

# PELLÉAS ET MÉLISANDE

DRAME LYRIQUE EN 5 ACTES ET 12 TABLEAUX

*A lyric Drama in five Acts and twelve Tableaux*

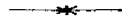
de **Maurice Maeterlinck**

MUSIQUE DE

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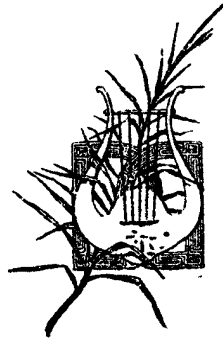
PARTITION POUR CHANT ET PIANO

*Score for Voice and Piano*



Textes français et anglais

*English translation by Henry Grafton CHAPMAN*



Paris, A. DURAND & FILS, Editeurs

4, Place de la Madeleine

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# PELLÉAS ET MÉLISANDE

1<sup>re</sup> 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 <i>Grandsons of Arkel</i>	MM. Jean Périer
GOLAUD		Dufrane
ARCEL, roi d'Allemonde . . . . .	<i>King of Allemonde.</i>	Vieuille
LE PETIT YNIOLD . . . . .	<i>The Child Yniold</i>	Blondin
UN MÉDECIN . . . . .	<i>A Physician</i>	Viguié
MÉLISANDE . . . . .		M <sup>lles</sup> Garden
GENEVIÈVE, mère de Pelléas et de Golaud) . . . . .	<i>Mother of Pelleas and Golaud</i>	Gerville-Réache
SERVANTES. . . . .	<i>Serving-Women</i>	FIGURATION

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*Directeur de la musique* : M. ANDRÉ MESSAGER.

*Directeur de la scène* : M. ALBERT VIZENTINI.

*Chef du Chant* : M. LOUIS LANDRY. — *Chef des Chœurs* : M. H. BÜSSER

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# PELLÉAS et MÉLISANDE



## Acte I

### SCÈNE I. Une Forêt. A Forest.

Très modéré

PIANO

*pp*

The piano score for Act I, Scene I, 'Une Forêt' is written in 4/4 time and consists of four systems of music. The first system is marked 'Très modéré' and 'pp'. The second system includes dynamics 'p' and 'pp'. The third system is marked 'p' and 'doux et expressif'. The fourth system is marked 'pp'. The score features complex textures with triplets and arpeggiated figures.



First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of a melodic line in the treble and a supporting line in the bass, with various note values and rests.

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*. It features a prominent triplet in the treble and bass lines, with a crescendo hairpin indicating an increase in volume.

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, marked with dynamics *p*, *più p*, and *pp*. It features a melodic line in the treble and a bass line with sixteenth-note patterns, including a sextuplet in the bass.

Fifth system of musical notation, marked with a dynamic of *p*. It features a melodic line in the treble and a bass line with sixteenth-note patterns, including sextuplets in the bass.

Moins lent

GOLAUD

Je ne pourrai plus sortir de cet-te fo -  
 Am I ne-ver then to leave this for-est a -

-rèt!  
 -gain? 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

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has two measures of triplets. The piano accompaniment features a series of triplets in both hands, with a dynamic marking of *mf*. The key signature has one flat (B-flat).

Go. *mp et soutenu*

- nant, je l'ai per\_due de vue, je  
 last, it has gone from my view, I

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet in the second measure. The piano accompaniment features a triplet in the right hand and a triplet in the left hand. The dynamic marking is *mp et soutenu*. The key signature has one flat.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet in the first measure. The piano accompaniment features a triplet in the right hand and a triplet in the left hand. The dynamic marking is *più p*. The key signature has one flat.

Go. *pp*

trou\_vent plus. Je vais re\_ve -  
 find me now. So my steps I

en s'éloignant

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet in the first measure. The piano accompaniment features a triplet in the right hand and a triplet in the left hand. The dynamic marking is *pp*. The key signature has one flat.

Go. *3* *p*

- nir sur mes pas.  
now must re-trace.

J'entends pleurer...  
I hear a sob,

Go. *3*

Oh! oh!  
Oh! oh!

qu'y a-t-il là au bord de l'eau?  
what have we there be-side the well?

U-ne  
Can it

Go. *3*

pe-ti-te fil-le qui pleure au bord de l'eau?  
be 'tis a maid-en who weeps be-side the well?

Il touse  
He coughs

El-le ne m'entend  
She does not hear me

*pp*

Go. *3* *3*

pas,  
yet,

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

*pp* *pp*

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

*He approaches Melisande and touches her shoulder.*

**En animant**

Go. *p* *sf*

Pourquoi pleures - tu?  
Why do you weep?

Mélisande tressaille, se dresse et veut fuir.

*Melisande trembles, starts and is about to run away.*

**1<sup>er</sup> Mouvt**

Go. *f*

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

Go. *p*

**Animé**

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

pas... Oh! vous é - tes bel - le.  
harm... Oh! you are so fair!

*mf*

**1<sup>er</sup> 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-rai 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! oui! oui!  
Oh! yes! yes!

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

Elle sanglote profondément  
She sobs deeply

oui!  
yes!

Tous!  
All!

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

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

M.  
di - - - - - re!..  
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<sup>er</sup> Mouvt *p*

M. *Je suis per -  
And I am*

GOLAUD

Oui, mais d'où vous ê - 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 for the male voice (M.), starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff is the bass line for the GOLAUD, starting with a whole rest followed by a half note G2, a quarter note A2, and a quarter note B2. The bottom staff is the piano accompaniment, starting with a whole rest followed by a half note G2, a quarter note A2, and a quarter note B2. The piano part includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

*Pressez*

M. *Oh! oh!  
Oh! Oh!*

- du - e!... perdu - e!  
lost herel.. am lost here!

The second system of the musical score consists of three staves. The top staff is a vocal line for the male voice (M.), starting with a half note G4, a quarter note A4, and a quarter note B4. The middle staff is the bass line for the GOLAUD, starting with a half note G2, a quarter note A2, and a quarter note B2. The bottom staff is the piano accompaniment, starting with a half note G2, a quarter note A2, and a quarter note B2. The piano part includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

M. *Je ne suis pas née là...  
'Tis not where I was born...*

perdue i - ci... Je ne suis pas d'i - ci...  
Here I am lost... I do not be - long here...

GOLAUD

*D'où ê - tes vous?  
Whence do you come?*

The third system of the musical score consists of three staves. The top staff is a vocal line for the male voice (M.), starting with a half note G4, a quarter note A4, and a quarter note B4. The middle staff is the bass line for the GOLAUD, starting with a half note G2, a quarter note A2, and a quarter note B2. The bottom staff is the piano accompaniment, starting with a half note G2, a quarter note A2, and a quarter note B2. The piano part includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

1er Mouvt

M. *p*

Oh! oh! loin d'ici... loin... loin...  
 Oh! Oh! far from here... far... far...

Go.

Où êtes-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* *f* *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!

Je vais es - say - er de la prendre...  
 I'll see if it can't be re - co - vered.

*cresc.* *p*

M. je n'en veux plus Je pré - fè - re mou - rir...  
 I want it not! 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!  
Leave it a - lone!

Si vous la re - ti - rez,  
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 there!

Go. Non,  
Nay,

non; je la lais - se - rai  
nay, I shall let it a

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

*dim.* *p*

MÉLISANDE' **Retenu**

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

Oui,  
 Yes,

*p*

**Très large**

M. 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-

*pp* *p*

1<sup>er</sup> Mouvt (avec plus de souplesse dans le rythme)

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

Go. *fils d'Arkel le vieux roi d'Al-le-mon - de...  
- kel, old king of Al-monde, 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.g.* *3*

M. *Et la barbe aussi... — Pour - quoi me re - gardez-vous ain -  
And your beard as well. — But why do you stare at me*

*p* *3* *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? —

*più 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? Vous é - tes un gé -  
Why have you such a star - tled air a - bout you? A gi - ant's what 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-n-y o-ther...*  
J'en sais *I cannot*

**Animé**

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

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



1<sup>er</sup> Mouvt

G

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 -

*pp*      *pp*

Animé

Go. *b* 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 yourseif all the night*

*mf très expressif et soutenu* *più f*

MÉLISANDE

Go. Mé-li-san - de.  
 Me-li-san - de.

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

*f* *p*

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.*

Gc. *3* *3* *3*

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.*

Gc. *p* **Retenu** *3*

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** *3*

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

Gc. *3* *3*

- 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 - - - - - sen - - - - -*

*p* **Retenu** **1<sup>er</sup> Mouvt (très modéré)**

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.* *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...

*p doux et soutenu* *pp* *pp*

Plus lent

Très modéré, mais sans lenteur

*p* *pp*

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents.

Second system of musical notation, consisting of two staves. The upper staff begins with the dynamic marking *più p*. Both staves feature melodic lines with slurs and accents.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a complex texture with triplets and slurs. Dynamic markings include *pp*, *più pp*, and *p*.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a complex texture with triplets and slurs. Dynamic markings include *pp* and *p*.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a complex texture with triplets and slurs. Dynamic markings include *p* and *pp*. The system concludes with the marking *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 treble staff contains a melodic line with a fermata and a slur, marked *expressif* and *p*. The grand staff contains accompaniment with chords and triplets, marked *m. d.*, *m. g.*, and *p*.

Second system of musical notation, continuing the grand staff from the first system. It features triplets and slurs in both the treble and bass staves, with dynamic markings *p* and *più p*.

Third system of musical notation, featuring a single treble staff with a melodic line marked *pp*. Below the staff is the label *8<sup>a</sup> bassa* followed by a dashed line.

Fourth system of musical notation, featuring a grand staff with accompaniment. It includes a triplet in the bass staff and dynamic markings *p* and *mf*.

Un peu moins lent (le rythme très accentué)

Fifth system of musical notation, featuring a grand staff with accompaniment. It includes triplets and dynamic markings *p* and *pp*.

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

GENEVIÈVE

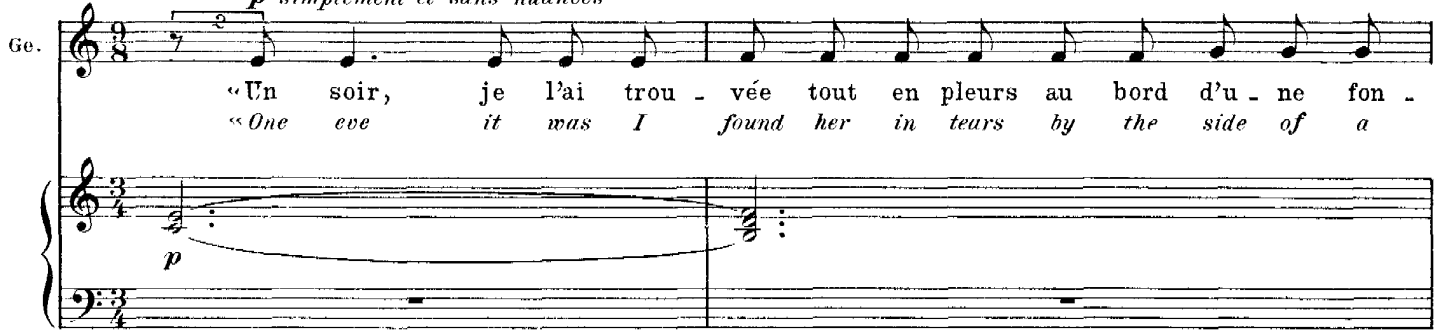
*p* 3 3

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

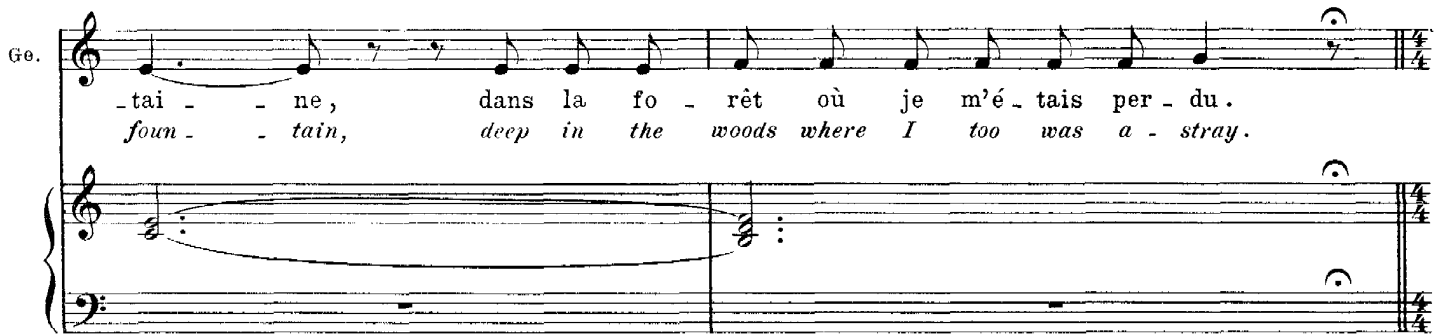
Modéré



Même mouv<sup>t</sup> (Un peu plus modéré)*p* simplement et sans nuances


Ge.  *p* simplement et sans nuances

«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.  *p*

- 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.  *p*

Je ne sais ni son â - 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<sup>t</sup> dans ces 2 mesures 

Ge.  *p* *pp*

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,  
- lings, and I do not dare to ask her yet, But some great ter - ror no doubt has of late been up - on her,

Ge. 

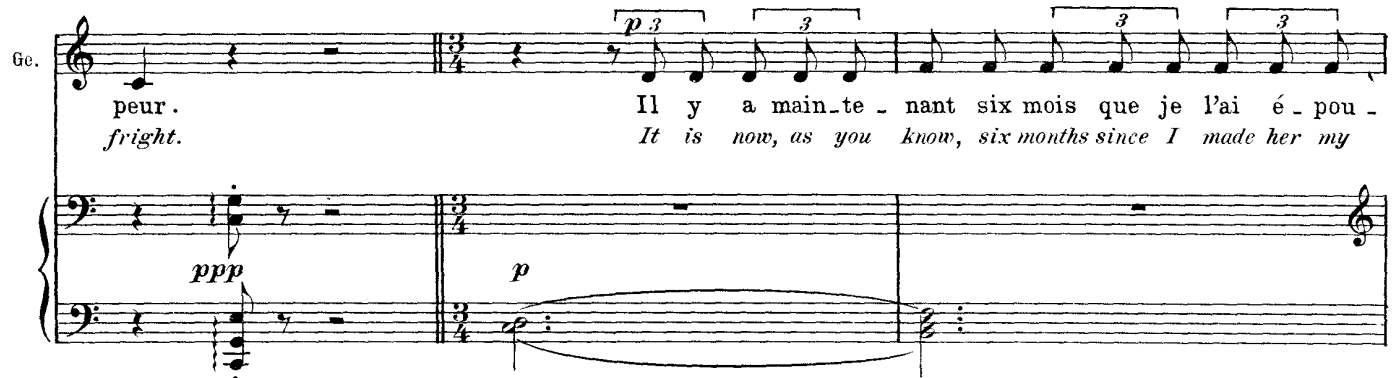
et quand on lui de-man-de ce qui lui est ar-ri-vé, el-le  
 for if one does but ask her to say what it was took place, of a

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

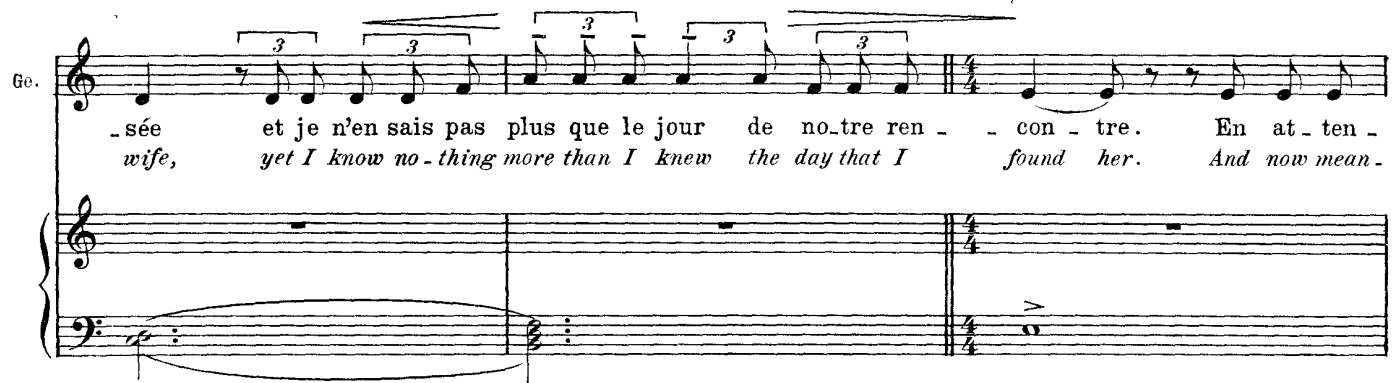
d'une voix étouffée  
 in a choking voice

*pp*

Ge. 

peur. Il y a main-te-nant six mois que je l'ai é-pou-  
 fright. 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-

Go. *3* *3* *3*

- dant, mon cher Pe-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

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

nés du mê-me pè-re, 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*

Go. *3* *3* *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*

Go. *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,

*p*

*alleg*

## 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

## Toujours retenu

Ge. *3* *3*

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. *3* *3* *3*

-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*

ARKEL

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

*pp* *p*

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

*p*

A. même de la nô - tre... Il a - vait toujours sui - vi mes conseils jus - qu'ici,  
that too of our own fate. He had followed my ad - vice all his life till to - day,

*Animé (très peu)* *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 tedious 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<sup>er</sup> Mouvt avec une émotion grave  
with serious emotion

A. *p*

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

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

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 é - tre  
He knows bet - ter than I what's to come. It may be there ne - ver oc -

*dim.* *p* *p*

A. *p*

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

*p*

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 ...  
thought - ful.

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

Ge.

plus que pour son fils, le pe - tit Y - niold.  
else than for his son, his lit - tle Y - niold.

Il a tout ou - bli -  
He's for - got - ten it

3e.

Animez un peu

Entre Pelléas  
Enter Pelleas

- é ...  
all.

Qu'allons-nous  
What shall we

fai - re?..  
do?..



Ge.

ARKEL

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

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

Ge.

*p*

Il a pleu - ré.  
He's been in tears.

Retenu

A.

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

A.

- as ?  
- as ?

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

*mf*

*mf*

*dim.*

Moderé  
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<sup>t</sup>

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-venir 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 20

1<sup>o</sup> Mouvt plus modéré

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

ARKEL

Il fau - draît 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 - ê - 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?...

The first system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has lyrics: "- sir en - tre le père et l'a - mi?... / tween thy own fa - ther and thy friend?...". The piano accompaniment features a steady bass line with chords in the right hand.

Ils sortent séparément  
They go out separately

GENEVIEVE

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.

The second system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "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." The piano accompaniment includes dynamic markings *p* and *pp*.

Modéré

The third system is a piano accompaniment in bass clef. It includes dynamic markings *pp*, *p*, and *pp*. The tempo is marked "Modéré".

Serrez

The fourth system is a piano accompaniment in bass clef. It includes dynamic markings *p* and *f*. The tempo is marked "Serrez".

**Retenu** **Plus modéré et très expressif**

*dim.* *pp*

**Animez et augmentez peu à peu**

**au Mouvt**

*f* *ff*

**En retenant**

*dim. molto* *p dim.*

*ppp* *pp* *morendo*

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

Lent, mélancolique et doux

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

Entrent Geneviève et Mélisande  
*Enter Geneviève and Melisande*

*p* *morendo* *morendo*

Un peu moins lent

*pp*

MÉLISANDE

*p*

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

M. *- rêts, quel les fo\_rêts tout autour des pa - lais!..*  
*trees! 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,*  
*prised when I came here my\_self at first,*

et ce\_la é - tonne tout le mon - de.  
*they as - to\_nish ev\_ry one who sees them.*

*mf*

Ge. *Il y a des endroits où l'on ne voit ja - mais le so - leil.*  
*There are pla\_ces, they say, so thick the sun can ne - ver be seen.*

Mais l'on s'y fait si  
*But soon one grows ac -*

*p* *più p* *p*

Ge

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

Ge

**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

*mf* cre - scen -

Ge

- dez de l'au - tre cô - 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.

- do                      *f*

**Animé**                      **MÉLISANDE**

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

Oui;  
 Yes,

*p*                      *f*                      *p*



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 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.*

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

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 - - scen - - do molto*

Ge. Pel\_lé\_as, Pel\_lé\_as, est - ce  
 Pel - le - as, Pel - le - as, is it

*f*

**Sans lenteur**

Ge. 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*

Ge. - 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 light.er than it is else.where;

*p p mf*

30. 
 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 -

P. 
 nuit; 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. 
 cal-me main-tenant!  
 qui - et as yet.  
 On s'em-bar-que-rait sans le sa -  
 One now could set sail with-out a

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

Basses  
 Ho - él Ho - él  
 Heave O! Heave O!

*p 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*

*f*  
 Ho - él - - -  
 Heave O! - - -

*f*  
 hisse ho- él - - -  
 Yo heave O! - - -

*f*  
 Ho - él - - -  
 Heave O! - - -

*ppp*

P.

- mières sont très hautes, nous le verrons tout à l'heure quand il en-tre-ra dans la bande de clar-  
lights are ve-ry lof-ty. We shall see her now a-non, when she comes to sail in-to yonder strip of

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

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

Ho - él Ho - él Ho - él  
Heave O! Heave O! Heave O!

*pp*

## GENEVÈVE

Je ne sais si nous pourrons le voir... il y a en-core u-ne bru-me sur la mer.  
I'm not sure we'll be a-ble to see. There is still a mist that is hanging o'er the sea.

P.

- té.  
light.

Ho - él  
Heave O!

hisse ho - él  
Yo heave O!

Ho - él  
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... il est dé - ja bien  
*light now. 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  
 Ho - - él! hisse ho\_é!  
 Heave O! Yo heave O!

Ténors  
 Hisse ho\_é!  
 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  
 Il au\_ra mau\_vai-se  
 'Twill be rough up-on the

Barytons  
 de très loin  
 at a great distance

*pp*  
 Hisse ho\_é!  
 Yo heave O!

*pp*  
 Hisse ho\_é!  
 Yo heave O!



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 ê-tre nau-  
She is al-most out of sight. It may be that she will be*

*pp*

*p*

M. *- fra - ge!  
ship - wrecked!*

**PELLÉAS**

*pp*

*très lointain*

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

8<sup>a</sup> bassa

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)

GENEVIÈVE

Il est temps de ren -  
It is time we went

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

Elle sort  
She goes out

Ge.

voir, un ins - tant le pe - tit Y - niold.  
go to look af - ter lit - tle Y - niold.

*pp* *sf*

$\flat$   $\overline{\text{C}}$ .

MÉLISANDE

Je vois d'autres lu - miè - res.  
I see some o - ther lights. —

PELLÉAS

On ne voit plus rien sur la mer... Ce  
No - thing's to be seen on the sea. They

$\overline{\text{C}}$ .

$\flat$   $\overline{\text{C}}$ .

P.

sont les au - tres pha - res. En - ten - dez - vous la  
are the o - ther bea - cons. Do you hear the sea

*dim.*

$\overline{\text{C}}$ .

$\flat$   $\overline{\text{C}}$ .

mer?  
now?

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

*dim. molto*

*pp* *pp*

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.

main?  
hand?

Je vous sou - tien -  
I will hold you

*p* *p*

Plus lent (jusqu'à la fin de l'Acte)

P. *dr*ai par le bras, le che - min est es - car - pé et il y fait très som - bre.  
*up by your arm, 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.* *pp* *presque plus rien*

## Acte II

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

Modéré

PIANO

The first system of the piano score is in 6/8 time and A major. The right hand features a melodic line with a *p* dynamic, including a triplet of eighth notes. The left hand provides a simple accompaniment.

The second system continues the piece, featuring a *pp* dynamic in the right hand and a *p* dynamic in the left hand. It includes a sixteenth-note triplet and a sixteenth-note sextuplet.

The third system shows a *pp* dynamic in the right hand and a *p* dynamic in the left hand. The right hand has a long melodic phrase, while the left hand has a steady accompaniment.

The fourth system features a *p* dynamic in both hands. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The fifth system concludes the piece with a *p* dynamic in the right hand and a *pp* dynamic in the left hand. The right hand has a melodic line, and the left hand has a simple accompaniment.

Entrent Pelléas et Mélisande  
*Enter Pelleas and Melisande.*

Un peu plus mouvementé

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*

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'hi-ver.  
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 ouvrirait 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<sup>er</sup> Mouvt

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

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

plus les yeux des a - veu - gles?  
more the eyes of the blind?

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

*plus p*

Retenu

a Tempo

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

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

a Tempo

*pp*

*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...

*p*

**Doux et calme**

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

*pp* *m.g.*

P. vous asseoir au bord du bassin de mar - ble? 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

*pp* *m.g.*

## MÉLISANDE

1<sup>er</sup> Mouvt

Je vais me cou\_cher sur le mar - bre.  
I'm going to lie down on the mar - ble,

\_ leil n'en\_tre ja\_mais...  
sun ne\_ver can shine...

*p* *mp* *m. g.*

Je voudrais voir le fond de l'eau...  
to see the bot\_tom of the well...

On ne l'a jamais vu... Elle est peut-  
It has ne\_ver been seen... And ve - ry

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

être aussi pro\_fon\_de que la mer.  
like\_ly it is as deep as the sea.

*mp* *sf*

M  
 è - - 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...*

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

P  
 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 - de! Mé - li - san - del Mé - li -  
 Do be careful Oh, be care - full Me - li - san - del Me - li -

P. - san - - de!  
 san - - de!

Oh! vo - tre che - ve -  
 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*

PELLEAS

C'est au bord d'une 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? Pourquoi ne  
You did not want him to? Tell me what

M  
Oh! oh!  
Oh! oh!

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

*Animé*

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

P  
Prenez garde! prenez gar - de!  
Oh! be careful! oh! be care - ful!

*au Mouvt*



P. *Vous allez 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*

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

- sus d'une eau si pro-fon - - - de... Comme il  
*way a - bove such deep wa - - - ter... How it*

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

brille au soleil!  
*shines in the sun!*

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

MÉLISANDE

Oh!  
Oh!

haut vers le ciel!  
*high in the air!*

Revenir au mouv<sup>t</sup> Modéré

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

Il est tom - bé!  
*It's fal - len in!*

Où est -  
*Tell me*

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 - e!*  
*ring... — Tis not my ring. — The ring is lost... 'Tis lost! —*

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

*Retenu - - -*


M. *a Tempo*

*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. —*

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-covered!      If not, no doubt we can find you another.*

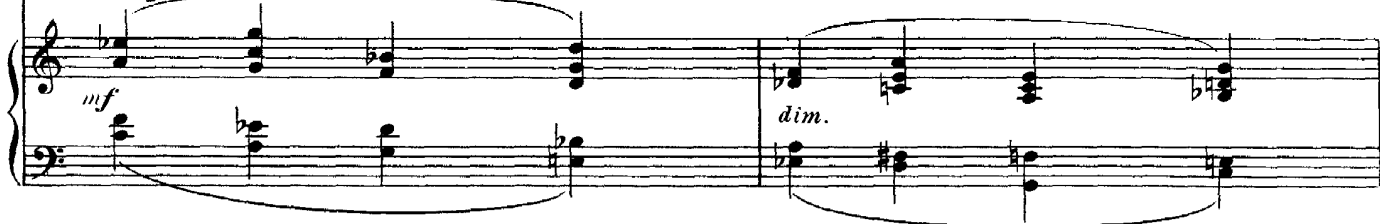


MÉLISANDE Un peu retenu

*a Tempo* 

Non, non, nous ne la retrouverons plus, nous n'en trouverons pas d'autres non

*No, no, we'll never find the ring again, nor will any other ever be*



*a Tempo*

M. 

plus...      Je croyais l'avoir dans les mains cependant...

*found,      I thought I had it in my hands, nevertheless...*



En animant

M. 

J'avais déjà fermé les mains, et elle est tombée malgré

*I had already closed my hands, and yet it fell in spite of*



M

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

PELLÉAS

*mf* *f* *mf*

M

- leil.  
 sun.

I

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 werè't best to tell Go - laud if he asks where it is?

*pp*

PELLÉAS

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 sixteenth-note passages in both hands, with a dynamic marking of *p* (piano) at the beginning.

Second system of musical notation, continuing the sixteenth-note texture. A dynamic marking of *più p* (piano) is present. The system concludes with a double bar line.

Third system of musical notation, featuring a grand staff. The left hand has a dynamic marking of *p* (piano) and includes a triplet of eighth notes. The right hand has a dynamic marking of *pp* (pianissimo). The system ends with a *dim.* (diminuendo) marking and a double bar line.

Fourth system of musical notation, featuring a grand staff. The right hand has a dynamic marking of *pp* (pianissimo). The left hand has a dynamic marking of *p* (piano) and includes the instruction *par dessus* (over) above the staff. The system concludes with a double bar line.

Fifth system of musical notation, featuring a grand staff. The music continues with sixteenth-note passages in both hands, with a dynamic marking of *p* (piano) at the beginning. The system concludes with a double bar line.



Lent

pp p p

più p pp mf f

En serrant

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 two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music begins with a piano (*p*) dynamic. A *mf* dynamic is indicated with a dotted line. A *dim.* dynamic is also present. There are several measures with complex chordal textures and melodic lines.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music begins with a piano (*p*) dynamic. A *sempre p et expressif* instruction is present. A triplet of eighth notes is marked with a '3'. The music features flowing melodic lines and harmonic accompaniment.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music begins with a *cresc. molto* instruction. A *sfz* dynamic is present. A *marqué* instruction is also present. A *dim.* dynamic is also present. The music features a prominent melodic line in the upper staff and a more active bass line.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music begins with a *Retenu* instruction. A *dim. molto* dynamic is present. A *più pp* dynamic is also present. The music features a melodic line in the upper staff and a more active bass line.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef. The music begins with a piano (*p*) dynamic. A *Retenu* instruction is present. The music features a melodic line in the upper staff and a more active bass line.

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  
Ha! ha! all goes well; 'tis no-thing af-ter

Go.

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.

Go.

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

G♯<sub>0</sub>

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

G♯<sub>0</sub>

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.* *p*

G♯<sub>0</sub>

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

G♯<sub>0</sub>

coups de mi-di. Au douziè-me coup, il s'effraie su-bi-te -  
*twelve o' the clock, When on the last stroke of a sud-den he took*

*f p 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?

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

soif.  
 - thirst

*p*

V.  
 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. Je suis fait au fer et au  
 No, no, I've had ma - ny o - thers. I am made for i - ron and

*cresc.* *mf*

## Cédez un peu

V. 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...

G. sang. blood. m.g. m.g.  
*p* *p* *piu p* *pp*

## a Tempo

G. 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

G. 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...

*di n.* *p* *pp* *p* *plaintif*



**a Tempo**

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

**MÉLISANDE**

**Plus lent**

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

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

**a Tempo**

M

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

*mf* *p*

M

- ci...  
 place.

GOLAUD

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

*mf* *f*

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 score features a vocal line (M.) and a guitar line (Go.). The vocal line has lyrics in French and English. The guitar line includes a triplet of eighth notes. Below these are piano accompaniment staves with a piano (*p*) dynamic marking.

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 includes a triplet of eighth notes. The guitar line has a double bar line and a second ending marked with a '2'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

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

The third system shows the guitar line (Go.) and piano accompaniment. The guitar line has double bar lines and second endings marked with a '2'. The piano accompaniment includes a fortissimo (*sf*) dynamic marking.

Go.

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

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?..

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...

**Retenu** **Modéré**

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

**GOLAUD**

Voy-  
Come,

*p* *pp*

**a Tempo**

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

*p* *3*

**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?

*f*

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 - vrais 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 - tho - less. Peo - ple will think you fool - ish.

*f* *dim.*

Retenu

On va croire à des rê - ves d'en - fant. Voyons, est - ce Pellé - as, peut - être?  
 They will think it is all child - ish dreams. Lets see, it is Pel - le - as, per.

*p* *f*

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

*mp* *p*

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;

*p*

Un peu animé

M. *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*

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.*

Retenu - - - -

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



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 donc? -  
Well then what?

*mf*

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?

*dim.* *p*

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

*p*

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

Go

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

*toujours 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

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*

**Un peu retenu**

Go.

- 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, —

**Plus lent**

*sf*

**Tempo et très expressif**

Go. *3* *3*

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. *3* *3*

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.

*mf* *f*

**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.

*p*

**Animé**

M. *3*

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

*mf*

Dans le mouvt 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* *f* *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. *Retenu*  
 Tu vas voir le ciel tous les jours. Et puis l'année pro -  
 You will see the sky ev - 'ry day. And then an - o - ther

Go. *Modéré*  
 - chai - - ne... Voy ons, don ne-moi ta main;  
 year... Come, come, let me have your hand;

Go. Il lui prend les mains  
 He takes her hands

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

Go. *pp*

Oh! \_\_\_\_\_ ces pe-ti-tes mains que je pourrais é-cra-ser com-me des  
 Oh! \_\_\_\_\_ two such lit-tle hands I so ea-si-ly could crush, as they were

Oh! \_\_\_\_\_ ces pe-ti-tes mains que je pourrais é-cra-ser com-me des  
 Oh! \_\_\_\_\_ two such lit-tle hands I so ea-si-ly could crush, as they were

**Animé et inquiet**

Go. *sf*

fleurs ... Tiens, où est l'an-neau que je t'a-vais don-  
 flowers ... Why, Where is the ring that I gave un-to

**MÉLISANDE**

l'an-neau? Je  
 The ring? I

Go. *f*

- né? Oui, la ba-gue de nos no-ces, où est-el-le?  
 thee? Yes the to-ken of our mar-riage, Come, where is it?

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? - \_*

The first system of the musical score features a vocal line (M.) and a guitar line (Go.). The vocal line begins with a treble clef and a 3/4 time signature, containing a triplet of eighth notes. The guitar line starts with a bass clef and a 3/4 time signature, followed by a 4/4 time signature. Below the vocal and guitar lines is a piano accompaniment section with a grand staff (treble and bass clefs). The piano part includes dynamic markings: *p* (piano) and *f* (forte). The piano accompaniment consists of chords and single notes, with some notes marked with accents (*v*).

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? - \_*

The second system continues the musical score. The vocal line (M.) has a treble clef and a 3/4 time signature, featuring a triplet of eighth notes. The guitar line (Go.) has a bass clef and a 3/4 time signature. The piano accompaniment (grand staff) includes a dynamic marking of *f* (forte) and shows a melodic line in the right hand and a bass line in the left hand.

M. *el - le doit ê - 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*

The third system of the musical score shows the vocal line (M.) and guitar line (Go.). The vocal line has a treble clef and a 3/4 time signature, with multiple triplet markings. The guitar line has a bass clef and a 3/4 time signature. The piano accompaniment (grand staff) includes a dynamic marking of *p* (piano) and features a melodic line in the right hand and a bass line in the left hand.

Retenu et hésitant

M. *3* *3* *3* *3*

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?

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)

V. *3*

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

*p*



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 ringslipped off... but the tide was then ris - ing,

*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*

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

*cresc.*

**Animé**

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

*f*

M. *- ser... off...* *Main\_tenant? 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?*

The first system of music includes a vocal line (M.) with lyrics in French and English. Below it is a bass line for the character GOLAUD. The piano accompaniment consists of two staves, with dynamic markings *sf* and *f*.

M. *dans l'obs\_cu\_ri - té? and all in the dark?*

Go. *Main\_tenant, tout de suite, dans l'obs\_cu\_ri - té... Go there now, on the spot, ev - en in the dark...*

The second system continues the vocal lines and piano accompaniment. It includes a vocal line (M.) and a bass line (Go.). The piano accompaniment features dynamic markings *f* and *sf*.

Un peu retenu

Go. *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*

The third system begins with the instruction "Un peu retenu". It features a vocal line (Go.) and piano accompaniment. Dynamic markings *p* and *f* are present. The piano part includes a section labeled "cre - - scen - - do".

Go.

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

*sf sf sf*

Go.

**En animant toujours**

*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

*Je n'ose pas... je n'ose pas aller seule*  
*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 mut - ters not with whom you go. But you will have to

*f accentué et rude*

Go. 

-ler tout de sui - te, entends-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.

*p* *f*

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

*f*

**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.

*f* *ff*

**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 - hap - py, I am ve - ry un - hap - py. She goes out weeping.

*mf* *dim.* *p* *p* *pp*

Très modéré et très expressif

First system of musical notation, measures 1-4. The score is in 4/4 time. The right hand (RH) starts with a whole rest in measure 1, then plays a series of eighth notes in measures 2-4. The left hand (LH) plays a rhythmic accompaniment of eighth notes. Dynamics include *p* in the LH of measure 1, *m.g.* in the LH of measure 3, and *p* and *dim.* in the RH of measures 3 and 4 respectively.

Second system of musical notation, measures 5-8. The right hand (RH) plays a melodic line with slurs and accents. The left hand (LH) plays a rhythmic accompaniment. Dynamics include *cresc.* in the LH of measure 5, *f* and *dim.* in the LH of measure 6, *p* in the LH of measure 7, and *più p* in the LH of measure 8.

Third system of musical notation, measures 9-12. The right hand (RH) plays a melodic line with slurs and accents. The left hand (LH) plays a rhythmic accompaniment. Dynamics include *pp* and *m.g.* in the LH of measure 9.

Fourth system of musical notation, measures 13-16. The right hand (RH) plays a melodic line with slurs and accents. The left hand (LH) plays a rhythmic accompaniment. Dynamics include *p* in the LH of measure 13, *più p* in the LH of measure 14, and *pp* in the LH of measure 15. The instruction *aussi doux que possible* is written at the bottom right of the system.

*très lointain*  
*at a great distance*

Même mouv<sup>t</sup>

The musical score consists of six systems of piano staves. The first system begins with the instruction "toujours pp" and features a trill in the right hand and a melodic line in the left hand. The second system includes a trill and a triplet in the right hand, with a "ppp" dynamic marking. The third system is dominated by triplet figures in both hands, with a "ppp" dynamic. The fourth system shows a variety of dynamics: "p" and "pp" in the right hand, and "m.d." (mezzo-forte) in the left hand. The fifth system features a trill in the right hand and a melodic line in the left hand, with a "ppp" dynamic. The sixth system concludes with triplet figures in both hands, marked "mf" and "p", and ends with a "pp" dynamic. The score is written in 6/8 time and includes various musical notations such as trills, triplets, and dynamic markings.

SCÈNE III. *Devant une grotte*  
*Before a grotto*

Entrent Pelléas et Mélisande  
*Enter Pelleus and Melisande*

Même mou<sup>v</sup>, mais agité et sourd.

*pp*

PELLÉAS  
Parlant avec une grande agitation  
*Speaking with great agitation*

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 res - te de la  
*It is so dark the entrance to the grot - to can scarcely be made out against the night a -*

*pp*

P. nuit... Il n'y a pas d'é -  
*-round... No stars are out to -*

*pp*



P. *-toi - les de ce cô - té. 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 'twill*

P. *- lors nous pourrons en - trer sans danger. Il y a des en - droits 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, between 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 torche 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?  
You ne - ver have been ve - ry far in - side the grotto?

Entrons -  
Then come

## Peu à peu plus mouvemente

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-lu-me une pe-ti-te lu-mière,  
*sha - - - dows. When with-in a ti-ny lit-tle candle is light-ed.*

P. *mf* *dim.*

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

P. *p*

ciel.  
 sky.

Don - nez - moi la main,  
 Let me hold your hand.

ne tremblez pas ainsi.  
 You need not tremble so.

P. *p*

Il n'y a pas de dan - ger;  
 There is no dan - ger at all;

nous nous ar - rê - te -  
 we'll stop just where we

P. *mf* *p*

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

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 ?  
-fraid of ? List - en, hear you the sea out there behind ?

*pp* *mf* *pp*

P. El-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

*Loux et calme*

Oh!  
Oh!

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

MÉLISANDE

Ah!  
Ah!

Animez un peu

Elle montre les trois pauvres  
She points to the three paupers

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

Il y a...  
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 paupers 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 fumine 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 enough...

*più p* *pp*



MÉLISANDE

Laissez - moi; je pré - fè - 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

*perendosi*

# 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 notes, each beamed together and topped with a fermata. The left-hand staff provides a harmonic accompaniment with a few notes and rests. 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 and rests. A dynamic marking *sf* is present above the right hand, and *p* is written above the left hand.

The third system shows the right hand continuing its melodic line. The left hand has a more active accompaniment with eighth notes. Dynamic markings *pp* and *ppp* are used.

The fourth system continues the melodic line in the right hand. The left hand has a few notes and rests. A dynamic marking *ppp* is present.

The fifth system shows the right hand continuing its melodic line. The left hand has a more active accompaniment with eighth notes. Dynamic markings *sf*, *p*, *m.d.*, and *ppp* are used.

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 jusqu'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**

M. 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*

M. jour.  
*day.* Saint Daniel et Saint Mi - chel,  
*Saint Daniel and Saint Mi - chel,*

*ppp*

M. **en retenant**  
 Saint Michel et Saint Rapha - ël, Je suis née un di - man - che, Un dimanche à mi -  
*Saint Michel and Saint Rapha - el, 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*

*sf > 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?  
*Is that what I see there on the wall?*

Je croyais que tu a-vais de la lu-  
*Why I thought you had a light there in the*

*p*

MÉLISANDE

J'ai ouvert la fe - nê - 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 cette nuit —  
 warm in the tower... It is love\_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, Méli - san - de,  
 Keep not with - in the sha - dow, Me - lisan - 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.

*cresc.* *f*

MÉLISANDE

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

Oh! oh! Mé-lisan - - - de,  
Oh! oh! Me-lisan - - - de,

*f*

*p*

Oh! tu es bel - - - le!  
Oh! You are love - - - ly!

tu es belle ain-  
You are love-ly

*dim.* *p* *p*

Animez toujours

P. *sil..*  
*so!*

*penche-toi!*  
*But lean out!*

*penche - toi!..*  
*But lean out!*

*lais-se-moi ve -*  
*So that I'll not*

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

*f*

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 pen-che tant que je peux...*  
*I'm lean\_ing as far as I can...*

P. *Je ne puis*  
*And I can*

*f* *p* *cre - - - - - scen -*



P. pas monter plus haut... don - ne - moi du moins ta main ce soir a\_vant que je m'en  
*come no higher up. Let me touch your hand at least to night; be fore I go a .*

*do f*

MÉLISANDE Serrez Un peu retenu

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

P. aille... Je pars de main. Si, si, je pars, je par-ti-rai de-  
*way. I leave at morn. Yes, yes, I must, to-morrow I must*

*p p*

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*

*mf*

## 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 parti - ras pas?..  
Then you promise to stay?.

P

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

p

M

Je vois u - ne ro - - se 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'.

*p* *mf*

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

*f* *mf* *p*

Animé

MÉLISANDE

Voi - là,                      Voi - là, ..  
Well here,                      then here...

d'a - bord ta main... —  
first give your hand. —

*p* *scen* *do*

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*

*f* *più f*

**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!*

*p* *più* *f*

*m.g.*

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

*sempre f* *più f*

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 envelopes Pelléas.

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

PELLEAS

*ff* *Retenu* *p subito*

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

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

*do* *f* *dim.* *più dim.*

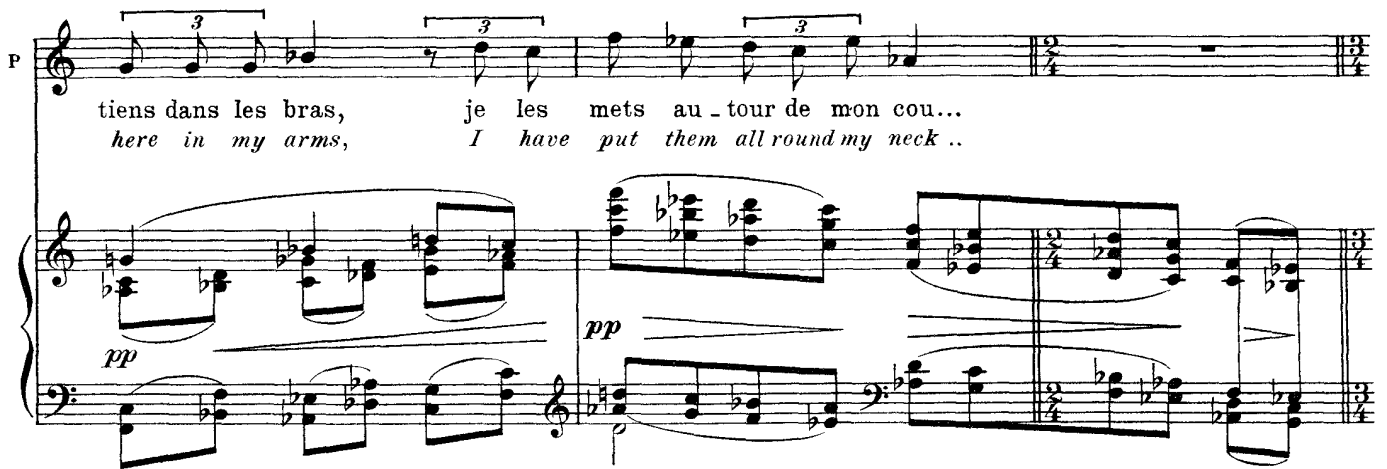
## Moins vite et passionnément contenu

*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*

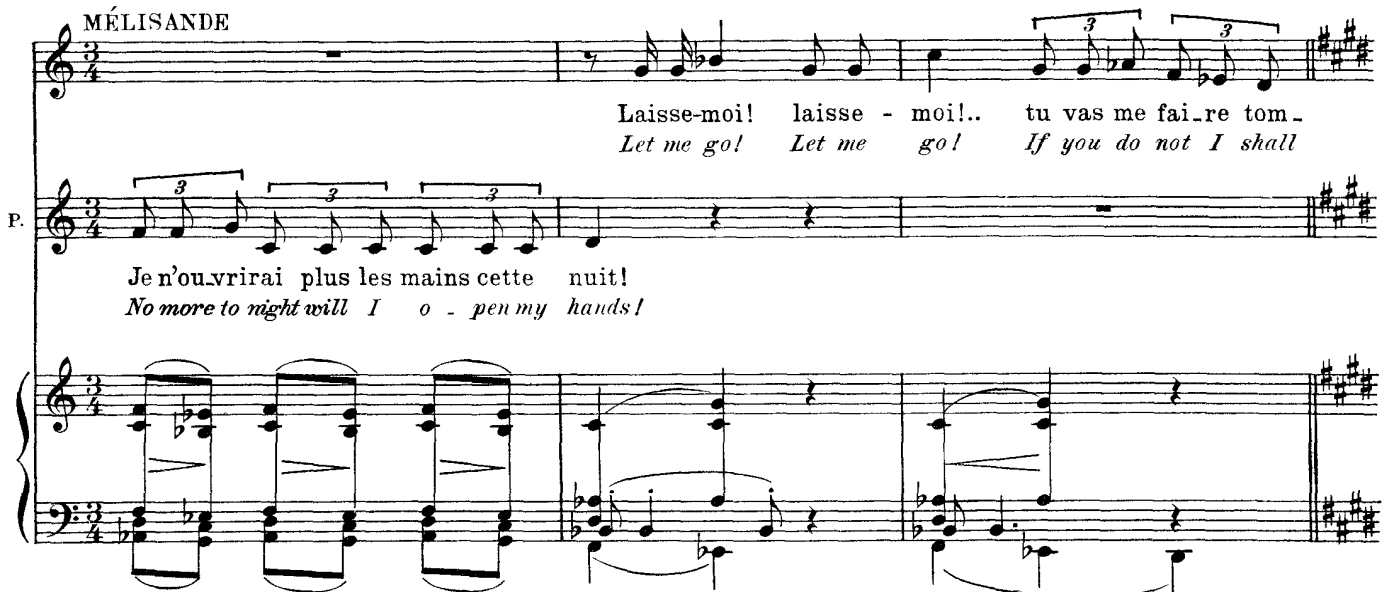
*pp très expressif*

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 - - - de!... Vois,  
tres-ses like yours, Me-li-san - - - de!... 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

*piu 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...*

*più pp* *p*

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!...*

*pp* *pp*

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.*

*p* *pp*

**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*

*poco a poco cresc.*

P

- nir; il y en a jus-que sur les branches du sau - - le...  
 hands; 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, et ils m'ai - - ment,  
 hands, and they love me,

*f ff*

**MÉLISANDE** **a Tempo**

**Retenu**

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

ils m'ai-ment plus que toi!...  
 they love me more than thou!...

*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.*

**Retenu**

P. 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... Je les  
long... 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 never go free; you never*

*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-brasse tes che-veux... Je ne souffre plus au mi-  
*see how I kiss your hair... I suffer no more in the*

*f dim.*

P

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

*p peu a peu cresc.*

P.

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

P.

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

*p cresc.* *più cresc.*

P.

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

*f*

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 mall  
 Oh! oh! you've hurt me so!

M.

PELLÉAS

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

Ge 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 nou...

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;

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?

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!*

M. *Même mouvt*

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

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

**PELLÉAS**

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



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-round 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** *pressez - - - - -*

P. *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 ê - 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 pres de mi - nuit. Ne jouez pas ain -*  
*late? It is mid - night al - most. Stop play - ing like*

*riant nerveusement.*  
*laughing nervously.*

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

Il sort avec Pelléas.  
He goes out with Pelléas.

Même mouvt

Go. - fants!..  
both!..

*f* *dim.* *pp*

This system contains the vocal line and the beginning of the piano accompaniment. The vocal line starts with a whole rest followed by a quarter rest, then a half note. The piano accompaniment features a bass line with a forte (*f*) dynamic and a treble line with chords and triplets. Dynamics include *f*, *dim.*, and *pp*. The time signature is 4/4.

*pp* *p*

This system continues the piano accompaniment. The treble line features a melodic line with triplets and slurs. Dynamics include *pp* and *p*. The bass line provides harmonic support with chords and moving lines.

En animant peu à peu  
profondément expressif et soutenu

*sf* *p* *sf* *f*

This system continues the piano accompaniment with a more intense and expressive character. Dynamics include *sf*, *p*, *sf*, and *f*. The treble line has a prominent melodic line with triplets and slurs. The bass line continues with chords and moving lines.

*f* *dim.*

This system continues the piano accompaniment, showing a gradual decrease in volume. Dynamics include *f* and *dim.*. The treble line has a melodic line with triplets and slurs. The bass line continues with chords and moving lines.

En diminuant peu à peu

*p*

This system concludes the piano accompaniment with a final gradual decrease in volume. The dynamic is *p*. The treble line has a melodic line with triplets and slurs. The bass line continues with chords and moving lines.

Retenu

*p dim.*

Modéré  
doux et expressif

*pp* *m g.*

Animez un peu

*p crescen - do - f* *f*

*dim.* *p* *piu p* *pp*

tres lointain

*pp marqué* *pp*

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

Lourd et sombre (Même mouv<sup>t</sup>)

ppp

8<sup>a</sup> bassa

8<sup>a</sup> bassa

pp

pp

fp

pp

pp

8<sup>a</sup> bassa

pp

3

8

Entrent Golaud et Pelléas  
*Enter Golaud and Pelleas*

pp

3

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<sup>a</sup> bassa

Go. *3 3 3*

voici l'eau stagnante dont je vous par-lais...  
*the stag-na-ting wa-ter I told you a - bout...*

*pp*

8

Go. *3*

Sentez-vous l'o-deur de mort qui mon-te?  
*Do you smell the stench of death that ris-es?*

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

*p*

Go. *3 3 3*

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

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

*pp*

*pp*

8<sup>a</sup> bassa

Go.

- sage.  
*face.*

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

*p*

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*

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!  
*hot-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

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

*pp* *ppp*

PELLÉAS

J'é-touffe l -  
*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.*

30. *Oui, sor-tons.*  
*Yes, come out.*

*più pp* *pp* *pp* *pp*

8<sup>a</sup> bassa

The first system of the score features a vocal line for 'P.' (Piano) and a vocal line for '30.' (Soprano). The piano accompaniment is written for the left hand of a grand piano, with a dashed line indicating the 8th octave below. The piano part consists of a series of chords and arpeggiated figures, with dynamics ranging from *più pp* to *pp*. The vocal lines are sparse, with the Soprano line having a few notes and rests.

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

*più pp* *pp*

8<sup>a</sup>

The second system of the score is a piano accompaniment for the left hand. It features a series of chords and arpeggiated figures, with dynamics ranging from *più pp* to *pp*. The piano part is written in a grand staff, with a dashed line indicating the 8th octave below. The piano part consists of a series of chords and arpeggiated figures, with dynamics ranging from *più pp* to *pp*. There are also some triplets and slurs in the piano part.

*pp* *pp* *pp* *pp* *pp*

The third system of the score is a piano accompaniment for the left hand. It features a series of chords and arpeggiated figures, with dynamics ranging from *pp* to *pp*. The piano part is written in a grand staff, with a dashed line indicating the 8th octave below. The piano part consists of a series of chords and arpeggiated figures, with dynamics ranging from *pp* to *pp*. There are also some slurs and accents in the piano part.

Toujours *pp* (mais dans une sonorité claire)

*pp*

The fourth system of the score is a piano accompaniment for the left hand. It features a series of chords and arpeggiated figures, with dynamics ranging from *pp* to *pp*. The piano part is written in a grand staff, with a dashed line indicating the 8th octave below. The piano part consists of a series of chords and arpeggiated figures, with dynamics ranging from *pp* to *pp*. There are also some slurs and accents in the piano part.

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

*molto cresc.*

Une terrasse au sortir des souterrains.  
SCÈNE III. *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 - verns;*

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

Un peu retenu

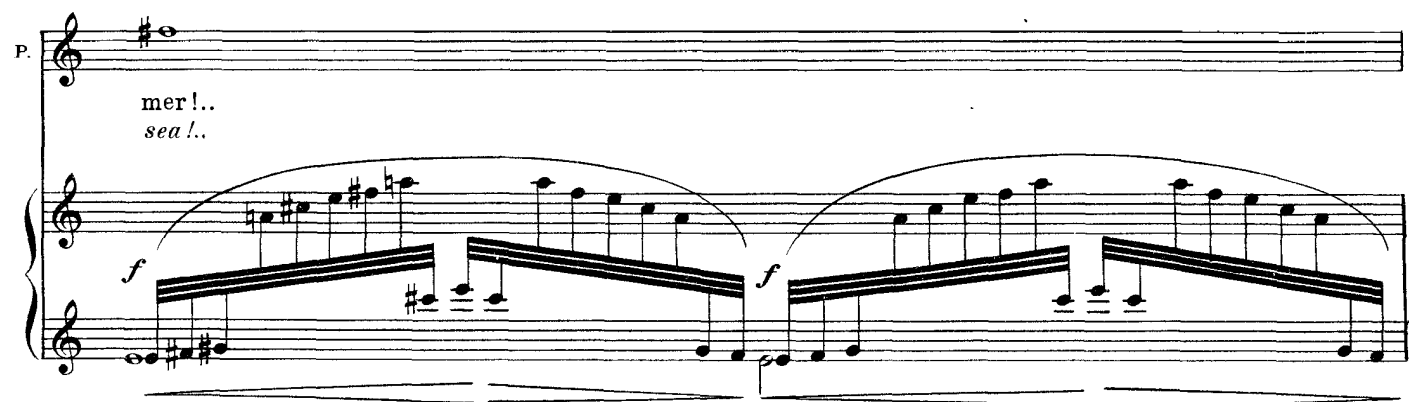
- ber... *fall.*

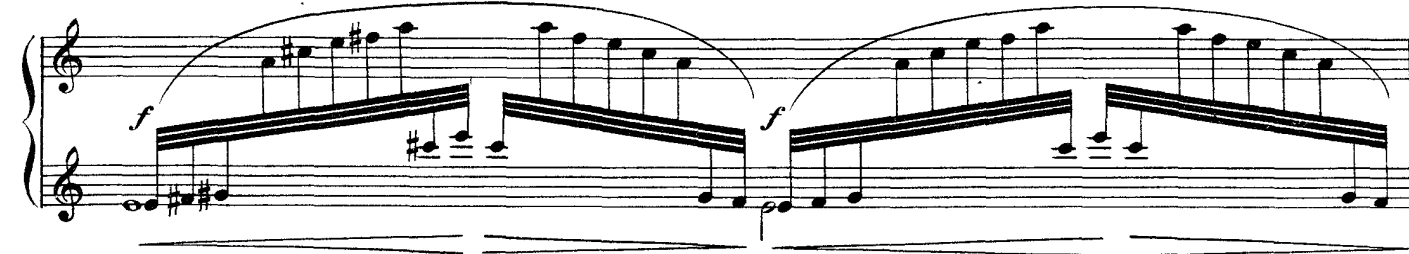
Il y a là un air hu - mide et lourd comme u - ne ro - sée de *The ve - ry air there is hea - vy and dank like a noi - some mist of*

P. 
 This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features three triplet markings over the first six notes. The lyrics are: "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." The piano accompaniment consists of a bass line with a few notes and a treble line with a long, sustained note marked *p* (piano) and *pp* (pianissimo).
   
 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.

1<sup>er</sup> Mouvt (joyeux et clair)

P. 
 This system is marked "1<sup>er</sup> Mouvt (joyeux et clair)". The vocal line has a treble clef and a key signature of one sharp. It includes two triplet markings. The lyrics are: "Et main - te - nant, tout l'air de tou - te la / And now, out here, all air from all the". The piano accompaniment features a rhythmic pattern of eighth notes in the bass and a melodic line in the treble, both marked *p* (piano).
   
 Et main - te - nant, tout l'air de tou - te la  
 And now, out here, all air from all the

P. 
 This system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "mer!.. / sea!..". The piano accompaniment features a melodic line in the treble and a bass line, both marked *f* (forte).
   
 mer!..  
 sea!..


 This system shows the continuation of the piano accompaniment from the previous system, featuring a melodic line in the treble and a bass line, both marked *f* (forte).
   
 mer!..  
 sea!..

PELLÉAS

P. *Il y a un vent frais, voyez, And how fresh is the breeze! 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.*

*f* *ff*

PELLEÁS

1<sup>er</sup> Mouvt (un peu apaisé)

Tiens!  
Ah!

*p subito*

*P.*

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

*P.*

- rasse 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*

Même mouvt

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

*pp expressif et en dehors*

P. *ê - tre près de mi - di; el - les sont dé - ja 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*

*mf* *p*



P

- fants des\_cendent vers la pla\_ge pour se baigner...  
 chil\_dren go\_ing to the shore to bathe in the sea...

*p* *più p* *pp dim.*

P

Tiens, voi\_là no\_tre mère et Mélisande à u\_ne fe -  
 Ah! my mother I see and Melisan - de there at a

*più pp*

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 cô\_té de l'om\_bre.  
 - selves to a sha\_dy quar\_ter.

*più pp*

Même mouv<sup>t</sup> (mais selon le Récit)

G<sup>o</sup>

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 wha\_e-ver took place and all that was said by you last night.

G<sup>o</sup>

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

*p*

G<sup>o</sup>

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

*p pp très expressif*

G<sup>o</sup>

faut qu'on la mé-na-ge d'au-tant plus qu'elle se-ra peut-ê-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-mière fois que je re-marque qu'il pour -*  
*And this is not the first oc - ca - sion I have no - ticed that there*

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

**Plus calme**

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

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*

Go

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

Ils sortent  
 They go out

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

*più p*      *pp*

*ppp*      *très*

la basse un peu en dehors

*lointain*      *ppp*

la basse un peu en dehors

*très lointain*

Même mouv<sup>t</sup> (♩ = ♩)

*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)

*p tristement expressif*

Viens, nous al\_lons nous asseoir i\_  
*Come, sup\_pose we sit down here a*

Go. - ci, Y-niold; viens sur mes ge - noux; nous ver\_rons d'i -  
*while, Y. niold; Come sit on my knœe. 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 é - tre sa pri -*  
*windows of your lit - tle mo - ther, And per - haps she's knec - ling at her*

*p*

Go. *3* *3*

- è - re du soir en ce mo - ment... 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'ê - tes pas là.  
Yes, yes, she is, dearest fa - ther, when e - ver you're not there.

Go. Ah! —  
Ah! —

*p* *p* *p*

Go. *3* *3* *3*

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 mu - 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!*

*sf* *p*

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

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

*f*



Y. *Serrez* *Tempo*

Par-ce qu'elle ne  
Why be-cause it must

Go. *mf* *f* *p*

à propos de la por - te! Qu'est-ce que tu ra-contes là?  
They are a-bout the door! Eh! What do you mean by saying that?

Y. peut pas être ouverte.  
not be stand-ing o-pen.

Go. Qui ne veut pas qu'elle soit ouverte? Voyons pourquoi se querellent-ils?  
Who does not wish that the door stay open? Now come tell me why they quarrel so?

*p* *sf*

Y. Je ne sais pas, pe-tit pè-re, à pro-pos de la lu-mière.  
I do not know, dear-est fa-ther, 'tis a-bout the light or some-thing.

*p*

## En serrant peu à peu

GOLAUD

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*

30. 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 fa-ther! Dearest fa-ther! I'll not do it a -*

30. 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. Mais dis-moi ce que tu sais de la por-te.  
Well a qui-ver and ar-rows. You must tell me what you know of the door now.

*f* *p* *sf*

YNIOLD

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

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics in French and English. The middle staff is a vocal line in bass clef, also with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. There are three measures of piano accompaniment shown, each starting with a piano (*p*) dynamic marking.

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

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics in French and English. The middle staff is a piano accompaniment in grand staff. The piano part begins with a *dim.* (diminuendo) dynamic marking and continues with a *pp* (pianissimo) dynamic marking. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. There are three measures of piano accompaniment shown.

ver - te?  
o - pen?

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

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics in French and English. The middle staff is a piano accompaniment in grand staff. The piano part begins with a *pp* (pianissimo) dynamic marking and continues with a *pp* dynamic marking. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. There are three measures of piano accompaniment shown.

Go. *pp* *mf*

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

Go. **Plus animé**

Je ne suis pas fâ - ché. De quoi parlent-ils quand ils sont en-  
*I'm not dis-pleased with you. 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?*

- sem - ble? Oui; de quoi par - lent -  
*- ge - ther? Yes; of what do they*

*f* *p* *cresc.*

Y. *De moi; toujours 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*

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* *mf*

**Pressez**

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

*f* *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.*

*dim.* *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  
Gc.

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.

moi?  
me?

*p*

**Sourdement agité**

Y  
Gc.

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

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

*pp*

Y  
Gc.

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

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?

*p*

## 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? Ha! ha!

*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* *f*

Retenu

Y. *pè - rel*  
*fa - ther!*

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

*f* *ff*

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

*pp* *pp* *dim.* *3* *3*

Plus lent  
YNIOLD

S. Qu'ils s'embras\_sent, pe\_tit pè\_re? Non,  
Do they kiss, — dear.est fa\_ther? No,

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

*pp*  
*p*

En animant

Y. non. Ah! si, pe\_tit pè\_re, si,  
no. Oh! yes, dear.est fa\_ther, yes,

*p*  
*p*

e cre - - scen - -

Y. u\_ne fois... u\_ne fois qu'il pleu\_vait...  
once they did... once they did when it rained...


GOLAUD

Ils se sont embras\_sés?  
And you say that they kissed?

*f*

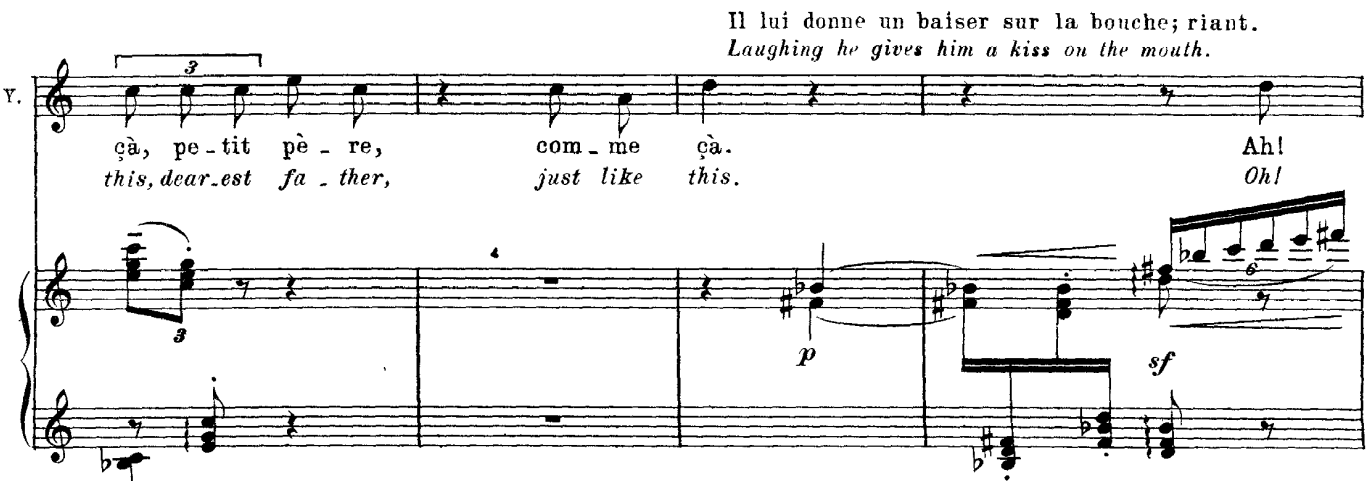
do

Dans le mouv<sup>t</sup> animé

Y.  *Com - me*  
*Why like*

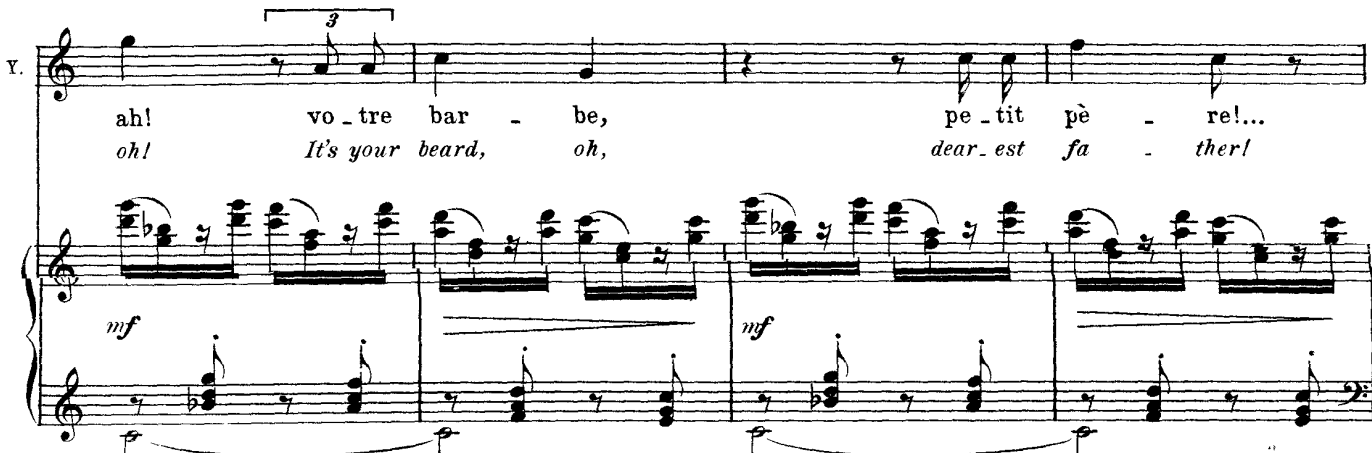
Go. *Mais comment, comment, se sont-ils em-bras-sés?*  
*Tell me how, but how, in what way did they kiss?*

*più f* *f* *f*

Y.  *Ah!*  
*Oh!*

*ça, pe-tit pè-re, com-me ça.*  
*this, dear-est fa-ther, just like this.*

*p* *sf*

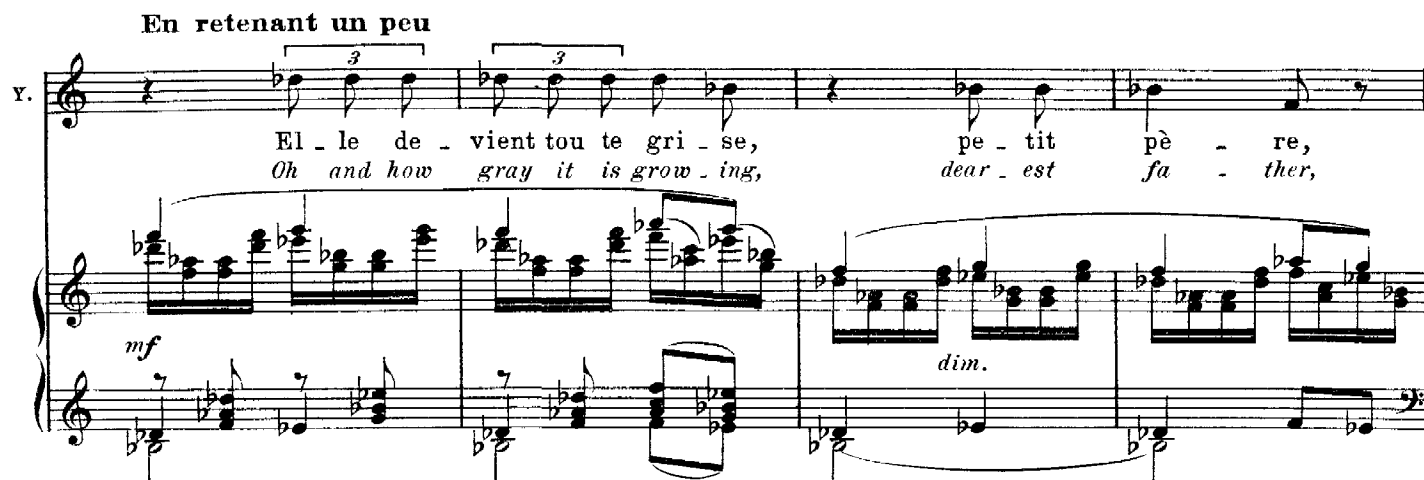
Y.  *ah! vo-tre bar-be, pe-tit pè-re!...*  
*oh! It's your beard, oh, dear-est fa-ther!*

*mf* *mf*

Y. 

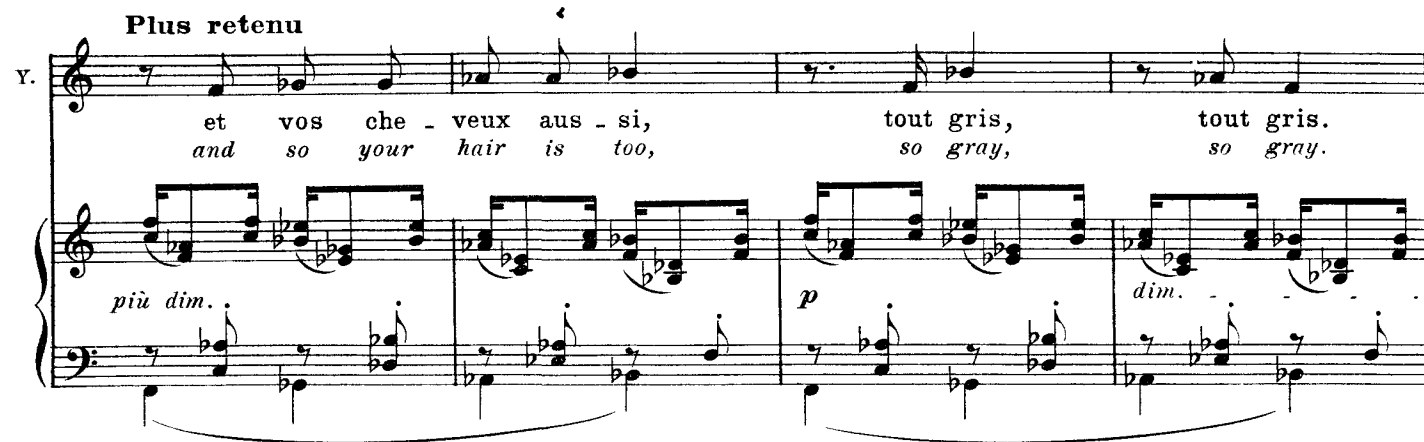
El - le pi - que, el - le pi - que!  
How it pricks me, how it pricks me!

**En retenant un peu**

Y. 

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

**Plus retenu**

Y. 

et vos che - veux aus - si,  
and so your hair is too,  
tout gris,  
so gray,  
tout gris.  
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 mouv<sup>t</sup> animé mais sans rigueur**



*pp* doux et expressif  
en dehors

Y. *pe - ti - te mère a al - lu - mé sa*  
*my lit - tle mo - ther has lighted her*

Ah! ah!  
 Oh! look!

Y. *Il fait clair, pe - tit*  
*There's a light, dear - est*

lam - - pe.  
 lamp now.

*m. g. expressif (en dehors)*

*pp*

Y. *pe - - re; il fait clair...*  
*fa - - ther; there's a light.*

GOLAUD

*Peu à peu plus animé*

Oui, il com - mence  
 Yes, 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...

*p*                    *mf*                    *dim.*

Serrez

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

*cresc.*

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 est fou...  
 I think that Pel-le-as is mad.

*f*                    *sf*

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

*pp*

Go.

peur...  
fright.

La vois-tu?  
Can you see?

*pp*

YNIOLD

Oui...  
Yes,

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?

The first system of music includes a vocal line (Y.) and a piano accompaniment. The vocal line has two lines of lyrics: "Oh! il fait clair!" and "Oh! it is light!" followed by "Elle est seu - - - le?" and "Quite a - lone, there?". The piano accompaniment features a prominent triplet pattern in the right hand, with a dynamic marking of *mf*.

Y.

Oui... non, non!  
Yes... no, no!

Mon on - cle Pel - lé - as y est ain - si.  
My un - cle Pel - le - as is al - so there.

The second system of music includes a vocal line (Y.) and a piano accompaniment. The vocal line has two lines of lyrics: "Oui..." and "non, non!" followed by "Mon on - cle Pel - lé - as y est ain - si." and "My un - cle Pel - le - as is al - so there.". The piano accompaniment continues with the triplet pattern and has a dynamic marking of *mf*.

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...

The third system of music includes a vocal line (Y.) and a piano accompaniment. The vocal line has two lines of lyrics: "Ah! ah!" and "Oh! oh!" followed by "pe - tit pè - re, vous m'avez fait mal!" and "dear - est fa - ther, you are hurt - ing me!". The piano accompaniment features the triplet pattern and includes dynamic markings of *f* and *più f*, as well as a *dim.* marking.

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

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

Go. *J'ai tré-bu-ché. I did but slip.*

**YNIOLD**

Go. *Ils ne font No-thing at*

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

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

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

*haletant* *3*

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

ils ne parlent pas.  
no, they do not speak.

Go. par - lent?  
speak - ing?

Mais que font-  
They're do - ing

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

Go. ils?  
what?

Tous les deux?  
He and she?

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

Go. *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*

*mf* *p* *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 - fraid, so a - fraid!

*f* *f* *pp subito*

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

*f* *f* *f*

(très en dehors)

Go. - gar - - - - - de! re - gar - - - - - de!  
 look - - - - - ing! Keep look - - - - - ing!

## YNIOLD

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

Re - - - gar - - de!  
 Keep                      look - - - ing!

*f*                      *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!

Musical score for GOLAUD, first system. It features a vocal line in bass clef and a piano accompaniment in grand staff. The piano part has dynamic markings 'f' and 'dim.'

Avec emportement

Musical score for piano accompaniment, second system. It features a grand staff with dynamic markings 'p'.

Musical score for piano accompaniment, third system. It features a grand staff with dynamic markings 'p molto cresc.'

Musical score for piano accompaniment, fourth system. It features a grand staff with dynamic markings 'p molto cresc.', 'f', and 'sf'.

Musical score for piano accompaniment, fifth system. It features a grand staff with dynamic markings 'sf', 'ff', and 'ff sec.'

Fin du 3<sup>e</sup> 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*

*p*

PELLÉAS

Où vas-tu?  
*Where go you?*

*f*

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*

*f dim.*

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

- 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

Retenu

P

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 strangelook he e - ver has had since he's been ail - ing: "Is it thou, Pel - le - as?"

P

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 - fore, 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

*più pp*

1<sup>er</sup> 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* *f* *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. Have you not ob - served it your - self? All a - bout the

*p*

P. - son sem - ble dé -jà 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

*p*

cre - - - scen -

Même mouvt

P. *cher... walk.* *E - cou - te; j'enten - lis par -*  
*But lis - ten; I hear them*

*do*

*f* *p*

P. *- ler der - riè - re cet - te por - te.* *Vi - te, vi - te, ré - ponds vi - te, où te ver -*  
*talk - ing there be - hind this door now. Quick then, quick, an - swer quick - ly, where shall I*

*p* *f*

MÉLISANDE

Un peu retenu

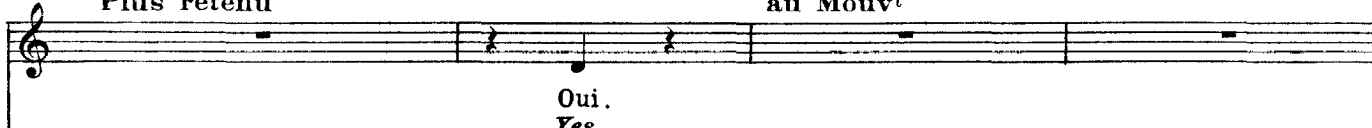
*Où veux - tu?*  
*Where you will.*

P. *- rai - je? Dans le parc, près de la fon - tai - nes a - veu - gles?*  
*see you? In the park there be - side the well of the blind - men?*


*p*



Plus retenu au Mouvt

M. 

P. 

*più p* 

P. 

*p* 

MÉLISANDE

P. 

plus.  
more.

*p* 

P. *pp* *doux et expressif*

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

Serrez  
 MÉLISANDE

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

P. voir...  
 - gain.

1<sup>er</sup> Mouvt (animé et agité)

M. dis.  
 means.

P. *pp* 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.  
*f* *p* *pp*

  
*pp*

  
*pp*

First system of a piano score. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand has a few notes, including a half note and a quarter note. A dynamic marking of *mf* is present in the right hand.

Second system of a piano score. The right hand continues with a similar rhythmic pattern. The left hand has a few notes. A dynamic marking of *dim.* is present in the left hand. The word **Retenu** is written above the right hand.

SCÈNE II.  
Modéré

entre Arkel  
enter Arkel

Third system of a piano score. The right hand has a rhythmic pattern of chords. The left hand has a few notes. A dynamic marking of *pp* and the instruction *doux et expressif* are present in the left hand. A dynamic marking of *m. g.* is present in the right hand.

Fourth system of a piano score. The right hand has a rhythmic pattern of chords. The left hand has a few notes. A dynamic marking of *m. g.* is present in the right hand.

Fifth system of a piano score. The right hand has a rhythmic pattern of chords. The left hand has a few notes. A dynamic marking of *dim.* is present in the left hand. A dynamic marking of *p* is present in the right hand.

Sixth system of a piano score. The right hand has a rhythmic pattern of chords. The left hand has a few notes. A dynamic marking of *più p* is present in the left hand. A dynamic marking of *dim.* is present in the right hand. The word **Retenu** is written above the right hand. There are also markings for triplets (3) in the right hand.

Très modéré

ARKEL

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,

Modéré

A. 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 - è - tre, mais a - vec l'air é - trange et é - ga -  
*been not car - ing much ve - ry like - ly, yet thou hast the strange 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 garden 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, al-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. *sent tout ce - la va chan - ger.*  
*last all this will soon be changed.* *A mon â - ge,*  
*At my age, —*

A. *et c'est peut - ê - 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. *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. *- vè - ne - ments, et j'ai toujours vu que tout è - tre jeune et beau cré -*  
*vents 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<sup>er</sup> Mouvt*

A. *- reux... joy... Et c'est toi, main - te - nant, qui vas ouvrir 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; Come to me; pour - quoi res - tes - tu what makes thee stand like*

A.

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

*très expressif*

A.

- 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;

*dim.*

A.

et ce - pen - dant les vieil-lards ont be-soin, quel-que -  
 ne - ver - the - less, an old man feels the need now and

*pp aussi doux que possible*

A.

- fois, de tou-cher de leurs lè-vres le front d'une 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,



ARKEL

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- so-in de beau-té aux côm-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*

*p* *più p* *pp* *Animez un peu*

ARKEL

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*

MÉLISANDE

Retenu

Baissez un peu la tê-te, 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.*

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*

*marqué*

60

pas.                      Où est mon é - pé - e?                      Je ve - nais cher -  
 you.                      Who knows where my sword is?                      I have come to

MÉLISANDE

I - ci, sur le prie-Dieu.                      à Arkel  
 'Tis here on the prayerstool.                      to Arkel

- cher mon é - pé e...                      Ap - porte - la.                      On vient en -  
 look for my sword...                      Bring it to me.                      They have just

60

- 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.

60

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

a Mélisande  
to Melisande

a Tempo

Go. *Eh bien, mon é - pée?*  
*How now, where's my sword?*

*Pour quoi trem - blez - vous ain -*  
*What makes you trem - ble like*

**Retenu**

Go. *- si? Je ne vais pas vous tu - er.*  
*that? You are not going to be killed.*

*Je vou - lais sim - plement ex - a - mi - ner la la - me.*  
*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.*  
*I should not use the sword for such a pur - pose.*

*Pour - quoi m'ex - a - mi - nez -*  
*Come, what makes you look at*

Go. *vous comme un pau - vre?*  
*me like a beg - gar?*

*Je ne viens pas vous de - mander l'au - mô - ne.*  
*I have not come your char - i - ty a - crav - ing.*





A. *- cen - ce...  
on - ly...*

Go. *U - ne grande in - no - cen - ce!..* *Ils sont plus grands que l'in - no - cen - ce!*  
*A great in - no - cence on - ly!..* *No in - no - cence as great as they are.*

*p* *piu p* *pp*

Go. *Ils sont plus purs que les yeux d'un a - gneau...* *Ils don - ne - raient à Dieu des le -*  
*They are more pure than the eyes of a lamb...* *Why God might take a les - son in*

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

Go. *- çons d'in - no - cen - ce.* *U - ne grande in - no - cen - ce!* *E - cou -*  
*in - no - cence from them!* *A great in - no - cence on - ly!* *Just see*

*f* *ff*

Co. *- tez;* *j'en suis si près que je sens la frai - cheur de leurs cils quand ils*  
*here!* *I am so close I can feel e'en the breath that their lids make in*

*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

*più p* cre - - - - - scen -

Go. monde que du plus pe - tit se - cret de ces yeux!... U - ne grande in - no - cen - ce!..  
 world, than I am from knowing aught of those eyes!... A great in - no - cence on - ly!..

- do *f* *sf*

30. Plus que de l'in - no - cen - ce! 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 *f* *sf* *p très doux*

10. - 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

*pp* *f* *p*

Animez

Go.

yeux! Je les ai vus à l'œuvre! 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 long - temps! Ne  
 or I'll close them for ma - ny a day! I

Go.

Retenu

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...

Go.

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 - rais - je pas?  
mind, what should pre-vent my speak-ing out?

*p* *mf*

Go.

Ah! ah! ne tâ -  
Ah! ha! Do not

*f*

Go.

- chez pas de fuir! I - ci! Don-nez-moi cet-te  
try to es - cape! Come here! Ah! that hand, give it

*f* *sf*

Go.

main! Ah! vos mains sont trop  
here! Ah! Your hands are all

*sf* *f* *dim.*

Go. *♭* *2/2*

chau - des... Al-lez-vous-en! Vo-tre chair me dé-  
 fe - v'rish... Get you a-way! 'Tis your flesh that dis-

Go. *♯*

- goû - te!.. Al - lez-vous-en!  
 - gusts mel.. Get you a-way!

*p* cre - scen - do

Go. *♯*

Il ne s'a - git plus de fuir. à pré-sent!  
 'Tis not a ques-tion of flight a-ny more!

*f* *più f* *f*

Il la saisit par les cheveux.  
 He seizes her by the hair

Go. *♯*

Vous al -  
 You shall

*f* *f* *f* *f* *ff* *p*

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!*

*f p f*

Go. *Ah! ah! vos longs che - Ah! ah! Your long, long*

*f più f*

Go. *Animez toujours*  
*- veur ser - vent en fin à quel - que cho - se. A*  
*hair may af - ter all be good for some - thing! First*

*ff p vallo allegro*

Go. *droite et puis à gau - che! A gauche et puis à*  
*right, then to the left - ward! Next left, then to the*

*f p f p*

70. *p* *molto cre - scen - do*

Go. *ff* *Ab - sa - lon! / Ab - sa - lom!* *ff* *Ab - sa -*

Go. *ff* *p* *sf* *sf* *En a - For - ward*

Go. *sf* *f* *sf* *f* *Jus - qu'à ter - re! / jus - qu'à ter - re...*  
*now! Now then back - ward! / On the ground, now! / On the ground, now...*

Go.

*3*

*p*

Vous voy - ez,  
There you - see!

Vous voy -  
There you

*piu f*

## Retenu avec force

Go.

*3*

*ff*

- ez;  
see!

je ris dé - ja  
how soon I laugh

comme un vieil -  
like an old

accourant  
running up

ARKEL

Go. - laud!  
Go. - laud!

- lard... Ah! ah! ah!  
man... Hal! hal! hal!

*f*

*3*



## Le double plus lent

affectant un balme soudain  
suddenly assuming calmness

Go.

Vous fe - rez comme il vous plai - ra, voyez-vous.  
You shall do what - e - ver you choose, do you see!

*p* *più p*

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

*pp* *pp*

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!..

*p* *pp*

Lent

Go.

Sim - plement parce que c'est l'u - sa - ge; Simplement parce que c'est l'u - sa - ge.  
E - ven then just because 'tis the custom. E - ven then just because 'tis the custom.

*pp* *p* *pp* *più pp*

MÉLISANDE au Mouvt en larmes  
*in tears*

Non, non,  
 No, no,

ARKEL

Qu'a-t'il donc? Il est i - vre?  
*What is this? Is he drunken?*

*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*

ARKEL

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 a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The tempo and expression markings are *p* très soutenu and *molto* cre - scen - do.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The tempo and expression markings are *f* and *più f*.

Third system of the piano score. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. The tempo and expression marking is *ff*.

Fourth system of the piano score. The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment. The tempo and expression markings are *mf* dim., *chantez*, and *p* mais marqué.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a melodic line with slurs and a bass line with chords. The separate bass staff has a simple accompaniment. Dynamics include *p* and *cresc.*

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff features a melodic line with a slur and a bass line with chords. Dynamics include *f et expressif*, *dim.*, *p*, and *m.g.*. The word *doux* is written above the grand staff.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff has a melodic line with slurs and a bass line with chords. Dynamics include *m.d.* and *molto p*. A triplet of eighth notes is marked with a '3'.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff has a melodic line with slurs and a bass line with chords. Dynamics include *pp* and *ppp*. The word *Retenu* is written above the grand staff. Triplet markings are present in the bass line.

Très lent

*pp* *pp* *p* *pp* *sfz*

Tempo 1<sup>o</sup> (peu à peu très animé)

*dim.* *p* *pp*

En retenant beaucoup

*molto cresc.* *f* *cresc.* *m.g.* *ff*

*sempre ff* *dim.*

Animez assez vivement

*p* *pp* *dim.* *m.g.*

Très lent

*pp* *molto dim.*

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.*

The first system of piano introduction consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *m.d.* (mezzo-dolce) is present in the middle of the system.

The second system of piano introduction continues the musical theme. It features dynamic markings of *pp* (pianissimo) at the beginning, *sf* (sforzando) in the middle, and *p* (piano) towards the end. The notation includes various rhythmic values and phrasing slurs.

YNIOLD

Oh! cet.te pierre est lour - de... Elle est plus lourde que  
 Oh, but this stone is hea - - vy!.. It is more hea.vy than

The vocal line for Yniold is written on a single staff with lyrics in French and English. The piano accompaniment continues below, with dynamic markings of *pp* (pianissimo) and phrasing slurs. There are also triplet markings over the final notes of the vocal line.

Un peu plus animé

moi... Elle est plus  
 I... It is more

The final system is marked "Un peu plus animé" (a little more animated). It features a vocal line for Yniold with lyrics in French and English. The piano accompaniment is more rhythmic and includes dynamic markings of *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The notation includes various rhythmic values and phrasing slurs.

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 en - tre 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*

*ffm.* *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! oh! oh!

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

j'en - tends pleu - rer les mou -  
I hear the weep - ing of

Y.

- tons...  
sheep...

*m.g.*

pp

plus pp

Tiens!  
Oh!

Y.

Animé

Il n'y a plus de so - leil...  
There's no sun - shine a - ny more.

*p*

*p*

Y.

Ils ar - ri - vent les pe - tits moutons;  
All the lit - tle sheep, oh! Here they come!

ils ar -  
They are

*p* *p* *p*

Y

- ri - - - vent...      Il y en a! .      Il y en a!..  
*com - - - ing ..*      *Oh, what a lot!*      *Oh, what a lot!*

*poco cresc*

Y

Ils ont peur du noir...      They're scared of the dark...  
*3*      *3*      *3*      *3*

*più cresc.*

Ils se ser - rent!      ils se ser - - rent!      Ils  
*How they're crowd - ing!*      *How they're crowd - - ing!*      *They're*

*mf*

pleu - - - rent      et ils vont vi - - - tel!..  
*cry - - - ing,*      *and how they hur - - - ryl.*

*f*      *f*      *mf*      *f*

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

*più f*

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

*mf*

Y.

- ger leur jet - te de la ter - - - re...      *peu à peu dim.*  
 shep - herd pelts them with some peb - - - bles...

*f*

*peu à peu dim.*

Y.

Ah! ah!      Ils vont pas - ser par i - ci...  
 Oh! oh!      Now they are com - ing this way...

Y. *Je vais les voir de près. Comme il y en*  
*I'll see them all close to. What a lot there*

*piu dim.*

Y. *a.l. are!* *m.g.*

*p*

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?*  
*Why don't they talk a - ny more?*

*Le Berger qu'on ne voit pas*  
*The Shepherd, unseen*

*m.g.* *Par - ce*  
*Why be -*

*piu p* *p*

Y.

1<sup>re</sup> B.

*p* *p* *p* *pp*

Y.

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

Y.

*pp*

Y.

*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

1er 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 quelque chose à quelqu'un...  
 dark... I shall tell some one something of this.

Il sort  
 He goes out

*mf* *f*

SCÈNE IV.

Entre Pelléas  
Enter Pelleas

*f* *p* *più p*

Très modéré (la  $\frac{1}{2}$  =  $\frac{1}{2}$  du mouv<sup>t</sup> 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.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a bass clef with the same key signature. The piano part features a rhythmic pattern of eighth notes grouped in triplets, marked with a forte (f) dynamic.

P. **Retenu** Qui est-ce qui m'a ré-veil-lé tout à coup?  
What is it that's now waked me up all at once?  
**Animé** Je vais fuir en criant de  
I fly now with a cry of

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* to *p*. The piano accompaniment features a sixteenth-note run in the right hand, marked *f* and *expressif*. The system is divided into two parts: **Retenu** and **Animé**.

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 -

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The piano accompaniment features a triplet in the right hand, marked *più f*. The system is divided into two parts: **Retenu** and **Serrez**.

P. **Retenu** Je vais lui di - re que je vais fuir...  
And I shall tell her I'm going to fly.  
**Serrez** Il est tard;  
It is late;

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *sf p*. The piano accompaniment features a triplet in the right hand, marked *dim.*. The system is divided into two parts: **Retenu** and **Serrez**.



## Assez animé

P. El - le ne vient pas... Je fe - rais mieux de m'en al -  
*Still she does not come.* *It would be bet - ter - if I*

*cre - scen - do*

## Cédez un peu

P. - ler sans la re - voir... Il faut que je la re - gar - de  
*went, and saw her not...* *I shall have to take a good long*

P. bien cette fois-ci... Il y a des cho - ses que je ne me rap - pel - le plus... on di -  
*look at her this time...* *There are certain things a - bout her I've al - rea - dy 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*

**Retenu** **Modéré**

P. Et je n'ai pas en cor re gar - 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 - niè - re 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... heart...* *Il faut que je lui di-se tout ce que je n'ai pas dit... I know that I must tell her all that I ne-ver have told.*

MÉLISANDE *Serrez* *Retenu*

*Pel-lé-as! Pel-le-as!* *Oui. Yes.*

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

*p dim. molto*

*Modéré*

-ci, here, ne res-te pas au bord du clair de lu-ne, do not stay out there in the rim of moon-light,

*pp mystérieusement*

Viens i-ci, nous a-vons tant de cho-ses à nous di-re... Come in here, we have so ma-ny things to tell each o-ther.

*pp*

## 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, vo-tre frè-re dor-*  
*Yes, 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* *più f*  
*m.d.*

Animez un peu

M. *Vo-tre frère 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. *rê - ve.*  
*night mare.*

Et puis ma ro - be s'est ac - cro - chée aux clous de la por - te.  
Then too my dress in some way got caught on one of the door - studs.

*p*

M. *Voyez, elle est dé - chi - rée.*  
*Look here, you see it is torn.*

*J'ai per - du tout ce temps et j'ai cou - ru...*  
*So I lost all that time and had to run.*

PELLÉAS

Ma  
My

*cresc.*

## Un peu retenu

P. *pau - vre Mé - li - san - de!..*  
*poor dear Me - li - san - de!..*

*J'au - rais pres - que peur — de te tou -*  
*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 - yet... Yes, you are still out of breath, just like a poor dri - ven*

P. *-sé... hird. C'est pour moi 'Tis for me que tu fais tout ce - la?.. that you did all of this? J'en - tends I can*

**Plus animé**

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. *-voir... Il y au - rait plu - - tôt de quoi pleu - rer...  
-ware. There's much more rea - son, it would seem, to weep...*

**Retenu**

*f*

**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.*

V. *-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, . . .

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 ve - ry

*dim.* *p*

Animez peu à peu

M. Mais  
I

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.*

**Librement** à voix basse.  
*in a low voice*

M.

P.

*molto cresc.*

*f*

**En retenant**

M.

P.

*p*

**Plus lent**

P.

*pp*

*più pp*

Serrez - - -

P. *pp* *più pp*

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?

MÉLISANDE

Très retenu

P. *p*

De. puis tou.jours... De. puis que je t'ai  
 I at. ways have. Since the first time we

De. puis quand m'ai. mes. tu?  
 You have loved me since when?

Modéré

M. *vu... met...*

P. *p e molto dim.* *p doux et expressif*

On di. rait que ta voix a pas -  
 One would think that your voice had come

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* *più p dim.*

P. *-rait qu'il a plu sur mon cœur!..* *Tu*  
*tho' it had rained on my heart!* *And*

*pp* *pp*

P. *dis ce-la si franche-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.*

*p*

**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*

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 Mouvt (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. *-rait*    *de*    *l'eau*    *pu - - re*    *sur mes mains...*  
*like*    *pur - - est*    *wa - - ter*    *on my hands...*

*più p*    *p*    *più p*





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...*  
*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 - - le!... Où es-tu?  
 world a.ny wo.man more love - - ly. Are you there?

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

**MÉLISANDE**

P. C'est que je te re -  
 At you I have been

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.  
*are.* Viens,  
*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

M.

au Mouvt (Animé)

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*

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*

M.

Serrez

Plus lent

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

Si, si, je suis heu-  
Yes, yes, I'm ve-ry

*pp*

*pp*

Même mouv<sup>t</sup> (sombre et inquiet)

M. *-reu - se, mais je suis tris - te...  
hap - py but I am sad too...*

*p* *expressif* *pp* *sf*

8<sup>a</sup> bassa

## Peu à peu animé

M. **PELLÉAS** *Oui, on a fer\_mé les  
Yes, They've shut the doors I*

*Quel est ce bruit? On ferme les por\_tes!...  
What is that noise? They're closing the doors!...*

**Serrez** *pp* *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 E - cou - - te...  
 Now lis - - ten! 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? \_\_\_\_\_ voi\_là, voi\_là!  
You? \_\_\_\_\_ *But now,* *but now!*

*f*      *p*      *f*      *f p*

*en dehors*

P. Ce n'est plus nous qui le voulons!... Tout est per\_du, tout est sau\_vé!  
*Now it has got be - yond our power!* *Now all is lost, now all is won!*

*p expressif*      *sf*      *p*

P. **Animez**  
Tout est sau\_vé ce soir!... Viens! viens... mon cœur bat  
*Yes, all is won to - night!* *Come!* *come!* *My heart beats*

*p*      *sf* >      *sf* >



Il l'enlace  
He takes her in his arms

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 - te! 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* *piu 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*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (M), a piano line (P), and a grand piano accompaniment (G). The vocal line has lyrics in French and English. The piano line has a triplet of eighth notes in the first measure. The grand piano accompaniment starts with a piano (*pp*) dynamic and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

## 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*

Detailed description: This system contains the next four measures. The tempo is marked 'Modéré'. The vocal line continues with lyrics. The piano line has a triplet of eighth notes. The grand piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics ranging from *pp* to *sempre pp*.

J'ai en\_ten - du craquer les feuil\_les mortes...  
I heard a rust\_ling a\_mong the dead leaves.

- té...  
dark...

C'est le  
'Tis the

*pp* *p* *dim.*

Detailed description: This system contains the final four measures. The vocal line has lyrics. The piano line has a triplet of eighth notes. The grand piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics ranging from *pp* to *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!

P

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*

P

- din!... Ah! qu'el - les s'em - bras - sent loin de nous!  
 ends!... Ah! see how they kiss far off from us!

8

*p* *p*

Retenu  
MÉLISANDE

Animé (sombre et inquiet)

d'une voix étouffée  
In a muffled voice

M. *Ah! Ah!*

P. Re-gar - del Re-gar - del  
Just see them! Just see them!

*dim. più pp pp*

M. 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*

M. 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. 

P. 

Il a son é -  
He has brought his

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<sup>a</sup> bassa

M. 

P. 

- pée... Il a vu que nous nous em-bras-sions...  
sword... Oh! he saw, I know he saw us kiss...

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

M. *Non, non!..*  
*No, No!*

P. *-rai... va-t'en, Il a tout vu... Il*  
*back... Go, go! He saw it all. He'll*

*scen do molto*

M. *Tant mieux! tant mieux!...*  
*He may! He may!*

P. *nous tue - ra!... Il vient!*  
*kill us both! He comes!*

*f p cre - scen - do*

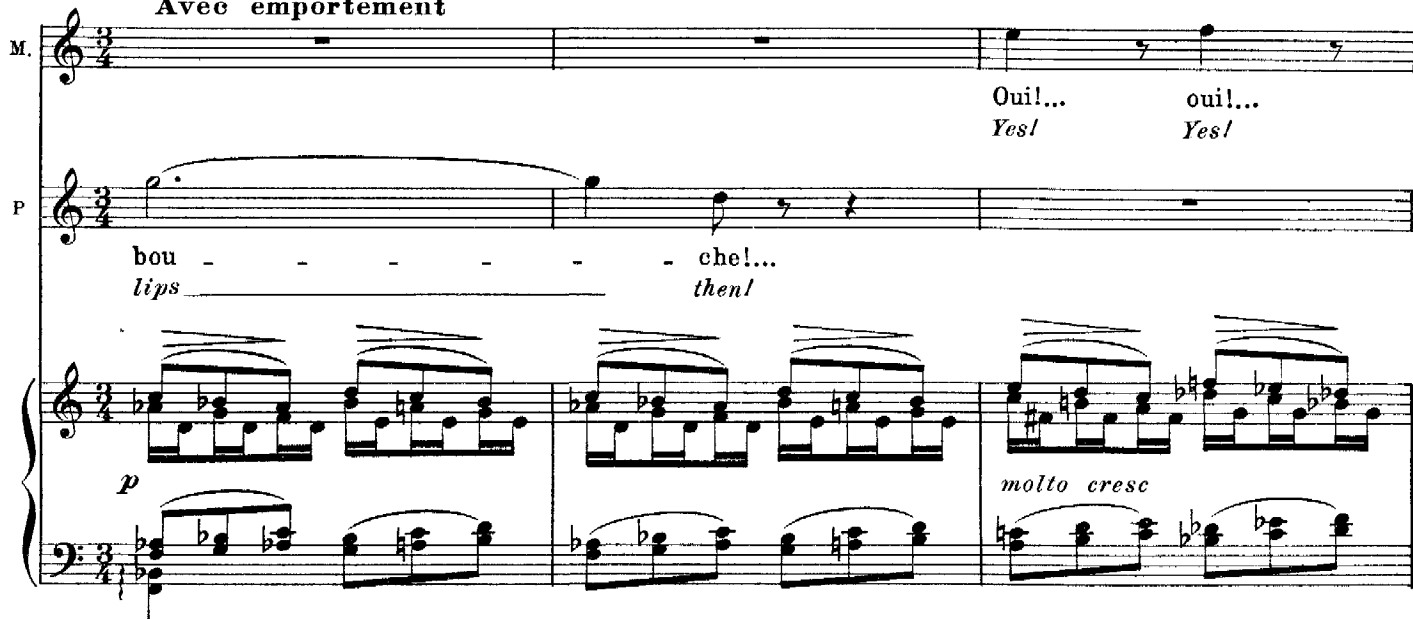
*expressif (en dehors)*

M. *Ta bou - - - che!*  
*Your lips then!*

P. *Ta Ta*  
*Your Your*

*f*

## Avec emportement

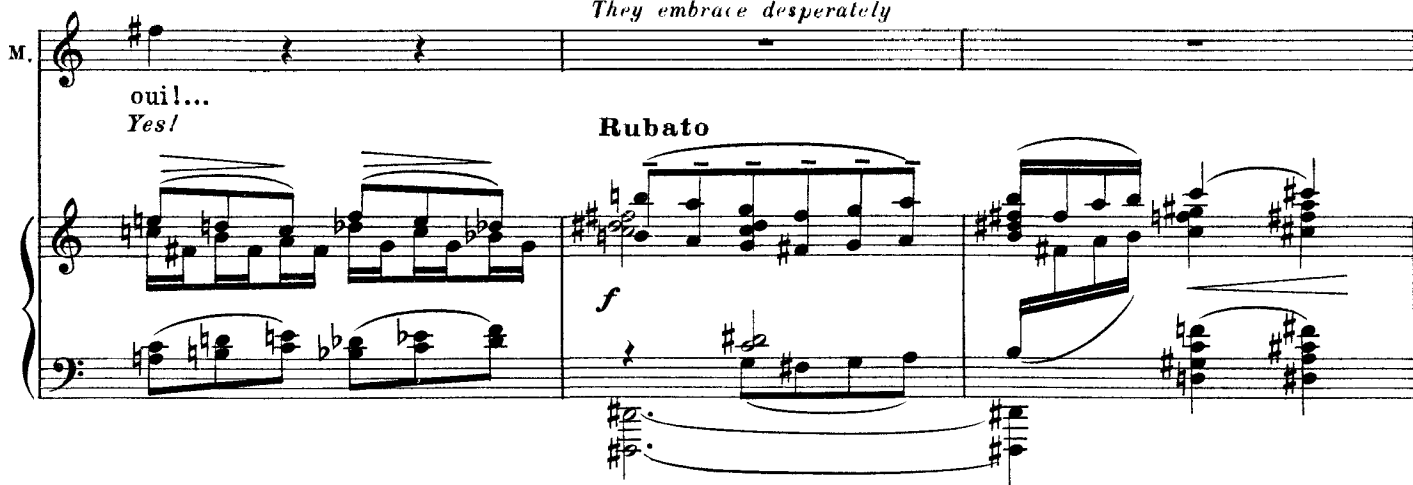
M. 

Oui!... oui!...  
Yes! Yes!

bou - - - - - chel...  
lips - - - - - then!

*p* *molto cresc*

Ils s'embrassent éperduement  
They embrace desperately

M. 

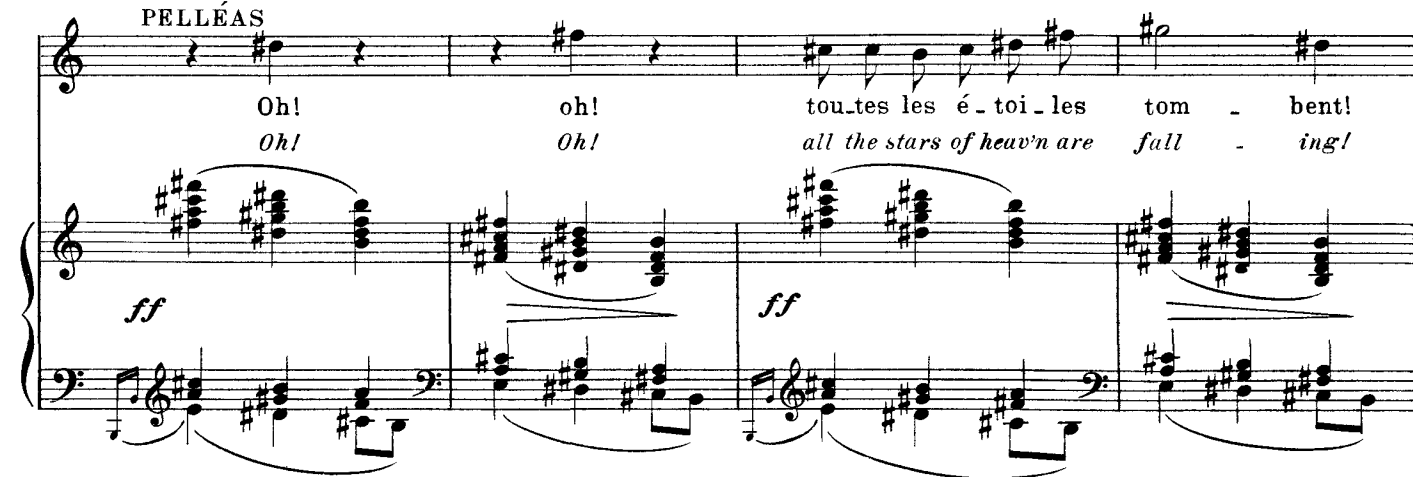
oui!...  
Yes!

**Rubato**

*f*

Reprenez le mouv<sup>t</sup> très animé jusqu'à la fin

PELLÉAS



Oh! oh! toutes les é-toi-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,

*ff* *ff* *ff*

Tou - - - tel! tou - tel! tou - tel!  
Whol - - - ly! Whol. ly! Whol - ly!

- - - ne don - ne! don - ne!  
then! Give, then! Give, then!

*ff* *ff*

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.

*ff* *ff* *ff* *ff*

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.*

*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*

On découvre Arkel, Golaud et le Médecin dans  
Arkel, Golaud and the Physician are discovered

un coin de la chambre; Mélisande est étendue sur le lit.  
in the corner of the room; Melisande lies on the bed.

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

1<sup>e</sup> 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

- 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

ARKEL

Non, non;  
 No, no;

1<sup>e</sup> M.  
 dit que nous ne la sau-ve-rons pas...  
 said that we shall not save her e'en now.

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-te!...  
 were. And I, I of a sud-den...

*p cresc.* *sf*

**au Mouvt**

Go.

Je l'ai fait mal-gré moi, voyez-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**

At-tention; je crois qu'elle s'é-veil-le...  
 Have a care; I think she now is wak-ing...

*p* *più p*

MÉLISANDE

Ou\_vrez la fe - nê - - - tre... ou\_vrez la fe -  
 O - pen yon - der win - - - dow, o - pen yon - der

*più pp*

M.  
 - nê - - - 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.*

M.  
 Non, non, la grande fe - nê - 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?

fai-tes...  
do it.

*pp m. g. m. g.*

Un peu retenu

ARKEL

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

A.

Bien, bien,  
Well, well,

il est tard.  
*It is late.*

Comment te trouves-tu, Mé-lisan-de?  
*How do you feel to-night, Me-li-san-de?*

*p* *pp*

M.

Pourquoi de-man-dez-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

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...*

M.

**Retenu.**

*più pp*

au Mouvt  
 ARKEL

Mais si, mais si... Je suis tout heureux de tendre parler ain-si;  
*Yes, yes, you do... I'm on-ly too glad you are able to say so much...*

*p*

A. *3*  
 tu as eu un peu de dé-li-re ces jours-ci, et l'on ne te com-prenait plus...  
*You have been a lit-tle de-lirious these last days, and no one un-der-stood you then...*

MÉLISANDE

A. Je ne sais pas...  
*I do not know.*

mais main-te-nant, tout ce - la est bien loin!...  
*but now at last, that is all past and gone!*

*mf très expressif* *3* *3* *3* *3* *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*

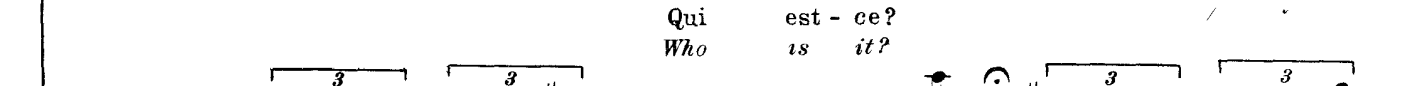
M. 

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**

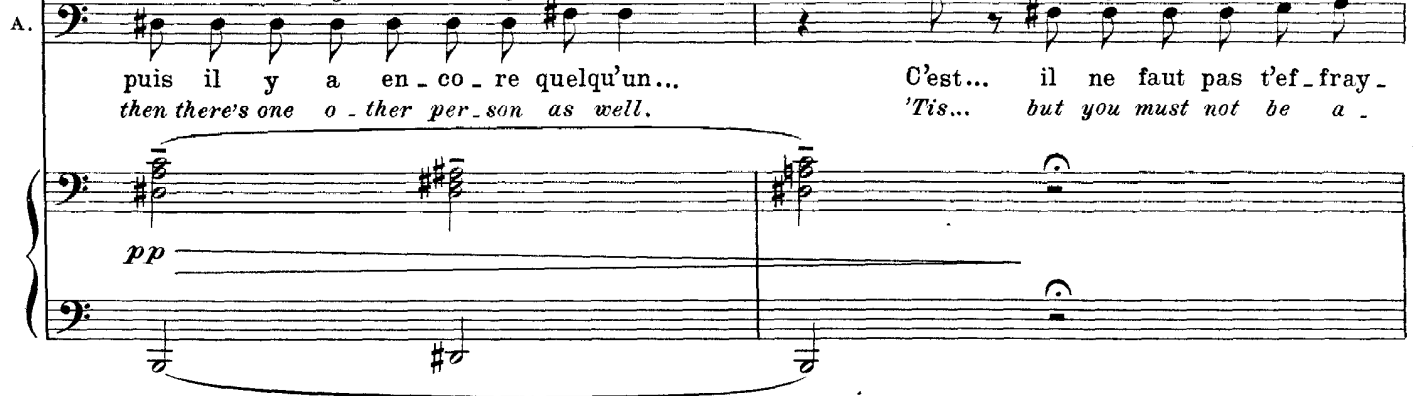
*pp* 

M. 

A. 

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 -

Qui est - ce?  
 Who is it?

*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... C'est... c'est ton ma\_ri... C'est Go-laud...  
'Tis an un-hap-py man. 'Tis... your hus-band, child, 'Tis Go-laud...

*molto dim.* *pp*

MÉLISANDE

Go - laud est i - ci? Pour - quoi ne vient-il pas près de moi?  
Is Go - laud here now? 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... Mé-li-san - de...  
Me-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 (4)

1<sup>er</sup> Mouvt

C'est que j'ai le so - leil du soir dans les yeux...  
'Tis the ev - 'n - irg 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-lement...  
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-turn in a mo-ment.

cre - scen do

## Retenu

60. 

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

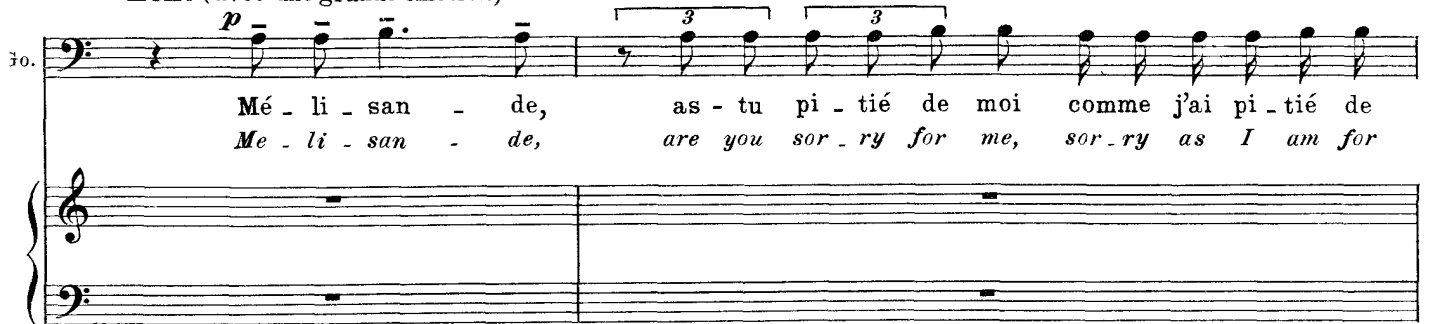
sortent Arkel et le médecin  
Arkel and the Physician go out

70. 

- reux...  
man. encore plus retenu

*dim.* *p* *più p* *pp*

Lent (avec une grande émotion)

80. 

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

90. 

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 - givn you. What is there to for -

*pp*

Detailed description: This block contains the first system of a musical score. It features a vocal line in 3/4 time with lyrics in French and English. The piano accompaniment is in 3/4 time, marked *pp* (pianissimo), and consists of chords and single notes in the right and left hands.

Animé et agité

- ner?  
- give?  
GOLAUD

Je t'ai fait tant de mal, Mé - li -  
 I did you so much wrong, Me - li -

*pp*

*expressif (en dehors)*

Detailed description: This block contains the second system of the musical score. It includes a vocal line for 'GOLAUD' with lyrics in French and English. The piano accompaniment is in 4/4 time, marked *pp*, and features a rhythmic pattern of eighth-note triplets in the right hand. The instruction *expressif (en dehors)* is written below the piano part.

- san - - - de... Je ne puis pas te  
 - san - - - de. I can ne - ver ex -

*pp*

Detailed description: This block contains the third system of the musical score. It features a vocal line with lyrics in French and English. The piano accompaniment continues with the eighth-note triplet pattern in the right hand, marked *pp*.

dire le mal que je t'ai fait...  
 -press how much wrong I have done...

Go. Mais je le vois, je le vois si clai - re - ment au - jour d'hui...  
 But now I see, I can see it ve - ry clear - ly to - day...

Go. de - puis le pre - mier jour...  
 from the ve - ry first day...

*p dim.*

*mp*

*tres 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 happend to

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a whole rest, followed by a series of eighth notes and a triplet of eighth notes. The piano accompaniment features a steady pattern of eighth-note triplets in both hands, starting with a piano (*p*) dynamic marking.

Go. - vé, tout ce qui va ar - ri -  
 us; yes, all that will hap - pen

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest followed by a half note, then a triplet of eighth notes. The piano accompaniment maintains the triplet pattern. A piano (*p*) dynamic marking is present at the beginning of the system.

Go. - ver...  
 too.

The third system shows the vocal line with a whole rest followed by a half note. The piano accompaniment continues with the triplet pattern. A piano (*p*) dynamic marking is present.

Go. Si je pou - vais le di - re,  
 If I on - ly could tell you,

cre - scen

The fourth system features the vocal line with a whole rest followed by a half note, then a triplet of eighth notes. The piano accompaniment continues with the triplet pattern. A piano (*p*) dynamic marking is present. The word "cre - scen" is written below the piano part.

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. *#0*

-rir... *die...* Et je vou-drais sa-voir...  
*And I'm an-xious to know...*

*f* *ff*

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 - fence?*

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... *die...* Il faut qu'il sa - che la vé - ri - té, Sans ce - la il ne  
*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

VI

*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 - stand? Tu ne veux pas me compren - dre? Il me semble... So it seems... Don't you want to un - der - stand me? So it seems...*

## Retenu

## Modéré

Go. *Il me sem - - ble... So it seems, yes... Eh bien, voi - ci. Je te de - 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 coup a - bles? Dis, dis, oui, 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*

Animez

M. Pourquoi de\_mandez-vous ce - la?  
 Why are you ask\_ing me all this?

GOLAUD

Mé - li - san - de!... dis-moi la  
 Me - li - san - del I beg you

*p* *cresc.* - - - *f* *f*

Très modéré

M. Pourquoi 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*

Plus animé

Go. *mf* *cresc.* *molto* *f*

- 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!*

Go. *più f*

Dis - moi tout! Dis - moi tout Je te par - don - ne  
*Tell me all! Tell me all! I will for - give you*

MÉLISANDE Cédez

Go. *ff* *dim.* *più dim.*

tout!  
*all!*

Pour - quoi vais - je mou - rir? Je ne le sa - vais  
*Why am I going to die? I did not know I*

## 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*

M. *Très retenu*

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!

*f sf* *sf* *sf* *sf* *ff* *p*

M. *Très modéré*

Go.

la vé\_ri - té...  
 The ve - ry truth...

Où es-tu? Mé-li -  
 Are you there? Me.li -

*più p* *pp* *m.d.* *m.g.* *pp doucement expressif*

Go.

*p* *3* *3* *3*

*san-de!* *Où es-tu?* *Ce n'est pas na-tu-rel!* *Mé-li-sande!* *Où es-*  
*san-de!* *Are you there?* *'Tis not na-tu-ral, this!* *Me-li-sande!* *Are you*

apercevant Arkel et le médecin à la porte de la chambre  
*catching sight of Arkel and the Physician at the door*

Go.

*tu?* *Oui, oui,* *vous pouvez rentrer...*  
*there?* *Yes, yes,* *you now may come in...*

*molto dim.*

Go.

*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...*

*p* *p*

**Plus lent**

Go.

*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<sup>t</sup> Plus lent

Serrez un peu

Go. *Je l'ai dé-jà tu - é...  
I al-rea-dy have killed her...*

ARKEL *Qu'a-vez-vous fait? vous al-lez la tu-er...  
What have you done? You will kill her, Go-laud.*

*p sf dim. p*

MÉLISANDE

A. *Est-ce vous, grand-pè-re?  
Is it you, Grand-si-re?*

*Mé-li-san-del.. Oui, ma  
Me-li-san-del.. Yes. my*

*p più p p très expressif*

M. *Est-il vrai que l'his-  
Is it true that the*

A. *fil-le... Que veu-tu que j'é fas-se?  
daugh-ter. Can I do aught to help you?*

*p p p*

M. *ver commen - ce? C'est qu'il fait froid et qu'il*  
*win - ter's com - ing? Be - cause 'tis cold and there*

A. *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? Veux - tu qu'on fer - me les fe -*  
*Are you cold? Would you not have us shut the*

*più p* *sf p >* *p*

M. *Non... jusqu'à ce que le so - leil soit au fond de la*  
*No... do not shut them till the sun's in the depths of the*

A. *- nê - tres? win - dows?*

*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?*

ARKEL

*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 inquié-tu-des.*  
*Yes, yes; I've not an-y long-er all those troubles.*

A. *Te sens-tu mieux? Veux-tu*  
*You're bet-ter now? Will you*

*pp pp p più p dim.*

M. *Quel enfant?*  
*At what child?*

A. *voir ton en-fant? Ton en-fant. Ta pe-ti-te*  
*look at your child? Why your own. 'Tis your lit-tle*

*pp pp*

M. *Où est-el-le? C'est é-tran-ge...*  
*Where then is she? Why how strange...*

A. *fil-le... I-ci...*  
*daugh-ter... 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...*

*mp* *p* *più p*

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)**

*sf p* *pp* *p* *p* *molto*

**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**

Ce  
 The

*sf* *pp* *pp*

Go. *Que ve - nez-vous faire i -  
What has brought you all in*

ARKEL *Qui est-ce qui les a ap - pe - lées!  
Who was it then that bade them come in?*

le M. *sont les ser - vantes...  
maid servants they are...* *Ce n'est pas moi...  
It was not I...*

*sf p >*

*Serrez un peu*

Go. *- 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*

*Les servantes ne répondent pas  
The servingwomen make no reply*

Go. *Mais qu'est-ce que c'est donc?  
But what does it all mean?* *Ré - pondez!...  
Can't you speak!*

ARKEL *au Mouvt*

*Ne par - lez pas trop  
You must not speak so*

*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*

le M. *voyez; el-le respi-re...  
You see; she still is breathing...*

*mp p*

A. *Animez un peu*

*-nant c'est son à me qui pleu-re... Pourquoi étend-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

*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!*

le M. *contre...*  
*'gainst the...*

*mf cresc.* *f* *f* *mf*

Go. *di - tes...*  
*tell me!*

*Tout de suite?...*  
*In a moment*

*Oh! oh!*  
*Oh! oh!*

le M. *Peut - être...*  
*It may be...*

*sf* *f* *ff dim.*

**Douloureux et passionné**

Go. *3* *3*

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

Go. *3* *3*

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**

ARKEL

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. *3*

par-lez plus... Vous ne sa-vez pas — ce que c'est que l'a - 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 - - - te!  
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.*

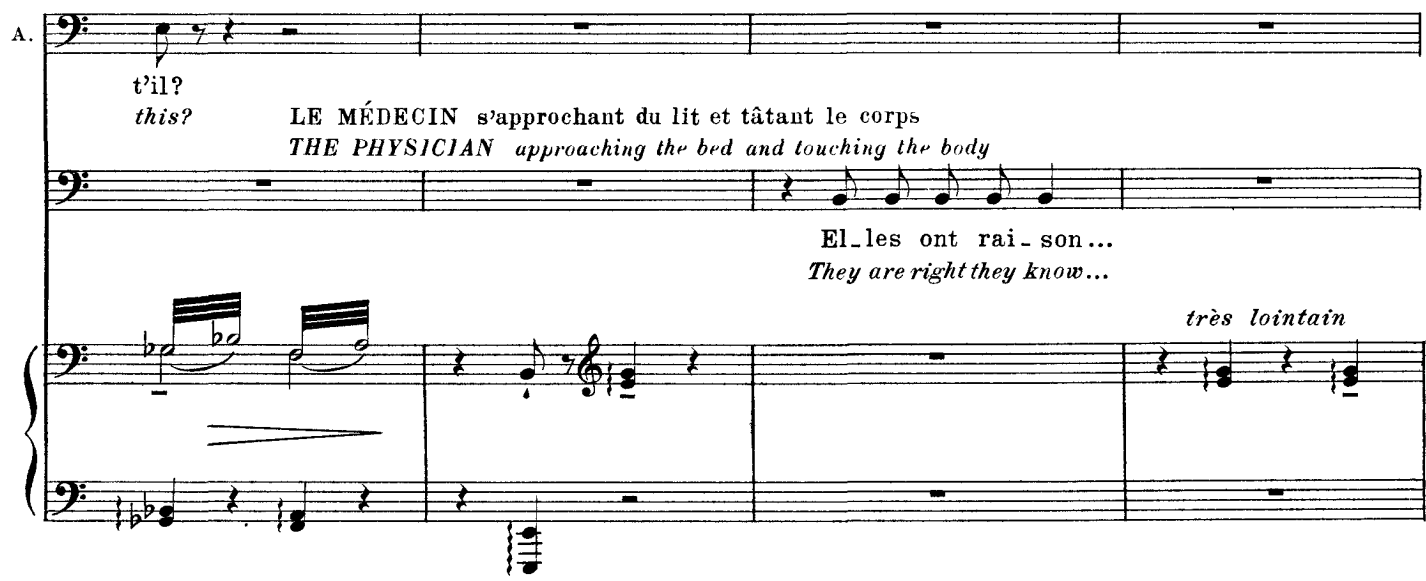
*se retournant  
 turning round*

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?*

1e 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...*

1e 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. *pp*

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. *p* *pp*

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. *dim.* *pp*

C'e\_tait un pe\_tit ê\_tre si tran\_quil\_le, si ti\_tle...  
 She was aye such a qui\_et lit\_tle crea\_ture; such a

A. *p.*

\_mide et si si\_len-ci\_eux... C'é\_tait un pauvre pe\_tit ê\_tre mys\_té\_ri\_...  
 tim\_id one, and si\_lent too... She was a lone\_ly lit\_tle sad mys\_te\_ri\_ous

A. *pp* *très doux*

- eux comme tout le monde... Elle est là com - me  
*being, as indeed we all are... There she lies look - ing*

A. *3*

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. *3*

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. *p* *pp*

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.*

*avec une expression pénétrante*

Retenu

Très lent

A.

C'est au tour de la pau-vre pe - ti - te.  
'Tis the turn of the poor lit-tle crea - ture.

*pp*

8

*piano*  
*en allant se perdant*

*à peine murmuré*

*ppp* *ppp*

2. 2.

FIN  
THE END