

ACTE II

21

N° 4.
ENTR'ACTE

All. molto vivace.

SCHERZO

P

A musical score for a piano or organ, featuring six staves of music. The score is divided into two sections: 'SCHERZO' (indicated by a brace) and 'ENTR'ACTE'. The 'SCHERZO' section begins with a dynamic of *p* (pianissimo). The music consists of rapid, eighth-note patterns in 3/8 time. The 'ENTR'ACTE' section follows, continuing the energetic style with more complex harmonic progressions and sustained notes. Pedal instructions ('Ped.') are present at the end of the first section and again in the middle of the second section. The score is set against a background of marbled paper on the right side of the page.

A handwritten musical score for two staves, likely for piano or organ. The music consists of five systems of two-measure staves, numbered 22 through 27. Measure 22 starts with a treble clef, a bass clef, and a key signature of one flat. Measures 23-25 begin with a treble clef and a bass clef, with a key signature of one flat. Measure 26 begins with a treble clef and a bass clef, with a key signature of one sharp. Measure 27 begins with a treble clef and a bass clef, with a key signature of one flat. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *cres.* (crescendo). Measure 27 concludes with a forte dynamic (*sf*) and a repeat sign.

The image shows a page of musical notation for two staves, likely for a piano. It consists of five systems of music. The first system starts with a dynamic of *f*. The second system begins with *p*. The third system starts with *f* and ends with *p*. The fourth system starts with *f* and ends with *cres.*. The fifth system starts with *cres.*, followed by *dim.*, and then a forte dynamic (*f*). The music is written on five-line staves with various note heads, stems, and rests.

pp

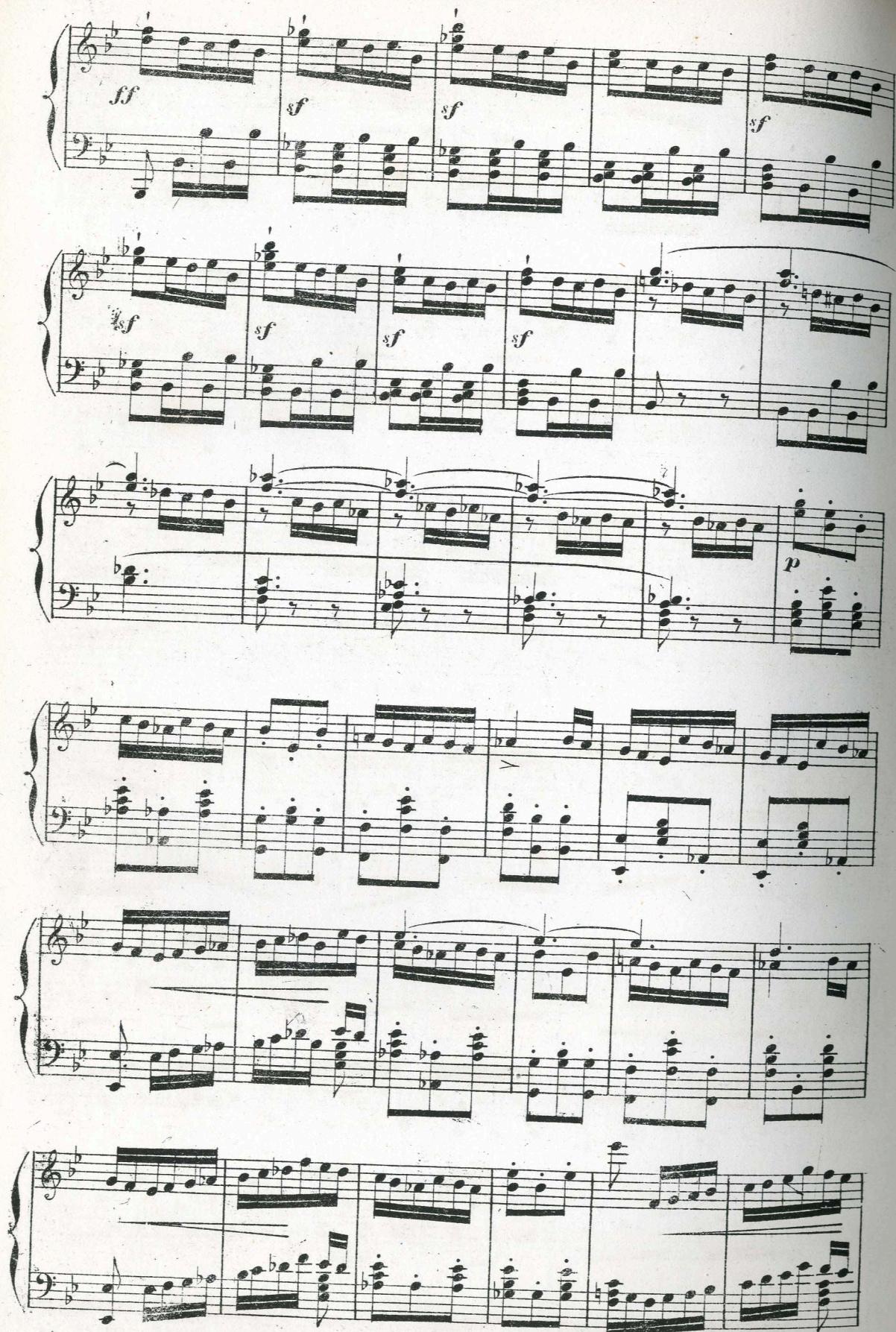
sf p

dim.

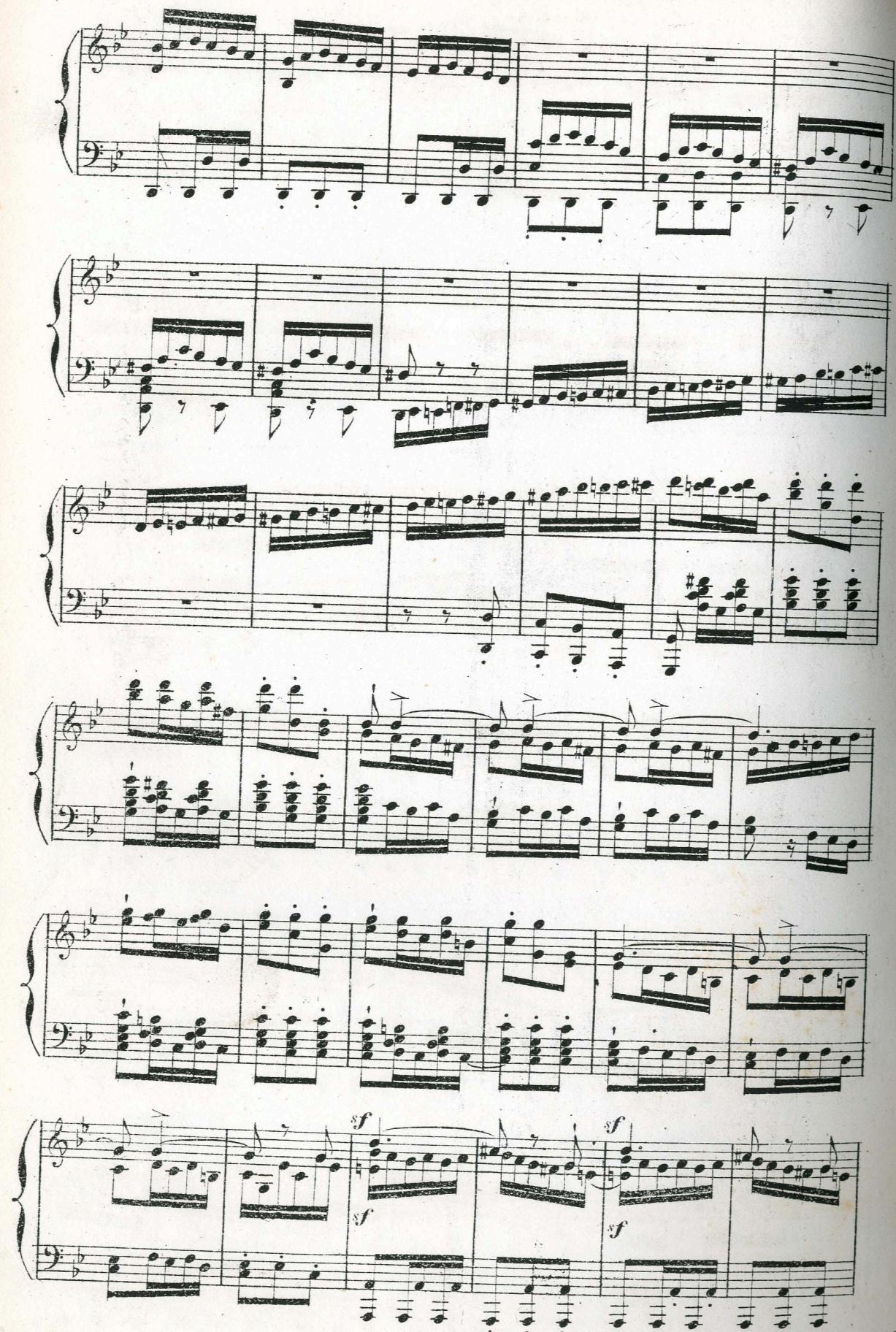
cres - cen - do. f eres -

- cen - do. ff f p

cres.



A page from a musical score featuring six staves of music. The top staff shows a piano part with a dynamic marking 'p' and a bass clef. The second staff is for the voice, with lyrics 'di - mi - nu - en' written above the notes. The third staff shows a piano part with a bass clef. The fourth staff is for the voice, with a dynamic marking 'do.' above the first measure. The fifth staff shows a piano part with a bass clef. The sixth staff is for the voice. The music consists of measures of various lengths, primarily eighth and sixteenth notes, with some sustained notes and rests.



A page from a musical score featuring six staves of music for two voices (soprano and basso) and piano. The music is in common time, with a key signature of one flat. The piano part is on the left staff, and the vocal parts are on the right. Measure 1 starts with a forte dynamic (sf) in the piano and voices. Measures 2 and 3 show a transition with dynamics *p* and *f*. Measure 4 begins with a forte dynamic (*f*) in the piano and voices. Measure 5 is marked *marcato.*. Measures 6 through 10 show rhythmic patterns in the piano and voices. Measure 11 begins with a forte dynamic (*f*) in the piano and voices. Measure 12 shows a dynamic *cresc:* in the piano and voices. The page number 29 is located in the top right corner of the page.

A musical score page featuring six staves of music for two voices (soprano and basso) and piano. The music is in common time, with a key signature of one flat. The piano part is at the bottom, providing harmonic support. The vocal parts are in soprano and basso. The score includes dynamic markings such as *cresc.*, *f*, *p*, *tr*, and *assai*, *leggiero*, *e sempre*, *più*, and *p*. The vocal parts are connected by a brace, and the piano part has its own brace. The music consists of six measures per staff, with the vocal parts often having eighth-note patterns and the piano part providing harmonic support.

Ped.

(Le rideau se lève.)
(The curtain is drawn.)

PUCK. Hola fée, où vas-tu ainsi?
PUCK. How now, spirit! whither wander you?

MUSIQUE SCÉNIQUE.

(SCENIC MUSIC.)

L'istesso tempo.

PIANO.

LA FÉE.

Par monts et par vaux, à
travers les buissons, par
les parcs et les bois, à tra-
vers l'onde et la flamme je
me promène et me glisse plus
légère que le disque de la lune

FAIRY.

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire,
I do wander every where,
Swifter than the moones sphere

Je sers la reine des fées, et je fais
pleuvoir la rosée dans les cercles qu'el-
le trace sur le gazon. Les primevères
sont ses protégées. Vous voyez ces
taches sur leur robe d'or; ce sont
des rubis, présents de notre reine.
C'est par là que s'exhalent leurs
parfums. Maintenant je vais à la re-
cherche des gouttes de rosée

*And I serve the fairy Queen,
To dew her orbs upon the green:
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours:
In those freckles live their favours.
I must go seek some dew-drops here,*

pour suspendre une perle à l'oreille de chaque primevère
And hang a pearl in every cowslip's ear.

Adieu!
Farewel,

Je te quitte joyeux lutin— thou lob of spirits, I'll be
La reine et sa cour vont gone; Our Queen and all her
venir ici. elves come here anon.

PUCK.
Le roi doit venir ici cette nuit même. Préviens la reine qu'elle ne paraît pas à ses yeux etc: jusqu'à ces mots: Ils se querellent au grand effroi des elfes qui se blottiennent et se cachent dans la coupe des glands.

PUCK.
*The King doth keep his revels here to night;
Take heed, the Queen come not within his sight
For Oberon is passing fell and wrath, etc: till:
But they to square, that all their elves, for fear,
Creep into acorn cups, and hide them there.*

LA FEE.
Si je ne m'abuse, votre forme et vos allures trahissent cet esprit malicieux et fripon etc: jusqu'à ces mots: mais vous faites l'ouvrage de ceux qui vous appellent Hobgoblin ou charmant Puck et vous leur portez bonheur.

FAIRY.
*Either I mistake your shape and making quite
Or else you are that shrewd and knavish sprite,
etc: till:
Those that Hobgoblin call you, and sweet Puck,
You do their work, and they shall have good luck
Are not you he?*

PUCK.
Tu dis vrai! - je suis ce gai rodeur de nuit. J'amuse Obéron et je lui rends sa bonne humeur etc jusqu'à ces mots: Alors je me dérobe soudain, elle tombe dans la posture d'un tailleur, crie tousse etc:

PUCK.
*Thou speak'st aright,
I am that merry wanderer of the night.
I jest to Oberon, and make him smile, etc: till:
Then slip I from her bum, down tipples she,
And tailor cries, and falls into a cough, etc:*

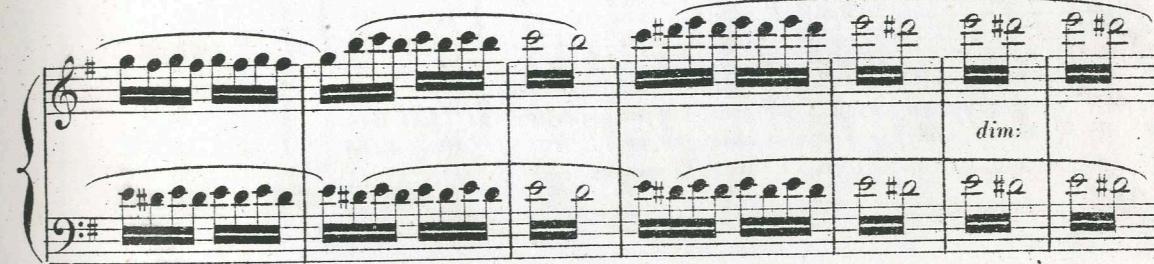
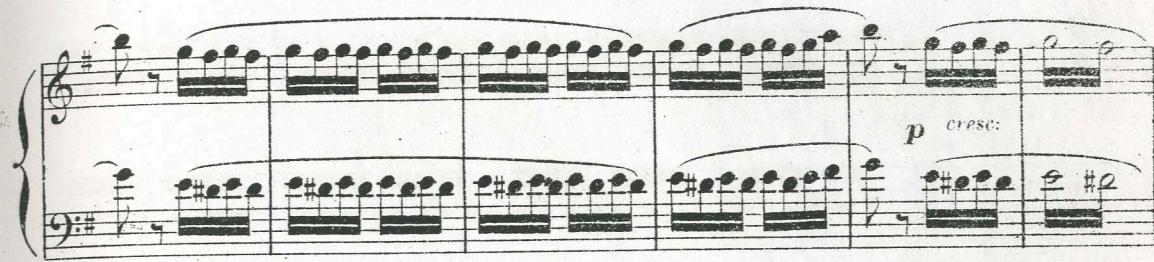
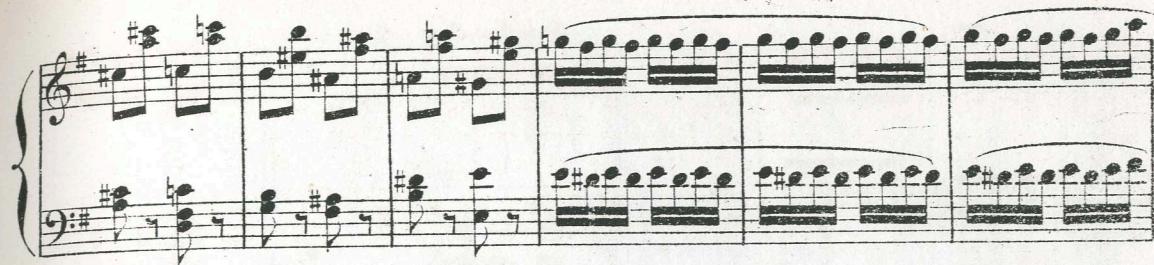
Le dialogue continue jusqu'à cet endroit. Place, place! voici Obéron.

Dialogues continues till: But room,
Fairy, here comes Oberon.

LA FÉE. Et voici ma maitresse, *FAIBY.* And here my mistress.
que n'est-il déjà parti. Would that he were gone?

All° vivace.

(Obéron avec sa cour, de l'autre côté Titania avec la sienne)
(Oberon with his train and Titania with hers enter at opposite sides)

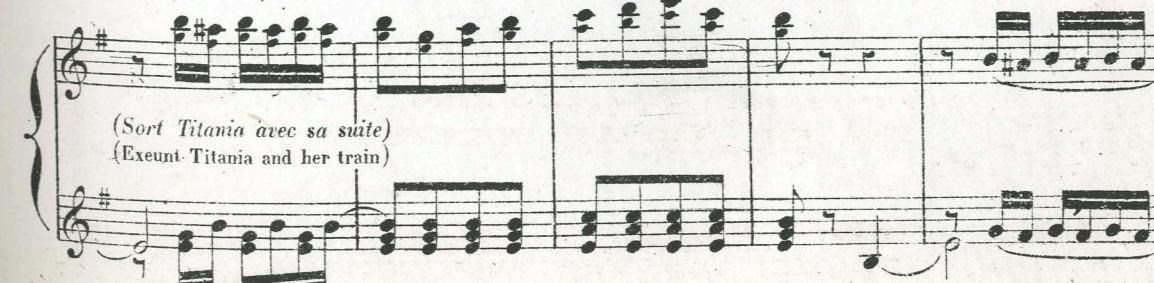


p OBÉRON. OBERON.
Funeste rencontre *I'll meet by moonlight,*
au clair de lune *proud Titania etc.*
fière Titania!
La scène continue.

OBÉRON. Jusqu'à quand comptez-
vous rester dans cette forêt?
TITANIA. Mais sans doute jus-
qu'après les noces de Thésée.
etc: jusqu'à cette réponse:
TITANIA. Pas pour ton royaume entier - Partons mes fées!
Si je restais plus longtemps ma colère éclaterait.

OBÉRON *How long within
this wood intend you stay?*
TITANIA *Perchance, till after
Theseus' wedding day etc: till:
Not for thy kingdom. —
Fairies, away!*
*Whe shall chide down-
right, if I longer stay.*

p



OBÉRON. Soit va-t-en! (jus-
qu'à la réplique.) **PUCK.** - En
quarante minutes je puis
faire le tour de la terre.

OBÉRON. Well, go thy way! etc: till:
PUCK. I'll put a girdle round
about the earth
(Sort Puck)
(Exit Puck)

OBÉRON. As-tu la fleur etc
OBÉRON. Hast thou the flower etc: till:

OBÉRON. Une fois que j'aurai le suc de cette fleur,
etc: jusqu'à la sortie de Dé-
métrois et d'Helène.

OBÉRON. Adieu nymphe, a-
vant qu'il ait quitté ce bois,
c'est toi qui le fuiras tandis
que lui te poursuivra en
implorant ton amour.

**OBÉRON Having once this
juice, etc: till: Exit Demetri-
us and Helena.**

**OBÉRON Fare theewell,
nympf! ere he do leave
this grove,
Thou shalt fly him, and he
shall seek thy love.**

PUCK Reposez-vous sur moi maître, votre serviteur obeira. (Ils sortent)

PUCK Fear not, my Lord, your servant shall do so.

(Exeunt)

N° 5.

CHANSON et CHŒUR DE FÉES.

(SONG AND FAIRY'S CHORUS)

Allegro ma non troppo.

PIANO.



TITANIA. Allons! une ronde et une chanson de fée.
Alors laissez-moi seule le tiers d'une minute.

TITANIA. Come, now a roundel and a fairy song
Then, for the third part of a minute, hence!

Les unes iront tuer les vers dans les boutons de roses, les autres feront la guerre aux chauve-souris pour s'emparer de leurs ailes et y tailler des habits pour mes petits elfes.

Some, to kill cankers in the musk-rose buds!
Some, war with rear-mice for their leathern wings,
To make my small elves coats!

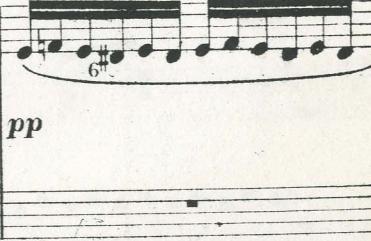
d'autres encore éloigneront le hibou criard qui effarouche par nos ébats pousse des cris si-

And some, keep back The clamorous owl, that nightly hoots, and wonders At our quaint spirits, nistres.

Maintenant bercez moi par vos chants, puis vous irez à vos fonctions et me laisserez reposer.

Sing me now a step! Then to your offices, and let me rest!

pp



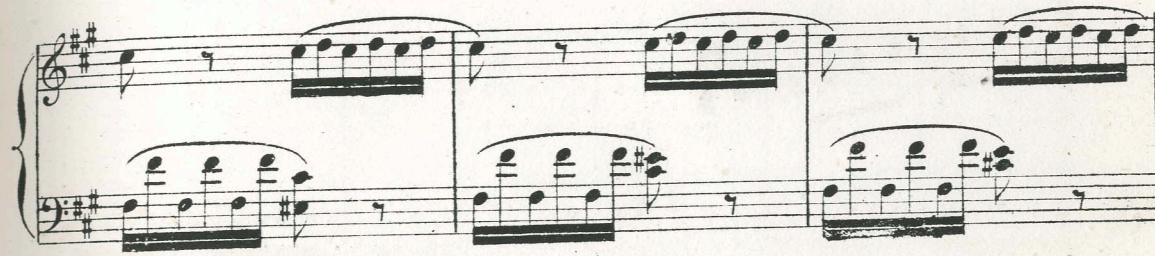
The image shows five staves of handwritten musical notation for two voices. The notation is in G major, indicated by two sharp signs in the key signature. The top staff is in treble clef, and the bottom staff is in bass clef. Each staff contains five measures of music. The notation uses vertical stems and horizontal strokes to indicate pitch and rhythm. The bass staff frequently provides harmonic support with sustained notes or chords.

A handwritten musical score for piano, consisting of five systems of music. The score is written on two staves: treble and bass. The key signature is G major (one sharp), and the time signature is 2/4. The music includes various note heads (solid black, hollow black, white with black dot), rests, and dynamic markings like 'pp'. The score is written on five-line staff paper.

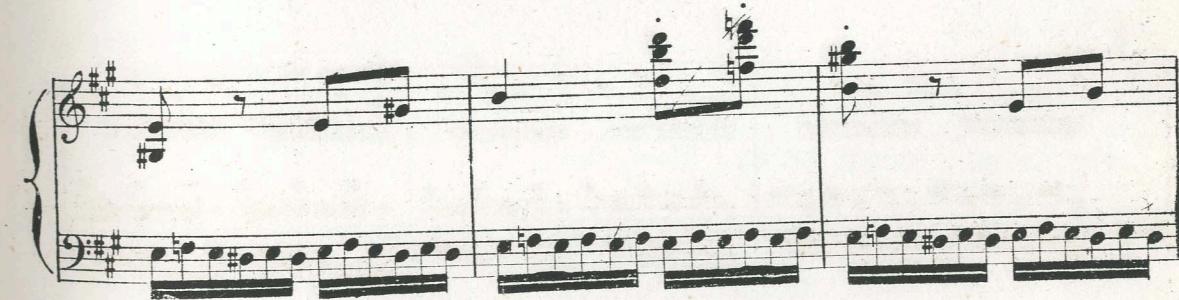
A handwritten musical score for piano, consisting of five staves. The music is in common time and major key signature.

- Staff 1 (Treble Clef):** Contains a single note followed by a fermata, then a measure with a sharp sign, and finally a measure ending with a double bar line and a "dot." instruction.
- Staff 2 (Bass Clef):** Features continuous eighth-note patterns throughout the measures.
- Staff 3 (Treble Clef):** Shows eighth-note chords in the first two measures, followed by sixteenth-note patterns in the subsequent measures.
- Staff 4 (Bass Clef):** Displays eighth-note chords in the first two measures, followed by sixteenth-note patterns in the subsequent measures.
- Staff 5 (Treble Clef):** Features eighth-note chords in the first two measures, followed by sixteenth-note patterns in the subsequent measures.

The score is written on aged paper with some foxing and staining visible along the left edge.



A handwritten musical score for piano, consisting of five staves. The score is written in common time and uses a key signature of two sharps (F major). The top staff (treble clef) contains a melodic line with eighth-note patterns and occasional sixteenth-note grace notes. The second staff (bass clef) features sustained chords with rhythmic patterns below them. The third staff (treble clef) shows a continuation of the melodic line with eighth-note patterns. The fourth staff (bass clef) consists of sustained chords. The fifth staff (bass clef) provides harmonic support with sustained chords. The music is divided into measures by vertical bar lines.



A handwritten musical score for piano, consisting of five staves. The score is written in common time and uses a key signature of two sharps (F major). The top staff (treble clef) contains measures 54 and 55. The second staff (bass clef) contains measure 54. The third staff (treble clef) contains measure 55. The fourth staff (bass clef) contains measure 56. The fifth staff (treble clef) contains measure 56. The music features various note values including eighth and sixteenth notes, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf).

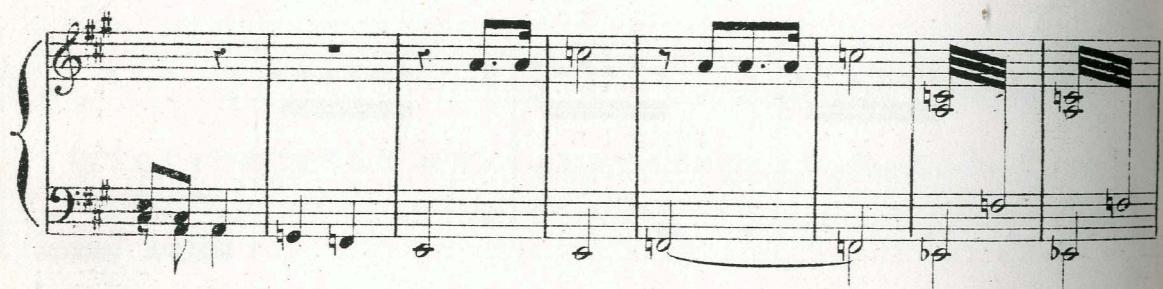
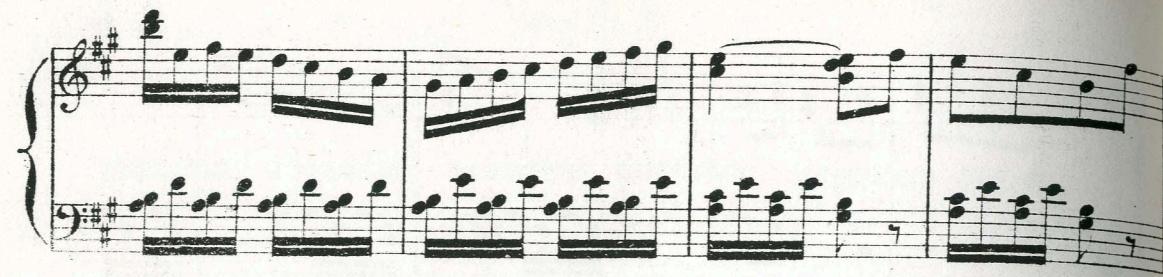


Musical score page 57, measures 5-8. Measure 5 starts with a single note followed by eighth-note chords. Measure 6 begins with a tremolo marking over eighth-note chords. Measures 7 and 8 show eighth-note patterns.

Musical score page 57, measures 9-12. Measures 9 and 10 feature eighth-note chords. Measures 11 and 12 show eighth-note patterns.

Musical score page 57, measures 13-16. Measures 13 and 14 feature eighth-note chords. Measures 15 and 16 show eighth-note patterns.

Musical score page 57, measures 17-20. Measures 17 and 18 feature eighth-note chords. Measures 19 and 20 show eighth-note patterns.



(Entrez Oberon)
(Enter Oberon)

MUSIQUE SCÉNIQUE
(SCENIC MUSIC)

Andante.

PIANO.

OBERON			
Quelque soit l'être que tu verras à ton réveil <i>What thou seest when thou dost wake</i>	qu'il t'inspire un profond amour <i>Do it for thy true love take;</i>	soupire et languis pour lui <i>Love, and languish for his sake!</i>	que ce soit un tigre, un chat un ours <i>Be it ounce, or cat, or bear,</i>

Allegro molto.

un léopard ou un sanglier au soies hérissees <i>Pard, or boar, with bristled hair,</i>	qui se présente à ta vue. <i>In thy eye that shall appear</i>	lorsque tu t'éveilleras il faut que tu le chérisse. <i>When thou wak'st it is thy dear;</i>	Ouvre les yeux lorsque tu auras devant toi quel qu'animal immonde. <i>Wake, when some vile thing is near.</i>
---	---	---	--

(Entrent Lysandre et Hermia) La scène continue jusqu'à la réplique.

PUCK. — Pauvre enfant elle n'a pas osé se coucher à côté de cet amoureux transi.

Enter Lys: and Herme. Dialogue till:

PUCK. Pretty soul! ske durst not lie Near this lack-love, kilcourtesy.

Andante.

PUCK. Je répands sur tes yeux toute la puissance de ce philtre <i>Churl upon thy eyes I throw All the power this charm doth owe.</i>	Une fois réveillé que l'amour chasse à jamais le sommeil de tes paupières <i>When thou wak'st, let love forbid Sleep his seat on thy eye-lid.</i>	Eveille-toi, moi je pars il faut que j'aille rejoindre Oberon <i>So awake, when I am gone; For I must now to Oberon.</i>
--	---	--

Puck disparaît
Puck exit(Entrent Démétrius et Hélène)
(Enter Dem: and Helena)