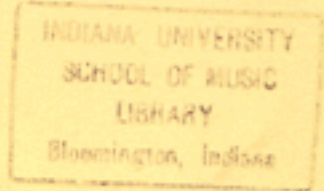


LAUDE DEBUSSY

D289

P

14



PELLÉAS ET MÉLISANDE

PARTITION POUR CHANT ET PIANO

TEXTES FRANÇAIS ET ANGLAIS



MAURICE MAETERLINCK

PELLÉAS ET MÉLISANDE

DRAME LYRIQUE EN 5 ACTES ET 12 TABLEAUX

A lyric Drama in five Acts and twelve Tableaux

de Maurice Maeterlinck

MUSIQUE DE

CLAUDE DEBUSSY

PARTITION POUR CHANT ET PIANO

Score for Voice and Piano



Textes français et anglais

English translation by Henry Grafton CHAPMAN



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ET EN TÉMOIGNAGE DE PROFONDE AFFECTION A

ANDRÉ MESSEAGER

PELLÉAS ET MÉLISANDE

1^{re} Représentation sur le Théâtre National de l'Opéra-Comique
(Paris le 30 Avril 1902)

Direction de M. Albert CARRÉ



DISTRIBUTION

PELLÉAS	} petits-fils d'Arkel Grandsons of Arkel	MM. Jean Périer
GOLAUD		Dufrane
ARKEL, roi d'Allemonde		Vieille
<i>King of Allemonde.</i>		
LE PETIT YNIOLD		Blondin
<i>The Child Yniold</i>		
UN MÉDECIN		Vigilé
<i>A Physician</i>		
MÉLISANDE		M ^{lles} Garden
GENEVIÈVE, mère de Pelléas et de Golaud)		Gerville-Réache
<i>Mother of Pelleas and Golaud</i>		
SERVANTES.		FIGURATION
<i>Serving-Women</i>		

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PELLÉAS et MÉLISANDE



Acte I

SCÈNE I. Une Forêt. A Forest.

Très modéré

PIANO

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of a melodic line in the treble and a supporting line in the bass, with a large slur encompassing the entire system.

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

En augmentant un peu

Third system of musical notation, marked with a dynamic of *mf* (mezzo-forte). The music features more complex textures with multiple voices in both hands.

Le rideau ouvert on découvre Mélisande au bord d'une fontaine.
As the curtain rises Melisande is discovered at the edge of a well.

Entre Golaud.
Enter Golaud.

Fourth system of musical notation, starting with a dynamic of *p* (piano) and moving to *pp* (pianissimo). The music is characterized by sustained chords and a steady bass line.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of a melodic line in the treble and a supporting line in the bass, with a large slur encompassing the entire system.

Moins lent

GOLAUD

Je ne pourrai plus sortir de cet - te fo -
Am I no - ver then to leave this for - est a -

-rèt!
-guin? Dieu sait jusqu'
Heav'n knows how

où cet - te bê - te m'a me - né.
far this - - - - - beast has led me on.

Je croy - ais ce - pendant l'a - voir bles - sée à mort; et voi -
Yet I thought to be sure 'twas woun - ded to the death; e - ven

poco cre - scen - do

Go. *mf*

- ci des tra_ces de sang. Mais main_te -
 here are tra_ces of blood. But now, at

Revenez au Mouvt

Go. *mp et soutenu*

- nant, je l'ai per_due de vue, je
 last, it has gone from my oiew, I

Go. *più p*

crois que je me suis per_du moi-mê_me, et mes chiens ne me re -
 think I my_self must have lost my way, and my hounds will ne_ver

Go. *pp*

trou_vent plus. Jevais re_ve -
 find me now. So my steps I

en s'éloignant

Go. *3* *p*

- nir sur mes pas. *J'*entends pleurer...
now must re-trace. I hear a sob,

piu pp *p*

Go. *3*

Oh! oh! qu'y a-t-il là au bord de l'eau? U - ne
Oh! oh! what have we there be-side the well? Can it

Go. *3* *Il* tousse *He* coughs

pe - ti - te fil - le qui pleure au bord de l'eau? *El - le* ne m'entend
be - 'tis a maid - en who weeps be-side the well? She does not hear me

pp

Go. *3* *3*

pas, Je ne vois pas son vi - sa - ge.
yet, nor can I yet see her face.

pp *pp*

Il s'approche et touche Mélisande à l'épaulé.

He approaches Melisande and touches her shoulder.

En animant

Go. *Tranquille*

Pourquoi pleu-res - tu?
Why do you weep?

Mélisande tressaille, se dresse et veut fuir.

Melisande trembles, starts and is about to run away.

1^{er} Mouvt

Go. *sf*

N'avez pas peur vous n'avez rien à
Be not a-fraid you've no rea-son to

Go. *p doux et soutenu*

crain - dre. Pourquoi pleu-rez - vous, i - ci, tou-te seu-le?
feur me. Tell me what has made you cry, all a-lone here?

MÉLISANDE presque sans voix
almost voiceless.

Ne me touchez pas! ne me touchez pas!
No, no, touch me not! No, no, touch me not!

GOLAUD

N'avez pas peur... Je ne vous fe-rai
Be not a-fraid I will do you no

Go.

Animé

M. *Ne me touchez pas!*
No, no, touch me not!

Go. *pas... Oh! vous êtes belle.*
karm... Oh! you are so fair!

mf

1^{er} Mouvt

M. *ne me touchez pas, ou je me jette à l'eau!*
No, no, touch me not, or I shall throw me in!

Go. *Je ne vous touche pas... Voy-*
There, there, I'll not touch you... For

p

doux et calme

Go. *ez, je res.te.ra.i i - ci, con.tre l'ar - bre. N'ayez pas peur.*
see, I will stay where I am, by this tree here. Be not a-fraid.

p expressif

MÉLISANDE

Animé

Oh! ouil ouil
Oh! yes! yes!

Quelqu'un vous a - t-il fait du mal?
Has a - ny one done you a wrong?

piu p

Elle sanglote profondément
She sobs deeply

ouil
yes!

Tous!
All!

Qui est - ce qui vous a fait du mal? —
Who is it that has done you a wrong? —

p

tous!
all!

Je ne veux pas le di - re! je ne peux pas le
No, no, I will not tell you! No, no, I can not

Quel mal vous a-t-on fait?
And what wrong have they done?

cresc.

simile

Poco rit.

a Tempo

M.
di - - - rel..
tell you!

Go.
Voy - ons,
Come, come,

dim. *p* *cresc.*

Go.
ne pleu - rez pas ain - si.
you must not weep like this.

D'où ve - nez-vous?
Whence do you come?

mf *très expressif*

**Pressez
MÉLISANDE**

Je me suis en - fui - e!... en - fui - e... en - fui - - e...
Oh! I ran a - way! — a - way, — a - way, —

1^{er} Mouvt

M. *Lento* *p*

Je suis per -
And I am

GOLAUD

Oui, mais d'où vous é - tes-vous en - fuie?
Ay; but tell me whence it was you fled?

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The middle staff is a bass line in bass clef, starting with a whole rest followed by a half note G3, then a quarter note F3, and a quarter note E3. The bottom staff is a piano accompaniment in grand staff, starting with a whole rest followed by a half note G3, then a quarter note F3, and a quarter note E3. The tempo is marked 'Lento' and the dynamics 'p'.

M. *Pressez*

- du - el... perdu - el Oh! oh!
lost herel.. am lost herel Oh! Oh!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, then a quarter note A4, and a quarter note B4. The middle staff is a bass line in bass clef, starting with a half note G3, then a quarter note F3, and a quarter note E3. The bottom staff is a piano accompaniment in grand staff, starting with a whole rest followed by a half note G3, then a quarter note F3, and a quarter note E3. The tempo is marked 'Pressez'.

M. *p*

perdue i - ci... Je ne suis pas d'i - ci... Je ne suis pas née là...
Here I am lost... I do not be - long here... 'Tis not where I was born...

GOLAUD

D'où é - tes vous?
Whence do you come?

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, then a quarter note A4, and a quarter note B4. The middle staff is a bass line in bass clef, starting with a whole rest followed by a half note G3, then a quarter note F3, and a quarter note E3. The bottom staff is a piano accompaniment in grand staff, starting with a whole rest followed by a half note G3, then a quarter note F3, and a quarter note E3. The dynamics are marked 'p'.

1^{er} Mouvt

M. *p*

Oh! oh! loin d'i-ci... loin... loin...
 Oh! Oh! far from here... far... far...

Go.

Où è-tes-vous né-e?
 Where were you born?—

M.

Où donc? Ah!
 Oh where? Ah!

Go.

Qu'est-ce qui brille ain-si— au fond de l'eau?...
 What is it shines so bright— in yon-der well?

pp sf p

Retenu

M.

C'est la cou-ron-ne qu'il m'a don-né-e. Elle est tom-bée en pleu-
 It is the crown that he gave to me.— 'Twas there it fell as I

Go.

p

au Mouvt

M. *- rant. wept.*

GOLAUD

U - ne couron - ne? Qui est-ce qui vous a don.né u - ne couron - ne?
 Crown that he gave you? And who was it then, may I ask, gave you a crown, pray?

pp

M. **Pressez** **Animé et agité**

Non, non, je n'en veux plus!...
 No, no, I want it not!

Go. Je vais es_say.er de la prendre...
 I'll see if it can't be re.co.vered.

cresc.

M. je n'en veux plus I want it not!

Je pré_fè_re mou_rir...
 I had much ra_ther die...

mf *f*

M. mourir tout de sui - tel
Yes, die at this mo - ment!

GOLAUD

Je pourrais la re - ti - rer fa - ci - lement;
Yet I ve - ry ea - si - ly could draw it up;

M. Je n'en veux plus! Si vous la re - ti - rez,
Leave it a - lone! If you do take it out,

Go. L'eau n'est pas très pro - fon - de.
It is not ve - ry deep here.

M. je me jette à sa pla - cel..
I shall throw my - self down therel

Go. Non, non, je la lais - se - rai
Nay, nay, I shall let it a .

Go. *là; lone;* *On pour-rait la pren-dre sans pei-ne ce-pen- 'Twere ea-sy e-nough to re-gain it, ne'er the-*

MÉLISANDE **Retenu**

Go. *- dant. Elle sem-ble très bel-le. Y a-t-il long-temps que vous a-vez fui? Oui, Yes, - less. It looks like a fine one. Was it long a-go that you fled a-way?*

M. **Très large**

Oui- Qui é-tes-vous? Yes- But who are you?

Go. *Je suis le prin-ce Go-laud le pe-tit Go-laud, Prince Go-laud, am I, and of Ar-*

1^{er} Mouvt (avec plus de souplesse dans le rythme)

M. *Oh! vous a -*
Oh! why, your

Go. *fils d'Arkel le vieux roid'Al-le-mon - de...*
kel, old king of ALmonde, I'm the grand-son.

mf *dim.* *m.d.* *p*

doucement expressif

M. *- vez dé - jà les che - veux gris!*
hair has be - gun to turn gray!

Go. *Oui; quelques-uns, i - ci, près des tem - pes...*
Ay; just a bit, right here by the tem - ples...

m.f.

M. *Et la barbe aussi... —*
And your beard as well. —

Pour - quoi me re - gardez-vous ain -
But why do you stare at me

p *p*

M. *pp*

- si? —
so? —

GOLAUD

Je re - gar - de vos yeux. Vous ne fermez jamais les yeux? —
I was watching your eyes. And do you never close your eyes? —

piu p *pp* *mp*

M.

Si, si, je les fer - me la nuit...
Yes, yes, yes, I close them at night...

très dim. *m.g.* *p*

M.

GOLAUD

Pourquoi a - vez - vous l'air si é - tonné - e?
Why have you such a star - tled air a - bout you?

pp

M. *ant!*
are!

Pourquoi ê-tes-vous ve-nu i-ci?
Then what is it that brings you here?

Go. *Je suis un homme comme les au-tres...*
I am a man just like a-ny o-ther...

Je n'en sais
I cannot

Animé

Go. rien moi-mê-me. Je chas-sais dans la fo-rêt, Je poursui-
tell myself. *I was hunting in the wood,* *And I was*

Go. -vais un san-gli-er, Je me suis trompé de che-min.
fol-low-ing a boar, *And so I went out of my way.*

1^{er} Mouvt

Go. 

Vous a - vez l'air très jeu - ne. Quel âge a - vez-vous? _____
 You re ve - ry young, I fan - cy. How old may you be? _____

p doux et calme *pp*

MÉLISANDE



Je com - mence _____ à a - voir froid...
 I be - gin _____ to feel so cold...

Go. 

Vou - lez-vous ve - nir a - vec moi?
 What say you to com - ing with me?

M. 

Non, non, je reste i - ci.
 No, no, I shall stay here.

Go. 

Vous ne pouvez
 You can not re -

Animé

Go. *mf* très expressif et soutenu *piu f*

pas res.ter i. ci toute seu. le, Vous ne pou.vez pas res.ter i. ci tou.te la
 main here all a. lone in the for. est, You can. not re. main here by yourself all the night

MÉLISANDE

Go. *f* *p*

Mé. li. san. de.
 Me. li. san. de.

nuit... Com. ment vous nommez. vous?
 long... Come, let me hear your name?

Plus animé

M. *p*

Je reste i. -
 I shall stay

Go. Vous ne pouvez pas rester i. ci, Mé. li. san. de. Ve. nez a. vec moi...
 You can. not remain here all a. lone, Me. li. san. de. You must come with me...

m. d. *p*

M. *- ci. here.*

Go. *Vous aurez peur, tou-te seu - le, On ne sait pas ce qu'il y a i-ci... tou-te la*
You'll be a-fraid all a-lone here, There is no tell-ing what may be a-bout; the whole night

cresc.

Go. *Retenu*

nuit... tou-te seu - le... ce n'est pas pos -
long, all a-lone here... I can-not per -

p *più p*

MÉLISANDE *Mouvt animé*

avec une grande douceur Oh! ne me touchez
with great tenderness Oh! no, no, touch me

Go. *- si - ble, Mé-li-san-de, ve-nez, donnez-moi la main...*
- mit it, Me-li-san-de, so come, come give me your hand...

pp *p*

M. *pas!*
not!

Go. *Ne cri.ez pas..*
Do not cry out!

Je ne vous touche.rai plus.
I'll not touch you a .ny more.

p

cre - - - - - scen -

Go. *Mais ve.nez a.vec moi. —*
But I pray you to come. —

La nuit se.ra très
The night will be so

do dim.

Retenu

1^{er} Mouvt (très modéré)

p

Go. *noire et très froi - - de.*
dark and so chil - - ly.

Ve.nez a.vec
I beg you to

più p

MÉLISANDE

Où al-lez-vous?
Where will you go?

moi...
come...

Je ne sais pas...
How can I tell?

Je suis per-du aus-
For I too am a .

pp

pp

pp

Ils sortent
They go out

- si...
stray...

Plus lent

p doux et soutenu

pp

pp

Très modéré, mais sans lenteur

p

pp

This page of musical notation is divided into five systems, each containing two staves (treble and bass clef). The notation includes various dynamics and musical markings:

- System 1:** Features a continuous eighth-note pattern in the bass clef. Dynamics include *p* and *pp*.
- System 2:** The treble clef begins with a melodic line marked *più p*. The bass clef continues with eighth notes. Dynamics include *p* and *pp*.
- System 3:** The treble clef has a melodic line with slurs and accents. The bass clef features triplet eighth notes. Dynamics include *pp*, *più pp*, and *p*.
- System 4:** The treble clef continues with a melodic line. The bass clef has triplet eighth notes. Dynamics include *pp* and *p*.
- System 5:** The treble clef has a melodic line. The bass clef features a dense texture of chords. Dynamics include *p* and *pp*. The piece ends with a fermata and a final chord marked *m.g.*

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 key signature has two sharps (F# and C#). The top staff contains a melodic line with a triplet of eighth notes, followed by a long note with a fermata, and then a phrase marked "expressif" with a piano (*p*) dynamic. The middle staff has a dense texture of chords and moving lines, with markings "m. d." and "m. g." above it, and a piano (*p*) dynamic. The bottom staff features a bass line with triplets and long notes with fermatas.

Second system of musical notation, continuing the three-staff format. The top staff has a melodic line with triplets and long notes with fermatas. The middle staff continues the dense texture with markings "m. d." and "m. g." and dynamics *p* and *più p*. The bottom staff has a bass line with triplets and long notes with fermatas.

Third system of musical notation, consisting of a grand staff (treble and bass). The key signature changes to one sharp (F#). The dynamics are marked *pp*. The music features a steady eighth-note accompaniment in the bass and a more active melodic line in the treble.

8^a bassa

Fourth system of musical notation, consisting of a grand staff. The key signature has one sharp (F#). The dynamics are marked *p* and *mf*. The music continues with a steady accompaniment and a melodic line.

8

Un peu moins lent (le rythme très accentué)

Fifth system of musical notation, consisting of a grand staff. The key signature has one sharp (F#). The dynamics are marked *p* and *pp*. The music features a steady accompaniment and a melodic line with some slurs.

SCÈNE II. Un appartement dans le château. ARKEL et GENEVIÈVE
A room in the castle.

GENEVIÈVE

Voi-ci ce qu'il é - crit à son frè-re Pel-lé - as:
It is thus that he writes to his bro-ther Pel-le - as:

Modéré

Même mouv^t (Un peu plus modéré)*p simplement et sans nuances*

Ge. 

« Un soir, je l'ai trou - vée tout en pleurs au bord d'u - ne fon -
 « One eve it was I found her in tears by the side of a

Ge. 

- tai - - ne, dans la fo - rêt où je m'é - tais per - du.
 foun - - tain, deep in the woods where I too was a - stray.

Sans rigueur dans la mesure

Ge. 

Je ne sais ni son à - ge, ni qui elle est, ni d'où el - le
 I know nei - ther her age, — nor who she is, nor where she be -

Cédez sur le mouv^t dans ces 2 mesures

Ge. 

vient et je n'o - se pas l'in - ter - ro - ger, car el - le doit a - voir eu u - ne grande é - pouvan - te,
 - longs, and I do not dare to ask her yet, But some great ter - ror no doubt has of late been up - on her,

Ge. 

et quand on lui de-man-de ce qui lui est ar-ri-vé, el-le
for if one does but ask her to say what it was took place, of a

Ge. 

pleu-re tout à coup comme un enfant, et sanglo-te si pro-fon-dé-ment — qu'on a
sudden she will weep just like a child with a sob-bing so sad and so deep — one takes

d'une voix étouffée
in a choking voice

pp

Ge. 

peur.
fright.

Il y a main-te-nant six mois que je l'ai é-pou-
It is now, as you know, six months since I made her my

ppp *p*

Ge. 

-sée et je n'en sais pas plus que le jour de no-tre ren- - con - tre. En at - ten -
wife, yet I know no-thing more than I knew the day that I found her. And now mean-

Ge. *3* *3* *3*

3 *3* *3*

- dant, mon cher Pel.lé - as, toi que j'ai.me plus qu'un frè - re, bien que nous ne soy-ons pas
 - while, my dear Pel-le - as, whom I love more than a 'bro - ther, tho' to be sure we are not

Ge. *dim. et retenu* *avec une émotion contenue*
with suppressed emotion

nés du mê.me père, en at.tendant, prépa.re mon re - tour... Je sais que ma
 sons of the same fa - ther, have all in rea.di.ness for my re - turn. I know that my

più p

Ge. *dim.*

mè-re me par.don.ne.ra vo-lon - tiers. Mais j'ai peur d'Ar-kel, mal.gré tou-te sa bon -
 mo.ther will on.ly too gladly for - give. Ar-kel, tho', I fear, spite of his kind.heart.ed -

pp

Ge. *3* *3* *6*

- té. S'il consent néanmoins à l'accueillir, comme il ac.cueille - rait sa propre fil - le,
 - ness. But if ne.ver.the.less he shall consent to receive her as tho' she were his daugh - ter,

pp

all.

En animant un peu

Ge. *cre - scen do*

le troi-siè-me jour qui sui-vra cet-te let-tre, al-lume u-ne lampe au som-met de la
 then on the third day af-ter get-ting this let-ter, have light-ed a lamp in the top of the

cre - scen do

Un peu retenu

Ge. *Toujours retenu*

tour qui re-gar-de la mer. Je l'a-per-ce-vrai du pont de no-tre na-
 tower that looks o-ver the sea. I shall see it shine from my ves-sel in the

mf p expressif

Ge. *vi - re, si non j'i-rai plus loin et ne re-viendrai plus...
 har-bour; if not, I shall go on, and shall ne-ver re-turn.*

p pp

Lent

Ge. Qu'en di-tes-vous?
 What do you say?

pp p avec une grande expression

ARCEL

Très modéré

Je n'en dis rien.
I've nought to say.

Ce - - la peut nous pa - raitre é -
All this, per - haps, may strike us

A. - tran - ge, par ce que nous ne voyons ja - mais que l'en - vers des des - ti - nées, l'en - vers
strange - ly, that will be be - cause we ne - ver see but the un - der side of fate, ay, and

A. même de la nô - tre...
that too of our own fate.

Animé (très peu)

Il a - vait toujours sui - vi mes conseils jus - qu'ici,
He had followed my ad - vice all his life till to - day,

p soutenu

A. j'avais cru le rendre heu - reux en l'en - voy - ant de - man - der la main de la princesse Ur -
I too be - lieved for his good it was I sent him to ask the hand of the princess Ur -

A. *su - le...
su - la...* *Il ne pouvait pas res - ter
He could not live on all a -*

p doux et expressif

A. *seul, et de - puis la mort de sa femme il é - tait tris - te d'ê - tre seul;
lone, in - deed, since the death of his wife it's made him sad to live a - lone.*

dim.

p

A. *cre - scen - do*

*et ce ma - riage allait mettre fin à de longues guer - res, à de vieilles hai - nes...
This marriage, too, had brought to a close ma - ny ter - rible wars, — many feuds of long stand - ing.*

cre - scen - do

A. **Retenu**

*Il ne l'a pas vou - lu ain - si.
And yet he would not have it so.*

dim.

p

1^{er} Mouvt
avec une émotion grave
with serious emotion

A. *p* *cre - - - - - scen - - - - - do*

Qu'il en soit comme il a vou - lu : je ne me suis ja - mais
As he wish - es so let it be : ne - ver as yet have I

A. *f*

mis en tra - vers d'u - ne des - ti - né - - - - e ;
set me a - gainst what fate has de - ter - - - - mined.

A. *dim.* *Lent et grave*

il sait mieux que moi son a - ve - nir. Il n'ar - ri - ve peut ê - tre
He knows bet - ter than I what's to come. It may be there ne - ver oc -

A. *p*

pas - - - - d'é - vè - ne - ments i - nu - ti - les.
- curs - - - - a - ny e - vent that is use - less.

Modéré
GENEVIÈVE

Il a toujours é - té si prudent, si grave et si
He al - ways was so . prudent and wise, so stea - dy and

Ge.

fer - - me ... De - puis la mort de sa femme — il ne vi - vait
thought - - ful. And since the death of his wife — he's lived for nought

Ge.

plus que pour son fils, — le pe - tit Y - niold. Il a tout ou - bli -
else than for his son, — his lit - tle Y - niold. He's for - got - ten it

Ge.

Animez un peu **Entre Pelléas**
Enter Pelleas

- é ... Qu'allons-nous fai - - re ? ..
all. What shall we do ?

Ge. *C'est Pel.lé - as.*
'Tis Pel. le - as.

ARKEL

Qui est-ce qui en.tre là?
Who has come in. to the room?

Ge. *p* *Il a pleu - ré.*
He's been in tears.

A. *Retenu*

Est-ce toi, Pel.lé -
Is it thou? Pel. le.

A. *as ?* *Viens un peu plus près que je te voie dans la lumiè - re.*
as ? *Come thou nearer me, I'd see thee here where it is light - er.*

mf *mf* *dim.*

Modéré
PELLÉAS

Grand-pè - re, j'ai re - çu en mê - me temps que la let - tre de mon frè - re
Grand-Sire, ——— I re - ceived at the same time as the let - ter from my bro - ther

Même mouv^t

une autre let - tre; U - ne let - tre de mon a - mi Marcellus... Il va mou -
an - o - ther let - ter; 'Tis a let - ter come from Mar - cellus, my friend. He's going to

Animez l'expression dans le récit

-rir et il m'appel - le... Il dit qu'il sait ex - ac - tement le jour où la mort doit ve - nir...
die and he has called me. He says that he can tell the ve - ry day on which his death will come.

cre - - - - - scen - - - - - do

Animez toujours

Il me dit que je puis ar - ri - ver a - vant el - le si je veux, mais qu'il n'y a
And he says I can be there be - fore death shall reach him, if I will; but I have no

1^o Mouvt plus modéré

P. pas de temps à per-dre.
time to lose to do this.

ARKEL

Il fau - dra it at - ten - dre quel-que temps ce - pen - dant,
'Twould be well to wait — a lit - tle ne - ver - the - less,

A. Nous ne sa - vons pas ce que le re - tour de ton frère nous pré - pa - re
For we do not know as yet how thy bro - ther's re - turn may af - fect us.

p

mf

A. Et d'ailleurs ton pé - re n'est-il pas i - ci, au - des - sus de nous, plus ma -
And, what's more, does not thine ail - ing fa - ther keep his cham - ber a - bove, sick - er

dim.

A. - la - de peut - è - tre que ton a - mi... Pour - ras - tu choi -
too, it may be, than e - ven thy friend? Canst thou choose be -

p

p *expressif*

Il sort.
He goes out.

A.

- sir en - tre le père et l'a - mi?...
tween thy own fa - ther and thy friend?...

GENEVIÈVE

Ils sortent séparément
They go out separately

Aie soin d'al.lu.mer la lampe dès ce soir Pel.lé.as.
See that the light is put up — be.fore dark, Pel.le.as.

Modéré

Serrez

Retenu **Plus modéré et très expressif**

dim. *pp*

Detailed description: This system contains two measures. The first measure is marked 'Retenu' and features a piano staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second measure is marked 'Plus modéré et très expressif' and features a piano staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include 'dim.' and 'pp'.

Animez et augmentez peu à peu

pp

Detailed description: This system contains two measures. The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamics include 'pp'.

Detailed description: This system contains two measures. The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.

au Mouvt

f *ff*

Detailed description: This system contains two measures. The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamics include 'f' and 'ff'. The tempo marking 'au Mouvt' is present.

En retenant

dim. molto *p. dim.*

Detailed description: This system contains two measures. The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamics include 'dim. molto' and 'p. dim.'.

ppp *pp* *morendo*

Detailed description: This system contains two measures. The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamics include 'ppp', 'pp', and 'morendo'.

SCÈNE III. *Devant le château.*
Before the castle.

Lent, mélancolique et doux

pp
p
m.g.

This block contains the piano accompaniment for the first section of the scene. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music is in a key with three sharps (F#, C#, G#) and a 3/8 time signature. The tempo is marked 'Lent, mélancolique et doux'. Dynamics include 'pp' (pianissimo) in the treble staff, 'p' (piano) in the grand staff, and 'm.g.' (mezzo-forte) in the bass staff. The piece features a series of chords and melodic lines with slurs and ties.

Entrent Geneviève et Mélisande
Enter Genevieve and Melisande

p
morendo
morendo

This block contains the piano accompaniment for the second section of the scene. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music is in the same key and time signature as the first section. Dynamics include 'p' (piano) in the treble staff, and 'morendo' (diminuendo) in both the grand and bass staves. The piece features a series of chords and melodic lines with slurs and ties.

Un peu moins lent

pp
g.

This block contains the piano accompaniment for the third section of the scene. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The music is in the same key and time signature as the previous sections. Dynamics include 'pp' (pianissimo) in the treble staff and 'g.' (forte) in the bass staff. The piece features a series of chords and melodic lines with slurs and ties.

MÉLISANDE

p
2
2

Il fait som - bre dans les jar - dins. Et quel - les fo -
In the gar - dens here it is dark. And how ma - ny

This block contains the vocal line for Mélisande and its piano accompaniment. It consists of a vocal staff at the top and a grand staff at the bottom. The vocal line is in a key with three sharps and a 3/8 time signature. Dynamics include 'p' (piano) in the vocal staff. The piano accompaniment consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The piano accompaniment is in the same key and time signature as the previous sections. Dynamics include 'p' (piano) in the grand staff. The piece features a series of chords and melodic lines with slurs and ties.

M. *- rêts, quel. les fo. rêts tout autour des pa - laisl..*
treest! All round the cas. tle what forests there are!

GENEVIÈVE

Oui; ce - la m'é - tonnait aus -
 Yes, I was ve - ry much sur -

mp *pp*

Ge. *- si quand je suis ar - ri - vée i - ci,* *et ce - la é - tonne tout le mon - de.*
prised when I came here my - self at first, *they as - tonish ev - ry one who sees them.*

mf

Ge. *Il y a des endroits où l'on ne voit ja - mais le so - leil.* *Mais l'on s'y fait si*
There are pla - ces, they say, so thick the sun can ne - ver be seen. *But soon one grows ac -*

p *più p* *p*

vi - te... Il y a long - temps, il y a longtemps...
cus - tomed. *It is a long time, a ve - ry long time,*

Animez un peu

Il y a pres.que qua.rante ans que je vis i - ci. Re - gar -
Yes, it is near - ly for - ty years that I have lived *here.* *Now look*

- dez de l'au - tre cò - té, vous au - rez la clar - té de la mer.
there, a - round on that side, and you will get the light from the sea.

Animé **MÉLISANDE**

J'entends du bruit au des - sous de nous...
I think I hear a noise down be - low.

Oui;
Yes,

Ge. *c'est quelqu'un qui mon-te vers nous...
It is some one com-ing up here...* Ah! *c'est Pel-lé-as...
Ah! 'tis Pel-le-as...*

MÉLISANDE

Ge. *Il ne nous a pas
But he has not yet*

*Il semble en-co-re fa-ti-gué de vous a-voir at-tendue si long-temps...
I think he has grown ve-ry tired at hav-ing wait-ed for you such a while.*

Plus animé

M. *vu - es,
seen us.*

Ge. *Je crois qu'il nous a vu - es, mais il ne sait ce qu'il doit fai-re.
I think he's seen us here but does not know what he should do.*

mf e cre - - - seen - - do molto

Gu.

Pel.lé.as, Pel.lé.as, est-ce
Pel.le.as, Pel.le.as, is it

f

Sans lenteur

Gu.

toi? Nous aus -
thou? So have

PELLÉAS

Ouil.. je ve - nais du cô - té de la mer...
Yes! I came round to the side on the sea.

p

Gu.

- si, nous cherchions la clarté. I - ci il fait un peu plus clair qu'ailleurs,
we, we came here for the light. And here'tis lighter than it is elsewhere;

p *p* *mf*

Ge.

et ce-pen-dant la mer est som - bre.
Yet e-ven so the sea is gloom - y.

PELLÉAS

Nous au-rons u-ne tem-pê-te cet-te
I be-lieve that we shall have a storm to .

mf *p*

P.

nu-it; il y en a tou-tes les nuits de-puis quel-que temps et ce-pen-dant elle est si
night, have we not had one ev-'ry night for se-ve-ral days? but still the sea is ve-ry

p *p*

P.

cal-me main-tenant!
qui - et as yet.

On s'em-bar-que-ra-it sans le sa -
One now could set sail with-out a

p *p*

En animant

P. *voir et l'on ne re.viendrait plus.*
thought, ne.ver a.gain to re.turn.

Contraltos

Voix derrière la coulisse

Ténors

Basses

Ho - é! hisse Ho - é!
 Heave O! Yo heave O!

Ho - é! Ho - é!
 Heave O! Heave O!

f dim. *pp*

MÉLISANDE

Quel.que chose sort du port...
Something's sailing from the port...

P. Il faut que ce soit un grand na.vi.re... Les lu -
And look, it must be a good.sized ves.sel... for her

Ho - é!
 Heave O!

hisse ho.é!
 Yo heave O!

Ho - é!
 Heave O!

ppp

P.

mières sont très hautes, nous le verrons tout à l'heure quand il entrera dans la bande de claires.
lights are very lofty. We shall see her now anon, when she comes to sail in to yonder strip of

Ho - é! hisse ho - é! Ho - é!
Heave O! Yo heave O! Heave O!

Ho - é! Ho - é! hisse ho - é!
Heave O! Heave O! Yo heave O!

Ho - é! Ho - é! Ho - é!
Heave O! Heave O! Heave O!

pp

Même Mouvt
GENEVIERVE

Je ne sais si nous pourrons le voir... il y a encore une brume sur la mer.
I'm not sure we'll be able to see. There is still a mist that is hanging o'er the sea.

P.

- té.
light.

Ho - é!
Heave O!

hisse ho - é!
Yo heave O!

Ho - é!
Heave O!

(♩ = ♩.)

pp

MÉLISANDE

Oui; j'a-perçois là -
Yes, for now I can

On di-rait que la bru - me s'é-lè-ve len-te-ment...
I should say that the mist — was slowly lift-ing up.

bas u-ne pe-ti-te lumière que je n'avais pas vu - e...
see yonder a lit-tle wee light, that I could not be - fore.

C'est un pha-re;
'Tis a bea-con;

En animant

il y en a d'au-tres que nous ne voyons pas en -
There are o - thers al - so, but for the mist we can-not

MÉLISANDE

Le na - - vire est dans la lu -
See, the ship's come in - to the

- co - re.
see them.

- miè - re...
light now.

il est dé - jà bien
She's al - rea - dy well

cre - - - - - scen - - - - - do

loin.
out.

PELLÉAS

Il s'é - loigne à tou - tes voi - - - les...
She is off with all sails draw - - - ing...

au Mouvt

M. *C'est le na_vire qui m'a me_née i_ci. Il a de grandes voi_les...*
It is the ship in which they brought me here. Her sails are ve_ry large ones...

Contraltos

Ténors

Hisse ho_é!
Yo heave O!

Ho - é! hisse ho_é!
Heave O! Yo heave O!

pp

M. *Je le re_con_nais à ses voi_les...*
It is by her sails that I know her.

PELLÉAS

Ténors

Barytons

pp

de très loin at a great distance

Hisse ho_é!
Yo heave O!

pp

Hisse ho_é!
Yo heave O!

Il au.ra mau.vai.se 'Twill be rough up.on the

pp

M.  Pour-quoi s'en va-t-il cet-te nuit?...
Why set sail a night such as this?

P.  mer cet-te nuit...
wa-ter to-night.

pp  Hisse ho-é!
Yo heave O!

pp  Hisse ho-é!
Yo heave O!



M.  On ne le voit presque plus. Il fe-ra peut é-tre nau-
She is al-most out of sight. It may be that she will be

pp 



M.  -fra-gel
ship-wrecked!

PELLÉAS 

La nuit tom-be très
It grows dark ve-ry

pp  très lointain

 8^e basse

P.
vi - te...
quick - ly.
(encore plus loin - Still further off)
Contr. *ppp*
(à bouche fermée - With mouths closed)
Ténors *ppp*
(à bouche fermée - With mouths closed)
Basses *ppp*
(à bouche fermée - With mouths closed)

8-----1

GENEVIÈVE

Il est temps de ren -
It is time we went

-trer. Pel - lé - as, mon - tre la route à Mé - li - san - de. Il faut que j'ai - le
in. Pel - le - as, show thou the way to Me - li - san - de. I must a mo - ment

P. mer? now? C'est le vent qui s'é - lè - ve... 'Tis the wind that is ris - ing.

dim. molto *pp* *pp*

P. Des - cen - dons par i - ci. Vou - lez - vous me don - ner la
We'll go down by this path. Will you not let me have your

ppp

MÉLISANDE
Voy - ez, voy - ez j'ai les mains plei - nes de fleurs.
But look! you see I've both my hands full of flowers.

P. main? hand? Je vous sou - tien - I will hold you

p *p*

Plus lent (jusqu'à la fin de l'Acte)

P. *drain par le bras,*
up by your arm,

le che - min est es - car - pé et il y fait très som - bre.
for the path is ve - ry steep and 'tis growing quite dark now.

pp *doux et expressif*

P. *Je pars peut - être de - main —*
At morn per - haps I must go —

encore plus doux

MÉLISANDE *Ils sortent*
They go out

Oh!... pour - quoi par - tez - vous?
Oh! but why must you go?

ppp *m.d.* *pp*

m.g. *presque plus rien*

pp

Fin du 1^{er} Acte.

Acte II

SCÈNE I. Une fontaine dans le parc.
A well in the park.

Modéré

PIANO

First system of musical notation, featuring a piano introduction with a 'Modéré' tempo marking. The music is in G major and 3/4 time, starting with a piano (*p*) dynamic.

Second system of musical notation, continuing the piano introduction with 'm.g.m.d.' and 'pp' markings.

Third system of musical notation, continuing the piano introduction with 'pp' and 'p' markings.

Fourth system of musical notation, continuing the piano introduction with 'p' markings.

Fifth system of musical notation, concluding the piano introduction with 'p' and 'pp' markings.

Entrent Pelléas et Mélisande.

Enter Pelleus and Melisande.

Un peu plus mouvementé

pp *m.g.* *m.g.*

PELLÉAS

Vous ne sa-vez pas où je vous ai me - né - e?
Do you then not know where it is I have brought you?

P. Je viens souvent m'asseoir i - ci vers mi - di, lorsqu'il fait trop chaud dans les jar - dins.
Of - ten I come out here to sit a - bout noon, when the gar - dens have be - come too warm.

pp

P. On é - touffe aujourd'hui, même à l'ombre des ar - bres.
Oh, 'tis sti - fling to - day e - ven un - der the trees here.

MÉLISANDE

Oh! l'eau est clai - re...
Oh! what clear wa - ter

Elle est fraîche comme l'hiver.
Yes, and al-ways cold-er than ice.

C'est u - ne vieille fontaine a - ban - don - né - e. Il pa - raît que c'é -
An an - cient well it is, that's been a - ban - don - ed. And they say this was

- tait u - ne fon - tai - ne mi - ra - cu - leu - se, elle ouvrait les yeux des a - veu - gles, on
once a well that had mi - ra - cu - lous pow - ers; It could heal the eyes of the sight - less, and

Retenu

MÉLISANDE

1^{er} Mouvt

M. El - le n'ou.vre
Does it cure no

P. l'ap.pelle en .co.re "la fon.tai.ne des a . veu . - gles."
still to this day 'tis called by some 'The Blindmen's Well."

p doux

M. plus les yeux des a . veu . gles?
more the eyes of the blind? —

P. De - puis que le roi est presque a . veu . gle lui - mè - me,
Nay, now that the king him . self is al . most a blind . man,

plus p

Retenu

a Tempo

M. Comme on est seul i . ci... on n'entend
Oh! how lone.ly it is... there's not a

P. on n'y vient plus...
they come no more...

pp

a Tempo

p

M. rien.
sound.

P. Il y a toujours un silence ex - tra - or - di - nai - re...
There is al - ways here in this place a won - der - ful si - lence...

Doux et calme

P. On en - tendrait dor - mir l'eau... Vou - lez - vous
One can hear the wa - ter sleep... Should you like

P. vous asseoir au bord du bassin de mar - bre? Il y a un til - leul où le so -
to sit down be - side this ba - sin of mar - ble? There's a lin - den tree here, through which the

MÉLISANDE

1^{er} Mouvt

M. *Je vais me cou. cher sur le mar - bre.*
I'm going to lie down on the mar - ble.

P. *_ leil n'en. tre ja. mais...*
sun ne. ver can shine...

p *mp* *m. 8.*

M. *Je voudrais voir le fond de l'eau...*
to see the bot. tom of the well...

P. *On ne l'a jamais vu... Elle est peut-*
It has ne. ver been seen... And ve - ry

M. *Si quelque cho - se brillait au fond, on le ver. rait peut-*
If some. thing bright were shining be - low, per. haps one then could

P. *être aussi pro - fon. de que la mer.*
like. ly it is as deep as the sea.

mp

M. *é - tre... Je vou-drais tou-cher*
see it. I am try-ing to

P. *Ne vous pen-chez pas ain-si.*
See you do not lean too far.

M. *l'eau... Non, non,*
reach... No, no

P. *Pre-nez gar-de de glis-ser... Je vais vous te-nir par la main...*
Then be care-ful not to slip... I'm going to take hold of your hand...

mp

M. *Je vou-drais y plon - ger les deux mains...*
I should like to dip in both my hands...

pp

Cédez

M. 

On di - rait que mes mains sont ma - la - des au - jourd'hui...
It seems to me my hands are not ve - ry well to - day...

PELLÉAS

Oh! oh!
Oh! oh!

En animant

P. 

Prenez garde! prenez gar - del Mé - li - san - del Mé - li -
Do be careful Oh, be care - ful! Me - li - san - del Me - li -

P. 

- san - - del Oh! vo - tre che - ve -
- san - - del Ah! now your hair is

Se redressant.
Sitting up.

M. *Je ne peux pas, je ne*
It is no use, I'm not

P. *- lu - re...*
fall - ing...

pp *p*

Modéré

M. *peux pas l'attein - dre!* *Oui,*
a - ble to reach it! *Yes,*

P. *Vos che - veux ont plon - gé dans l'eau...*
But your hair dipped in - to the well...

più p *pp*

M. *ils sont plus longs que mes bras... ils sont plus longs que moi...*
'tis long - er far than my arms... 'tis long - er e'en than I...

p

PELLÉAS

C'est au bord d'u-ne fon - taine aus - si qu'il vous a trou -
 Was it not be - side a foun - tain, too, he found you that

pp

Même mouvt

MÉLISANDE

Oui... Rien, je ne me rap - pel - le
 Yes... Nought, I do not re - mem - ber

- vée? Que vous a - t - il dit?
 day? And what did he say?

p *pp*

plus... Oui, il vou - lait m'embras -
 now... Yes, he wished to kiss me

E - tait - il tout près de vous?
 Did he come quite close to you?

p *p expressif et soutenu*

M. *- ser... too...* **Non.** *No.*

P. *Et vous ne vou - liez pas? You did not want him to? Pourquoi ne Tell me what*

M. **Animé**
Oh! oh! _____
Oh! oh! _____

P. *vous - liez - vous pas? made you re - fuse?*

M. *j'ai vu pas - ser quelque chose au fond de l'eau... I saw something passing by there in the well...* **au Mouvt**

P. *Prenez gar.de! prenez gar - de! Oh! be careful! oh! be care - full!*

P.

Vous al.lez tomber!
You are going to fall!

A.vec quoi jou.ez-vous?
What is that in your hand?

En animant
MÉLISANDE

A . vec l'an.neau qu'il m'a don.né.
It is the ring he gave to me.

Ne jou . ez pas ain.si au - des -
Do not toss it a . bout in that

mf

M.

Mes mains ne tremblent pas.
You see my hands don't shake...

...sus d'une eau si pro - fon - de...
...way a . bove such deep wa . ter...

Comme il
How it

p m.d. m.g. cresc. poco a poco

P.

brille au soleil
shines in the sun!

Ne le je - tez pas si
Ah! do not throw it so

MÉLISANDE

Oh!
Oh!

P.

haut vers le ciel!
high in the air!

Revenir au mouv^t Modéré

M.

Il est tom - bé dans l'eau!
It has dropped in the well!

P.

Il est tom - bé!
It's fall - len in!

Où est -
Tell me

p

M.  Je ne le vois pas des - cen - - dre.
I do not see where'tis sink . . . ing.

P.  il? où est - il?
where? Tell me where?

p

Animé

M.  Ma ba - gue?
The ring?—

P.  Je crois la voir briller!
I think I see it shine!

Oui, oui; là-bas...
Yes, yes; down there...

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

Sans trainer

M.  Oh! oh! Elle est si loin de nous!.. Non, non, ce n'est pas
Oh! oh! 'Tis such a long way down! No, no, 'tis not the

p *sf*

M.

el - le... ce n'est plus el - le. Elle est per - due... per - du - el
ring... — 'Tis not my ring. — The ring is lost... 'Tis lost! —

p

M.

Il n'y a plus qu'un grand cercle sur l'eau... Qu'allons-nous
Nought but a cir - cle of water re - mains... What shall we

p *Retenu* *p*

M.

faire maintenant?
do a - bout it now?

PELLÉAS

Il ne faut pas s'in - quiéter ain - si pour u - ne ba - gue.
There's no need of be - ing so dis - tressed o - ver a ring. —

più p *p*

Un peu retenu

P.

Ce n'est rien, nous la retrouverons peut-être! Oubien nous en retrouverons une autre.
It is nought, perhaps the ring will be re-co-vered! If not, no doubt we can find you an-o-ther.

MÉLISANDE

Un peu retenu

a Tempo

Non, non, nous ne la re-trou-ve-rons plus, nous n'en trouverons pas d'autres non
No, no, we'll ne-ver find the ring a-gain, nor will a-ny o-ther e-ver be

mf *dim.*

a Tempo

M.

plus... Je croy-ais l'a-voir dans les mains ce-pen-dant...
found, I thought I had it in my hands, ne'er-the-less...

En animant

M.

J'a-vais dé-jà fer-mé les mains, et elle est tom-bée mal-gré
I had al-ready closed my hands, and yet it fell in spite of

mf *f*

M. tout... all... Je l'ai je - tée trop haut du côté du so -
I threw it up too high in the rays of the

PELLÉAS

M. - leil. sun.

P. Ve - nez, nous re - vien - drons un au - tre jour.
Now come, we will come back an - o - ther day.

dim.

P. Ve - nez, il est temps. On i - rait à notre rencon - tre.
Come, come, we must go. They'll soon be coming out to find us.

più dim.

P.

Mi - di son - nait au mo - ment où l'an - neau est tom - bé.
 'Twas strik - ing twelve at the mo - ment the ring dis - ap - peared.

p

**Cédez un peu
MÉLISANDE**

Qu'allons-nous dire à Go - laud s'il de - mande où il est?
 What weré best to tell Go - laud if he asks where it is?

pp

PELLÉAS

Pas vite

La vé - ri - té, la vé - ri - - - té...
 Tell him the truth, tell him the truth...

au Mouvt

p

Ils sortent
 They go out
doux et expressif

p

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes with various phrasing slurs and ties.

Second system of musical notation, continuing the grand staff. It includes dynamic markings such as *più p* and features complex phrasing with slurs and ties.

Third system of musical notation, including a bass line labeled *8^a bassa* and dynamic markings like *p*, *pp*, and *dim.*. It also features the instruction *Même mouvt*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *pp* and the instruction *par dessus*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *p* and features complex phrasing with slurs and ties.

Lent

pp *p* *p*

più p *pp* *mf* *f*

En serrant

p *p* *mf* *f* *pp*

Retenu - - - au Mouvt

p *f* *p* *p* *mf* *dim.* *p* *expressif*

expressif

p *p*

First system of musical notation. It consists of a grand staff with three staves: two for the piano and one for the bass. The piano part features complex chords and arpeggios. Dynamics include *p* (piano), *inf* (infinitesimally soft), and *dim.* (diminuendo). There are also fermatas and slurs over the piano part.

Second system of musical notation. It continues the grand staff. Dynamics include *p* and *sempre p. et expressif* (always piano and expressive). A triplet of eighth notes is marked with a '3' and a slur.

Third system of musical notation. Dynamics include *cresc. molto* (crescendo molto), *sfs* (sforzando), *marqué* (marked), and *dim.* (diminuendo). The piano part has a long, sustained chord in the final measure.

Fourth system of musical notation. It features a single staff with a treble clef. The word **Retenu** is written above the staff. Dynamics include *dim. molto* and *più pp* (pianissimo). There are slurs and a fermata over the final measure.

Fifth system of musical notation. It features a single staff with a treble clef. The word **Retenu** is written above the staff. Dynamics include *p*. There are slurs and a fermata over the final measure.

SCÈNE II Un appartement dans le château

A room in the castle

On découvre Golaud étendu sur son lit; Mélisande est à son chevet
Golaud is seen lying on his bed; Melisande is at the bedside.

Décidé et très rude

GOLAUD

Ah! ah! tout va bien, ce-la ne se-ra
Hal hal all goes well; 'tis no-thing af-ter

rien. Mais je ne puis m'ex-pli-quer comment ce-la s'est pas-sé.
all. But what I can-not ex-plain is the way it all took place.

Je chas-sais tran-quil-le-ment dans la fo-rêt.
I was hunt-ing qui-et-ly with-in the woods.

Go. *Mon che-val s'est em - por - té tout a coup sans raison...*
Sud.den.ly my horse was off like a flash, for no cause.

Go. *En animant peu à peu et sourdement agité*
With increasing animation and suppressed excitement

A-t-il vu quel-que cho-se d'ex-tra-or-di-nai-re?..
Can it be that he saw something strange and un-won-ted.

dim.

Go. *Je ve-nais d'en-ten-dre son-ner les dou-ze*
I had just been count-ing the do-zen strokes of

Go. *coups de mi-di.*
twelve o' the clock,

Au douziè-me coup, il s'effraie su-bi-te.
When on the last stroke of a sud-den he took

f p

Go. *ment, et court comme un a - veu - gle fou contre un ar - bre!*
fright, and ran like a blind fool straight in - to a tree - trunk

en se calmant
growing calmer

Go. *Je ne sais plus ce qui est ar - ri - vé. Je suis tom - bé, et*
I can not tell what took place af - ter that. No doubt I fell, the

En serrant

Go. *lui doit é - tre tom - bé sur moi; je croy - ais a - voir tou - te la fo -*
horse I take it fell up - on me; but it seemed just as though the woods them -

Go. *- rêt sur la poi - tri - ne. Je croyais que mon cœur é - tait dé - chi - ré.*
- selves lay on my bo - dy. I felt sure that my heart had been torn in two.

Retenu

Go. *3*

Mais mon cœur est so-li - de. Il pa-rait que ce n'est rien...
 But my heart is not in - jured, And no harm it seems was done...

più f *p* *dim.*

Modéré mais plus souple

MÉLISANDE

Voulez-vous boire un peu d'eau?
 Will you not drink some of this?

Go. Mer - ci, je n'ai pas
 Thanks no, I'm not a .

p doux et expressif

M. Vou-lez-vous un autre o-reil - ler?.. Il y a u-ne pe-ti-te ta-che de
 Shall I change the pil - low for you? For there is a lit - tle drop of

Go. soif.
 - thirst.

p

M. *sang sur ce-lui-ci.*
blood up-on this one.

Go. *Non; ce n'est pas la pei - ne.*
No; 'tis not worth the trou - ble.

M. *Est-ce bien sûr?..*
Are you quite sure?..

Vous ne souf - frez pas
Have you not still much

m.g.
p

M. *trop?*
pain?

GOLAUD

Non, non, j'en ai vu bien d'au - tres.
No, no, I've had ma - ny o - thers.

Je suis fait au fer et au
I am made for i - ron and

cresc.
mf

Cédez un peu

M.
 Fermez les yeux et tâchez de dor - mir. Je res - te - rai i - ci tou - te la nuit...
 Now shut your eyes and try to go to sleep. For I shall stay with you throughout the night...

Go.
 sang.
 blood.

p *p* *più p* *pp*

m.g. *m.g.*

a Tempo

Go.
 Non, non, je ne veux pas que tu te fa - ti - gues ain - si.
 No, no, I will not have you wea - ry your - self in that way.

pp *mf expressif*

Plus lent

Go.
 Je n'ai be - soin de rien, je dor - mi - rai comme un en - fant...
 There's nothing more I need, now I shall sleep like a - ny child...

dim. *p* *pp* *p plaintif*

a Tempo

Go. Qu'y-a-t-il, Méli.sande?
What is it, Meli.sande?

MÉLISANDE

Plus lent

Je suis... Je suis ma.lade i.
Be.cause... I am sick in this

Go. Pour.quoi pleu.res-tu tout à coup?
Why what's made you weep all at once?

a Tempo

M. - ci...
place.

Go. Tu es ma.la.de? Qu'as-tu donc, qu'as-tu donc, Mé.li.san.de?
You say you're sick here? In what way, tell me how, Me.li.san.de?

Plus lent

M. *Je ne sais pas... I do not know... Je suis ma-lade i-ci. I am sick in this place.*

a Tempo

M. *Je pré-fè-re vous le dire aujourd'hui; I have thought it best to tell you to-day; Seigneur, je ne suis pas heureuse i-ci. My lord, I am not hap-py in this*

M. *-ci... place.*

GOLAUD

Qu'est-il donc ar-ri-vé?... What has hap-pen'd to you? Quelqu'un t'a fait du mal?... Has some one done you wrong?

M. *Non, non, per-son-ne ne m'a*
No, no, no - bo - dy has done

Go. *Quel-qu'un t'au - rait - il of - fen - sée?*
Or did some one give you of - fence?

The first system of the musical score features a vocal line (M.) and a guitar line (Go.). The vocal line has lyrics in French and English. The guitar line has a triplet of eighth notes. Below these is a piano accompaniment with treble and bass staves, including a dynamic marking of *p*.

M. *fait le moindre mal... Ce n'est pas ce - la.*
me the slightest wrong. No, that is not it.

Go. *Mais tu dois me ca - cher quelque cho - se?*
Is there something that you are con - ceal - ing?

The second system continues the vocal and guitar parts. The vocal line has lyrics in French and English. The guitar line has a pair of eighth notes. Below is the piano accompaniment with treble and bass staves, including dynamic markings of *p* and *mf*.

Go. *Dis - moi tou - te la vé - ri - té, Mé.li -*
Tell me frank - ly, tell me the truth Me.li -

The third system features a guitar line (Go.) and piano accompaniment. The guitar line has lyrics in French and English. The piano accompaniment has treble and bass staves, including dynamic markings of *sf* and *p*.

Go.

- san - de... Est-ce le roi? Est - ce ma
 - sau - de... Is it the King? Is - it my

sf *dim.*

MÉLISANDE Animé

Non, non, ce n'est pas Pel - lé -
 No, no, it is not Pel - le -

Go.

mè - re?... Est-ce Pel.lé - as?..
 mo - ther?... Is it Pel - le - as?..

sf *sf*

M.

- as. Ce n'est person - ne... Vous ne pou.vez pas me com.prendre...
 - as. It is no one... Oh! I know you can't un.der.stand me...

mf

Retenu **Modéré**


M. 

C'est quel-que cho-se qui est plus fort que moi... Voy-
But this is something that's stronger than my . . . self... Come,

GOLAUD

p *pp*

a Tempo

Go. 

- ons; sois raison-na-ble, Mé-li-san-de. Que veux-tu que je fas-se?-
come; do not be fool-ish, Me-li-san-de. Tell me how I can help you?

p

Pressez

Go. 

Tu n'es plus une en-fant. Est-ce moi que tu vou-drais quit-
You're no long-er a child. Is't from me you would like to be

sf

Animé
MÉLISANDE

Oh! non, ce n'est pas ce - la...
Oh! no, no, that is not it...

- ter?
free?

Je vou - drais m'en al - ler a - vec vous... C'est i - ci que je ne peux plus
I should like to go a - way with you... It is here I can't live a - ny

Retenu
dim.

vi - vre... Je sens que je ne vi - vras plus longtemps...
long - er... I feel that I shall not live ve - ry long...

dim. *p* *sf*

Tempo animé

GOLAUD

Mais il faut u - ne rai - son ce - pen - dant. On va te croi - re fol - le.
There must be some rea - son ne - ver - the - less. Peo - ple will think you fool - ish.

On va croi - re à des rê - ves d'en - fant. Voyons, est - ce Pel - lé - as, peut -
They will think it is all child - ish dream - s. Lets see, it is Pel - le - as, per -

MÉLISANDE

Si,
 Oh,
 è - tre? Je crois qu'il ne te par - le pas sou - vent.
chance? — I think he does not of - ten speak to you

Modéré

il me par - le par - fois. Il ne m'ai - me pas, je crois;
there are times when he speaks. He dis - likes me still I think;

M. *Un peu animé*

je l'ai vu dans ses yeux...
I can see by his eyes...

Mais il me par - le quand
But he will speak when he

dim. *p* *pp*

M. il me ren - con - tre...
hap - pens to meet me...
GOLAUD

Il ne faut pas lui en vou -
You must not take of - fence at

Go. - loir. Il a tou - jours é té ain - si. Il est un peu é - tran - ge.
that. For that has al - ways been his way. He is somewhat pe - cu - liar.

p

Go. *Retenu*

Il chan - ge - ra, tu ver - ras; il est jeu - ne...
He will soon change, you will see; He is young still...

p

Un peu animé
MÉLISANDE

Mais ce n'est pas ce - la... ce n'est pas ce - la...
And yet it is not that; no, it is not that...

Qu'est-ce dono? -
Well then what?

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics in French and English. The middle staff is a bass line, also with lyrics. The bottom staff is a piano accompaniment with a dynamic marking of *mf*. The music is in 4/4 time and features a key signature of one sharp (F#).

Modéré

Ne peux-tu pas te faire à la vie qu'on mène i - ci?
Can you not yet fall in with the life we're lead - ing here?

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics in French and English. The middle staff is a bass line, also with lyrics. The bottom staff is a piano accompaniment with dynamic markings of *dim.* and *p*. The music is in 4/4 time and features a key signature of one sharp (F#).

Fait - il trop triste i - ci? Il est
Is it sad for you here? To be

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics in French and English. The middle staff is a bass line, also with lyrics. The bottom staff is a piano accompaniment with a dynamic marking of *p*. The music is in 4/4 time and features a key signature of one sharp (F#).

vrai que ce châ - teau est très vieux et très som - bre... Il est très froid et très pro -
sure the cas - tle is ve - ry old, ve - ry gloom - y... 'Tis ve - ry cold and ve - ry

pp soutenu

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics in French and English. The middle staff is a bass line, also with lyrics. The bottom staff is a piano accompaniment with a dynamic marking of *pp* and the instruction *soutenu*. The music is in 4/4 time and features a key signature of one sharp (F#).

Go. *fond. deep.* Et tous ceux qui l'ha - bi - tent sont dé - jà vieux.
 And the peo - ple who live here all are grown old.

tonjours pp

Go. Et la cam - pa - gne peut sem - bler triste aussi, a - vec tou - tes ces fo - rêts, tou - tes
 E - ven the landscape may seem drear - y as well, with the fo - rest all a - round, all these

Go. *Un peu retenu*
 ces vieil - les fo - rêts sans lu - miè - re. Mais on peut é - ga -
 an - cient woods with - out a - ny sun - shine. But one still might en -

pp

Go. *Plus lent*
 - yer tout ce - la si l'on veut. Et puis, la joi - e, la joi - e,
 - li - ven all this if one would. We know that joy, — that joy, —

Tempo et très expressif

Go.

on n'en a pas tous les jours: Mais dis-moi quelque
 can not be had ev - 'ry day: But tell me more a -

mp soutenu dans l'expression

Go.

cho - se; n'impor - te quoi, je fe - rai tout ce que tu vou - dras...
 - bout you; no mat - ter what, and what - e - ver you wish shall be done.

MÉLISANDE

Oui, c'est vrai... on ne voit jamais le ciel i - ci.
 Yes, 'tis true, here one hard.ly e - ver sees the sky.

Animé

M.

Je l'ai vu pour la pre - miè - re fois ce ma -
 Till to - day in - deed I had not seen it at

Dans le mouv^t animé

M. *- tin...
all.*

GOLAUD

C'est donc ce - la qui te fait pleu - rer, ma pau-vre Mé-li-san - de?
Can it be this that's caused you to weep, poor lit - tle Me - li - san - de?

mf *dim.*

Go.

Ce n'est donc que ce - la? Tu pleu - res de ne pas voir le ciel?
Is it no - thing but that? You weep that you can - not see the sky?

p

Go.

Voy-ons, tu n'es plus à l'âge où l'on peut pleurer pour ces cho - ses...
Come, come, You're sure - ly too old to weep a - bout a thing like that.

mf *p* *mf*

Go. Et puis l'é - té n'est - il pas là?
What's more is not the sum - mer here?

Go. Tu vas voir le ciel tous les jours.
You will see the sky co - 'ry day.

Retenu

Et puis l'année pro -
And then an - o - ther

molto dim.

Go. - chai - - ne...
year... _____

Modéré

Voy - ons, don - ne - moi ta main;
Come, come, let me have your hand;

p *più p* *p et doucement appuyé*

Go. don - ne - moi tes deux pe - ti - tes mains.
there now give me both thy lit - tle hands.

Il lui prend les mains
He takes her hands

M. *crois... je crois qu'elle est tom - bée.*
think... I think that it fell off.

Go. *Tombé - e? OÙ est - el - le tom - bé - e?*
Fell off? - Well then, where did it fall? -

M. *Non; elle est tom - bé - e...*
No; I did but drop it...

Go. *Tu ne l'as pas per - du - e?*
It sure - ly is not lost? -

M. *el - le doit é - tre tom - bé - e... mais je sais où elle est...*
I am quite sure that I dropped it... but I know where it is

Go. *Où est -*
And where

Retenu et hésitant

M. *Vous sa . vez bien... Vous sa . vez bien... la grotte au bord de la*
You know the place... You know the place... where there's a cave by the

Go. *el . le? is it?*

a Tempo (modéré)

M. *mer?... Eh bien, c'est là... Il faut que ce soit là...*
sea? You see, 'Twas there... That's where it must have been...

Go. *Oui. Yes.*

a Tempo (modéré)

M. *Oui, oui; je me rap - pel - le. J'y suis al - lée ce ma - tin, ramas.*
Yes, yes, I now re - mem - ber. This morn . ing when I went down to ga .

M. 

- ser des co-quil-la - ges pour le pe - tit Y - niold... Il y en
 . ther up - on the shore some shells for lit - tle Y - niold... There are some

M. 

a de très beaux... Elle a glis-sé de mon doigt... puis la mer est en - tré - e,
 love.ly ones there... Then it was the rings slipped off... but the tide was then ris - ing,

f *p*

M. 

et j'ai dû sor-tir a - vant de l'avoir retrouvé - e.
 so I had to go be - fore I was a - ble to find it.
 GOLAUD

più p *cresc.*

Animé

Es - tu sû - re que c'est là?
 Are you cer - tain it is there?

M. 

Oui, oui, tout à fait sû - re Je l'ai sen - tie glis -
 Yes, yes, of that I'm cer - tain... Yes, I felt it slip

M. *- ser... off...* *Main.te.nant? Go there now?* *tout de sui - te? now, this mo - ment?*

GOLAUD

Il faut al.ler la chercher tout de sui - te.
You will have to go and fetch it at once then?

M. *dans l'obs.cu.ri - té? and all in the dark?*

Go. *Main.te.nant, tout de suite, dans l'obs.cu.ri - té... Go there now, on the spot, ev - en in the dark...*

Go. *Un peu retenu* *J'ai - me - rais mieux a - voir per - du tout ce que I had far ra - ther lose all else that I pos -*

cre - . scen - . do

Go.

sf *sf* *sf*

j'ai plu-tôt que d'a-voir per-du cet-te ba-gue... Tu ne sais pas ce que c'est.
sess than to dis-co-ver you'd lost me that ring.— You do not know what it is.

En animant toujours

Go.

Tu ne sais pas d'où el-le vient. La mer se-ra très haute cette nuit.
You do not know from whence it came. The tide to-night will rise ve-ry high.

p sombre

MÉLISANDE

Go.

Je n'ose pas... je n'ose pas aller seu-le
I am a-fraid I do not dare go alone there...

La mer viendra la prendre avant toi... dé-pê-che-toi... Vas-Go,
The sea will come and get to it first,.. you must make haste.

p

Animé

Go. 

y, vas-y a - vec n'im - por - te qui. Mais il faut y al -
 go, It mat - ters not with whom you go. But you will have to

f accentué et rude

Go. 

-ler tout de sui - te, en-tends-tu? Dé.pê-che-toi; de-mande à Pel - lé -
 go there this ins - tant, do you hear? Do not de - lay. Ask Pel - le - as if

f *p*

MÉLISANDE



Pel.lé.as? A - vec Pel.lé - - as? Mais Pel.lé.as ne voudra
 Pel.le.as, Go with Pel - le - - as? But Pel - le.as will ne - ver

Go. 

-as d'y al - ler a - vec toi.
 he too will not go with you.

mf *f* *p*

M. pas...
go...

Go. Pel - lé - as fe - ra tout ce que tu lui de - man - des.
Pel - le - as will do glad - ly what e - ver you ask him.

Go. Je con - nais Pel - lé - as mieux que toi. Vas - y,
I know Pel - le - as bet - ter than you. But go,

Un peu retenu et avec beaucoup d'accent
Somewhat restrained and with much emphasis

Go. hà - te - toi. Je ne dor - mi - rai pas avant d'avoir la ba - gue.
don't de - lay. I shall not sleep un - til the ring's in my pos - ses - sion.

MÉLISANDE

Plus retenu

Oh! Oh! Je ne suis pas heureuse, Je ne suis pas heu - reu - se. Elle sort en pleurant.
Oh! Oh! I am ve - ry un - happy, I am ve - ry un - hap - py. She goes out weeping.

Très modéré et très expressif

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time. Dynamics include *p* (piano) in the first measure, *m.f.* (mezzo-forte) in the second measure, *p* in the third measure, and *dim.* (diminuendo) in the fourth measure. The notes are mostly eighth and sixteenth notes with slurs.

Second system of musical notation. It consists of three staves. Dynamics include *cresc.* (crescendo) in the first measure, *f* (forte) in the second measure, *dim.* in the third measure, *p* in the fourth measure, and *più p* (pianissimo) in the fifth measure. The music features sixteenth-note patterns and slurs.

Third system of musical notation. It consists of three staves. Dynamics include *pp* (pianissimo) in the first measure and *m.f.* in the second measure. The music is characterized by complex sixteenth-note passages and slurs.

Lent. très expressif

Fourth system of musical notation. It consists of three staves. Dynamics include *p* in the first measure, *più p* in the second measure, and *pp* in the third measure. The music is slower and more expressive, with slurs and a final instruction *aussi doux que possible* (as soft as possible) at the end.

très lointain
at a great distance

Même mouv^t

The musical score consists of seven systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The notation includes various musical elements such as triplets, trills, and dynamic markings. The first system begins with the instruction 'toujours pp' and features a trill in the bass line. The second system includes a 'ppp' marking and a trill. The third system features a 'ppp' marking and a trill. The fourth system includes 'p', 'pp', 'm.f.', and 'mp' markings, along with a trill. The fifth system includes a 'ppp' marking and a trill. The sixth system includes a 'pp' marking and a trill. The seventh system includes 'mf' and 'p' markings, along with a trill. The score concludes with a double bar line and repeat signs.

SCÈNE III. *Devant une grotte*
Before a grotto

Entrent Pelléas et Mélisande
Enter Pelléas and Melisande

Même mouv!, mais agité et sourd.

Parlant avec une grande agitation
Speaking with great agitation

PELLÉAS

Oui; c'est i - ci, nous y som - mes.
Yes; 'tis the place, we have reached it.

P.

Il fait si noir que l'entrée de la grotte ne se distingue plus du reste de la
It is so dark the entrance to the grotto can scarcely be made out against the night a -

P.

nuit ...
-round ...

Il n'y a pas d'é -
No stars are out to -

P. *toi - les de ce côté. At-ten-dons que la lune ait dé-chi-ré ce grand*
- night — this side the sky. Let us wait till the moon has broken thro' that great

P. *nua - - ge elle é - clai - re - ra tou - te la grotte et a - -*
cloud - - bank; she will throw her light with - in the cave and 'will

P. *-lors nous pourrons en-trer sans danger. Il y a des endroits dan-ge -*
then be per-fect-ly safe to go in. There are dan-ger-ous pla-ces with

P. *-reux et le sentier est très é-troit, en-tre deux lacs dont on n'a pas en-cor trou-vé le*
-in and there's a path that's none too wide, be-tween two pools of which the bot-tom has ne-ver been

P. *fond.*
found.

Je n'ai pas son - gé à em - por - ter u - ne tor - che ou u - ne lan -
It ne - ver oc - cur'd to me we ought to have brought a torch or a

P. - ter - ne.
lan - tern.

Mais je pen - se que la clar - té du ciel nous suf - fi - ra.
But I fan - cy the light that's in the sky will be e - nough.

MÉLISANDE

Non...
No.

P. Vous n'a - vez ja - mais pé - né - tré dans cet - te grotte? Entrons -
You ne - ver have been ve - ry far in - side the grotto? Then come

Peu à peu plus mouvementé

P. *y... in.*

Il faut pouvoir dé-cri-re l'endroit où vous a-vez per-du la
It were well to know how to describe the place in which you lost the

P. bague, s'il vous in-ter-ro - - ge.
ring,— in case he should ask you.

P. Elle est très grande et très bel - - - le, elle est plei-ne de té-nè-bres
'Tis of great size and great beau - - - ty. It is full of ve-ry dark blue

P. *En animant peu à peu*

bleu - - - es. Quand on y al-lume une pe-ti-te lu-mière,
sha - - - dows. When with-in a ti-ny lit-tle candle is light-ed,

pp

P. *on di - rait que la voûte est cou - ver - te d'é - toi - les, com - me le*
one would think that the roof was all stud - ded with stars as tho' 'twere the

mf *dim.*

P. *ciel. Don - nez - moi la main, ne tremblez pas ainsi.*
sky. Let me hold your hand. You need not tremble so.

p *p* *p*

P. *Il n'y a pas de dan - ger; nous nous ar - rê - te -*
There is no dan - ger at all; we'll stop just where we

p *p*

P. *-rons au mo - ment où nous n'a - per - vrons plus la clar - té de la .*
are, just as soon as we cant see a - ny long - er the light from the

mf *p*

P. mer ... sea. Est-ce le bruit de la grot-te qui vous ef- Is it the roar of the grot-to you are a -

più p *dim.* *pp*

P. -frai - e? En - ten - dez-vous la mer derriè-re nous? -fruid of? List - en, hear you the sea out there behind?

pp *mf* *pp*

P. Et le ne sem-ble pas heu-reu-se cet-te nuit... Yes and the sea does not seem hap-py there to-night...

mf *mf*

Cédez - - - - -

mf *molto dim. p*

La lune éclaire largement l'entrée et une partie des ténèbres de la grotte, et l'on aperçoit trois vieux pauvres à cheveux blancs, assis côte à côte, se soutenant les uns les autres et endormis contre un quartier de roc.

The moon throws a flood of light into the entrance of the grotto and shows three white haired paupers sitting side by side and holding one another up as they sleep leaning against a boulder.

PELLÉAS

Doux et calme

Oh! Oh!
 voi.ci la clar.té!..
see here comes the light!

MÉLISANDE

Ah! Ah!

Animez un peu

Il y a... Il y a...
Why there are... Why there are ...

PELLÉAS

Qu'y a-t-il?
What is it?

Oui...
Yes...

p doux et expressif

M. *Allons-nous en !.. Allons-nous en !..*
Let us go out ! Let us go out !

P. *je les ai vus aus-si...*
I al-so saw them there.

Revenez au mouvt

P. *Ce sont trois vieux pau-vres qui se sont en-dor-mis...*
Those are three old pau-pers who have fal-len a-sleep...

più p doux et triste

P. *Il y a u-ne fa-mi-ne dans le pa-ys...*
They are having famine now all o-ver the land...

MÉLISANDE

Al.lons-nous
Oh! come a .

P. Pour - quoi sont - ils ve - nus dormir i - ci?..
But why should they have come to sleep in here?

encore plus p

M. en; ve - nez... Allons-nous en!
- way; come, come... Let us go out!

P. Pre - nez - gar - de, ne par - lez pas si haut...
Hush! be care - ful, do not speak quite so loud...

f *p*

P. Ne les é - veillons pas... Ils dor - ment en - co - re pro - fondément...
We must not wake them up. They still are all sleeping soundly e - nough...

più p *pp* *p*

MÉLISANDE

Laissez - moi; je pré - fe - re marcher seule...
 Let me go; I had rather walk a - lone...

Venez.
 Come out.

pp

Ils sortent
 They go out

Nous re - vien - drons un au - tre jour...
 We shall come back some o - ther day.

pp

sempre pp

en retenant et en

s'affaiblissant jusqu'à la fin

Retenu

perdendosi

Fin du 2^e Acte.
 End of the Second Act.

Acte III

SCÈNE I Une des tours du château.— Un chemin de ronde passe sous une fenêtre de la tour.
One of the towers of the castle.— A watch-man's path passes under one of the windows of the tower.

Doux et calme

PIANO

The first system of the piano accompaniment consists of two staves. The right-hand staff features a melodic line with a series of eighth-note chords, each beamed together and marked with a fermata. The left-hand staff provides a simple harmonic accompaniment with a few notes per measure. The dynamic marking *ppp* is placed below the first measure.

The second system continues the melodic pattern in the right hand. The left hand has a few notes. A dynamic marking *sf* appears in the middle of the system, followed by a *p* marking towards the end. The system concludes with a double bar line and a key signature change to three sharps (F# major/C# minor).

The third system shows the right hand with a few notes and the left hand with a more active eighth-note accompaniment. Dynamic markings *pp* and *ppp* are present. The system ends with a double bar line.

The fourth system features a more active right-hand melody with eighth-note chords. The left hand continues with a steady accompaniment. The system ends with a double bar line.

The fifth system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. Dynamic markings *sf*, *p*, *m.d.*, *pp*, and *ppp* are used throughout the system. The piece concludes with a double bar line.

MÉLISANDE à la fenêtre tandis qu'elle peigne ses cheveux dénoués
at the window combing her unbound hair.

Mes longs che - veux des - cen - dent jus - qu'au seuil de la tour; Mes che - veux
My long, long hair it reach - es to the foot of the tower; My hair is

Modéré et librement

vous at - tendent tout le long de la tour, — Et tout le long du jour, Et tout le long du
waiting for you down the tower all the way, — And waiting all the day, And waiting all the

jour.
day.

Saint Daniel et Saint Mi - chel,
Saint Daniel and Saint Mi - chel,

ppp

en retenant

Saint Michel et Saint Rapha - ël, Je suis née un di - man - che, Un dimanche à mi -
Saint Michel and Saint Rapha - ël, I was born on a Sun - day, On a Sun - day at

Entre Pelléas par le chemin de ronde.
Pelleas enters by the path.

M.

- di...
noon.

Modéré (mais sans lenteur)

p

M.

Animé

Qui est là?
Who is there?

PELLÉAS

Ho-là! Ho-là! ho!.. moi, moi, et
Hey ho! Hey ho! There! I, I, and

f > p

P.

Modéré (sans lenteur)

moi!..
Il

Que fais-tu là, à la fe-nêtre, en chantant comme un oi-
What dost thou there up at the win-dow sing.ing so like a

mf

p

MÉLISANDE

J'arran-ge mes cheveux pour la nuit...
I'm ar-rang - ing my hair for the night...

-seau qui n'est pas d'i-ci?
bird that comes from a-far?

p *pp*

C'est là ce que je vois sur le mur? Je croyais que tu a-vas de la lu-
Is that what I see there on the wall? Why I thought you had a light there in the

p *p*

MÉLISANDE

J'ai ouvert la fe - nè - tre; il fait trop
I have o-pen'd the win - dow; It was too

-miè-re...
window...

p *doux et expressif.*

Un peu retenu

M.

chaud dans la tour... Il fait beau ce.te nuit —
warm in the tower... It is loce.ly to.night...

più p *pp*

PELLÉAS

a Tempo Il y a d'innombrables é - toi - les; je n'en ai ja.mais vu autant que ce
There's no end to the stars that are shin - ing; I ne.ver saw so ma.ny of them be.

pp *p très expressif*

P.

soir; mais la lune est en - cor sur la mer...
- fore; but the moon is still o - ver the sea.

più p

Animez un peu

P.

Ne res.te pas dans l'om - bre, Mélisan - de,
Keep not with.in the sha - dow, Melisan - de,

P. *pen-che-toi un peu, but bend you down more, que je voie tes che-veux dé-nou-és. let me look at your hair all un-bound.*

p *cresc.*

MÉLISANDE

Je suis af-freuse ainsi... I'm re-ry u-gly so.

P. *Oh! oh! Mé-lisan - - - de, Oh! oh! Me-lisan - - - de,*

p *f*

P. *Oh! tu es bel - - - le! tu es belle ain- Oh! You are love - - - ly! You are love-ly*

dim. *p*

Animez toujours

P. *si!..* *penche-toi! penche - toi!..* *lais.se-moi ve -*
so! *But lean out! But lean out!* *So that I'll not*

cre - - - scen - - - do

MÉLISANDE

Je ne puis pas ve - nir plus près de toi...
This is as near to you as I can come...

P. *- nir plus près de toi...*
be so far a - way...

dim. *p* *f*

M. *Je me penchetant que je peux...*
I'm leaning as far as I can...

F. *Je ne puis pas monter plus haut...*
And I can come no higher up.

cre - - - scen - - - do

P. 

don - ne - moi du moins *ta* main ce soir a - vant que je m'en aille... Je pars de -
Let me touch your hand at least to - night; be - fore I go a - way. I leave at

Serrez
MÉLISANDE **Un peu retenu**

Non, non, non...
No, no, no...

P. 

- main. Si, si, je pars, je par - ti - rai de -
mor - n. Yes, yes, I must, to - mor - row I must

a Tempo

P. 

- main... don - ne - moi ta main, ta main, ta pe - ti - te
go... Let me have your hand, your hand, put your lit - tle

MÉLISANDE

M. 

Je ne te donne pas ma main si tu pars...
I will not let you have my hand if you go...

P. 

main sur mes lèvres...
hand on my lips now...



pp

M. 

Tu ne partiras pas?..
Then you promise to stay?..

P. 

Don - ne, don - ne, donne... J'at - ten -
Give it, give it, give it... I shall



p

M. 

Je vois une rose dans les té -
I can see a rose down there in the

P. 

- drai, j'atten - drai...
wait, I shall wait.



p *pp*

M. *- nè - - - bres...*
dark . . . ness...

P. *Où donc?*
Where's that?

pp

M. *Plus bas,* *plus*
Far down, *far*

P. *Je ne vois que les branches du saule qui dé - passe le mur...*
I can see but the limbs of the willow that come o - ver the wall...

p

M. *bas, dans le jardin; là-bas, dans le vert som - - - bre...*
down the garden there; way down, in the green sha . . . dows...

p

Un peu retenu
PELLÉAS

a Tempo

Ce n'est pas u - ne ro - se...
But that is not a rose tho'.

J'i - rai voir tout à l'heu - re,
I will go and see la - ter,
mais don - ne - moi ta main d'a - bord;
but you must give me first your hand;

Animé
MÉLISANDE

Voi - là,
Well here,
Voi - là, ..
then here...
d'a - bord ta main... -
first give your hand. -

M. *je ne puis me pencher davan.ta - ge.
Now I can not lean out a. ny far - ther.*

P. *Mes lè - vres ne peuvent pas at - tein - dre ta
But still I can not yet reach your hand with my*

Animez toujours

M. *Je ne puis me pencher davanta - ge... Je suis sur le point de tomber...
But I can not lean out a. ny far - ther. It's all I can do not to fall.*

P. *main!
lips!*

M. *Oh! Oh! mes cheveux descendent de la
Oh! Oh! All my hair has fal.len down the*

Sa chevelure se révulse tout à coup tandis qu'elle se penche ainsi, et inonde Pelléas.
 While thus leaning out her hair suddenly turns over and envelops Pelléas.

M. *tour!..*
tower!..

PELLÉAS

Oh! oh! qu'est-ce que
 Oh! oh! What is

Retenu
p subito

P. *au Mouvt (animé)*

c'est?.. tes che - veux, tes che - veux des - cen - dent vers
this? 'Tis your hair, 'tis your hair fal - ling down on

sf > p

P. moi!... Tou - te ta che - ve - lu - re, Mé - li - san - de, tou - te
me! all your beau - ti - ful tres - ses, Me - li - san - de, all your

sf

cre - scen -

P. *En retenant*

ta che - lure est tom - bée de la tour!.. —
beau - ti - ful locks have come down from the tower. —

do *f* *dim.* *più dim.*

Moins vite et passionnément contenu

Less quickly and with restrained passion.

P.

Je les tiens dans les mains, je les tiens dans la bou-che... Je les
They are here in my hands, in my mouth too I hold them. They are

pp très expressif

P.

tiens dans les bras, je les mets au-tour de mon cou...
here in my arms, I have put them all round my neck...

pp

MÉLISANDE

Laisse-moi! laisse - moi!.. tu vas me fai-re tom-
Let me go! Let me go! If you do not I shall

Je n'ou.vrirai plus les mains cette nuit!
No more to night will I o - pen my hands!

M. *-ber!*
fall!

P. Non, non, non!... Je n'ai ja.mais vu de cheveux
No, no, no!... Oh! I ne-ver have seen a-ny

toujours pp et très expressif

P. comme les tiens, Mé-li-san-del... Vois,
tres.ses like yours, Me-li-san-del... Look,

mf *p*

P. vois, vois, ils vien-ent de si haut et ils m'i-nondent en-co-re jus-qu'au
look, look, they come from up so high, and yet they del-uge me down a-round my

più p *pp*

P. *cœur;... heart... Ils m'i - non - dent en - co - re jusqu'aux ge - noux!... They have flood - ed me e - ven down to my knees!...*

P. *Et ils sont doux, ils sont doux com - me s'ils tombaient du ciel!... And they are soft, they are soft - er than tho' they fell from heav'n!...*

P. *Je ne vois plus le ciel à tra - vers tes che - veux. And I can't see the heav'n's a - ny more for your locks.*

En animant

P. *Tu vois, tu vois?... mes deux mains ne peu - vent pas les te - Just see, Just see?... I can hard - ly hold them all in both*

P. *nir; hands; il y en a jus-que sur les branches du sau - - le... some of them fall as far as the limbs of the wil - - low...*

Animez toujours
P. *Ils vi - - vent com-me des oi - seaux dans mes They live, and seem to me like birds in my*

mf et molto cresc.

P. *mains, hands, et and ils they m'ai - - ment, love me,*

MÉLISANDE *a Tempo*

Retenu *Laisse-moi, Let me go, laisse - moi... let me go! Quelqu'un pour-rait ve- If some one were to*

P. *ils m'ai-ment plus que toil... they love me more than thoul...*

dim p m.d. p

M. *- nir...
come...*

P. *Non, non, non, je ne te dé-li-vre pas cet-te nuit...
No, no, no, I shall not give you your free-dom to - night...*

più p *pp* *doux et pénétrant* *m.g.*

P. *Retenu*

*Tu es ma pri-son-niè-re cet-te nuit, tou-te la nuit, tou-te la
I shall keep you my pris'ner for to - night; all the night long, all the night*

Lent
MÉLISANDE

*Pel.lé-as! Pel - lé - as!...
Pel - le - as! Pel - le - as!*

P. *nuit... long... Je les
They are*

PPP *p* *pp*

Modéré, puis progressivement animé et passionné
 With moderation, then with growing animation and passion

P. *noue, je les noue aux branches du saule... — Tu ne t'en i-ras plus... tu ne t'en*
bound, they are bound to a branch of the willow... You shall ne-ver go free; you ne-ver

pp doucement expressif

P. *i-ras plus... Re-gar-de, re-gar-de,*
shall go free! Oh see me, oh see me,

cre-scen-do

P. *j'em-bras-se tes che-veux... Je ne souffre plus au mi-*
see how I kiss your hair... I suf-fer no more in the

f dim.

P. *- lieu de tes che-veux... Tu en-tends mes bai-*
tan-gles of your hair... Can you not hear my

p peu à peu cresc.

P. *- sers le long de tes che-veux?...
kis - ses all a long your hair?...* *Ils montent le long de tes che-
They go up to you a long your*

Animez

P. *-veux...
hair...* *Il faut que chacun t'en ap - por - te.. Tu vois, tu
Each one up to you must take kis - ses, You see, you*

P. *vois, je puis ou - vrir les mains...
see, my hands are o - pen now...*

P. *J'ai les mains li - bres et tu ne peux plus m'abandon - ner...
My hands are free but you ne - ver can leave me a - ny more...*

Des colombes sortent de la tour et volent autour d'eux dans la nuit.
Some doves come out of the tower and fly about them in the darkness.

Toujours animé
MÉLISANDE

Oh! oh! tu m'as fait mal!
Oh! oh! you've hurt me so!

M.

Qu'y a-t-il Pelléas? Qu'est-ce qui vole au-tour de moi?
What was that, Pelléas? What is there fly-ing round a-bout?

PELLÉAS

Ce sont les co-
'Tis on-ly the

P.

- lom-bes qui sortent de la tour... Je les ai ef-frayées; el-les s'envo-lent...
doves that are coming from the tower... They were fright-en'd at me; They've flown a-way now...

pp sf sf

MÉLISANDE

Ce sont mes co - lom - bes, Pellé - as. Al - lons - nous - en, lais - se - moi;
Oh! but those were my doves, Pelle - as. Now let us go, leave me now;

pp *pp*

M.

el - les ne reviendraient plus... El - les se per -
else they will ne - ver come back... They will all be

PELLÉAS

Pour - quoi ne reviendraient - elles plus?
Why should they not come back a - gain?

sf *pp* *p*

M.

- dront dans l'obs - cu - ri - té... Lais - se - moi!
lost out - there in the dark... Let me go!

M. *lais-se-moi re-le-ver la tête... J'en-tends un bruit de pas... Laisse-moi!*
Come you must let me lift my head... I hear the sound of steps... Let me go!

The first system features a vocal line with a triplet of eighth notes in the first measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* and *f*.

Même mouv^t

M. *C'est Go - laud!.. je crois que c'est Go - laud!.. Il nous*
'Tis Go - laud!.. I think it is Go - laud!.. Then he

The second system is marked 'Même mouv^t'. The vocal line contains two triplet markings. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *pp*.

M. *a en-ten-dus... heard us no doubt...*

PELLÉAS

At-tends! Stay still! At-tends! Stay still! Tes che- Your

The third system includes a vocal line for Pelléas. The piano accompaniment has a *pp* dynamic. At the bottom of the system, there is a rhythmic pattern of eighth notes with triplet markings.

P.

*veux sont au_tour des branches...
hair is fast in the branches...*

*Ils se sont ac_cro_chés dans l'obscu_ri_té...
It got twis_ted a_roud them here in the dark...*

entre Golaud par le chemin de ronde.
Golaud enters by the path.

P.

*At_tends!
Stay still!*

*At_tends!...
Stay still!*

*Il fait noir.
It is dark.*

Plus modéré

presses

*Ce que je fais i_ci?.. Je...
What am I do_ing here?.. I...*

GOLAUD

*Que fai_tes - vous i_ci?..
What are you do_ing here?..*

a Tempo

Go. *Vous é - tes des en - fants... Mé - li - san - de,*
What chil - dren you two are... Me - li - san - de,

Go. *ne te penche pas ain - si à la fe - nê - tre, tu vas tom - ber... Vous ne savez pas qu'il est*
Do not lean so far as that out of the window, you will fall out... Are you not a - ware it is

Go. *tard? Il est près de mi - nuit. Ne jouez pas ain -*
late? It is mid - night al - most. Stop play - ing like

Go. *- si dans l'obscu - ri - té. Vous é - tes des en - fants... ri - ant nerveusement.*
this out here in the dark. You're children both of you. laughing nervously.
Quels en - fants!.. Quels en -
Chil - dren both! Chil - dren

Il sort avec Pelléas.
He goes out with Pelléas.

Même mouv^t

Go.

- fants!..
both!..

f *dim.* *pp*

Detailed description: This system contains the vocal line and the first system of piano accompaniment. The vocal line is in bass clef with lyrics '- fants!..' and 'both!..'. The piano accompaniment consists of two staves. The right hand features a complex texture with triplets and slurs, while the left hand provides a steady bass line. Dynamics include *f*, *dim.*, and *pp*.

pp *p*

Detailed description: This system continues the piano accompaniment from the first system. It features intricate right-hand passages with triplets and slurs, and a supporting left-hand line. Dynamics are marked as *pp* and *p*.

En animant peu à peu
profondément expressif et soutenu

f *p* *f* *f*

Detailed description: This system continues the piano accompaniment, showing a dynamic range from *f* to *p* and back to *f*. The right hand has dense triplet patterns, and the left hand maintains a consistent rhythmic accompaniment.

f *dim.*

Detailed description: This system continues the piano accompaniment, featuring a *f* dynamic in the right hand and a *dim.* marking. The texture remains dense with triplets and slurs.

En diminuant peu à peu

p

Detailed description: This system concludes the piano accompaniment with a *p* dynamic. The right hand continues with triplet patterns, and the left hand provides a steady accompaniment.

Retenu

p dim.

Modéré
doux et expressif

pp *p* *pp*

Animez un peu

p *cre - scen - do* *f*

dim. *p* *più p* *pp*

très lointain

pp marqué *pp*

SCÈNE II. Les souterrains du château.
The vaults of the castle.

Lourd et sombre (Même mouv^t)

ppp

8^a bassa

8^a bassa

pp

pp

sf

pp!

pp

8^a bassa

pp

8

Entrent Golaud et Pelléas
Enter Golaud and Pelléas

pp

8

GOLAUD

Pre-nez gar-de; par i-ci, par i-ci.
Now be careful; come this way, come this way.

p *p* *p* 3 *dim.* 3

PELLÉAS

Si, u-ne fois;
Yes, once I did,

Vous n'avez ja-mais pé-né-tré dans ces sou-ter-rains?
You ne-ver yet have found your way down in-to these vaults?

p *p* *p* 3 *dim* 3

dans le temps; mais il y a long-temps...
On-ly once; but that was long a-go...

Eh bien,
See there

pp *pp* *p*

8^a BASSA

Go. *voici l'eau stagnante dont je vous parais...*
the stag-nat-ing wa-ter I told you a-bout...

pp

8

Go. *Sentez-vous l'odeur de mort qui monte?*
Do you smell the stench of death that rises?

p

Al-lons jusqu'au bout de ce ro-
We'll walk to the end of this great

Go. *-cher qui surplombe et penchez-vous un peu;*
rock that juts out; then lean you down a bit;

pp

él-le vien-dra vous frap-per au vi-
it will come up and strike you in the

pp

8^a bassa

Go. *- sage.*
face.

p

Pen-chez-vous; n'ay-ez pas peur...
Now stoop down, don't be a-fraid...

8

Go.

je vous tien.drai, don.nez - moi... Non, non, pas la main...
Hold on to me, let me have... No, no, not your hand...

8

Go.

el . le pour.rait glis.ser... le bras.
it might slip from my grasp... your arm.

8

PELLÉAS

troublé Oui, je crois que je vois le fond du
disturbed Yes I think I can see the ve . ry

Go.

Voy.ez-vous le gouffre, Pellé.as? Pellé . as?
Do you see the chasm, Pelle . as? Pelle . as?

8

Animé (avec une sourde agitation)
With suppressed excitement

Il se redresse, se retourne
 et regarde Golaud.
*He stands up, turns and
 looks at Golaud.*

P.

gouf-fre!
 bot-tom!

Est-ce la lu-mière qui tremble ainsi? Vous...
Can that be the light that is flick 'ring so? You...

pp *pp* *ppp*

8-

GOLAUD

Oui, c'est la lan-ter-ne... Voy-ez, je l'a-gi-
Yes, it is the lan-tern... You see, I waved it

pp

PELLÉAS

J'é-touffe i-
I'm stif-ling

-tais pour é-clai-rer les pa-rois...
so to throw the light on the walls...

pp *pp*

Ils sortent en silence.
They go out in silence.

P.
- ci... sor.tons.
here... come out.

Go.
Oui, sor.tons.
Yes, come out.

più pp *pp* *pp* *pp*

8^a bassa

Animez progressivement jusqu'à l'entrée de la Scène III.

più pp *pp*

8

pp *pp* *pp* *pp*

Toujours *pp* (mais dans une sonorité claire)

pp

cre - - - - - scen - - - - - do

molto cresc.

SCÈNE III. Une terrasse au sortir des souterrains.
A terrace at the entrance of the vaults.

Entrent Golaud et Pelléas
Enter Golaud and Pelleas.

PELLÉAS

Ah! je res-pire en-fin!..
Ah! Now I breathe a-gain...

j'ai cru, un instant, que j'allais me trouver
I thought for a while I was go-ing to be

P.

mal-dans ces é-nor-mes grot-tes;
ill in those e-nor-mous ca-vern-s;

j'ai é-té sur le point de tom-
it was all I could do not to

Un peu retenu

P.

-ber... Il y a là un air hu-mide et lourd comme u-ne ro-sée de
fall. The ve-ry air there is hea-vy and dank like a noi-some mist of

P.

plomb, et des té - nè - bres é - paisses comme u - ne pâte em - poison - né - e.
 lead, and there's a darkness so thick that it lies in dense and poisoned mas - ses.

p *ppp*

1^{re} Mouvt (joyeux et clair)

P.

Et main - te - nant, tout l'air de tou - te la
 And now, out here, all air from all the

p

P.

mer!..
 sea!..

sf

sf

PELLÉAS

P. *Il y a un vent frais,
And how fresh is the breeze!* *voy-ez,
Just see,*

P. *frais comme u - ne feuil - le qui vient de s'ou -
fresh as are the leaves that be - gin to un -*

P. *- vrir, sur les pe - ti - tes la - mes
- fold, on de - li - cate blade - lets of*

Plus animé (en pleine clarté)

P. *ver - - - - - tes.
ver - - - - - dure.*

PELLÉAS

1^{er} Mouvt (un peu apaisé)

Tiens!
Ah!

p subito

On vient d'ar - ro - ser les fleurs au bord de la ter -
They have just been wa - ter - ing the flowers a - long the

- rasse wall, et l'o - - deur de la ver - -
wall, and the smell of their green

P. *- dure et des ro - ses mouil - lées mon - te jus - qu'i -*
leaves and of ro - ses still wet comes to me up

P. *- ci. Il doit*
here. here. It must

Même mouvt

pp expressif et en dehors

P. *é - tre près de mi - di; el - les sont dé - jà dans l'ombre*
now be - ve - ry near noon; They're al - rea - dy in the shadow

P. *de la tour... Il est mi - di, j'entends sonner les clo - ches et les en -*
of the tower... Yes it is noon, for I hear the bells ring - ing and see the

P. *fants des_cendent vers la pla_ge pour se baigner...*
chil_dren go_ing to the shore to bathe in the sea...

più p *pp dim.*

P. *Tiens, voi_là no_tre mère et Méli_sande à u_ne fe_*
Ah! my mo_ther I see and Melisan_de there at a

più pp 8

P. **En retenant peu à peu**
nêtre de la tour...
window in the tower...
GOLAUD

Oui;
Yes; *el_les se sont ré_fu_*
they have be_taken them.

p *pp*

Go. *- giées du cò_té de l'om_bre.*
- selves to a sha_dy quar_ter.

più pp

Même mouv^t (mais selon le Récit)

Go.

A propos de Mélisande, j'ai enten.du ce qui s'est passé et ce qui s'est dit hi.er au soir.
With regard to Melisande, I o.verheard what e.ver took place and all that was said by you last night.

Go.

Je le sais bien, ce sont là jeux d'enfants; mais
I know quite well, it was all child-ish play; but

Go.

il ne faut pas que ce-la se ré-pè-te. Elle est très dé-li-ca-te, et il
ne.ver.the.less it must not be re.peat.ed. She is de.li.cate always, but she

Go.

faut qu'on la mé-na-ge d'au.tant plus qu'el-le se-ra peut-è-tre bien-tôt
now needs careful treatment all the more since she may ve-ry soon be-come a

Go. *mè - - re, et la moindre é - mo - tion pour - rait a - me - ner un malheur.
mo - - ther, and the slight - est of shocks might bring a mis - for - tune a - bout.*

Un peu animé
Mesuré

Go. *Ce n'est pas la pre - miè - re fois que je re - mar - que qu'il pour -
And this is not the first oc - ca - sion I have no - ticed that there*

p cre - - - - - scen - - - - - do

Go. *- rait y a - voir quel - que chose entre vous... Vous é - tes plus à - gé
might ex - ist some - thing between her and you... Now you are old - er than*

Plus calme

Go. *qu'elle, il suf - fi - ra de vous l'a - voir dit... E - vi - tez -
she is. What I've said to you should be e - nough... A - void her*

p pp

A

♦ A l'Opéra-Comique on passe de A à B et l'on supprime les deux répliques de Golaud:
mais sans affectation d'ailleurs, sans affectation...

Go. *la au-tant que pos-si-ble; then, as much as you're a-ble;* *dit... mais sans af-fec-ta-tion, d'ailleurs, -nough-but not too point-ed-ly of course,*

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a fermata over the first measure and a dynamic marking of *B* at the start of the second measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Ils sortent
They go out

Go. *sans af-fec-ta-tion... not too point-ed-ly...* *Même mouvt*

più p *pp*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata and the instruction *Même mouvt*. The piano accompaniment includes dynamic markings *più p* and *pp*, and the instruction *diég.* (diégama).

The third system shows the piano accompaniment for the vocal line. It features a complex melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

ppp *très*

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *ppp* and *très*.

la basse un peu en dehors

lointain *ppp*

The fifth system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *ppp* and *lointain*.

la basse un peu en dehors

très lointain

Même mouv^t (♩ = ♩)

p doux et expressif

più p *pp* *ppp*

SCÈNE IV. *Devant le château*
Before the castle

Entrent Golaud et le petit Yniold.
Enter Golaud and the child Yniold.

Modéré
GOLAUD

Récit (affectant un très grand calme)

Viens, nous al.lons nous asseoir i.
Come, sup.pose we sit down here a

p tristement expressif

Go. - ci, Y.niold; viens sur mes ge - noux; nous ver.rons d'i -
while, Y. niold; Come sit on my knee. From here we can

Mesuré

p

Go. *- ci ce qui se pas - se dans la fo - rêt. Je ne te vois plus du*
see what e - ver hap - pens there in the woods. I have not set eyes on

dim. *p*

Go. *tout depuis quelque temps. Tu m'a - ban - donnes aussi; tu es tou - jours chez pe - ti - te*
you for e - ver so long. You too have for - sa - ken me; you always stay with your lit - tle

pp

Go. *mè - re... Tiens, nous sommes tout juste as - sis sous les fe -*
mother. See, why here we are sit - ting just un - der the

p

Go. *- nê - tres de pe - ti - te mè - re. El - le fait peut è - tre sa pri -*
windows of your lit - tle mo - ther, And per - haps she's kneel - ing at her

p

Go. *3* *3*

- è - re du soir en ce moment... Mais dis - moi, Y - niold,
e - ven - ing prayers just at this time... Tell me tho', Y - niold,

più p *pp*

Go.

elle est sou - vent a - vec ton on - cle Pel - lé - as, n'est - ce pas?
she's ve - ry of - ten with your un - cle Pel - le - as, is she not?

YNIOLD

Oui, oui, toujours, pe - tit pè - re; quand vous n'è - tes pas là.
Yes, yes, she is, dear - est fa - ther, when - e - ver you're not there.

Go.

Ah! —
Ah! —

p *p* *p*

Go.

Tiens, quelqu'un passe a - vec u - ne lan - ter - ne dans le jardin!
See, there is some - bo - dy crossing the garden and with a light!

p *p*

Go. 

Mais on m'a dit qu'ils ne s'aimaient pas... Il pa - rait qu'ils se que - rel - lent sou -
But I've been told they were not good friends. It ap - pears that they have ma - ny dis -

p *pp*

YNIOLD 

Oui, oui, c'est vrai.
Yes, yes, that's true.

Go. 

- vent... non? Est-ce vrai? Oui? Ah! ah!
- putes, Eh? Is it true? Yes? Ah! ah!

f *p*

Y. 

A pro - pos de la por - te.
They are a - bout the door.

Go. 

Mais à pro - pos de quoi se querel - lent - ils? Comment!
But what are they a - bout, these disputes of theirs? What's that?

f

Serrez **Tempo**

Y.

Go.

mf *f* *p*

Y.

Go.

p *f*

Y.

p

En serrant peu à peu
GODAUD

Je ne te par-le pas de la lumiè - re; je te par-le de la por - - te.
It is not of the light that I am speak-ing; I am speaking of the door, child.

p

Go. Ne mets pas ain - si la main dans la bou - che...
No, you must not put your hand in your mouth so...

cre scen do

YNIOLD

Petit pè-re! petit pè-re!.. Je ne le fe-rai
Dearest fu-ther! Dearest fu-ther! I'll not do it a .

Go. Voy-ons... —
Come, come! —

f *f très espressif* *dim.*

Il pleure
He weeps

Y. plus...
gain.

Go. Voyons; pour-quoi pleu-res - tu main-te-nant? Qu'est-il ar-ri-
There,there; why are you be-gin-ning to cry? What's happen'd to

a Tempo

p

Y. Oh! oh! pe-tit pè-re!.. vous m'a-vez fait mal!
Oh! oh! dearest fa-ther you've hurt me so much!

Go. -vé? Je t'ai fait
you? Hurt you,you

mf

Modéré

Y. I-ci, i-ci, à mon
Oh here, just here, on my

Go. mal? Où t'ai-je fait mal? C'est sans le vouloir...
say? Tell me where you're hurt. I did not mean to...

mf *dim.* *p doux et expressif*

Y. pe-tit bras...
lit-tle arm...

Go. C'est sans le vou-loir; voy-ons, ne pleu-re plus;
I did not mean to; come, come, stop cry-ing now;

mf *expressif*

Y. Quoi, pe-tit pè-re?
What, dear est fa-ther?

Go. je te don-ne-rai quel-que cho-se de-main.
and to-mor-row I shall have some-thing for you.

p

Go. Un car-quois et des flè-ches.
Well a qui-ver and ar-rows.

Mais dis-moi ce que tu sais de la por-te.
You must tell me what you know of the door now.

sf

YNIOLD

De gran - des flè - ches?
Some great long ar - rows?

Oui, de très gran - des
Yes, some ve - ry long

p

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'De gran - des flè - ches?' and 'Some great long ar - rows?'. The middle staff is a vocal line in bass clef with the lyrics 'Oui, de très gran - des' and 'Yes, some ve - ry long'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *p*. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

Animez peu à peu

flè - ches.
ar - rows.

Mais pourquoi ne veu - lent - ils pas que la por - te soit ou -
Tell me why they don't seem to wish that the door should be kept

dim. *pp*

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics 'Animez peu à peu' and 'flè - ches. ar - rows.'. The middle staff is a vocal line in bass clef with the lyrics 'Mais pourquoi ne veu - lent - ils pas que la por - te soit ou -' and 'Tell me why they don't seem to wish that the door should be kept'. The bottom staff is a piano accompaniment in grand staff with dynamic markings of *dim.* and *pp*. The piano part continues with a similar rhythmic pattern, including triplets.

ver - te?
o - pen?

Voy - ons, ré - ponds - moi à la fin!
See here, you must ans - wer me now!

pp

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics 'ver - te?' and 'o - pen?'. The middle staff is a vocal line in bass clef with the lyrics 'Voy - ons, ré - ponds - moi à la fin!' and 'See here, you must ans - wer me now!'. The bottom staff is a piano accompaniment in grand staff with a dynamic marking of *pp*. The piano part continues with the same rhythmic pattern and includes triplets.

Go.

non, non, n'ou-vre pas la bou-che pour pleu- rer,
 No, no, o - pen not your mouth as if to cry,

pp *mf*

Go.

Je ne suis pas fà - ché.
 I'm not dis-pleased with you.

Plus animé

De quoi parlent-ils quand ils sont en.
 Of what do they talk when they are to.

f *p* *cresc.*

YNIOLD

Pel - lé - as et pe - ti - te mè - re?
 Pel - le - as and my lit - tle mo - ther?

Go.

- sem - ble?
 - ge - ther?

Oui;
 Yes;

de quoi par-lent-
 of what do they

f *p* *cresc.*

Y. *De moi; tou - jours de moi.*
Of me; al - ways of me.

Go. *ils? talk?* *Et que di - sent - ils de*
Tell me what they say of

Y. *Ils di - sent que je se - rai très grand.*
Oh! they say that I'll be ve - ry big.

Go. *toi? you?*

Go. *Ah! mi - sè - re de ma vi - - - e!*
Oh! dam - na - tion and the dead!

dim. - - - - - molto

Retenu

GOLAUD

Je suis i - ci comme un a - veu - gle qui cher - che son tré - sor au fond de
 Now here am I like one that's blind who must search for his lost gold a - cross the

p

Go. l'o - cé - an!.. Je suis i - ci comme un nou - veau - né per - du dans
 whole sea floor! Yes here am I a mere new born babe that's in a

pp *Pressez* *Pressez*

Go. la fo - rêt et vous... Mais voy - ons, Y - niold,
 fo - rest lost and you... But come, come, Y - niold,

sf *p*

Subitement retenu

Go.

j'é - tais dis - trait; nous al - lons cau - ser sé - ri - eu - se - ment.
my mind was off; but real - ly we must talk se - ri - ous - ly now.

din. *più p*

Modéré

Go.

Pel - lé - as et pe - ti - te mère ne par - lent - ils ja - mais de moi quand je ne
Pel - le - as and your lit - tle mo - ther, don't they some - times talk of me when I am

pp soutenu

YNIOLD

Si, si, pe - tit pè - re.
Yes, yes, dear, est fa - ther.

Go.

suis pas là?... Ah!... Et que di - sent - ils de
not with them?... Ah!... And what do they say of

pp *doux*

Y.  Ils di - sent que je de - vien - drai aus - si grand que vous.
They tell me that I will grow up just as big as you.

Go.  moi?
me?



Sourdement agité

Y.  Oui, oui, tou - jours, pe - tit pè - re.
Yes, yes, of course, lit - tle fa - ther.

Go.  Tu es tou - jours près d'eux?
You al - ways stay near by?



Y.  Non, pe - tit pè - re,
No, dear - est fa - ther,

Go.  Ils ne te di - sent ja - mais d'al - ler jou - er ail - leurs?
Do not they tell you some - times to - run a - way and play?



Plus animé

Y. ils ont peur quand je ne suis pas là.
they're a - fraid to have me go a - way.

Go. Ils ont peur?...
They're a fraid?...

p *p* *mf*

Y. Ils pleurent tou - jours dans l'obs - cu - ri - té.
They cry all the time when they're in the dark.

Go. A quoi vois-tu qu'ils ont peur? Ah! ah!
How can you tell they're a - fraid? Hal hal

mf

Y. Ce - la fait pleu - rer aus - si... Elle est pâ - le, pe - tit
And that makes me cry my - self. She is pale too, dear - est

Go. Oui, oui!
Yes, yes!

espressif et soutenu

Retenu

Y. *pè - rel
fa - ther!*

Go. *Ah! Ah! ah!... ah!... pa - ti - en - ce,
gire me pa - tience,*

Modéré

Y. *Quoi, pe - tit pe - re?
What, dear - est fa - ther?*

Go. *mon Dieu, pa - ti - en - ce...
my God, give me pa - tience...*

*Rien, rien, mon en -
Nay, child, it was*

dim. . . . p *più p*

Go. *- fant.
nought.* *J'ai vu passer un loup dans la fo - rêt.
In the forest I saw a wolf go by.*

pp *pp* *dim. . . .*

Plus lent
YNIOLD

Qu'ils s'embras.sent, pe .tit pè .re? Non,
Do they kiss, — dear .est fa .ther? No,

Go. Ils s'embrassent quelque-fois? Non?...
Do they kiss from time to time? Eh?...

pp *p*

En animant

non. Ah! si, pe .tit pè .re, si,
no. Oh! yes, dear .est fa .ther, yes,

p e cre - - scen - -

u . ne fois... u . ne fois qu'il pleu .vait...
once they did... once they did when it rained...

GOLAUD

do *f*

Ils se sont em.bras.sés?
And you say that they kissed?

Dans le mouv^t animé

Y. Com - me
Why like

Go. Mais comment, comment, se sont-ils em-bras-sés?
Tell me how, but how, in what way did they kiss?

più f *f* *f*

Il lui donne un baiser sur la bouche; riant.
Laughing he gives him a kiss on the mouth.

Y. ça, pe-tit pè-re, com-me ça. Ah!
this, dear-est fa-ther, just like this. Oh!

p *sf*

Y. ah! vo-tre bar-be, pe-tit pè-re!...
oh! It's your beard, oh, dear-est fa-ther!

mf *mf*

Y. 

El - le pi - que, el - le pi - que!
How it pricks me, how it pricks me!

En retenant un peu

Y. 

El - le de - vient tou te gri - se, pe - tit pè - re,
Oh and how gray it is grow - ing, dear - est fa - ther,

Plus retenu

Y. 

et vos che - veux aus - si, tout gris, tout gris.
and so your hair is too, so gray, so gray.

La fenêtre sous laquelle ils sont assis s'éclaire en ce moment et sa clarté vient tomber sur eux.
The window under which they are sitting is lighted up and the light falls upon them.

Dans le mouvt animé mais sans rigueur



pp doux et expressif
en dehors

Y. *Ah! ah!*
Oh! look!

pe - ti - te
my lit - tle

mère a al - lu - mé sa
mo - ther has lighted her

Y. lam - - pe.
lamp now.

Il fait clair,
There's a light,

pe - tit
dear - est

m. g. expressif (en dehors)

pp

Peu à peu plus animé

Y. pè - - re;
fa - - ther;

il fait clair...
there's a light.

GOLAUD

Oui,
Yes,

il com - mence
I see a

m. d.

più pp e dim.

Y. *Al - lons - y aus - si, pe - tit pè - re;*
Let us go in too, dear - est fa - ther,

Go. *à faire clair.*
lit - tle light.

Y. *al - lons - y aus - si... OÙ*
Let us go in too. Where

Go. *Où veux - tu al - ler?*
Where wish you to go?

Retenu, presque lent

Y. *il fait clair, pe - tit pè - re.*
it is light, dearest fa - ther.

Go. *Non,*
No,

dim. p soutenu p

Go. *3*
 non, mon en.fant; restons en - core un peu dans l'om-bre...
 no, dear.est child; wait in the dark a lit.tle long.er...

Go. **Serrez**
 On ne sait pas, on ne sait pas en - co - re...
 One does not know, one does not know as yet.

YNIOLD **Mouvt précédent (Retenu)**

Non, pe - tit pè - re, il n'est pas fou,
 No, dear.est fa - ther, he is not mad,

Go. *3* *3*
 Je crois que Pel - lé - as es' fou...
 I think that Pel - le - as is mad.

Y. *mais il est très bon.* *Oui,*
but he's ve-ry kind. *Yes,*

Go. *Veux-tu voir pe-ti-te mè-re?*
Would you like to see your mo-ther?

p
p expressif

Y. *oui je veux la voir!*
I should ve-ry much!

Go. *Ne fais pas de bruit; je vais te his-*
Then don't make a noise; and I'll lift you

più p *pp*

En commençant presque modéré puis, peu à peu, avec une animation inquiète qui doit aller jusqu'à la fin de l'acte.

Go. *-ser jusqu'à la fe-nê-tre,* *Elle est trop hau-te pour moi, bien que je sois si grand...*
up as high as the win-dow. *It is too high for me, tho' I am pret.ty tall.*

marqué *pp*

Il soulève l'enfant
He lifts up the child

Go. *Ne fais pas le*
Do not make the

toujours pp

Go. *moin-dre bruit:*
slight-est noise;

pe-ti-te mère au-rait ter-ri-blement
Your lit-tle mo-ther would have a ter-ri-ble

Go. *peur...*
fright.

La vois-tu?
Can you see?

pp

YNIOLD

Oui...
Yes,

Go. *Est-el-le dans la cham-bre?*
Is she with-in the cham-ber?

pp

Y. *GOLAUD*

Oh! il fait clair!
Oh! it is light!

Elle est seu - - - le?
Quite a - lone, there?

Y.

Oui... non, non! Mon on - cle Pel - lé - as y est aus - si.
Yes... no, no! My un - cle Pel - le - as is at - so there.

Y. *GOLAUD*

Ah! ah! pe - tit pè - re, vous m'avez fait mal!
Oh! oh! dear, est fa - ther, you are hurt - ing me!

Il... He...
He...
He...

più f *dim.*

Go.

Ce n'est rien; tais-toi; je ne le fe - rai plus;
Ne - ver mind; be still; I'll not do it a - gain;

Go.

re-gar - de, re-gar - de, Y - niold!...
look in now, look in now, Y - niold!

Go.

J'ai tré - bu - ché.
I did but slip.

YNIOLD

Go.

Par.le plus bas. Que font - ils?
Speak ve - ry low. What do they?

Ils ne font
No.thing at

Y. rien, pe-tit pè-re.
all, dear-est fa-ther.

Sont-ils près — l'un de l'au - - - tre? Est-ce qu'ils
Are they close — to each o - - - ther? Are they now

haletant

Y. Non, pe-tit pè-re; ils ne parlent pas.
No, dear-est fa-ther, no, they do not speak.

par - lent? Mais que font-
speak - ing? They're do - ing

Y. Ils re - gar-dent la lu-mière.
They are look - ing at the lamplight.

ils? Tous les deux?
what? He and she?

Y. Oúi, pe - tit pè - re. Non, pe - tit
Yes, dear - est fa - ther. No, dear - est

G. Ils ne di - sent rien?
And they do not speak?

De plus en plus animé

Y. pè - re; ils ne fer - ment
fa - ther, and they do not

cre - . . . scen .

Y. pas les yeux.
shut their eyes.

GOLAUD

Ils ne s'ap - pro - chent pas l'un de l'au - . . . tre?
Are they not com - ing near, er each o - . . . ther?

- do molto *f*

Y.

Non, pe - tit père, ils ne fer - ment jamais les yeux...
 No, dear - est fa - ther and they ne - ver once close their eyes.

mf

cre - - - - - scen - - - - - do

Y.

j'ai ter - ri - ble - ment peur!
 I'm a - - - - - froid, so a - - - - - froid!

f *f > pp subito*

GOLAUD

De quoi donc as-tu peur? Re -
 Of what are you a - - - - - afraid? Keep

f

(très en dehors)

Go.

- gar - - - - - de! re - gar - - - - - del
 look ing! Keep look ing!

f

YNIOLD

Pe - tit pè - re, lais - sez - moi des - cen - dre!
 Dear - est fa - ther, won't you put me down now!

Go. *Re - - - gar - - de!*
Keep look - - ing!

f *ff*

(très en dehors)

Oh! je vais cri - er, pe - tit pè - - - re!
 Oh! I'm going to scream, dear - est fa - - - ther!

(en dehors)

p cre - - - scen - - - do

Lais - sez - moi des - cen - dre! lais - sez - moi des - cen - dre!
 You must let me down now! You must let me down now!

f *ff*

Ils sortent
 They go out

GOLAUD

Viens!
Come!

Avec emportement

Fin du 3^e Acte
End of the third Act

Acte IV

SCÈNE I. Un appartement dans le château.
A room in the castle.

Animé et agité

PIANO

p *f* *sfz*

p *f* *sfz* *p*

m. g. *mf* *sf > p*

m. g. *sf > p* *p* *cresc.*

sfz > *sfz* *f* *dim.* *p*

p

Entrent et se rencontrent Pelléas et Mélisande
Pelleas and Melisande enter and meet

cre *scen* *do*

PELLÉAS

Où vas-tu?
Where go you?

MÉLISANDE

Oui.
Yes.

il faut que je te par.le ce soir. Te verrai-je?
I must speak with you surely to .night. Shall I see you?

Je sors de la chambre de mon
I've come from the bedroom of my

dim.

P. *p*

pè - re. Il va mieux. Le mé - de - cin nous a dit qu'il é - tait sau -
 fa - ther. He im - proves. And the phy - si - cian has said that he now is

P. *p*

- vé... Il m'a re - con - nu. Il m'a pris la main et il m'a
 saved. He knew me at once. Then he took my hand and said to

P. *pp*

dit de cet air é - tran - ge qu'il a de - puis qu'il est ma - la - de: "Est - ce toi, Pellé - as?
 me with still the strangest look he e - ver has had since he's been ail - ing: "Is it thou, Pel - le - as?

Retenu

P. *pp*

Tiens, je ne l'a - vais ja - mais re mar - qué, mais tu as le vi - sa - ge
 Why, I ne - ver have no - ticed it be - forc, ne - ver - the - less thou hast the

P. grave et a - mi - cal de ceux qui ne vi - vront pas long - temps... Il faut voy - a -
 grave and kind - ly look of those who will not live ve - ry long. Thou must make a

piu pp

1^{er} Mouvt

P. - ger; il faut voy - a - ger... C'est é - trange, je vais lui o - bé - ir... Ma
 voyage; thou must go a - way. It is strange, I in - tend to o - bey. My

mf *p*

P. mè - re l'é - cou - tait et pleu - rait de joie. Tu ne t'en es pas a - per - çue? Tou - te la mai -
 mo - ther heard him speak and wept tears of joy. Haze you not ob - served it your - self? All a - bout the

p

P. - son sem - ble dé - ja re - vi - vre. On en - tend res - pi - rer, on en - tend mar -
 house seems al - rea - dy re - viv - ing. One can hear peo - ple breathe, and hear peo - ple

cre

Même mouvt

P. *cher... walk.* *E - cou - te; j'entends par -*
But lis - ten; I hear them

do

P. *ler der_riè_re cet_te por_te.* *Vi - te, vi - te, répons vi - te, où te ver -*
talk_ing there be_hind this door now. Quick then, quick, an_swer quick_ly, where shall I

MÉLISANDE

Un peu retenu

Où veux-tu?
Where you will.

P. *rai - je? Dans le parc, près de la fon - tai_nedes a_veu - gles?*
see you? In the park there be_side the well of the blind - men?

Plus retenu **au Mouvt**

M. 

P. 

più p 

P. 



MÉLISANDE



P. 



P. *Tu au - ras beau re - gar - der... je se - rai si loin que tu ne pourras plus me*
'Twill not do much good to look... I'll be so far off you ne - ver can see me a .

pp doux et expressif

**Serrez
MÉLISANDE**

P. *Qu'est - il ar - ri - vé, Pel - lé - as? je ne com - prends plus ce que tu*
What has hap - pen'd now, Pel - le - as? I don't un - der - stand what it all

*voir...
- gain.*

1^{er} Mouvt (animé et agité)

M. *dis.*
means.

P. *Va - t'en,
Now go,*

pp

P.

sé - pa - rons-nous.
we must not stay.

pp

P.

J'en - tends par - ler der - riè - re cet - te por - te.
I hear them talk - ing there be - hind this door now.

sf *p* *pp*

pp

pp

First system of a piano piece. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes. The left hand has a few notes, including a half note and a quarter note, with a fermata over the quarter note.

Second system of a piano piece. The right hand continues with a similar rhythmic pattern. The left hand has a half note with a fermata. The word "Retenu" is written above the right hand. The dynamic marking "dim." is in the left hand.

SCÈNE II.
Modéré

entre Arkel
enter Arkel

Third system of a piano piece. The right hand has a steady eighth-note pattern. The left hand has a few notes with a fermata. The dynamic marking "pp doux et expressif" is in the left hand. The tempo marking "Modéré" is at the start. The dynamic marking "m. g." is above the right hand.

Fourth system of a piano piece. The right hand has a steady eighth-note pattern. The left hand has a few notes with a fermata. The dynamic marking "m. g." is above the right hand.

Fifth system of a piano piece. The right hand has a steady eighth-note pattern. The left hand has a few notes with a fermata. The dynamic marking "dim." is in the left hand.

Retenu

Sixth system of a piano piece. The right hand has a steady eighth-note pattern. The left hand has a few notes with a fermata. The dynamic marking "più p" is in the left hand. The dynamic marking "dim." is in the left hand. There are triplets in the right hand.

Très modéré

ARCEL

Main - te - nant que le pè - re de Pel - lé - as est sau - vé et que la ma - la -
 Now at last that the fa - ther of Pel - le - as has been saved, now at last that dis -

A. - die, la vieil - le servan - te de la mort, a quit - té le châ - teau,
 - ease, that stur - dy old min - is - ter of death, from our cas - tle has gone,

A. Modéré
 un peu de joie et un peu de so - leil vont en - fin ren - trer dans la mai - son...
 some lit - tle joy and a gleam of the sun may at last find en - trance to our house.

A. Il é - tait temps! Car de - puis ta ve - nue, on n'a
 And it was time. For e - ver since you came, we have

A.

vé - cu i - ci qu'en chu - cho - tant au - tour d'u - ne cham - bre fer -
 done no - thing here but move in whis - pers round in an in - va - lid's

p cresc.

A.

- mé - e... Et vraiment, j'a - vais pi - tié de toi,
 cham - ber. On my word, I've been sor - ry for thee,

mf

A.

Mé - li - san - de... Je t'ob - servais, tu é - tais
 Me - li - san - de... I've watched thee too, here hast thou

p dim. pp

A.

là, in - sou - ci - an - te peut - ê - tre, mais a - vec l'air é - trange et é - ga -
 bren not car - ing much ve - ry like - ly, yet thou hast the stränge mien and er - rant

p

A.

- ré de quelqu'un qui at-tendrait toujours un grand malheur, au so- leil, dans un beau jar- din...
 look of a crea- ture e- ver wait- ing for some dread- ful doom, in the sun, in a gar- den fair...

p *cresc.* *-p*

A.

Je ne puis pas ex- pli- quer... mais j'é- tais tris- te de te voir ain-
 All this I can- not ex- plain... but I've been sor- ry at see- ing thee

più p *p*

A.

- si, car tu es trop jeune et trop bel- le pour vi- vre dé-
 so, for thou art too young and too love- ly, at- rea- dy to

p *mf* *cresc.*

A.

- jà jour et nuit sous l'halei- ne de la mort... Mais à pré-
 live day and night in the at- mosphere of death... But now at

p *pp* *pp*

A. *pp.*

- sent tout ce - la va chan - ger. A mon à - ge,
 last all this will soon be changed. At my age, —

A. *p*

et c'est peut - è - tre là le fruit le plus sûr de ma vi - e, à mon
 and here we have per - haps the sound - est re - sults of my life - time, at my

Animez peu à peu

A. *p* *expressif et soutenu*

à - ge. j'ai ac - quis je ne sais quelle foi à la fi - dé - li - té des é -
 age, — there has grown up - on me the be - lief one can of - ten re - ly on e -

A. *mf* *p*

- vè - ne - ments, et j'ai toujours vu que tout è - tre jeune et beau cré -
 rents them - selves. for I've al - ways found a be - ing that's young and fair cre -

A. *ait au-tour de lui des é - vè - nements jeu - nes, beaux et heu -*
ates a - round it - self ev - ry thing that is youth - ful, fair, full of

Retenu - - - 1^{er} Mouvt

A. *- reux... joy...* *Et c'est toi, main - te - nant, qui vas ou - vrir la*
Thou wilt now be the one to o - pen us the

A. *porte à l'è - re nou - vel - le que j'entre - vois...*
door for such a new e - ra as I fore - see...

A. *Viens i - ci; pour - quoi res - tes - tu*
Come to me; what makes thee stand like

A. *très expressif*

là sans ré-pondre et sans le-ver les yeux? Je ne t'ai em-bras-
 that with-out speak-ing or rais-ing thine eyes? I have kissed thee my

A. *dim.*

-sée qu'u-ne seu-le fois jus-qu'i-ci, le jour de ta ve-nue;
 child but a sin-gle time un-til now, the day that brought thee here;

A. *pp aussi doux que possible*

et ce-pen-dant les vieil-lards ont be-soin, quel-que-
 ne-er-the-less, an old man feels the need now and

A.

-fois, de tou-cher de leurs lè-vres le front d'u-ne femme ou la joue d'un en-fant,
 then just to touch with his lips—the brow of a maid or the cheek of a child,

A.

pour croire en core à la fraîcheur de la vie et é - loigner un moment les me -
 to keep on trust.ing in the freshness of life and drive a way for a mo - ment the

più pp

A.

- na - ces de la mort. As - tu peur de mes vieilles
 men - a - ces of death. Are my lips so old thou dost

p *m.g.* *fp* *p* *expressif*

A.

lè - vres? Com - me j'a - vais pi - tié de toi ces mois-ci...
 fear them? How I have pi - tied thee through all these last months...

mf *f*

MÉLISANDE

Grand - pè - re, je n'é - tais pas mal - heu - reu - se.
 Grand - sire, I have not been so un - hap - py.

p très doux *pp*

AR KEL

Lais-se-moi te re-gar-der ain-si, de tout près, un moment...
 Let me take a good look at thee so, come quite close, just a look...

p *expressif* *(en dehors)*

A.

On a tant be- soïn de beauté aux cô-tés de la mort...
 One has such a crav-ing for beau-ty a-long-side of death...

f *soutenu et expressif* *sf* *p* *più p* *m.g.*

p *più p* *m.g.* *pp* *sf* *p*

Entre Golaud *Enter Golaud* *Animez un peu*

AR KEL

Tu as du sang sur le front.
 You have some blood on your brow.

GOLAUD

Pel-lé-as part ce soir.
 Pel-le-as goes to-night.

f *dim.* *p*

A. 

Qu'as-tu fait?
What did that?

Go. 

Rien, rien... J'ai pas_sé au tra_vers d'u_ne haie d'é_.
Nought, nought... I've just made my way thro' a hedgerow of



p *f*

MÉLISANDE

Retenu



Baissez un peu la tête, seigneur... je vais es_suy_er vo_tre front...
Bend a lit_tle your head, my lord... so that I may wipe off your brow...

Go. 

- pines.
- thorns.



sf *p*

GOLAUD

au Mouvt



Je ne veux pas que tu me touches, entends-tu? Va - t'en! Je ne te par_le
I do not wish you to touch me, do you hear? Be - gone! I did not speak to



sf *sf*

marqué

Go. pas. *you.* Où est mon é - pé - e? *Who knows where my sword is?* Je ve - nais cher - *I have come to*

MÉLISANDE

I - ci, sur le prie-Dieu. *'Tis here on the prayerstool.* à Arkel *to Arkel*

- cher mon é - pé e... *look for my sword...* Ap - porte - la. *Bring it to me.* On vient en - *They have just*

Go. - co - re de trou - ver un pa - y - san mort de faim, le long de la mer. *found an - o - ther pea - sant it ap - pears starved to death, down there by the sea.*

Go. On di - rait qu'ils tien - nent tous à mou - rir sous nos yeux. *One would think they all were bound to ex - pire in our sight.*

cre - scen - do

à Mélisande
to Melisande

a Tempo

Go. *Eh bien, mon é - pée? Pour. quoi trem - blez - vous ain -*
How now, where's my sword? What makes you trem - ble like

Retenu

f *p* *p* *p*

Go. *- si? Je ne vais pas vous tu - er. Je vou - lais sim - plement ex - a - mi - ner la la - me.*
that? You are not going to be killed. All that I wished to do was to in - spect my sword blade.

Go. *Je n'em - ploie pas l'é - pée à ces u - sa - ges. Pour. quoi m'ex - a - mi - nez -*
I should not use the sword for such a pur - pose. Come, what makes you look at

mf

Go. *vous comme un pau - vre? Je ne viens pas vous de - mander l'au - mô - ne.*
me like a beg - gar? I have not come your char - i - ty a - crao - ing.

dim. *p* *p*

Go. *pp* *p*

Vous es - pé - rez voir quelque cho - se dans mes yeux sans que je
 You're hop - ing to see something written in my eyes, while I should

Go. *cre - scen - do*

voie quel - que cho - se dans les vô - tres?
 see no - thing yours might have to tell me.

Go. *3* *3*

Cro - yez - vous que je sa - che quelque cho - se?
 Do you fan - cy that I've dis - covered something?

Voy - ez - vous ces grands yeux...
 Do you see those great eyes...

ARKEL

Go. *p* *dim.* *più p*

Je n'y vois qu'u - ne grande in - no -
 I can see a great in - no - cence

On di - rait qu'ils sont fiers d'ê - tre ri - ches...
 And how proud of the wealth of their beau - ty...

A.
-cen-ce...
on-ly...

Go.
U-ne grande in-no-cen-ce!..
A great in-no-cence on-ly!..
Ils sont plus grands que l'in-no-cen-ce!
No in-no-cence as great as they are.

Go.
Ils sont plus purs que les yeux d'un a-gneau...
They are more pure than the eyes of a lamb...
Ils don-ne-raient à Dieu des le-
Why God might take a les-son in

Go.
-çons d'in-no-cen-ce.
in-no-cence from them!
U-ne grande in-no-cen-ce! E-cou-
A great in-no-cence on-ly! Just see

30.
-tez;
herel
j'en suis si près que je sens la frai-queur de leurs cils quand ils
I am so close I can feel e'en the breath that their lids make in

p *piu p* *pp*

p *cre* *scen* *do*

ff

p

Animez

Go. cli - gnent; et ce - pen - dant, je suis moins loin des grands se - crets de l'au - tre
 clos - ing; but ne'er the - less, I am less far from se - crets of the o - ther

piu p cre - - - - - seen -

Go. monde que du plus pe - tit se - cret de ces yeux!... U - ne grande in - no - cen - cel..
 world; than I am from knowing aught of those eyes!... A great in - no - cence on - ly!..

do

f

Go. Plus que de l'in - no - cen - cel On di - rait que les an - ges du ciel y cé -
 More than in - no - cence sure - ly! One would think that the an - gels of heav'n were for

au Mouvt

p très doux

Go. - lè - brent sans cesse un bap - tè - me. Je les con - nais ces
 e - ver bap - tis - ing themselves there. I know them well, those

m.d.

pp *f* *p*

Go. yeux! Je les ai vus à l'œuvrel Fer - mez - les! fer - mez - les!
 eyes! I have seen them at work! Keep them shut! Keep them shut!

Go. ou je vais les fer.mer pour longtemps! Ne
 or I'll close them for ma - ny a day! I

Go. met . tez pas ain . si vo . tre main à la gor . ge; je dis u . ne cho . se très sim - ple...
 tell you not to put up your hand to your throat so; What I say is per . fect . ly sim - ple...

Retenu

o. Je n'ai pas d'ar . riè . re - pen . sé . e... Si j'a - vais une ar . riè . re - pen .
 In my mind there's no . thing be . hind it... If I had something else in my

Plus animé

Go. *-sée pour quoi ne la di-rai-je pas?*
mind, what should pre-vent my speak-ing out?

Go. *Ah! ah! ne tà -*
Ah! ha! Do not

Go. *-chez pas de fuir!* *I - cil* *Don-nez-moi cet-te*
try to es - capel *Come here!* *Ah! that hand, give it*

Go. *main!* *Ah!* *vos mains sont trop*
here! *Ah!* *Your hands are all*

Go. *chou - des... Al-lez-vous-en! Vo-tre chair me dé-*
fr - v'risk... Get you a-way! 'Tis your flesh that dis-

Go. *- gou - tel.. Al - lez-vous-en!*
- gusts mel.. Get you a-way!

Go. *Il ne s'a - git plus de fuir à pré-sent!*
'Tis not a ques-tion of flight a-ny more!

Il la saisit par les cheveux.
He seizes her by the hair

Go. *Vous al -*
You shall

Go. *lez me suivre à ge - noux!* *A ge - noux de - vant moi!*
fol - low me on your knees! *Get you down on your knees!*

Go. *Ah! ah! vos longs che -*
Ah! ah! Your long, long

Go. *Animez toujours*
- veur sér - vent en fin à quel - que cho - se. A
hair may af - ter all be good for some - thing! First

Go. *droite et puis à gau - che* *A gauche et puis à*
right, then to the left - ward! *Next left, then to the*

Go. *droi - tel*
right - ward!

p *molto cre - scen* *dò*

Go. *Ab - sa - lon!*
Ab - sa - lom!

ff *Ab - sa -*

Go. *- lon!*
- lom!

ff *p* *sf* *En a -*
For - ward

Go. *- vant! en ar - riè - rel*
now! Now then back - ward!

Jus - qu'à ter - rel
On the ground, now!

jus - qu'à ter - re...
On the ground, now...

sf

Go. *3* *p* *3* *p*

Vous voy - ez,
There you - see!

Vous voy -
There you

più f

Retenu avec force

Go. *3* *p* *3* *p* *3* *p* *3* *p*

- ez;
see!

je ris dé - jà comme un vieil.
how soon I laugh like an old

ff

ARKEL

accourant
running up

Go. *3* *p* *3* *p* *3* *p* *3* *p*

Go : laud!
Go : laud!

- lard... Ah! ah! ah!
man... Hal hal hal

Le double plus lent

affectant un calme soudain
suddenly assuming calmness

10. 

Vous fe - rez comme il vous plai - ra, voyez-vous.
You shall do what - e - ver you choose, do you see!

Go. 

Je n'at - tache au - cune impor - tance à ce - la. Je suis trop vieux; et puis je ne suis
All that has not the least im - por - tance for me. I am too old; what's more I am not

Go. 

pas un es - pion. J'attendrai le ha - sard; et a - lors... Oh! a - lors!..
playing the spy. I shall leave it to chance. Ay, and then... Oh! and then!..

Lent ♦ 

Sim - plement par - ce que c'est l'u - sa - ge; Simplement par - ce que c'est l'u - sa - ge.
E - ven then just because 'tis the custom. E - ven then just because 'tis the custom.

♦ A l'Opéra-Comique, Golaud ne chante pas ces répliques: "Simplement parce que c'est l'usage; simplement parce que c'est l'usage;" et l'on passe de A à B page 219.

MÉLISANDE *B* au Mouvt en larmes
in tears

Non, non,
No, no,

ARCEL

Qu'a-t'il donc? Il est i - vre?
What is this? Is he drunk.en?

p

M.

mais il ne m'aime plus... je ne suis pas heureuse...
but he loves me no more... I am ve - ry un.happy.

p

très expressif

dim.

pp

ARCEL

Si j'étais Dieu; j'aurais pi - tié du cœur des hom - mes...
If I were God, on hearts of men I should have pi - ty...

p *très soutenu, expressif*

mf *dim.*

Toujours modéré et avec la plus grande expression

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a harmonic accompaniment. The dynamic marking is *p* *très soutenu*. The tempo/mood marking is *molto cre-scen-do*.

Second system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment is more active. The dynamic marking is *f*, and the tempo/mood marking is *più f*.

Third system of the musical score. The right hand features a series of chords with accents. The left hand accompaniment is also active. The dynamic marking is *ss*.

Fourth system of the musical score. The right hand has a melodic line with slurs and accents, with the instruction *chantez* above it. The left hand accompaniment is more active. The dynamic marking is *mf dim.* for the right hand and *f dim.* for the left hand. The tempo/mood marking is *p mais marqué*.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure is marked *p*. The second measure is marked *p* and *cresc.*. The system concludes with a fermata over the final notes.

Musical score system 2, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (Bb, Eb) and a 3/4 time signature. The first measure is marked *f et expressif*. The second measure is marked *dim.*. The third measure is marked *doux* and *p*. The fourth measure is marked *m.g.*. The system concludes with a fermata over the final notes.

Musical score system 3, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (Bb, Eb) and a 3/4 time signature. The first measure is marked *m.d.*. The second measure is marked *molto p*. The system concludes with a fermata over the final notes.

Musical score system 4, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (Bb, Eb) and a 3/4 time signature. The first measure is marked *pp*. The second measure is marked *pp*. The third measure is marked *ppp*. The system concludes with a fermata over the final notes.

Très lent

pp *pp* *p* *pp* *ff*

Tempo 1^o (peu à peu très animé)

dim. *p* *pp*

En retenant beaucoup Δ

f *cresc.* *ff*

molto cresc. *sempre ff* *dim.*

Très lent **Animez assez vivement** (1) Δ

p *pp* *dim.* *m.g.*

pp *molto dim.*

(1) A l'Opéra-Comique on passe de A à B page 231, et l'on joue les accords en petites notes.

SCÈNE III. Une fontaine dans le parc.
A fountain in the park.

On découvre le petit Yniold qui cherche à soulever un quartier de roc.

Modéré The child Yniold is discovered trying to move a large stone.

YNIOLD

Oh! cot.te pierre est lour - de... Elle est plus lourde que
Oh, but this stone is hea - - vy!.. It is more hea.vy than

Un peu plus animé

moi... Elle est plus
I... It is more

Y. *lour - de que tout le mon - de. Elle est plus lour - de que*
hea - vy than the whole earth It is the hea - vi - est

Y. *tout... thing.*

Y. *Je vois ma bal - le d'or entre le ro - cher et cet - te mé - chan - te*
I see my gol - den ball in be - tween the rock and this big - naugh - ty old

Y. *pier - re, Et je ne puis pas y at - tein - dre...*
stone, And I am not a - ble to reach it.

Y. *Mon pe-tit bras n'est pas as-sez long et cet-te*
My lit-tle arm is not long e-nough, and this great

dim. *p*

Y. *pier-re ne veut pas è-tre sou-le-vé - - - e...*
stone here will not let a-ny bo-dy lift it.

più p *pp*

Y. *On di - - rait qu'elle a des ra - ci-nes dans la ter - re...*
It is just as if it were root.ed in the ground here...

pp

On entend au loin les bêlements d'un troupeau.

Distant bleating of sheep is heard

sf *m.g.*

pp

YNIOLD

Oh! oh! j'en tends pleu-rer les mou-
Oh! oh! I hear the weep-ing of

sf *m.g.* *m.g.* *m.g.*

Y.

- tons...
sheep... Tiens!
Oh!

pp *più pp*

Y.

Animé

Il n'y a plus de so - leil...
There's no sun-shine a - ny more.

p

Y.

Ils ar-ri-vent les pe - tits moutons; ils ar -
All the lit - tle sheep, oh! Here they come! They are

p

Y. *- ri - - vent... com - - ing... Il y en a!.. Oh, what a lot! Il y en a!.. Oh, what a lot!*

Y. *Ils ont peur du noir... They're scared of the dark...*

Y. *Ils se ser - rent! ils se ser - - rent! Ils They're How they're crowd - ing! How they're crowd - - ing!*

Y. *pleu - - rent cry - - ing, et ils vont vi - - tel.. and how they hur - - ryl..*

Y. *Il y en a qui vou - draient prendre à droi - te... Ils vou - draient*
And there are some that will keep to the right side... And now they

Y. *tous aller à droi - te... Ils ne peuvent pas!.. Le ber -*
all are pushing that way... But they can't do that... Now the

Y. *- ger leur jet - te de la ter - - - re... peu à peu dim.*
shep - herd pelts them with some peb - - - bles...

Y. *Ah! ah! Ils vont pas - ser par i - ci... Now they are com - ing this way...*
Oh! oh!

Y. Je vais les voir de près. Comme il y en
I'll see them all close to. What a lot there

più dim.

Y. a.l.
are!

p

m.g.

Y. Main - te - nant ils se tai - sent tous... Berger!
Now at last they're all keep.ing still... Shepherd!

m.g.

m.g.

Y. pour - quoi ne par - lent - ils plus? Par - ce
Why don't they talk a - ny more? Why be -
Le Berger qu'on ne voit pas
The Shepherd, unseen

m.g.

più p

p

Y. 

le B. 

que ce n'est pas le che - min de l'é - ta - - ble...
cause they are not on their way to the sta - - ble.

Où vont -
Where go

pp 

Y. 

ils? Ber - ger? ber - ger? où vont -
they? Shepherd? Shep - herd? Where go

f >> p 

Y. 

ils? Il ne m'entend plus. Ils
they? Oh, now he can't hear. They're
 En allant se perdant

pp 

Y. 

sont dé - ja trop loin... Ils ne font plus de bruit...
gone too far a - way... They're making no more noise.

pp 

Un peu retenu

Y. Ce n'est pas le che - min de l'é - ta - ble... Où vont-ils dor -
 They were not on their way to the sta - ble... Then where will they

1^{er} Mouvt (animé)

Y. - mir cet - te nuit?.. Oh! oh! il fait trop
 sleep for the night? Oh! oh! It is so

Y. noir... Je vais di - re quel que chose à quel qu'un...
 dark... I shall tell some one something of this.

Il sort. *B*
 He goes out.

SCÈNE IV.

Entre Pelléas
Enter Pelleas

Très modéré (la $\frac{3}{4}$ = $\frac{3}{4}$ du mouv^t précédent)
PELLÉAS

C'est le dernier soir... le der.nier soir... Il faut que tout fi.nis - se...
This is our last night... 'tis the last night... And all must now be en - ded...

J'ai jou - é comme un en.fant au - tour d'une cho.se que je ne soupçonnais pas...
I've been playing like a child a - round a thing whose ex.is.tence I did not suspect.

Animez un peu

P. J'ai jou-é, en rêve, au tour des piè-ges de la des-ti-né - e...
I have played and dreamt with all the snares of des-ti-ny around me.

Retenu

Animé

P. Qui est-ce qui m'a ré-veil-lé tout à coup? Je vais fuir en criant de
What is it that's now waked me up all at once? I fly now with a cry of

P. joie et de douleur comme un a - veu - gle qui fui - rait l'in - cen - die de sa maison.
joy and of dismay as though a blindman should take flight from his dwelling burnt down —

Retenu

Serrez -

P. Je vais lui di - re que je vais fuir... Il est tard;
And I shall tell her I'm going to fly. It is late;

Assez animé

P. El - le ne vient pas... *Still she does not come.* Je fe - rais mieux de m'en al - Je fe - rais mieux de m'en al -
It would be bet - ter - if I

cre - scen - do *f*

Cédez un peu

P. - ler sans la re - voir... *went, and saw her not...* Il faut que je la re - gar - de *Il faut que je la re - gar - de*
I shall have to take a good long

p

P. bien cette fois-ci... *look at her this time...* Il y a des cho - ses que je ne me rap - pel - le plus... on di - *There are certain things a - bout her I've al - ready for - got. One would*

cre -

P. - rait par mo - ments qu'il y a cent ans que je ne l'ai plus vu - e... *think that at times it had been a hundred years since I had seen her.*

- scen - do *f*

Retenu **Modéré**

P. Et je n'ai pas en cor regar - dé son re - - gard... Il ne me
 And ne-ver hereto-fore have I gazed on her gaze. There's nothing

En animant peu à peu

P. res - te rien si je m'en vais ain - si... Et tous ces sou-ve-nirs...
 left for me if I leave her like that. My me-mo-ries of her...

P. C'est com-me si j'em-por-tais un peu d'eau dans un sac de mous-se-li-ne.
 Tak-ing a few drops of wa-ter a-way in a wal-let made of cam-bric.

Animé

P. Il faut que je la voie u-ne der-nière fois jusqu'au fond de son
 I must let my-self look for this last on-ly time to the depths of her

Entre Mélisande.
Enter Melisande.

P. cœur... Il faut que je lui di-se tout ce que je n'ai pas dit...
heart... I know that I must tell her all that I ne-ver have told.

MÉLISANDE Serrez Retenu
Pel-lé-as! Oui.
Pel-le-as! Yes.

P. Mé-li-san-de! Est-ce toi, Mé-li-san-de? Viens i-
Me-li-san-de! Is it you, Me-li-san-de? Come in

Modéré
-ci, ne res-te pas au bord du clair de lu-ne,
here, do not stay out there in the rim of moon-light,

P. Viens i-ci, nous a-avons tant de cho-ses à nous di-re...
Come in here, we have so ma-ny things to tell each o-ther.

MÉLISANDE

Lais-sez-moi dans la clar-té...
Let me stay here in the light...

P. Viens i-ci dans l'om-bre du til-leul. On pour-
Come in here with-in this lin-den's shade. There we

pp

rait nous voir des fe-nê-tres de la tour. Viens i-ci; i-ci, nous n'avons rien à craindre.
might be seen from the windows of the tower. Come in here; in here, we'll be perfectly safe here.

pp

MÉLISANDE

Je veux qu'on me voie ...
Let them see me, then.

P. Prends gar-de; on pourrait nous voir! Qu'as-tu donc? Tu as
Be care-ful; sup-pose we were seen! What is it? Did you

pp *p dim.*

M. *Oui,*
Yes, vo - tre frè - re dor -
with your bro - ther a -

P. pu sor - tir sans qu'on s'en soit a - per - çu ?
come a - way with - out their find - ing it out?

pp

M. - mait...
- sleep...

P. Il est tard, dans une heure on fer - me - ra les por - tes. Il faut prendre gar - de.
It is late; in an hour they will bar up the cas - tle. We ought to be care - ful.

p *p* *pluf m.d.*

Animez un peu

M. Vo - tre frè - re — a - vait un mau - vais
'Twas be - cause, — your bro - ther had a

P. Pourquoi es - tu ve - nue si tard ?
Why was it that you came so late?

p *p*

Plus animé

M. *rè - ve. Et puis ma ro - be s'est ac - cro - chée aux clous de la por - te.*
night mare. Then too my dress in some way got caught on one of the door - studs.

p

M. *Voyez, elle est dé - chi - rée. J'ai per - du tout ce temps et j'ai cou - ru ...*
Look here, you see it is torn. So I lost all that time and had to run.

PELLÉAS

Ma
My

cresc.

Un peu retenu

P. *pau - vre Mé - li - san - de!.. J'au - rais pres - que peur — de te tou -*
poor dear Me - li - san - de!.. I'm al - most a - fraid — to touch you

pp

a Tempo (Animé)

P. *cher... yet... Tu es en - core hors d'ha - lei - ne comme un oi - seau pour - chas -*
Yes, you are still out of breath, just like a poor dri - cen

Plus animé

P. *- sé... bird. C'est pour moi 'Tis for me que tu fais tout ce - - la?.. that you did all of this? J'en - tends I can*

P. *bat - tre ton cœur com - me si c'é - tait le mien... Viens i -*
hear your heart beat just as tho' it were my own... Come to

MÉLISANDE

P. *- ci... me... plus Come près de moi... near - er me. Je I*

Pour - - quoi ri - ez-vous? But why do you smile?

P.

ne ris pas; ou bien je ris de joie sans le sa -
 did not smile, or else I smiled for joy, all un - a -

più cresc.

P.

Retenu

-voir... Il y au - rait plu - - tôt de quoi pleu - rer...
 -ware. There's much more rea - son, it would seem, to weep...

Modéré
MÉLISANDE

Nous som - mes ve - nus i - ci il y a bien long temps... Je me rap -
 We came here one day but that was a long time a - go. I well re -

pp *m. d.*

M.

-pel - le...
 -member.

PELLÉAS

Oui... il y a de longs mois. A - lors, je ne savais pas...
 Yes, that was long months a - go. But then I did not yet know...

pp *pp*

Plus modéré

P. Sais - tu pour - quoi je t'ai de - man - dé de ve - nir ce soir ?
Do you know why I have wan - ted you to come here to - night ?

più pp et très expressif *pp*

MÉLISANDE **Serrez**

Non . . .
No, . . .

P. C'est peut - être la der - niè - re fois que je te vois ...
'Tis per - haps the on - ly time that we shall e - ver meet ...

mf

au Mouvt

M. Pour - quoi dis -
What makes you

P. Il faut que je m'en ail - le pour tou - jours !
I see I must for e - ver go a - way !

f

M. tu tou - jours que tu t'en vas?
al - ways say you're going a - way?

P. Je dois te di - re ce que tu sais dé -
And must I tell you what you know re - ry

dim. *p*

Animez peu à peu

M. Mais

P. -jà!
well!

Tu ne sais pas ce que je vais te di - re?
Do you not know what I am going to tell you?

più p

M. non, mais non; je ne sais rien.
don't, I don't; I do not know.

P. Tu ne sais pas pourquoi il faut que je m'é -
You do not know the rea - son why I have to

p *p* *p cresc.*

à voix basse.
in a low voice

Librement

M. 

P. 

molto cresc. *f*


Il l'embrasse brusquement.
He kisses her suddenly.

Je t'aime aus-
I love you


Je t'ai me.
I love you.

loi - gne... Tu ne sais pas que c'est parce que...
leave you? You do not know that it is because...

En retenant

M. 

si...
too...

P. 

Oh! qu'as-tu dit, Mé-li-san-de!.. Je ne l'ai presque pas en-ten-du!..
What have you said, Me-li-san-de!.. For I could hard-ly hear what you said...

p

Plus lent

P. 

On a brisé la glace avec des fers rougis!.. Tu dis ce-la d'une voix qui vient du bout du
We have broken the ice with our i-rons red hot!.. And you say that in a voice that comes from the world's

pp *più pp*

Serrez - - -

P. 

mon - de!.. Je ne t'ai pres-que pas en-ten-due... Tu m'ai-mes? tu m'ai-mes aussi?..
end. — And I was hard-ly a-ble to hear... You love me? And you too love me?

pp *più pp*

MÉLISANDE Très retenu




De- puis tou-jours... De - puis que je t'ai
I al - ways have. Since the first time we

P. 


De - puis quand m'ai - mes - tu?
You have loved me since when?

p

Modéré

M. 

vu... met...

P. 

On di - rait que ta voix a pas -
One would think that your voice had come

p e molto dim. *p doux et expressif*

P. *-sé sur la mer au prin-temps!..* *Je ne l'ai jamais entendue jusqu'ici.* *On di-*
o-ver the sea in the spring!.. *I be-lieve I ne-ver have heard it till now.* *'Tis as*

P. *-rait qu'il a plu sur mon cœur!..* *Tu*
tho' it had rained on my heart! *And*

P. *dis ce-la si fran-che-ment!..* *Comme un an-ge qu'on inter-ro-ge...*
this you say so sim-ply too! *Like an an-gel answer-ing ques-tions.*

Animez

P. *Je ne puis pas le croi-re, Méli-san-de...* *Pourquoi m'ai-merais-tu? Mais pourquoi m'aimes-tu?*
I can scarcely be-lieve it, Meli-san-de. *But why should you love me? And why do you love me?*

P.

Est - ce vrai ce que tu dis? Tu ne me trom - pes
Is it true, what you have said? You'd not try to de -

p *cresc.*

(en dehors)

P.

pas? Tu ne mens pas un peu, pour me fai - re sou - ri - re?..
- ceive? You're not ly - ing to me, just to cheer me a lit - tle?

au Mouv^t (Animé)
MÉLISANDE

Non, je ne mens jamais; je ne mens qu'à ton frè - re...
No, I ne. ver should lie; tho' I lie to your bro - ther...

P.

Oh! comme tu dis ce - la!.. Ta
Oh! but the way you say that! Your

p

Un peu retenu

P. *voix!* ta voix... Elle est plus fraîche et plus franche que l'eau!..
voice, your voice! It is as fresh and as free as a spring!

pp

au Mouvt (Modéré)

P. On di - - rait de l'eau
 It falls up - - on my

p *più p*

P. pu - - re sur mes lè - - vres... On di - -
 lips like pur - est wa - - ter. It falls

p *più p* *p*

P. -rait de l'eau pu - - re sur mes mains...
 like pur - est wa - - ter on my-hands...

più p *p* *più p*

Un peu retenu

P. Don - ne - moi, don - ne - moi tes mains. Oh!
Give to me, give to me your hands. Oh.

P. tes mains sont pe - ti - tes! Je ne sa - vais
your hands are so lit - tle. Oh! I did not

au Mouvt

P. pas que tu é - tais si bel - le!.. Je n'a - vais ja - mais rien
know you were so ve - ry love - ly. I had ne - ver seen so

P. vu d'aus - si beau a - vant toi... J'e - tais in -
love - ly a thing be - fore you. I could not

cresc.

Animez peu à peu

P. *-quiet, je cher-chais par-tout dans la maison... Je cher-chais par -*
rest, ev' - ry - where I sought thro' all the house. Ev' - ry - where I



P. *-tout dans la cam-pa - gne, et je ne trou-vais pas la beauté... et je ne trou-vais pas la beauté...*
sought through all the coun - try, but ne - ver a - ny beau - ty could find.

p cresc. molto



P. *Et main - te - nant je t'ai trou -*
And now to - day I have found



Très animé

P. *-vée... Je l'ai trou - vée... je ne crois pas qu'il y ait sur la*
you, Found it in you. I don't be - lieve there is in all the

f expressif et soutenu



Retenu

P. terre u.ne fem.me plus bel - - lel... Où es-tu?
 world a.ny wo.man more love - - ly. Are you there?

dim. p
expressif

MÉLISANDE

C'est que je te re -
 At you I have been

P. Je ne t'en.tends plus res.pi - rer...
 I cant hear you breathe a . ny more.

p

Sans lenteur

M. - gar - de...
 look - ing.

P. Pourquoi me re.gar.des - tu si gra - ve - ment?
 Why do you look at me in so sad a way?

pp dim. pp

Retrouver peu à peu le mouvt animé

P.

Nous som - mes dé - jà dans l'om - bre. Il fait trop noir sous cet ar - bre.
The shadows reach us: al - rea - dy. It's grown too dark neath the trees here.

pp

P.

Viens, dans la lu - miè - re.
Come, come where 'tis light - er.

p *cresc.*

P.

Nous ne pou - vons pas voir com - bien nous som - mes heu -
Here 'tis too dark for us to see how hap - py we

P.

- reux. Viens,
are. Come,

molto cresc.

P.

viens;
come;

il nous res - te si peu de temps...
there is left us so lit.tle time...

MÉLISANDE

Plus lent

Non, non, res - tons i - ci... Je suis plus près de
No, no, stay where we are... I'm near - er to you

au Mouvt (Animé)

M.

toi dans l'obs - cu - ri - té...
now here where it is dark...

PELLÉAS

Où sont tes yeux? Tu ne vas
Where are your eyes? You would not

P. *pas me fuir?*
run a-way?

Tu ne son_ges pas à moi en ce mo -
You have not a thought for me not e - ven

mf e cresc. *f* *f*

MÉLISANDE *Plus lent*

Mais si, je ne son_ge qu'à toi... *Je te voy_ais ail_leurs...*
I have; I had no o_ther thought... *I saw you somewhere else...*

- ment... *Tu re_gar_dais ail - leurs...*
now. *Your eyes were somewhere else...*

p *p doux et expressif*

Serrez *Plus lent*

Si, si, je suis heu -
Yes, yes, I'm ve - ry

Tu es dis_trai - te... Qu'as-tu donc? Tu ne me sembles pas heu_reuse...
Your thoughts are wand'ring. Why is that? I do not think you can be happy.

pp *pp*

Même mouvt (sombre et inquiet)

M. *reu - se, mais je suis tris - te... hap - py but I am sad too...*

p *expressif* *pp* *sf*

8^a bassa

Peu à peu animé

M. **PELLÉAS** *Oui, on a fer_mé les Yes, They've shut the doors I*

Que est ce bruit? On ferme les por_tes!... What is that noise? They're closing the doors!...

Serrez *p* *f* *pp*

8

M. *por - tes... heard them.*

P. *Nous ne pouvons plus ren - trer? En_tends - tu les verrous? And now we can_not get in! Hear the sound of the locks!*

pp

8

P. *E - cou - - tel!*
Now lis - - ten!

E - cou - - te...
Now lis - - ten!

p *sf* *<sf*

m.d. *m.d.*

8

P. *Animé*

Les gran - des
The chains have

sf > cresc. *sf >* *sf >*

mf *mf*

P. *chai - - nes!*
fal - - len!

p *cresc.* *cresc.*

P. *Il est trop tard, il est trop tard!...*
It is too late, it is too late!

molto cresc. *p*

en dehors

Cédez un peu sans trop perdre
l'impression du mouvt animé

M. *Tant mieux!* *tant* *mieux!*
Thank God! *Thank* *God!*

P. *Tu? ———* *voilà,* *voilà!*
You? ——— *But now,* *but now!*

f *p* *f* *f p*

en dehors

P. *Ce n'est plus nous qui le voulons!...* *Tout est perdu, tout est sauvé!*
Now it has got beyond our power! *Now all is lost, now all is won!*

p expressif *sf* *p*

Animez

P. *Tout est sauvé ce soir!...* *Viens!* *viens... mon cœur bat*
Yes, all is won to-night! *Come!* *come! My heart beats*

p *sf* > *sf* >

P. *sf* >

comme un fou jus-qu'au fond de ma gor - ge...
up like mad so it throbs in my bo - som...

Modéré (profondément doux et passionné) Retenu

P. *pp*

E - cou - tel mon cœur est sur le
Just hear it! My heart is ve - ry

Plus retenu Modéré

P. *p molto dim.* *pp très expressif*

point de m'é - tran - gler... Viens! Ah!
near to chok - ing me... Come! Ah!

Retenu

P. *pp* *più pp*

qu'il fait beau dans les té - nè - bres...
It is fair here in the dark - ness.

Animez un peu (sombre et inquiet)

MÉLISANDE

Il y a quelqu'un derriè re-nous...
There is some-bo - dy there be-hind us...

Je ne vois per-
No, I can see

pp

Modéré

J'ai en_ten_du du bruit...
I know I heard a noise...

- sonne...
no one.

Je n'entends que ton cœur dans l'obscu - ri -
I hear on - ly your heart that beats in the

pp *sempre pp*

J'ai en_ten - du craquer les feuil les mortes...
I heard a rustling a_mong the dead leaves.

- té...
dark...

C'est le
'Tis the

pp *p* *dim.*

P. *vent qui s'est tu tout à coup... Il est tom - bé pen - dant que nous nous*
wind that's grown sud - den - ly still... It fell a - way while we were in each

pp *pp*

MÉLISANDE

Comme nos om - bres sont grandes ce soir!
 See there how long are our shadows to - night!

embrassions. El - les s'en - la - cent jusqu'au fond du jar -
 o - ther's arms. They in - ter - twine to where the flower garden

più pp

- din!... Ah! qu'el - les s'em - bras - sent loin de nous!
 ends!... Ah! see how they kiss far off from us!

p *p*

Retenu
MÉLISANDE

Animé (sombre et inquiet)

d'une voix étouffée
In a muffled voice

S
Re-gar - de! Re-gar - de!
Just see them! Just see them!

P
Ah!
Ah!

dim. *più pp* *pp*

S
Il est derrière un arbre! Golaud!
He's be-hind yon-der tree! Go-laud!

P
Qui? Golaud? Où donc?
Who? Go-laud? Where tho'?

marqué

S
Là... au bout de nos ombres...
There... the end of our shadows.

P
je ne vois rien! Oui,
I do not see... Yes,

marqué

M.  Il a son é -
He has brought his

P.  oui; je l'ai vu... Ne nous re - tour - nons pas brus - que - ment.
yes, now I see. We must not turn round too sud - den - ly.

pp *p*

8^a bassa

M.  - pée... Il a vu que nous nous em - bras - sions...
sword... Oh! he saw, I know he saw us kiss...

P.  Je n'ai pas la mien - ne... Il
And mine is not by me... He

sf > p *sf p*

P.  ne sait pas que nous l'a - vons vu... Ne bou - ge pas;
does not know he's been seen by us... Now do not move;

sf p > *sf p*

P. ne tour-ne pas la tête. Il se pré-ci-pi-te-rait...
 nor e-ven turn your head, or he will rush out at once...

Animez toujours

P. Il nous ob-ser-ve... Il est en-core im-mo-
 He still is watch-ing. He still is per-fect-ly

P. -bi-le... Va-t'en, va-t'en, tout de
 qui-et... Now go, now go, go like

P. sui-te par i-ci... Je l'at-ten-drai... je l'ar-rê-te-
 lightning, out this way... I'll wait for him, I will hold him

MÉLISANDE

Non, non!...
No, No!

-rai... va-t'en, Il a tout vu... Il
back... Go, go! He saw it all. He'll

scen do molto

Tant mieux! tant mieux!...
He may! He may!

nous tue - ra!... Il vient!
kill us both! He comes!

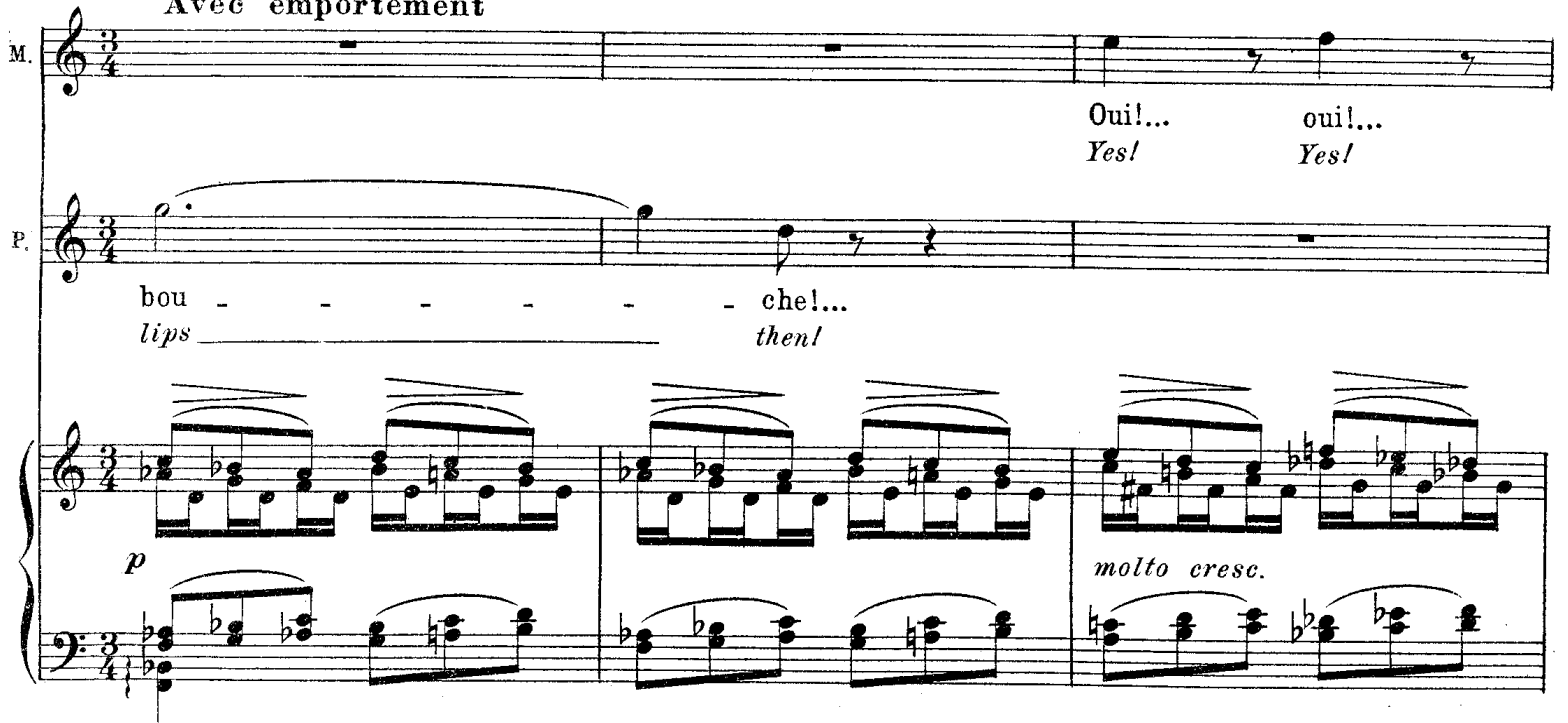
f p cre - scen - do

expressif (en dehors)

Ta bou - che! Ta
Your lips then! Your

f f

Avec emportement

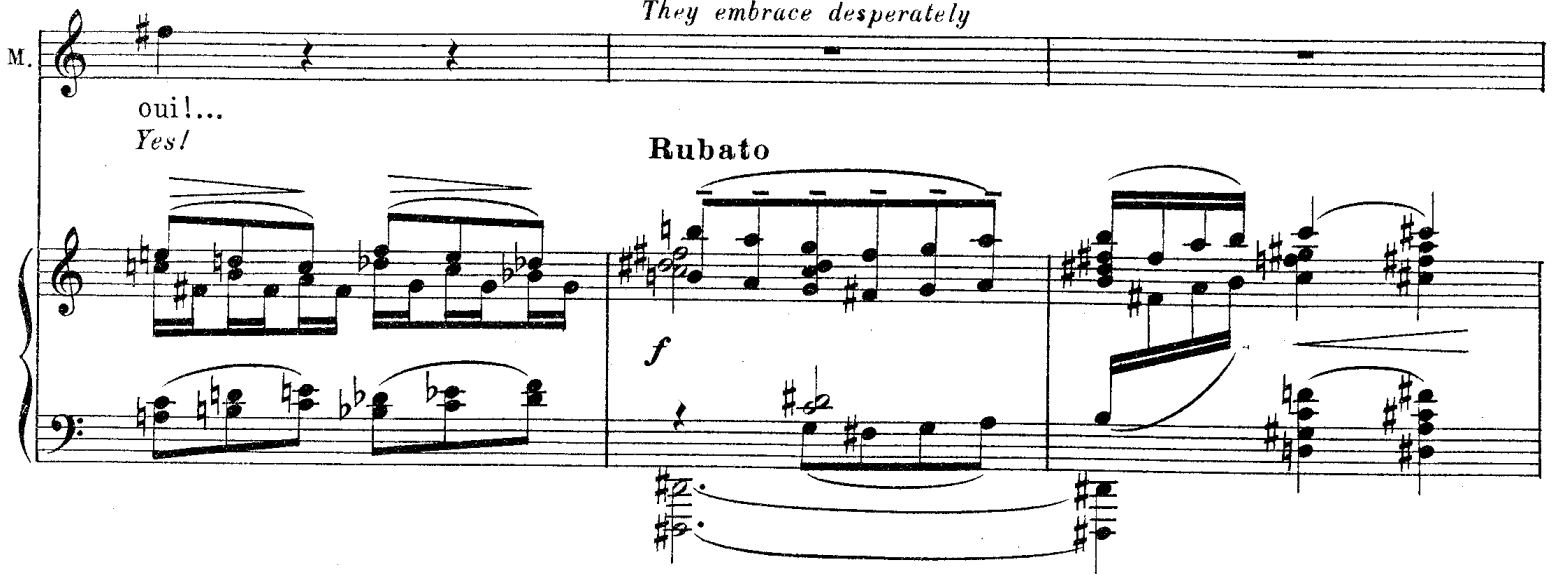
M. 

Oui!... oui!...
Yes! Yes!

bou - - - - - che!...
lips - - - - - then!

p *molto cresc.*

Ils s'embrassent éperduement
They embrace desperately

M. 

oui!...
Yes!

Rubato

f

Reprenez le mouvt très animé jusqu'à la fin

PELLÉAS



Oh! oh! toutes les étoi - les tom - bent!
Oh! Oh! all the stars of heav'n are fall - ing!

ff *ff*

MÉLISANDE

Sur moi aussil sur moi aussil..
On me as well! On me as well!

En - co - re! En - co - re!... don - -
Once more then! Once more! Give,

Tou - - - te! tou - te! tou - te!
Whol - - - ly! Whol - ly! Whol - ly!

- - - ne don - ne! don - ne!
then! Give, then! Give, then!

Golaud se précipite sur eux l'épée à la main et frappe Pelléas qui tombe au bord de la fontaine. Mélisande fuit épouvantée.
Golaud falls upon them, sword in hand, and strikes down Pelleas who falls at the edge of the fountain. Melisande flies in terror.

MÉLISANDE fuyant
in flight Haletant

Oh! oh! Je n'ai pas de cou - ra - ge!...
Oh! oh! I am on - ly a cow - ard!...

sf > *sf* >

Très animé

Golaud la poursuit à travers le bois, en silence.
Golaud follows her through the woods in silence.

Je n'ai pas de cou - ra - - ge... Ah! _____
Oh! I am but a cow - - ard! Ah! _____

sf > *dim.* *p* *p* *sf* >

(à 1 Temps)

p *sf* *p* *molto cresc.*

p *molto cresc.*

più f *ff* *fff* *ff*

Acte V

Une chambre dans le château

A room in the castle

Lent et triste

PIANO

p soutenu et doucement expressif

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with a series of eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Lent et triste' and the dynamics range from piano (*p*) to pianissimo (*pp*).

On découvre Arkel, Golaud et le Médecin dans
Arkel, Golaud and the Physician are discovered

The second system continues the piano accompaniment. The right hand has a melodic line with some rests, while the left hand has a more active bass line with eighth notes. Dynamics include *p*, *mp*, and *più p*.

un coin de la chambre; Mélisande est étendue sur le lit.
in the corner of the room; Melisande lies on the bed.

The third system of piano accompaniment shows a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'moto dim.' and the dynamics are mostly piano (*p*) and pianissimo (*pp*).

LE MÉDECIN
THE PHYSICIANCe n'est pas de cet-te pe-ti-te bles - su-re qu'elle peut mourir;
*It is not from such a paltry lit-tle wound she is going to die;*un oiseau n'en serait pas
'Twould not kill so much as a

The vocal line for the Physician is written on a single staff. The melody is in a minor key and has a slow, expressive character. The dynamics are marked *più p* and *pp*.

1^o
M.

mort... ce n'est donc pas vous qui l'a-vez tu-ée, mon bon sei-
bird; so it is not you that killed her, you see, my gra-cious

pp

1^o
M.

- gneur; ne vous dé-so-lez pas ain-si... Et puis il n'est pas
lord. Do not dis-tress yourself so much, What's more no one has

p *più p*

ARCEL

1^o
M.

dit que nous ne la sau-ve-rons pas... Non, non;
said that we shall not save her e'en now. No, no;

toujours p et très expressif

Un peu retenu

A.

il me semble que nous nous taisons trop malgré nous dans la cham-bre, ce n'est pas un bon si-gne...
I feel sure that we are qui-et in spite of our-selves in her cham-ber; it is not a good o-men..

au Mouvt

A.

Re-gar-dez comme el-le dort... len-te-ment, len-te-
 Mark the way in which she sleeps... ve-ry slow, ve-ry

A.

- ment... on di-rait que son âme a froid pour tou-jours...
 slow. One would think that her soul for e-ver were cold...

GOLAUD

J'ai tu-é sans rai-son!
 I have slain with-out cause!

p soutenu et expressif

Go.

Est-ce que ce n'est pas à fai-re pleu-rer les pier-res!...
 Oh! is this not e-nough to wring tears from a stone?—

p dim.

Go.

Ils s'étaient em-brassés com-me des pe-tits en - fants... Ils é-taient frère et
 They had kissed to be sure, but as lit-tle chil-dren might... Bro-ther, Sis-ter they

pp

Serrez

Go.

sœur... Et moi, moi tout de sui - tel...
 were. And I, I of a sud - den...

p cresc.

au Mouvt

Go.

Je l'ai fait mal-gré moi, voy-ez - vous... Je l'ai fait mal-gré moi...
 'Twas in spite of my - self, do you see... 'Twas in spite of my - self...

mf

p

LE MÉDECIN
THE PHYSICIAN

Go.

At-ten-tion; je crois qu'el-le s'é - veil - le...
 Have a care; I think she now is wak - ing...

p

piu p

MÉLISANDE

Ou_vrez la fe - nè - - - tre... ou_vrez la fe -
 O - pen yon.der win - - - dow, o - pen yon.der

più pp

M.
 - nè - - - tre...
 win - - - dow...
 ARKEL
 Veux - tu que j'ou_vre cel - le - ci, Mé - li -
 Is this the win.dow that you mean, Me - li -

pp *dim.*

Non, non, la grande fe - nè - tre... c'est pour
 No, no, I mean the great win . dow... I would

A.
 - san - de?
 - san - de?

più p *pp* *m.g.*

M. voir...
see.

A. Est-ce que l'air de la mer n'est pas trop froid ce soir?
LE MÉDECIN Is not the air from the sea too cold for you to-night?
THE PHYSICIAN

Fai-tes,
Do it,

pp *sf > p* *sf > p* *più p* *dim.*

MÉLISANDE

Mer-ci...
Thank you.

Est-ce le soleil qui se cou-che?
Can that be the sun that is set-ting?

le M. fai-tes...
do it.

pp *m. g.* *m. g.*

ARKEL

Un peu retenu

Oui; c'est le so- leil qui se cou-che sur la mer;
Yes; it is the sun that is set-ting on the sea;

m. g. *p*

MÉLISANDE

au Mouvt

Bien, bien,
Well, well,

A. il est tard.
It is late.

Comment te trouves-tu, Mé-lisan-de?
How do you feel to-night, Me-li-san-de?

M. Pourquoi de-mandez-vous ce-la? Je n'ai ja-mais é-té mieux por-tan-te...
Why do you ask me how I feel? I have ne-ver in my life felt bet-ter.

p triste et doucement expressif

dim.

M. Il me semble ce- pendant que je sais quel-que cho-se...
Ne'er-the-less it seems to me that I know some-thing now...

ARDEL

Que dis-tu? Je ne te comprends
What is that? I do not un-der-

più p

pp

MÉLISANDE

Je ne comprends pas non plus tout ce que je dis, voyez - vous... Je ne sais pas ce que je
Neither do I understand each thing that I say, do you see... I do not know what I have

A.

pas...
- stand..

pp aussi doux que possible

Retenu

M.

dis... Je ne sais pas ce que je sais... Je ne dis plus ce que je veux...
said... I do not know what I know... I say no longer what I would...

più pp

au Mouvt

ARKEL

Mais si, mais si... Je suis tout heureux de ten - tendre parler ain - si;
Yes, yes, you do... I'm on - ly too glad you are a - ble to say so much...

p

A.

tu as eu un peu de dé-li-re ces jours-ci, et l'on ne te com-pre-nait plus...
You have been a lit-tle de-lirious these last days, and no one un-der-stood you then...

cresc.

MÉLISANDE

Je ne sais pas...
I do not know.

A.

mais main-te-nant, tout ce-la est bien loin!...
but now at last, that is all past and gone!

mf très expressif

dim.

M.

E-tes-vous seul dans la chambre, grand-pè-re?
Are you a-lone in the room now, Grand sire?—

A.

Non,
 No,

p

più p

p

M. 

A. 

il y a en_core le mé_de_cin qui t'a gué - ri - e... Et
 as yet the phy_si_cian has not gone, 'tis he that cured you. And

pp 

M. 

A. 

Qui est - ce?
 Who is it?

puis il y a en_co_re quelqu'un... C'est... il ne faut pas t'ef_fray -
 then there's one o - ther per_son as well. 'Tis... but you must not be a .

pp 

A. 

- er. Il ne te veut pas le moindre mal, sois-en sû_re... Si tu as peur, il s'en i - ra...
 -fraid. He has no de_sire to do you harm, that is cer_tain... If you're a_fraid, he'll go a_way.

p *dim.* *più p* 

MÉLISANDE

Qui est-ce?
Who is it?

Il est très malheu - reux...
'Tis an un - hap - py man.

C'est... c'est ton ma - ri...
'Tis... your hus - band, child,

C'est Go - laud...
'Tis Go - laud...

molto dim. *pp*

MÉLISANDE

Go - laud est i - ci?
Is Go - laud here now?

Pour - quoi ne vient-il pas près de moi?
Why does he not come speak to me then?

p

Retenu

GOLAUD se traînant vers le lit
dragging himself to the bed

Mé - li - san - de...
Me - li - san - de...

Mé - li - san - de...
Me - li - san - de...

mf

Moins lent
MÉLISANDE

Est - ce vous, Go - laud? Je ne vous re - con - nais - sais pres - que plus...
Is that you, Go - laud? I hard - ly should have known you a - ny more.

p très doux

1^{er} Mouvt

C'est que j'ai le so - leil du soir dans les yeux...
'Tis the ev - 'n - ing sun that shone in my eyes...

p *dim.* *pp*

Pour - quoi re - gar - dez - vous les murs? Vous a - vez mai - gri et vieil -
Why are you look - ing at the walls? You have grown so thin and so

p *mf*

- li. Y - a - t'il long - temps que nous nous sommes vus?
old. Has it been a ve - ry long time since we met?

p

Agité en animant peu à peu

GOLAUD à Arkel et au médecin

to Arkel and to the Physician

Vou-lez-vous vous é-loigner un instant, mes pauvres a-mis...
Will you kind.ly leave us now for a while, I'm sor-ry, dear friends...

Je lais-se-rai la por-te grande ouver-te... un ins-tant seu-le-ment...
But I shall leave the chamber door wide o-pen... 'Twill not be ve-ry long.

Je voudrais lui di-re quel-que cho-se, Sans ce-la je ne pourrais pas mourir...
I have some-thing that I wish to tell her; o-ther-wise I could ne-ver die in peace.

Plus animé

Vou-lez-vous? vous pouvez re-ve-nir tout de sui-te...
Will you go? I shall let you re-tur-n in a mo-ment.

Retenu

Go. 

Ne me re - fu - sez pas ce - la... Je suis un mal - heu -
Do not I pray re - fuse me this... I'm a mis - 'ra - ble

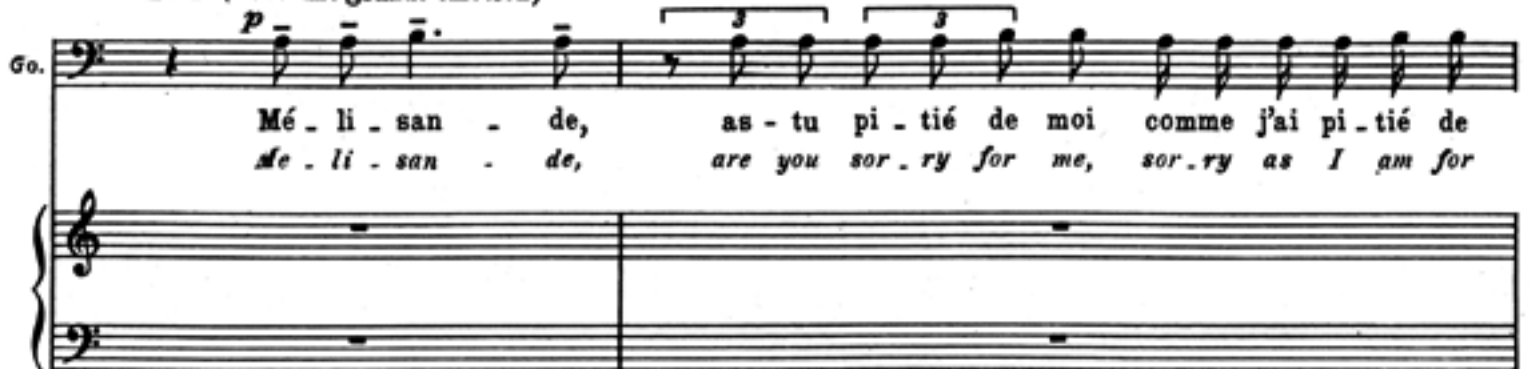
sortent Arkel et le médecin
Arkel and the Physician go out

Go. 

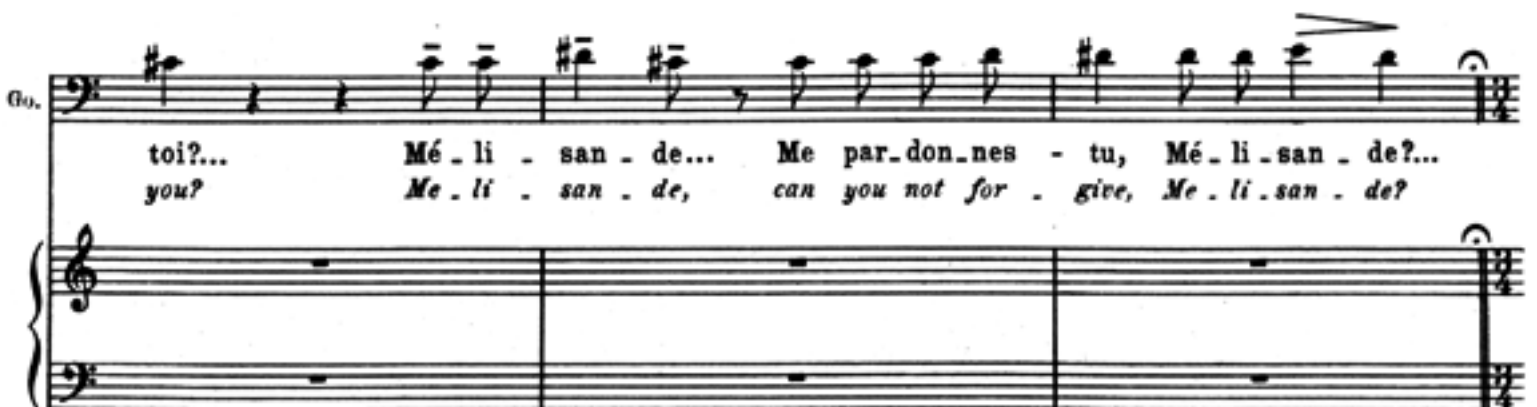
- reux...
man. encore plus retenu

dim. p piu p pp

Lent (avec une grande émotion)

Go. 

Mé - li - san - de, as - tu pi - tié de moi comme j'ai pi - tié de
Me - li - san - de, are you sor - ry for me, sor - ry as I am for

Go. 

toi?... Mé - li - san - de... Me par - don - nes - tu, Mé - li - san - de?...
you? Me - li - san - de, can you not for - give, Me - li - san - de?

Moins lent
MÉLISANDE

Oui, oui, je te par - don - ne... que faut - il par - don -
Yes, yes, I have for - given you. What is there to for -

pp

Animé et agité

- ner?
- give?

GOLAUD

Je t'ai fait tant de mal, Mé - li -
I did you so much wrong, Me - li -

pp

t
expressif (en dehors)

- san - - - de... Je ne puis pas te
- san - - - de. I can ne - ver ex -

pp

t

Go. *3* *3*

dire le mal que je t'ai fait...
-press how much wrong I have done...

Go. *3* *3* *3* *3* *3* *3*

Mais je le vois, je le vois si clai-re-ment au-jourd'hui...
But now I see, I can see it ce-ry clear-ly to-day...

Go. *3* *3* *3* *3* *3* *3*

de- puis le pre-mier jour...
from the ve-ry first day...

p dim.

mp

très expressivement soutenu

GOLAUD

Et tout est de ma fau - te, tout ce qui est ar - ri -
 It all has been my fault, all that has happen'd to

- vé, tout ce qui va ar - ri -
 us; yes, all that will hap - pen

- ver...
 too.

Si je pou - vais le di - re,
 If I on - ly could tell you,

cre - scen

Go. tu ver - rais com - me je le vois!.. Je vois tout, je vois
 you would see how I see it now! I see all, I see

Go. tout!... Mais je t'ai - mais tant!... je
 all! But I loved you so! I

Go. t'ai - mais tant!... Mais main - te - nant, quel - -
 loved you so! But as it is, some

Go. - qu'un va mou - rir... C'est moi qui vais mou -
 one soon will die... 'Tis I that am to

Go. *♯B*

-rir...
die... Et je vou.drais sa-voir...
And I'm an.xious to know...

Go. Je vou - drais te de.mander... Tu ne m'en voudras pas?...
I should like to ask you now... You will not take of - fense?

Go. Il faut di - re la vé - ri - té à quel - qu'un qui va mou -
You must speak the ab - so - lute truth to a man who's going to

Go. -rir... Il faut qu'il sa - che la vé - ri - té, Sans ce - la il ne
die... And he must know the ab - so - lute truth, For if not, he could

f très soutenu et très expressif

Retenu - - - - -

Go. *pourrait pas dormir...
ne. ver sleep in peace.* *Me ju.res-tu de di.re la vé.ri.té?
Now will you swear to tell the ab.so.lute truth?*

dim. *p*

au Mouvt
MÉLISANDE

Go. *Oui.
Yes.* *Mais oui,
Why yes;*

*As - tu ai.mé Pel.lé - as?
Did... did you love Pel.le - as?*

mf

Très lent

au Mouvt

M. *Je l'ai ai.mé.
I did love him.* *Où est-il?
Is he here?*

Go. *Tu ne me comprends
You do not un.der.*

pp *p*

Serrez

Go. *pas* Tu ne veux pas me compren - dre? Il me semble...
- stand? Don't you want to un - der - stand me? So it seems...

Retenu **Modéré**

Go. Il me sem - - ble... Eh bien, voi - ci. Je te de -
 So it seems, yes... Well then, 'tis this. I now am

Go. - man - de si tu l'as ai - mé — d'un a - mour dé - fen - du? As - tu?...
 ask - ing whe - ther you loved him — with a love that's for - bid? Were you,...

Serrez

Go. a - vez - vous é - té coupa - bles? Dis, dis, oui, oui,
 tell me were you e - ver - guil - ty? Speak, speak, yes, yes, yes!

Très modéré
MÉLISANDE

Non, non, nous n'a-vons pas é - té cou - pa - bles.
No, no, we were not ei - ther of us guil - ty.

dim. *pp*

M. *Animez*

Pourquoi de-mandez-vous ce - la?
Why are you ask.ing me all this?

GOLAUD

Mé - li - san - del... dis-moi la
Me - li - san - del I beg you

p *cresc.* *f* *f*

M. *Très modéré*

Pour-quoi n'ai-je pas dit la vé - ri -
Why should what I have said not be the

Go. vé-ri-té pour l'a-mour de Dieu!
tell the truth for the love of God!

f *p*

Serrez - - - - - au Mouvt

M. *- té?*
truth?

Go. Ne mens plus ain - si, au mo - ment de mou - rir!
Lie no more like this, at the mo - ment of death!

p *f* *p*

Serrez beaucoup

M. Qui est-ce qui va mou - rir? Est-ce moi?
Who is it that is to die? Is it I?

Go. Toi, toi, et moi,
You, you, and I,

dim. *pp* *p cresc.*

Peu à peu animé

Go. moi aus - si, a - près toi..
I as well, af - ter you!

Et il nous faut la vé - ri -
And we must have the ve - ry

mf très expressif et soutenu *f più f*

Go. Plus animé

- té... Il nous faut en - fin la vé - ri - té, entends - tu?...
 truth. Now at last we've got to have the truth, do you hear!

mf cresc. *molto* *f*

Go.

Dis - moi tout! Dis - moi tout Je te par - don - ne
 Tell me all! Tell me all! I will for - give you

più f

MÉLISANDE Cédez

Pour - quoi vais - je mou - rir? Je ne le sa - vais
 Why am I going to die? I did not know I

Go.

tout!
 all!

ff *dim.* *più dim.*

Reprenez animé

M. *pas. was.*

Go.

Tu le sais mainte_nant... Il est temps!... Vi - tel Vi - - tel
 Now you know it at last... It was time! Hur - ry! Hur - - ry!

p cresc. *molto*

Très retenu

M.

Go.

La vé_ri - té...
 The ve_ry truth...

La vé_ri - té! la vé - ri - té...
 Tell me the truth! The ve - ry truth!

sf *ff* *p*

Très modéré

M.

Go.

la vé_ri - té...
 The ve_ry truth...

Où es-tu? Mé.li -
 Are you there? Me.li -

piu p *pp* *m.d.* *m.g.* *pp doucement expressif*

Go. *b* *3* *b* *3*

san-del OÙ es-tu? Ce n'est pas na-tu-rell Mé-li-sandel OÙ es-
san-del Are you there? 'Tis not na-tu-ral, this! Me-li-sandel Are you

apercevant Arkel et le médecin à la porte de la chambre
catching sight of Arkel and the Physician at the door

Go. *#* *3*

tu? Oui, oui, vous pouvez rentrer...
there? Yes, yes, you now may come in...

molto dim.

Go. *p* *p*

Je ne sais rien, c'est i-nu-ti-le... elle est dé-jà trop loin de nous...
I've learned no more. It all was use-less... Al-ready she's too far a-way...

Plus lent

Go. *3* *3*

Je ne saurai ja-mais!.. Je vais mourir i-ci comme un a-veu-gle!..
I ne-ver-now shall know! I shall go to my grave as one that's blind.

mp *pp*

Revenez au M^t Plus lent

Serrez un peu

Go. *Je l'ai dé-jà tu - é... —
I al.rea.dy have killed her...*

ARDEL *Qu'a-vez-vous fait? vous al-lez la tu-er...
What have you done? You will kill her, Go.laud.*

MÉLISANDE *Est-ce vous, grand-pè-re?
Is it you, Grand-si-re?*

A. *Mé-li-san-del.. Oui, ma
Me-li-san-del.. Yes, my*

M. *Est-il vrai que l'hi -
Is it true that the*

A. *fil - le... Que veux - tu que je fas - se?
daugh - ter. Can I do aught to help you?*

p *mf* *dim.* *p* *più p* *p très expressif* *p* *p*

M. *- ver commen - ce?*
win . ter's com - ing?

A. *C'est qu'il fait froid et qu'il*
Be - cause 'tis cold and there

Pourquoi de - man - des - tu ce - la?
What made you think of ask - ing that?

mp *p*

M. *n'y a plus de feuil - les...*
are not a - ny leaves left...

A. *Tu as froid?*
Are you cold?

Veux - tu qu'on fer - me les fe -
Would you not have us shut the

piu p *sf p>* *p*

M. *Non...*
No...

A. *- nê - tres?*
win - dows?

jusqu'à ce que le so - leil soit au fond de la
do not shut them till the sun's in the depths of the

sf p> *pp*

M. *- mer, sea.* Il des_cend len_tement; a - -
It goes down ve_ry slow; that

più pp *pp* *pp*

M. *- lors c'est l'hi_ver qui commen_ce?*
means that the win_ter is com_ing?

ARREL

Tu n'ai_mes pas l'hi -
And that you do not

più p *pp*

M. Oh! non. J'ai peur du froid! j'ai si peur des grands froids...
Oh no! I fear the cold! I'm a - fraid of great frosts.

A. *- ver?*
like?

p

M. *Oui, oui; je n'ai plus toutes ces inquiétudes.*
Yes, yes; I've not any longer all those troubles.

A. *Te sens-tu mieux? Veux-tu*
You're better now? Will you

pp pp p piùp dim.

M. *Quel enfant?*
At what child?

A. *voir ton enfant? Ton enfant. Ta petite*
look at your child? Why your own. 'Tis your little

pp pp

M. *Où est-elle? C'est étrange...*
Where then is she? Why how strange...

A. *fil-le... I-ci...*
daughter... She's here.

pp p pp

M.
je ne peux pas le-ver les bras pour la pren-dre...
It seems I can-not raise my arms up to take her.

A.
C'est que tu es en-cor très fai-ble
That is be-cause you are so weak still.

p

A.
Je la tiendrai moi-mê-me; re-gar - de...
I will hold her my-self; now see me...

mf *p* *pp aussi doux que possible et expressif*

MÉLISANDE

El - le ne rit pas... Elle est pe - ti - te...
But she does not smile; She's ve-ry lit-tle...

M.

El - le va pleu - rer aus - si... J'ai pi - tié d'el - le...
 She is going to weep as well... I'm sor - ry for her...

La chambre est envahie peu à peu par les servantes du château, qui se rangent en silence le long des murs et attendent.
 The servingwomen of the castle gradually come into the room and take their places in silence along the walls, where they wait.

Même mouvt (Sourd et agité)

GOLAUD

Qu'y - a - t'il? Qu'est-ce que tou - tes ces fem - mes viennent faire i - cil
 What is this? What is the mean.ing of all these women com.ing in here?

LE MÉDECIN
 THE PHYSICIAN

Go. 

Que ve - nez-vous faire i -
What has brought you all in

ARDEL 

Qui est-ce qui les a ap - pe - lées!
Who was it then that bade them come in?

1^o M. 

sont les ser - vantes...
maid ser - vants they are...

Ce n'est pas moi...
It was not I...

sf p >

Go. 

Serrez un peu

- ci? Per - son - ne ne vous a de - man - dé - es...
here? You were not called by an - y one here.

Que ve - nez-vous faire i - ci?
What business have you in here?

pp

Go. 

Mais qu'est-ce que c'est donc?
But what does it all mean?

Ré - pondez!...
Can't you speak!

Les servantes ne répondent pas
The servingwomen make no reply

ARDEL 

Ne par - lez pas trop
You must not speak so

au Mouvt

sf *p*

Go. *Ce n'est pas?...
It is not?*

A. *fort... El - le va dor - mir; elle a fer - mé les yeux...
loud. She is going to sleep. She has now closed her eyes...*

**LE MÉDECIN
THE PHYSICIAN**

*Non, non;
No, no!*

più p dim. pp mf

A. *Ses yeux sont pleins de lar - mes. Mainte -
Her eyes are full of tears. But it*

lo M. *voyez; el - le respi - re...
You see; she still is breathing...*

mp p

A. *Animez un peu*

*- nant c'est son â me qui pleu - re... Pourquoi é - tend - elle ain - si les bras?
now is her soul that is weep - ing... Where - fore does she so stretch forth her arms?*

p p. cre - - scen - - do f

Animez toujours

A. *Que veut-elle? What would she?* **LE MÉDECIN THE PHYSICIAN**
C'est vers l'enfant sans doute. 'Tis toward the child no doubt. *C'est la lutte de la mère 'Tis the struggle of the mother*

GOLAUD *Animé*

En ce moment? At such a time? En ce moment? At such a time? Il faut le dire, dites! You have to tell me, tell me!
contre... 'gainst the...
mf cresc. f mf

di - tes... tell me! Tout de suite?... In a moment Oh! oh! Oh! oh!

Peut - être... It may be...
f ff > dim.

Douloureux et passionné

Go.

Il faut que je lui di - se... Mé-li-san - del Mé-li-san-del..
 I have something to tell her... Me-li-san - del Me-li-san-del..

ff *dim.* *f* *p* *f* *p*

Go.

Lais-sez-moi seul! Lais-sez-moi seul a-vec el - le!
 Leave me with her! Leave me a - lone with her now, pray!

p *cresc.*

En retenant beaucoup

ARDEL

Non, non, n'ap-prochez pas... Ne la troublez pas... Ne lui
 No, no, go not to her. Dis-turb her no more. Do not

f *dim.* *expressif*

Lent grave

A.

par-lez plus... Vous ne sa-vez pas — ce que c'est que l'à - me...
 speak to her... Ah! you do not know — this be-ing, the soul... —

molto dim. *p* *dim.* *pp*

GOLAUD

Ce n'est pas ma fau - te... Ce n'est pas ma
 It was not my do - ing... It was not my

pp *p* *cresc.*

Doux et triste · (Un peu moins lent)

fau - - - tel
 do - - - ing!

ARKEL

At - ten - tion... At - tention...
 Have a care... Have a care...

f *più* *dim.* *p*

Il faut par - ler à voix basse, main - te - nant.
 We ought to speak in a whis - per, af - ter this.

più p molto dim. *pp*

A.

Il ne faut plus l'in-quié - ter... L'âme hu - maine est très si - len - ci -
 We must dis - turb her no more... For the soul is a crea - ture of

pp

A.

- eu - se... L'âme hu - maine aime à s'en al - ler
 si - lence... And would fain a - lone take its de -

pp *pp* *pp*

A.

seu - - - le... El - le souffre si ti - mi - de -
 par - - - ture... See how tim - id - ly she suf - fers,

pp *pp* *m. d.*

A.

- ment. Mais la tris - tes - se, Go - laud...
 now... But oh, the sad - ness, Go - laud...

p *cresc.* *f* *pp m. d.*

Très retenu

A.

Mais la tris - tes - se de tout ce que l'on voit...
 But oh, the sad - ness of ev'ry thing you see...

pp *più pp*

En ce moment toutes les servantes tombent
 subitement à genoux au fond de la chambre.
 At this point all the servingwomen fall on their
 knees at the end of the room.

se retournant
 turning round

A.

Oh! oh!
 Oh! oh!

Qu'y - a -
 What is

morendo *aussi pp que possible*

A.

t'il?
 this?

LE MÉDECIN s'approchant du lit et tâtant le corps
 THE PHYSICIAN approaching the bed and touching the body

El - les ont rai - son...
 They are right they know...

très lointain

A. *Je n'ai rien vu. E - tes-vous sûr?...
But I saw naught. Are you quite sure?*

le M. *Oui, Yes,*

A. *Je n'ai rien en-tendu... Si vi - te, si vi - te...
I heard no.thing at all. So quick.ly, so quick - ly...*

le M. *oui. yes.*

toujours pp

A. *El - le s'en va sans rien di - re... sanglotant
So she is gone with.out speaking... sobbing*

GOLAUD

Dans une sonorité douce et voilée jusqu'à la fin et toujours très calme

A.

Ne res_tez pas i - ci, Golaud... Il lui faut le si - lence, main.te.nant...
 You should not stay here now, Golaud... It is si.lence she needs from now on.

A.

Ve - nez, ve - nez... C'est ter - ri - ble, mais ce n'est pas vo - tre fau - te...
 Now come, now come. It is dreadful, but it was not of your do - ing...

A.

C'e - tait un pe - tit è - tre si tran - quil - le, si ti -
 She was aye such a qui - et lit - tle crea - ture; such a

A.

- mide et si si - len.ci - eux... C'é - tait un pauvre pe - tit è - tre mys - te - ri -
 tim - id one, and silent too... She was a lone.ly lit.tle sad mys - te - ri - ous

A.

- eux comme tout le mon - de... Elle est là com - me
being, as indeed we all are... There she lies look - ing

pp *très doux*

A.

si elle é - tait la gran.de.sœur de son en - fant... Ve - nez...
as she might be the el - der sis - ter of her child... But come...

A.

Il ne faut pas que l'enfant reste i - ci dans cet.te cham - bre...
We must not al - low the child to re - main here in this cham - ber...

p expressif *ppp* *ppp*

A.

Il faut qu'il vi - ve, main.te - nant, à sa pla - ce
It must live on now, as things are, and re - place her.

p *avec une expression pénétrante* *pp*

Retenu Très lent

A. *C'est au tour de la pauvre pe - ti - te.*
'Tis the turn of the poor lit - tle crea - ture.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by another triplet, and then a single eighth note. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The tempo is marked 'Très lent' and the dynamics are 'pp'.

8

en allant se perdant

The second system of the score continues the piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand has a steady bass line. The tempo remains 'Très lent'.

à peine murmuré

The third system of the score continues the piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand has a steady bass line. The tempo remains 'Très lent'.

ppp 2. 2. ppp

FIN
THE END

The fourth system of the score concludes the piece. The right hand has a melodic line with slurs and accents, while the left hand has a steady bass line. The tempo remains 'Très lent'. The piece ends with a double bar line and the words 'FIN THE END'.