - ti -

C. - tion!
- on!
Sop. Now, lis - ten all!
At - ten - ti - on!
Tenors. Now, lis - ten all!
At - ten - ti - on!
Basses. Now, lis - ten all!
At - ten - ti - on!

p

OLYMPIA.

1st VERSE.

tr

Ev - 'ry grove with song - birds la -
Les oi - seaux dans la char - mil -

den, 'Sun and moon in skies a - bove,
le, Dans les cieux lus - tre du jour,

Soft - ly whis - per
Tout parle à - la

to the maid - en, Soft - ly whis - per to the
jeu - ne fil - le, Tout parle à - la jeu - ne

mai - den of love! Ah!
fil - le du - mour! Ah!

of love, of
tout par - le du -

colla voce.

love! Ah! now list to the song of my heart Ah!
mour! Ah! voi - là la chan - son gen - til le, la

a Tempo

list to the song of my heart, Of my heart. Ah!
chan - son d'O - lym - pi - a, d'O - lym - pi - a! Ah!

a Tempo

p *f* *p*
 ah! Ah! ah!
 ah! ah!

f rall. *p* *rit.* *pp* Tempo.
 ah! ah! ah! ah! *dim.* *mf* Now
 ah! ah! ah! ah!

p list to the song of my heart. Now list to the song of my
 - là la chan-son gen-til - - - - - le, La chan-son d'Ô - lym - pi -

p 'Tis a song of love she's sing - ing, 'Tis a
 C'est la chan-son d'Ô - lym - pi - a, La chan -

p 'Tis a song of love she's sing - ing, 'Tis a
 C'est la chan-son d'Ô - lym - pi - a, La chan -

p 'Tis a song of love she's sing - ing, 'Tis a
 C'est la chan-son d'Ô - lym - pi - a, La chan -

heart of my heart. Ah! ah!

- a, d'O - lym - pi - a, Ah! ah!

song of love she sings. Sing-ing of love, Sing-ing of

- son d'O - lym - pi - a, C'est la chan - son d'O - lym - pi :

song of love she sings. Sing-ing of love, Sing-ing of

- son d'O - lym - pi - a, C'est la chan - son d'O - lym - pi -

song of love she sings. 'Tis a song of love, 'Tis a song of

- son d'O - lym pi - a, La chan-son, la chan-son d'O - lym - pi -

f

Ah! ah! ah! ah!

love. love. love. love.

- a. - a. - a. - a.

ff *f*

tr. *tr.*

f

Moderato.

p

OLYMPIA.

2nd VERSE.

tr

Though from Na - ture ev - er flow -
Tout ce qui chante et rè - son

ing, Gay or sad the song may prove
ne, Et sou - pi - re Tour à tour

Yet this maid - en's
É - meut son cœur

heart is glow - ing, Ah! this maid - en's heart is
qui fris - son - ne, É - meut son cœur qui fris

glow - ing with love. Ah!
 - son - ne d'i mour! Ah!

f *p*

ah! with love, with
 ah! tout par - le d'a -

rit. *ad lib.*

colla voce

love. Ah! Now list to the song of my heart Now
 - mour! Ah! Voi - là la chan - son mig - non - gne, La

a Tempo. *rit.*

colla voce

list to the song of my heart, of my heart. Ah!
 chan-son d'O - lym - pi - a, d'O - lym - pi - a! Ah!

a Tempo. *Animatissimo* *f*

mf Animatissimo

ah! ah! ah! ah!

p *f* *p*

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

rall. *f* *p* *rit.* *dim.* *pp* *Tempo.* *mf*

Now
Voie -
même jeu

list to the song of my heart Now list to the song of my
- là la chan - son mi - guon - - - - - ne, La chanson d'O - lym - pi -

'Tis a song of love she's sing - ing, 'Tis a
C'est la chan - son d'O - lym - pi - a, La chan -

'Tis a song of love she's sing - ing, 'Tis a
C'est la chan - son d'O - lym - pi - a, La chan -

'Tis a song of love she's sing - ing, 'Tis a
C'est la chan - son d'O - lym - pi - a, La chan -

heart, of my heart! Ah! ah!

- a, d'O - lym - pi - a! Ah! ah!

song of love she sings, Singing of love. singing of

- son d'O - lym - pi - a, C'est la chan - son d'O - lym - pi -

song of love she sings, Singing of love. singing of

- son d'O - lym - pi - a, C'est la chan - son d'O - lym - pi -

song of love she sings, 'Tis a song of love. 'Tis a song of

- son d'O - lym - pi - a, La chanson la chanson d'O - lym - pi -

ah! ah! ah! ah!

love! - a!

love! - a!

love! - a!

love! - a!

tr.

HOFFMANN.

NICKLAUS.

What sounds of ma - gic are here! Oh what sca - a - a - a - a - a - a -

Ah! mon a - mi! quel ac - cent! *Quelles gammes! quelles gam -*

Recit.

f *p*

Cochenille has taken the harp away and everyone crowds round Olympia who makes gestures of thanks first with one hand, then with the other.

Allegro. SPALANZANI.

N. - ales! Gen - tle - men all, take in the la - dies! For the sup - per is

- mes! *Al - lons, mes - sieurs,* *La main aux* *da - mes!* *Le sou - per nous at -*

S. laid. - tend!

Let us go to the *f*

Le sou - per! *bon ce -*

'Tis good news! *f* Let us go to the

Le sou - per! *le sou - per!* *bon ce*

'Tis good news! 'Tis good news! Let us go to the

Le sou - per! *le sou - per!* *le sou - per!* *bon ce -*

S. Or, perhaps, you would first pre-fer to dance?
A moins qu'on-ne pré-fè-re danser d'a-bord?

feast - la

feast - la No! for the sup-per we are
Non! non! le sou-per bonne af-

feast - la No! for the sup-per we are
Non! non! le sou-per bonne af-

S. 'Tis just as you
Comme il vous plair-

And af-ter-wards we'll dance, then we will dance.
En suite on dan-se-ra, on dan-se-ra!

rea-dy; And af-ter-wards we'll dance, then we will dance.
-fui-re! En suite on dan-se-ra, on dan-se-ra!

rea-dy; And af-ter-wards we'll dance, then we will dance.
-fui-re! En suite on dan-se-ra, on dan-se-ra!

HOFFMANN (*approaching Olympia*)

SPALANZANI (*stepping between*)

S. please. - ra! Dare I ven - ture? She's a tri - fle
O - se - rai - je? Elle est un peu

OLYMPIA

S. tired, pray wait for the ball. There, you
las - se; at - ten - dex le bal. Vous voy -

(*touches her shoulder*) Ah! _____ sure - ly!
 Oui! _____ Oui! _____

S. see, it is true Would you mind un - til sup - pers o - ver to
- ez! jusque là Vou - lez - vous me fai - re la grâ - ce De

HOFFMANN

S. stay a - long with her and keep her com - pan - y?
te - nir com - pa - gnie à mon O - lym - pi - a?

Ah, what joy!
O bonheur!

SPALANZANI (*aside, with a laugh*)

S. We shall see what he will say to her.
 Nous ver - rous ce qu'il lui chan - te - ra!

NICKLAUS (*to Spalanzani*)

SPALANZANI NICKLAUS (*aside*)

'Wont she come down with us? (*Spoken*) No! Oh — real - ly how po -
 Elle ne sou - pe - pas? Non! A — me po - é -

Spalanzani goes behind Olympia for a second and again is heard the noise of a spring being wound up. Nicklaus turns round.

N. - et - ic.
 - ti - que!

NICKLAUS SPALANZANI

Whats that? Naught there is
 Plait-il? Rien! la phy -

He leads Olympia to an armchair and makes her sit down then goes out with his guests.

S. nothing my good friend, naught but science!
 - sique! ah! mon - sieur! la phy - sique

COCHENILLE

Co - me to - oo su - up - up - per!
 Le - e sou - per vou - ons at - tend!

Chorus.

SOP. *f* Let us go for the sup - per is laid.
Le sou-per nous at - tend, nous at - tend!

TEN. *f* Let us go for the sup - per is laid.
Le sou-per nous at - tend, nous at - tend!

BASS. *f* Let us go for the sup - per is laid.
Le sou-per nous at - tend, nous at - tend!

1^o Tempo.

No eq - ual ev - er can be, ev - er can be To such hos - pi - ta - li -
Non, au - cun hô - te vrai-ment, non, mais vrai-ment, Ne reçois plus ri - che -

No eq - ual ev - er can be, ev - er can be To such hos - pi - ta - li -
Non, au - cun hô - te vrai-ment, non, mais vrai-ment, Ne reçois plus ri - che -

No eq - ual ev - er can be, ev - er can be To such hos - pi - ta - li -
Non, au - cun hô - te vrai-ment, non, mais vrai-ment, Ne reçois plus ri - che -

1^o Tempo.

- ty. No eq - ual ev - er can be, ev - er can be
 ment! Non, au - cun hô - te vraiment, non, mais vraiment,

- ty. No eq - ual ev - er can be, ev - er can be
 - ment! Non, au - cun hô - te vraiment, non, mais vraiment,

- ty. None can there be No eq - ual ev - er can be, ev - er can be
 - ment! plus ri - che - ment! Non, au - cun hô - te vraiment, non, mais vraiment,

f

To such hos - pi - ta - li - - ty!
 Ne re - cois plus ri - che - - ment!

To such hos - pi - ta - li - - ty!
 Ne re - cois plus ri - che - - ment!

To such hos - pi - ta - li - - ty!
 Ne re - cois plus ri - che - - ment!

tr

p

tr *tr* *tr*

tr

dim. *rit.* *pp*

ROMANCE.

Nº 10.

Recit.

HOFFMANN. *Moderato.*

PLANO. *p*

At last they've left us.
Ils se sont é - loi -

H. quite a - lone! I breathe more free - ly! Both quite a -
- gnés en - fin! ah! je res - pi - re! Seuls! seuls tous

(approaching Olympia)

H. - lone! a thousand things I have to tell thee!
deux! que j'ai de cho - ses à te di - re!

p

Slargando.

H. O - lym - pia, dear - est child, let mine eyes gaze on
O mon O - lym - pi - a, lais - se - moi l'ad - mi -

pp

H. *thee, And read what hid - den lies in the depths of my
- rer! De ton re - gard char - mant lais - se - moi m'en - i -*

Animato. OLYMPIA. HOFFMANN.
soul. (he touches her Yes! yes! Is it not a
- vrer! shoulder.) Oui! oui! N'est - ce pas un

H. dream that round me weaves a spell? Me-thinks I heard a sigh around those fair lips
rêve en - fun - tée par la fiè - vre? J'ai cru voir un sou - pir s'é - chapper de ta

OLYMPIA. HOFFMANN.
hover - ing. Yes! yes! Sweet con -
lè - vre! Oui! oui! Doux a -

-fes_sion that our love u - nites! My dearest heart! For ev - er thou art mine at
-veu ga - ge de nos a - mours! Tu m'appartiens! Nos cœurs sont u - nis pour tou -

p

Cut to * page 127.

last!
- jours!

Ah! dost thou feel the joy that in si - lence e -
Ah! comprends - tu, dis - moi. Cette joie é - ter -

pp

- ter - nal steals soft - ly o - ver us! In life one sin - gle
- nel - le Des cœurs si - len - ci - eux? Vivants, nê - tre qu'une

3

be - ing, And with wings out - spread up in - to the skies to
â - me Et du mê - me coup d'ai - le nous é - lan - cer aux

soar. So may the flame of pas - sion Like sun - light from a -
 cieux! Lais - se, lais - se ma flam - me ver - ser en , toi le

-bove, Ah! a - wake thy heart's com - pas - sion To
 jour! Ah! laisse é - clo - re ton â - me aux

pp

burn - ing rays of love! A - wake thy heart's com - pas - sion To
 ray - ons de l'a - mour! Laisse é - clo - re ton â - me aux

pp *cres.* *Ped.*

burn - ing rays of love! (He passionately presses Olympia's hand; she rises at once and moves
 ray - ons de l'a - mour! about the stage in different directions, as if moved by a spring, and
 goes out at last by one of the doors, without using her hands to push aside
 the curtains.)

colla voce.

N^o 11.

SCENA.

* Allegretto agitato.

PIANO.

HOFFMANN. (following Olympia in her gyrations.)

Stay, oh stay! Stay, oh!
 Tu me fais? qu'ai - je

stay! Wilt thou no an - swer give?
 fait? Tu ne me ré - ponds pas?

Speak! have I of - fend - ed? By heav'n I'll fol - low
 Par - le! t'ai - je ir - ri - tée? Ah! je sui - vrai tes

(as Hoffmann is going Nicklaus appears.)

theel
pas!

cresc.

Recit.
NICKLAUS. (to Hoffmann.)

Hel-lo, there! At what are you play-ing! We all are drink-ing and
Eh! morbleu! mo-dè-re ton zè-le! Veux-tu qu'on se gri-se sans

not there.

HOFFMANN. (passionately.)

What care I, when with love I'm burn-ing? She loves me 'tis
Nicklaus je suis ai-mé dèl-le! Ai-mé! Dieu puis-

That may be; but if you knew what is said of the maid-en!
Par ma foi! si tu sa-vais ce qu'on dit de ta bel-le!

true!
-sant!

What can they
Que peut-on

That she's dead. Or that she nev_er lived!
Qu'elle est mor_te ou ne fut pas en vi_e!

say then? Speak! 'Tis false! 'Tis false! — I say she
di_re? quoi? Dieu jus_tel Nicklaus, je suis ai_mē

(Exit quickly, Nicklaus following)

loves me; She loves me — I swear!
d'el_ler Ai_mē! Dieu puis_sant!

Andante maestoso.

(enters furiously by
COPPELIUS. *small door on the left.*)

The thief! the rob-ber! Now all is o - ver!
Voleur! brigand! quel - le dé - rou - te!

Recit.

E - li - as, the Jew, has failed! Stay! the
E - li - as a fait banque - routel Val je

way I will find, op - por - tu - ni - ty take to make him smart! Coward!
saurai trouver le moment oppor - tun Pour me ven - ger! Vo - lél

(The curtains at back open.
Coppelius glides into
Olympia's room.)

Lento.
Swindled! I! I will be re - venged!
vo - lél moi! je tue - rai quel - qu'un!

Lento.

FINALE.

Nº 12.

Tempo di Valse.

PIANO.

The musical score is written for piano in 3/4 time, key of D major. It consists of six systems of two staves each. The first system is marked 'piano' (p) and 'Tempo di Valse'. The second system has a 'cres.' marking. The third system has a 'ff' marking. The fourth system has 'tr.' markings. The fifth system has 'p' markings. The sixth system has 'p' markings. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation. The treble clef staff contains a series of chords, each marked with a 'v' above it. The bass clef staff contains a melodic line with a half note followed by a dotted half note, and then a series of eighth notes.

Second system of musical notation. The treble clef staff continues with chords. The bass clef staff features a melodic line with eighth notes and a final quarter note.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes, each note beamed together and marked with a 'v' above. The bass clef staff has a melodic line with eighth notes.

Fourth system of musical notation. The treble clef staff continues with beamed eighth notes. The bass clef staff has chords.

Fifth system of musical notation. The treble clef staff continues with beamed eighth notes. The bass clef staff has chords.

Sixth system of musical notation. The treble clef staff continues with beamed eighth notes. The bass clef staff has chords. A 'cres.' marking is present above the bass staff in the third measure.

Seventh system of musical notation. The treble clef staff continues with beamed eighth notes. The bass clef staff has chords.

SPALANZANI. COCHENILLE.

The dancers are here! ————— The mu - sic
 Voi - ci les val - seurs! ————— Voi - ci lu - a

p

HOFFMANN. (to Olympia.)

is be - gin - ning. Now to dan - cing we are in -
 ri - tour - nel - lel! C'est la val - se qui nous ap -

tr *tr*

SPALANZANI. (to Olympia) (touches her on

- vi - ted. Give your arm to your part - ner, my child!
 - pel - lel Prends la main de mon - sieur, mon. en - fant!

>

the shoulder.) OLYMPIA.

Now dance! Yes!
 Al - lons! Oui!

tr

(Hoffmann and Olympia dance, and at the end of the Chorus disappear together at the back

Gent - ly sway - ing, Mu - sic play - ing, Beauty and grace are here com - bined;
 El - le dan - se, En ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!

Gent - ly sway - ing, Mu - sic play - ing, Beauty and grace are here com - bined;
 El - le dan - se, En ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!

Gent - ly sway - ing, Mu - sic play - ing, Beauty and grace are here com - bined;
 El - le dan - se, En ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!

of the gallery.)

In her danc - ing, Shes en - tranc - ing, Leaving all oth - ers far be - hind!
 Pla - ce, pla - cel! EL - le pas - se, EL - le fend l'air Comme un é - clair!

In her danc - ing, Shes en - tranc - ing, Leaving all oth - ers far be - hind!
 Pla - ce, pla - cel! EL - le pas - se, EL - le fend l'air Comme un é - clair!

In her danc - ing, Shes en - tranc - ing, Leaving all oth - ers far be - hind!
 Pla - ce, pla - cel! EL - le pas - se, EL - le fend l'air Comme un é - clair!

Gent - ly sway - ing, Mu - sic play - ing, Beauty and grace are here com - bined;
 El - le dan - se, En ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!

Gent - ly sway - ing, Mu - sic play - ing, Beauty and grace are here com - bined;
 El - le dan - se. En ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!

Gent - ly sway - ing, Mu - sic play - ing, Beauty and grace are here com - bined;
 El - le dan - se, En ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!

In her danc - ing, She's en - tranc - ing, Leaving all oth - ers far be - hind!
 Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Com - me l'é - clair!

In her danc - ing, She's en - tranc - ing, Leaving all oth - ers far be - hind!
 Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Com - me l'é - clair!

In her danc - ing, She's en - tranc - ing, Leaving all oth - ers far be - hind!
 Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Com - me l'é - clair!

Più Vivo.

HOFFMANN. (*in the wings*)

O - lym - pia
O - lym - pi -

SPALANZANI.

fair!
al

Some - one must stop them, Some - one must
Qu'on les ar - rê - tel qu'on les ar -

NICKLAUS. (*Hoffmann and*

stop them!
- rê tel

Tenors.
Who will un - der - take such a job?
Qui de nous les ar - rê - te - ra?

Basses.
Who will un - der - take such a job?
Qui de nous les ar - rê - te - ra?

They will break both their
El - le va lui cas -

Olympia appear again and come down stage waltzing faster and fuster. Nicklaus springs forward to stop them.)

necks; Ill wa - ger!
- ser là tê - tel

Ill try to stop them!
Eh! mil - le dia - bles!

(Nicklaus in trying to stop Hoffmann and Olympia bumps violently against them and falls into a chair after spinning round several times.)

SPALANZANI (Springing forward)

Do you hear?
Hal-te- li!

Soprani.

There he goes!

Pa - ta - tra!

Tenors.

There he goes!

Pa - ta - tra!

Basses.

There he goes!
Pa - ta - tra!

(Spalanzani taps Olympia on shoulder. She stops suddenly. Hoffmann falls dazed upon a couch.)

Tempo.

Come, — you've had e - nough, my
Voi - la! as - sez, us - sez, ma

OLYMPIA.

Ah!
Ovi!

(Touching Olympia who turns to the right.)

daugh - ter!
fil - le!

O. *Ah!*
Oui!

S. You must o - bey your fa - ther. *You've had e -*
Il ne faut plus val - ser. - - - *As - sez, as -*

p

S. - nough, — my daugh - ter; Come Co - che - nille and make her sit down.
- sez, — ma fil - le; Toi Co - che - nil - le, Re - con - duis la!

OLYMPIA.

Yes!
Oui!

COCHENILLE.

Co - - ome now! Do - o be good!
Va - - a donc! Va - a donc! va!

Ah!
Ah!

Ah! Ah!
Ah!

Soprani. What would you have
Que vous - lez - vous

Tenors. What would you have
Que vous - lez - vous

Basses. What would you have
Que vous - lez - vous

Ah! Ah!
Ah!

us say - ing? Her slight - est wish o - -
-qu'on di - se C'est u - ne fille ex - -

us say - ing? Her slight - est wish o - -
qu'on di - se C'est u - ne fille ex - -

us say - ing? Her slight - est wish o - -
qu'on di - se C'est u - ne fille ex - -

0.

tr *sf* *tr* *sf* *tr* *sf* *tr* *sf*

- bey_ing! The air with praise must ring, She's
 - quise Il ne lui man - - que rien; Elle

- bey_ing! The air with praise must ring, She's
 - quise Il ne lui man - - que rien; Elle

- bey_ing! The air with praise must ring, She's
 - quise Il ne lui man - - que rien; Elle

0.

tr *f* *tr* *f* *tr* *f* *tr* *f*

quite the thing! She's quite the thing!
 est très bien! Elle est très bien!

quite the thing! She's quite the thing!
 est très bien! Elle est très bien!

quite the thing! She's quite the thing!
 est très bien! Elle est très bien!

(Goes out on the right followed by Cochenille.)

NICKLAUS (looking sadly at Hoffmann.)

O.

Is he
Est-il

ff
Yes! She's quite the thing! She's quite the thing!
Oui, Elle est très bien, Elle est très bien!

ff
Yes! She's quite the thing! She's quite the thing!
Oui, Elle est très bien, Elle est très bien!

ff
Yes! She's quite the thing! She's quite the thing!
Oui, Elle est très bien, Elle est très bien!

SPALANZANI (examining Hoffmann.)

N.

dead? No, his eye-glass broken is all the damage done.
mort? Non, en son som-me son lorg-non seul est en dé-bris.

p

S.

Ve-ry soon he'll come round.
Il re-prend ses es-prits.

Soprani.

Tenors.

Basses.

p
Ah! poor young fel- -
Pau-vre jeune hom- -

p
Ah! poor young
Pau-vre jeune

NICKLAUS.

Ve - ry soon he'll come round.
 Il re - prend ses es - prits.

low!
 me!

Ah! poor young
 Pauvre jeune

fel - low!
 hom - me!

Ah! poor young fel - low!
 Pauvre jeune hom - me!

SPALANZANI.

Moderato.

Eh?
 Quoi!

COCHENILLE. (in the wings.)

Ah! The
 Ah!

fel - low!
 hom - me!

Ah! poor young fel - low!
 Pauvre jeune hom - me!

Ah! poor young fel - low!
 Pauvre jeune hom - me!

Moderato.

Recit.

ff *fp*

HOFFMANN.

S. *O - lym - pi -
O - lym - pi -*

Death and de - struction! Where is my child?
Mi - sé - ri - cor - de! O - lym - pi - a!

Ce. *man with the glass.es is here!
l'homme aux lu - net - tes, la!*

(Spalanzani is about to spring forward when a sound of breaking machinery is heard.)

H. *SPALANZANI.*

*- a!
- a!* Ye gods! I heard her fall and
Ah! terre et cieux! elle est cas -

Recit.

HOFFMANN. *(Rising and going out on the right.)*SPALANZANI. *(Taking him by the collar.)*

S. break! What mean you?
- sée! Cas - sé - e!

You rogue.
Gre - din!

COPPELIUS. *(Entering with bursts of laughter.)*

Ha! ha! ha! ha! She's done for now! You thief!
Ha! ha! ha! ha! oui, fra - cas - sée! Vo - leur!

SPALANZANI. COPPELIUS. SPALANZANI. COPPELIUS.

You scamp! You dog! You cur! You ras-cal!
 Bri-gand! Pa-ten! Ban-dit! Pi-ra-te!

HOFFMANN. (*Appears pale and terrified - falls in chair. Nicklaus comforts him - general laughter.*)

'Twas a ma-chine! An au-to-ma-ton!
 Un au-to-ma-te! un au-to-ma-te!

Stesso Tempo.

Soprani.
 Ah! ah! ah! the farce is o-ver, To a doll he played the lov-er.
 Ah! ah! ah! la bombe é-cla-te! Il ai-mait un au-to-ma-te!

Tenors.
 Ah! ah! ah! the farce is o-ver, To a doll he played the lov-er.
 Ah! ah! ah! la bombe é-cla-te! Il ai-mait un au-to-ma-te!

Basses.
 Ah! ah! ah! the farce is o-ver, To a doll he played the lov-er.
 Ah! ah! ah! la bombe é-cla-te! Il ai-mait un au-to-ma-te!

NICKLAUS.

It was a
Un au-to-

Ah! the farce is o-ver. To a doll he played the lov-er!
Ah! la bombe é - cla - te! Il ai - mait un au - to - ma-te!

Ah! the farce is o-ver. To a doll he played the lov-er!
Ah! la bombe é - cla - te! Il ai - mait un au - to - ma-te!

Ah! the farce is o-ver. To a doll he played the lov-er!
Ah! la bombe é - cla - te! Il ai - mait un au - to - ma-te!

HOFFMANN.

wax-work!
- ma - te!

'Twas but a doll!
Un au-to - ma-te!

COPPÉLIUS.

Ha! ha! ha! It is
Ah! ah! ah! fra-cas-

Now the farce is o-ver!
Ah! la bombe é - cla-te!

Now the farce is o-ver!
Ah! la bombe é - cla-te!

Now the farce is o-ver!
Ah! la bombe é - cla-te!

Now the farce is o-ver!
Ah! la bombe é - cla-te!

Now the farce is o-ver!
Ah! la bombe é - cla-te!

Now the farce is o-ver!
Ah! la bombe é - cla-te!

SPALANZANI.

C.

You rogue! *gre - din!* You rogue! *gre - din!* You rogue! *brig - and!*

smashed. *- sé.* You thief! *vo - leur!* You thief! *gre - din!* You *Pa -*

'Twas to a wax-work! *Un au - to - ma - te!*

'Twas to a wax-work! *Un au - to - ma - te!*

'Twas to a wax-work! *Un au - to - ma - te!*

S.

You scamp! *brig - and!* You scamp! *gre - din!* You scamp! *brig - and!*

CS.

thief! *ien!* You thief! *pa - ien!* You rogue! *vo - leur!* You *Pa -*

He played the lov - er! *Un au - to - ma - te!* He played the *Un au - to -*

He played the lov - er! *Un au - to - ma - te!* He played the *Un au - to -*

He played the lov - er! *Un au - to - ma - te!* He played the *Un au - to -*

(Despairingly.)

S. *[Musical notation]*

You scamp! You're a scamp and a rogue! My wax-work
ban-dit! *as - sas-sin! as - sas - sin!* *Mon au - to -*

COCHENILLE.

[Musical notation]

B. *[Musical notation]*

thief! You ras-cal! You're a rogue!
- ien! *pi - ra - te!* *as - sas - sin!*

T. *[Musical notation]*

lov - - er! Ha! Ha! Ha! The farce is o - ver.
- ma - - te! *Ah! ah! ah! la bombe é - cla - te!*

A. *[Musical notation]*

lov - - er! Ha! Ha! Ha! The farce is o - ver.
- ma - - te! *Ah! ah! ah! la bombe é - cla - te!*

B. *[Musical notation]*

lov - - er! Ha! Ha! Ha! The farce is o - ver.
- ma - - te! *Ah! ah! ah! la bombe é - cla - te!*

[Piano accompaniment with trills and dynamic markings]

S. broken! Ah! Heav'n and earth, My wax-work in
 - ma-te! Ah! terre et cieux! Mon pauvre au-to-

C^o The farce is o-ver. The farce is o-ver! His
 Fauvre au-to - ma-te! La bombe é - cla-te! Un

C^s Ha! Ha! His doll is bro-ken! His doll in a thousand pieces lies! Ha!
 Ah! ah! il est fra-cas - se! Pauvre au-to - ma-te fra-cas - sé! Ah!

To a doll he played the lov-er! Now it is o-ver. To a doll he
 Il ai-mait un au-to - ma - te! La bombe é - cla-te! Il ai - mait un

To a doll he played the lov-er! Now it is o-ver. To a doll he
 Il ai-mait un au-to - ma - te! La bombe é - cla-te! Il ai - mait un

To a doll he played the lov-er! Now the farce is o-ver. To a doll he played the
 Il ai-mait un au-to - ma - te! La bombe é - cla - te! Il ai-mait, il ai-



piec - es now lies. Bro - ken, yes bro - ken now lies. The
 - ma - te est cas - sé. Il est cas - sé! - - - cas - sé! gre -

doll lies bro - ken. His doll now lies bro - ken! To a
 au - to - ma - te! Il est fra - cas - sé! _____ Il ai -

Ha! Ha! Ha! Ha! Ha! His doll in piec - es lies. It is smash'd! It is smash'd! The thief!
 ah! ah! ah! ah! ah! ah! Il est fra - cas - sé! fra - cas - sé! fra - cas - sé! Vo - leur!

played the lov - er! To a doll he play'd the lov - er. To a
 au - to - ma - te! Il ai - mait un au - to - ma - te! Il ai -

played the lov - er! He played the lov - er. To a
 au - to - ma - te un au - to - ma - te! Il ai -

lov - er, play'd the lov - er. He play'd the lov - er. Yes! To a
 - mait un au - to - ma - te, un au - to - ma - te! Il ai - mait

S. thief! The rogue! The thief! The rogue! My doll is
- din! Pa - yen! gre - din! Pa - yen! Pauvre au - to -

Co. doll he played the lov - er. To a doll he played the lov - er. To a
- mait un au - to - ma - te! Il ai - mait un au - to - ma - te Il ai -

Cs. The rogue! The thief! The rogue! Ha! Ha! Ha!
bri - gand! vo - leur! bri - gand! Ah! ah! ah!

doll he played the lov - er. To a doll he played the lov - er. To a
- mait un au - to - ma - te! Il ai - mait un au - to - ma - te, Il ai -

doll he played the lov - er. To a doll he played the lov - er. To a
- mait un au - to - ma - te! Il ai - mait un au - to - ma - te, Il ai -

doll he played the lover: Yes! To a doll he played the lov - er. To a
un au - to - mate, Il ai - mait un au - to - ma - te, Il ai -

S. broken, My doll is broken, My doll is bro - - ken!

- mate, pauvre au - to - mate, pauvre au - to - ma - - te.

C. doll he played the lover, Yes, played the lov - - er!

- mait un au - to - mate, un au - to - ma - - te.

C. Ha! Ha! Ha! Ha! Ha! His doll is bro - - ken!

ah! ah! ah! ah! ah! pauvre au - to - ma - - te.

doll he played the lover, He played the lov - - er!

- mait un au - to - ma - te, un au - to - ma - - te.

doll he played the lover, He played the lov - - er!

- mait un au - to - ma - te, un au - to - ma - - te.

doll he played the lover, He played the lov - - er!

- mait un au - to - ma - te, un au - to - ma - - te.

6

End of Act I.

ACT II.

Nº 13.

SCENE I. Entr'acte and Barcarolle.

IN VENICE — Decorated gallery in a palace looking over the Grand Canal: Gondolas - stairs - columns - lights - flowers - couches. Doors on the first floor: further on larger doors leading to the other galleries. *Giulietta's guests are grouped, standing or reclining on couches.*

HOFFMAN, PITICHINACCIO, Ladies and Gentlemen and attendants, then GIULIETTA and NICKLAUS.

All^o Moderato.

PIANO. *p*

Red. *

dim.

Mod^o
NICKLAUS.

(Curtain.)

rit - - - - *pp*

Lovely night, O night of love, Up-
Bel-le nuit, ô nuit d'a-mour, Sou-

*Red. ** *Red. ** *Red. ** *Red. **

N

- on thy bos-om ly - ing, Moon and stars in heaven above Sweet rapture o'er us
- ris à nos i - vres - ses! Nuit plus dou - ce que le jour, Ô bel - le nuit d'a-

*Red. ** *Red. **

GIULIETTA.

Time will pass and joy will fade, For love is ne'er un - dy - ing;
Le temps fuit et sans re-tour Em - por - te nos ten - dres - ses;

N

shed! Time will pass and joy will fade, For love is ne'er un - dy - ing;
- mour! Le temps fuit et sans re-tour Em - por - te nos ten - dres - ses;

*Red. ** *Red. ** *Red. ** *Red. **

G. Life is but of sor - row made, The day that love is dead. O
 Loin de cet heu - reux sé - jour Le temps fuit sans re - tour Zé -

Z. Life is but of sor - row made, The day that love is dead.
 Loin de cet heu - reux sé - jour Le temps fuit sans re - tour

Red. * Red. * Red. * Red. *

G. gen - tly wafting breeze, Fan our cheeks with your kiss - es. O
 - phirs - - em - bra - sés, Ver - sez - nous vos ca - res - - ses, Zé -

Z. O gen - tly wafting breeze, Fan our cheeks
 Zé - phirs em - bra - sés, Ver - sez - nous

Red. * Red. * Red. *

G. gen - tly wafting breeze, Fan our cheeks with a kiss.
 - phirs - - em - bra - sés, Donnez - nous vos bai - sers,

Z. O gen - tly wafting breeze, Fan our cheeks with your
 Ver - sez - nous vos ca - res - ses, vos bai - sers! Ver - sez -

Red. * Red. *

G. Fan our cheeks with a kiss Ah!
 vos bai - sers! vos bai - sers! Ah!

N. kiss, Fan our cheeks with a kiss
 - nous, Ver - sez - nous vos bai - sers!

Red. * Red. * Red. *

G. Love-ly night, O night of love, Up - on thy bosom ly - ing,
 Bel - le nuit, ô nuit d'amour, Sou - ris à nos i - vres - ses,

N. Ah! Love-ly night, O night of love, Up - on thy bosom ly - ing,
 Ah! Bel - le nuit, ô nuit d'amour, Sou - ris à nos i - vres - ses,

Soprani. *pp*
 Ah!
 (With closed lips) Ah!

Tenors. *pp*
 Ah!
 (With closed lips) Ah!

Basses. *pp*
 Ah!
 Ah!

Red. * Red. * Red. * Red. *

G. *sf*
 Moon and stars in heav'n a - bove Sweet rap - ture o'er us shed!

N. *sf*
 Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!

G. *sf*
 Moon and stars in heav'n a - bove Sweet rap - ture o'er us shed!

N. *sf*
 Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!

Ah! *sf*

Ah! *sf*

Ah! *sf*

Ah! *sf*

Ah! *sf*

Ah! *sf*

Ah! *sf*

Ah! *sf*

G. *cresc.* *f*
 Ah! on thy bos - om ly -

N. *f*
 Ah! Souris à nos - - vres - -

G. *f*
 O night of love! — On thy bos - om

N. *f*
 O bel - le nuit d'a - mour! — Souris à nos i -

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

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

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

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

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

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

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

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

Red. * Red. * Red. *

dim. *pp*

G. ing, Night of love, O night of love! Ah!
 ses! Nuit d'a - mour ô nuit d'a - mour! Ah!

N. ly - ing! O night of love, night of love!
 - vres - ses! Ô bel - le nuit d'a - - mour!

dim.

Ah!

dim.

Ah!

dim.

Ah!

dim. *pp*

Red. * Red. * Red. * Red. *

G. Ah! Ah! Ah!
 Ah! Ah! Ah!

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

pp

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

pp

Ah! Ah!

Red. * Red. * Red. * Red. *

PPP

G. Ah! Ah! Ah! Ah!

ah! ah! ah! ah!

PPP

N. Ah! Ah! Ah! Ah!

ah! ah. ah! ah!

PPP

Ah! Ah!

PPP

Ah! Ah!

PPP

Ah! Ah!

ppp dim.

G. Ah!

N. Ah!

Ah!

Ah!

Ah!

ppp

(Giulietta and Nicklaus enter slowly from the gallery at the back.)

RECITATIVE
and
DRINKING SONG

Nº 14.

When love is but tender and sweet.

HOFFMANN.

Recit.

VOICE.

E - nough! 'tis not in dalliance sweet my soul takes plea - sure!
Et moi, ce n'est pas là, pardieu! ce qui m'enchan - te!

PIANO.

a Tempo.

H.

When love a_ round our hearts has thrown a magic spell, Shall we
Aux pieds de la beauté qui nous vient en - i - vrer Le plai -

H.

sigh, with sighs complaining? No! For ever we'll laugh, that's the right way to
- sir doit - il soupi - rer? Non! Le rire à la bouche, é - coutez comme il

All!º poco maestoso.

H.

treat it, As this song will show you.
chan - te, E - cou - tez comme il chan - te!

HOFFMANN.

1st Verse.

When love is but ten-der and sweet, 'tis false! —

HOFFMANN.

2nd Verse.

A - mis l'amour tendre et rê - veur, Er - reur! —

The sky up - on beauty doth pour its ray; —

Le ciel te prê - te sa clar - té, Beau - té! —

With wine all our pul - ses should beat and dance! —

L'a - mour dans le bruit et le vin, Di - vin! —

But black is the heart to the core, they say! —

Mais vous cachez, ô cœur de fer, L'en - fer! —

Sop^s & Tenors.

1st Verse. 'Tis false!
Er - reur!

2nd Verse. Its ray!
Beau - té!

Basses.

1st Verse. 'Tis false!
Er - reur!

2nd Verse. Its ray!
Beau - té!

So
Que

A
Bon

1st Verse. And dance!
Di - - vin!

2nd Verse. They say!
L'en - - fer!

1st Verse. And dance!
Di - - vin!

2nd Verse. They say!
L'en - - fer!

may the burn - ing fire of boundless plea - - - - - sure Con -
d'un brû - lant dé - sir Votre cœur s'en - flam - - - - - me! Aux

par - a - dise of joy to love in - ci - - - - - ting, The
heur du pa - ra - dis Où l'a - mour con - vi - - - - - e, Ser -

-sume with deep de - sire the heart's own trea -
fiè - vres du plai - sir Con - sumer votre â -

strong - est vows de - stroy and death in - vi -
- ments, es - poirs mau - dit, Rê - ves de la vi -

- sure. Oh, lov'e's de - - light, Take not thy
- me, Trans - ports d'a - - mour, Du - rez un

- ting Though pure it seem, 'Tis all à
- e, O chas - te - - tés O pu - rè -

flight! Take not thy flight! Take not thy
jour, Du - rez un jour, Du - rez un

dream! 'Tis all a dream! 'Tis all a
- tés O pu - re - tés! Men - tez, men -

flight! Ah! _____ 'Tis use - less to be sigh - ing For
 jour! Ah! _____ Au dia - ble ce - lui qui pleu - re Pour

dream! Ah! _____ 'Tis use - less to be sigh - ing For
 - tez. Ah! _____ Au dia - ble ce - lui qui pleu - re Pour

sf > p

eyes that shine! _____ Let's sing of joy un - dy - ing In
 deux beaux yeux! _____ A nous l'ivresse mèil - leu - re Des

songs di - vine! _____ Then let us drown our cares in
 chants joy - eux! _____ Vi - vons une heu - re dans les

sf

H. wine. Ah! _____
 cieux! Ah! _____
 Sop.

'Tis use - less to be sigh - ing for eyes that
 Au dia - ble ce - lui qui pleu - - re Pour deux beaux

Tenors.
 'Tis use - less to be sigh - ing for eyes that
 Au dia - ble ce - lui qui pleu - - re Pour deux beaux

Basses.
 'Tis use - less to be sigh - ing for eyes that
 Au dia - ble ce - lui qui pleu - - re Pour deux beaux

H. Let's sing of joy un - dy - ing In songs di - vine. _____
 A nous li - vresse meil - leu - - re Des chants joy - eux. _____

shine! Let's sing of joy un - dy - ing In songs di - vine.
 yeux. A nous li - vresse meil - leu - - re Des chants joy - eux.

shine! Let's sing of joy un - dy - ing In songs di - vine.
 yeux. A nous li - vresse meil - leu - - re Des chants joy - eux.

shine! Let's sing of joy un - dy - ing In songs di - vine.
 yeux. A nous li - vresse meil - leu - - re Des chants joy - eux.

f *rit.*

— And drown our cares in red wine!
 — Vi-ons une heure dans les cieux!

In red wine!
 Dans les cieux!

rit.

Drown our cares in red wine!
 Oui, vi - - vons dans les cieux!

rit.

Drown our cares in red wine!
 Oui, vi - - vons dans les cieux!

f *rit.* *ff*

HOFFMANN.

1st

2nd Verse. The
 Le

2nd

SCENA.

C. GIULIETTA, NICKLAUS, HOFFMANN, SCHLEMIL, PITICHINACCIO,
DAPERTUTTO and CHORUS.

Stesso movto

VOICE. SCHLEMIL. *Recit.*

You seem in-tent on
Je vois qu'on est en

PIANO. Stesso movto

f *ff* *ff*

Allto

GIULIETTA.

pleasure. Is it true, fair la - dy?
fè - te! à mer - veil - le, Ma - da - me!

Why not? I've been waiting for
Comment? mais je vous ai pleu -

Allto *dolce.*

PITICH. GIULIETTA.

you three long days. Fancy! What's that? It's e - nough!
- ré trois grands jours! Dame! Ho - là! cal - mez - vous!

SCHLEMIL.

to Pitichinaccio Silence, dog!
A - vor - ton!

Animato.

(introducing Hoffmann)

G. A young po - et, a stran - ger a - mongst us, is here, called
 Nous avons un po - ète étran - ger par - mi nous Hoff -

SCHEMIL (ungraciously) HOFFMANN, (ironically) GIULIETTA (to Schemil)

G. Hoffmann Good day! Good day! I hope you will be
 - mann! Mon - sieur! Mon - sieur! Sour - ez-nous de

a Tempo.

G. friends. Take your pla.ces we'll have a game of cards.
 grà - ce! Et venez prendre place au Pha-ra-on!

Sop. Hurrah! — Now for a game!
 Vivat! — au Phara-on!

Tenors. Hurrah! — Now for a game!
 Vivat! — au Phara-on!

Basses. Hurrah! — Now for a game!
 Vivat! — au Phara-on!

a Tempo.

(Giulietta invites everybody to follow her into the play-room. Hoffmann offers her his arm, but Schlemil quickly inter-poses.)

Allegro non troppo.

ff

(Schlemil takes the hand of Giulietta)

SCHLEMIL.

GIULIETTA.

Allow me!
Morbieu!

The cards! Let's play a game!
au jeu! au jeu! Messieurs

p

Sop.

(All go out except Hoffmann and Nicklaus)

A game, a game of cards!

Tenors. Au jeu! au jeu! au jeu!

A game, a game of cards!

Basses. Au jeu! au jeu! au jeu!

A game, a game of cards!

Au jeu! au jeu! au jeu!

f *p*

Alquanto meno mosso.

NICKL (to Hoffmann)

A word!
Un mot

Two horses I have ready,
J'ai deux chevaux sel - lés;

pp

N. they stand wait - ing.
au pre - mier ré - ve

Show the least sign of
Dont se laisse af - fo -

Allegretto moderato.

HOFFMANN.

N. fol - ly, and a way I shall bear you.
- ler - mon Hoffmann, je l'en - lè - ve

What fond dreams could
Et quels rê - ve ja -

sfz *p*

Allegretto moderato:

Recit.

H. ev - er be born in my brain? Have no fear! Im not in love: Such as she never could en -
- mais pourraient être en - fan - tés Par de telles! ré - a - li - tés! Ai - me - t - on u - ne cour - ti -

Recit.

sfz

a Tempo più lento.

N. Can you an - swer for Schlemil? Have a
Ce Schtemil ce - pen - dant. Prends-y

H. - slave me. That's quite a - no - ther thing!
- sa - ne! Je ne suis pas Schtémil!

a Tempo più lento.

(Darpertutto appears)

HOFFMANN.

f *rall.*

N. care when the de - vil lays a trap. E - ven so, if he can make me love her, my
gar - de Le dia - ble est ma - lin! Le fut - il, s'il me la fait ai - mer. Je con -

rall.

Moderato.

NICKL.

H. soul I'll give in ran - - som. Let's go! Let's
- sens qu'il me dam - - ne! Al - lons! Al -

(Nicklaus and Hoffmann go out)

DAPERT.(alone)

N. go! Yes, go! the struggle has be -
- lons! Al - lez! Pour te livrer com -

D. *- gun. The eyes of Giu - li - et - ta are my dead - li - est*
- bat Les yeux de Giu - liet - ta sont une ar - me cer -

D. *wea - pons. Schlemil al - rea - dy has fall - en a prey. By all the*
- tai - ne! Il a fal - lu que Schlemil succom - bat. Foi de

f portando.

D. *de - vils that I can think of, I will capture his soul. Giuli -*
diable et de ca - pi - tai - ne Tu feras comme lui Je

D. *- et - ta shall bind him to her heart, then for ev - er he's*
veux que Juliet - ta t'ensor - cel - le, t'ensorcelle aujour -

ARIA.

N^o 15.

As jewels divine.

Andante poco mosso.

DAPERTUTTO.

mine!
- a'hui.

As
Scin.

Andante poco mosso.

PIANO.

pp *p* *p* *pp*

D.

jew - els di - vine, The hearts of all maidens al -
- til - le di - a - mant Mi - roir où se prend l'a - lou -

D.

- lure; My mir - ror shall shine, Its
- et - te Scin - til - le di - a - mant fas -

D.

pow'r none can ev - er en - dure. As the moth in the
- ci - ne, at - ti - re - la L'a - lou - et - te ou la

pp leggerissimo

D.

light Burns its wings in flight,
 fem - me A cet ap - pas vain - queur

f *pp* *sfz* *sfz*

D.

With strong fet - ters entwined, Soon his soul shall be
 Vont de l'aile ou du cœur L'une y lais - se la

poco animato.

cresc. poco a poco ed

D.

mine. His soul shall soon be mine.
 vi - e Et l'autre y perd son a - me

appassionato.

D.

With strong fet - ters en - twined His soul shall soon be
 L'une y lais - se la vi - e Et l'autre y perd son

f allarg. ff sfz. Lento.

f segue. colla voce.

D. 

He _____ shall be mine! _____ He
 Beau _____ di - a - - mant, _____ At -

D. 

shall be mine! _____ Shine! _____ mir_ror, shine! _____
 - ti - re - la! _____ Beau _____ di - a - - mant, _____

D. 

His soul _____ Shall soon _____ be
 Scin - til - - - le, At - ti - - re -

rall.

D. 

mine! _____
 - la! _____

p *molto dim.* *pp* *ppp*

SCENA.

GIULIETTA, HOFFMANN, DAPERTUTTO.

D (Giulietta appears and advances as though fascinated by the diamond that Dapertutto shows her).

Stesso tempo. Allegro moderato.

PIANO *ff* *ff* *p dolce.*

DAPERTUTTO. (putting the ring on Giulietta's finger)

En - chan - tress!
Cher an - ge!

<p>GIULIETTA.</p> <p>Your slave am I, what is your com - mand? Qu'attendez-vous de vo - tre ser - van - te!</p>	<p>DAPERT.</p> <p>Good! I have work for Bien! Tu m'as de - vi -</p>
---	---

D.

<p>you; - né</p>	<p>a - nother heart to gain. à sédu - re les cœurs</p>	<p>A mistress of se - duc - tion, al - rea - dy you have Entre tou - tes sa - van - te Tu m'as dé - ja don -</p>
----------------------	--	--

rall. a Tempo

D. won Schlemil's heart for me! I'm capricious in taste, 'Tis the
 - né l'om - bre de Schle - mil! Je varie mes plais - irs, - Et te

a Tempo

f *p* *rall.* *marcato.*

GIULIETTA.

D. sha - dow of Hoffmann I wish to add to the list. What! his shadow?
 prie de m'avoir le re - flet d'Hoffmann aujour - d'hui. - Quoi! son reflet!

cresc. *mf* *f*

DAPERTUTTO. Recit. *rall.* *portando*

You heard me well. Can you not trust the pow - er of those
 Oui! son re - flet. Tu dou - - tes de la puis - san - ce de - tes

segue. *rall.*

Moderato. GIULIETTA DAPERTUTTO.

D. eyes? - No! - Who can? This young man - lives a life of
 yeux! - Non! - Qui sait! Ton Hoff - - mann rê - ve peut - é - tre

Moderato.

pp

Più vivo.

(severely)

(ironically)

D. dreams. I heard him well, I was list'ning to his words. Against your
 mieux. Oui j'é - tais là tout à l'heure aux é - cou - tes Il te dé -

mf Più vivo. *f*

GIULIETTA. (emphatically)

D. wiles he's on his guard. Ah! he shall become my
 - fie. Il te dé - fie! Ah! j'en fe - rai mon jou -

f *ff* *ff* segue.

IO Tempo.

DAPERT (Hoffmann enters)

Hoffmann crosses the stage, greets Giulietta and is about to move away.)

G. toy! 'Tis he! 'Tis he!
 - et C'est lui! C'est lui! (Dapertutto goes out after kissing Giulietta's hand).

fp IO Tempo. *p*

p dolce.

dolce.

GIULIETTA.

(to Hoffmann)

All^{to} agitato. HOFFMANN.

Must you de - part?
 Vous me quit - tez!

The game is lost...
 J'ai tout per - du...

All^{to} agitato.

p *marcato*

GIULIETTA. (*he takes her sadly by the hand.*)

Ah! can it be? — Ah! — like the rest you mis - trust —
 Quoi! vous aus - si! — Ah! — vous me fai - tes in - ju -

me. — Ah! — like the rest you mis - trust — me. You are
 - rel — Ah! — vous me fai - tes in - ju - - rel Sans pi -
 a Tempo. (weeping)

HOFFMANN. (*with emotion.*)
 heart - less! You are cold! Then go! de - part! These fool - ish tears be -
 - tié! ni mer - ci par - tez! par - tez! Tes larmes tout tra -

- tray thee! Ah! I love thee! what - e'er be - tide, I love — but
 - hi - el Ah! je t'ai - mel fut - ce au prix de ma vi - -
 rall. Segue

DUET.

Nº 16.

Allegro. Recit.

GIULIETTA. Fool-ish boy! Canst thou not un - der -
Mal - heu - reux Tu ne com - prends donc -

HOFFMANN. thee!
 - e.

PIANO. *Allo*

- stand that ev'ry moment you stay here may prove fa-tal, And that to me for ev-er thou art
pas Qu'une heure, qu'un moment peuvent t'être fu - nestes? Que mon amour te pend à - ja -

lost;— for if Schlemil finds us here a - lone, Ev- en in my arms he would
 - mais— si tu res - tes? Que Schlemil ce soir peut te frap - per dans mes

slay thee. Ah! lis - ten to — my plead-ing; My life is thine for
bras? Ne re - pous - se pas ma pri - è - rel Ma vie est à toi toute en -

ev er. Ah, go! I prom - ise that to - mor - row I will
 - tiè - re! Pars! pars! de - main je te pro - mets d'ac - com - pa -

Largo. HOFFMANN.

fol - low theel Ah,
 - gner tes pas! o

bliss this pas - sion wild my beat - ing heart en - folds, The
 Dieu de quelle i - vresse em bra - ses - tu mon â - me Comme

pp

mus - ic of thy voice has filled my soul with joy; A
 un con - cert di - vin ta voix m'a pé - né - tré! D'un

ten - der burn - ing fire — My heart in rap - ture holds, — Thy
feu doux et brû - lant — mon être est dé - vo - ré; — Tes

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment consists of chords and single notes, with some triplets indicated by a '3' over the notes. The word 'Ped.' is written below the piano staff at several points, indicating pedaling.

glances mild and sweet My grief and pain de - stroy — Like
regards dans les miens ont é - panché leur flam - me, Com -

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment includes a section with a 2/4 time signature and another with a 6/8 time signature. The lyrics are written below the notes. The piano accompaniment features chords and single notes, with some triplets indicated by a '3' over the notes. The word 'Ped.' is written below the piano staff at several points, indicating pedaling.

rays of sun - light a - bove, — My be - lov - ed, I feel steal o'er me The
- me des astres ra - di - eux! — Et je sens, ô ma bien ai - mé - e, Pas -

The third system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment includes a section with a 6/8 time signature and another with a 12/8 time signature. The lyrics are written below the notes. The piano accompaniment features chords and single notes, with some triplets indicated by a '3' over the notes. The word 'Ped.' is written below the piano staff at several points, indicating pedaling.

breath of e - ter - nal love — And for ev - er my soul is free!
- ser ton ha - léine embaumé - e Sur mes lè - vres et sur mes yeux!

The fourth system concludes the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment includes a section with a 6/8 time signature and another with a 12/8 time signature. The lyrics are written below the notes. The piano accompaniment features chords and single notes, with some triplets indicated by a '3' over the notes. The word 'Ped.' is written below the piano staff at several points, indicating pedaling.

The breath of love, of eter - nal
Pas ser ton ha - lei - ne ton ha - lei - ne em - bau -

ff *dim.*

Red. + *Red.* + *Red.* + *Red.*

love, My be - lov - ed, like rays of sun - light a - bove. Ah,
-mé - e Sur mes lè - vres, sur mes lè - vres et sur mes yeux! 0

pp *dim.*

Red. +

bliss this passion wild — my beating heart en - folds, — A tender burning fire my —
Dieu! de quelle iv - resse em - bra - ses - tu mon â - me Tes regards dans les miens ont épan -

pp

Red. + *Red.* + *Red.* + *Red.* +

heart, — my beat - ing heart in rap - ture holds.
- ché, ont é - pan - ché leur flam - me!

ad lib. *col canto.* *pp* *f*

Red. +

Allegro.

GIULIETTA.

Dear est love, ere you go, just to
An jour - d'hui ce - pen - dant af - fer -

strengthen my faith, leave me but a proof of these fond words.
- mis mon cou - ra - gè En me lais - sant quelque chose de toi.

HOFFMANN.

GIULIETTA.

What do you ask? Just lis - ten! Do not laugh at
Que veu - x - tu di - re? E - cou - te, et ne ris pas de

me!
moi!

I do but ask of thee to
 Ce que je veux de toi c'est

leave me thy fond im - age. But faith - ful must it
 la fi - dè - le i - ma - ge. Qui re - pro - duit tes

be, your look,
 traits, ton re - gard,

a true like.ness. This re - flec - tion I
 ton vi - sa - ge. Ce re - flet que tu

Largo. (taking a mirror)

HOFFMANN.

crave, that I may look on thee. What! my re -
 vois sur le mien se pen - cher. Quoi! mon re -

GIULIETTA.

-flec-tion? This is fol-ly No! from off the face of the
 -flet! Quel - le fo - li - el Non, car il peut se dé - ta -

glass Ill wipe it soft-ly a - way. In my heart it will
 - cher de la gla - ce po - li - e Pour ve - nir tout en -

Allegro molto.

HOFFMANN.

GIULIETTA.

rest, Safe - ly locked, till I die. In thy heart? In my
 - tier dans mon cœur se ca - cher. Dans ton cœur? Dans mon

cres. **Allegro molto.**

heart. Ah! I im-plore thee, hear my plead-ing! Wilt thou de - ny my
 cœur! c'est moi, c'est moi qui t'en sup - pli - et Hoff - mann com - ble mes

HOFFMANN. GIULIETTA.

wish? 'Tis thy wish? 'Tis my wish, be it fool - ish or wise, be it fool - ish or
 vœux! Tu le veux? Je le veux, oui, sa - gesse ou fo - li - e, je l'attends je le

wise.
 vœux.

dim.

Allegro agitato.
 GIULIETTA.

If from each oth - er we must sev - er,
 Si ta pré - sen - ce m'est ra - vi - e,

HOFFMANN.

O wo - man's fan - cy, strange as
 Ex - tase, i - vresse i - nas - sou -

Allegro agitato.

But one small to - ken give to me.
Je veux gar - der, gar - der de

ev - er,
 - ri - el

How strange her wish - es seem to
É - trange, é - trange et doux ef

Leave to me thy true re - flec - tion. Ah,
Ton re - flet, ton âme et ta ri - e, A -

be;
 -froi!

Leave to her my true re -
Mon re - flet, mon âme et ma

hear me I im - plore thee!
mi, don - ne les moi

flec - tion. My heart is
ri - e, à toi, à

Hear my pleading dear-est
 Ton re-flet, don-ne-le

thine, is thine for ev-er-more.
 toi, tou-jours, à toi, à toi!

love! my heart, my dear est
 moi! mon cœur l'at-tend de

from thee, from thee I'll ne'er de-
 À toi, à toi, oui à

Cut to * page 193.

heart! Ah! If to-day all is
 toi! Ah! Au jour-d'hui au jour-

-part! Ah! * If to-day
 toi! Ah! Au jour-d'hui

col canto. *pp* 6 6 6 6

sad - ness and sor - row, Bright - er skies will
 d'hui - les - lar - mes, Mais de - main de -

all is sor - row, Bright - er skies will
 les lar - mes, Mais de - main de -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "sad - ness and sor - row, Bright - er skies will" followed by "d'hui - les - lar - mes, Mais de - main de -". The middle staff is a vocal line in G major, with lyrics: "all is sor - row, Bright - er skies will" followed by "les lar - mes, Mais de - main de -". The bottom staff is a piano accompaniment in G major, featuring a treble clef and a bass clef. It includes a sixteenth-note arpeggiated pattern in the left hand, marked with a "6" (finger number), and a more melodic line in the right hand.

shine to - mor - row. If to - day all is
 - main, les - cieux! Au - jour - d'hui, Au - jour -

shine, will shine to - mor - row! If to - day
 - main de - main les - cieux! Au - jour - d'hui

cres,

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "shine to - mor - row. If to - day all is" followed by "- main, les - cieux! Au - jour - d'hui, Au - jour -". The middle staff is a vocal line in G major, with lyrics: "shine, will shine to - mor - row! If to - day" followed by "- main de - main les - cieux! Au - jour - d'hui". The bottom staff is a piano accompaniment in G major, featuring a treble clef and a bass clef. It includes a sixteenth-note arpeggiated pattern in the left hand, marked with a "6", and a more melodic line in the right hand. A dynamic marking "*cres,*" is placed above the piano part.

sad - ness and sor - row, Bright - er skies will
 d'hui - les - lar - mes, Mais de - main les

all is sor - row, Bright - er skies will
 les lar - mes! Mais de - main les

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "sad - ness and sor - row, Bright - er skies will" followed by "d'hui - les - lar - mes, Mais de - main les". The middle staff is a vocal line in G major, with lyrics: "all is sor - row, Bright - er skies will" followed by "les lar - mes! Mais de - main les". The bottom staff is a piano accompaniment in G major, featuring a treble clef and a bass clef. It includes a sixteenth-note arpeggiated pattern in the left hand, marked with a "6", and a more melodic line in the right hand.

f *pp*

shine: Ah! If to - day all is
 cieux Ah! Au jour - d'hui les

cres.

shine to mor - row. If all is sor - row, to - day all is
 cieux! Au - jour - d'hui les lar - mes, oui, au jour - d'hui les

sor - row Brighter skies will shine! Give ear, ah! give ear to my
 lar - mes, Mais de - main les cieux! Ne re - pou - se pas ma pri -

sor - row Brighter skies will shine!
 lar - mes, Mais de - main les cieux!

p

plead - ing! But one small to - ken give me! This one pledge of thy
 - è - rel My vie est à toi tout en - tiè - rel Ton re - flet, don - ne - le -

HOFFMANN.

love! How strange a wo - man's fan - cy! How strange a wo - man's
 - moi! I - vresse i - nas - sou - vi - el E - trange et doux ef -

love! My im - age to leave her, My love for her to
froi mon âme, et ma vi - e A toi tou - jours à

GIUL.
 prove. Ah, Hoff - mann! Ah, Hoff - mann! Wilt thou not
toi! Hoff - mann! Hoff - mann! comble mes

HOFF. GIUL. HOFF. GIUL.
 hear? Giu - li - et - tal Thy true image! 'Tis thy wish? 'Tis my
vœux! Gui - let - ta? Tou re - flet! Tu le veux? Je le

wish! 'Tis my wish! 'Tis my wish! Ah!
vœux! Je lût - tends! Je le veux! Ah!
 HOFF.
 Naught but pure mad - ness is thy wish! Ah!
Quelle fo - li - e! tu le veux? Ah!

dim.

* *p*

If to-day all is sad - ness and sor - row,
 Au - jourd'hui, au - jourd'hui les lar - mes,

p

If to-day all is sad - ness and sor - row,
 Au - jourd'hui, au - jourd'hui les lar - mes,

* *p*

Fair - er skies will shine to - - mor - row.
 Mais de - main, de - main, les cieux!

Fair - er skies will shine to - - mor - row.
 Mais de - main, de - main, les cieux!

cres.

If to-day all is sad - ness and sor - row,
 Au - jourd'hui, au - jourd'hui les lar - mes.

cres.

If to-day all is sad - ness and sor - row,
 Au - jourd'hui, au - jourd'hui les lar - mes.

cres.

Fair - er skies will shine! Ah! If to - day all is
 Mais de - main les cieux! Ah! Aujourd - d'hui les -

sor - row, Fair - er skies will shine! Fair skies will
 larmes, Mais de - main les cieux! de - main les

shine!
 cieux!

shine!
 cieux!

ff allarg.

SCENA.

E.

GIULIETTA, HOFFMANN, PITICHINACCIO, SCHLEMIL.

Moderato. (quickly.) *(Schlemil enters, followed by Nicklaus, Dapertutto, Pitichinaccio & several other guests)* SCHLE.

GIULIETTA I thought as
J'en é - tais

Moderato. Schlemil!
Schlemil!

PIANO. *fp*

a tempo. *(To the guests.)*

much, both together!
sur Ensemble!

a tempo. *fp*

col.canto.

My friends, come gather
Ve - nez Messieurs ve -

round! For this young po - et she has left us, She has got him, I'll be bound!
- nez c'est pour Hoff - man - na ce qu'il semble que nous sommes a - ban - don - nes.

cres. *(ironical laughter.)*

più f *p*

HOFFMANN. *(almost spoken.)* GIUL. *(to Hoffmann.)* *(with meaning)*

Betrayed! Be si - lent! He has my key;
Mon - sieur! si - len - ce! Il a ma cle -

pp *m.s.*

(softly to Hoffmann.)

PITIC. (to Schle.)

I love thee!
Je t'ai - me!

Shall we kill him?
Tu - ons - le -

mf
ms.
sfz

SCHLE.

DAPER. (approaching Hoffmann)

Let us wait!
Pa - ti - en - ce

Your cheeks are pale as
Com - me vous è - tes

sfz

HOFF.

ash - es.
pâ - le.

Mine!
Moi!

Animato.

3

DAPER
(handing him a mirror.)

HOFF.
(looking in astonishment.)

NICK. (to Hoffmann.)

HOFF. (frightened)

Look for your - self.
Voy - ez plu - tôt. Ciel!

What?
Quoi?

My re -
Mon re -

a tempo.
f
sfz
6
sfz

(runs from one large mirror to the other.) *f* Tempo. *> slarg poco >*

_flec - tion!
- *flet.* My re - flec - tion is
J'ai per - du mon re -

sempre accel. *ff* Tempo. *poco slarg ma misurato.*

lost!
- *flet.*

Agitato.

ffp *mf*

HOFF. (in a stifled voice.) *pp* (almost spoken.) *NICK.* (ironically to Giulietta.)

My re - flec - tion! What's a - miss?
Mon re - *flet.* Pour ma - da - me

p

ALL except *HOFF* and *NICK.*
(with stifled laughter)

Ha! Ha! Ha! he is in a funk.
Ah! Ah! Ah! Voyez son ef - froi.

Ha! Ha! Ha! he is in a funk.
Ah! Ah! Ah! Voyez son ef - froi.

NICK.

Ah! come, let us de - part, or you will lose your
 Ah! viens fuyons ces lieux. Où tu perdras ton

p

HOFF. (distracted.)

soul. —
 à - me. No! Non! No! Non!

poco a poco molto cres.

I love her! I love her! Here I stay!
 Je l'ai - me. je l'ai - me Lais-se - moi.

sfz *sempre più ff*

ff *rit poco a poco.*

SEPTETT.

No 16 bis.

GUILIETTA, NICKLAUS, HOFFMANN, PITICHINACCIO,
DAPERTUTTO, SCHLEMIL, CHORUS.

Andante.

HOFFMANN.

PIANO.

With He -

love, — a - las, my heart is beat - ing, — A
- last — mon cœur se - gare en - co - rel — Mes

thou - sand flames my sens - es con - sume. — I
sens se lais - sent en - bra - ser. — Mau.

curse the day, the hour of our meet - ing, For with -
- dit l'amour qui me dé - vo - rel Ma rai -

H. *in her arms lies my doom. On her pale brow*
- son ne peut sû - pai - ser. Sous ce front clair

DAPERTUTTO.

On her brow
Pauvre Hoff - mann!

H. *I can dis - cov - er Traits of e - vil and wick - ed - ness;*
comme une au - ro - re L'en - fer mê - ne vient me gri - ser.

D. *he can dis - cov - er Traits of e - vil and wick - ed - ness. He*
l'amour en - co - re. Vri - ue - ment vient l'em - bra - ser! Tu

H. *Though I hate her, still I love*
Je la hais et je l'a - do

D. *hates her and still he loves*
belle au re - gard d'au - ro

Oh
Mon

her! And glad - ly would I die with a
re! Je veux mourir de son bai -

her! And glad - ly would he die with a
re Nous a ven - du son doux bai -

Hoff - mann! lis - ten, still - I love thee; But
bel Hoff - mann, je vous a - do - re, Mais n'ai

kiss! Ah, still I love her.
- ser! Je rêve en - co - re

kiss! With a kiss.
- ser! Pauvre Hoff - mann!

who could re - nounce such bliss! This
point l'âme à re - fu - ser Ce

die glad - ly with a kiss! I curse the day, the day of
et me laisse em - bra - ser! Maudit l'u - mour qui me dé -

and die up - on a kiss.
à nous son doux bai - ser.

G. je - wel rare en - han - ces my beau - - ty, Slight is the
 di - a - mant aux feux d'au - ro - re Qui ne me

H. meet - ing! A thou - sand flames my sen - ses con -
 - vo - re! Mes sens se lais - sent em - bra -

D. on a kiss! His heart is beat - - ing! still he
 Pauvre Hoffmann! il aime en - co - re! Pauvre Hoff -

G. ran - som but a kiss. Oh, Hoffmann! hear Still I love thee!
 coù - te qu'un bai - ser Mon bel. Hoff - mann que j'a - do - re,


NICKLAUS.


H. - sune! Within her arms lies my doom, Though I hate her, I love
 - ser! Ce feu ne peut s'a - pui - ser! Je la hais et l'a - do -

D. loves! Her heart is beat - - ing! On her brow he can dis - cov - -
 - mann! il aime en - co - re! Et la bel - le qu'il a - do -

SCHLEMIL.


This fine po - et! His heart with love is
 Ce po - è - te que j'abhorre aurait bien -

G. 
 — But who could e'er re - nounce such bliss? Far greater now my beau - ty.
 — Je n'ai point l'âme à re - fu - ser — Ce qui s'achè - te d'un baiser:


N. 
 thee! But who could e'er re - nounce such bliss? This jew - el rare en - han - ces
 - re! Il s'est laissé gri - ser! L'amour. le brûle - et le dé - vo - re

H. 
 her! A - las! with love my heart is beat - ing!
 - re! Mon cœur s'é - gare en - co - re!

PITIC.


 Tho' he hates, still he loves!
 Pauvre Hoff - mann! Pauvre Hoff - mann!

D. 
 - er Traits of e - vil and wick - ed - ness;
 - re A ven - du son re - gard d'au - ro - re.

Sch. 
 beat - ing, Glad - ly would he die die with a kiss!
 - tôt son baiser, Si je n'avais là Pour les apai - ser
 Sop.

Con.

Tenors.


 With love his heart is beat - ing,
 Hé - las! il aime en - co - re!

Basses.


 With love his heart is beat - ing,
 Hé - las! il aime en - co - re!



G. Slight is the ran - som, 'tis but, 'tis but a kiss.
Car je suis femme et j'a - do - re

N. Slight is the ran - som, 'tis but, 'tis but a kiss. Cold her look and her
Son re - gard qui l'im - plo - re Dit assez qu'il l'a -

H. Traits of e - vil and wick - ed - ness.
Sous sa char - té d'au - ro - re

P. Cold is her look and her greet - ing;
Si tu crois que l'on l'a - do - re,

D. Traits of e - vil and wick - ed - ness.
Car la co - quet - te s'a - do - re.

Sch. Cold is her look and her greet - ing; Hearts of merr she
Un acier souple et so - nu - re Dont je sais fort

Cold is her look and her
La belle au regard d'au -

Cold is her look and her greet - ing;
La belle au regard d'au - ro - re

Cold is her look and her greeting, Cold her greet - ing;
La belle au regard d'au - ro - re Qu'il a - do - re

Cold is her look and her greet - ing, Cold her greet - ing;
La belle au regard d'au - ro - re Qu'il a - do - re

G. Naught was the ran - som, 'twas but a kiss. Ah!
Car - je suis femme et j'i - do - re Tout

N. greeting; All men's hearts she loves to break! 'Tis
- do - re! Rien hē - lus! ne pour - ra l'a - poi - ser! Son

H. Thou - sand flames my sen - ses con - sume; With -
L'en - fer mê - me vient me gri - ser! Oui, me gri - ser! Je

P. All men's hearts she loves to break;
Ta - cer. - velle est jeune en - co - re!

D. Thou - sand flames his sen - ses con - sume;
Un bi - jou de feu qui peut en - co - re

Sch. breaks, the hearts of men. In turn she will take, Each in turn she will
bien u - ser! A - mi, nous at - lons eu - ser, Et je vais a - poi -

greeting; All men's hearts she loves to break! And
- ro - re Prend les cœurs pour les bri - ser! Mal -

All men's hearts she loves to break! And
Prend les cœurs pour les bri - ser! C'est

All men's hearts she loves to break. Each in turn will for -
Prend les cœurs pour les bri - ser! Et - le vend son bai -

All men's hearts she loves to break. Each in turn will for -
Prend les cœurs pour les bri - ser! Tâche de t'a - poi -

G. lis - ten, Hoff - man, lis - ten! Ah, lis - ten, Hoff - mann, lis - ten! Ah,
 ce qui peut en - co - re M'ai - der à vous gri - ser. Po -

N. use - less her word to take. For each she will for - sake.
 cœur va se bri - ser! Son cœur va se bri - ser!

H. in my beat - ing heart, I hate her, still I love her!
 la meprise hê - las! Hê - las! et je l'a - do - re!

P. to break, to break,
 Très jeu - ne en - co - re!

D. Though he hates her, still he loves her; He hates her though he
 l'em - bel - lîr et nous gri - ser Vaut bien pour elle un bai -

Sch. take! Each in turn, Each in turn she'll break!
 - ser! L'ardeur fol - le qui te dé - vo - re.

Each in turn she will forsake; The risk's not worth the stake!
 - heur à qui l'a - do - re! On meurt de son bai - ser.

Each in turn she will forsake; The risk's not worth the stake!
 en vain qu'on l'a - do - re! El - le vend son bai - ser.

- sake. Useless her word to take! Useless her word to
 - ser Tâche de tû - pai - ser! Tâche de l'a - pai -

- sake. A - las! A - las!
 - ser Hê - las! Hê - las!

G.
Hoff - mann, hear! Ah, Hoff - mann, hear! Dear po - et!
- ète, — il faut vous a - paiser! po - è - te!

N.
Useless her word, her word to take. A - las!
Son pauvre cœur va se bri - ser, Hê - las!

H.
Glad - ly would I die!
Hê - las! Hê - las! Hê - las!

P.
Ah, yes! Ah, yes! A - las!
Hê - las! Hê - las! Hê - las!

D.
loves her. Ah, po - et! A - las!
- ser. Oui, po - è - te Hê - las!

Sch.
Cold her look and greet - ing!
oui, oui, oui, oui, trem - ble!

Useless her word, her word to take, A - las!
Dis à ton cœur de s'a - pai - ser. Hê - las!

Useless her word, her word to take, A - las!
Dis à ton cœur de s'a - pai - ser. Hê - las!

take, Ah! yes, yes, A - las!
- ser. Oui, oui, oui, Hê - las!

yes, yes, Ah, yes, A - las!
Oui, oui, oui, oui, Hê - las!

Dear Po - e - et!
Po - e - te!

A - las!
He - lus!

A - las!
He - lus!

A - las!
He - lus!

A - las!
He - lus!

Sch
Be - ware!
Trem - ble!

A - las!
He - lus!

A - las!
He - lus!

A - las!
He - lus!

A - las!
He - lus!

pp *pp*

FINALE.

No. 17.

Ben moderato.

GIULIETTA

Listen all to me!
E-cou - tez, messieurs!

SOPRANI.

TENORS.

BASSES.

PIANO.

Ben moderato.

pp

The boats — are ar - riv - ing; far o'er the wa - ters
Voi - ci — les gou - do - les, l'heure des bar - cu -

call - - ing the mu - sic bids us part.
- rol - - les Et cel - le des a - dieux!

NICK: 'Tis well, but I will stay and watch over you.

NICKLAUS. Are you coming?

HOFFMAN. Not yet.

Red. * Red. * Red. *

HOFF: I am waiting for a key, that key, which I will have!

SCHLEMIL. What are you waiting for?

Red. * Red. * Red. *

SCH: You shall have it only with my life. HOFF: Then Signor I will take both. SCH: That remains to be seen. Come on!

Red. * Red. * Red. *

DAPERTUTTO. You have no sword, take mine.

HOFF: Thanks!

(they fight)

Red. * Red. * Red. *

(Schlemil falls dead.)

(Hoffmann takes from him a key suspended round his neck. He dashes

Red. * Red. * Red. *

into Julietta's room.

Pittichinaccio looks carefully at Schlemil to see if he is dead.)

Red. * sf> p sf> p sf>

(Chorus in the wings)

1st Sop:

Ah!

Ah!

Love-ly night, O
Bel - le nuit! ô

2nd Sop:

Ah!

Ah!

Love-ly night, O
Bel - le nuit! ô

Tenors.

Ah!

Ah!

Ah!

Ah!

Basses.

Ah!

Ah!

Ah!

Ah!

Dapertutto picks up his sword quietly and puts it back in its scabbard, then moves away towards the gallery.

pp

*Red. **

night of love, Up - on thy bo - som ly - ing, Moon and stars in heav'n a - bove Sweet
nuit d'a-mour, Sou-ris à nos i - vres ses; Nuit plus dou - ce que le jour, O

night of love, Up - on thy bo - som ly - ing, Moon and stars in heav'n a - bove Sweet
nuit d'a-mour, Sou-ris à nos i - vres ses; Nuit plus dou - ce que le jour, O

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

(Giulietta appears in a gondola just as Hoffmann enters)

rapture o'er us shed! Ah! On thy bosom
 bel-le nuit d'a-mour. Ah! Souris à nos i-

rapture o'er us shed! O night of love! —
 bel-le nuit d'a-mour. O bel-le nuit d'a-mour! —

Ah! Ah!
 Ah! Ah!

Ah! Ah!
 Ah! Ah!

f *p* *cresc.*

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

HOFF: No one!... GIULIETTA: Ah! Ah! Ah! DAP. What will you do with him now? GIUL: I give him up to you! PITTI?

ly - - - ing! Night of love, O night of love! Ah!
 - vres - - - ses Nuit d'a-mour o nuit da mour! Ah!

On thy bo-som ly-ing! O Night of love, night of love!
 Souris à nos i-vres-ses O bel-le nuit d'a-mour!

Ah!
 Ah!

f *dim.* *pp*

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

Dear angel! (He enters the gondola. Giulietta takes him in her arms.) **HÖFF Villain!** **NICK. Hoffmann, the**

ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah!

ah. ah. ah!

ah ah ah!

dim.

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

watch is here! (Nicklaus drags Hoffmann away.)

ah! ah! ah!

ah! ah! ah!

ah! ah! ah!

ah! ah! ah!

ah! ah!

ah! ah!

ah! ah!

ah! ah!

(CURTAIN.)

ped. p. p.

End of Act II.

ACT III.
ENTR'ACTE.

Andante.

PIANO. *ff*

(CURTAIN.)

IN VENICE. (At Crespel's house - a room oddly furnished - on the right a harpsichord - Violins on the walls - on the left a window. At the back, between two doors a large portrait of a woman - it is Sunset)

ROMANCE.

N^o 18.

She is seated before the harpsichord)

Andante. ANTONIA.

VOICE. *Andante.* Thou art flown, dove that I
Elle a fui, la tour-te

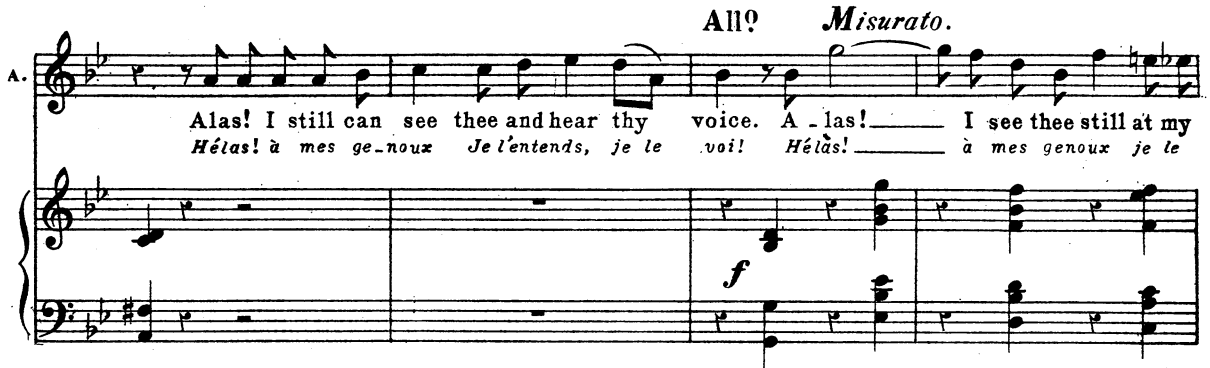
PIANO. *p*

Recit. (rising)

A. 

cher - ished! Ah! memo - ry so dear! and bittersweet re - mem - brance!
 -rel - le! Ah! sou - ve - nir trop doux! I - ma - ge trop cru - el - le!...

Recit. *

A. 

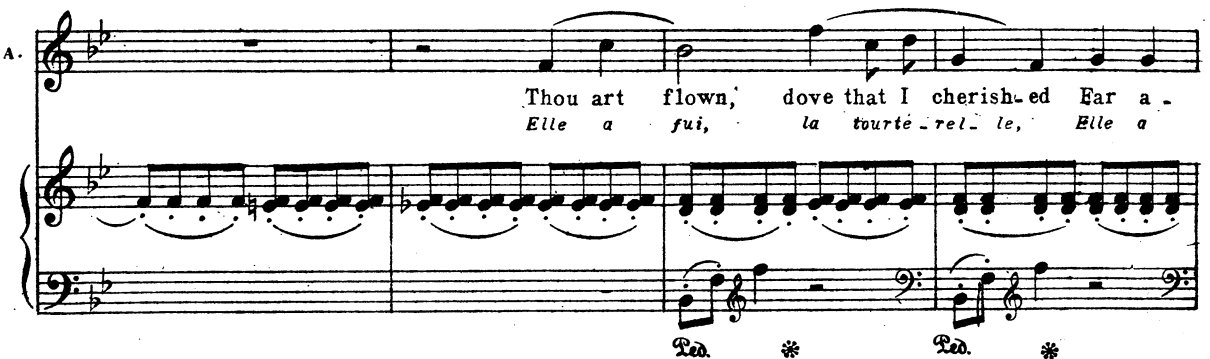
Alas! I still can see thee and hear thy voice. A - las! I see thee still at my
 Hélas! à mes ge - noux Je l'entends, je le voi! Hélas! à mes genoux je te

All? *Misurato.*

A. 

feet! And thy voice I can hear!
 voi! je l'en - tends, je le voi!

col canto. *Andante.*

A. 

Thou art flown, dove that I cherish - ed Far a -
 Elle a fui, la tourte - rel - le, Elle a

Recit. * *Recit.* *

A. *- way, long a - go. But thy love ne - ver has*
fui loin de toi; Mais elle est tou - jours fi -

Red. *

A. *perished, Thou art faith - ful, I know! — Ah my be - lov - ed, hear me*
- de - le Et te gar - - de - sa foi! — Mon bien ai - mé, ma voix t'ap -

cresc.

Red. * Red. * Red. * Red. *

A. *call! — Thou art my life, my soul, my all! My be -*
- pel - - le Oui tout mon cœur est à toi! Tout mon

Red. * Red. * Red. *

A. *- lov - ed, hear me call! Thou'rt my life, my soul, my all! Thou art*
cœur est à toi! Tout mon cœur est à toi! Elle a

f p rit. pp Tempo.

Red. * Red. * *p rit. col canto pp*

A. *piu rit.*
 flown, dove that I cher - - ished, Far a - way, far a - way, long a -
 fui. la tourte - rel - - le, Elle a fui, elle a fui loin de

Ped. * Ped. * Ped. *

(She returns to the harpsichord and continues, standing and turning over the music.)

A. - go!
 toi!
 Dear - est flower, speak of my
 Chè - re fleur qui viens de -

f dim. P

Ped. *

A. lov - er And my cou - rage re - new! I, through
 - clo - re, Par pi - tié ré - ponds moi! Toi qui

Ped. * Ped. *

A. thee, fain would dis - cov - er If his heart still be true. Ah, my be -
 sais s'il m'aime en - co - re S'il me gar - - de sa foi!... Mon bien ai -

f cresc. cresc. Ped. * Ped. * Ped. * Ped. *

A. *loved, I implore! 'Tis only thee that I adore!*
mé, ma voix t'im - plo - - re Ah! que ton cœur vienne à

*Red. ** *Red. ** *Red. **

A. *dore! Only thee I adore! Only thee I adore!*
moi! Que ton cœur vienne à moi! Que ton cœur vienne à

p rit. piu rit.

*Red. ** *Red. ** *Red. **

A. *dore! Thou art flown, dove that I cherish, Far away, far away, long ago!*
moi. Elle a fui, la tourterelle, Elle a fui, elle a fui loin de

pp

col canto pp

*Red. ** *Red. ** *Red. **

(She falls into a chair in front of the harpsichord)

A. *go!*
toi!

mf *dim.* *ff*

Red. *Red.*

SCENA.

ANTONIA, FRANZ, CREPSEL.

F

Recit.
CREPSEL.

VOICE.

Rash un-happy child! have you then forgotten A promise you made me never to
Malheureuse enfant... *fil-le bien-ai-mé-e.* *Tu m'avais promis de ne plus chan-*

Recit.

PIANO.

f p sfz

Andante.

ANTONIA.

sing?
-ter? The voice of my mother ri - ses in
Ma mè - - re s'e - tait en moi ra-ni-

f Andante. dim. p col canto.

Moderato.

pp cresc.

me. I think when I sing, I hear her voice.
- mé - et Mon cœur, en chantant, croyait l'écou-ter

CREPSEL.

Moderato.

My tor -
C'est là

ppp cresc. sfz

Più Vivo.

c. - ment lies there; thy mother, so ten-der, left to thee her voice! I think of her loss,
 — mon tourment; ta mè-re chè-ri-e Ta légué sa voix! **Allegro.** Regrets super-flus!

Più Vivo.

pp *f* *col canto.*

rall. *f* *p* *rit.*

c. My sorrows renewed. Ah! no! I im-plore thee!
 Par toi je l'entends. Non! Non! Je t'en pri-e! **! Tempo.**

sffz *rall.* *pp* *rit.* *mf*

ANTONIA (Sadly) (She goes out slowly)

No more I'll sing, tho' my heart should break.
 Votre An-to-nia ne chante-ra plus.

p *p* *pp* **Movto della Romanza.** *dolce.*

CREPESL. **Recit.**

Heav'n's above! Once a-gain, just
 Dé-ses-poir! Tout-a-l'heure, en-

Allegro. *f* *col canto.*

c. *sostenuto.*
 now, that same false and hectic flush on her pale cheeks was hovering.
 - core. Je voyais ces taches de feu colorer son visage!...

Lento.

c. *Lento.*
 Ah! the child that I love, must I lose her?
 Dieu! perdrai-je l'enfant que j'adore? *Animato.*

col canto.

c. *animato.*
 It is this Hoffmann who has wakened within her heart such madness! For she!
 Ah! cet Hoffmann, c'est lui qui jeta dans son cœur ces ivresses! J'ai fui

rall. (To Franz, who enters at this moment)
 - ter we came here! Franz! let no one
 jusqu'à Munich!... *Allegretto.* Franz, n'ouvre à per-

rall. p

FRANZ. *(about to go out)*

F. Do you think so? *Vous croyez?* I'm off to see whos *Je vais voir si l'on*

C. en - ter! *- son - ne!* Where are you going? *Où vas - tu?*

p

F. ringing. You said so, Sir, yourself. *sonne. Comme vous avez dit.*

C. *f* *(Shouting in his ear.)*

I said, "Let no one enter! Let no one en - ter!" Do you hear what I *J'ai dit: N'ouvre à personne! A per - son - ne! Entends-tu, eet - te*

mf *p*

Allegro.

F. Yes! all right! But I am not deaf! *Eh mon Dieu! Je ne suis pas sourd!*

C. say? *fois?* Good! You can go to the *Bon! Que le dia - ble t'em -*

Allegro.

f *col canto.* *f* *p*

sf

Allegretto.

F. Yes, but you've got the key your self. I cannot help it.
 Oui, Monsieur: la clef sur la por-te, C'est conve-nu!

C. *devil!* You idiot! You are an ass! E -
-por-te! Be-lî-tre! A-ne bâ-té! Mor-

Allegretto.

(He goes out quickly) (Franz shuts the door and comes down the stage)

C. -nough!
 -bleu!

f p sfz sfz

FRANZ *Allegro.*

F. There he goes! Always in a temper! So fret-ful and queer, And what-
 Eh bien Quoi! Toujours en co-lère! Bi-zar-re! Quinteux! Ex-i-

Allegro.

p sfz p

accel. *poco rit.* Cut to * page 229.

F. -ev-er I try to do, I can't please him. Well, I don't
 -geant! Ah! l'on a du mal à lui plai-re... pour son ar-

pacel. *poco rit.*

SONG.

N^o 19. *Usually Cut.*

Night and day I am on the watch.

Allegretto.

FRANZ.

care!
-gent!

Night and day I am on the
Jour et nuit je me mets en

PIANO.

watch, And al - ways most dis - creet am I; Some - times a
quatre, Au moin - dre si - gne je me tais, C'est tout com -

lit - tle song I try, — Es - pe - cial - ly when no one's
- me si je chan - tais! — En - co - re non, si je chan -

by. But if by chance should a - ny - bo - dy hear me When I at -
-tais De ses mé - pris il lui faudrait ra - bat - tre Je chan - te

- *temp* seul doh - re - mi, Then my life at two-pence, dear would
 quel-que fois; Mais chan - ter n'est pas com - mo -

col canto.

be. Tra la la la la la la la la la la la la I need in - struc - tion.
 - de; Tra la la la la la la la la la la la Ce n'est pourtant pas la voix

f Tra la la la la la la la la la la la That is just the thing I want, Tra la la la la la la la la la la la la la la
p La la la la la la la la la la la Qui me fait défaut je crois La la la la la la la la la la la la la la
ad lib.

p 'Tis my voice production, My voice production, It is my voice production that is at
 Non, c'est la métho - de, c'est la métho - de, c'est la méthode, la mé - tho -

rit. *col canto.*

that I com - pli - ment. 'Tis then I show my self to best ad -
 dis sans com - pli - ment, Cor - bleu! la danse est à mon a - van -

- van - tage, So nim - ble I when on my feet, And to
 - ta - ge C'est là, c'est là mon plus grand at - trait, Et dan -

watch me is a per - fect treat! Tra la la la la la la la la la la
 - ser n'est pas com - mo - del Tra la la la la la la la la la la

(He dances.)

colla voce.

la All the ladies smile and nod. Tra la la la la la la la la la la Eh, mon dieu! c'est pas commode.
 la Près des femmes la jarret Lala lala lala lala lala lala N'est pas ce qui me nuirait

rit.

rit.

SCENA.

G.

HOFFMANN. FRANZ.

* Allegro.

(appearing at the door.)

(comes down the stage.)

HOFFMANN

Franz! are you there?
* Franz! c'est i - cil

PIANO.

Allegro. *p*

(touches Franz on the shoulder.)

Get up, my friend!
De - bout, là - mi!

FRANZ.

Eh? Who is there?
Hein! qui ra là?

(He gets up.)

p sfz mf

Recit.

(surprised.)

Yes, tru - ly! Now, then! An - to - ni -
Moi - mê - mel Eh bien! An - to - ni -

What, is it you?
Monsieur Hoffmann!

Recit.

p

Recit.

a Tempo.

H
- a?
- a?

So you're just as deaf as ev_er you were?
Ah! ah! Plus sourd en-co-re que l'an pas, sé?

F
He's on-ly just gone out.
Il est sor-ti Mon-sieur.

Kind sir, I thank
Monsieur m'hono-

a Tempo. Recit.

a Tempo.

f (raising his voice.)

H
An-to-ni-al Gol quick-ly call your
An-to-ni-al Va, fais que je la

F
you! by heaven's grace I am quite well!
-rel Je me por-te bien grâce au ciel!

a Tempo.

mistress!

voi-el

(looks at him and smiles.)

(goes out.)

H

F
How glad he will be Mis-ter Cres-pell
Très bien! qu'elle joi-e pour Mon-sieur Crespell

mf *sfz* *ff*

DUET.

Nº 20.

'Tis but a love song.

Moderato.

ANTONIA.

HOFFMANN.

PIANO.

pp

(Hoffmann goes towards the harpsichord and plays the piece of music which is open on the stand.)

HOFFMANN.

Allegretto. *mezza voce.*

molto rall.

pp

'Tis but a love song changing in turn from joy to sad-ness,
 C'est un-e chanson d'amour qui s'envo - le Triste ou fol - le

Allegretto.

ANTONIA. *(entering quickly.)* **f** Allegro vivo.

Hoff - mann!

HOFFMANN. Hoff - mann! *(gets up and takes Antonia in his arms)*

Changing in turn from joy to sad-ness. An - to - ni - a!
 qui s'envo - le triste ou fol - le. An - to - ni - a!

Allº vivo.

ff

NICKLAUS. *I am de trop! Good night!*

Allegro vivace.

ANTONIA.

Ah! well I knew you loved me,

Ah! je le savais bien que

f Allegro vivace.

HOFFMANN.

loved me still, I knew you loved me, loved me still, I felt that you did long to
tu m'aimais, que tu m'aimais en - co - re. Mon cœur m'avait bien dit que

see me once a - gain! My heart in turn has pined to see thee once a -
j'étais re-gret - té! Mon cœur m'avait bien dit que j'étais re-gret -

Allegretto.

- gain! -
- té. -

Oh joy, - beyond com - par - ing! Our lives to - geth - er
J'ai le bonheur dans l'â - mel De - main tu se - ras ma

Allegretto.

sharing; Days may pass, sad or bright, Naught can change our de-light! our de-
 femme! Heureux é - poux, heureux é - poux. L'a - ve - nir est à nous! est à

-light! Naught can change our de-light! Naught can change our de-light! Naught can change our de-
 nous! L'a - ve - nir est à nous, L'a - ve - nir, l'a - ve - nir est à nous, à

rit. *dim.*

rit.

cres. *f.* *dim.*

Cut to * page 235.

ANTONIA.

-light! Oh joy, beyond com - par - ing, Our lives to - geth - er sharing; Days may
 nous. J'ai le bonheur dans l'a - me De-main je se - rai ta femme! Heureux é -

pass, sad or bright, Naught can change our de-light! our de-light! Naught can
 - poux, heureux é - poux L'a - ve - nir est à nous! est à nous! L'a - ve -

rit. *dim.* *animato. f*

change our delight! Naught can change our delight! Naught can change our de- light! To our
 - nir est à nous! L'a - ve - nir, l'a - ve - nir, est à nous, à nous! A l'a -

HOFFMANN. *f*

To our.
 A l'a -

rit. *cres.* *f* *dim.* *f*

love faith - ful ev er, From each
 - mour soyons fi - de - les! Que ses

love faith - ful ev er, From each
 - mour soyons fi - de - les! Que ses

oth - er part - ing nev er, In
 chaî - nes é - ter - nel - les Oui,

oth - er part - ing nev er, So in time with
 chaî - nes é - ter - nel - les Ah gardent nos

time with on-ward flow Still deeper our love shall
gar - dent nos cœurs Du temps mê - me vain -

on - ward flow Deeper still our love shall
cœurs nos cœurs Du temps mê - me vain - queurs, du temps vain -

rit. grow! To our love — faith - ful ev - - er!
queurs! A l'a - mour soy - ons fi - de - - les!

rit. grow! To our love faith - ful ev - er!
queurs! A l'a - mour soy - ons fi - de - les!

** 1^o Tempo.*

Gladness be - yond com - par - ing! Our
J'ai le bon - heur dans l'a - mel De -

Gladness be - yond com - par - ing! Gladness be - yond com -
J'ai le bon - heur dans l'a - mel J'ai le bon - heur dans

1^o Tempo.

p col voce.

lives to - geth - er shar - ing! Days may pass, Naught can
 - main je se - rai ta fem - me Heureux é - pour, L'a - ve -

- par - ing! Our lives to geth - er sharing! Days may pass, - sad or
 l'a - me De - main tu se - ras ma fem - me Heureux é - pour, L'a - ve -

animato. change our de - light! Naught can change our de - light! our de -
 - nir est à nous, est à nous! L'a - ve - nir est à

bright, Naught can change our de - light! Naught can change our de - light! our de -
 - nir, l'a - ve - nir est à nous, est à nous! L'a - ve - nir est à

rit.

dim. light! Naught can change our de - light! Naught can change our de - light! Naught can change our de -
 nous L'a - ve - nir, l'a - ve - nir est à nous, à nous. L'a - ve - nir est à

light! Naught can change our de - light! Naught can change our de - light! Naught can change our de -
 nous L'a - ve - nir, l'a - ve - nir est à nous, à nous. L'a - ve - nir est à

dim. *animato.*

- light! our — de_ light!
 nous! à nous!

Recit.
 And
 Pour_

HOFFMANN.

yet, O my be_ loved, in my heart there lies a secret I must whisper in thine
 - tant ô ma fi- an- cé- e, Te di- rai- je u- ne pen- sé- e Qui me trouble mal- gré

p

Misurato.

ear. By the sound of thy voice I'm jealous of thy
 moi? La musique m'ins- pire un peu de ja- lou-

Misurato.

p

ANTONIA (smiling.)

sing_ ing; (thou lov'st it too well. What a strange and jealous fancy! For
 - si- e; Tu l'aimes trop! Voyez l'é- tran- ge fan- taisi- e! Tai-

music's sake I love thee, or for thyself a lone? If so, thoult not command me to give up my
 -mè- je donc pour el- le Ou l'ai- mè- je pour toi? Car toi tu ne vas pas me dé- fen- dre

sing- ing as my father has done? He for- bids me to sing, so
 de chanter Comme a fait mon père? Oui, mon père à présent m'im-
 HOFFMANN.
 What dost thou say?
 Que dis- tu!

Moderato.
 p

for the present I must be silent. But wouldst thou hear- me?
 - po- se la ver- tu du si- len- ce Veux- tu m'en- ten- dre?

This is strange! What can it
 C'est étrange! est- ce

Vivo.
 f

ANTONIA.

mean? — As once in days of yore My voice — shall
donc? Viens là comme au - tre - fois! viens là —

*Ped. **

ring, — And you a - lone shall tell me if I still, if I still can
- cou - te et tu - verras si j'ai per - du ma voix, si j'ai perdu ma

*Ped. **

HOFFMANN. *Recit. animatissimo.*

sing. Her eyes with brightness sparkle: her hand in fev - er trembles!
voix Comme ton œil s'a - nine Et comme ta main tremble!

*Ped. **

Moderato.

Come sing the song of love — Which long a - go — we sang. —
Tiens ce doux chant d'amour — Que nous chantions — en - semble. —

p

Which long a - go - we sang —
Que nous chantions en - sem - ble!

The sweetsong of love.
Ce doux chant d'amour.

To - geth - er.
En - sem - ble.

Allegretto.
ANTONIA. (*accompanying herself*)

'Tis but a love song changing in turn from joy — to sad - ness;
C'est u - ne chanson d'a - mour qui s'en - vo - le triste ou fol - le

Allegretto.

*Red. * Red. * Red. * Red. **

Ev - er changing, turn by turn from grief, from grief to gladness 'Tis but a love song changing in turn from
Qui s'en - vo - le triste ou fol - le tour à tour! C'est une chanson d'amour qui s'en - vo - le.

*2 Red. * Red. * Red. * Red. * Red.*

joy to sad - ness, — It is but a song of love, It is but a song of love. Though
triste ou fol - le! C'est une chanson d'amour, C'est une chanson d'amour. La

riten.

roses in springtime their petals unfold, The life of a flower is quickly told.
rose nouvel - le sourit au printemps Las! combien de temps vivra - t - el - le?

p

Ad. * *Ad.* * *Ad.* * *Ad.*

Stesso Movimento.

The life of a flower is quickly told _____ quick.ly told. _____
Combien temps vivra - t - el - le? vivra - t - el - le?

p Stesso Movimento.

12/8

A Ah! _____ from joy to sad ness.
 Ah! _____ triste ou fol le

H 'Tis but a love - song, changing in turn from joy -
C'est u - ne chanson d'amour qui s'en - vo - le triste!

Ad. * *Ad.* * *Ad.* * *Ad.* *

A Ev - er chang - ing, turn by turn from grief, from grief to glad - ness.
Qui s'en - vo - le triste ou fol - le tour _____ à _____ tour!

Ad. * *Ad.* * *Ad.* * *Ad.* *

Cut to * page 244.

'Tis but a love - song, changing in turn from joy — to sad -
 C'est u - ne chanson d'amour que s'en - vo - le triste ou fol - le

HOFFMANN.

'Tis but a love - song, changing in turn from joy — to sad -
 C'est u - ne chanson d'amour que s'en - vo - le triste ou fol - le

And. *

-ness, It is but a song of love, It is but a song of love.
 — C'est u - ne chanson d'amour, c'est u - ne chanson d'amour.

-ness, It is but a song of love, It is but a song of love.
 — C'est u - ne chanson d'amour, c'est u - ne chanson d'amour.

f *p*

HOFFMANN.

To thee in thy beau - ty none can compare But wilt thou for ev - er re -
 Un ray - on de flumme pare ta beauté. Ver - ras - tu lé - tē fleur de

p

And. * *And.* * *And.* * *And.* *

- main so fair? But wilt thou for ev - er re - main ——— so
 là - me? Ver - ras - tu lè - té fleur de là - - me? fleur de

p

ANTONIA. *Allegretto.*

'Tis but a love - song, changing in turn from joy — to sad - ness,
 C'est u - ne chanson d'amour qui s'en - vo - le, Triste ou fol - le

fair? Ah! ————— joy to sad - ness,
 là - - me? ————— Triste ou fol - le

Allegretto.

2^{da}. * ^{da}. * ^{da}. * ^{da}. *

Ev - er chang - ing turn by turn from grief, from grief to glad - ness!
 Qui - s'en - vo - le Triste ou fol - le Tour a ——— tour! ———

'Tis a song of love, a song of love!
 C'est u - ne chan - son d'a - mour!

^{da}. * ^{da}. * ^{da}. * ^{da}. *

*
 'Tis but a love - song changing in turn from joy — to sad
 C'est u - ne chanson d'a - mour Qui s'en - vo - le, Triste ou fêl -

*
 'Tis but a love - song changing in turn from joy — to sad
 C'est u - ne chanson d'a - mour Qui s'en - vo - le, Triste ou fêl -

Ad. * Ad. *

- ness, It is but a song of love, It is but a song of
 - le C'est u - ne chanson d'a - mour, C'est u - ne chanson d'a -

- ness, It is but a song of love, It is but a song of
 - le C'est u - ne chanson d'a - mour, C'est u - ne chanson d'a -

ff

Ad. *

a Tempo. (Antonia places her hand on her heart and appears about to faint.)

love!
- mour!

love!
- mour!

a Tempo.

Ad. Ad. Ad. Ad. *

SCENA.

ANTONIA, HOFFMANN, MIRACLE, CRESPER, FRANZ.

H

HOFFMANN. *Allegro agitato. (to Antonia)* **ANTONIA (placing her hand on her heart)**

What's the matter? **Nothing!**
Qu'as-tu donc! *donc!* *Rien!*

PIANO. *Allegro agitato.*
fp *f*

HOFFMANN (listening) **ANTONIA.**

Hush! **Heavn! 'tis my**
Chut! *Ciel! C'est mon*

PIANO. *fp* *f*

(She goes out) **HOFFMANN (is about to follow her but alters his mind)**

fa-ther! **Come! No!**
pē-re! *Viens!* *Non!*

PIANO. *p* *f*

rall. *(he hides in a recess of the window)*

I will know the meaning of this secret.
Je saurai le mot de ce mys-tère.

Allegro vivo. *(Crespel appears)*

rall. *f* *cresc.* *3* *3* *3*

GRESPEL. *1^o Tempo.*

No one! I thought that Hoffmann was a - bout. How I
 Rien! J'ai cru qu'Hoffmann é - tait i - ci! Puis - se - t -

ff *p*

HOFFMANN (aside) **FRANZ (entering, to Crespel)**

wish the de - vil had him! Ma - ny thanks! Please
 - il étre au dia - ble! Grand mer - ci! Mon -

Allegretto.

p

F. *Recit.* *Allegretto.*

Sir! Doc - tor Mir - a - cle is here. —
 - sier! le docteur Mi - ra - cle.

GRESPEL.

Well What's that! The scoundrel Go and shut the doors
 Quoi! Drô - le! In - fa - me! Fer - me vi - te la

Allegretto.

Recit. *fp*

F. *If he's not in side al ready!*
Oui, Mon - sieur mé - de - cin.

Cr. *Recit.*

quick ly.
por - te!

He is no
Lui, mé - de -

p *sfz* *Recit.*

Cr. *doctor! No! on my life! More like a senxton, or else a murderer! My wife he killed, and*
- cin! Non, sur mon à - me! Un fos - so - yeur, un assas - sin! Qui me tuerait ma

f

Lento.

Cr. *now he wants my daugh - ter! Me -*
fille, a - près ma fem - me! J'en -

Lento. *Allegretto.*

p *fp*

Cr. *- thinks I hear the clinking of his dead - ly flasks. Drive him*
- tends le - cli - que - tis de ses flacons dans l'air! Loin de

Allegretto.

Recit. *pp*

Allegro.

MIRACLE (appearing suddenly)

(Frahz runs away)

Ha! ha! ha! ha! I'm
Ah! ah! ah! ah! Eh

out, from my thresh - - - old! The de - vil!
moi qu'on le chas - - - se! En - fer!

Allegro.

Moderato.

here, as you see! 'Twould be wrong, staying a - way from my friend. Good Cres -
bien! me voi - là! C'est moi - mè - - me! Ce bon monsieur Cres - pel! Je l'ai -

Moderato.

- pel, Where can he be? Ha! ha! ha! ha! And your
- me! Où donc est - il! Ah! ah! ah! ah! Je cher -

CRESPEL. (stopping him)

No more!
Mor - bleu!

daugh - ter? — How goes the mal - a - dy that she in - her - i - ted from her moth -
- chais notre An - to - ni - a! Eh bien! Ce mal qu'elle he - ri - ta de sa mè -

M. *er?* Does she suf - fer still, the dear crea - - -
re! *Tou - jours en pro - grès!* *Chè - re bel - - -*

p

M. *- ture?* Ah, we'll cure her yet; just take me to
- le! *Nous la gué - ri - rons!* *Me - nez - moi près d'él - - -*

M. *her!* *le. CRESPEL.* *rall.* **Allegro.** *Tut, tut! now*
Eh là! tout

You'd rather kill than cure! Take another step and I'll throw you in to the street.
Pour l'as - sas - si - ner! Si tu fais un pas je te jet - te par la fe - nè - tre!

segue. *fp* *fp*

M. *rall.* (he puts forward an armchair)
 come, I don't want to in - sult you.
doux! Je ne veux pas vous dé - plai - re!

Cr. What are you do.ing, you vil - lain? —
Que fais - tu? traî - tre! —

segue. *p*

TRIO.

MIRACLE— Gently there, I do not wish to dis-
please you; and I will treat your daughter from a
distance.— (He puts forward two armchairs.)

No 21

Moderato.

HOFFMANN.

MIRACLE.

CRESPEL: What do you want to do!

When danger's near then keep a -
Four con - ju - rer le dan -

CRESPEL.

Moderato.

PIANO.

M.

- way, 'Tis ea - sy to dis - sem - ble. What.
- ger, Il faut le re - con - naî - tre. L'ef -

HOFFMANN. (aside)

H.

ev - il is round us! With ter - ror I trem - ble!
- froi me pé - nè - tre! L'ef - froi me pé - nè - tre!

CRESPEL. (aside)

HOFFMANN.

What
L'ef -

CRESPEL.

H. *ev - il is round us! With ter - ror I trem - ble!*
- froi me pé - nè - tre! Lef - froi me pé - nè - tre!

pp

MIRACLE. (pointing to Antonia's room)

Let me speak to her, I pray!
Lais - sez - moi l'in - ter - ro - ger!

There is no cause to
A mon pouvoir vain -

legatissimo

M. *fear. Come! I will do no harm. Bring her to*
- queur Cè - de de bon - ne grà - ce, Cè - de de

HOFFMANN.

I can not move with fear,
Dé - pou - vante et d'horreur

me, I'll do no harm! Go and bring her to me
bon - ne grà - ce! Viens! Près de moi sans ter -

CRESPEL.

I can not move with fear,
Dé - pou - vante et d'horreur.

H. So great is my a - larm! If he must be o -
 Tout mon é - tre se gla - ce! Une é - tran - ge ter -

M. here! Bring her here, I mean no harm. Quickly go and
 - reur Viens i - ci prendre pla - ce! A mon pou -

Cr. So great is my a - larm! If he must be o -
 Tout mon é - tre se gla - ce! Une é - tran - ge ter -

H. - beyed, I can - not move; I am a - afraid!
 - reur m'en - chaîne A cet - te pla - ce! J'ai peur!

M. bring her here! There's no need to fear!
 - voir vain - queur Cè - de sans ter - reur!

Cr. - beyed, I can - not move; I am a - afraid!
 - reur m'en - chaîne A cet - te pla - ce! J'ai peur!

H. I can not move with fear, So great is my a -
 D'é - pou - vante et d'hor - reur Tout mon é - tre se

M. Go! Go and bring her to me here!
 Viens! Près de moi sans ter - reur,

Cr. I can not move with fear, So great is my a -
 D'é - pou - vante et d'hor - reur Tout mon é - tre se

H. *-larm! If he must be o - beyed, I can - not*
gla - ce! Une é - trange ter - reur M'enchaîne à cet - te

M. *Bring her here, I mean no harm! Quick - ly go and bring her here, For there is*
Viens i - ci prendre pla - ce! A mon pou - voir vainqueur, Viens près de

Cr. *-larm! If he must be o - beyed, I can - not*
gla - ce! Une é - trange ter - reur M'enchaîne à cet - te

rit.

H. *move, for I'm a - fraid! Ah! a - fraid!*
pla - ce! Ah j'ai peur! Ah! j'ai peur!

M. *naught to fear, there's naught, naught to fear!*
moi et sans terreur! sans ter - reur!

Cr. *move, for I'm a - fraid! Ah! a - fraid!*
pla - ce! Ah j'ai peur! Ah! j'ai peur!

ff

Allegro.CRESPÉL. (*seating himself on the stool of the harpsichord*)

Come to business and be brief.
Allons par - le! et sois bref!

Allegro.

p

tr

(Miracle continues to make magnetic passes; the door of Antonia's room slowly opens.)

(Miracle shows by his gestures that he is taking Antonia's hand; leading her to an armchair and making her sit down.)

MIRACLE. CRISPEL.

Will you kindly sit down? I'm al - rea - dy
 Veuillez vous as - seoir là! Je suis as -

(Miracle makes some passes)

MIRACLE. (without replying to Crispel)

Cr. seat - ed. Your
 - sis. Quel

M. age _____ will you tell me, I beg you? 'Tis to your
 age _____ a - vez - vous je vous pri - e! Je parle à

CRISPEL. Who? I?
Qui? moi!

cresc.

HOFFMANN.

An-to-ni - a!
An-to-ni - a!

daugh-ter, I speak.
votre en-fant.

How old are you? Answer please! 'Tis my
Quel â - ge? ré-pon - dez! Je le

(He listens.) **Stesso Movto**

wish!
veux!

Stesso Movto

On-ly twenty!
Vingt ans!

pp

In the ve - ry flow'r of youth!
Le prin - temps de la vi-e!

Stesso Movto (He makes the motion of someone feeling the pulse.)

And now, Come, give me your hand!
Voy-ons, voy-ons la main!

CRISPEL.

Stesso Movto Her hand!
La main!

HOFFMANN. (aside.)

Heavns! do I dream or
Dieu! suis-je le jou-

MIRACLE. (taking out his watch.)

Hush! I must count the beats.
Chut! laissez-moi compter.

H.

wak - en? Is it a phan - - tom?
- et d'un rêve! Est-ce un fan - tô - - me!

MIRACLE.

The pulse un - stead - i - ly beats, and
Le pouls est in - é - gal et

Animato.

M.

quick - ly. That's not a good symp - - - tom! Now
vif, Mau - vais symp - tô - - - me! Chan -

Animato.

CRESPEL.(rising.)

M. *sing! No! No! Be still! I say she shall not*
-tez. Non, non, tais - toi! ne la fais pas chan -

Animez de plus en plus.

cresc.

MIRACLE. *Antonia's voice is heard.*

Now sing! Chan - tez!

sing! -tez!

f

ANTONIA.(in the wings.)

Moderato

MIRACLE(rising.)

Ah! Ah!

See her Vo.yez,

Moderato.

f

M. *glit.ter.ing eyes and her cheeks grow red, On her bos_om she lays her snow-white hand.*
son front s'anime, et son regard flamboie, El - le por - te la main à son cœur a - gi - té!

mf

CRESPEL. *3*

Recit.

MIRACLE. (*rising and replacing one of the armchairs.*)

What does he say?
Que dit-il?

It would be a shame, indeed it
Il se-rail dom-age en vé-ri-

(*Crespel roughly pushes*

would, if she so young and fair became the prey of death! If you would
-té De lais-ser a lu mort u-ne si bel-le proie! Si vous vou-

CRESPEL.

Enough! Enough!
Tais-toi! tais-toi!

(*He draws several flasks out of his pocket and makes them ring like castanets.*)

back the other armchair.)

Moderato.

care to accept the help I offer, then your daughter could be saved. I carry certain
-lez ac-cep-ter mon se-cours, Si vous vou-lez sau-ver ses jours. J'ai là, cer-tains fla-

Moderato.

M. *flasks which I hold in re - serve. From out the flask.*
- cons que je tiens en ré - ser - ve. Dont - il fau - drait.

C. *E. nough! E. nough! May God pre-*
Tais toi! Tais toi! Dieu me pré-

M. *From out the flask, each morn - ing*
Dont il fau - drait cha - que ma -

C. *- serveme from tak - ing your wretched ad - vice! You rogue!*
- ser - ve D'e - cou - ter tes con - seils, mi - sé - rable as - sas - sin!

M. *must be tak - en one...*
- tin, cha - que ma - tin.

C. *List to my ar - gu - ment,*
Eh! oui, je vous en - tend!

un poco rit.

M. *Give me one mo - ment, Let me ex - pe - ri - ment, -*
Tout à l'heure! un in - stant! Des fla - cons! pauvre pè - re!

C. *And I am sure that*
Vous en se - rez, jés -

f un poco rit.

M. *Give me one mo - ment, Let me ex - pe - ri - ment, -*
Tout à l'heure! un in - stant! Des fla - cons! pauvre pè - re!

C. *And I am sure that*
Vous en se - rez, jés -

HOFFMANN.

An - to - ni - a! An - to - ni -
 An - to - ni - a! An - to - ni -

M. you'll be quite con - tent. Ah! Yes! quite con -
 - pè - re, Con - tent! Ah! bien con - tent!

C. Be - gone! Be - gone! thou fiend of hell! Be - gone! Be -
 Va - t'en! va - t'en loin de moi, Sa - tan! Va - t'en! va -

H. - a! I will save thee from
 - a. A la mort qui t'at-

M. - tent. Ah! Hear my ar - gu -
 Ah! Eh! oui! je vous en-

C. - gone! thou fiend of hell! Now fear a fa - ther's anger,
 - t'en! loin de moi, Sa - tan! Re - dou - te la co - lè - re

pp *f* *pp*

H. death! To kill thee he in -
- tend! Je sau - rai, pauvre en -

M. - ment! On a cure I'm in - tent! Let me make the ex -
- tend! Tout à l'heure! un ins - tant! Des flacons, pauvre

Cr. No long - er stay! Rest you here no longer! Be -
et la dou - leur la dou - leur d'un pe - re! Va -

H. - tends. But while I still have
- fant, Tar - ra - cher, je l'es -

M. - per - i - ment I'm sure you'll be con - tent Hear my ar - gu - ment! For on a
pe - re! Vous en se - rez con - tent! Eh! oui, je vous en - tend! je vous en -

Cr. - gone. thou fiend of hell! A - way! Get thee a - way, thou fiend!
- t'en va t'en! Sa - tan! Sa - tan! va - t'en va - t'en va - t'en

cresc.

H. breath, This out - rage I'll re -
- pe - re! Tu ris en vain d'un -

M. cure I am in - tent! I am sure that you'll be quite con - tent! On cur - ing
- tend! Oui, tout à l'heure! un instant! Vous en se - rez con - tent! Des fla - cons

Cr. Get thee a way, thou fiend! Now fear my an - ger and get thee a - way, thou fiend of
hors de chez moi, Sa - tan! hors de chez moi Re - dou - te la co - lè - re, là co -

cresc.

H. *-venge!*
- ten!

M. *- tent!*
- tent!

Cr. *- way!*
- ten!

(continuing with the same sang-froid)

From out these
Dont il fâu -

Animato.

dim.

p

M. **CRESPEL.** **MIRACLE.** **CRESPEL.**

flasks — Go! go! She must take — Go!
- draît Va - ten! va - ten! Cha - que ma - tin Va - ten!

Cr. (he pushes Miracle out and shuts the door upon him)

go! Ah! we are rid of
va - ten! Ah! le roi - là de -

Cr. him, and the door firm - ly fas - tened. At last we are a -
- hors! et ma porte est fer - mé - e! Nous som - mes seuls en -

MIRACLE.

Cr. *lone, my daugh - ter whom I love! From out the*
- fin, ma fil - le bien ai - mé - e! Dont il fu -

(entering by the wall)

M. *flask She must take She must take*
- drait, cha-que ma - tin chu-que ma - tin

CRESPER.

He's here a - gain! If the sea would but
Ah! mi - sè - ra - ble! Ah! les flots! ah! les

Un poco rit.

M. *List to my ar - gu - ment! Give me one mo - ment!*
Eh! oui, je vous en - tend! Tout à l'heure un instant!

Cr. *o - pen and swal - low him up! If the de - vil would help you,*
flots puis - sent - ils t'englou - tir! Nous verrons si le dia - ble

Un poco rit.

M. *Let me ex - per - i - ment, And I am sure that you'll be quite con -*
Des flu - cons pauvre pè - re! Vous en se - rez, jès - pè - re, con - tent!

Cr. *In long - ing to know! Be - gone! Be -*
t'en fe - ra sor - tir! Va - ten! va -

H. *- a! An - to - ni - a!*
- a! An - to - ni - a!

M. *- tent! Ah! Yes! quite con - tent! Ah!*
Ah! bien con - tent! ah!

Cr. *- gone! thou fiend of hell! Be - gone! be - gone! thou fiend of*
- ten! Loin de moi Sa - tan! Va - ten! va - ten. Loin de moi, Sa -

H. *I will save thee from!*
A la mort pp qui t'at -

M. *Hear my ar - gu -*
Eh! oui je vous en -

Cr. *hell! Now fear a fa - ther's an - ger!*
- tan! Re - dou - te la co - lè - re.

H. death! To kill thee he in -
 - tend Je sau - rai; pauvre en -

M. - ment! On a cure I'm in - tent! Let me make the ex -
 - tend! Tout à l'heure! un ins - tant! Des flacons pauvre

Cr. No lon - ger stay! Rest you here no lon - ger! Be -
 et lu dou - leur, lu dou - leur d'un pé - re! Vu -

H. - tends. But while I still have
 - fait Tur - ru - cher je l'es -

M. - per - i - ment. I'm sure you'll be con - tent. Hear my ar - gu - ment! For on a
 pé - re Vous en se - rez con - tent! Eh! oui, je vous en - tend! je vous en -

Cr. - gone thou fiend of hell! a - way! Get thee a - way, thou fiend!
 - ven! va - ven! Sa - tan! Sa - tan! Va - ten! va - ten! va - ten!

H. breath, This out - rage I'll re -
 - pé - re! Tu ris en vain d'un

M. cure I am in - tent! I am sure that you'll be quite con - tent! On cur - ing
 - tend! Oui, tout à l'heure un instant! Vous en se - rez con - tent! Des fla - cons

Cr. Get thee a - way, thou fiend! Now fear my an - ger and get thee a - way, thou fiend of
 Hors de chez moi, Sa - tan! Hors de chez - moi! Re - doute la co - lé - re, lu co -

H. *f* - venge! I'll re - venge! This
pe re, Sa tan!

M. her oui! I am bent. Let me make the ex - per - i - ment, For
Des fla - cons pau - vre pe - re, Vous en se - rez, jes -

Cr. hell! And trem - ble be - fore my an - ger, tremble be - fore my
le - re Et la dou - leur d'un pe - re, oui, la dou - leur d'un

H. - out - tu! rage - tu I'll ris re - venge! While I have breath, this
en ris en vain Tu ris en vain d'un

M. you'll be con - tent! You will be con - tent! yes - sure - ly
pe - re Con - tent oui con - tent Vous en se - rez jes -

Cr. an - ger! Rest here no lon - ger! A - way, thou fiend of hell, thou
pe - re! Va - ten! va - ten! ah! va - ten Crains la dou - leur d'un

H. out - tu! rage - tu I'll ris re - venge! While I have breath, this
pe - re, Sa - tan! re Sa -

M. you will be quite con - tent!
pe - re! La mort con -

Cr. fiend, get thee gone! Be
pe re, va ten! va ten!

Animato.

H. *- venge!*
- tan. *An - to - ni -*
An - to - ni -

M. *- tent!* *From out the flask first thing each day!* *From out the flask first thing each*
- tend. *Dont il fai - draît chu - que ma - tin* *Dont il fai - draît chu - que ma -*

Cr. *- gone!* *Get thee!* *Get thee!* *Get thee a -*
- t'en. *Va - len.* *va - len.* *va - len.* *va -*

Animato.

H. *- a!*
- a!

M. *day!*
- tin!

Cr. *- way!*
- t'en!

(Miracle followed by Crespel goes out backwards shaking his flasks.)

dim.

p Ritenuto sin'al fine

dim.

pp

SCENA.

J.

ANTONIA, HOFFMANN.

Moderato.

HOFFMANN. 
 To sing no more! A las! how can I ask of
 Ne plus chan-ter! Hé las! com-ment ob-te-nir

PIANO. 
Moderato. *p*

(Antonia appears)

her a sacri- fice so great?
 d'el- le Un pa-reil sa-cri-fi-ce?



mf m.g.

ANTONIA.

Tell me, my fa-ther, What did he say?
 Hé bien! mon pè-re Qu'a-t-il dit?


(taking her hands)

Oh, do not ask me now, in time I'll tell thee
 Ne me de-mande rien; Plus tard, tu sauras


pp

Andante con moto.

all. A new path-way in life in-vites our steps, if still our love should
 tout. U-ne rou-te nouvel-le s'ouvre à nous, ô mon An-to-ni-


dolce. pp sostenuto. dolce.

last! Then ban-ish far from thy me-mo-ry those dreams of a future bright and
 - a Pour my sui-vre chasse de ta mé-moi-re Ces rê-ves d'a-re-

cres.

fair, crown'd with riches and glo-ry, that you once to me did con-
 - nir de suc-cès et de gloi-re, Que ton cœur au mien con-fi-

dolcissimo. *poco rit.*

cres. *pp* *con canto.*

a Tempo più lento.

ANTONIA.

Andante.

Dost thou wish it?
 Mais toi - mé - me?

- fide. -
 - a! -

The path of love now smiles be-
 Là - mour, tous les deux nous con -

Andante.

pp sfz pp pp

- fore us; I live a-lone for thee, naught else is worth the liv-ing! Worth the
 - vi - e; Tout ce qui n'est pas toi n'est plus rien dans ma vi - e! Dans ma

pp

Più lento.

ANTONIA. (after a silence.)

liv - ing! 'Tis well! here is my
vi - el et Tiens donc! voi - ci ma

Più lento.

pp *ppp* *ppp*

Più vivo.

hand!
main!

HOFFMANN.

Ah! how can I re - pay - thee for this sac - ri - fice that no words can e'er de -
Ahl chère An - to - ni - al - pourrai - je re - con - naî - tre Ce que tu fais pour

Più vivo.

fp *col canto.*

(kisses her hands.) Andantino.

- scribe?
moi?

Thy fa - ther may re - turn at a - ny moment;
Ton pè - re va peut - ê - tre re - ve - nir;

Andantino.

pp

ANTONIA.

I must leave thee; fare thee well! Fare thee well!
Je te quit - te à de - main. À de - main.

(Hoffmann goes out. Antonia comes down the stage.)

Piano introduction for Antonia's entrance, consisting of two staves of music in a minor key with a 3/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand.

ANTONIA.

Moderato.

First vocal line and piano accompaniment. The vocal line is in a single staff, and the piano accompaniment is in two staves. The tempo is marked 'Moderato'. The lyrics are: 'He too is in league with my / De mon pè-re aisé-ment il s'est fait le com-'

Moderato.

Second vocal line and piano accompaniment. The vocal line continues with the lyrics: 'fa-ther! In vain my bit-ter tears may flow! I've pledged my / -pli-cel Al-lons, - les pleurs sont su-per-flus! Je l'ai pro-'

(She sinks into an armchair.)

Final vocal line and piano accompaniment. The vocal line concludes with the lyrics: 'word that nev-er more I'll sing! / -mis, je ne chan-te-rai plus!' The piano accompaniment features dynamic markings including *sfz*, *pp*, *sfz*, and *pp*.

No 22.

TRIO.

ANTONIA, A VOICE, MIRACLE.

Allegro Maestoso.

PIANO.

f

MIRACLE. (in Antonia's ear)

You've pledg'd your word for aye? My child, have you re -
 Tu ne chan - te - ras plus? sais - tu quel sa - cri -

p

- flected? To waste your wondrous talent? The sac - ri - fice is great!
 - fi - ce S'impo - se ta jeu - nesse, Et las - tu me - su - ré?

Such ta - lent! such a voice! such beauty! So these gifts, all too rare - ly be -
 La grâ - ce, la beau - té, le talent, don sa - cré, Tous ces biens que le

- stow'd, with which you are en - dowed, Are they all to be lost and buried in
ciel ta livrés en par - ta - ge, Faut-il les en - fou - ir Dans l'ombre d'un mé -

Recit.

marriage? Say! hast thou never heard within your proudest dreams the loud and wild ap -
- na - ge? N'as - tu pas en - ten - du dans un rêve orgueil - leux Ainsi qu'une fo -

Andante.

- please, the thrill that stirs the masses, and murmuring your name as the wind sways the
- rê - t par le vent balan - cé - e, Ce doux frémis - se - ment de la fou - le pres -

Andante.

branches, and on you, while you sing, they gaze with o - pen
- sé - e Qui murmu - re ton nom Et qui te suis des

All^o marcato.

eyes? This glit-ter-ing round of dazzling joy and pleasure ev-er-
 yeux? Voi-là tar-den-te joie et la fête è-ter-nel-

All^o marcato.

un poco meno vivo.

- last - ing; Still in the bloom of youth, you're willing to ex-
 - le. Que tes vingt ans en fleur sont près d'a-ban-don-

- change for stale and palt-ry things, an ev-'ry-day ex-
 - ner! Pour les plaisirs bour-geois ou l'on veut t'enchai-

- is-tence, care and strife and squalling brats to spoil your
 - ner Et des mar-mots d'enfants qui te rendront moins

rit. a Tempo. Recit. ANTONIA. (without turning round.)

beau - tyl
bel - le!

Ah, heaven! what voice is
Ah quelle est cet - te

col canto.

a tempo. Recit.

here that seems to vex my mind?
voix qui me trouble les - prit!

Whence comes the dreadful
Est - ce l'enfer qui

p

a tempo.

a tempo.

sign, from Heaven or from Hell? No!
parle ou Dieu qui m'aver - tit? Non!

p

a tempo.

Recit.

No! subtle and luring the voice of the tempter, Against the pride of
Non! ce n'est pas là le bonheur, voix mau - di - tel! Et contre mon or -

p

48
28

Allegro.

spi - rit my love is well armed! A
- queil mon amour c'est ar - mé! La

Allegro.

life of splendour can never compare to that which soon we both shall
 gloire ne vaut pas l'ombre heureuse ou m'in - vi - te La mai - son de mon bien ai -

col canto.

MIRACLE.

share. What sort of life do you imagine? He
 - mè! Quel - les a - mours sont donc les vò - tres? Hoff -

loves you now, 'tis true, for you are fair to see! When beauty fades will he be true? For the
 - mann te sacri - fi - e à sa bruta - li - té! Il n'aime en toi que ta beauté Et pour

time will come when custom stales your features. Ah! then will he be true!
 lui comme pour les autres Viendra bien - tôt le temps de l'in - fi - dé - li - té.

(he disappears)

Recit.
ANTONIA. (rising.)

No! tempt me not a - gain! Be gone! Be - gone! No lon - ger will I
 Non! ne me ten - te plus! va - t - en! dè - mon! Je ne veux plus t'en

All^o misurato,

lis - ten! I have sworn to be his; My lov - er waits for me.
 ten - dre! J'ai ju - ré d'être a lui! Mon bien - ai - mē m'attend.

All^o misurato.

Meno Presto.

Moderato.

To him I am be - trothed and cannot break my pro - mise! But one short hour a -
 Je ne m'appartiens plus et ne puis me re - pren - dre! Et tout à l'heure en -

Meno Presto. Moderato.

- go he was here at my feet.
 - cor, sur son cœur a - do - ré,

I gave my hand to
 Quel é - ter - nel a -

him, and swore e - ter - nal love! Ah!
 - mour ne ma - t - il pas ju - ré! Ah!

Lento.
 (looking at her mother's picture)

from the powers of ill who will save me? who will save me? My mo - ther! O my
 qui me sau - ve - ra du dé - mon, de moi - mē - me? Ma mè - re! O ma

Lento.

Presto.

mo - ther! I love him! I love him! Your
mè - rel Je l'ai - mè! je - lai - mè! Ta

mother! How dare you call her aid? Your mo - ther! It is she who
mè - rel O - ses - tu l'in - vo - quer? ta mè - rel Mais n'est - ce pas

Recit.
speaks — and counsels you thro' me. Thankless child! to your
el - le qui parle et par ma voix, In - gra - te, te rap -

me - mo - ry re - call her great name that you free - ly re - ject. Now
- pel - le La splendeur de son nom que tu veux ab - di - quer. E -

(the portrait comes to life)
THE VOICE.

ANTONIA. MIRACLE. THE VOICE.

lis - ten! An - to - ni - a! Heavens! Just lis - ten! An - to - ni -
- cou - tel An - to - ni - a! Ciel! É - cou - tel An - to - ni -

All^o misurato,

lis - ten! I have sworn to be his; My lov - er waits for me.
 ten - drel J'ai ju - ré d'être a lui! Mon bien - ai - mē m'attend.

Meno Presto.

Moderato.

To him I am be - trothed and cannot break my pro - mise! But one short hour a -
 Je ne m'appartiens plus et ne puis me re - pren - dre! Et tout à l'heure en -

Meno Presto.

Moderato.

- go he was here at my feet. I gave my hand to
 - cor, sur son cœur a - do - ré, Quel é - ter - nel a -

him, and swore e - ter - nal love! Ah!
 - mour ne ma - t - il pas ju - ré! Ah!

Lento.

(looking at her mother's picture)

from the powers of ill who will save me? who will save me? My mo - ther! O my
 qui me sau - ve - ra du dé - mon, de moi - mē - me? Ma mè - re! O ma

mo - ther! I love him! I love him! Your
mè - rel Je l'ai - mèl je - lai mèl Ta

mother! How dare you call her aid? Your mo - ther! It is she who
mè - rel O - ses - tu l'in - vo - quer? ta mè - rel Mais n'est - ce pas

Recit.
speaks — and counsels you thro' me. Thankless child! to your
el - le qui parle et par ma voix, In - gra - te, te rap -

me - mo - ry re - call her great name that you free - ly re - ject. Now
- pel - le La splendeur de son nom que tu veux ab - di - quer. E -

(the portrait comes to life)
THE VOICE.

ANTONIA. MIRACLE. THE VOICE.

lis - ten! An - to - ni - al! Heavens! Just lis - ten! An - to - ni -
- cou - tel An - to - ni - a! Ciel! É - cou - tel An - to - ni -

ANTONIA.

- al. Heavens! My mo - ther! My mo - ther!
- al! Dieu! ma mè - rel ma mè - rel

MIRACLE.

Just lis - ten!
E - cou - tel

Moderatissimo.
THE VOICE.

Dear - est child! 'tis - thy mo - ther, list to - her
Chère en - fant! que j'ap - pel - le Comme au - tre -

voice, Un - to thee call - ing, let thy heart re - joice!
- fois, C'est ta mè - re, c'est elle; En - tends sa voix!

Dear - est child! 'tis - thy mo - ther, list to - her
Chère en - fant! que j'ap - pel - le Comme au - tre -

ANTONIA.

An an - gels
Ah! c'est ma

THE VOICE.

voice, Un - to thee she is call - ing, let thy heart re - joice!
- fois, C'est ta mè - re, c'est el - le; - En - tends sa - voix! Animato.

ANTONIA.

Animato. MIRACLE.

song of pu - ri - ty! from Heaven she calls - me! 'Tis the voice that once you
mère, c'est el - le! Son à me m'appel - le! C'est sa voix l'entends -

knew, To her good coun - sel lend an ear! A ta - lent she has left to
- tu Sa voix meil - leu - re con - seil - lè - re Qui te lègue un ta -

THE VOICE.

My dear - est child!
An - to - ni - al

you, That the world lost with her. Now, lis - tent! So
- lent que le monde a per - du. É - cou - tel! é -

V My dear - est child!
An - to - ni - al

M lis - ten! Life a - new she is gain - ing, Her an - cient triumphs
- cou - tel El - le sem - ble re - vi - vre, Et le pu - blic join -

cres.

ANTONIA.

V Ah! mother! my
Ma mè - rès ma

Animato.

M An - to - nia
An - to - ni -

won in years gone by re - claim - ing.
- tain De ses bra - vos. Ven - i vrel

Animato.

A mo - ther!
mè - rel

V From Heaven she calls me to
Son â - me, son â - me m'ap -

M minel
- al

(seizing a violin and playing wildly.)

M Let your voi - ces sweetly min - gle!
Mais re - prends donc a - vec el - lel

8

A
-joice! 'Tis my mo - ther call - ing, 'Tis my mo - ther,
voix! Oui, j'entends sa voix! Ah! ma mè - re!

V
Dear - est child, 'tis - thy mo - ther, list to my
Chère en fant que j'ap - pel - le Comme au - tre -

M
-joice! 'Tis thy mother who calls - thee, List to her voice! Hear her
voix Oui son â - me t'ap - pel - le Comme au - tre - fois! Entends sa

A
'Tis my mo - ther, Ah!
Ah ma mè - re! Ah!

V
voice! list to my voice!
-fois! Entends ma voix!

M
voice! list to her voice! list to her voice!
voix! Entends sa voix! En - tends sa voix!

Allegro.

A *Allegro.* No! e - nough! I am yield ing and would
Non! as - sez! Je suc - com - be et ne

A fain sing no more! In my breast what
veux plus chan - ter! Quelle ar - deur, quelle ar -

M Sing on, sing ev - er! Sing
En - core! en - co - re! en

A burn - ing flames of fire are glow - ing?
- deur m'en brase et me dé - vo - re?

M ev - er! But why do you stop? 'Tis thy
- co - re! pour - quoi t'arrê - ter? C'est ta

M mo - ther call ing thee. List to her voice! She calls thee!
me - re, c'est el - le! Son â - me t'ap - pel - le comme au - tre -

A My mo - ther, I — hear her
 Ma mè - rel j'en tends sa

V Dearest child! 'tis thy mother!
 Chère en - fant que j'ap - pel - lei

M She — is call - ing thee! 'Tis thy mother! She is call - ing!
 - fois — Entends sa voix! Oui, ta mè - re t'ap - pel - lei

A voice.
 voix.

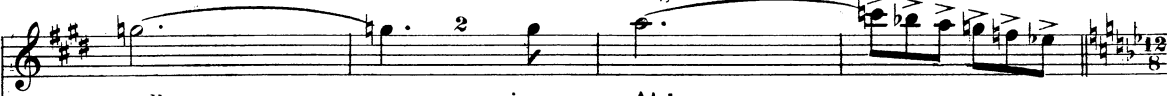
M To — thee — her — voice — is — call
 Oui, — c'est — son — â — me — qui t'ap -


A Ah! Yes from Heav'n she is
 Ah! Oui, son â - me m'ap -

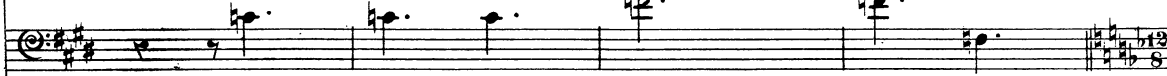
V Un - to thee I am call - ing!
 Je t'ap - pel - le comme au - tre - fois!

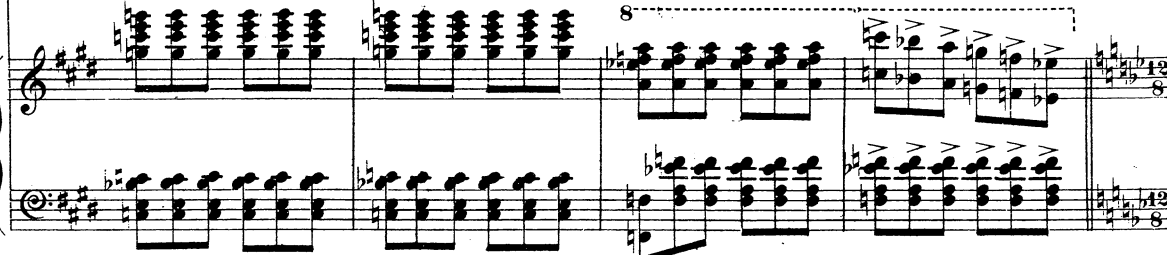
M - ing.
 - pelle!

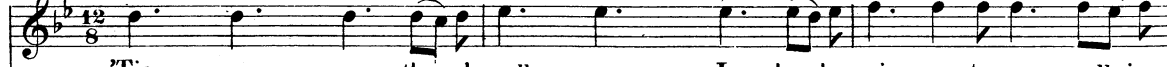
allargando

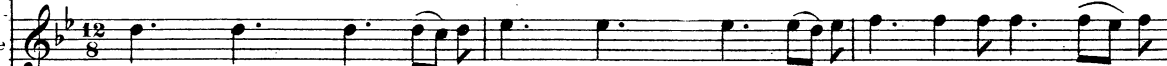
A. 
 call - - ing. Ah!
 - pel - - le! Ah!


The Voice 
 To thee I'm call - - ing!
 ma voir t'ap - pel - - le!


M. 
 To thee she's call - - ing!
 sa voir t'ap - pel - - le!



A. 
 'Tis my mo - ther who calls me, I hear her voice, un - to me call - ing
 Qui, son â - me m'ap - pel - le Comme au - tre - fois! C'est ma mè - re, c'est

The Voice 
 Dear - - est child 'tis thy mo - ther, list to her voice, un - to thee call - ing
 Chère en - fant que j'ap - pel - le Comme au - tre - fois! C'est ta mè - re, c'est

M. 
 'Tis thy mother who calls thee. 'Tis thy mother who calls thee, list to her voice! Hear her
 Qui, son â - me t'ap - pel - le C'est ta mère, c'est el - le comme au - tre - fois, Entends sa



ff

A. let my heart rejoice! 'Tis my mother who calls me, I hear her
el-let! Entends sa voix! Oui, son â-me m'ap-pel-le comme au-tre-

The Voice let thy heart rejoice! Dear - est child 'tis thy mo - ther, list to her
el-let! Entends ma voix! Chère en - fant que j'ap-pel-le comme au-tre-

M. voice let thy heart! re-joice 'Tis thy mother who calls thee! 'Tis thy mother who calls thee!
voix! Entends sa voix! Oui, son â-me t'ap-pel-le! C'est ta mè-re, c'est el-le

ff

A. voice. Ah! 'tis my mother calling me!
-fois! Ah! c'est ma mè-re! j'en-tends sa voix!

The Voice voice. Dear - est child! thy mother is calling thee!
-fois! Chère en - fant! Oui, entends ma voix! ma voix!

M. Lis-ten to thy mother's voice! thy mother is calling thee!
C'est ta mè-re, c'est ta mè-re, Oui, entends sa voix! sa voix!

Allegro.

(he plays the Violin madly)

ff

(panting)

A

I yield to the spell stealing o'er me!
 Je cède au trans- port qui m'en - i - vre!

A

What dazzling light shines in my eyes?
 Quelle flamme èb - lou - it mes yeux?
 Dazzling, glowing,
 Quelle flamme

A

shining, blinding, dans my sight! Dancing in my eyes, shut-ting out the
 quelle flamme èblou-it èblou-it mes yeux? è - blou - it mes

A

light, shines before my eyes, shines before my eyes? Ah! One moment
 yeux? èblou - it mes yeux? èblou - it mes yeux? Ah! Un seul mo -

p

A still on earth to lin - ger! And then my soul shall fly to hea - ven! And
ment en - core à vi - vre! Un seul mo - ment en - core à vi - vre Et

The Voice Thy moth - er calls thee! Thy moth - er
Ma voix t'ap - pel - le! ma voix t'ap -

M She is calling! She is
Chan - te! chan - te! chante en -

A then my soul shall fly to heav'n. Ah! My soul shall fly
que mon â - me vole aux cieus! Ah! Et que mon â - me

The Voice calls thee! Thy mother calls thee; hear her voice! Sing my
- pel - le! Ma voix t'ap - pel - le Comme au - trois! Chan - te

M calling! Her voice is call - ing! She is
- co - re! Sa voix t'ap - pel - le! Chan - te

A
to hea - - ven, my soul shall fly to heav'n!
vole aux cieux! mon â - me vole aux cieux!

The Voice
daugh - ter, sing ev - er, sing ev - er!
toi - jours, ma fil - le! Chan - te!

M
call - ing, Her voice is call - ing, sing! Thy mother to thee is
Sa voix t'ap - pel - le! Tou - jours! son â - me t'appel - le Comme

A
One moment still on earth to lin - ger! And then my soul shall fly to heav'n
Un seul mo - ment en - core à vi - vre! Et que mon â - me vole aux cieux!

The Voice
Thy moth - er calls thee! Hear me calling! Thy
Ma voix t'ap - pel - le! Chan - te! chan - te! Ma

M
call - ing! For ev - er sing! She is call - ing!
autrefois! Chan - te tou - jours! chan - te! chan - te!

animato

A
My soul shall fly to heav'n! And then my
Et que mon â - me vole aux cieus! Je cède au

The Voice
moth-er calls thee, hear my voice! Sing, my daugh - ter, sing on! Dear - est
voix t'ap-pel - le com-me au - trefois! Chan - te tou - jours, tou - jours! Chère - en -

M
Her voice is call - ing! She is call - ing to thee! She is
Sa voix t'ap - pel - le! Chan - te chan - te tou - jours! C'est sa

animato
cresc

A
soul shall fly to heaven! and then my soul shall fly to heav'n! And then my soul, my soul shall
trans-port qui m'en - i - vre! Quelle flam-me è - blouit mes yeux? Un seul mo - ment en-core a

The Voice
child, hear my voice! My dear - est child, hear my voice! my child, hear my voice!
- fant que j'ap - pel - le! Chère en - fant que j'ap - pel - le Comme au - tre - fois!

M
call - ing to thee! Her voice is call - ing to thee! she calls! Hear her
voix qui t'ap - pel - le C'est sa voix qui t'ap - pel - le Comme au - tre -

fly to heav'n! One moment on earth to linger!
vi - vre! Ah! Un seul moment en - core à vi - vre!

Ah! Thy mother is calling to thee! Thy
Ah! Mon â - me t'ap - pel - le, t'ap - pel - le!

voice! Her voice un - to thee is call - ing
- fois! Son â - me t'ap - pel - le, t'ap - pel - le!

ff *rit.*

pù rit (falls dying on the couch)

Then my soul shall fly to heav'n!
Et que mon â - me vole aux cieux! (The picture takes its old form)

mother, thy moth - er now calls thee!
Entends ma voix! Entends ma voix! (Finishes in the earth with a shout of laughter)

List to thy moth - er! Hear her voice!
Entends sa voix! Entends sa voix!

rit.

ff

Red.

Allto Moderato.

ANTONIA.

'Tis but a song of love, 'Tis but a
C'est u - ne chanson d'a - mour, U - ne chan -

pp

2 Ped.

song of love, Turn by turn from joy to sad - ness. Ah!
- son - d'a - mour, Qui s'en - vo - le Triste ou fol - le! Ah!

tr

— a song of love, — of love!
— C'est u - ne chan - son — d'a - mour! (She dies)

pp

Allegro.

CRESPER.

One sin - gle word, just one! Oh, daughter speak to
Non! un seul mot, un seul! ma fil - le! par - le -

f *sf > p*

me! dear daughter! but one word! Death un-re-lent-ing, I implore, have
 - moi! ma fil - le! Par-le donc! mort ex - é - cra - ble! Non! pi - tiè! - pi -

(to Hoffman who enters)

pi - ty, pi - ty! Is all in vain? An - ton - ia! Ah! Hoffmann! it is
 - tiè! grâ - ce! El - oigne - toi! ma fil - le! Hoffmann! ah! mi - sè -

you, you're to blame! But I will be re - venged! Some blood to co - lour life - less
 - ra - ble. C'est toi, c'est toi qui l'as tu - ée! Du sang Pour co - lor - er sa

NICKLAUS **HOFFMANN** (to Nicklaus)

cheeks! a sword! bring a sword, or a knife! Are you mad? Quick - ly! raise an a -
 joue! une arme! un cou - teau, un cou - teau! Mal - heureux! Vi - te! don - ne l'a -

- larri! — Go fetch a doctor! Go fetch a doctor!
 - lar - me! Un méde - cin! un méde - cin!

MIRACLE (Bends over Antonia and takes her
 In here! Présent!

ff *dim.*

hand which falls lifeless)

CRISPEL

Dead! — Ye Gods! — I have lost — my
 Mor - te! Ah, Dieu! — mon en - fant! — ma

p *pp*

HOFFMANN. (in desperation) (Franz has entered last of all and kneels down near Antonia)

An - to - ni - a!
 An - to - ni - a! (Curtain)

daugh - ter!
 fil - le!

p *ff*

3 3 3 3

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music is highly textured with many notes, including triplets and sixteenth notes. Dynamics include *dim.* (diminuendo) and *rit* (ritardando).

Moderato.

The second system begins with the tempo marking *Moderato.* It features two staves. The upper staff has a *pp* (pianissimo) dynamic. The lower staff has a *molto cantabile* marking. The music is more spacious than the first system, with longer note values and some rests.

The third system continues the piece with two staves. It features a mix of rhythmic patterns, including eighth and sixteenth notes, and some chords. The texture remains dense.

The fourth system shows intricate interactions between the piano and bass lines. The piano part has many chords and moving lines, while the bass part provides a steady accompaniment.

The fifth system continues with complex textures. The piano part has many chords and moving lines, while the bass part provides a steady accompaniment. Dynamics are not explicitly marked in this system.

The sixth system concludes the page with various rhythmic patterns. The piano part has many chords and moving lines, while the bass part provides a steady accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some chords and rests.

The second system continues the musical piece with similar rhythmic patterns and note values as the first system.

The third system shows more complex rhythmic structures, including some triplets and sixteenth-note runs.

The fourth system features a variety of note values and rests, maintaining the melodic and harmonic flow.

The fifth system includes the instruction *sempre più dolce morendo* written across the staves, indicating a gradual softening and sweetening of the sound.

The sixth system concludes the piece with a *ppp* (pianissimo) dynamic marking, indicating a very soft ending.

EPILOGUE.
ENTR'ACTE.

PIANO.

Moderato. *rall.* *a tempo* *molto rall.* *a tempo*

(CURTAIN)

Luther's Cellar.— Nuremberg.

No 25.

SCENA.

HOFFMANN, NICKLAUS, LINDORF, LUTHER, NATHANIEL & STUDENTS.

HOFFMANN. *Recit.*

The sto - ry of my ad - ven - tures now is
 Voi - là quelle fut l'histoi - re de mes a -

PIANO. *Recit.*

Cut to * page 306.

(Cheers in the wings and cries of "Stella!")

H. done. These three tales of love from my mind nev - er will de - part.
 - mours Dont le sou - ve - nir en mon cœur res - te - ra tou - jours.

Allegro.

LUTHER.

What success! 'tis for
 Grand succès! on ac -

scen - do

L. *LINDORF. (aside)*

Stel - la, our great prima don - na!
 - eta - me no - tre pri - ma don - na!

There's no need to fear him;
 Il n'est plus à craindre;

(Slips out.)

L. I have won the day!
à moi la Di - va!

pp

Recit. HOFFMANN. NATHANIEL.

Stel - - la! What has that to do with her?
Stel - - la! Qu'a de com - mun Stel - la!

Recit.

ff pp p f

NICKLAUS (springing up) Moderato.

Why, of course! Three souls in one bo - dy.
Je comprends! Trois dra - mes dans un dra - me:

Moderato.

p p dolce.

N. The sweet O - lym - pia, The fair An - to - nia, and Giu - li - et - - ta.
O - lym - pi - a, An - to - ni - a, Giuliet - - ta,

p mf f

cre - scen - do

Allegro.

N. These three are but one woman called Stella!
 ne sont qu'une femme: La Stella!

Tenors. *f*

STUDENTS.
 Basses. Called La *f*

Called La *f*

p *f* *f*

Allegro.

N. Come let us drink to this fair
 Buons à cette honnè-te

Stella!
 Stella!

Stella!
 Stella!

f *p*

HOFFMANN (furious)

N. la-dy! A nother word, and as I live I'll break your
 da-me! Un mot de plus et, sur mon à-me, Je te

f *p*

col canto. *fp*

NICKLAUS.

(reproachfully)

Allegro poco maestoso.

(throws his glass on the ground.) Can you say that to me?
Moi, ton Men-tor! mer - ci!

bones even as this glass!
bri - se comme ce - ci!

* Ah! I am mad! Let's
* Ah! je suis fou! à

ff *fp*

Allegro poco maestoso.

wor - ship the god of wine! To the spir - it of Bac - chus I
nous le ver - ti - ge di - vin Des es - prits de l'atcool, de la

f *ff* *fp* *fp*

raise my glass. Car - ouse in mad - ness! a - way with sad -
bière et du vin! A nous l'it - ures - se et la fo - li -

fp *ff* *f* *sfz* *sfz* *sfz* *sfz*

- ness! Let re - mem - brance be drowned for ev -
- e! Le né - ant par qui l'on ou - bli -

f *ff* *ppp* *Lento.*

CHORUS.

No 26.

Moderato. *f*

HOFFMANN. *f* ³

- er. And now for the punch! Lets ca-rouse! He.
- e! Al-tumons le punch! grisons-nous Et

Tenors. *f* ³

NATHANIEL. And now for the punch! Lets carouse!
Al-tumons le punch! grisons-nous!

Basses. *f* ³

HERMANN. And now for the punch! Lets carouse!
Al-tumons le punch! grisons-nous!

Moderato. *fp*

PIANO. *fp* ³

II.

lives to be wise who revels in fol-ly!
que les plus fous roulent sous la ta-ble!

He lives to be wise who revels in fol-ly!
Et que les plus fous roulent sous la ta-ble!

He lives to be wise who revels in fol-ly!
Et que les plus fous roulent sous la ta-ble!

Allegro.

- ly!
- ble!

Life without Luther's cheer-less, Tra la la la la Tra la la la
Lu-ther est un brave hom-me; Ti-re lan lai-re! ti-re lan la!

- ly!
- ble!

Life without Luther's cheer-less, Tra la la la la Tra la la la
Lu-ther est un brave hom-me; Ti-re lan lai-re! ti-re lan la!

Allegro.

ff

Yet we must prove him fear-less! Tra la la la la Tra la la la! Wine in his cellar's plen-ty,
C'est demain qu'on l'as-som-me! Ti-re lan lai-re ti-re lan la! Sa cave est d'un bon dril-le

Yet we must prove him fear-less! Tra la la la la Tra la la la! Wine in his cellar's plen-ty,
C'est demain qu'on l'as-som-me! Ti-re lan lai-re ti-re lan la! Sa cave est d'un bon dril-le

Tra la la la la Tra la la la! Some-day he'll find it empty, Surely he'll find it
Ti-re lan lai-re ti-re lan la! C'est de-main qu'on la pil-le! C'est demain qu'on la

Tra la la la la Tra la la la! Some-day he'll find it empty, Surely he'll find it
Ti-re lan lai-re ti-re lan la! C'est de-main qu'on la pil-le! C'est demain qu'on la

em - pty, Sure - ly héll find it empty. Tra la la la la Tra la la
 pil - le! C'est de - main qu'on la pil - le! Ti - re lan laire! ti - re lan

em - pty, Sure - ly héll find it empty. Tra la la la la Tra la la
 pil - le! C'est de - main qu'on la pil - le! Ti - re lan laire! ti - re lan

8

ff Vivace.
 la! Un - til the mor - row,
 la Jus - qu'au ma - tin rem -

ff
 la! Un - til the mor - row,
 la Jus - qu'au ma - tin rem -

Animato. 8 *Vivace.*

fill our glasses ev - er, And all our sor - row we will drown in wine. Un -
 - plis, remplis mon ver - re Jus - qu'au ma - tin rem - plis le pot dé - tain Jus -

fill our glasses ev - er, And all our sor - row we will drown in wine, will drown in
 - plis, remplis mon ver - re Jus - qu'au ma - tin rem - plis le pot dé - tain le pot d'é -

-til the mor - row fill our glasses ev - er, Un - til the morn, Un -
 qu'au ma - tin Rem - plis, rem - plis mon ver - re Jus - qu'au ma - tin, jus -
 wine, fill full; fill full our glasses ev - er, Un - til the morn, Un -
 qu'au ma - tin Rem - plis, rem - plis mon ver - re Jus - qu'au ma - tin, jus -

*The students enter noisily
into the next room.
Hoffmann remains motionless.*

rit.
 -til the morn, And all our sor - row we will drown in wine.
 - qu'au ma - tin, Rem - plis, rem - plis le pot d'é - tain dé - tain.
 -til the morn, And all our sor - row we will drown in wine.
 - qu'au ma - tin, Rem - plis, rem - plis le pot d'é - tain dé - tain.

fff a tempo.

Well, Hoffmann?

NICKLAUS (to Hoffmann.) Eh! bien, Hoffmann!

Hoffmann does not reply, and sits deep in thought.

WILHEM (drawing Nicklaus away and pointing to Hoffmann.) He is completely drunk!

FINIS.

INTERMEZZO AND ROMANCE.

Usually Out.

Nº 27.

(Hoffmann falls exhausted by the table. The great cask at the back is lighted up and the Muse appears enveloped in a halo of light.)

PIANO. *Largo.* *p* *pp ben. cantando espress.* *pp*

THE MUSE. 'Tis I! Et moi!

I, thy faithful friend. My hand has wiped the tears away from thine eyes. Thy sorrow I have
 Moi, ta fidèle amie. Dont la main es-su-ya tes yeux! Par qui la douleur

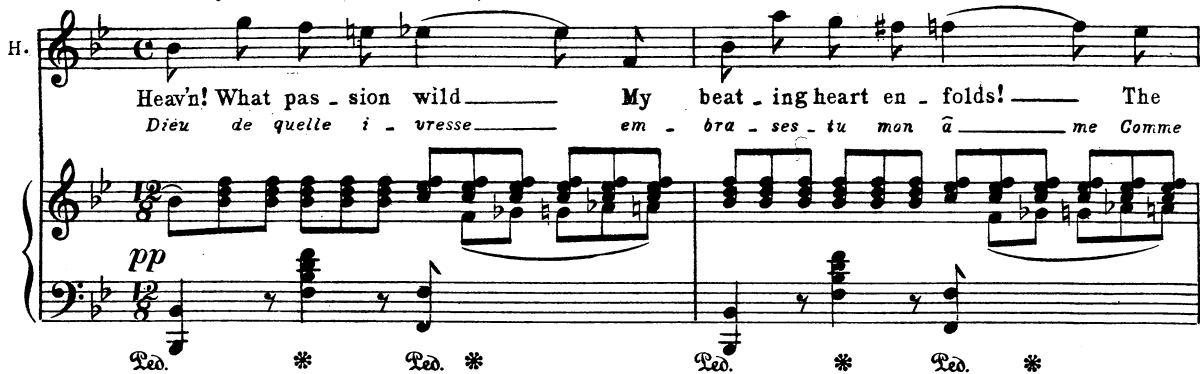
changed to lovely dreams of delight. Trust my guiding hand, and the passionate tempest
 endormie S'exhale en rêves dans les cieux! Ne suis-je rien! Que la tempête Des passions

HOFFMANN. (In

that rises in thy soul I will quell! To poetry thou shouldst devote thy life! I love thee, Hoffmann! I love thee! Ah,
 s'apaise vers toi! L'homme n'est plus, re-nais poète! Je t'aime, Hoffmann! Appartiens-moi! O

cresc. *mf* *dim.*

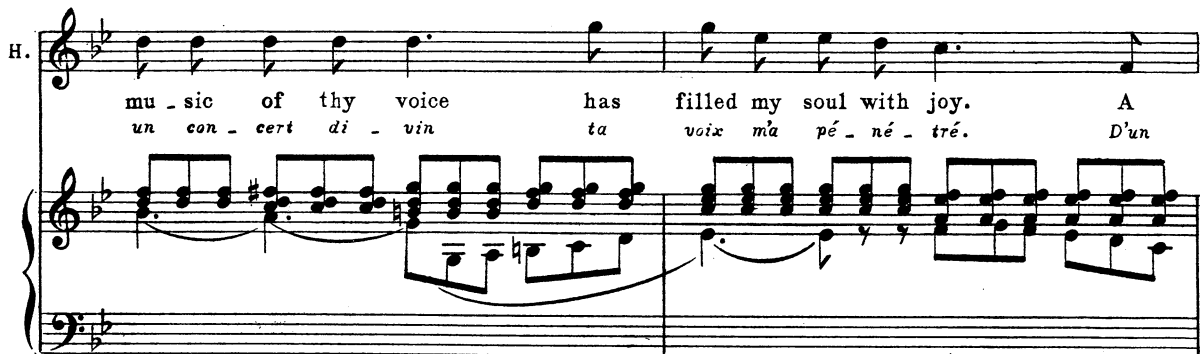
ecstasy and won over by the muse.)

H. 

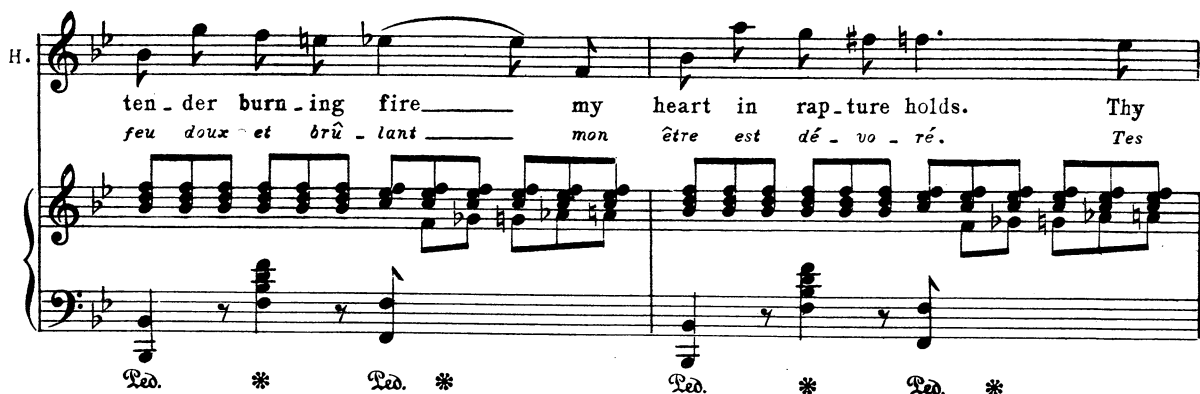
Heav'n! What pas - sion wild _____ My beat - ing heart en - folds! _____ The
 Dieu de quelle i - vresse _____ em - bra - ses - tu mon â - me Comme

pp

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

H. 

mu - sic of thy voice has filled my soul with joy. A
 un con - cert di - vin ta voix m'a pé - né - tré. D'un

H. 

ten - der burn - ing fire _____ my heart in rap - ture holds. Thy
 feu doux - et brû - lant _____ mon être est dé - vo - ré. Tes

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

H. 

glances, mild and sweet, My pain and grief de - stroy. _____ Like
 re - gards dans les miens, ont é - pan - ché la flam - me, Com -

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

H. rays of sunlight above, My be loved! I feel steal o'er me; The breath of eternal love, And for
 - me des astres ra-di-eux! Et je sens, o ma muse ai-mé - e, Pas-ser ton haleine embaumé - e Sur mes

mf *sf* *f*

Red. * Red. * Red. * Red. * Red. * Red. *

H. ever my soul is free! The breath of love, of E-ter - - nal
 lèvres et sur mes yeux. Pas-ser ton ha - lei-ne ton haleine embau-

dim.

Red. * Red. * Red. * Red. * Red. * Red. *

H. love, My be-lov-ed, like rays of sunlight a - bove! Muse be-lov-ed! Thine am
 - mé - e Sur mes lèvres sur mes lèvres et sur mes yeux! Muse ai - né - e je suis à

dim. *cresc.*

Red. * Red. * Red. * Red. * Red. * Red. *

H. I! _____ Hoffmann! He sleeps!
 toi! _____ STELLA. Hoffmann! endormi!

f *ff* *p* *rit.*

(He sinks down deeply drunk. Stella enters and slowly comes towards him.)

FINALE.

HOFFMANN, STELLA, NICKLAUS, LINDORF,

LUTHER and the Students.

N^o 28.NICKLAUS. No! he is dead
drunk, Madam!LINDORF. (entering)
The Devil!NICKLAUS. Here is Councillor Lindorf
who awaits you!

PIANO

pp

Vivace.

Tenors.

*Hoffmann is under the protection of the Muse.
Lindorf draws Stella to him but she does not take her eyes off Hoffmann.*

ff

Un -
Jus -

Basses.

A few students appear on the scene, the rest outside.

ff

Un -
Jus -

Vivace.

*cresc.**f cresc.*

Un -
Jus -

- til the mor - row fill our glasses ev - er, And all our sor - row
- qu'au ma - tin rem - plis remplis, mon ver - re Jus - qu'au matin Rem -

- til the mor - row fill our glasses ev - er, And all our sor - row
- qu'au ma - tin rem - plis remplis, mon ver - re Jus - qu'au matin Rem -

ff

we will drown in wine. Un - til the mor - row fill our glasses ev - er, Un -
 - plis le pot d'étain! Jus - qu'au ma - tin Rem - plis, remplis mon ver - re, Jus -

we will drown in wine, will drown in wine. Fill full, fill full our glasses ev - er, Un -
 - plis le pot d'étain le pot d'é - tain! Rem - plis, rem - plis, remplis mon ver - re, Jus -

- til the morn, un - til the morn, And all our sor - row we will drown - in
 - qu'au ma - tin jus - qu'au ma - tin, Rem - plis, rem - plis le pot d'é - tain, d'é -

- til the morn, un - til the morn, And all our sor - row we will drown in
 - qu'au ma - tin jus - qu'au ma - tin, Rem - plis, rem - plis le pot d'é - tain, d'é -

rit.

wine!
 - tain!

wine!
 - tain!

ff a Tempo. (CURTAIN.)