

Dédié

A Madame Melba

et Monsieur Jean de Reszke

mes admirables interprètes

H. Wernberg

ELAINE

Opéra-Légende en 4 Actes et 6 Tableaux

Poème de

PAUL FERRIER

Musique de

H. BEMBERG

LARCELOT	TENOR
LE ROI ARTHUR	BARYTON
LE SIRE D'ASTOLAT	BASSE
CAUVAIN	BARYTON
LAVAINE	TENOR
L'ERMITE	BASSE
ECUYER DU ROI	BARYTON
UN BOURGEOIS	TENOR
ELAINE	SOPRANO
LA REINE GENIÈVRE	CONTRALTO
TORRE	SOPRANO
UN MÉNESTREL	MEZZO-SOPRANO
UNE SUIVANTE	CONTRALTO

Suivantes de la Reine, Ménestrels, Chevaliers, Gens de Kamalot

9^{ème} Siècle

Partition Piano et Chant : 20^f

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ELAINE

OPÉRA-LÉGENDE EN 4 ACTES

Paroles de PAUL FERRIER

Musique de H. BEMBERG

OUVERTURE

All.^o agitato (♩ = 144)

PIANO

f

cresc.

f

First system of musical notation. Treble clef, bass clef, key signature of two flats. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. Includes dynamic markings: *cresc.*, *f*, *f*, and *p*. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. Includes dynamic markings: *cresc.*, *f*, and *p*. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. Includes dynamic markings: *cresc.*, *f*, and *ff*. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. Includes dynamic markings: *f*, *p*, and *p*. Includes the instruction *rit. poco*. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Molto mod^{to} $\text{♩} = 56$

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

All^o agitato .

Second system of musical notation. It begins with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The music features a triplet of eighth notes in the bass clef.

Third system of musical notation. It includes dynamic markings for forte (*f*) and fortissimo (*ff*). The music continues with complex rhythmic patterns and articulation.

Meno ♩ = 120

Fourth system of musical notation. It is marked with fortissimo (*ff*) and sforzando (*sf*) dynamics. Pedal markings (*Ped.*) are indicated with stars below the bass clef staff.

Fifth system of musical notation. It continues with sforzando (*sf*) dynamics and includes additional Pedal markings (*Ped.*) with stars.

And^{te} non troppo

dim allargando

molto rit.

Sixth system of musical notation. It is marked with piano-pianissimo (*pp*) and *languido*. The music features sixteenth-note runs and is marked *marcato il canto* at the end.

First system of musical notation. The treble clef staff features a complex sixteenth-note pattern with slurs and a '6' fingering. The bass clef staff provides a harmonic accompaniment with chords and a few moving lines.

Second system of musical notation. The treble clef staff continues the sixteenth-note pattern with slurs and '6' fingering. The bass clef staff has a more active line with some slurs and rests.

Third system of musical notation. The treble clef staff continues the sixteenth-note pattern. The bass clef staff has a '7' fingering in the first measure and continues with chords and a few notes.

Fourth system of musical notation. The treble clef staff features a sixteenth-note pattern with slurs and '6' fingering. The bass clef staff has a more active line with slurs and rests.

Fifth system of musical notation. The treble clef staff continues the sixteenth-note pattern. The bass clef staff has a more active line with slurs and rests.

First system of musical notation. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melodic line with a long slur. The lower staff is in bass clef with the same key signature and time signature, featuring a complex rhythmic pattern with sixteenth notes and slurs, and the number '6' written above several notes.

Second system of musical notation, continuing the piece. It features similar melodic and rhythmic elements as the first system, with a long slur in the upper staff and sixteenth-note patterns in the lower staff.

Third system of musical notation, continuing the piece. It features similar melodic and rhythmic elements as the first system, with a long slur in the upper staff and sixteenth-note patterns in the lower staff.

Fourth system of musical notation. The upper staff contains a few notes and rests, with a dynamic marking of *cresc.* (crescendo) above it. The lower staff continues with the sixteenth-note rhythmic pattern and the number '6' above notes.

Fifth system of musical notation. The upper staff features a melodic line with a long slur and a dynamic marking of *f* (forte) at the beginning. The lower staff continues with the sixteenth-note rhythmic pattern and the number '6' above notes.

First system of musical notation. The right hand (treble clef) contains a melodic line with a slur over the first two measures. The left hand (bass clef) features a continuous sixteenth-note pattern with a '6' fingering indicated above the notes.

Second system of musical notation. The right hand continues the melodic line. The left hand maintains the sixteenth-note pattern. The tempo marking *ritenuto molto* is placed above the right hand.

Third system of musical notation. The right hand has a melodic line with a double bar line. The left hand continues the sixteenth-note pattern. The tempo marking *Poco più animato* is placed above the right hand. Dynamic markings *pp* and *una corda* are present in both hands.

Fourth system of musical notation. The right hand features a series of chords. The left hand has a sixteenth-note pattern with triplets. The tempo marking *All^o agitato* is placed above the right hand. A dynamic marking *p* is present in the left hand.

Fifth system of musical notation. The right hand has a melodic line with a triplet. The left hand has a sixteenth-note pattern with triplets. The tempo marking *All^o agitato* is placed above the right hand. Dynamic markings *cresc.*, *sf*, and *meno* are present.

Sixth system of musical notation. The right hand has a melodic line with a triplet. The left hand has a sixteenth-note pattern with triplets. Dynamic markings *cresc.*, *f*, and *sf* are present.

First system of musical notation. The right hand features a series of chords and eighth notes. The left hand has a bass line with a triplet of eighth notes. Performance markings include *cresc.* and two triplet markings (*3*).

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand features a triplet of eighth notes and a sixteenth-note bass line. Performance markings include *animez*, *m.g.*, and another *m.g.*.

Third system of musical notation. The right hand has a more active eighth-note melody. The left hand has a steady bass line. Performance markings include *f*, *3 m.d.*, *allarg.*, and *ff rit.*

Fourth system of musical notation, starting with the tempo marking *Largo*. The right hand has a melody with some triplets. The left hand has a complex bass line with many triplets. Performance marking includes *ff*.

Fifth system of musical notation. The right hand has a melody with a fermata. The left hand has a complex bass line with many triplets. Performance marking includes *ff*.

Sixth system of musical notation. The right hand has a melody with a fermata. The left hand has a complex bass line with many triplets. Performance marking includes *ff*.

The first system of music consists of two staves. The treble staff begins with a series of six horizontal lines, followed by a melodic line with eighth and sixteenth notes. The bass staff features a complex rhythmic pattern with triplets and sixteenth notes.

The second system continues the musical themes. The treble staff has a melodic line with some slurs, while the bass staff has a more active line with triplets and sixteenth notes.

The third system shows a change in texture. The treble staff has a more sustained melodic line with some slurs, while the bass staff has a more active line with triplets and sixteenth notes.

The fourth system is marked *All. agitato*. It features a treble staff with a melodic line and a bass staff with a more active line. Dynamics include *poco*, *p*, *rit.*, and *sf*.

The fifth system is marked *f* and *ff*. It features a treble staff with a melodic line and a bass staff with a more active line. Dynamics include *f* and *ff*.

The sixth system is marked *sempre cresc.* and *ff*. It features a treble staff with a melodic line and a bass staff with a more active line. Dynamics include *sempre cresc.* and *ff*. The system ends with a *sec* marking.

ACTE I

1^{er} TABLEAU

Une salle au palais d'Arthur, ouvrant par une large baie sur la campagne. — A gauche, un lit de repos sur lequel est étendue la reine Genièvre; les suivantes brodent des bannières et des étendards. Au fond une terrasse donne accès dans la salle. A droite une porte cachée par une tenture.

Andantino $\text{♩} = 96$

SOPRANI

CONTRALTI

PIANO

Andantino

dolce
Brodons la pour-pre

dolce
Brodons la pour-pre

dim. *dolce*

et l'a-zur des bannières, Et les hé-ros, dont no-tre cœur fit

et l'a-zur des bannières, Et les hé-ros, dont no-tre cœur fit

f

choix Les dé_ploie_ront plus hau - tes et plus fiè - res

choix Les dé_ploie_ront plus hau - tes et plus fiè - res

Dans la pous - siè - re — des tour_nois!

Dans la pous - siè - re — des tour_nois!

1^{re} SUIVANTE

Mais par_lez

cresc. *p* *p* *m.g.* *léger*

bas, mes sœurs! Ge - niè - vre, no - tre rei - ne se

tait, in - dif - fé - rente à nos lé - gers pro - pos,

2^e SUIVANTE

Res - pec -

- tons ses en - nuis, si son âme est en pei - ne, Si c'est le doux sommeil, respec -

TUTTI *p*

Oui par_lons bas !

- tons son re _ pos !

TUTTI *p*

Oui, parlons

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Oui par_lons bas !'. The middle staff is another vocal line with lyrics '- tons son re _ pos !' and 'Oui, parlons'. The bottom staff is a piano accompaniment with dynamic markings *pp* and *p*. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8.

pp

Parlons bas ! _____

bas !

pp

Parlons bas ! _____

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Parlons bas ! _____'. The middle staff is another vocal line with lyrics 'bas !' and 'Parlons bas ! _____'. The bottom staff is a piano accompaniment with dynamic markings *p* and *pp*. The key signature has three sharps and the time signature is 7/8.

p

Bro_dons la pour _ pre

p

Bro_dons la pour _ pre

dim. *p* *pp*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Bro_dons la pour _ pre'. The middle staff is another vocal line with lyrics 'Bro_dons la pour _ pre'. The bottom staff is a piano accompaniment with dynamic markings *dim.*, *p*, and *pp*. The key signature has three sharps and the time signature is 7/8.

et l'a - zur des ban - niè - res Et les hé - ros, dont

et l'a - zur des ban - niè - res Et les hé - ros, dont

no - tre cœur fit choix, Les por - te - ront plus hau -

no - tre cœur fit choix, Les por - te - ront plus hau -

- tes et plus fiè - res Dans la pous - siè - re - des tour -

- tes et plus fiè - res Dans la pous - siè - re - des tour -

dim.

_ nois! Bro - dons ————— bro - dons —————

_ nois! l'a - zur ————— la

p *dim.*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics "_ nois! Bro - dons ————— bro - dons —————" and a piano accompaniment starting with a dynamic marking of *p*. The second system continues the vocal line with lyrics "_ nois! l'a - zur ————— la" and the piano accompaniment, which includes a *dim.* marking.

dim. *p*

Bro - dons, ————— bro -

dim. *p*

pour - pre, Bro - dons, ————— bro -

mf *p* *mf* *p*

Detailed description: This system contains the third and fourth systems of the musical score. The third system has vocal lines with lyrics "Bro - dons, ————— bro -" and piano accompaniment with dynamics *mf* and *p*. The fourth system continues with lyrics "pour - pre, Bro - dons, ————— bro -" and piano accompaniment with dynamics *mf* and *p*.

_ dons! —————

_ dons! —————

pp *p* *pp*

Detailed description: This system contains the fifth and sixth systems of the musical score. The fifth system has a vocal line with lyrics "_ dons! —————" and a piano accompaniment starting with a dynamic marking of *pp*. The sixth system continues the vocal line with lyrics "_ dons! —————" and the piano accompaniment, which includes *p* and *pp* markings.

All^o moderato

L'ÉCUYER

entrant

Récit

Musical score for L'Écuyer. The piano accompaniment consists of two staves. The right hand features several triplet figures. Dynamic markings include *p* (piano) and *f* (forte). The tempo is marked *All^o moderato*.

GENIÈVRE

Musical score for Genièvre. It includes a vocal line (LÉ.) and piano accompaniment. The vocal line has lyrics: "roi — no — tre si — re de — man — de Audiance à la rei — ne." The piano accompaniment is mostly silent. The tempo is *All^o moderato*.

Più lento

L'Écuyer sort, aux femmes

Musical score for Genièvre's second part. It includes a vocal line (G.) and piano accompaniment. The vocal line has lyrics: "_ tur — qu'il soit i — ci Le bien — ve — nu! Vous, mes fil — les mer —". The piano accompaniment features sustained chords and moving lines. The tempo is *Più lento*.

Musical score for Genièvre's third part. It includes a vocal line (G.) and piano accompaniment. The vocal line has lyrics: "_ ci — De vo — tre zè — le. Al — lez porter votre of —". The piano accompaniment continues with sustained chords and moving lines. The tempo is *Più lento*.

G. *fran - de Cha - cune au che - va - lier dont son cœur a sou -*

Sortie des suivantes

G. *- ci!*

L'ÉCUYER

And^{te} maestoso

Il sort

Le roi!

And^{te} maestoso

sostenuto

GENIÈVRE

LE ROI (entrant)

Sa - lut, rei - ne!

G. Sa_lut, mes - si - re!

LE ROI

Le cor de mes hé -

Le R. - rauts, Ge_niè - vre, de_vant peu Va sonner le dé - part;

dolce

Le R. C'est pourquoi je dé - si - re Bai_ser vos mains a_vant le si -

allarg.

Le R. - gnal — de l'a_dieu!

Tempo 1^o

allarg. suivez

GENIEVRE

Toujours courtois, toujours bra - ve,

ad lib.

que Dieu vous gar - de!

LE ROI

Au camp de Ka - ma - lot, pour la neuviè - me fois S'ouvre la

lice où tout che - va - lier se ha - sarde A com - bat - tre les preux ac - cou -

Le R. *- rus à ma voix!*

Le R. *Seu_ le vous man_ que_ rez à ces brillants tour_ nois!*

GENIÈVRE

Seu_ le?

LE ROI *Non! Lan_ ce_ lot, le che_ va_ lier mo_*

Le R. *_dè_ le Demeureaus_ si!*

doux et très expressif

Le R. *Bles_sé par Mor_drec l'In-fi-dè - le, Il a_bandonne un*

GENIÈVRE *à part p*
 Lan_ ce - lot n'i_ ra point jou -
 Le R. *prix qu'il ne peut dis_ pu - ter!*

dolce

G. *Larghetto* Entrent Gauvain, Ecuyers et Pages

- ter!

Larghetto

LE ROI

A_ dieu, je pars et non sans pei_ ne

rit. *Tempo*

m.g.

Le R.
 Pour ces fêtes que vous fuyez! A regret je quitte la

Le R.
 rei ne Et le meilleur des chevaliers!

cresc.

Le R.
 Cette joute où l'honneur m'appelle

Le R.
 N'a plus tant de prix à mes yeux, Si je n'y puis voir la plus

cresc.

m.g.

Le R. *allarg. f* *rit.*

bel - le, la plus bel - le Cou - ron - ner le plus va - leu -

Allegro

Le R. *Allegro*

- reux!

(Trompettes au dehors)

Allegro $\text{♩} = 88$

1^{rs} Ténors *f* (au dehors)

E - cla - tez, fan - fa - res guer - riè - res, Cors son - nez, son - nez, o - li -

2^{ds} Ténors *f*

E - cla - tez, fan - fa - res guer - riè - res, Cors son - nez, son - nez, o - li -

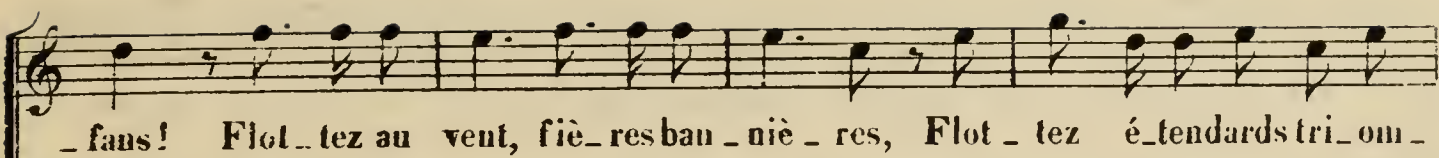
1^{res} Basses *f*

E - cla - tez, fan - fa - res guer - riè - res, Cors son - nez, son - nez, o - li -

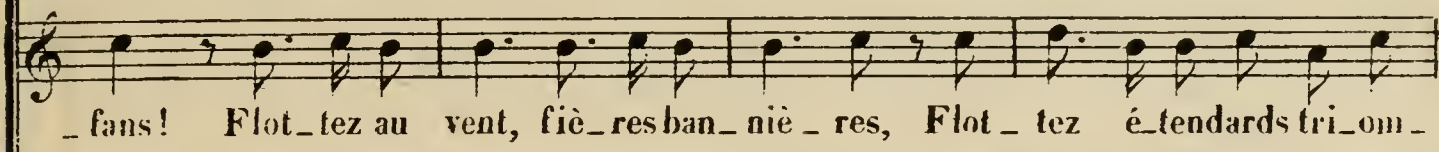
2^{des} Basses *f*

E - cla - tez, fan - fa - res guer - riè - res, Cors son - nez, son - nez, o - li -

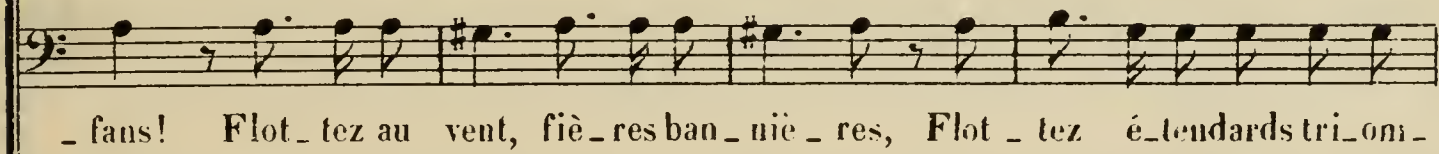
Allegro



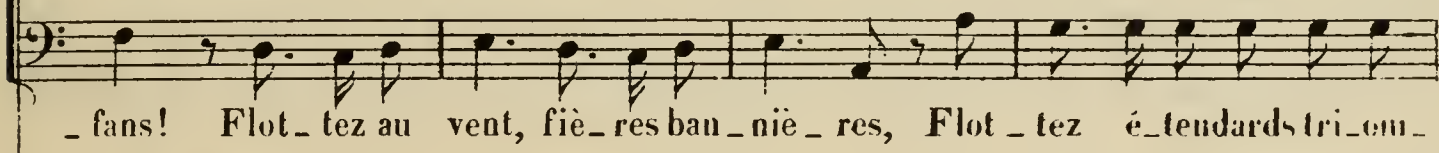
_ fans! Flot_tez au vent, fiè_res ban_niè_res, Flot_tez é_tendards tri_om_



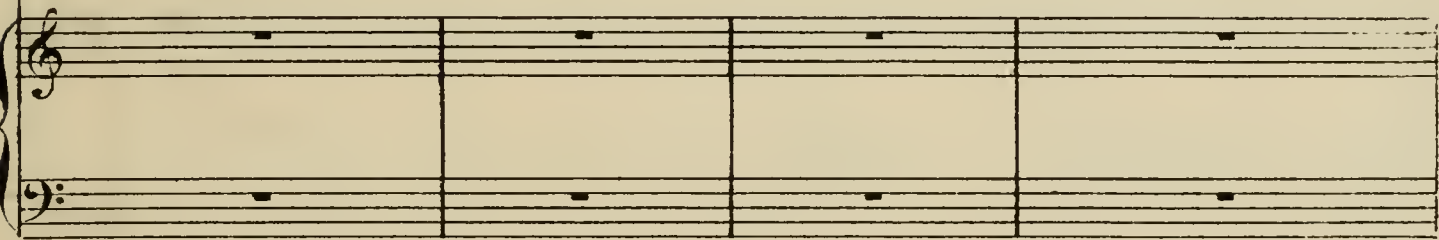
_ fans! Flot_tez au vent, fiè_res ban_niè_res, Flot_tez é_tendards tri_om_



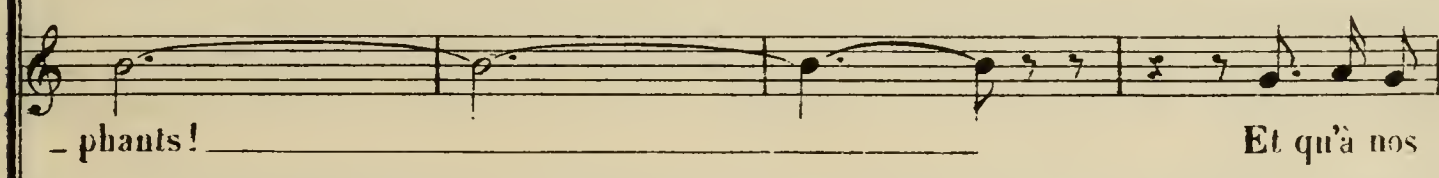
_ fans! Flot_tez au vent, fiè_res ban_niè_res, Flot_tez é_tendards tri_om_



_ fans! Flot_tez au vent, fiè_res ban_niè_res, Flot_tez é_tendards tri_om_





_ phants! Et qu'à nos



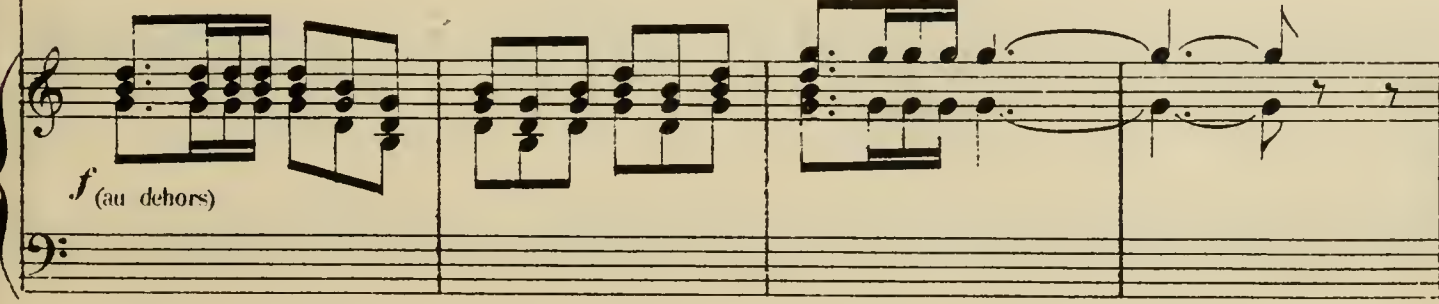
_ phants! Et qu'à nos



_ phants! Et qu'à nos



_ phants! Et qu'à nos



f (au dehors)

voix l'écho ré - pon - de, Dans les champs clos où nous - jou - tons: Gloire à

voix l'écho ré - pon - de, Dans les champs clos où nous - jou - tons: Gloire à

voix l'écho ré - pon - de, Dans les champs clos où nous jou - tons: Gloire à

voix l'écho ré - pon - de, Dans les champs clos où nous jou - tons: Gloire à

ceux de la Ta - ble ron - eux - de Et lou - an - ge lou -

ceux de la Ta - ble ron - eux - de Et lou - an - ge lou -

ceux de la Ta - ble ron - eux - de Et lou - an - ge lou -

ceux de la Ta - ble ron - eux - de Et lou - an - ge lou -

(au dehors)

mf *f*

f ange _____ au roi des Bre - tons! _____

f ange _____ au roi des Bre - tons! _____

f ange _____ au roi des Bre - tons! _____

f ange _____ au roi des Bre - tons! _____

ff *dim.*

LE ROI (avec enthousiasme)

E_coutez, é_cou - tez ces fan - fa - res guer -

p Orch.

le R. - riè - - - res, Voy_ez les che_va -

f au dehors

le R. - liers dé - ploy - er leurs ban - niè - res!

p Orch. au dehors

le R. Qui commande à ces preux n'a rien à re_dou_

f *allarg.*

Orch. *allarg.*

GENIÈVRE

(à part)

A ces cris tri_om_

le R. - ter!

Ténors

Basses

f E-cla_tez, fanfa-res guerriè - res!

E-cla_tez, fanfa-res guerriè - res!

a tempo

au dehors

p Orch.

G. phants que l'é-cho seul ré - pon - - de

Cors, son -

Cors, son -

au dehors

G. Par-mi ceux de la Table ron - de Lan-ce -

- nez, sonnez, o-li-fans

- nez, sonnez, o-li-fans

espress. e p

p

(Sortent le Roi, Gauvain, les pages et les écuyers)

G. - lot n'i-ra point jou - ter.

f au dehors

Orch.

p

Piu lento

dolce

p

3

3

3

3

3

3

p

Ped. ★

Ped. ★

Ped. ★

dolcissimo

p

Ped. ★

Ped. ★

dim.

p

rit.

Tempo 1^o

3

3

3

3

3

3

3

3

p

f

3

3

3

3

3

3

3

p

dim.

pp

3

3

3

3

3

3

3

DUO

Mod^{to} ma appassionato (♩ = 104)

Une tenture latérale s'ouvre et Lancelot paraît

LANCELOT

GENIÈVRE

Geni è vre! Tu n'ès pas par - ti! Mer - ci! Je

tai - me, je ta - do - re! Viens sur mon

allarg.

Meno mosso

cœur!

LANCELOT

Qui n'eût pas pré-fé - ré cette exta - se su - prê - me Au vain or-

L. - gueil de tre vain - queur? Vous n'alliez pas à Ka - ma - lot, ma

L. rei - ne, Que n'importait le prix dis - puté dans l'a - rè - ne, Les coups de

L. lance et les é - ten - dards déploy - és?

Più animato

L. *f* Ma vie est toute où vit ma souve-

L. -rai - ne, Toute ma gloire est à ses pieds! Toute ma

GENIÈVRE

Più animato

L. *rit.* gloire est à ses pieds! Je

G. > t'ai - me, Je t'ai - me! Toi seul es mon

G. bien! Gloire, hon - neur, di - a - dè - - me, Au regard de l'a-

cresc.

G. - mour vous ê tes moins que rien! J'ou - trage un é - poux vé - né -

p

G. - ré, Et tra - his - sant le devoir qui me li - e, E -

cresc.

3 3 3 3

G. - pouse et rei - ne, j'ou - bli - e Le dou - ble serment ju -

p

cresc.

cresc.

3 3 3 3

G. *dolce*
 - ré! Mais je ne me sens pas par le crime a - vi -

G. - li - - - e, Ni re-grets, ni re-mords, ne peuvent m'effray-

G. *allarg.*
 - er Et de ma faute en - or -ueil - li - e, Je me sens plutôt en - no -

G. *f allarg.* Tempo 1°
 - bli - e Par l'a-mour de mon cheva-lier!

LANCELOT

Tempo 1°

Ge -

f allarg. *snivez*

G. Lau - ce - lot! Je

L. - niè - vre!

G. t'ai - me, Je t'ai - me! Toi seul es mon

L. Je t'ai - me, Je t'ai - me, Toi seule es mon

G. bien! Je t'ai - me! Je t'ai - me! Toi

L. bien! Je t'ai - me! Je t'ai - me, Toi

G. *cresc.*
seule es mon bien! Lan - ce - lot! Lan - ce -

L.
seule es mon bien! Ge - niè - vre!

G. *f*
- lot! *f* Toi mon seul bien! _____

L. *cresc.* *f*
Ge - niè - vre! Toi mon seul bien! _____

Meno mosso

G. Toi mon seul bien! Par

L. Toi mon seul bien!

Meno mosso

fp

G. *grâ - ce, Dis-moi qu'auprès de moi, tu res - tes sans re -*

G. *- grets! Que sais-je, a - mi Si tu souf -*

L. *Regrets de quoi?*

dolce

G. *- frais, Quand tu vis tous nos peux re - vêtir la cui - ras - se, Toi le premier de*

G. *tous par le sang et la ra - ce, Qu'il se fasse u - ne*

dim.

Più animato

G. joûte où tu ne se ras point!

Più animato

L. Genièvre il faut n'en croi re, Je res te sans re - grets!

ad lib.

f

poco rit.

L. Il n'est pas de vic - toi - re Si ma rei - ne n'en est té -

p poco rit.

p poco rit.

G. Oui, tu m'ai - mes as - sez pour n'en - vi - er que

L. - moint

Meno

dolce

dolce

Poco più animato

G. *moi, _____ Aujourd'hui... mais... plus tard...*

dolce

Poco più animato

G. *tard... Un jour...*

L. *Tais-toi tais - toi _____ Je*

rit.

rit.

G. *Un*

L. *t'ai - - - me! Je t'ai - me!*

Tempo 1°

dolciss.

Tempo 1°

p

Più animato

G. *jour viendra peut-ê - tre, Oh! — ne me démens*

Più animato

f *p* *mf*

G. *pas — Où ce re - gret — pourrait se glis - ser dans ton â -*

mf

G. *- me D'avoir, pour l'a-mour d'u - ne fem - me, ou-bli -*

G. *- é l'amour des com - bats!*

ff *poco rit.* *dim.*

Andantino
cantabile

G. *3/4*
Va, plus que mon bonheur, ta gloi - re n'inté -

m.g.
dolce

G. - res - se, Et te voir tri-om - phant est mon plus

G. ten - dre vœu! tu vou - lais en res -

G. - tant, me prouver ta ten - dres - se,

G. *f* *allarg.* *rit.*

Je te prou - ve la mienne en te di - sant a -

allarg. *suivez* *rit.*

Tempo 1°

G. - dieu!

LANCELOT *p* *poco più animato*

Tempo 1°

Puis - je ayant dit, trop haut pour lais -

L. - ser quelque dou - te, Que je re - non - çais à la

p *p*

GENIÈVRE

L. Mon

jou - te Changer d'a - vis si promptement?

p *p* *p*

G. Dieu! — Que peu de cho — se t'embar — ras —

G. — se! Ne peux-tu point par — tir secrète — ment, Sans bla —

G. — son sur ta cui — ras — se, Et sans plume à ton ci — mier, Ain — si

G. qu'un obs — cur che — va — lier? La vi — siè — re basse, en si — len —

G. *ce, Seul, par dé - troits sen - tiers, tu ga - gnes Kama -*

G. *- lot, Et tant pis, si, demain, à ses grands coups de*

allarg.

G. *lan - ce On a recon - nu Lan - ce - lot!*

f *ff*

LANCELOT *Meno dolce*

Meno *p* *cresc.*

O ma rei - ne, mer - ci! Ma Geniè - vre, je t'ai - me! J'étais

L. *f* *dolce*

là - che, c'est l'honneur mê - me Qui par - lait par ta voix à mon

f *dolciss.*

L. *Più mosso*

cœur oubli - eux! Je pars! et ce se - ra ta

Più mosso *mf*

L. *f* *allarg.*

gloi - re, et non la mien - ne, Que je re -

cresc. *f* *allarg.*

L. *f* *ff* *dim.*

- vien - ne Victori - eux!

All^o marziale

L. *f*

Ah! plus que ton bon_heur ma gloi - re t'in - té - res - se,

L.

Et me voir tri_om_phant est ton plus ten - dre vœu!

GENIÈVRE

dolce

Tu voulais en res - tant me montrer ta ten -

dolce

Je voulais en res - tant te montrer ma teu - dres - se,

cresc.

f allarg.

- dres - se, Je te prou - ve la mienne en te di_sant: a -

f

Tu me prou - ves la tienne en me di - sant: a -

f allarg.

G. *- dieu! Pars a - dieu!*

L. *- dieu!*

I. *Je re - viendrai vic - to - ri -*

rit.

L. *- eux! a tempo*

il sort vivement

All^o appassionato

8

Musical score for piano, measures 8-11. Treble and bass clefs. Key signature: one sharp (F#). The music features a complex texture with many beamed notes and some slurs.

8 \wedge

Musical score for piano, measures 12-15. Treble and bass clefs. Key signature: one sharp (F#). The music features a complex texture with many beamed notes and some slurs. Dynamics include *f* and *cresc.*

Musical score for piano, measures 16-19. Treble and bass clefs. Key signature: one sharp (F#). The music features a complex texture with many beamed notes and some slurs. Dynamics include *ff* and *fff*. The piece concludes with a 3/4 time signature change.

Moderato

Trompettes

Musical score for Trompettes, measures 20-23. Treble clef. Key signature: one flat (Bb). The music is marked *p* and includes the instruction "comme au loin".

Moderato

pp

Musical score for piano, measures 24-27. Treble and bass clefs. Key signature: one flat (Bb). The music is marked *pp* and includes accents (^) and breath marks (v).

Musical score for piano, measures 28-31. Treble and bass clefs. Key signature: one flat (Bb). The music is marked *p* and includes accents (^) and breath marks (v).

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff. A dynamic marking *p* is present in the upper right. An accent mark \wedge is placed over a chord in the upper treble staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar textures. A dynamic marking *p* is located in the middle of the grand staff. An accent mark \wedge is placed over a chord in the upper treble staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar textures. An accent mark \wedge is placed over a chord in the upper treble staff.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar textures. A dynamic marking *cresc.* is placed in the lower left of the grand staff.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a series of chords and arpeggiated figures. Dynamics include *ff* (fortissimo) and accents (^).

Second system of musical notation. The piano accompaniment continues with complex chordal textures. Dynamics include *fff* (fortississimo) and *dim.* (diminuendo). The system concludes with a fermata over a chord.

Third system of musical notation. The piano part features a prominent bass line with a *p.* (piano) dynamic. The upper staff has a melodic line with a *p* (piano) dynamic. The system ends with a fermata over a chord.

Fourth system of musical notation. The piano accompaniment has a *p* (piano) dynamic. The system concludes with a fermata over a chord.

Fifth system of musical notation. The piano part features a *sempre* (sempre) marking. The system concludes with a fermata over a chord.

Sixth system of musical notation. The piano part features a *dim.* (diminuendo) and *pp* (pianissimo) dynamic. The system concludes with a fermata over a chord.

2^{me} TABLEAU

Une Salle du château d'Astolat. Des flambeaux de cire éclairent la salle; à gauche une table servie près d'un escalier ouvragé qui conduit à la chambre d'Elaine. Astolat, Torre et Lavaine sont à table; un quatrième couvert est vide. Ménestrels diversements groupés. Serveurs allant et venant.

Andantino $\bullet = 96$

gaîment

TORRE

Faisons fête au re - pas du soir, Et bé - nissons Dieu, qui nous

LAVAINÉ

Faisons fête au re - pas du soir, Et bé - nissons Dieu, qui nous

ASTOLAT

Faisons fête au re - pas du soir, Et bé - nissons Dieu, qui nous

PIANO

T.

don - ne Le vin que ré - col - te l'au - tom - ne, Les mets qui chargent le dres -

L.

don - ne Le vin que ré - col - te l'au - tom - ne, Les mets qui chargent le dres -

A.

don - ne Le vin que ré - col - te l'au - tom - ne, Les mets qui chargent le dres -

PIANO

T. soir! Fai_sons

L. soir! Fai_sons

A. soir! Fai_sons

p

T. fê - te, Fai_sons fê - te au re pas du

L. fê - te, Fai_sons fê - te au re pas du

A. fê - te, Fai_sons fê - te au re pas du

cresc.

T. soir!

L. soir!

A. soir! Quoi! mon fils, si vrai - ment j'en dois

p

ASTOLAT

q

croi - re ton frè - re, Tu vou - drais nous quit - ter?

TORRE

meno

Excusez-moi, mon pè - re! Je vous ai - me, et ma sœur E -

p

T.

- lai - ne m'est bien chère, Oui! près de vous ma vie est

Plus animé

T.

dou - ce, et cepen - dant ——— Honteux par - fois

p

Plus animé

T. de ma jeu_nes - - se in-oc-cu - pé - e, Je vou -

T. - drais é_chan - ger l'é - pieu contre l'é -

T. - pé - e Et m'il_lus - trer, ain_si que

T. vous en com - bat - tant!

ASTOLAT *meno*

Calmez-vous, chère tête blonde,

p *dolce*

A. *cresc.*

On exauçera votre vœu, Et vous irez ser-

A.

- vir, beau page, devant peu Quelque preux

A. *poco rit.* **Tempo 1°**

de la Table Ronde!

poco rit. **Tempo 1°**

TORRE

Più animato

Pè - re, mer - ci!

Gauvain, s'il consent d'oubli -

The first system of the score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with the lyrics 'Pè - re, mer - ci!' followed by a rest. The piano accompaniment starts with a piano (*p*) dynamic and includes a *fp* (fortissimo piano) dynamic later in the system. There are some 'x' marks above the piano staff, likely indicating fingerings or specific performance instructions.

- er Qu'E - laine a re-pous - sé l'of - fre de son hom -

The second system continues the vocal line with the lyrics '- er Qu'E - laine a re-pous - sé l'of - fre de son hom -'. The piano accompaniment features a piano (*p*) dynamic and a *fp* dynamic. The piano part includes a crescendo leading to a *fp* dynamic.

- ma - ge Ou l'ardent Per - ce - val, Ou le fier Be - duy -

The third system continues the vocal line with the lyrics '- ma - ge Ou l'ardent Per - ce - val, Ou le fier Be - duy -'. The piano accompaniment features a *sf* (sforzando) dynamic and a *fp* dynamic. The piano part includes a *cresc.* (crescendo) marking.

TORRE

Ou mieux encor, s'il daigne

- er...

The fourth system features the vocal line with the lyrics 'Ou mieux encor, s'il daigne' and '- er...'. The piano accompaniment features a *fp* dynamic and a *f* (forte) dynamic. The piano part includes a *cresc.* marking.

T. accepter mon ser - va - ge, Lan - ce - lot! —
LAVAINE

Vive Dieu! — Votre

T. Cer - tes, mais dé - si -
L. choix est al - tier! —

T. - rant me faire à son i - ma - ge, Je choi - sis en - tre

T. tous le meil - leur che - va - lier!

Cor. (au loin)

First system of the musical score. The top staff is for the Cor (au loin), starting with a *p* dynamic and a triplet of eighth notes. The piano accompaniment consists of two staves (treble and bass clef) with chords and arpeggiated figures.

Second system of the musical score. The Cor part continues with a *cresc.* marking and a triplet. The piano accompaniment features a prominent arpeggiated figure in the bass line.

Third system of the musical score. The Cor part begins with a *f* dynamic and a triplet. The piano accompaniment includes a *p* dynamic marking and a *v* (accents) marking.

Fourth system of the musical score. The top staff is a vocal line for LAVAINE, with the lyrics "Le cor son-ne trois fois !". The piano accompaniment is shown in two staves (treble and bass clef) with chords and rests.

ASTOLAT

Voy - ez, — ménestrels, qu'est - ce ?

UN MÉNESTREL

Un

a piacere

ca - va - lier fait halte aux por - tes du cas - tel !

ASTOLAT

Largo Al -

Largo

A.

-lez, et sans s'infor - mer quel Il est, — que, devant lui le pont s'a -

(Le Ménestrel sort - Astolat Torre et Lavaine se lèvent)

A.

-bais - se !

pressez un peu

sempre cresc. e accel.

allarg.

LANCELOT (entrant)

Sa-lut ! demeure hospi-ta-liè-re, Sei-gneurs, sa-lut à

L. tous ! Que Dieu sen-sible à la pri-è-re, Que

L. Dieu soit a-vec-vous ! Sei-gneurs,

L. que sa mi-sé-ri-cor-de Sur vous veil-le tou-jours !

L. Et qu'il vous ac-cor-de longs et beaux

(Deux ménestrels s'approchent de Lancelot et l'aident à défaire

L.

jours !

p cantabile

m.d.

Ped. *

Ped.

son armure; il enlève son casque, son épée, retire sa cuirasse, et après avoir fait un signe aux ménestrels

p

3

en guise de remerciements il s'avance lentement au devant d'Astolat, et reste incliné respectueusement

cresc.

f

devant lui.)

3

ff allarg.

poco rit.

And^{te} non troppo

ASTOLAT

3

Quel qu'il soit, Noble ou mi-sé-ra-ble, Ce -

A.

-lui qui vient vers nous _____ s'as - sied à mon foy - er; Et tou -

A.

-jours un couvert _____ at - tend à cet - te ta - - ble

A.

ad lib.
Le convive in - con - nu que Dieu peut m'envoy - er ! _____

f *p*

A.

$\text{♩} = \text{♩}$
Soyez-vous donc Mes - si - re, et, pour qu'on vous ho - no - re, E -

p

A.

dolce cresc.

-lai - ne, ma fil - le, ma fier - té Douce en - fant que j'a - do - re,

A.

rit.

Vous ver - se - ra le vin de l'hospi - ta - li -

(Il fait un signe: Un ménestrel monte l'escalier, et peu après, paraît Elaine en haut de l'escalier - en ce moment un rayon de lune franchissant la fenêtre ouverte l'éclaire comme magiquement.)

A.

a tempo poco rit.

-té!

p pp

a tempo dolciss.

Allegro

LANCELOT

ASTOLAT (montrant Elaine) Que

C'est ma fil - le

f *m.d.* *dim.* *p*

L. Dieu, Monseigneur, me par-don - ne! Dans son nim - be d'ar -

8

L. - gent j'ai cru voir la Ma - do -

allarg. A

f *rit.* *f* Tempo I°

L. - ne!

ASTOLAT (à Elaine) *meno*

Viens, et sois l'échanson de notre

8-1 *meno* *fp*

Andantino

ELAINE (servant Lancelot)

dolce *semplement*

A. *dolce* *semplement*
 Voi - ci la cou - pe

hôte !

E. des ai - eux ! Bu - vez et Dieu vous gar -

cresc. *p*

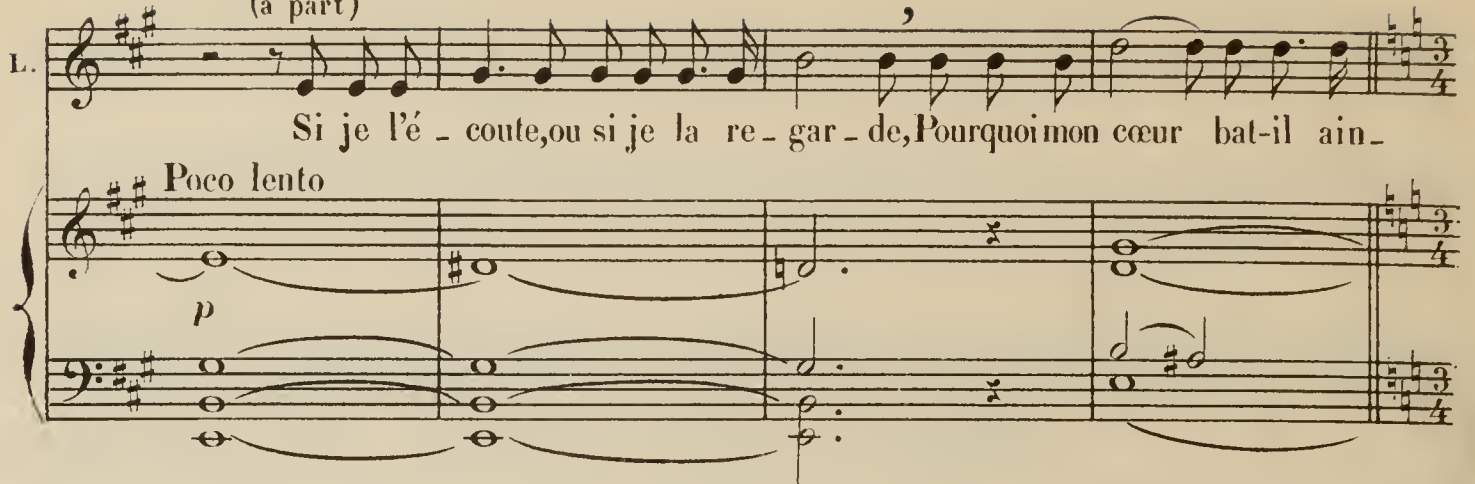
E. _de !

LANCELOT *p*
 Mer - ci de - moi - sel - le, mer -

L. -ci !

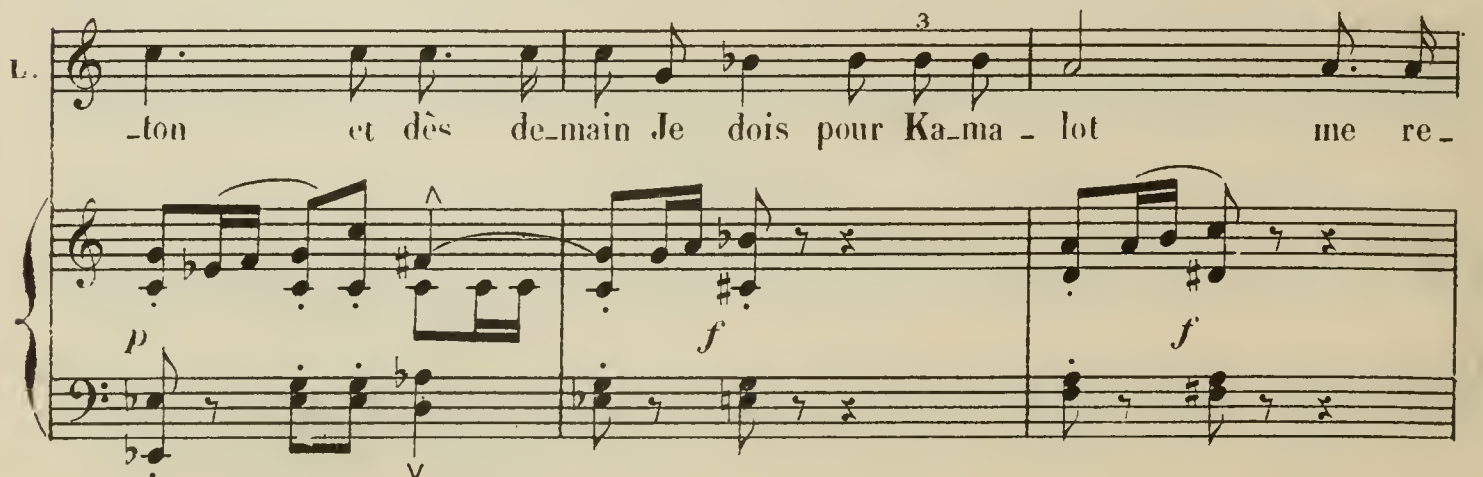
dim. *rit.*

Recit.
(à part)

L.  *Poco lento*
p
 Si je l'é - coute, ou si je la re - gar - de, Pourquoi mon cœur bat-il ain -

L.  *Con moto*
 -si ?
 ASTOLAT
f *p*
 Sau - rons - nous vo - tre nom ?

L. 
 Je ne puis vous le di - re ! Mais je suis che - va - lier bre -

L. 
 -ton et dès de - main Je dois pour Ka - ma - lot me re -

L. *mettre en che_min!*
ASTOLAT

Il suf_fit! vos se -

A. -crets sont à vous seul, — Mes - si - re,

f

(aux ménestrels)

A. Mais vous, pa - ges, pre_nez vos

A. luths et tour - à - tour Di - tes - nous quel - ques

A.

chants de ba - taille ou d'a - mour!

rit.

Moderato $\text{♩} = 66$

f *dim.*

UN MÉNESTREL

Oy - ez comme il advint — que la Rei - ne Ge - niè - vre

p *cresc.*

LANCELOT (réprimant un mouvement)

Agitato

Ge - niè - vre! Lance - lot! Hé -

Ur.
M.

S'en - amou - ra de Lan - ce - lot!

Agitato

p

L. *las!* a-t-on si-tôt Fait sur eux des chan-sons qui vont

ELAINE

L. Leur crime est as-sez
de lèvre en lèvre?

E. grand pour valoir cet af-front!

L. Peut-être à les flé-

E. Mon cœur est sans pi-

L. -trir vo-tre cœur est-il prompt?

Meno

E. *-tié pour la Reine a-dul-tè-re!*
LANCELOT (amèrement)
Vous i-gnorez l'a-

Più lento

E. *J'igno-re ses er-reurs! Mais je vé-nère en*
L. *-mour!*

pp rit.

allarg.

E. *lui le saint et doux mys-tè-re,* *Qui, pour l'é-ter-ni-*
allarg.

E. *-té, joint les mains et les cœurs!*
Tempo *rit.*

BALLADE

Andantino ♩ = 84

PIANO

dolce

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The melody is characterized by eighth-note patterns with slurs, and the bass line provides a steady accompaniment.

ELAINE

L'a - mour est pur com - me la flam -

Piano accompaniment for the first line of the vocal part, continuing the eighth-note pattern from the introduction.

E. - - me, L'a - mour tel qu'il chante à mon â - me

Vocal line and piano accompaniment for the second line of the vocal part.

E. En un dé - li - ci - eux ac - cord

Vocal line and piano accompaniment for the third line of the vocal part.

4 Soprani

p En un dé - li - ci - eux ac -

Musical notation for the Soprani part, starting with a piano (*p*) dynamic.

MÉNESTRELS

4 Contralti

Piano accompaniment for the final line of the page, continuing the eighth-note accompaniment.

E. *_cord* E. clos

au printemps de la vi - - e Il fleu - rit la

rou - te gra - vi - e Et ne fi - nit que dans la mort!

pp Et ne fi -

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

E. *rit que dans la mort!*

Ped ★ Ped. ★ Ped. ★

E. *L'a_mour est d'es_sen - - ce di -*

cresc.

Ped ★

E. *-vi - - ne, Il est chas - te*

L'a_mour est d'essen - ce di - vi - -

Ped ★

E. com - me l'her - mi - - - - - ne ,

- ne Il est chas - te com - me l'her -

cresc. *cresc.*

E. Il est pro - fond com - me l'a - zur!

- mi - - - - - ne, Il est pro - fond com - me l'a -

dim. *p*

E. Il est tou - te grâce et tout char - me!

Il est tou - te grâce et tout

- zur! Il est tou - te grâce et tout

dim. *p*

poco rit.

Tempo

E. Son sou_rire ef - face u - ne lar - me
 char - me, Son sou_rire ef - face u - ne
 char - me, Son sou_rire ef - face u - ne

E. L'a_mour est doux comme il est pur
 lar - me,
 lar - me, L'a_mour est doux comme il est

riten. dim.

riten.

E. Comme il est pur
 pur
 Comme il est

Tempo 1°

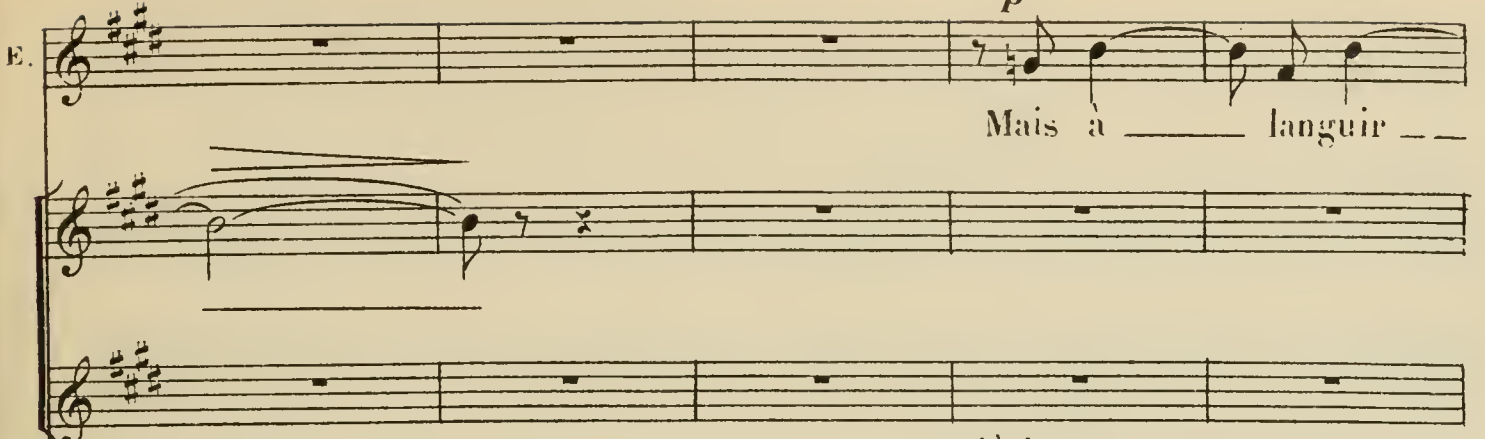
E. *p*
 Si tout i-ci-bas est chi-mère, Doux a-
 pur!
p Tempo 1°

E. -mour, la mort est a-mère, Qui trop tôt

E. ac-complit le sort
p
 Qui trop tôt ac-complit le sort
 Ped.

Più lento

p

E. 

Mais à languir

Più lento

p

Ped.

★ Ped.

★ Ped.

★ Ped.

E. 


- sans es - pé - ran - ce, Pour qui souffre cet - te souf -

poco rit.

- fran - ce,

A - mer a - mour, douce est la mort!

A - mer a - mour, douce est la

E. 

rit. dolciss. Tempo

E. *p*
 A_mer a_mour douce est la mort!
pp dolciss.
 mort! Douce est la
pp dolciss.
 Douce est la
dim. rit. p Tempo

E. *mort!*
mort!

Agitato
LANCELOT

Agitato
TORRE (voyant Elaine pleurer)
 Vous pleurez! —
 O Ciel! tu pleures!

mf f p mf

ELAINE (se rassenerant) Moderato

Oui, je suis fol - le! Moi - même, à ma chan - son je me laisse atten -

E. drir! — Mais je sais bien, n'étant coquette ni fri -

E. - vo - le Que j'aime - rai, si j'aime un jour,

E. jus qu'à mou - rir!

ASTOLAT

Allegro

suivez

f

Ai

A.

_mer jusqu'à mou_rir! _____ E_lai_ne,c'est fo_li_e!

Piu lento

A.

La jeunesse a pour toi son charme et son ar_deur; Tu te dois à l'a_

A.

_mour, tu te dois au bon_heur, Chère enfant _____ l'a_mour _____ est la

cresc.

LANCELOT

(comme à lui-même)

A.

C'est un an_ge de Dieu, qui sur terre ex_i_

vi - e!

cresc.

L.

allarg. *riten.*

- lé, Garde en son cœur l'a_zur de son ciel é - toi -

L.

animato *f*

- lé!

Moderato Récit
ASTOLAT

p

Mais chevalier, la nuit s'a_van - ce; Quelque re - pos vous se - ra

A.

doux! Ve - nez et vous tous suivez - nous, Et qu'aux propos du

LANCELOT

Qu'il soit fait se_lon vo_tre

A. soir suc_cè - de le si - len - ce!

L. vœu! Mais je pars dès l'au_be nou_vel - - le!

(à Elaine) *dolce*

L. A_dieu ma no - ble demoi_sel - le,

dolce

ELAINE *ad lib.*

Messi - re, A - dieu!

dolce

First system of the piano introduction, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes.

Second system of the piano introduction, including dynamic markings *f* and *ff*. The bass clef continues with eighth-note accompaniment, while the treble clef has chords and a melodic line.

ELAINE

p

tr —————

Lanuit est cal - me, tout som

dim.

p

Vocal entry for Elaine, starting with a trill. The piano accompaniment includes dynamic markings *dim.* and *p*.

E.

- meil - le Et dans le ciel é - toi le d'or Le doux

Second system of the vocal entry for Elaine, continuing the melody and lyrics.

E.

as - tre des nuits semble un flambeau qui veil - le

pp

Third system of the vocal entry for Elaine, concluding with a piano accompaniment marked *pp*.

E. *Sur la na - tu - re qui s'en - dort .*

pp *poco*

E.

p

E. *Lento*
p e dolce

O dou - ce

riten. *p dolciss.*

E. *nuit!* *O nuit se - rei - ne Quel*

E. *cresc.* *f.*
 trouble as - tu mis dans mon cœur?

E. *cresc.*
 Quel - le puis - san - ce sou - ve -

E. *f.*
 - rai - - ne M'a _____ plon - gé - e en

E. *dim. poco rit.* *Tempo 1^o* *p*
 cet - te lan - gueur? Quel mys_tère in - con -

E. *nu* *ca* *ches* *tu* *sous* *tes* *voi* *les* Et *quel*

E. *rê* *ve* qui me *pour* *suit* *Viens* *je* *cou* *ter* à *tes* *é*

cresc.

E. *toi* *les,* *O* *dou* *ce* *nuit!*

pp

E. *O* *dou* *ce* *nuit!*

f allarg. *Tempo 1°*

ELAINE

Recit

Un chevalier qui passe est commune aven-

- tu - re : Il erre au hasard du che - min.

Il n'a pas dit son nom! J'oublierai sa fi - gu - re! Je

n'y son_ge_rai plus de - main!

p *cresc.*

ELAINE

f

Mais le sommeil fuit ma pau - pié - re, Mon rê - ve m'a prise en ses

f

E.

lacs!

mf legato *cresc.* *f*

E.

Et je n'ai mê - me plus hélas! — Le re - fu - ge de la pri -

E. *f*
 - è - - - re!

mf *cresc.*

E. Et pourquoi m'endéfendre? Pourquoi?

f *ff*

Lento *dolce*

E. Ce rêve a-t'il rien qui m'of_fen - se? Et n'est-ce

dolce

E. pas la Pro_vi - den - - - ce Qui l'a con -

rit.

E. *rit.*

foi je pourrais me fi - er.

p

All^o non troppo ♩ = 108

E.

S'il voulait de moi pour fem - me , J'aurais tant d'a -

E.

- mour dans l'à - me Et tant de joie eu re -

E.

- tour Que de mon destin ra - vi - e , Je vou -

f

E. *-drais* *passer ma vi* *e,* *Je vou-drais*

E. *passer ma vi* *e* *A mé-ri-ter* *son a-*

f *allarg.*

f *allarg.* *suivez*

Ped. ★ Ped. ★ Ped. ★

Tempo 1^o *dolce*

E. *-mour!* *J'i-rai* *fiè-re de ma chai-*

p

Ped. ★

E. *-ne,* *Ou que le ha-sard* *nous niè-* *ne* *Es-cor-*

cresc.

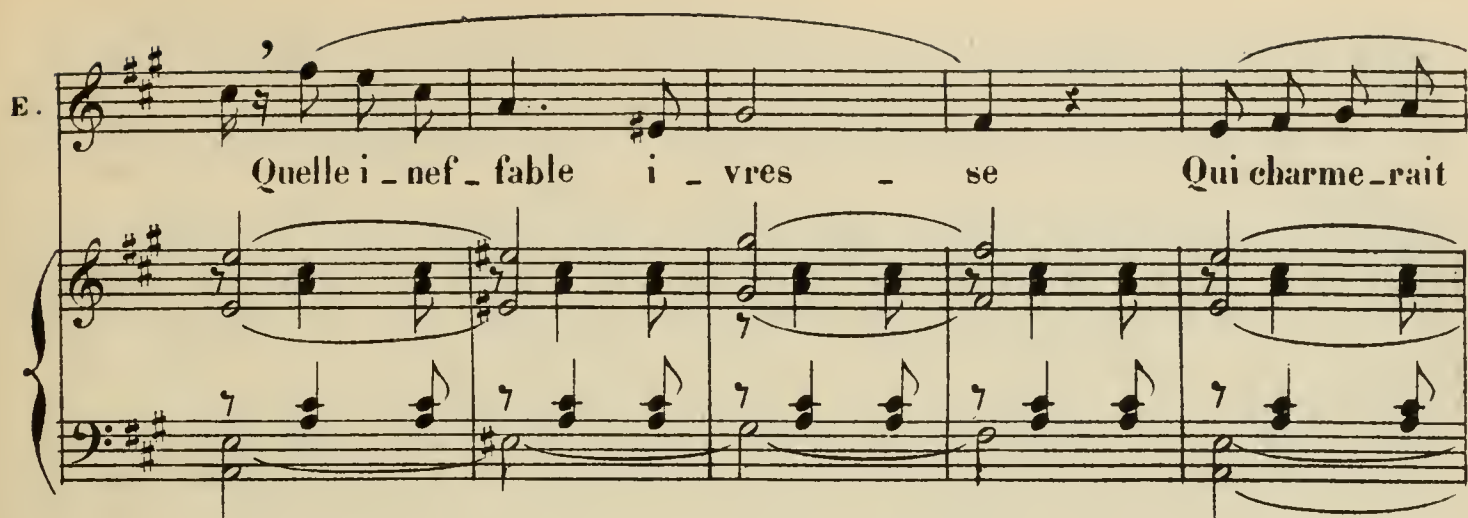
(un peu scandé)
p

E. *f* *p*
 - tant mon che - va - lier! Et ré -

E. *f* *p*
 - glant, trop fortu - né - e, Les pas

E. *cresc.*
 de ma ha - que - né - e Sur les pas de son cour -

E. *tr*
 - sier! Ah!

E.  *Quelle i - nef - fable i - vres - se Qui charme - rait*

E.  *ma ten - dres - se Du pre - mier au dernier*

E.  *jour! S'il m'é - tait permis de croi - -*

E.  *- re Qu'un ray - on de sa gloi - re Qu'un ray -*

E. *f allarg.*
 ... on de sa gloi - re Descen - dit

f allarg.
 Ped. ★

E. *tr* *All^o assai* ♩ = 108 *Ped.* ★

sur mon a - mour!

ff
 Ped. ★

accel.

ff
dim.

All.^{to} (♩ = 88)

Le jour revient graduellement.

Cor au dehors

Musical score for Horn (Cor au dehors). The piece is in 2/4 time with a tempo of All.^{to} (♩ = 88). The key signature has one flat (B-flat). The score consists of two staves (treble and bass clef). The music features a melody with triplet markings (3) and a dynamic marking of *p* (piano).

Continuation of the Horn (Cor au dehors) score. It features a melody with triplet markings (3) and a dynamic marking of *p* (piano).

Continuation of the Horn (Cor au dehors) score. It features a melody with triplet markings (3) and a dynamic marking of *p* (piano).

Sopr.

Vocal score for Soprano. The lyrics are: "L'aube se lève Dans le ciel vermeil Faisons trêve". The melody includes a triplet marking (3).

Cont.

Vocal score for Contralto. The lyrics are: "L'aube se lève Dans le ciel vermeil Faisons trêve". The melody includes a triplet marking (3).

Ten.

Vocal score for Tenor. The lyrics are: "L'aube se lève Dans le ciel vermeil Faisons trêve". The melody includes a triplet marking (3).

Bass.

Vocal score for Bass. The lyrics are: "L'aube se lève Dans le ciel vermeil Faisons trêve". The melody includes a triplet marking (3).

Piano accompaniment for the vocal section. It features a melody with triplet markings (3) and a dynamic marking of *p* (piano).

— Au sommeil ————— L'aube se

— Au sommeil ————— L' au -

— Au sommeil —————

— Au sommeil ————— L' au -

The first system of the musical score consists of five staves. The top four staves are vocal parts: a soprano line, an alto line, a tenor line, and a bass line. Each vocal line begins with the lyrics "— Au sommeil —————" and ends with "L'aube se" (soprano), "L' au -" (alto), a blank space (tenor), and "L' au -" (bass). The fifth staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines, including some triplet markings.

- lè - _ ve Dans le ciel ver - meil! — Trève au som - meil! —

- be se lè - _ ve! — Trè - _ ve! —

L'au - be se lè - _ ve Dans le ciel ver - meil! —

- be se lè - _ ve! — Trè - _ ve! —

The second system of the musical score consists of five staves. The top four staves are vocal parts. The lyrics for the soprano line are "- lè - _ ve Dans le ciel ver - meil! — Trève au som - meil! —". The alto line lyrics are "- be se lè - _ ve! — Trè - _ ve! —". The tenor line lyrics are "L'au - be se lè - _ ve Dans le ciel ver - meil! —". The bass line lyrics are "- be se lè - _ ve! — Trè - _ ve! —". The fifth staff is the piano accompaniment, continuing the musical accompaniment with chords and melodic lines.

p Trève au sommeil!

p Trève au sommeil!

p Trève au sommeil!

p Trève au sommeil!

p

cresc.

L'aube se lève - ve Dans le ciel ver-meil!—

L'au - be se lève - ve!—

L'au - be se lève - ve

L'au - be se lève - ve!—

cresc.

ELAINE sortant de sa rêverie

Récit

Voici le jour! _____ Ma

poco rit. *pp* *p*

E. *rit.* Le mouvement

nuit a pas - sé comme un rê - - ve.

Lento Allegro

reprend autour du château.

Entrée des Ecuyers et des Ménestrels, puis Astolat,
Lavaine et Torre.

cresc. *sempre cresc.* *f*

LAVAINÉ

Sel - lez é - cuy - ers Nos

ELAINE

L. _fiers des - tri - ers! Tu pars?

LAVAINÉ

Oui no - tre père a per - mis que j'es - cor - te Notre

cresc.

Entrée de Lancelot.

L. hôte à Ka - ma - lot.

f

And^{te} ELAINE voyant Lancelot

p C'est lui! —

And^{te} avec noblesse

f *p*

LANCELOT

Demoi - sel - le, sa - lut! — Le jour à peine a

p

p

lui — Et dé - jà je vous vois!

f

Ped. *p* Ped.

Trop heureux aujourd'hui De vous di - re le doux souvenir que j'empor -

fp *p*

All.^{to}

ELAINE

L. *te!* Bon cou-ra - ge Mes-si - re, Et

E. que dans les com-bats, Dieu vous ai - de!

LANCELOT

Mer - ci, car j'ai su-jet de croi -

L. - re Que je de - vrai ma vic - toi - re A

L. vo-tre vœu plus qu'à la va - leur de mon bras!

Ped.

ELAINE

Meno *très simplement*

Si mon vœu peut vrai_ment ser_

L.

Meno

_vir vo_tre cou_ ra_ ge De la loy_au_ té de sa foi,

E.

cresc.

Vous plait-il ac_cep_ ter ce ga_ ge? Empor_ tez cette é_

E.

p poco rit.

Elle détache son écharpe et la lui donne. **Tempo I°**

charpe en souve nir de moi!

LANCELOT

à part. p

O ciel!

dolce

à Elaine

1. *Dieu m'est té_moin que d'une fem - me Je n'ai ja - mais por -*

cresc.

1. *- té tel ga_ge sur mon cœur Mais je prends cette é -*

f

1. *- charoe, Ma_da - me, Et je ju - re de re_ve - nir vain -*

f *ff*

Maestoso

Il sort avec Lavaine après avoir jeté un long regard sur Elaine.

1. *- queur!*

3

ASTOLAT les suivant

A notre hôte hon - neur, hon - neur!

The score for Astolat consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The piano part features a prominent triplet in the right hand and a steady eighth-note accompaniment in the left hand.

ELAINE

Teu. Hé -
A notre hôte hon - neur, hon - neur!

Bass. A notre hôte hon - neur, hon - neur!

The score for Elaine includes vocal parts for Tenor and Bass, and a piano accompaniment. The piano part continues with a similar texture to the previous section, featuring triplets and eighth-note accompaniment.

las! je le sens bien au pro - fond de mon

The score continues with Elaine's vocal line and piano accompaniment. The piano part includes a triplet in the right hand and maintains the eighth-note accompaniment in the left hand.

â - me, Aux plis de mon é - char - pe il em - por - te mon

p
molto rall.

The final section of the score for Elaine includes the vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic and concludes with a *molto rallentando* (*molto rall.*) instruction.

Elaine monte lentement les marches de l'escalier en suivant de l'œil Lancelot qui s'éloigne.

E.

cœur!

p *p*

p *p*

cresc. *f* *allarg.*

ff *ff* *Più mosso* Rideau

ACTE II
3^e TABLEAU

Une porte de ville au fond flanquée de grosses tours rondes. — Les murs d'enceinte de Kamalot ferment le décor à droite et à gauche. Maisons aux deux côtés; au delà, la campagne. A la porte pendent les étendards d'Arthur et des principaux chevaliers.

All^o agitato **PRÉLUDE**

PIANO

The first system of the prelude consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and features a series of eighth notes with downward accents. The lower staff is in bass clef with the same key signature and time signature, featuring a series of eighth notes with upward accents.

The second system continues the musical texture from the first system, maintaining the piano (*p*) dynamic and the rhythmic patterns of eighth notes with accents in both staves.

The third system continues the musical texture, with the piano (*p*) dynamic and rhythmic patterns of eighth notes with accents in both staves.

The fourth system concludes the prelude. It features a forte (*f*) dynamic and a *poco rit.* (slightly ritardando) marking. The system ends with a double bar line and repeat signs.

All^{to} (♩. = 100)

P dolce

The fifth system is marked *P dolce* and *All^{to}* (♩. = 100). It features a 6/8 time signature. The upper staff has a melodic line with slurs and accents, while the lower staff has a harmonic accompaniment with slurs and accents.

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, showing more complex rhythmic patterns and chordal textures.

Fourth system of musical notation, featuring a prominent bass line and intricate treble accompaniment.

Fifth system of musical notation, continuing the development of the musical themes.

Sixth system of musical notation, concluding the page with a *poco rit.* marking and a final melodic flourish.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features flowing eighth-note passages in the right hand and a steady accompaniment of chords and eighth notes in the left hand.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, including a dynamic marking of *p* (piano) in the right hand.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking in the left hand.

Fifth system of musical notation, starting with a *Tempo 1°* (Allegro) marking. It includes dynamic markings of *poco rit.* (poco ritardando) and *dim.* (diminuendo) in the right hand, and *poco accel.* (poco accelerando) in the left hand.

Sixth system of musical notation, concluding the page with a trill (*tr.*) in the right hand and dynamic markings of *p* and *f*.

Les Hérauts d'armes gardent la porte. Le peuple grouille bruyamment sur la place et gagne déjà les

All.^o agitato

The first system of the musical score consists of two staves. The upper staff is in bass clef with a 2/4 time signature. It begins with a piano (*p*) dynamic marking and a crescendo (*cresc.*) line that spans across the first two measures and continues into the third. The lower staff is also in bass clef with a 2/4 time signature and contains a series of chords, each marked with a slur and a fermata.

les remparts. Des enfants assis sur les créneaux regardent alternativement vers la plaine où les joutes auront

The second system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a piano (*p*) dynamic marking and a crescendo (*cresc.*) line that spans across the first two measures and continues into the third. The lower staff is in bass clef with a 2/4 time signature and contains a series of chords, each marked with a slur and a fermata.

lieu et vers la place où défilera le cortège. Groupes de marchandes et de guerriers.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a piano (*p*) dynamic marking and a crescendo (*cresc.*) line that spans across the first two measures and continues into the third. The lower staff is in bass clef with a 2/4 time signature and contains a series of chords, each marked with a slur and a fermata.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a *Rideau* marking and a *sempre cresc.* dynamic marking. The lower staff is in bass clef with a 2/4 time signature and contains a series of chords, each marked with a slur and a fermata.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a forte (*f*) dynamic marking and a fortissimo (*ff*) dynamic marking. The lower staff is in bass clef with a 2/4 time signature and contains a series of chords, each marked with a slur and a fermata.

Sop.

f C'est jour de fête et d'al_lé - gres - se, De tou - tes

Cont.

f C'est jour de fête et d'al_lé - gres - se,

Ten.

f C'est jour de fête et d'al_lé - gres - se, De tou - tes

Bass.

f C'est jour de fête et d'al_lé - gres - se,

LES ENFANTS

LES ENFANTS

All.^o giocoso (♩ = 112)

f

parts Chacun ac - court cha - cun s'em -

De tou - tes parts Chacun ac - court cha - cun s'em -

parts Chacun ac - court cha - cun s'em -

De tou - tes parts Chacun ac - court cha - cun s'em -

LES ENFANTS

LES ENFANTS

- pres - se Vers les rem - parts!

- pres - se Vers les rem - parts!

- pres - se Vers les rem - parts!

- pres - se Vers les rem - parts!

mf Et tout le pa - ys est en rou - te,

mf Et tout le pa - ys est en

mf Et tout le pa - ys est en rou - te,

mf Et tout le pa - ys est en

f La _____ la _____ la la la la _____

Foule grondant com-me le flot, Pour voir la
rou - te, Fou-le grondant com - me le flot, Pour voir la
Foule grondant com-me le flot, Pour voir la
rou - te, Fou-le grondant com - me le flot, Pour voir la
La la la la la la

jou - te De Ka-ma - lot! *f* Pour voir la jou - te
jou - te De Ka-ma - lot! *f* Pour voir la jou - te
jou - te De Ka-ma - lot! *f* Pour voir la jou - te
jou - te De Ka-ma - lot! *f* Pour voir la jou - te

C'est jour de fê - te, *f* C'est jour de

De Ka_ma_lot! Cha_eun ac_court

De Ka_ma_lot! Cha_eun ac_court

De Ka_ma_lot! Chacm ac_court Vers les rem_

De Ka_ma_lot! Cha_eun ac_court

fê_tè!

Vers les rem_parts!

Vers les rem_parts!

parts

Vers les rem_parts!

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

This system contains the first four staves of the musical score. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: *f* C'est jour de. The piano accompaniment begins on the fifth staff with a melody of eighth notes and chords, marked *f* and *sempre cresc.* The system concludes with a *ff* dynamic marking.

This system contains the next four staves. The vocal parts continue with lyrics: fête et d'al_lé - gres - se De tou_tes parts. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a *ff* dynamic marking.

Cha - cun' ac - court cha - cun s'em -
 parts Cha - cun ac - court cha - cun s'em -
 Cha - cun ac - court cha - cun s'em -
 parts Cha - cun ac - court cha - cun s'em -

- pres - se Vers les rem - parts! _____
 - pres - se Vers les rem - parts! _____
 - pres - se Vers les rem - parts! _____
 - pres - se Vers les rem - parts! _____
 La la la la la _____

LES MARCHANDES Sopr.

Mes beaux sei - gneurs, mes belles da - mes,

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'Mes beaux sei - gneurs, mes belles da - mes,'.

A - che - tez - nous ces fruits do - rés

This system contains the next two staves of music. The vocal line continues with the lyrics 'A - che - tez - nous ces fruits do - rés'.

Ces beaux col - liers ces fi - nes la - mes

This system contains the next two staves of music. The vocal line continues with the lyrics 'Ces beaux col - liers ces fi - nes la - mes'.

Ces chape - lets aux grains na - crés

This system contains the final two staves of music for the 'LES MARCHANDES' section. The vocal line continues with the lyrics 'Ces chape - lets aux grains na - crés'.

LES RIBAUDES Cont.

Fiers cava -

This system contains the first two staves of music for the 'LES RIBAUDES' section. The vocal line begins with the lyrics 'Fiers cava -'.

- liers _____ venus par trou - pes Des pays où

sont vos a - mours _____ Nous accou-

- pons _____ tendez vos cou - pes Bu - vez gai-

LES MARCHANDES

Mes beaux sei-

- ment, bu - vez tou - jours!

dim. poco rit.

- gneurs ————— mes bel_les da - mes A_che_tez-

This system contains the first four measures of the piece. The vocal line begins with a half note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

nous ————— ces fruits do - rés ————— Ces beaux col -

Bu_vez gai_ment ———

This system contains the next four measures. The vocal line continues with a half note and eighth notes. The piano accompaniment maintains the established rhythmic pattern.

- liers ————— ces fi_nes la - mes Ces cha_pe -

This system contains the final four measures of the piece. The vocal line concludes with a half note and eighth notes. The piano accompaniment ends with a final chord.

lets — aux grains — na-crés!

Bu-vez tou-jours!

GUERRIERS (Basses)

Fil - les aux cheveux d'or,

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "lets — aux grains — na-crés!". The middle staff is a vocal line with lyrics: "Bu-vez tou-jours!". The bottom staff is a piano accompaniment for "GUERRIERS (Basses)". The music is in G major and 4/4 time. The piano part features a steady bass line with chords and some melodic movement.

Aux yeux pleins de ten-dres - se, Ver - sez, versez encor

f

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "Aux yeux pleins de ten-dres - se, Ver - sez, versez encor". The middle staff is a vocal line with lyrics: "Ver - sez, versez encor". The bottom staff is a piano accompaniment. The music is in G major and 4/4 time. The piano part features a steady bass line with chords and some melodic movement.

Ténors

Ver - sez ce vin vermeil,

L'amour a-vec li - vres - se!

The third system of music consists of three staves. The top staff is a vocal line for "Ténors" with lyrics: "Ver - sez ce vin vermeil,". The middle staff is a vocal line with lyrics: "L'amour a-vec li - vres - se!". The bottom staff is a piano accompaniment. The music is in G major and 4/4 time. The piano part features a steady bass line with chords and some melodic movement.

Joy - eux fils du soleil, Fil - les aux cheveux d'or Ver - sez en -

- cor!

Fil - les aux cheveux d'or Aux yeux pleins de ten -

Ver - sez en - cor!

- dres - se Ver - sez, versez en - cor L'amour a - vec l'i -

Ver - sez en - cor Le vin vermeil Joy - eux
- vres - se! Ver - sez en - cor!

fils du so - leil! Fil - les aux che - veux d'or, Ver - sez en -
Ver - sez en - cor!

LES MARCHANDES

Me's beaux sei - gneurs mes bel - les

LES RIBANDES

Bu - vez gai - ment

- cor! Ver - sez ce vin ce

Versez en - cor! Ver - sez ce vin ce

da - mes A - che - tez - nous ces fruits do -
 Buvez tou - jours! Tendez vos cou -
 vin ver - meil Fils du joy - eux
 vin ver - meil Fils du joy - eux

- rès Ces beaux col - liers ces fi - nes
 - pes, Beaux ca - va - liers buvez gaiment!
 so - leil Ver - sez ce vin ce
 so - leil Ver - sez ce vin ce

la - mes Ces cha - pe - lets aux

Bu - vez tou - jours Tendez vos cou - pes, Bu -

vin ver - meil Fils du joy - eux

vin ver - meil Fils du joy - eux

The first system consists of five staves. The top four staves are vocal parts: a soprano line, an alto line, a tenor line, and a bass line. The fifth staff is the piano accompaniment, split into a right-hand and left-hand part. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "la - mes Ces cha - pe - lets aux", "Bu - vez tou - jours Tendez vos cou - pes, Bu -", "vin ver - meil Fils du joy - eux", and "vin ver - meil Fils du joy - eux".

grains na - crés! Mes beaux sei - gneurs!

- vez tou - jours! Fiers ca - va - liers!

so - leil! Ver - sez en - cor! Ver - sez tou -

so - leil! Ver - sez en - cor! Ver - sez tou -

The second system consists of five staves. The top four staves are vocal parts: a soprano line, an alto line, a tenor line, and a bass line. The fifth staff is the piano accompaniment, split into a right-hand and left-hand part. The music continues in the same key and time signature. The lyrics are: "grains na - crés! Mes beaux sei - gneurs!", "- vez tou - jours! Fiers ca - va - liers!", "so - leil! Ver - sez en - cor! Ver - sez tou -", and "so - leil! Ver - sez en - cor! Ver - sez tou -". There are "cresc." markings above the piano accompaniment in the third and fourth measures of the fifth staff.

dim.
 A _ che_tez - nous! _____ A _ che_tez - nous! _____
dim.
 Bu_vez gai _ ment! _____ Bu_vez gai _ ment! _____
 -jours! Versez encor Versez
 -jours! Versez encor Versez
dim.
dim.

p
 A _ che_tez - nous! _____
p
 Bu_vez tou_jours! _____
p
 tou _ jours! _____
p
 tou _ jours! _____
dim. *p* *p*

Poco più moderato

E_cou_tez, é_cou_tez ces ap_pels de trom_pet tes!

ou_vrez vos rangs _____

ou_vrez vos rangs _____

Fai_tes nous pla_ ce

Fai_tes nous pla_ ce

f *p* *cresc.*

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment with dynamic markings *f*, *p*, and *cresc.*

Ou_vrez vos rangs _____

Ou_vrez vos rangs _____

Fai_tes nous pla_ ce!

Fai_tes nous pla_ ce!

Detailed description: This system contains the second four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment.

Fai_tes place à tous! —

Fai_tes place à tous! —

Fai_tes place à tous! —

Fai_tes place à tous! —

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The music is in G major and 6/8 time. The lyrics are "Fai_tes place à tous! —".

allarg. **Tempo di marcia**

f

Piano accompaniment for the first system. It features a melody in the right hand and a bass line in the left hand. The tempo changes from *allarg.* to **Tempo di marcia**. A dynamic marking of *f* is present.

Piano accompaniment for the second system, continuing the melody and bass line in the same key and time signature.

p

Piano accompaniment for the third system. A dynamic marking of *p* is present. The music continues with the same melodic and harmonic structure.

erese.

Piano accompaniment for the fourth system. A dynamic marking of *erese.* is present. The system concludes the piece.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with some notes beamed together.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in both hands.

Third system of musical notation, marked with a forte *f* dynamic. It includes a *dolce* marking above the treble staff and a *Ped.* marking with a star symbol below the bass staff.

Fourth system of musical notation, marked with a *cresc.* dynamic. It features a *Ped.* marking with a star symbol below the bass staff.

Fifth system of musical notation, marked with a piano *p* dynamic. The texture continues with chords and melodic fragments.

Sixth system of musical notation, marked with a *cresc.* dynamic. The system concludes with a double bar line and a common time signature *C*.

And^{te} maestoso

Sopr. *f*
 Gloi - re! Gloi - re! Gloire au roi no - tre si - re!

Contr. *f*
 Gloi - re! Gloi - re! Gloire au roi no - tre si - re!

Ten. *f*
 Gloi - re! Gloi - re! Gloire au roi no - tre si - re!

Basses *f*
 Gloi - re! Gloi - re! Gloire au roi no - tre si - re!

And^{te} maestoso

Au roi juste et vic-to - ri - eux! Au roi juste et vic-to - ri -

Au roi juste et vic-to - ri - eux! Au roi juste et vic-to - ri -

Au roi juste et vic-to - ri - eux! Au roi juste et vic-to - ri -

Au roi juste et vic-to - ri - eux! Au roi juste et vic-to - ri -

- eux! Heu-reux qui vit sans son em - pi - re Et

- eux! Heu-reux qui vit sans son em - pi - re Et

- eux! Heu-reux qui vit sans son em - pi - re Et

- eux! Heu-reux qui vit sans son em - pi - re Et

fier qui combat sous ses yeux! Gloire au roi

fier qui combat sous ses yeux! Gloire au roi

fier qui combat sous ses yeux! Que nos voix à l'é -

fier qui combat sous ses yeux! Que nos voix à l'é -

ff

ff

Récit

LE ROI

8 --- 1

Peu - ple, et vous cheva - liers dont l'honneur m'accom - pa - gne E - cou -

le R. - tez é - cou - tez! Pour la neu - vième fois de -

f

le R.

- puis que le Très-Haut — m'a fait roi de Bre-ta-gne La li-ce va s'ouvrir

le R.

à de nouveaux tournois Et moi, le Roi moi que tant de gloire en-vi-

le R.

-ron-ne, Je vous rends grâce à tous peuple et preux en re-tour

le R.

Puisque je dois vrai-ment l'é-clat de ma cou-ron - ne

ad lib.

le R. *mf* *f* *f*

Prenx a vo - tre vail - lan - ce et peuple à ton a -

le R. GAUVAIN et six chevaliers *f*

- mour Sire Ar -

Gloire au roi! — Gloire au roi! —

Gloire au roi! — Gloire au roi! —

Gloire au roi! — Gloire au roi! —

Gloire au roi! — Gloire au roi! —

f *ff* *fff*

Lento

G. *dolce*

- thur de - vant toi s'in - cli - ne ma ban - niè - re, Che - va - lier par fa -

Lento

G. *veur du Christ et de mon roi! — Dans l'a - rê - ne qui*

G. *s'ou - vre A la va - leur guer - rie - re Je de man - de l'hon -*

cresc. *f*

G. *-neur de jou - ter de - vant toi! —*

dim. **Più animato**

LE ROI

Hérauts — ouvrez la bar - riè - re Trom - pes son -

Allegro

LANCELOT et LAVAINÉ accourant

Ar - rê - tez! Ar - re -

nez!

Allegro

ff

All^o agitato

-tez!

avec rage

La_vainé à ses cô_tes

Sop. avec surprise

Un cheva - lier masqué!

Contr. avec surprise

Un cheva - lier masqué!

Ten. avec surprise

Un cheva - lier masqué!

Basses. avec surprise

Un cheva - lier masqué!

All^o agitato

fp

G. *cresc.*
 Et sur son hau - me noir pour al - lu - mer ma hai - ne Cette é -

LE ROI
 Que veux-tu che - va -
 G. - charpe aux couleurs d'E - lai - ne

LANCELOT *Allegro*
 Combattre en ce tour - noi!
 le R. - lier!

Allegro
f

Lau. *Lento (avec noblesse)*
 Sire Ar - thur de - vant toi s'in -

dolce

Lau. *eli - ne ma ban - niè - re Che - va - lieg par fa - veur du Christ et de mou*

Lau. *roi! Dans l'a - rê - ne qui s'ou - - vre*

Lau. *A la valeur guer - riè - re Je deman - de l'honneur de jou -*

Lau. *- ter de - vant toi!*

Allegro

LE ROI

Quoi? sans di - re ton nom, ni montrer ton vi - sa - ge

Allegro

LANCELOT

Sans voir mes traits tu peux me su - rer mon cou - ra - ge!

LAVAIN

Fils d'As - to - lat, j'i - gno - re son nom et son rang Mais de ce che - va -

Lav.

- lier je me por - te ga - rant

GAUVAIN

Per - mets, ô mon roi qu'il com -

LE ROI

Plus lent

3

G. Qu'il soit donc fait se lon son

_ bat _ _ _ te!

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a rest, followed by a triplet of eighth notes (G4, A4, B4) and another triplet (C5, B4, A4). The piano accompaniment consists of a right hand with a rhythmic pattern of eighth notes and a left hand with chords. The system concludes with a double bar line and a fermata over the final notes.

le R. vœu! Al-lez tous au com_bat, et que chacun se flat _ _ _ te

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with a melodic line in bass clef. The piano accompaniment features a right hand with chords and a left hand with a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*). The system ends with a double bar line and a fermata.

le R. De remporter le prix _ _ _ a_vec l'ai _ _ _ de de

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line continues with a melodic line in bass clef. The piano accompaniment features a right hand with chords and a left hand with a rhythmic accompaniment. Dynamics include fortissimo (*ff*). The system ends with a double bar line and a fermata.

le R. Le cortège sort par la porte du fond

Dieu! _ _ _

All^o maestoso

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line begins with a melodic line in bass clef. The piano accompaniment features a right hand with chords and a left hand with a rhythmic accompaniment. Dynamics include forte (*f*). The system ends with a double bar line and a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of several measures with chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It shows a mix of chords and moving lines in both the treble and bass staves.

Third system of musical notation. The right hand features a long, sustained chord in the final measure, while the left hand continues with a melodic line.

Fourth system of musical notation. The right hand has a long, sustained chord, and the left hand plays a rhythmic pattern of eighth notes.

Fifth system of musical notation. The right hand has a long, sustained chord, and the left hand plays a rhythmic pattern of eighth notes.

Sixth system of musical notation. The right hand features a triplet of eighth notes, and the left hand has a triplet of eighth notes. A dynamic marking of *f* (forte) is present in the first measure.

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns and triplets.

(Le peuple se groupe autour du mur d'enceinte et commente la joute)

Piano accompaniment for the second system, marked *ff* and *dim.*, with dynamic markings and triplets.

1^{er} GROUPE

Ténors

Vocal line for Tenors of the first group.

La joute a commen - cé!

Basses

Vocal line for Basses of the first group.

La joute a commen - cé!

Piano accompaniment for the first group, marked *p*, with dynamic markings and triplets.

2^d GROUPE

Ténors

Vocal line for Tenors of the second group.

Dans un flot de pous - siè - re Voy - ez bon -

Basses

Vocal line for Basses of the second group.

Dans un flot de pous - siè - re Voy - ez bon -

Piano accompaniment for the second group, with dynamic markings and triplets.

1^{er} GROUPE

Ils s'abordent !

Ils s'abordent !

- dir les cheva - liers !

- dir les cheva - liers !

p

3

Voyez! cas - ques et boucli - ers É - tin - ce -

Voyez! cas - ques et boucli - ers É - tin - ce -

Voyez! cas - ques et boucli - ers É - tin - ce -

Voyez! cas - ques et boucli - ers É - tin - ce -

3

-ler dans la lu-mière! Cou-ra-ge! Bé-duy-

-ler dans la lu-mière! Cou-ra-ge! Bé-duy-

-ler dans la lu-mière!

-ler dans la lu-mière!

-er! Le glaive frap-pe le

-er! Le glaive frap-pe le

Vivat!Gauvain! Le glaive frap-pe le

Vivat!Gauvain! Le glaive frap-pe le

glai - ve Et sem - ble flamboy_er!

glai - ve Et sem - ble flamboy_er!

glai - ve Et sem - ble flamboy_er! *f* Hardi — pour Per-ce-

glai - ve Et sem - ble flamboy_er!

f Hardi — pour Per-ce-

f Hardi — pour Be_duy_er! —

f Hardi — pour Be_duy_er! —

-val! —

-val! —

f *f*

1^{er} GROUPE

Per-ceval tom-be!

Per-ceval tom-be!

ff

p

3

3

Detailed description: This block contains the musical score for the first group. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in French, with the lyrics "Per-ceval tom-be!". The piano accompaniment features a prominent triplet in the right hand and a triplet in the left hand. Dynamics include fortissimo (ff) and piano (p). The key signature has two flats (B-flat and E-flat).

2^d GROUPE

Il se re - lè - - ve!

Il se re - lè - - ve!

Detailed description: This block contains the musical score for the second group. It consists of two vocal staves and a piano accompaniment. The vocal lines are in French, with the lyrics "Il se re - lè - - ve!". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature remains two flats.

1^{er} GROUPE

Regar - dez! Regar-dez!

Regar - dez! Regar-dez!

Detailed description: This block contains the musical score for the first group. It consists of two vocal staves and a piano accompaniment. The vocal lines are in French, with the lyrics "Regar - dez! Regar-dez!". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature remains two flats.

2^d GROUPE

Regar - dez! Regar-dez!

Regar - dez! Regar-dez!

Regar - dez! Regar-dez!

Detailed description: This block contains the musical score for the second group. It consists of two vocal staves and a piano accompaniment. The vocal lines are in French, with the lyrics "Regar - dez! Regar-dez!". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature remains two flats.

Ténors

Droit sur son destrier Le chevalier masqué s'é-

- lance! Rien ne peut résister aux grands

cups de sa lance Qui subit son at-

-taque est renversé soudain. *ad lib.*

1^{er} GROUPE

f Victoire — au che — va — lier — masqué!

f Victoire — au che — va — lier — masqué!

f

2^d GROUPE

Gauvain l'assail — le! Les coups sont

Gauvain l'assail — le! Les coups sont

p

1^{er} GROUPE

Gauvain — chan — cel — le.

Gauvain — chan — cel — le.

2^d GROUPE

drus, serrés, ef_froy_a — bles!

drus, serrés, ef_froy_a — bles!

p

Héroï - que ba - tail - le!

Héroï - que ba - tail - le!

Il se redres - se! Héroï - que ba - tail - le!

Il se redres - se! Héroï - que ba - tail - le!

cresc.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in two voices (Soprano and Bass). The piano accompaniment consists of two staves. The lyrics are 'Héroï - que ba - tail - le!' and 'Il se redres - se!'. The piano part includes a 'cresc.' marking and features a triplet in the bass line.

Ils mettent pied à terre et l'épée à la main!

Ils mettent pied à terre et l'épée à la main!

Ils mettent pied à terre et l'épée à la main!

Ils mettent pied à terre et l'épée à la main!

f

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in two voices (Soprano and Bass). The piano accompaniment consists of two staves. The lyrics are 'Ils mettent pied à terre et l'épée à la main!'. The piano part includes a 'f' marking and features a triplet in the bass line.

Vivat pour l'inconnu!

Vivat pour l'inconnu!

Non, Vivat pour Gauvain!

Non, Vivat pour Gauvain!

f Le heaume blanc! Gauvain tom - be!

f Le heaume blanc! Gauvain tom - be!

f L'armu-re noi - re! Gauvain tom - be!

f L'armu-re noi - re! Gauvain tom - be!

f
Gloi - re! Gloire au che_vai_lie_r mas -

f
Gloi - re! Gloire au che_vai_lie_r mas -

f
Gloi - re! Gloire au che_vai_lie_r mas -

f
Gloi - re! Gloire au che_vai_lie_r mas -

f

3

3

Detailed description: This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line begins with a rest followed by the lyrics 'Gloi - re!' and 'Gloire au che_vai_lie_r mas -'. The piano part features a rhythmic accompaniment with triplets and a forte dynamic.

f
- que! _____

f
- que! _____

f
- que! _____

f
- que! _____

ff

3

3

Detailed description: This system continues the vocal parts with the lyrics '- que!' followed by a long horizontal line. The piano accompaniment features a more complex rhythmic pattern with triplets and a fortissimo dynamic.

dim.

p

1 HOMME DU PEUPLE

Récit.

Par - dieu ! dans cet as -

pp ppp

1 H. - saut Couron - né par cet - te vic - toi - re, On eut à ses grands

1 H. coups cru re - voir Lan - ce - lot.

p

LANCELOT

La_vaine, viens, partons!

Sop. *f* au dehors
Victoi - re! Victoi - re!

Cont. *f*
Victoi - re! Victoi - re!

Tén. *f*
Victoi - re! Victoi - re!

Basses *f*
Victoi - re! Victoi - re!

Récit

L. Je suis blessé! Je me soutiens à pei - ne!

Più lento

L. Qui je suis, nul i - ci ne doit le dé_cou_vrir!

LANCELOT

poco rit.

Oui,

mais je vais mou -

LAVAINÉ

Mais vous ê - tes vainqueur!

f suivez

fp

Tempo 1^o Agitato

-rir!

p

cresc.

Sop.

f

Vic-toi - re! Vic-toi - re!

Cont.

f

Vic-toi - re! Vic-toi - re!

Tén.

f

Vic-toi - re! Vic-toi - re!

Basses

f

Vic-toi - re! Vic-toi - re!

f

Oui victoire au hé - ros inconnu qui fut le plus vail - lant!

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with some grace notes. The piano accompaniment features chords and a triplet in the right hand.

1 HOMME DU PEUPLE *più agitato*
Roi, blessé, défaillant, Il a fuit Ca - ma -
Je veux le voir!

The second system includes a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line is marked 'più agitato'. The piano accompaniment has a 'dim.' marking and a 'p' dynamic.

1 H. *Agitato*
- lot et l'éclat de sa gloi - - re!
le R. *Agitato* Bles - sé mor - tel - le -

The third system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line is marked 'Agitato'. The piano accompaniment includes a 'p' dynamic and a 'f' dynamic.

le R. - ment?
GAUVAIN
De ma da - - - - - gue!

The fourth system includes a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note with a slur. The piano accompaniment features a complex rhythmic pattern with many notes.

Moderato

LE ROI (sévèrement)

ad lib.

Gauvain cet-te haine est im-pi - e et j'entends qu'on l'ab-ju - re

Moderato

fp *fp* *dolce*

le R.

Fas - se Dieu qui nous tient en sa di - vi - ne main que ce preux che - va -

ad lib.

le R.

- lier é - chappe à sa bles - su - re! Gauvain la jou - te

le R.

close on se doit par - don - ner! qu'on cher - che ce guer -

le R.

- rier et fut - ce au bout du mon - de

cresc.

le
R.

Je veux le voir par-mi ceux de la Ta - ble Ron - de Et c'est un

all^o agitato

frère en - fin que je veux vous don - ner!

all^o agitato

GAUVAIN

Eh bien! Si - re, je

G.

sais où retrouver sa tra - - - - - ce! La

(à part)

LE ROI

Moderato

le R. Vous, à vo - tre va -

G. bai - ne gui - de - ra mes pas !

Moderato

le R. - leur che - valiers Je rends grâ - ce Et que la paix suc -

le R. - cè - de à vos loyaux com - bats!

Sop. *f* Gloire au Roi! Gloire au

Cont. *f* Gloire au Roi! Gloire au

Ten. *f* Gloire au Roi! Gloire au

Basses *f* Gloire au Roi! Gloire au

allarg.

f suivez

Allegro

Roi!
Roi!
Roi!
Roi!

Roi!
Allegro

ff
fff