JACQUES OFFENBACH

The Tales of Hoffmann

(Les Contes d'Hoffmann)

An Operatic Fantasy in Five Acts

Libretto, based on the play of the same name
by Jules Barbier and Michael Carré
by
Jules Barbier

New critical edition, based on original sources,
by Fritz Oeser

English translation by Walter Ducloux

VOCAL SCORE

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Aux Héritiers de Jacques Offenbach

To the Heirs of Jacques Offenbach

CAST

Hoffmann	Tenor
The Muse Niklaus	Mezzosoprano
Lindorf Coppelius Miracle Dapertutto	Bass (Baritone)
Andreas Cochenille Franz Pitichinaccio	Tenor
Olympia Antonia Giulietta Stella	Soprano
The Voice	Contralto
Nathanael Spalanzani	Tenor
Hermann Schlemihl	Baritone
Luther Crespel	Bass (Baritone)

CHORUS AND BALLET

Invisible Spirits — Waiters — Students and Friends of Hoffmann — Guests of Spalanzani — Girls and Guests of Giulietta

ORCHESTRA

2 Flutes (2nd dbl.w/Piccolo)
2 Oboes (2nd dbl.w/English Horn)
2 Clarinets
2 Bassoons
4 Horns
2 Trumpets (Cornets)
3 Trombones
1 Harp

Timpani — Percussion: Triangle, Tambourine, Castañets, Cymbals, Bass Drum, Snare Drum, Tam-Tam, Glockenspiel

Strings

ON STAGE

Flute, Harp, Chime in B-flat (played by orchestra-members)

CONTENTS

Act I (Prologue): Hoffmann — Inside a German tavern

Page

No. 1 Prelude and Introduction (Chorus, Muse) 1
Glu, glu, glu . . . Wonderful lather! . . .
Muse: I've heard it said that wine 11

No. 2 Recitative and Couplet (Lindorf, Andreas) 20
I spoke with you just yesterday
Lindorf: I'm no master at billing and cooing 26

No. 3 Scene and Chorus (Luther, Hermann, Nathanael, Male Chorus) 30
Get ready for the crowd . . .

No. 4 Scene and Chanson (The above-mentioned, Lindorf, Hoffmann, Niklaus) . . . 41
As for women and song
Hoffmann: You know that at the court 51

No. 5 Finale (The above-mentioned) 63
At last you're making sense . . .

Act II: Olympia — An Inventor's workshop

No. 6 Scene A—Recitative and Couplet (Spalanzani, Hoffmann, Cochenille, Niklaus) 78
There . . . she's asleep!
Niklaus: Just look at that delicate motion 85

No. 7 Recitative and Trio — Scene B (Hoffmann, Niklaus, Coppelius, Spalanzani, Cochenille) 87
Now she should be awake . . .

No. 8 Chorus, Scene, and Couplet (The above-mentioned without Coppelius — Olympia, Chorus) 107
Who else could be a better host
Olympia: Birds awing are sweetly tweeting 120

No. 9 Recitative and Romanza (Hoffmann, Olympia) 130
At last I am alone with you
Hoffmann: We two alone 132

No. 10 Finale (Hoffmann, Olympia, Niklaus, Coppelius, Spalanzani, Cochenille, Chorus) 134
What is wrong?
Hoffmann: Stubborn like mules 137

Act III: Antonia — A room in Crespel's house

No. 11 Romanza — Scene C (Antonia; Crespel, Franz) 159
Lost to me, dear little creature . . .

No. 12 Couplet — Scene D (Franz; Hoffmann, Niklaus) 168
Day and night I am off and running . . .

No. 13 Recitative and Romanza — Szene E (Hoffmann, Niklaus, Antonia) 172
At last I now can ask of her
Niklaus: Vibrant, its sounds start to flow 174

No. 14 Duet — Scene F (Antonia, Hoffmann; Crespel, Franz, Miracle) 180
How could I ever doubt
Hoffmann: To us the good Lord has granted 183
Antonia: Fly, little tune, all the way to the moon 190

No. 15 Trio — Scene G (Hoffmann, Crespel, Miracle; Antonia) 199
To find a cure for her case . . .

No. 16 Trio-Finale (Antonia, Miracle, the Voice of the Mother; Crespel, Hoffmann, Niklaus) 220
You will not sing again . . .

Act IV: Giulietta — Part 1: A palace in Venice

No. 17 Barcarole, Recitative and Drinking Song (Niklaus, Giulietta, Chorus; Hoffmann, Pitichinaccio) 245
Beautiful, enchanted night . . .
Hoffmann: Could love be the wizard we know 255

No. 18 Scene H — Chanson — Scene I (The above-mentioned, Schlemihl, Dapertutto 259
I see, you all are happy
Dapertutto: Brilliant, bright, catch your prey 266

Part 2: A gaming-room in the palace

No. 19 Quartet with Chorus (Giulietta, Niklaus, Hoffmann, Schlemihl, Chorus) . . . 279
Venus said to Fortuna . . .
Chorus: Come, enough debating 293

Part 3: Giulietta's boudoir

No. 20 Scena and Aria (Giulietta, Niklaus, Hoffmann, Dapertutto) 310
Goodnight! No, stay awhile!
Giulietta: Who could know how much I suffer 313

No. 21 Duet (Giulietta, Hoffmann) 319
Hoffmann, he is right!
Hoffmann: A thrill I never knew 321
Giulietta: As bond that I will never lose you 327

Scene change back to Part 1

No. 22 Finale (Giulietta, Niklaus, Hoffmann Pitichinaccio, Schlemihl, Dapertutto, Chorus 335
In flagranti! I had no doubts whatever . . .

Act V (Epilogue): Stella — Luther's tavern, as in Act I

No. 23 Interlude and Scena (Hoffmann, Niklaus, Lindorf, Luther, Nathanael, Hermann, Male Chorus) 348
At last, now you know the story

No. 24 Chorus (Hoffmann, Male Chorus) 353
Let's light up the punch!

No. 25 Finale (Hoffmann, Niklaus, Stella, Andreas, Lindorf, Nathanael, Hermann, Chorus 356
This is the show-down
Hoffmann: A rich, old man was famous 360
Niklaus: Your great dream of love 364
The Muse: A new, eternal glow 370

Appendix

I. Alternatives 381
Couplet of Niklaus (last version) 382
Chanson of Olympia (first version) 384

II. Supplements
By Offenbach 388
Not by Offenbach 393
Supplement 1: Miscellaneous 401
Supplement 2: Spoken Dialogue 405
Suggested cuts 431

PREFACE

This edition of Offenbach's last and most successful opera differs from previous editions in three ways: it offers for the first time both a new German translation and the French original side by side; in addition to the recitatives it includes the spoken dialogue which replaces them; and it is based on the discovery and analysis of manuscripts hitherto inaccessible.

The results of this analysis of the opera's sources are important enough to warrant some clarification and documentation. This is the purpose of A REPORT containing detailed information about the writing of the opera, the available manuscripts providing differing concepts, as well as a history of performances and editions. This will be published in a separate volume in the way used by the author in his recent critical edition [illegible]. This short preface, however, can [illegible] main results of the research [illegible] validity of which [illegible] himself, the [illegible] the [illegible] her assumed [illegible] and REPORT.

[illegible]s of the Antonia [illegible] autograph vocal [illegible] *Bibliothèque Na[illegible]* [illegible]own, although they [illegible]ical scrutiny. Offen[illegible]a microfilm of which [illegible] in New York generously placed [illegible] provided information. Our investigation of these manuscripts was faciliated, supplemented and made more thorough by a manuscript collection of unique importance, consisting of 1660 pages in the possession of Offenbach's descendants. It contains the orchestral score of the Venice-Act, sketches and drafts relating to the entire opera as well as a fair copy in the form of a vocal score in Offenbach's own hand. In the copyist's hand there are copies of various portions of the opera, vocal and chorus parts and adaptations of the score. In addition, there are fragments of the libretto, hand-written by Jules Barbier. Permission to examine the manuscripts was obtained through the generosity of the conductor and Offenbach scholar Antonio de Almeida (the author of a thematic catalogue of Offenbach's complete works). Thanks are due not only to him but also in a very special degree to those who carefully preserved Offenbach's papers and made their investigation possible: Madame and Monsieur François Cusset, the master's great-grandchildren.

Through these manuscripts source material could be found covering almost the entire musical text of the present edition. Documentary source [illegible] lacking only for a few bars in the first and second acts (beginning with No. 117) ●. To judge by our knowledge of the other three acts it appears doubtful that a rediscovery of the orchestra score for the first two acts would contribute any new insights unless of course it clarified the transition from Act I to Act II (p. 77). Barring further information, we may assume that the Barcarolle-Majestanza — like the entr'acte music in A Major, the arrangement of the guest's minuet — was an expedient made necessary by the scene change ●. The preparation of the score itself, i.e. the transcribing of vocal and piano parts onto the (usually 24-line) music-paper was something Offenbach normally left to copyists. In the case of "The Tales of Hoffmann", his filling in of the empty staves (new to work on it), his sudden death [illegible] place. After his unexpected sudden death his widow and son asked Ernest Guiraud to complete the instrumentation. Completed and partly modified, probably by J. Danbé the conductor, the score was printed and performed. Consequently, one can view it only as a source of secondary importance.

Compared to this score and its piano arrangements, the new edition shows an increase of 1677 bars and a loss of 590 bars. This difference would be difficult to understand were it not for the fact that the opera's hitherto accepted form had long invited suspicion. Particularly in recent years, it wasn't so much the biographers and musical historians, but the stage-directors, dramaturges, and critics who have called for a clarification of the glaring inconsistencies in the text, appealing to musicologists for a well-documented "Urtext" closer to the original form of "*Les Contes d'Hoffmann*"●. With good reason: if the work wasn't to sink to the level of mere raw material for arbitrary theater productions it had to have a reasonably meaningful structure. The ideas which the composer and the librettist wove into the fabric of their work had to be consistent and evident throughout the opera. Critical probing through encrusted tradition, however, certainly should not mean putting shackles on theatrical interpretation. This new edition tries to get as close as possible to the heart of the work and the formal intentions of its authors. But above all it is

Bärenreiter Leseprobe Sample page

intended for practical use on the stage. To this end textual criticism and source studies by themselves are not always sufficient. One can see this from the following facts which also correct several erroneous traditions.

I

Offenbach did not put a finished libretto to music. Rather, he developed his own conception of the plot and then handed it over to the librettist to be carried out. The work was intended for the *Théâtre de la Gaîté-Lyrique*, which meant that it was to be a grand *opéra lyrique*, without ballet to be sure, but with recitatives. The title role — for a baritone — and the four women's roles for a sort of *soprano lirico spinto* were not only planned but four fifths of the vocal parts had already been written down.

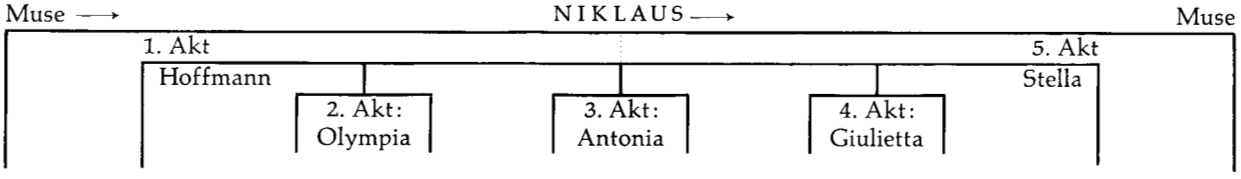
For years already Offenbach had been trying to overcome his reputation as a composer of operettas and musiquettes. He wanted to show that he could deal with a large work such as an opera by demonstrating that his mastery of form was equal to his inventiveness. His first attempt in this direction was a work commissioned 1864 by the Vienna Opera entitled "Die Rheinnixen". It failed because of a bad libretto. Plans for a new opera were drawn very carefully. Jules Barbier had been one of the authors of a "*drame fantastique en cinq actes*" called "Le [illegible]" which had its first performance [illegible], he turned it into a libretto [illegible]mon. After Sal[illegible] had Barbier rewrite [illegible]. This is shown by Barbier's notes. Hoffmann [illegible] with the introduction of [illegible] new texts for the three [illegible]heinnixen" (Barcarolle 255, 29 ff.), the [illegible] strengthening [illegible] Sextet, Quartet and in the mul[illegible]

[illegible] the *Gaîté*, Albert Vinzen[illegible] been decided upon in 1878. [illegible] been sung by the young and newly famous [illegible] Jacques-Joseph-André Bouhy. It appears that vocal parts had already been distributed. But then the *Gaîté* went bankrupt and its star baritone went elsewhere. The rest of the company joined the Opéra Comique, and Offenbach had to look around for a new theater. This was the purpose of a private concert given in his own apartment on May 18, 1879, attended by two rival producers, Jauner from Vienna and Carvalho from the Opéra Comique.

In this private concert Offenbach presented not only excerpts from the opera, but also the formal plan upon which it was based. The opera was accepted by Carvalho which resulted in the recitatives being turned into spoken dialogue and the role of Hoffmann being changed from baritone to tenor. Because of the engagement of a coloratura soprano the roles of the four women were adapted to her wishes and abilities.

Previously, all that was known about this "house-concert" was based on press reports which had treated it as a public event and published the program. Now, a hundred years later, the vocal score from which singers and chorus sang has come to light. The accompaniment was provided by piano and harmonium, conducted by the house chorus director, Vinzentini. In addition to the nine numbers actually performed, these vocal parts include the Romanza of Niklaus in No. 13 ●. Among the pieces which received the most applause the press mentions two which never again appeared in any printed edition: the "*Trio des Yeux*" and the "*Quatuor avec Chœur*" "*On est grand par l'amour, mais plus grand par les yeux*". This ensemble, lost for a century, was used by Offenbach both to close the performance and as a continuo to the beginning of the opera (the [illegible]rodotte Chorus and the Muse's Couplet in No. 1).

The formal plan underlying the play was expanded in the opera. The core of the plot is the relationship between Hoffmann, Stella, and Lindorf as presented in Acts I and V, the two main pillars of the action. Driven by both love and hatred for the woman who holds him in thrall, Hoffmann uses present reality, memories and a distorting imagination in his narration of the three middle acts. But in addition there is another structural principle much more highly developed in the opera than in the play: Through the Muse who appears at the very beginning and again at the end of the play, Hoffmann's whole existential crisis is put in quotation marks, so to speak. Her whimsical reflections comment on Hoffmann's sorrows as an artist. As a result, a diagram of the opera's structure would look something like this:



Bärenreiter
Leseprobe
Sample page

Only a few years after the first performance this overall structural frame was abandoned and the contrasting figures, Stella and Lindorf, were excised altogether. As a reaction against this, new German versions by Otto Maag and Hans Haug in 1953, and by Walter Felsenstein in 1958, strongly reemphasized the importance of the Muse for the form and content of the opera. Their procedure was based upon conclusions they had drawn both from biographical references as well as from the play upon which the libretto was based. What they couldn't know, however, is what the newly found sources *prove*, namely that Offenbach had not only been striving toward this three-leveled structure but that he had actually achieved it through the music of the singing Muse, a conception carried through to the end. None of the alterations he had to make because of conditions in the Opéra Comique resulted in any change in this basic structure.

Among these changes was casting the title role with the tenor Talazac, who had just gained popularity as Gounod's *Roméo*. Offenbach made the transposition himself ●. Allowing for the requirements of the Opéra Comique, he gave Barbier permission to replace the recitatives between the set pieces with prose dialogue. That way he also saved himself the trouble of composing the recitatives as yet unfinished.

[illegible] range from baritone [illegible] to accept the substitution. Although the work [illegible] opera, through the [illegible] with the original [illegible] might still question [illegible] edition keeps both [illegible] separate [illegible] with good speaking [illegible] version might [illegible] be [illegible] because thereby one [illegible] between the set pieces and [illegible] is reduced by 10—15 minutes. This would also reduce the proportion of music composed by Guiraud. As far as the title role is concerned, a baritone might very well be able to use his vocal and acting ability to communicate the scurrilous aspects of the Hoffmann—Kleinzack character (which were so characteristic for the real E. Th. A Hoffmann) more forcefully than is usually the case. In addition, the arbitrary key-relationships of the piece resulting from the transposition might be rendered more logical. This presupposes, of course, that the contrasting roles (Lindorf etc.) be sung by a real bass.

The present edition also tries to offer an alternative solution to a third problem which confronted Offenbach after signing a contract with the Opéra Comique. One of the most essential formal principles of "The Tales of Hoffmann" is the use of the same female protagonist for all three stories. In order to guarantee this he had to find an artist who could both sing and portray all three versions of the Stella figure. In Adèle Isaac, who had just had an enormous success as Gounod's *Juliette*, Offenbach thought he had found such an artist. However, this forced him to transpose the music higher and provide Adèle Isaac with all sorts of coloratura acrobatics he hadn't planned on. This is shown by the original composition of the Olympia Aria (cf. pp. 384—387) which doesn't go beyond the tessitura of a youthful, dramatic soprano. In the Chanson composed for Isaac (conceived in G Major and finally transposed to A-flat) we find most of the virtuoso ornamentation which has made casting the four roles with one singer almost impossible. The diva probably also influenced the Dance Song in No. 19. During the last weeks of Offenbach's life she visited him repeatedly in his vacation house in St. Germain in order to go through her part with him and it appears that the transposition of a song from F Major to A-flat was one of the last things he ever [illegible]

II

Offenbach left "The Tales of Hoffmann" unfinished. His death on October 5, 1880 decided the subsequent history of the work. None of the substantial changes made between his death and the premiere on February 10, 1881, can be attributed to him. There is no printed edition which reflects Offenbach's own desires and intentions neither the first edition of 1881, nor those editions after 1907 which differ most widely from it.

The legend that Offenbach had finished the vocal score "to the last chord" and left behind indications for the instrumentation is derived from the first biography of Offenbach by André Martinet (1887) ●. As a friend of the Offenbach family he probably relied on their version of the story and all later biographers have accepted it uncritically. In reality, however, (and the sketches prove it) the situation was quite different. Even though rehearsals had already begun when he died, Offenbach was still working on the finale of the Giulietta Act and a duet between Hoffmann and Stella in the last Act ●. The findings from the sources are confirmed by a letter Offenbach wrote to his daughter Pepita at the beginning of August, 1880. He wrote that in the coming month he had to: compose the third Act of the operetta *"La Belle Lurette"* and orchestrate all three acts; compose the finale of Act IV of *"Les Contes d'Hoffmann"* as well as all of Act V, not to mention the orchestration that was to come later. It is obvious that in the remaining eight weeks of his life this amount of work couldn't have been completed by a severely ill man, crippled with gout. He did finish *"La Belle Lurette"* and it was given its first performance on the thirtieth of October in the Renaissance Theater. But there simply wasn't enough time to finish "The Tales of Hoffmann". Consequently, when in mid-October Auguste Offenbach asked for help, Guiraud had not only to take over the remaining instrumentation but to finish the composition of the work as well. Writing the missing recitatives was a later problem. This was the real reason the premiere had to be postponed several times, rather than problems in the workshops, as the theater told the press.

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III

In view of this tangled situation the new edition has two tasks: First of all it must eliminate all deletions and additions not authorized by Offenbach and restore the work to its original form as found in Offenbach's manuscripts. This applies in particular to Acts I–III which Offenbach was able to complete. Secondly, on the basis of the newly found manuscripts it should fill in the gaps which Offenbach left open. This filling in of gaps, however, must be done not only without recourse to additions alien to the work but with an eye to its total structure. This applies mainly to Acts IV and V.

Fighting against the reduction of "The Tales of Hoffmann" to the dimensions of an operetta, however, has consequences for both the form and content of the work. Only by restoring the cuts can one understand on what a grand scale many of these pieces were conceived.

An example: The grandeur of the music sung by the Chorus of Invisible Spirits for the entrance of the Muse creates an introduction of enormous potential. The fragment left after more than half the music was cut conveys little of this ●. In the after[math] rhythm of the "Glu-Glu"-eighths shimmering figures appear to rise out of a prim[ordial] of alcohol fumes and tobacco smoke. From printed French editions the known. But because it ion has been shelved ●.

its true form. The former structure. In e richly than had e content is co irst three acts that g consequences fo s figures and their

Th

She was upgraded most through the symbiosis with Niklaus. Now it is once again a large double role for a mezzo or light contralto which is the equal of the other three roles. Before, one could only surmise that she was identical with Niklaus, but now the recitative in her opening scene (p. 16 f.) *"Du fidèle Nicklausse empruntons le visage, changeons la Muse en écolier"* proves it. Her function as the singing personification of Hoffmann's genius is restored and becomes once again decisive for the movement of the work. At the beginning when she first materializes out of the darkness of the spirit world she's rather like Puck in "Midsummer Night's Dream", but with a slight French accent. At the end when she disappears and sings her D Major Arioso about *"joie"* and *"amour"*, however, she's more like Oberon giving his final words of blessing. If he were able, it would only be here that Hoffmann hears the sound of real love or feels real affection.

In its present form this scene was not in the play Barbier had originally written. It's possible that Offenbach was influenced by Ambroise Thomas' *"Le Songe d'une Nuit d'Eté"* (1854). Its hero was none other than William Shakespeare himself. At a nocturnal rendez-vous with the veiled Queen Elisabeth she whispers to him *" Moi, je suis ton génie que la débauche exila de ton cœur"*. The situation recalls a drawing of the young E. Th. A. Hoffmann called "Imagination appears as Comfort" ●.

In any case, for Offenbach it was the last words of the Muse to her protégé *"Des cendres de ton cœur réchauffe ton génie . . ."* which were the key to the whole story. With a sort of epic distance from the characters, Offenbach weaves the voices of Hoffmann's narrative figures into the final hymn. And it seems quite certain that in this final song Offenbach is not so much proclaiming the moral of a story as he is making a statement based on experience.

Today the thing is clear. Having the Muse appear only at the end of the opera, as was common before Maag/Haug and Felsenstein, is a deus-ex-machina effect with questionable implications. Only the establishment of a connection between the Prologue and the Epilogue is meaningful for the work's form and content. This connection would fall apart, however, were it not for the Romanza of Niklaus in No. 5. Restoring this Romanza corrects an often criticized dramaturgical weakness. In earlier editions Niklaus doesn't appear at all in the third Act except for his *"Mal[heureux]"* in the final bars. Moreover, it is the preceding recitative which puts Hoffmann's enthusiasm in perspective. The Aria itself with its introverted beginning and its slightly parodistic refrain, reminiscent of Meyerbeer, has the after-effect of putting the loveduet Hoffmann-Antonia into the proper light by making it appear to be less serious. What is particularly charming, however, is how Niklaus (whom Hoffmann had described as *"Weltklugheit"*, "common sense" or *"bon sens"*) becomes somehow transparent and the Muse shimmers through — an effect of remarkable subtlety.

But in addition to the framework described above, the role of Niklaus (and indirectly that of the title figure) is also significantly enhanced in the second Act. On principle or for reasons of personal taste one might object to the editor's inclusion of the original Couplet in No. 6 (p. 85 f.). Its text appears better adapted to the situation, and an impudent guitar-serenade seems more likely to awaken the sleeping Olympia. One can choose for oneself, however, because the text of the final version is included in the Appendix (cf. pp. 382–383). It should be obvious, though, how important the rediscovery or reconstruction of the "Spectacles'-Trio" No. 7 is for the theatrical presentation of the opera's more grotesque components ●. The musical structure underlines it with a theme change for the presentation and praise of Coppe-

Bärenreiter Leseprobe Sample page

lius' instruments, artificial eyes and spectacles. Moreover, it offers an opportunity to play out the whole procedure dramatically and visually. Here, Offenbach is clearly thinking of E. Th. A. Hoffmann's "Sandmann" novella:

"And with that he took out more and more spectacles so that the whole table began to flicker and sparkle. A thousand eyes looked and jerked convulsively and stared at Nathanael. But he couldn't look away from the table and Coppola put more and more down. Growing ever wilder and wilder, the flaming glances jumped about and shot their blood-red rays into Nathanael's breast."

The lively Trio-Coda, finally, fills a very noticeable gap in the action when it comments upon Hoffmann's enthusiasm over seeing Olympia through the spectacles. The introduction of the waltz melody in the finale of the second Act takes place in a short duet between Hoffmann and Niklaus. Before it (pp. 135—136), there is a scene which was changed (and mutilated) in the first printing, in which Niklaus tries to save his worthy friend from his delusions. The sustained top note appears to douse the room in a pale light so that Hoffmann can see the lifelessness of the object of his desire. The ridiculous is mixed with the horrible when his conceited superiority is expressed in the waltz-like, "*Ah, pauvre fous*".

The passages described above clearly suggest one conclusion: Niklaus can at best advise Hoffmann; he can't prevent him or "save" him. Niklaus and the Muse d[illegible] for Hoffmann's „virtue" (what[illegible], they are worried that he [illegible] his real self and forget[illegible] Hoffmann is very sha[illegible] own story he is blind, [illegible]ted. The Muse is his [illegible]onscience, who sets [illegible]cations. But the Muse [illegible]ility to l[illegible]e she only [illegible]ble bondage.

[illegible]ies of "The Tales of Hoffma[illegible]" the figure who rules Hoffmann can only be seen through his eyes. To be sure, Offenbach did intend to bring the two protagonists together in the Epilogue. As Offenbach's sketches show, the planned duet was to have been in the vicinity of the middle part of Kleinzack's Song (i.e. the bars beginning with [84] on p. 56 f.). By reminding him of their first meeting Stella tries to win Hoffmann back ●. Whether this duet serves the work as a whole or whether it's over-elaborate is a moot question. The way things are, it is of most use both to the interior and exterior action if Stella in her pompous entrance appears to be no more than what she seems to be after the three stories: a silent cast-off, an unsubstantial and empty figure. The way she really was, the extent to which Hoffmann's love-hatred distorted her, what she will be in the future, all this must remain open. When considering the forms which Stella takes on in the eyes of Hoffmann, it helps to remember that Hoffmann is narrating in order to unmask her. He *e*valuates her in order to *de*valuate her. This has frequently been forgotten in the interpretation of Offenbach's opera. The three female roles change and become independent not only because they are sung by three different singers but because they are not seen in terms of the over-all framework of the main plot.

Olympia

If a coloratura soprano sings the puppet (and especially if the second stanza is included, often with additional ornamentation) then a very special effect becomes noticeable. Not only the guests of Spalanzani and the enchanted Hoffmann but also the imaginary listeners in Luther's cellar as well as we in the audience are delighted by a brilliant virtuoso achievement. This means that the figure steps out of the [illegible]ric fr[illegible]ework and becomes merely a singing voice. But the narrator Hoffmann is by no means interested in praising technical miracle. He wants to show how a woman [illegible] perfectly functioning machine wh[illegible] forming a work of art, and how a half-blind man can [illegible] the human immaturity of [illegible] young girl. There is a [illegible]que element in the puppet symbol that Offenbach only worked out clearly in the [illegible] pastoral text (cf. the scale rows p. 3[illegible] with the bass echo after [79]). The who[illegible] process shouldn't pretend to be so[illegible]. Instead, in the final analysis it [illegible]ld be horrifying.

Wouldn't cutting the part as Offenbach originally saw it be the best way to deal with the problem? Technically, it would be possible if Olympia's coloratura peroration were abhandoned (as indicated by ⊕ on pp. 147—149). Both Offenbach's conception and his use of the eighth motif was instrumental and nowhere is there a written hint for it to be used vocally. The Couplet in G Major itself offers sopranos who can deal with the roles of Antonia or Giulietta just enough challenge to demand rigid, robot-like fioriture instead of fluent virtuosity. In the "Sandmann" novella they're called: ". . . the artificial roulades of an almost cutting, glass-bell voice."

Antonia

Antonia was long the victim of a characteristically German misunderstanding. She was supposed to be the perfect example of a sensitive and loving young girl and since her love for Hoffmann was "real" (or so the argument goes) the Antonia Act belongs at the end of the opera, where the printed editions had justifiably put it. But ever since Felsenstein went back to the original play and revitalized the opera as a piece of drama this misinterpretation ought to have been cleared up. Even so, there was resistance. Supposedly, the music militated against the view that

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Antonia's relationship to her fiancé and to art bordered on hysteria. Here too one has to take into consideration that Hoffmann the narrator can have no interest in portraying Antonia as an ideal young girl whose voice, vocal technique, and character justify the brightest hopes. On the contrary, he wants to demonstrate that a singer doesn't have to be tender, touching and moving just because she can sing tender songs and portray moving characters. Antonia's expressions of emotion are second-hand put-ons, generated from outside. From the beginning of the act through the two part vocalise in the Duet to the Finale she s i n g s about emotions. She expresses herself in works of art composed by Hoffmann and others. There she displays her vocalism just as though she were on a stage or the concert platform. She sings an almost banal Donizetti-like aria obviously taken from her mother's repertoire and echoed by her mother in a nauseatingly inflammatory manner. How can one speak of the tragic fate of a true love — as much of the literature does — when Hoffmann's words of love are characterized by fear of Antonia's morbidity and extravagance? The only genuine cry of pain over Antonia's body doesn't come from Hoffmann but from her broken-hearted father. As [illegible] pencil correction in the score attests, it was only during the final rehearsals that the leap of a sixth was conceded to [illegible] more effective ●.

[illegible] *femme dans l'air* [illegible] development to the extreme [illegible] lines she isn't [illegible] however, [illegible] imitative

[illegible] is reserved with [illegible] figure who con- [illegible] love: Giu[illegible]t

[illegible] appeared repeatedly, [illegible] that without any doubt the [illegible] Giulietta was intended both by Offenbach and Barbier (in 1851 already) to be the last of the narratives and the high point of Hoffmann's efforts to settle accounts with Stella ●. The beginnings had been made, but for the reasons given above they were never carried out. Compared with the two preceding acts, the fourth Act in the traditional form that Barbier and Guiraud put together for the printer in 1881 is a fragment and the main problem of all "The Tales of Hoffmann" productions. Improving the weaker passages was essential to prevent further deterioration. Here the editor of the present edition was forced to stray from the path of strict editorial virtue and take upon himself the risky venture of filling out and complementing the fragments which have survived — in other words, to do once again what Guiraud had laudably done after Offenbach's death.

While the new versions of Acts I—III at least come close to an "Urtext" edition, Acts IV and V are an arrangement by the editor. As such it emulates all previous editions, but with some important differences. To be sure, the methods used in this editions are far from those used in the past. Although it does use Guiraud's recitatives, it doesn't fill in the gaps with dialogue from the play (like Felsenstein), or with new compositions (like Haug). Instead, it follows Offenbach's own economical use of his work by taking music with similar emotional values from the "Rheinnixen" and integrating it into "The Tales of Hoffmann" as parody (but in an historical sense, with new texts).

Offenbach himself did much the same thing. The *Andante Bohémienne* from the ballet "Le Papillon" became the pulsating E minor stirring to Dr. Miracle (p. 207, "*Eh! oui, je vous entends!*"). A passage of the overture to "*Fantasio*" was transformed into the song of Antonia's mother "*Ciel! que vient-il de faire! que j'appelle*" ●. Out of the "Rheine-Lobbas' Song of Enticement" he made the Venetian *Barcarolle*, and Hoffmann's *Couplets Bacchiques* were drawn from a soldier's song. In addition, a wonderful solo quartet with chorus from the "Rheinnixen" was found among Offenbach's papers and Offenbach had decided to build it into the central scene of the Venice-Act (p. 295-305). This can be verified from a marginal note on Barbier's where he writes in the new texts that he had been asked for ●. Whether or not the arias from the same source given to Giulietta on p. 313 was also intended by Offenbach to be taken over in this manner is not completely clear. A two-bar sketch and the turning up again of the chromatic bass ostinato (p. 314 ff.) in a fragment of the draft of the Finale would seem to indicate so ●. In any case, an aria of this kind, i.e. with a vocally rich seduction scene and the theatrically rewarding pretense of passion was indispensable for bringing to life an otherwise colorless costume-role.

The editor also took the music needed for the additional scenes from the "Rheinnixen". Keeping the original key and instrumentation, recitatives and passages from set pieces were inserted into the Venice-Act. They were adapted to the new texts, found in the manuscript of the libretto, by occasionally exchanging the vocal parts or making small, usually rhythmic modifications. Other texts were derived, either verbatim or only slightly altered, from the prose play of Barbier and Carré. The additions made it possible to profile all the characters more clearly, as well as to differentiate and concentrate the story with regard to the scene of the action and its development.

The First Scene

First of all the original tripartite structure has been restored. The first and fourth scenes, i.e. the beginning and end of the act, are both atmospherically in the open air — the Barcarole suggests air and water.

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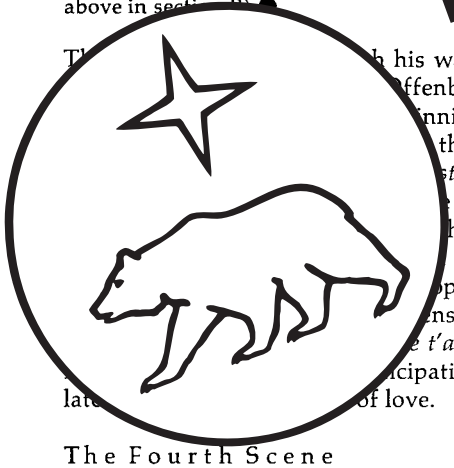
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d) The big Ensemble in G Major (pp. 293—309). More closely adapted to the action, the new text intensifies the confrontation between Hoffmann and the overwrought Schlemihl. The women's chorus which dominates the beginning heats up the atmosphere through sound and movement. Gambler's den and luxury-brothel fight over the spoils!

The Third Scene

After it has become clear that through losing his shadow the proud Schlemihl has been reduced to a puppet in the hands of the criminal trio, and after Hoffmann has gambled away both his money and his reputation, there is a sudden reversal of the action. Giulietta uses Hoffmann's frustration to test her powers and in the subsequent seduction scene she becomes the dominant figure ●.

The way the act had previously been structured, this sudden reversal hadn't been credible. Guiraud had no more than nine words of text and five bars of music at his disposal to motivate Hoffmann's sudden change of mood and his new attitude toward Giulietta. Musically, he used the shortened G minor melody beginning at [M] on p. 286 (the middle part of the card-scene mentioned above in section B) ●.



Th… his warning (p. 318) … Offenbach's sketches ●. … inning of Du… No. 21 … the lo…e-scene was … *t ta tête qui court* … words had to be … hus the Duet lo… also so…e of the … opera: the pas…g … nses begin to e…m… *…e t'aime*" in his entire … icipation (at [75]) of his late… of love.

The Fourth Scene

The end of the act gains in clarity through Hoffmann's wild outburst when he discovers the loss of his reflection. An emotionally similar intensification from the "Rheinnixen" leads into the recurring Barcarole. The latter furnishes the connection back to the beginning of the act and, as with Guiraud/Barbier, provides the background music for the deadly fight at the end of the act.

To judge by the sketches for the Finale, Offenbach wanted to conclude the act not with Schlemihl's death, but rather with a great allegro ensemble ("*Il a perdu son reflet*") ●. Following the original play, Felsenstein had put the loss of Hoffmann's reflection after the duel. But this can't be done with musical means, nor is there a pressing reason to do so. The fatalism with which Hoffmann risks his life after having lost the essence of his personality, and the indifference with which he perceives and accepts the identity of his own role with that of his rival Schlemihl are more than enough to carry the end of the act. There is no need for the "Septet" which was inserted in 1907 (p. 339). Apart from the fact that large parts of the theme's treatment might be unauthentic, they also don't sound genuine and in any case merely hinder the flow of the action. Reprinting it could only be justified if it were put in an Appendix.

What was lost by ending the act with the Barcarole was Hoffmann's reaction to the discovery that Giulietta had not only betrayed and humiliated him in the most horrible fashion, but that in addition the perverse trio managed to get away unpunished, still in possession of his reflection. Now this reaction takes place with half-mad scr…ms of pain set off by an outburst from the …rchestra. Almost as though in a distorting mi…ror, the …rchestra picks up the themes of the Ba…arole and c…ricatures them grotesquely. H…e, an alt…ration was necessary ●. The overture to the "Rh…innixen" which was the s…rce of the Barcarole is quoted literally as it br…sely introduces the allegro and then l…ds back to the andante-allegro beginning.

In addi…n to Fel…nstein's there's been no lack of attempts to …ar the Giulietta Act end along the lines of Acts I and II, with the death of the woman Hoffmann both hated and loved. In the play this is the way the Venice-Act ends, with a rather unconvincing accidental poisoning ●. It appears, however, that Offenbach (…nscious…y …nted to give Act IV a different ending. …n the eyes of the narrator, Hoffmann, her…coul… b… no more shameful fate than to see the …um…h of th…e who had humiliated him. And no cry of, "Oh eternal justice!" spoken over the body of Giulietta could serve to put things right ●. In the second and third Acts Hoffmann saw the women he loved destroy themselves. He lost only people and illusions. In the fourth Act, he is himself threatened by destruction, by losing his reflection, the very essence of his self. And here the three stories reach their climax. The counter-figures, his great opponents, the Lindorf masks, are likewise intensified. Whereas Coppelius is characterized as a technological charlatan whose specialty is making dead matter appear to come to life, and while Dr. Miracle's quackery seduces susceptible patients into self-destruction, Dapertutto turns healthy people into mental cripples. Hoffmann, who poetically created these figures and who wants to use them to bring his own counter-reality into relief, monstrously magnifies them in the fourth Act. He splits his opponents up into three forms, into Dapertutto, Pitichinaccio and Schlemihl. Then he divides himself — almost like in a hall of mirrors — into the Hoffmann of the novel and the victim of Schlemihl. The qualitative and quantitative multiplications correspond to each other. The distortion

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and decomposition of the figures becomes absurd. Already in the Venice incidents one senses the mounting inebriation of the narrator which at the beginning of the Epilogue becomes clear.

V

Two endings for "The Tales of Hoffmann" have come down to us in print and both of them are found in the German vocal scores of the Peters Edition. One ending is cut down to a minimum, completely eliminating the roles of Stella, Lindorf and the Muse (as in the first Act). The other ending is nearly identical with the sequence described in Section II. Neither of them are believable answers to the complicated and difficult question of how the authors of "The Tales of Hoffmann" wanted their story to end.

Apparently, Offenbach and Barbier were none too clear about it themselves. Three differing versions of the fifth Act (with variants) were found among their papers ●. One of them appears to have been written for Guiraud's last-minute version. The others (whether with recitative or dialogue) were probably offered to Offenbach as alternatives from which he was to have chosen the one he preferred. What they all have in common is the aforementioned Duet Hoffmann/Stella, the inspiration for words of the Muse and the resulting final ensemble (p. 370 ff.). This is the only composition for the fifth Act and is [illegible] few gaps in the solo soprano's [illegible] the rest of the fifth Act is [illegible] compilations, reminiscences [illegible] chorus, Kleinzack's Song) [illegible] tatives written by Guiraud's entrance at the beginning is said to have been in [illegible] tion catalogue of [illegible] manuscript of the score [illegible] score of [illegible] the structural principles [illegible] the use of the Student's [illegible] of the chorus *"Folie! oublie tes douleurs!"* which remained uncomposed. As a consequence, however, the Drinking Chorus No. 24 in the first Act (cf. p. 389) had to be eliminated. Otherwise the first Act would have been burdened with a little too much talk about alcohol. In addition it leaves musical material for a fresh outbreak of alcoholic conviviality in the final Act.

The copyist who had the task of transposing the chorus to C Major did this twice, possibly to try out the effectiveness of the different endings. By mistake or because of negligence both C Major endings got into the printed version, a considerable obstacle to a sensible ending of the opera. The new version gets around this by transposing the repetition of the chorus song (pp. 362 ff.) to G Major, thereby providing the drinking companions with a diminuendo exit ●. Following this, a minor variant based on the sketches serves as a transition to Niklaus' bing turned back into the Muse. Hoffmann's decisive confrontation with Stella has been put in the center. Her appearance and silent acceptance of Hoffmann's biting sarcasm are moments of great inner tension. They have been expanded with, among other things, those quiet bars between 19 and 21 which had been kept from the first Act (cf. p. 392).

One libretto version briefly quotes the Spirit's Chorus, *"Glu glu glu, nous sommes . . ."* from the very first introduction and thereby makes a connection back to the beginning. The recapitulation of the allegro chorus has also been built into this edition musically. Whether one performs it or ends quickly with the transition from number 34 on page 370 (cf. p. 444) has to be decided on the stage. To be sure, the dismissal of the spirits reminds one again of the "Midsummer Night's Dream". But after all [illegible] one before one might be more likely to think of the way Strindberg's Indra's Daughter or Brecht's Good [illegible] of Szechwan say farewell to more or less good human beings.

This means that "The Tales of Hoffmann" has and must have an open ending. The work is literally q u e s t i o n-able and [illegible] rejection of simple solutions, this very ambiguity which gives it its charm and modernity. Hoffmann is an anti-hero par excellence. His three narrations show three stages of decline and he doesn't hesitate to describe himself as a failure and show us how he failed. He portrays himself as a 20-year-old student with literary and musical inclinations, as 30-year-old law clerk and as a famous 40-year-old artist. But through all this he lets his listeners know that he was never able to free himself from a painful attachment to one woman. It is no wonder that in the original version there isn't a single monologue. There is no solo without a listener, and no statement about him made solely to himself. The essence of Hoffmann is only revealed through contact with others. Thus, to the extent he changes at all, he does so in his very own way through disillusionment. The ending is uncertain and Hoffmann remains as much in danger as ever. He hears the voices of promise and comfort, but no one knows if he will heed their call. This is the way the opera ends: no redemption, no catastrophe, only possibilities and perhaps the courage to hope. And this is the way the opera's creator obviously wanted it to end. If Offenbach saw himself reflected in Hoffmann, the creative narrator, he did not do so without a certain distance as well as with the romantic irony so characteristic of the work of E. Th. A. Hoffmann. Irony has a "two-level structure" (Kurt Oppens). But here it has three levels. Irony prevails when the storyteller Hoffmann grimly exposes himself to ridicule. But this is redoubled when as narrator and his protagonist, Hoffmann is observed, smiled at, soothed and loved both from "above" and from "outside" his fixed point of view. To recreate this basic tripartite structure is already half the realization of its content.

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One can see how important this structure was for the authors in the many details through which they strengthened it.

This happens for example in the verbal and musical leitmotifs. Whenever Lindorf and his various distortions appear the word "*diable*" is used and one hears the stilted baroque bass motif (a measure of Offenbach's, not Guiraud's). Hoffmann's fixed idea about the sinister nature of Lindorf literally becomes an *idée fixe* in Berlioz' sense. In his recitatives Guiraud unfortunately over-uses this "leitmotif" by superfluous reminiscences and anticipations. (Besides the passages in the fifth Act, Guiraud's recitatives are those marked with the letters A, B, C, D-F, G and parts of H, I). The editor has at least left out the most distressing of them (on p. 196, dealing with Dr. Miracle).

One of the devices of Hoffmann, the story-teller, — and at the same time proof of the artfulness of French dramatists — is to populate his tales with servants whose failings show in a grotesque way the condition of the world in which Hoffmann is entangled. Monosyllabic, with speech defects, hard of hearing, contorted and, at the very least, not free of malice, they all mirror or counteract their employers. Virtuosity in the integration and dovetailing of all these devices is also shown (but only in the original) in the way that objects (clothes, instruments, technical aids) are [illegible] way irreality invades the [illegible] third Act is an example [illegible] violinmaker Crespel's [illegible] demonstrate the am- [illegible] which, like sounds, [illegible] without a trace. And [illegible] equivocal nature of [illegible] hs of destruction. [illegible] nia to sing but he [illegible] becomes a dead [illegible] this was at first a [illegible] voice of the Mother.)

The [illegible] appear — Niklaus' guitar, Cochenille's [illegible] pia's harp, Antonia's spinet — also have a role in the play. But singing itself also has a dramaturgical function in the opera. Music, musical performances, fill both the frame-story and the narrations and give prominence to Hoffmann the musician over Hoffmann the writer ●. There is another element used with similar consistency in the story: Money. It is used as a bribe (in Act I), an uncovered bill of exchange (in Act II), as proof of underpayment (in Act III) and as a bet in Act IV. Throughout, it is a realistic contrast to the world of art and grand emotions and shows the era of romantic irony slowly but surely yielding to the age of Balzac.

Hoffmann as a composer, as a musician was not clearly delineated in the French original. Spalanzani's statement: "*Plus de vers, plus de musique, et vous serez, en physique, professeur de faculté.*" is an exception. During the fifty years between 1830 and 1880 the French in all probability knew E. Th. A. Hoffmann only as a poet and the father of French literary romanticism. The translator of this edition has taken the opportunity to make things clearer. Previous translators have also done this, except for those such as Felsenstein who were able to clear up such open questions through the generous use of dialogue. In the translation of the recitatives, preference has been given to facts important for understanding the story rather than additional expressions of emotion. The translator has also compensated for situations (e.g. the G Major theme of the Mother taken from "*Fantasio*", p. 227, 119 2 ff.) where in a French arioso it was obvious that the text was clumsily forced to adapt to a given melody. (Naturally, the reformulation of a recitative is only advantageous when, in those places where it is clearly labled *récitatif*, the performance of it is correspondingly more free and "dry". In addition, [illegible] lyrical passages written by Guiraud such as the B Major episode (p. 217 beginning at 95 ought not to lose their informative character through over-emotional singing). Again it is in A REPORT where such deviations from the original text are listed in detail and substantiated. With regard to philological verification, the main text and A REPORT have to be viewed as a unity. The fragmentary nature of the work required additions which in turn had consequences for other, earlier [illegible]: the [illegible] main, or performance text. The same things is true for the occasional modifications of the French text as well as for those passages from the "Rheinixen" whose altered German text had to be translated into French.

VI

The same desire for elucidation moved the editor (identified as D. H. in the footnotes) to make choices with regard to matter of lesser importance.

In principle all the changes made during the later rehearsals as shown by blue pencil corrections in the manuscript scores III—V have been reversed. This was true whether it was a question of changes in the harmony (softening the cutting G-sharp Major dissonance at 136 p. 240) or corrections for dramatic reasons (eliminating the sixteenths on p. 326, 86) or smoothing over the time changes typical for the original (e.g. p. 325) or finally of dynamic vagaries. Changing the latter has consequences for the acting as can be seen in the *piano* at the entrance of the guest's chorus (p. 107) or in the fortissimo of Dr. Miracle's speech (105 p. 221).

Unintentional mistakes made in the course of the work's printing history have also been corrected.

P. 32: The inclusion of Nathanael and Hermann in the men's chorus of the first Act (cf. the annotations in all printed editions) probably is a consequence of conditions at the house-concert of May 1879. The small, private chorus used then had to be strengthened since it was

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THE TALES OF HOFFMANN

LES CONTES D'HOFFMANN

Jacques Offenbach
(1819-1880)

Act I (PROLOGUE)

Hoffmann

Acte I (PROLOGUE)

No. 1 Prelude and Introduction

No. 1 Prélude et Introduction

Maestoso

ff

tavern in Germany

Intérieur d'une taverne allemande

to the street. Left and
rround an enormous
th a counter. To the

Au fond grande porte donnant sur la rue. De petits tonneaux et de flacons de toutes formes symétriquement rangés autour d'un tonneau colossal. Devant le grand tonneau [illegible] et comptoir. A droite une petite [illegible] la buvette.)

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(Il fait nuit; la scène est éclairée par un rayon de lune)

egro

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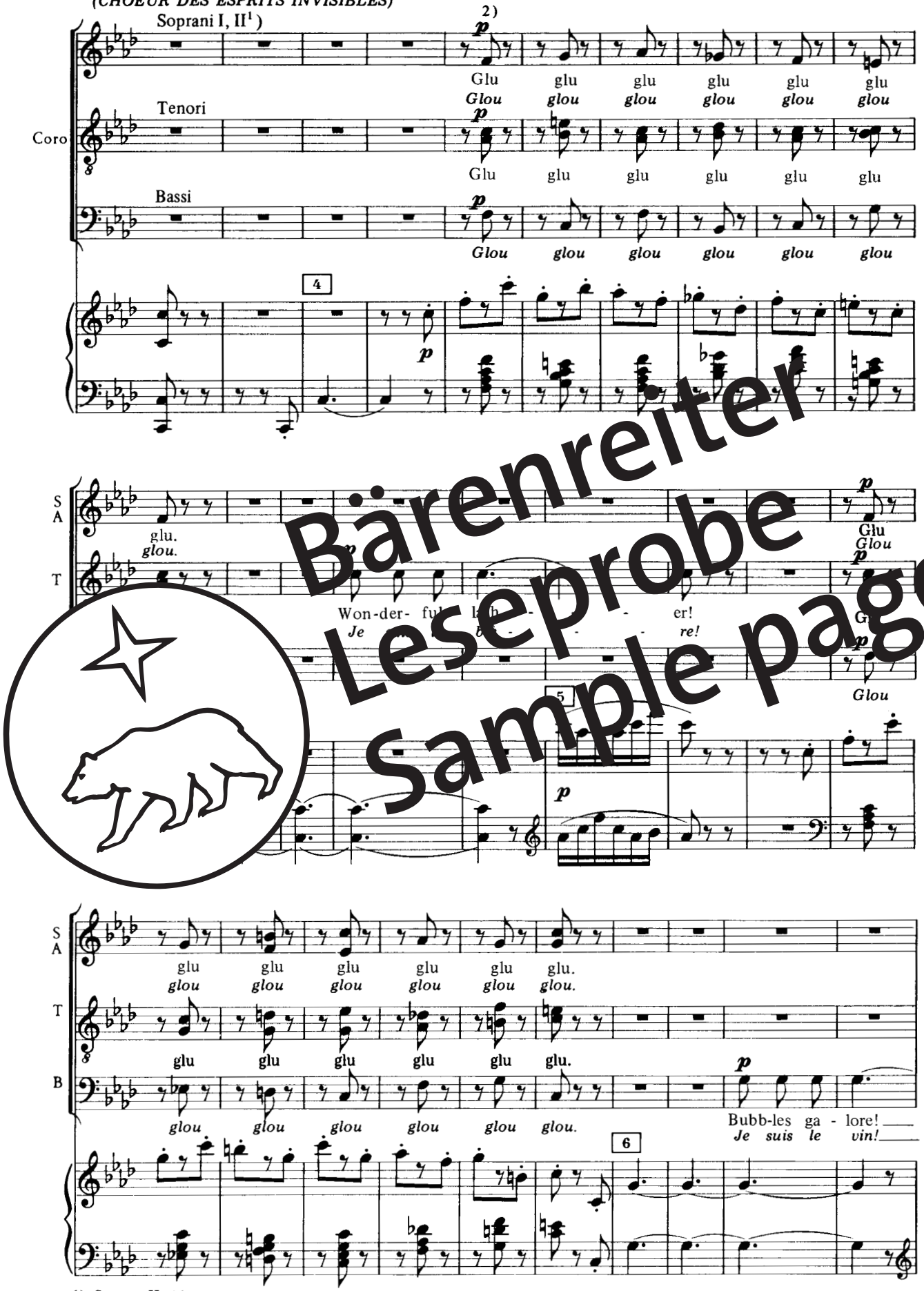
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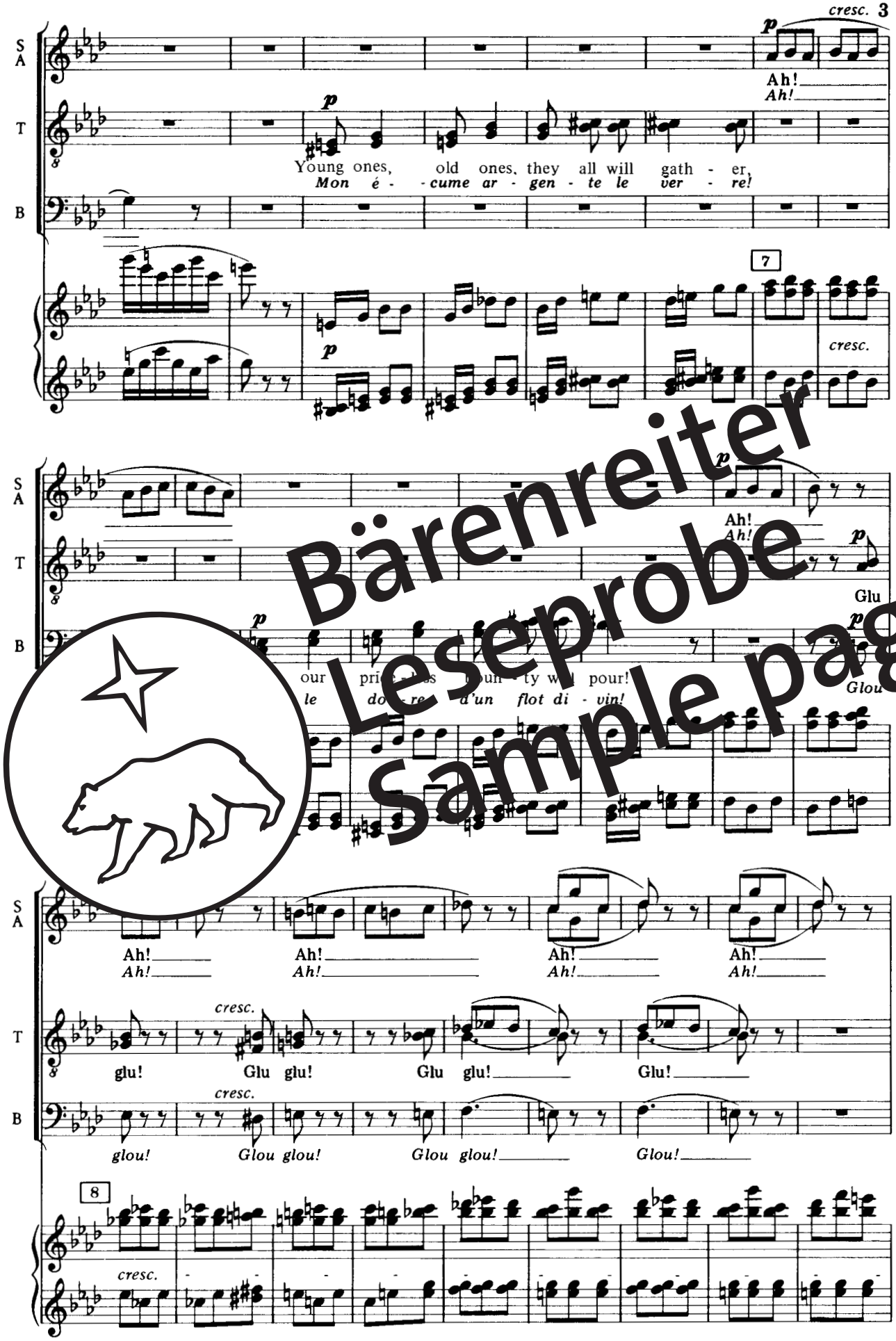
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2 (CHORUS OF INVISIBLE SPIRITS)
(CHOEUR DES ESPRITS INVISIBLES)



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1) SopranoII=Alto
2) Regarding the rhythm, compare Preface. Ed.
2) Quant au rythme, voir Préface. D.H.



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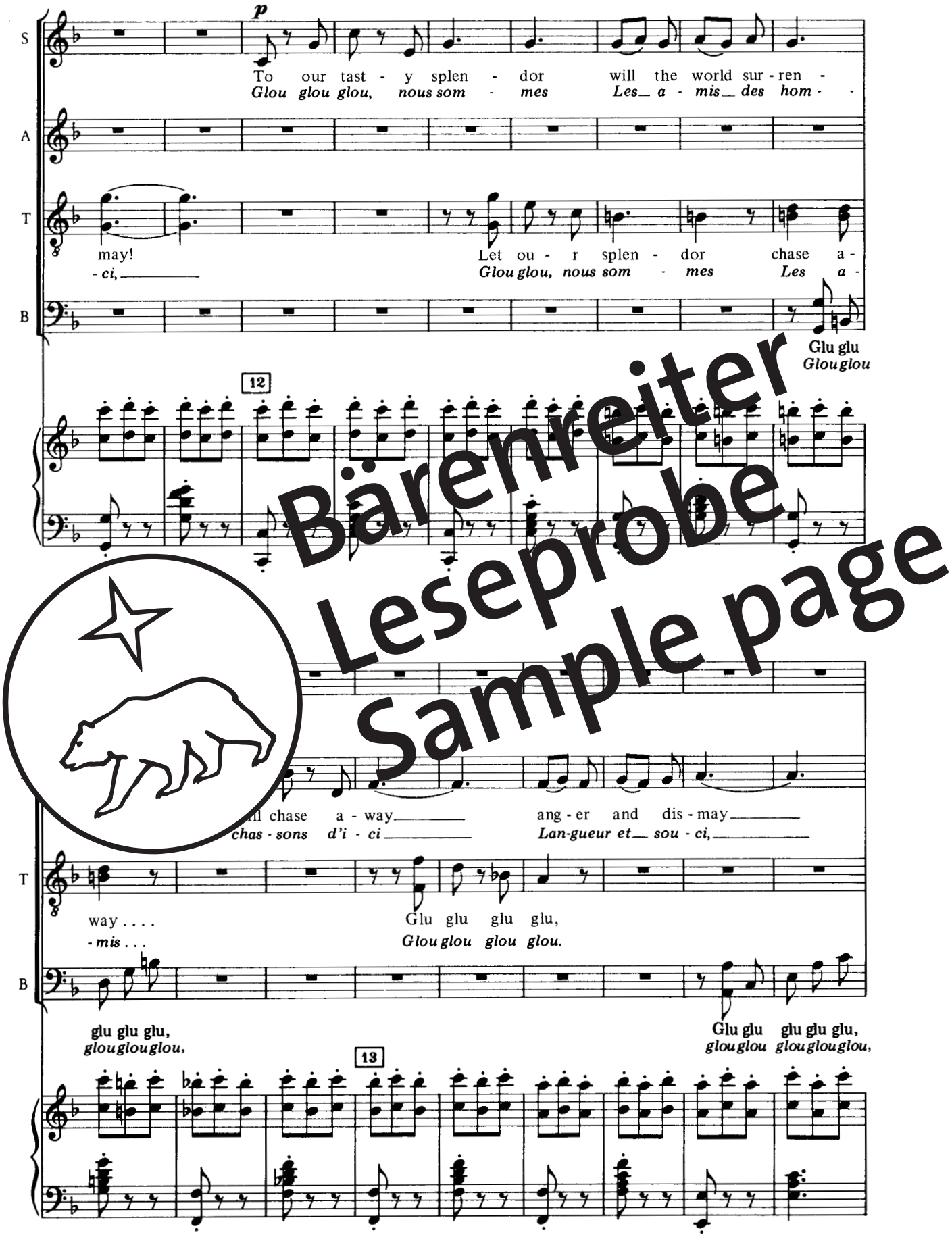
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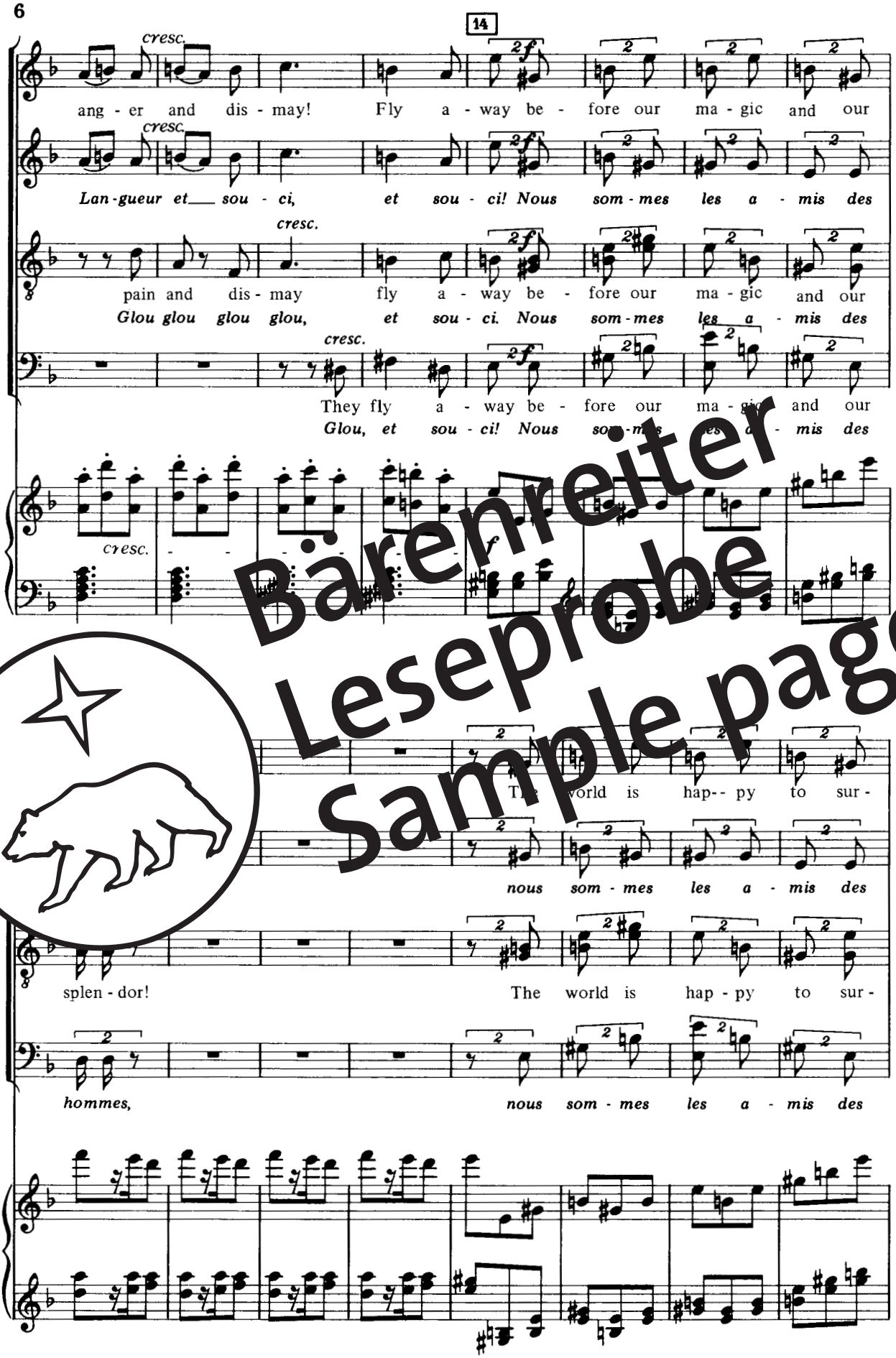


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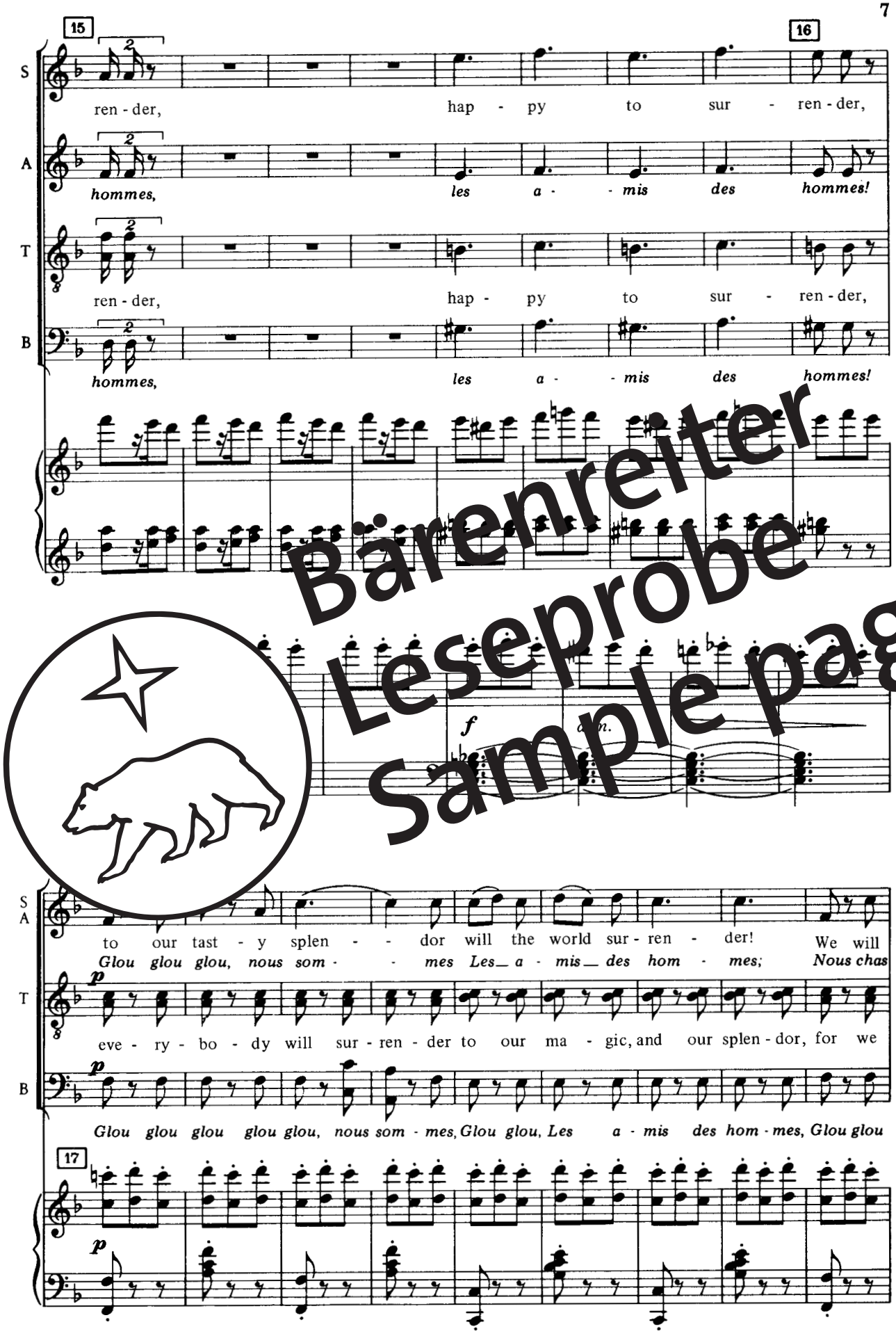
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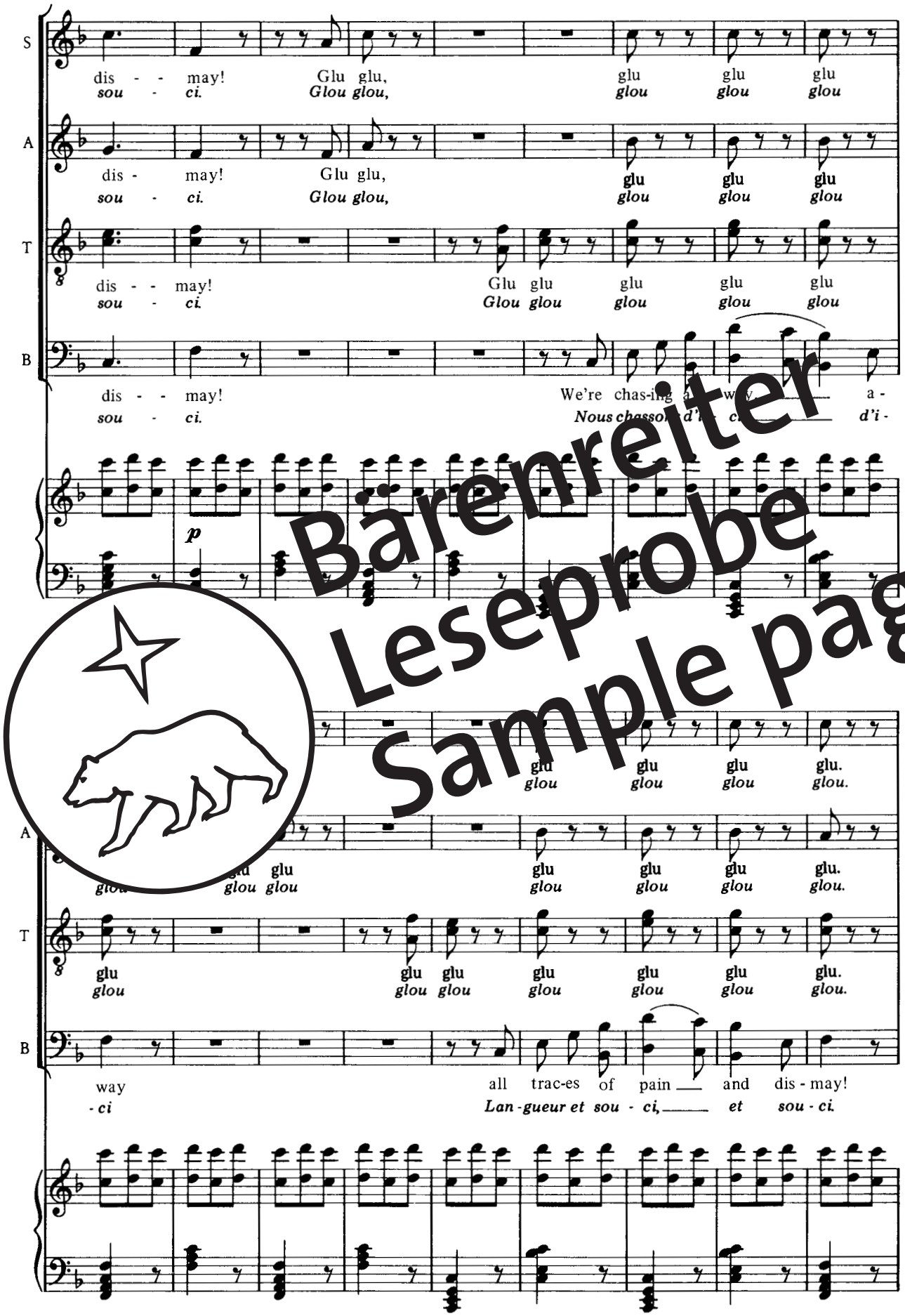
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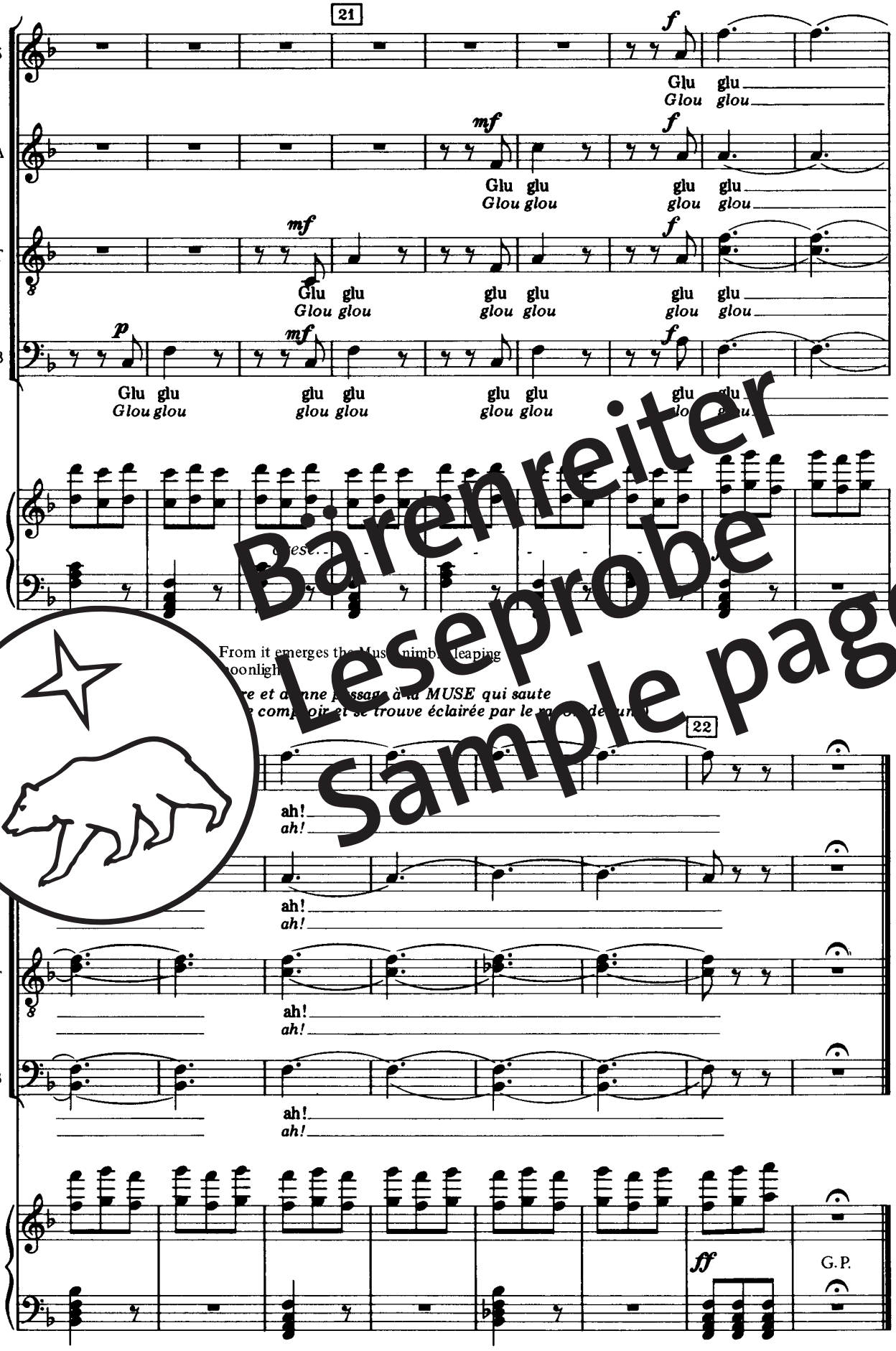


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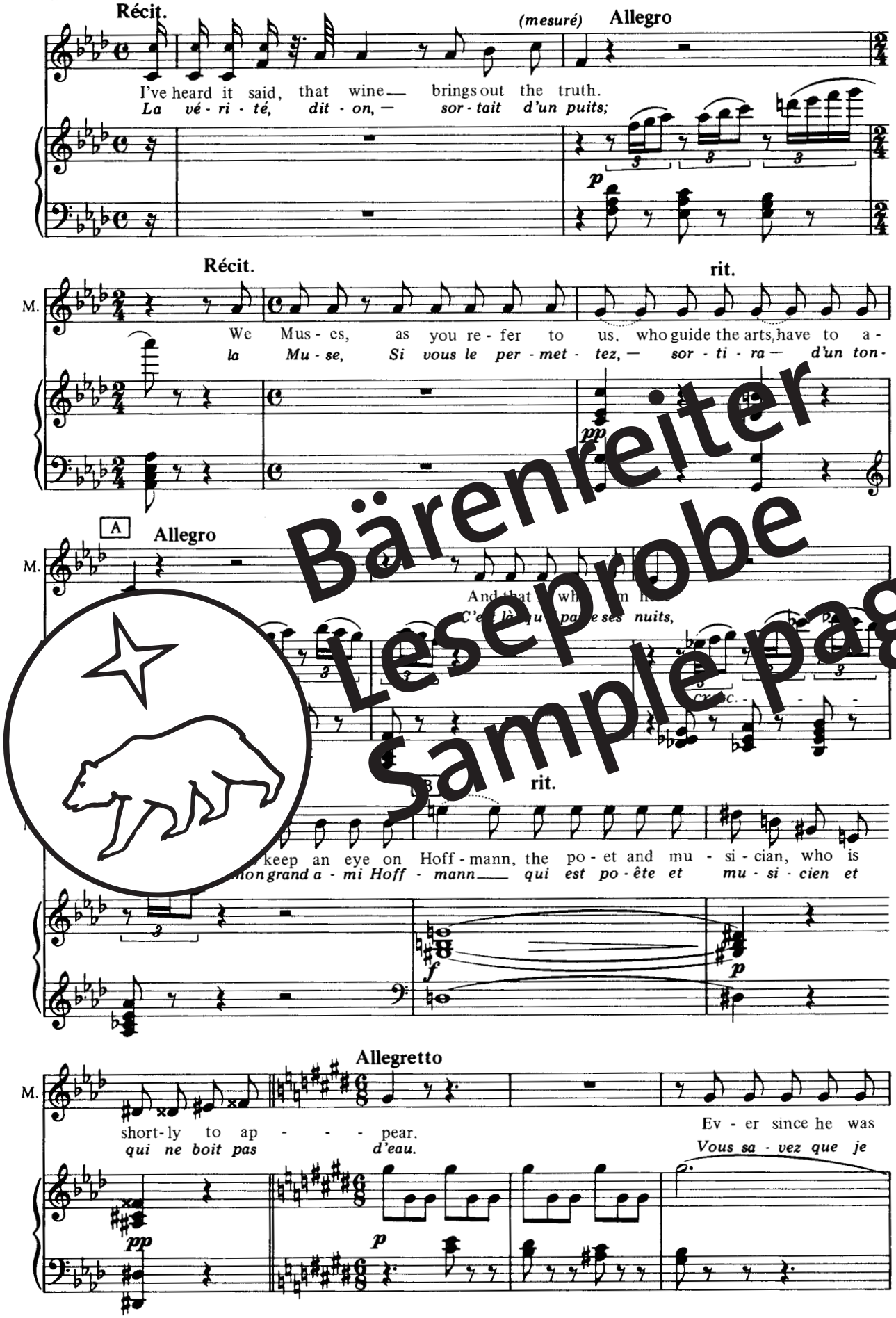
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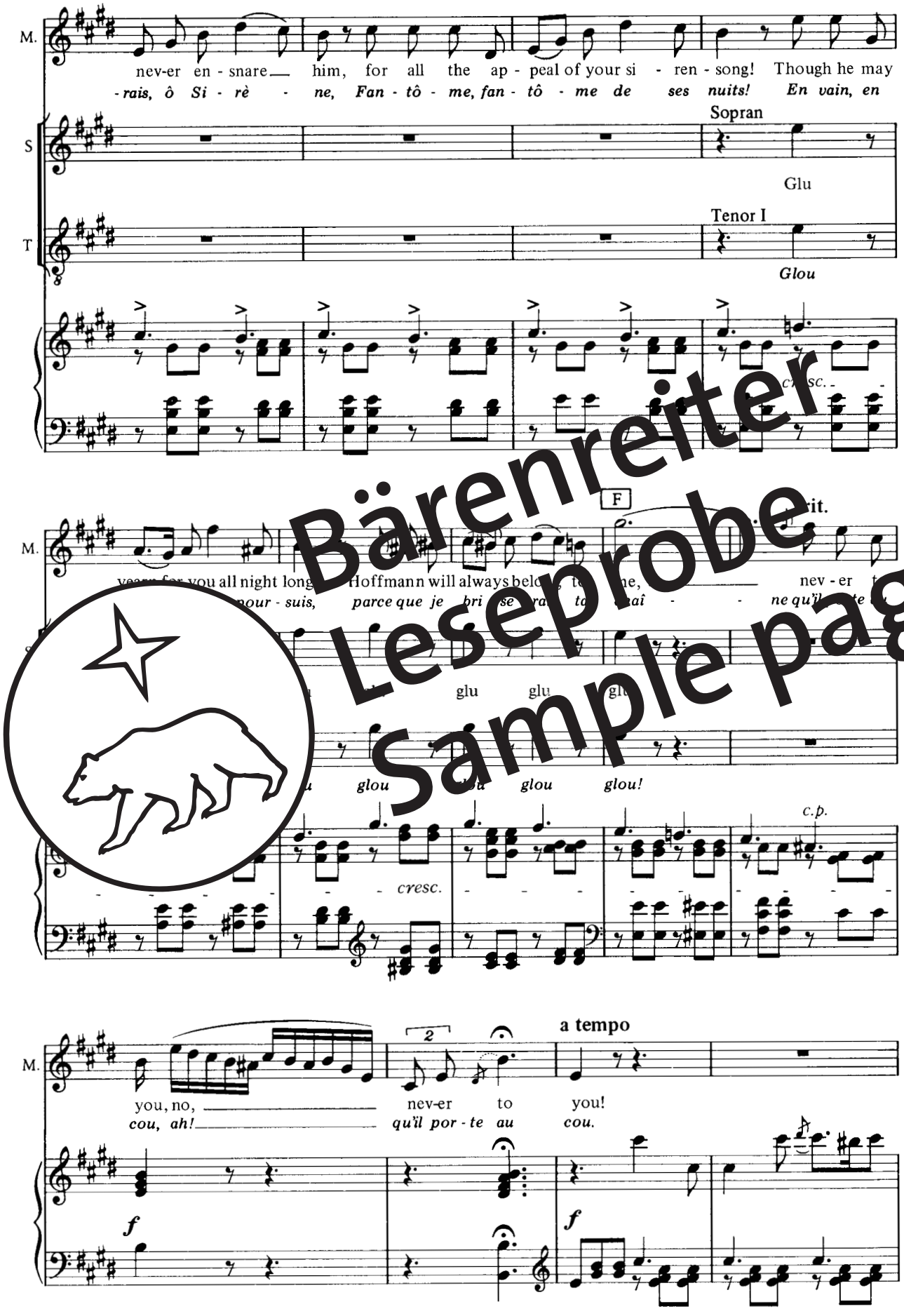
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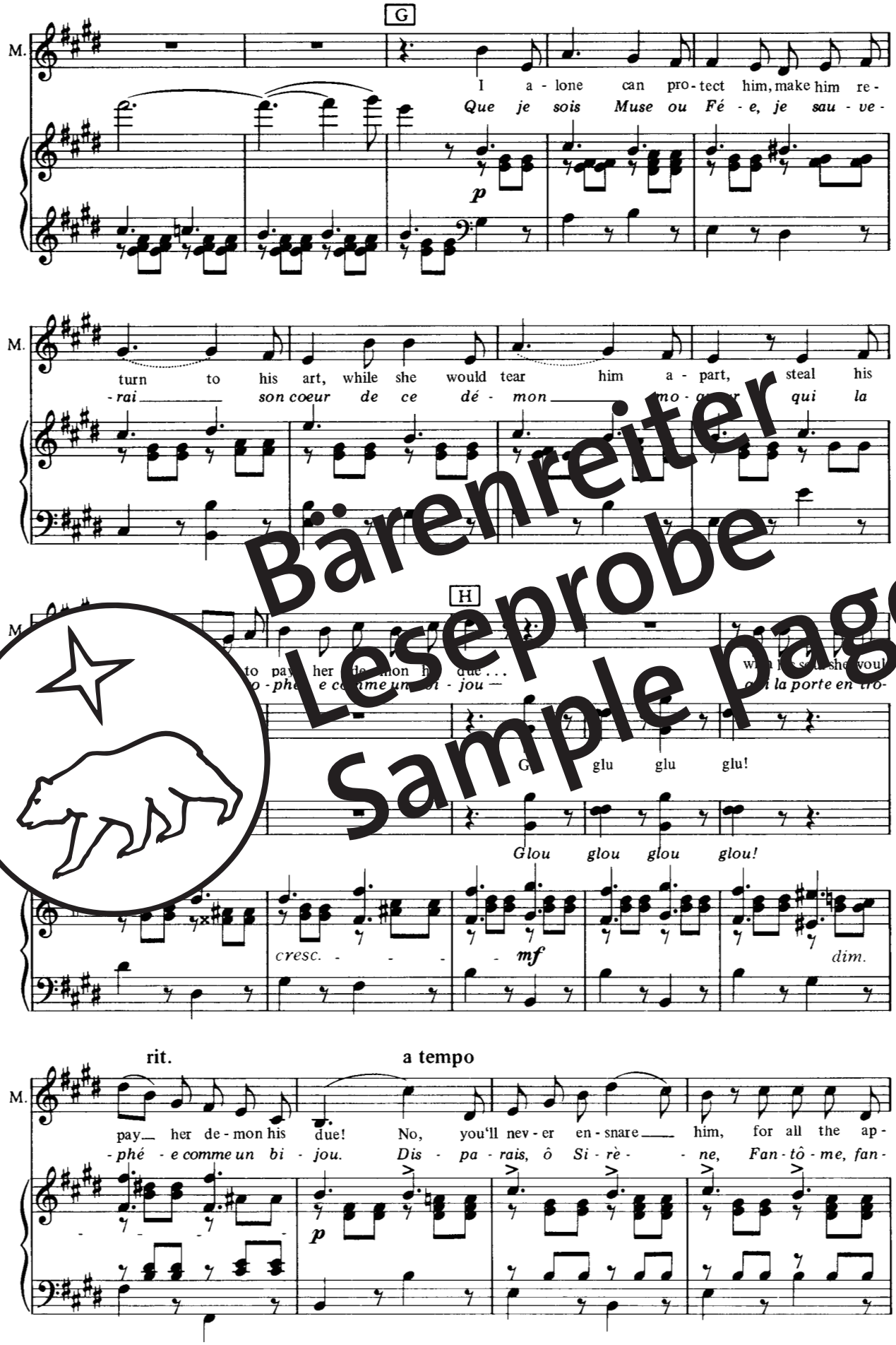


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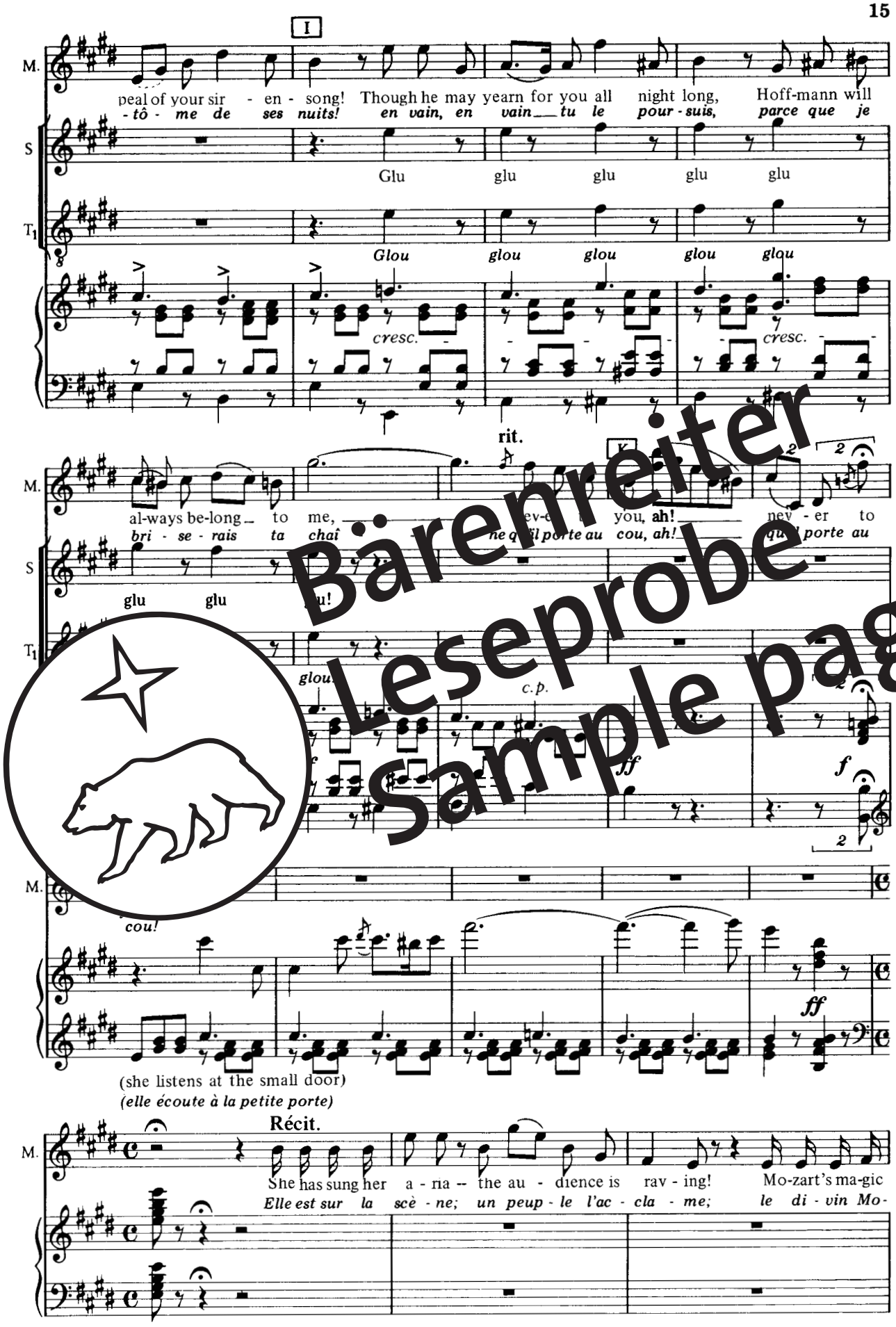
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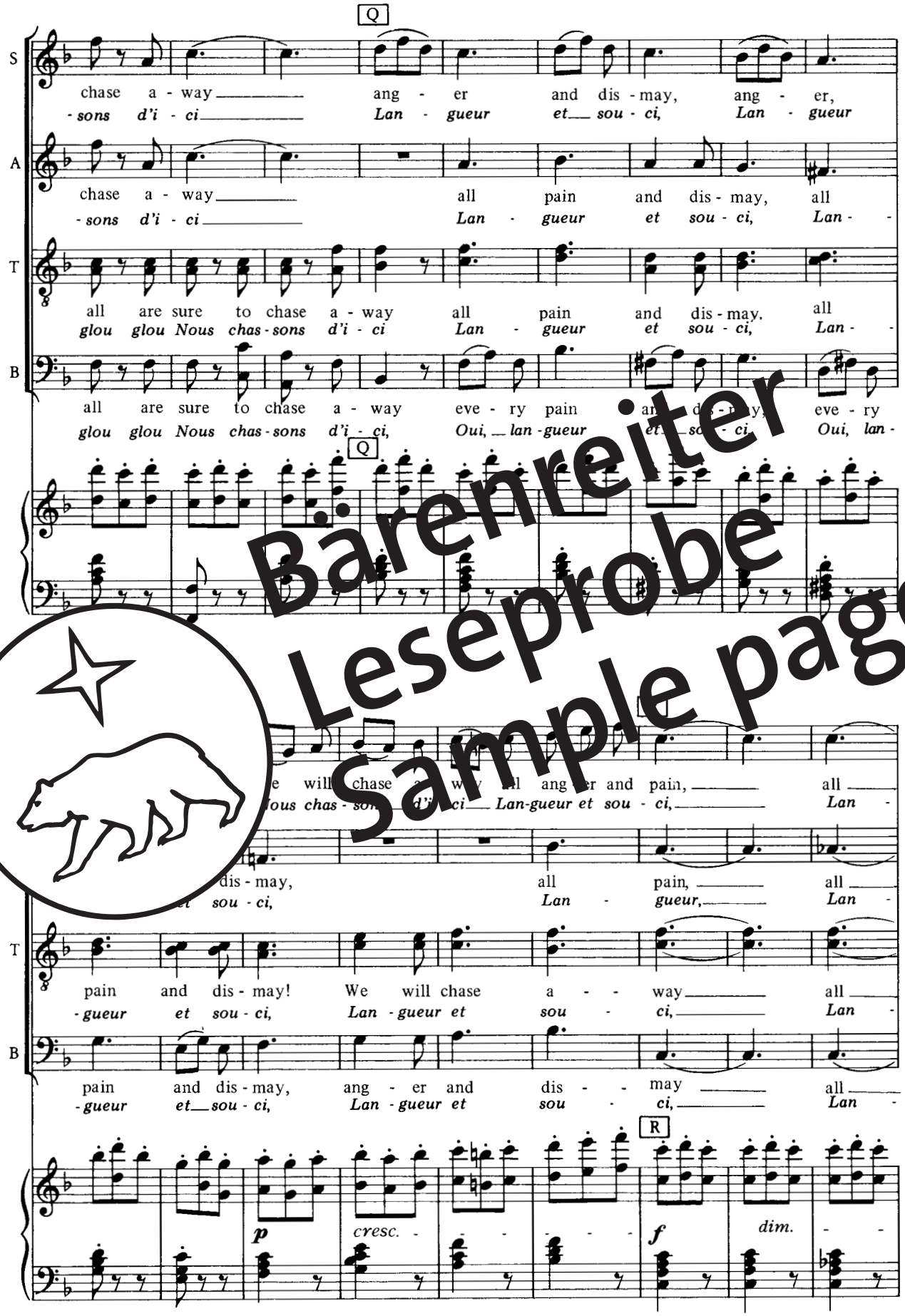


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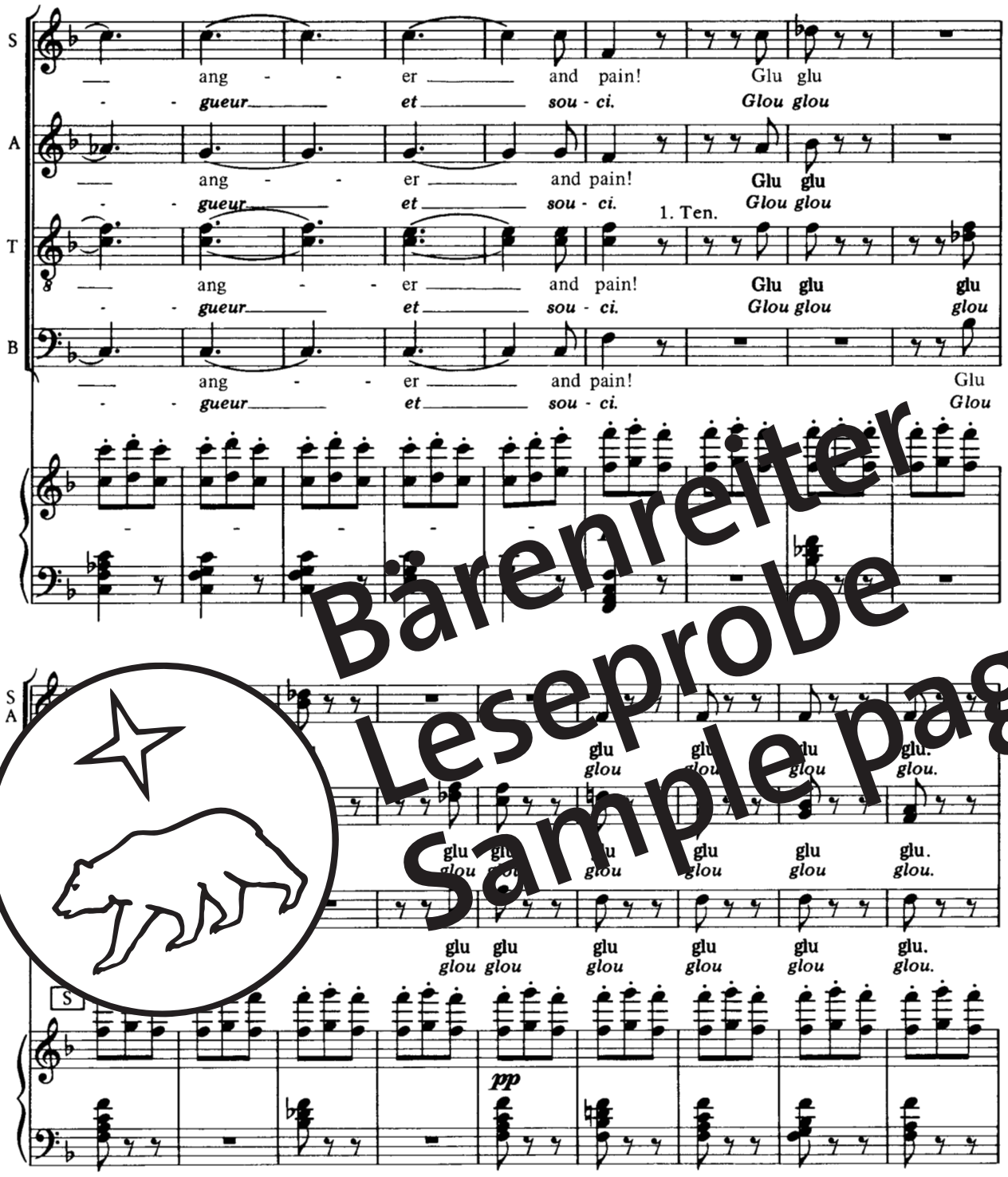
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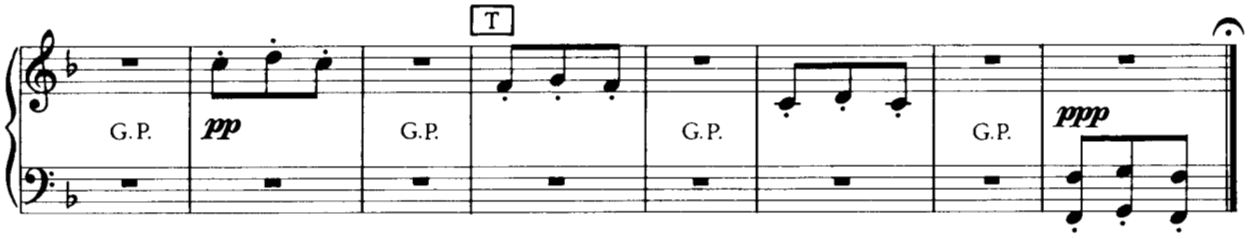


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(The Spirits vanish. The Muse, now as Niklaus, goes in hiding as the small door opens.
Along the walls, some oil-lamps now shed some more light on the scene.)

(Les esprits disparaissent. La Muse/Nicklausse se cache sur le côté au moment où la petite porte s'ouvre. La salle est éclairée par des quinquets accrochés au mur)



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Récit.

ANDREAS
ANDRES

Yes!
Oui!

Li.

work for Stel - la now, is she your em - ploy - er? She sings at the
- tres - se La Stel - la, cet - te en-chan-te - res - se? C'est bien de Mi -

p

25

A.

Yes.
Oui.

Li.

here to - night. Did she not come here to meet a
n'est-ce pas? C'est pour ren - con - trer un vieil ami qu'elle

A.

Yes.
Oui!

Yes?
Eh?
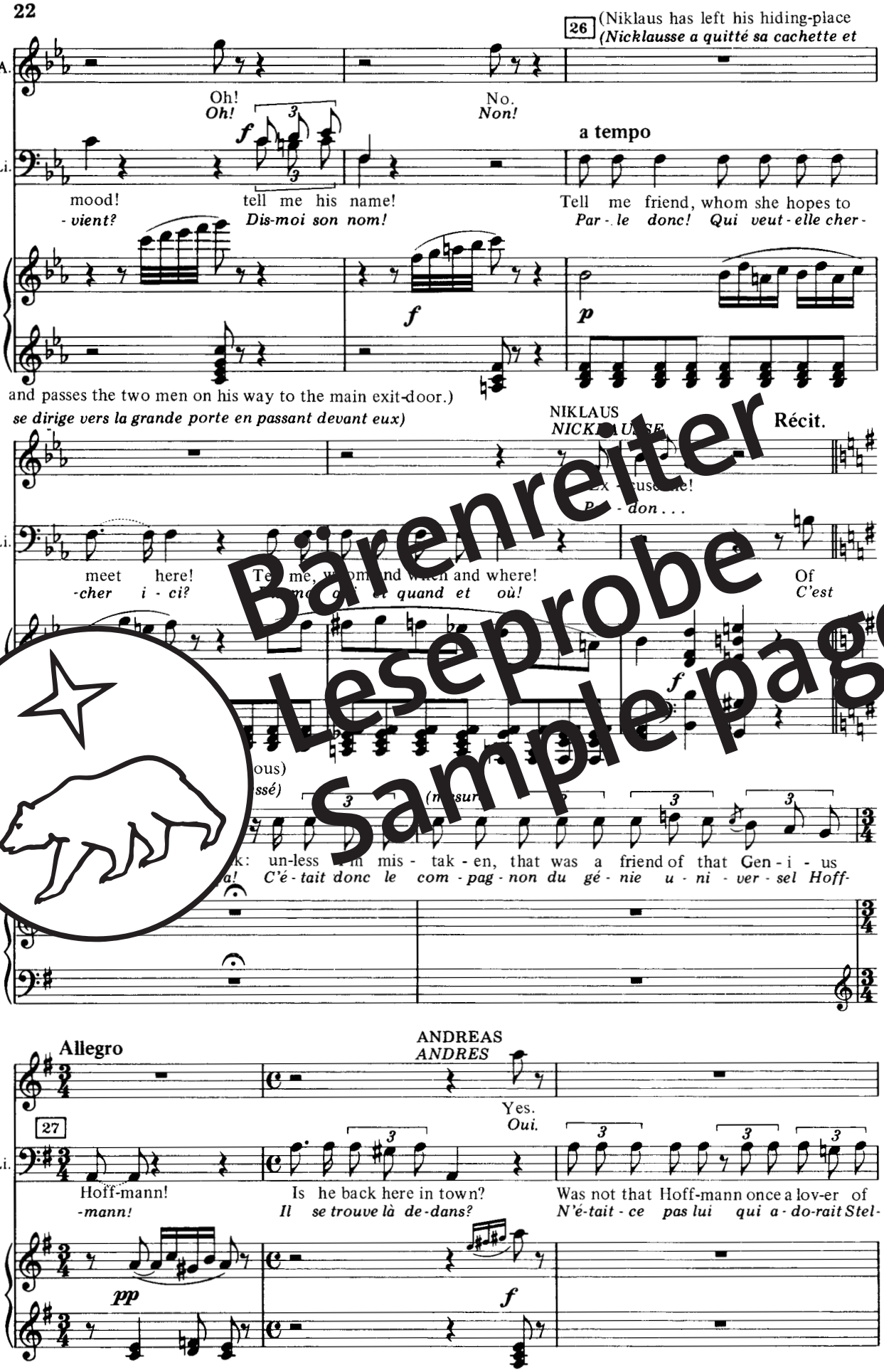
Ah!
Ah!

Li.

loved once . . . Be-fore she cast him out. She must be fick-le . . . when it fits her
ren-tre — qu'un jour elle dé - lais - sa? Elle aime l'é - chan-ge, quand il lui con -

mf

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Bärenreiter
LeseProbe
Sample page



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(he opens the letter, pockets the key found in it, and reads)

Andante *(Il ouvre la lettre, en tire une petite clef et lit:)*

Li. „I love you! Nev - er mind what I did! If you still share my
»Je t'ai - - me! Si je t'ai fait souf - frir, si tu m'ai-mes toi-

Li. feel - ings, you will for - get the past! Take the key to op - en my bou - doir . . .
-mê - me, A - mi, par-don-ne-moi! Cet-te clef ou-vri-ra ma lo - ge.

33 *pp* *p dolce* *dolcissimo*

Allegro

Li. *viens - toi!« qu'el - le me*

34 *p*

Récit.

Li. fool and a dream-er, whose stor - ies are as bad, as are his
-fè - re? Un rê - veur! Un fan - tas-que, au - teur d'hi - sto - ri - et - tes, pein - tre

mf *f*
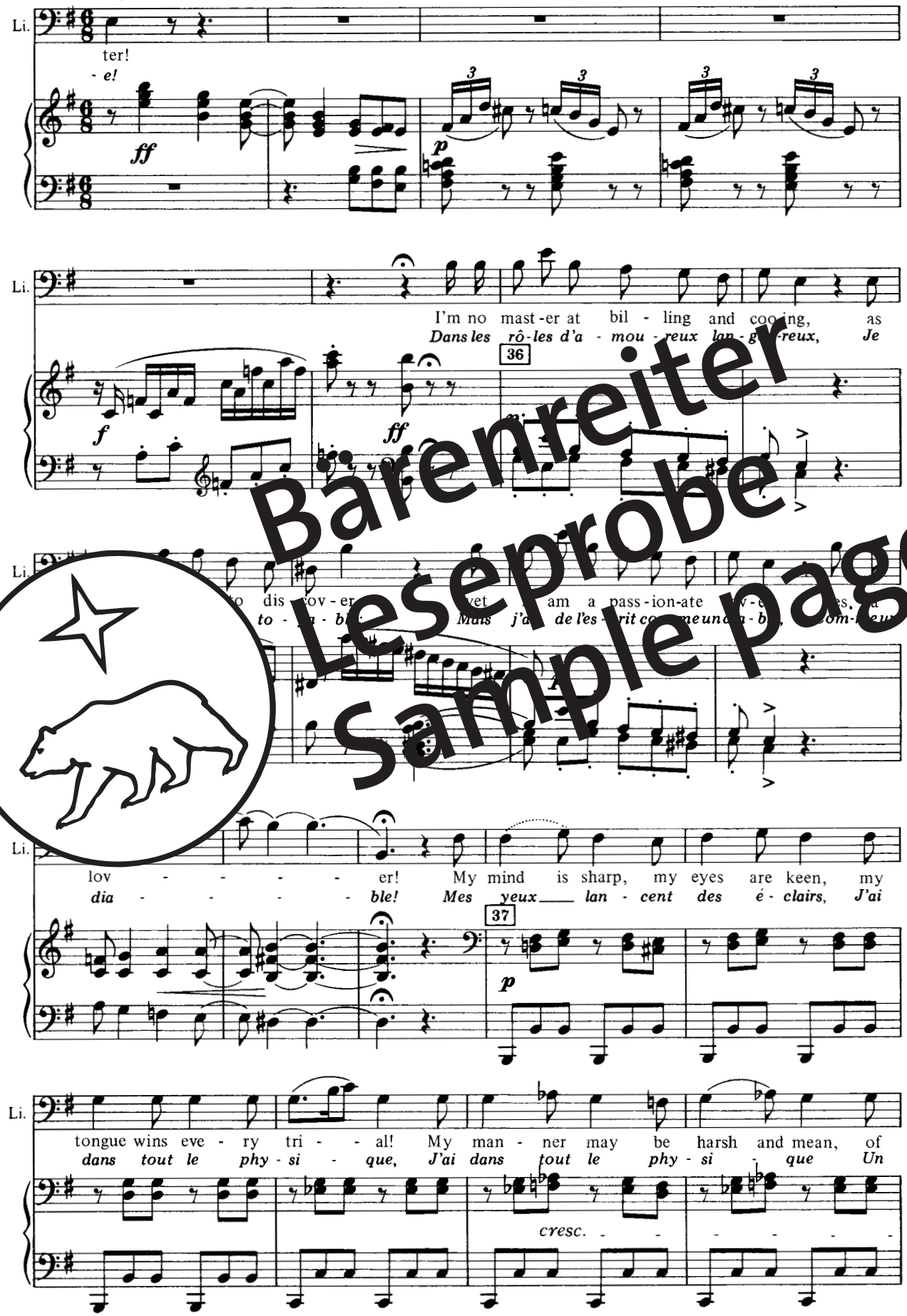
Lento **rit.**

Li. mus - ic and his art? Could this be what she needs? No! I think she can do bet - -
et com-po - si - teur! Voi - là ce qu'il vous faut! Eh! bien non, sur ma vi

35 *presto* *mf* *f* *c.p.*

Bärenreiter Leseprobe Sample page

Allegro



Bärenreiter
Leseprobe
Sample page



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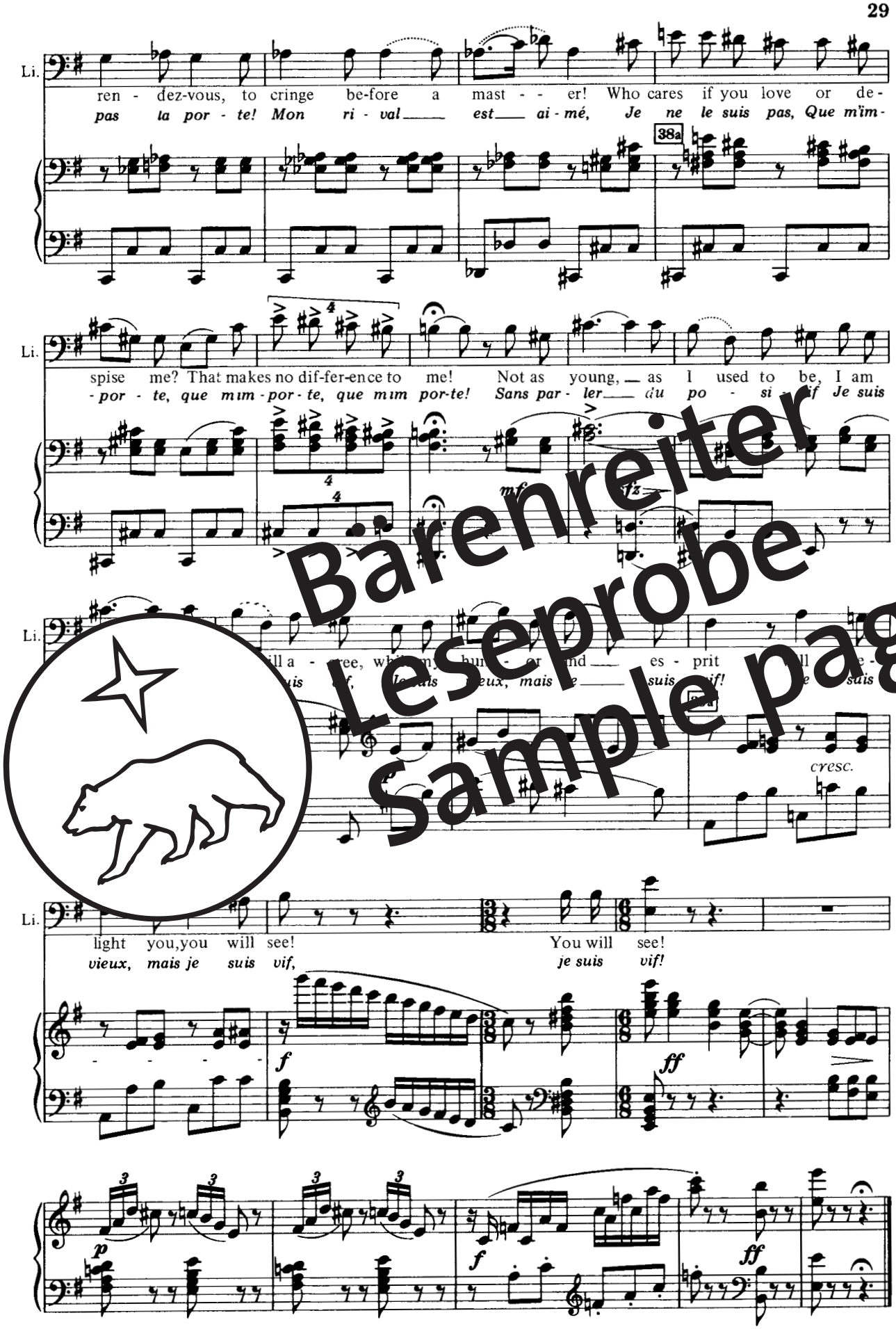
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Leseprobe
Sample page

No. 3 Scene and Chorus

No. 3 Scène et Choeur

LUTHER (entering with his waiters)
(entrant, suivi de ses garçons)

Récit.

Get ready for the crowd! The intermission has start-ed! The stud - ents will be glad to
L'en - tr'ac - te commence, ré-ser-vez cet - te tab - le! C'est chaque fois dans ce lieu, qu'a-

40

(he greets Lindorf and speaks to one of the waiters)
(saluant Lindorf)

Lu.

wel-come Hoff-mann back! He loves to drink and en - ter - tain them. And you be
- vec de jeu-nes fous Hoff-mann vient de - vi - ser et b[illegible]-re Un quart de

Allegro

Lu.

Grace a[illegible]ass [illegible]w[illegible]e!
ur le [illegible]on-s[illegible] -er! Vi -

41

Lu.
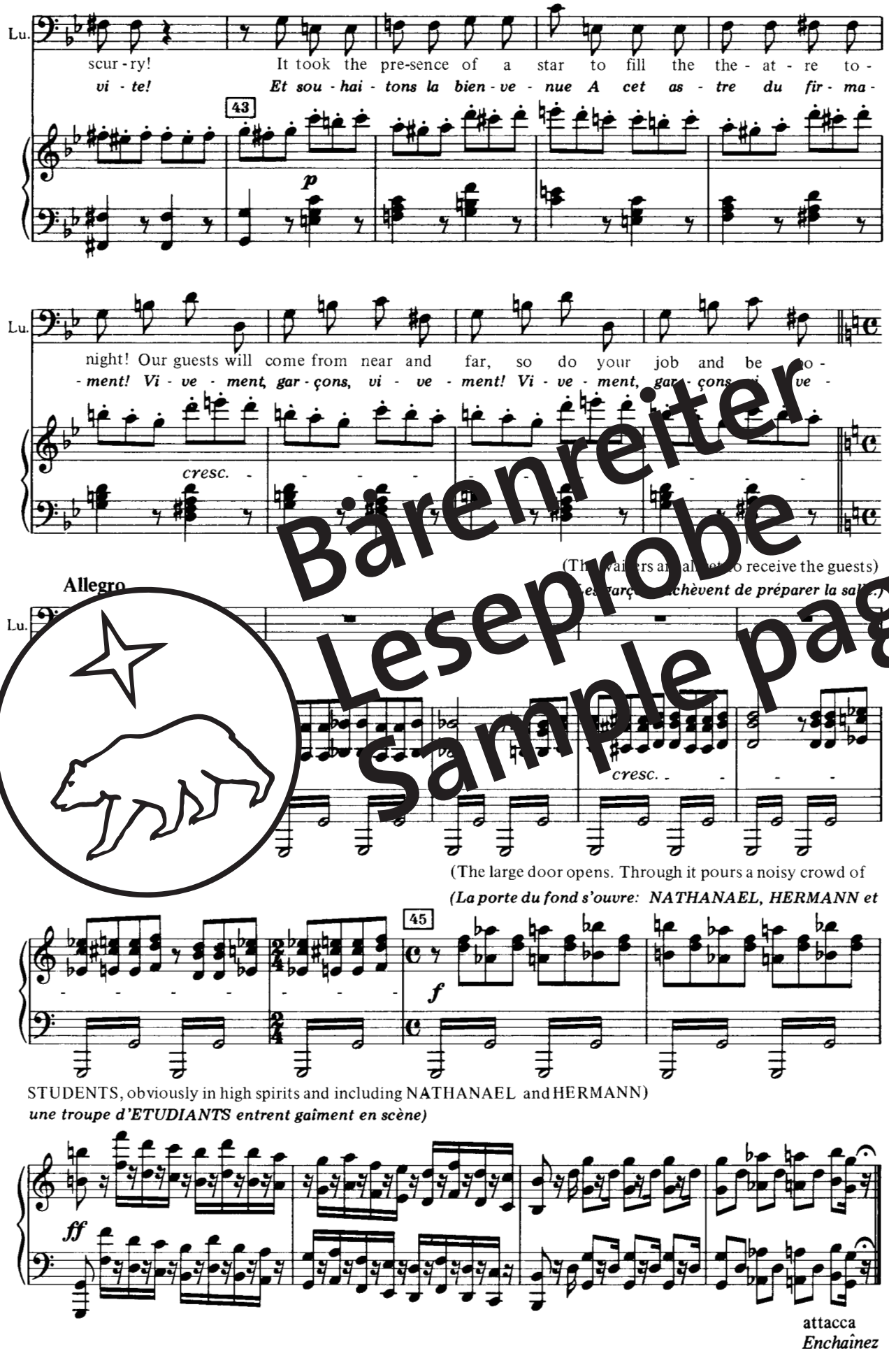
hur - ry! Hust - le and bust - le, bring sil - ver, gob - lets, glass-es, cups! Fast - er, fast - er!
vi - te! qu'on se re - mu - e! Les brocs, les cho - pes, les quin - quets! Vi - te, vi - te!

42

Lu.

E - nough to drink, e - nough to eat to feed a brood of hung-ry pups! Hur - ry,
Les toasts vont sui - vre les bou - quets, Les toasts vont sui - vre les bou - quets! Vi - te,

Bärenreiter Leseprobe Sample page



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Poco meno mosso

49

T: Dear Mast-er Luth-er, keep our glass-es full! A toast to those who share our joy, and down with
Jus-qu'au ma-tin rem - plis les pots d'é - tain! A nous ta bière, à nous ton vin! A nous ta

B: Dear Mast-er Luth-er, keep your glass-es full! A toast to those who share our joy, and down with
Jus-qu'au ma-tin rem - plis les pots d'é - tain! À nous ta bière, à nous ton vin! A nous ta

rit. a tempo

T: those whom we annoy! pour us some wine! ah! We'll stay here well to-mor-row,
bière, à nous ton vin! à nous ton vin! ah! Remplis, rem-plis mon ver - re!

B: ah! We'll stay here well to-mor-row,
ah! Remplis, rem-plis mon ver - re!

pp
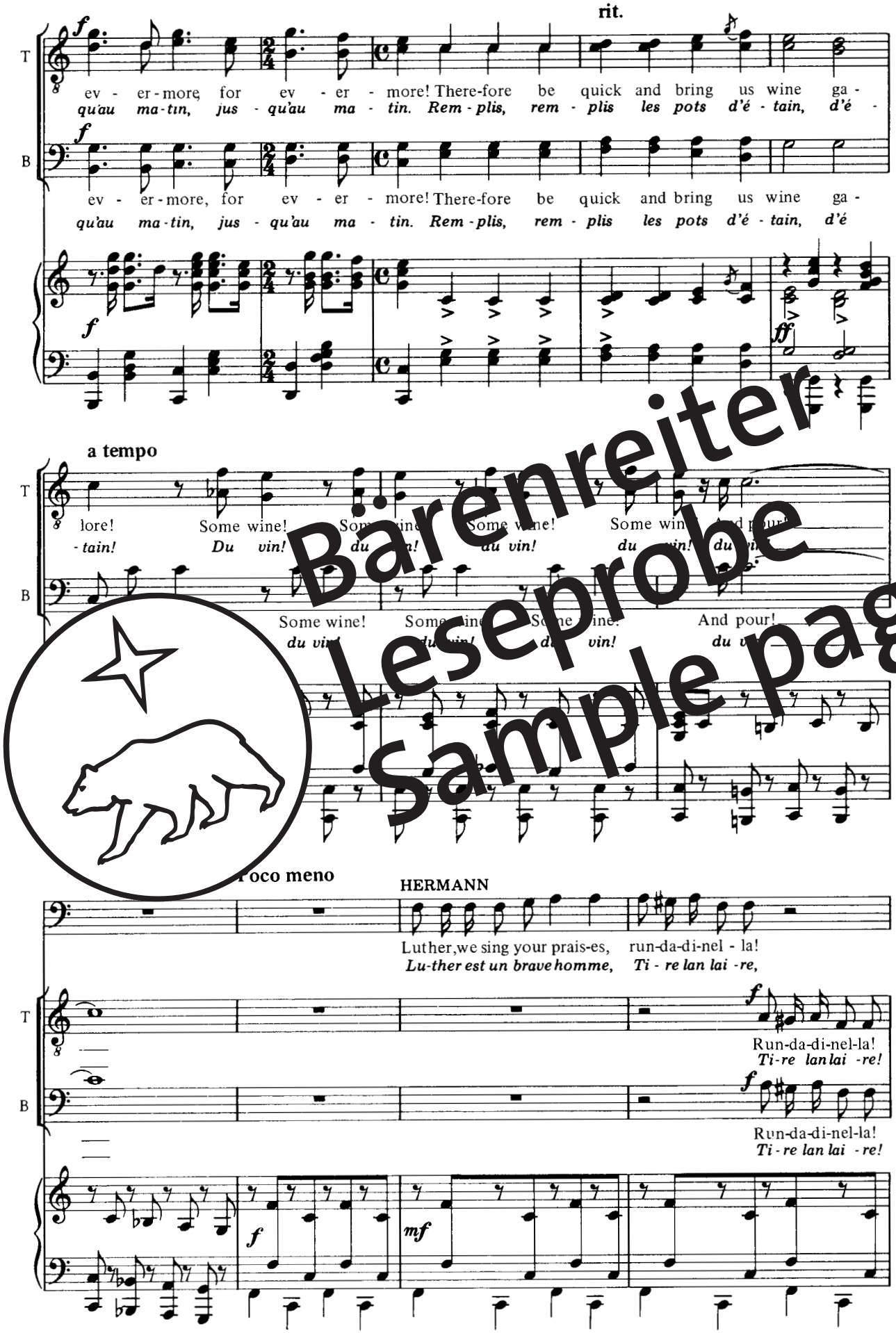
T: laugh-ter and fun shall be the on-ly rule! In wine we'll drown our eve-ry care and sor-row for -
Jus-qu'au ma-tin rem - plis les pots d'é-tain! Jus-qu'au ma-tin rem - plis, rem-plis mon ver-re! Jus-

B: laugh-ter and fun shall be the on-ly rule, be-cause in wine we'll drown our eve-ry care and sor-row for -
Jus-qu'au ma-tin rem - plis les pots d'é-tain, les pots d'é-tain, jus-qu'au ma - tin, rem plis mon ver-re! Jus-

50

cresc.

Bärenreiter Leseprobe Sample page



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NATHANAEL

Drink-ing has made him life-less, run-da-di - nel-la,
Sa femme est fil - le d'È - ve, Ti - re lan lai-re,

Lu.

course, my friends, at once, right here!
-là, voi-là, messieurs, voi - là!

T

f

Run-da-di- nel-la,

B

f

Ti - re lan lai-re,

p *f*

Bärenreiter Leseprobe Sample page

Na.

f

Ti - re lan la!

T

p

Year aft - er year he'd shunned her, run - da - di - nel - la, run - da - di - nei!

B

p

Sa femme est fil - le d'È - ve, Ti - re lan lai - re, ti - re lan la.

54

p r.H.

(banging their
(bruit de

T She ran a - way! No won - der! run - da - di - nel - la, run - da - di - nei.. Some
B *C'est de-main qu'on l'en - lè - ve!* *Ti - re lan lai - re, ti - re lan la!* *Du*

goblets, as above)
gobelets)

LUTHER
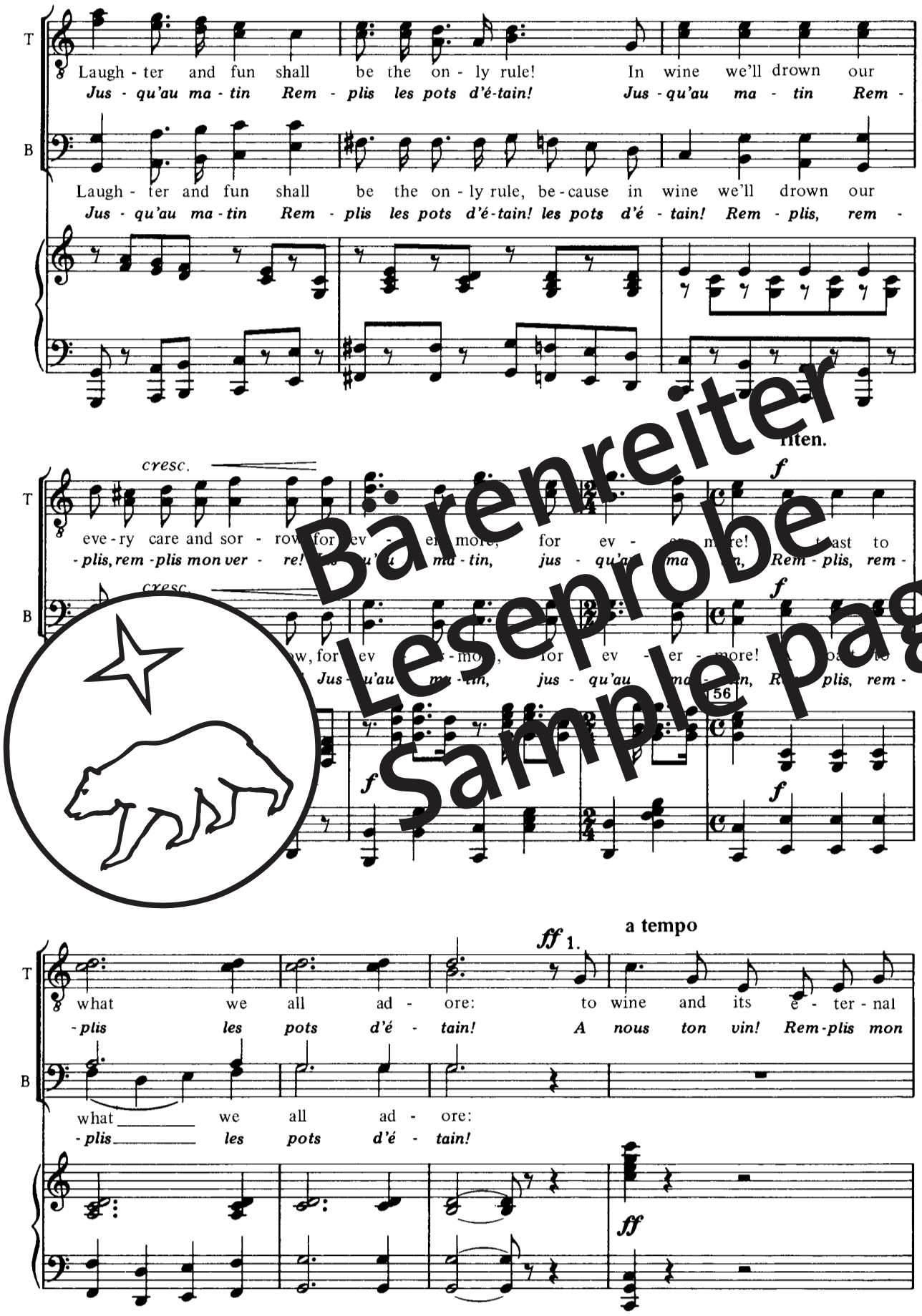
T *Voi - là, voi - là,* *my friends, once, here!* *voi - là!*
beer! Some wine! Some beer!
vin! *du*

a tempo (animato)

T wine! We're set to stay here well in-to to - mor-row!
B *vin!* *Jus - qu'au ma - tin Rem - plis, rem-plis mon ver - re!*

55

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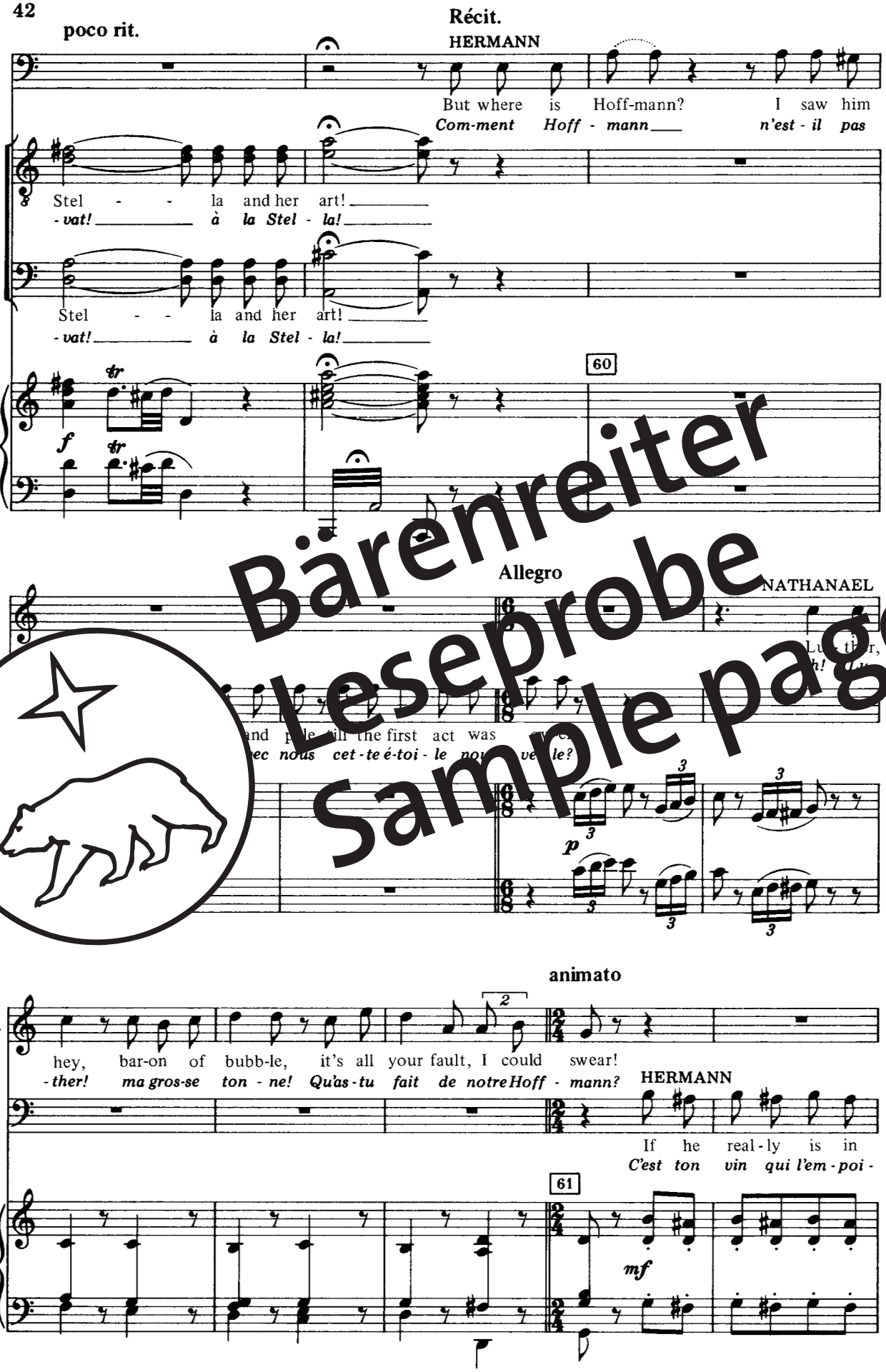


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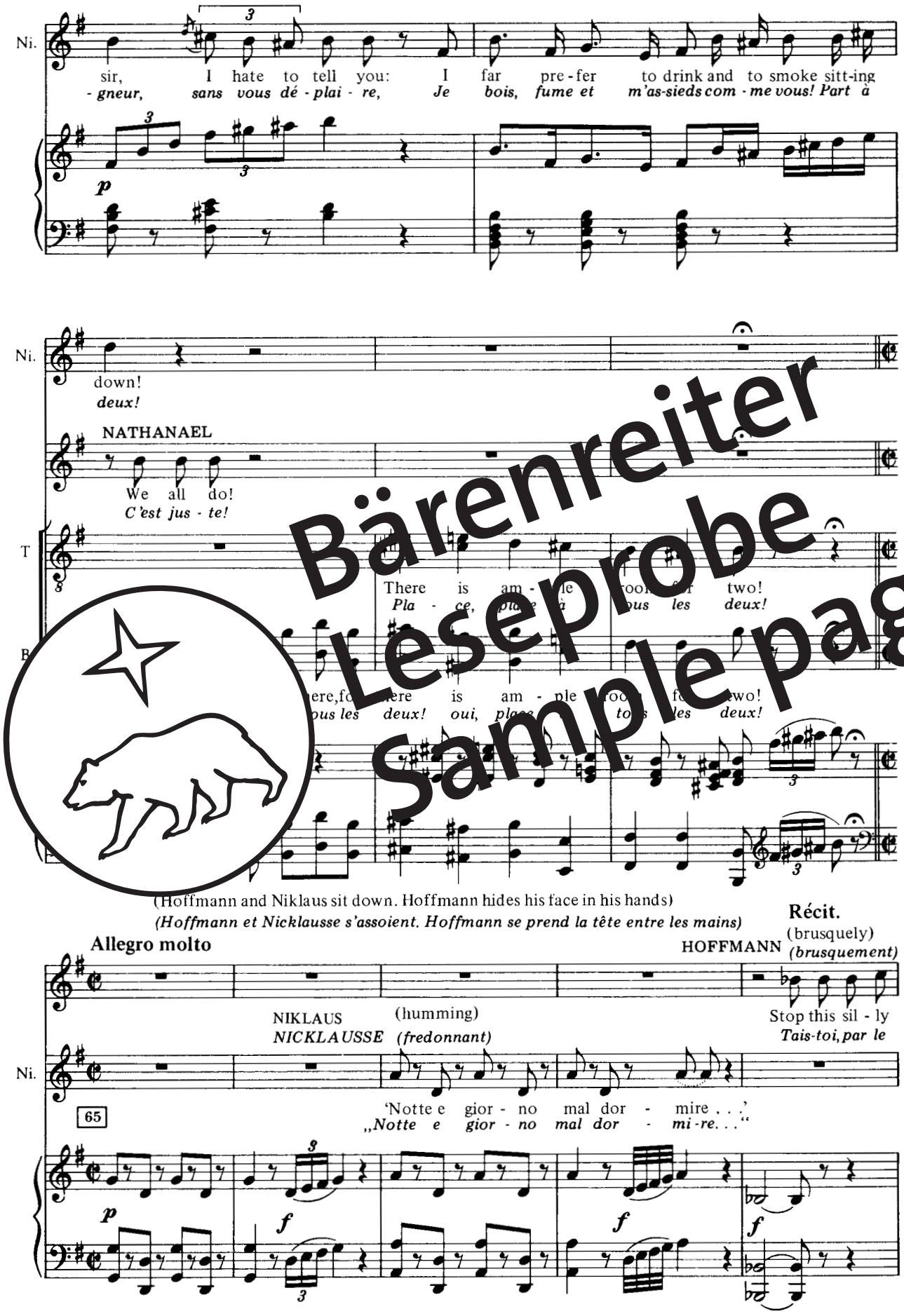
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NIKLAUS
NICKLAUSSE

Yours and that of some old beg - gar, hap - pi - ly drunk and a - lone!
Et là, près de cet - te por - te, Sur un i - vro - gne qui dort!

Récit.
HOFFMANN

In - deed! See - ing him sleep, I was all green with en-vy! All grog - gy and
C'est vrai! Ce co - quin - là, par - dieu! m'a fait en - vi - e! boi - r à

68

H.

a - sleep, the gut - ter my bed! So - ra - ti.
lut - touchon dans le ruis - seau! pier - re!

HERMANN

Un - der your head . . .
Sans o - reil - ler?

H.

a cloud! with rain - drops!
Le ciel! La plui - e!

NATHANAEL

to keep you warm? Cov - ered with what?
Et sans ri - deau? Sans cou - vre - pied?

cresc.

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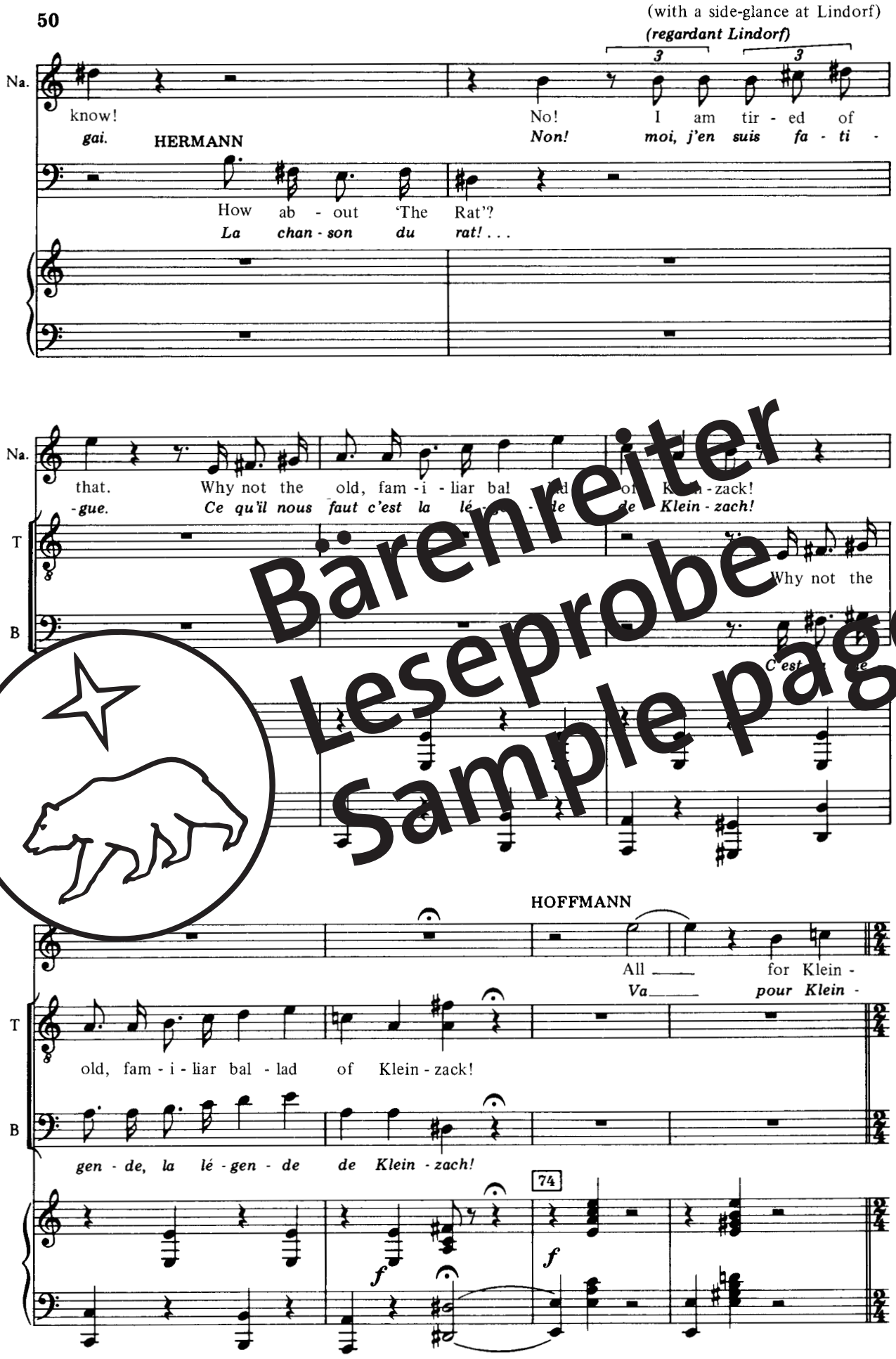


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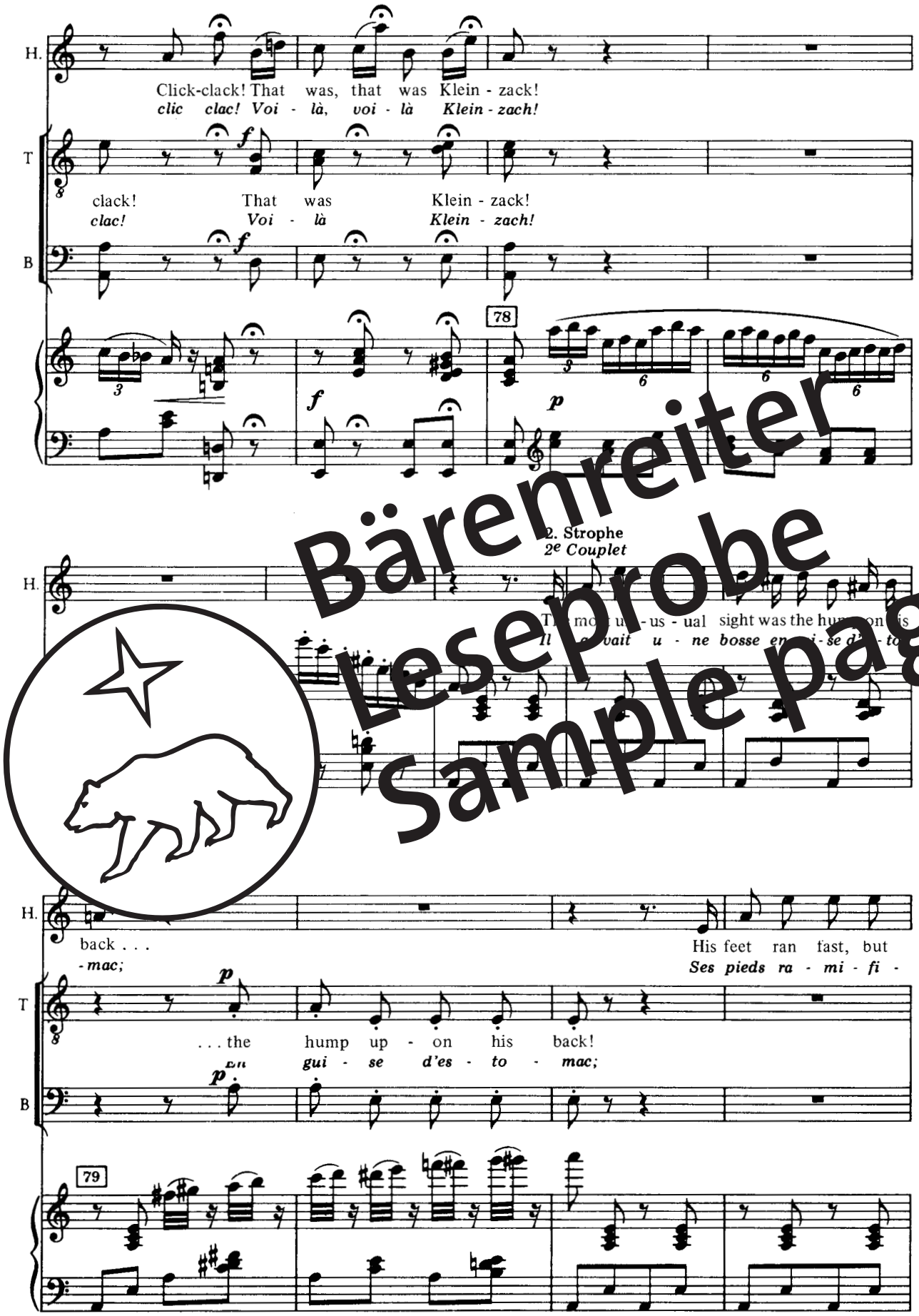
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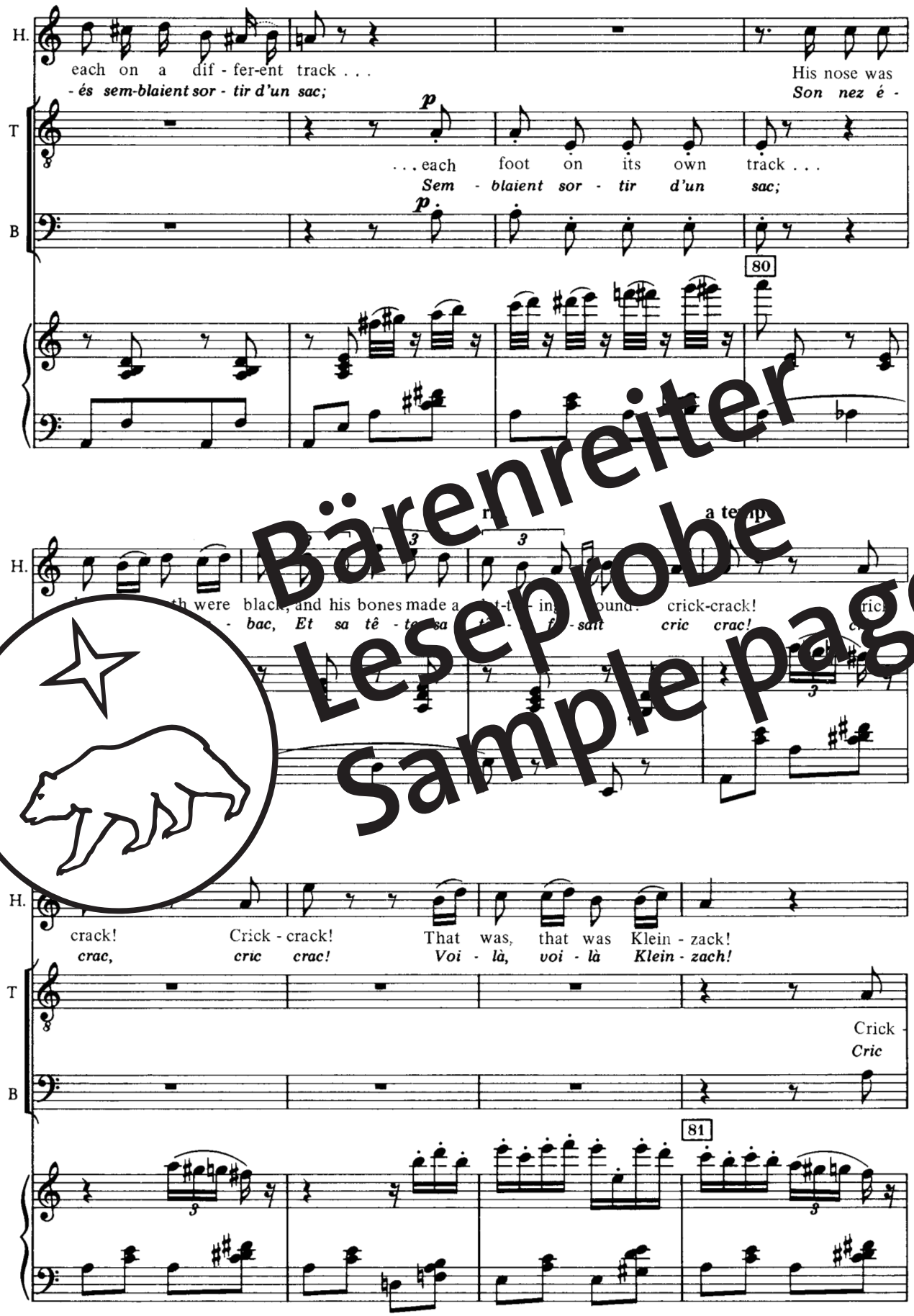


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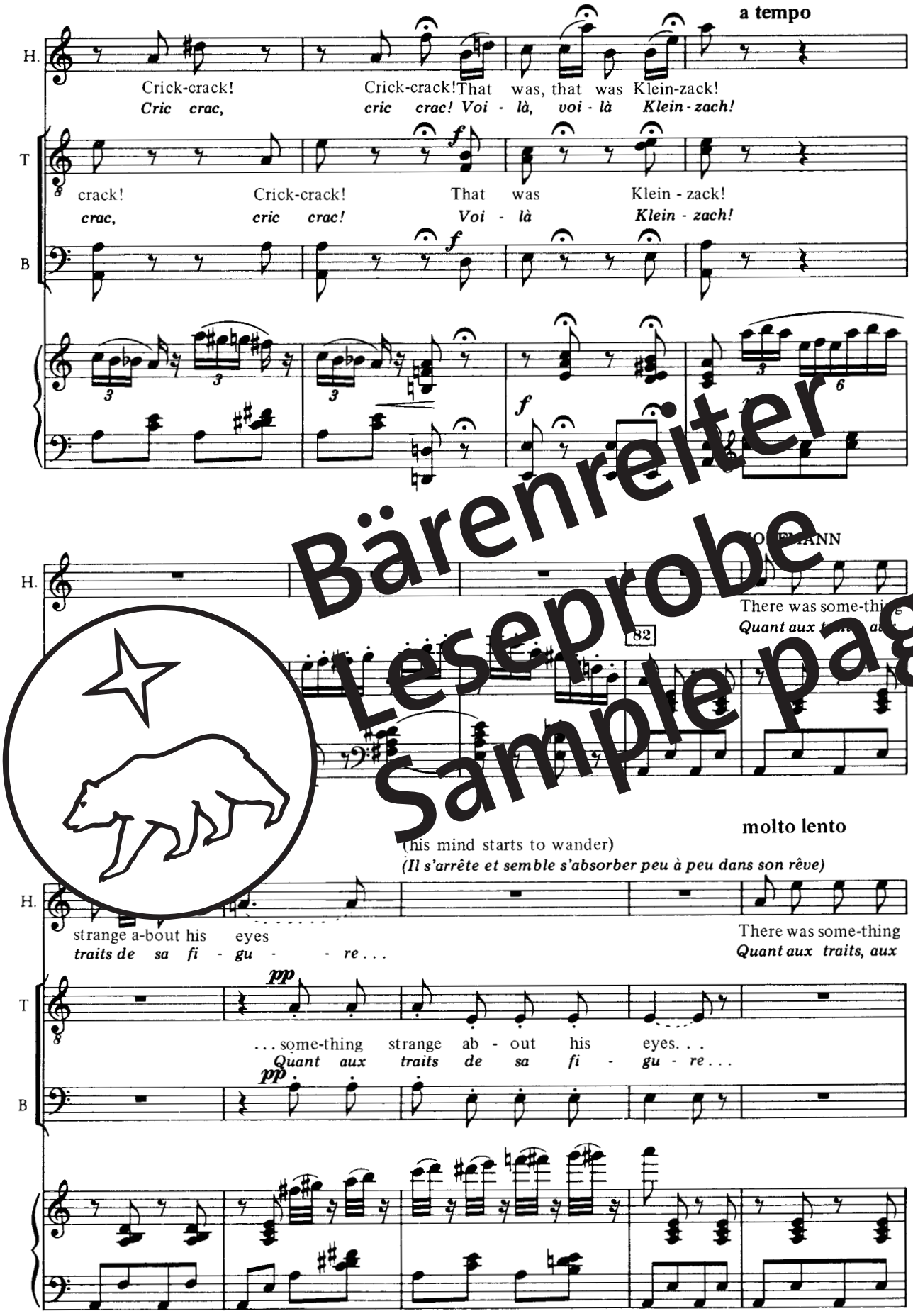
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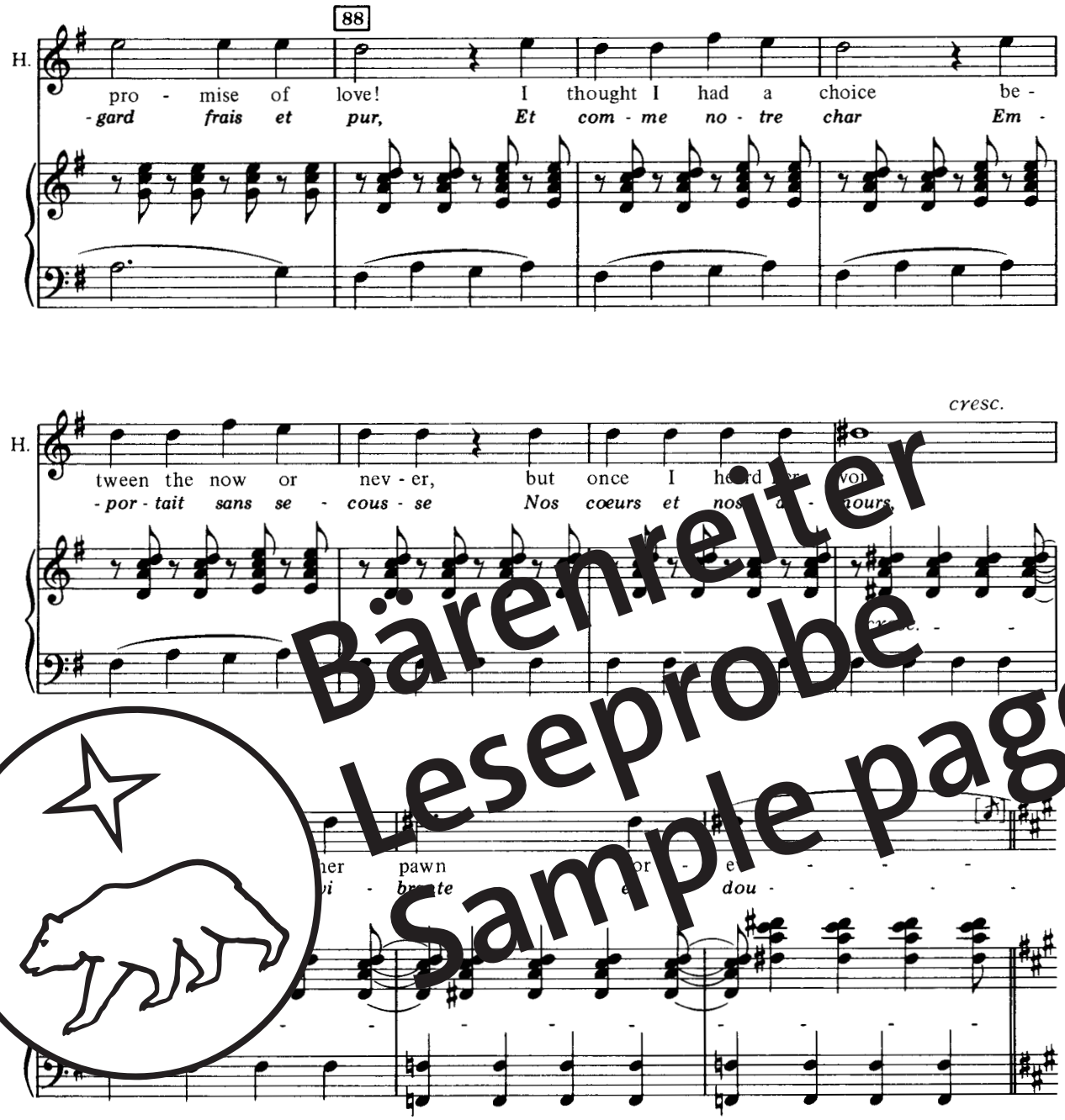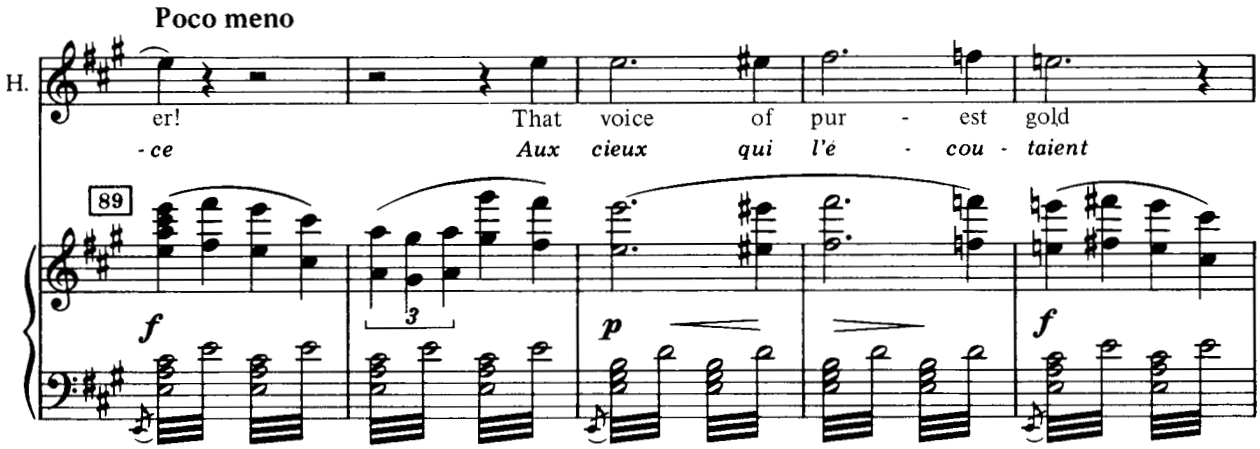


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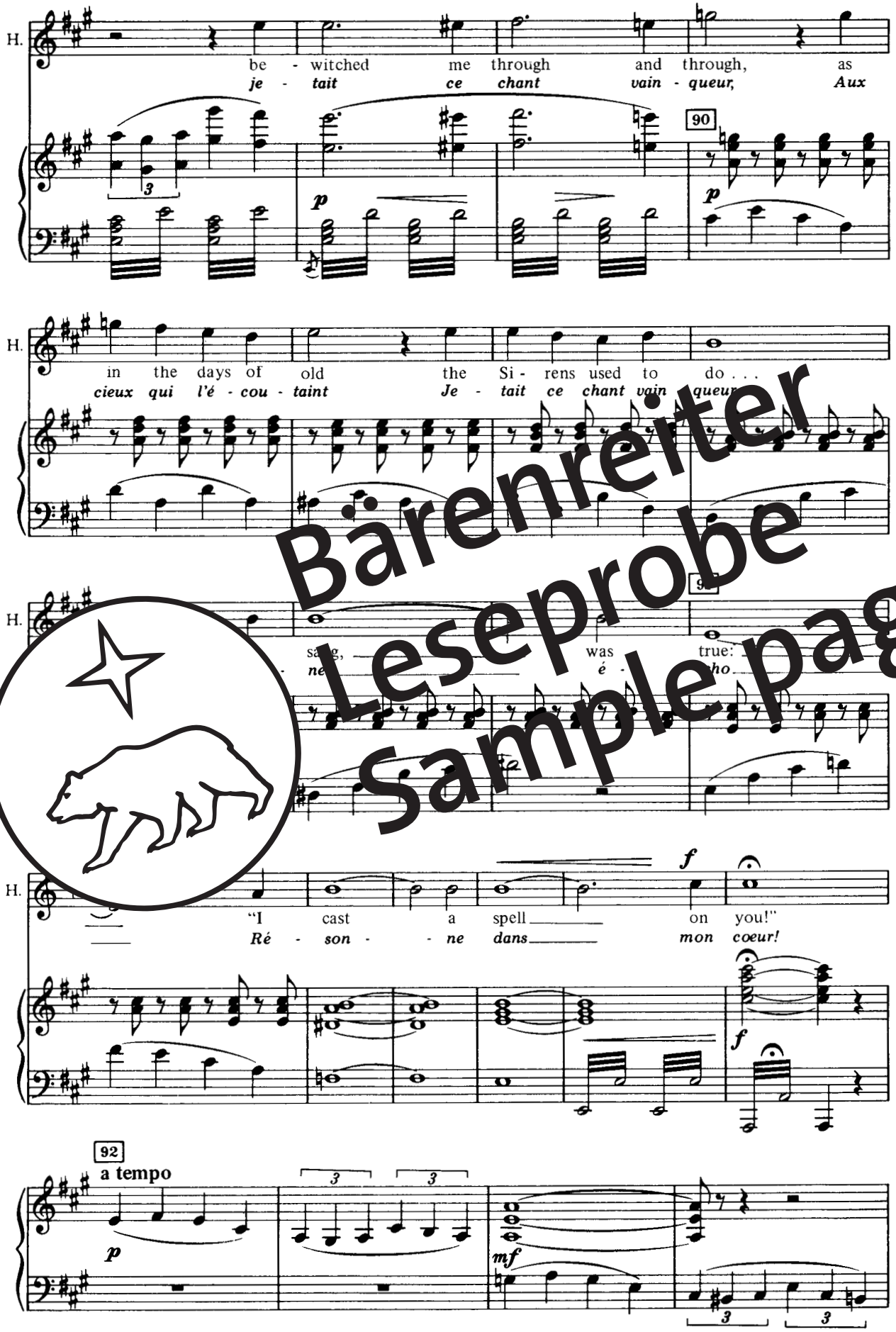


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a tempo

H. sack, a sack, a sack, that was, that was Klein-
flac! flic flac, flic flac! Voi - là, voi - là Klein -

96

H. zack! A sack! A sack! That was, that was Klein -
-zach! Flic flac! flic flac! Voi - là, voi - là Klein -

T A sack! A sack! Klein -

Coro

B *Flic flac! flic flac! Voi - là*

H. zack!
-zach!

T zack!

B *-zach!*

97

f *ff*

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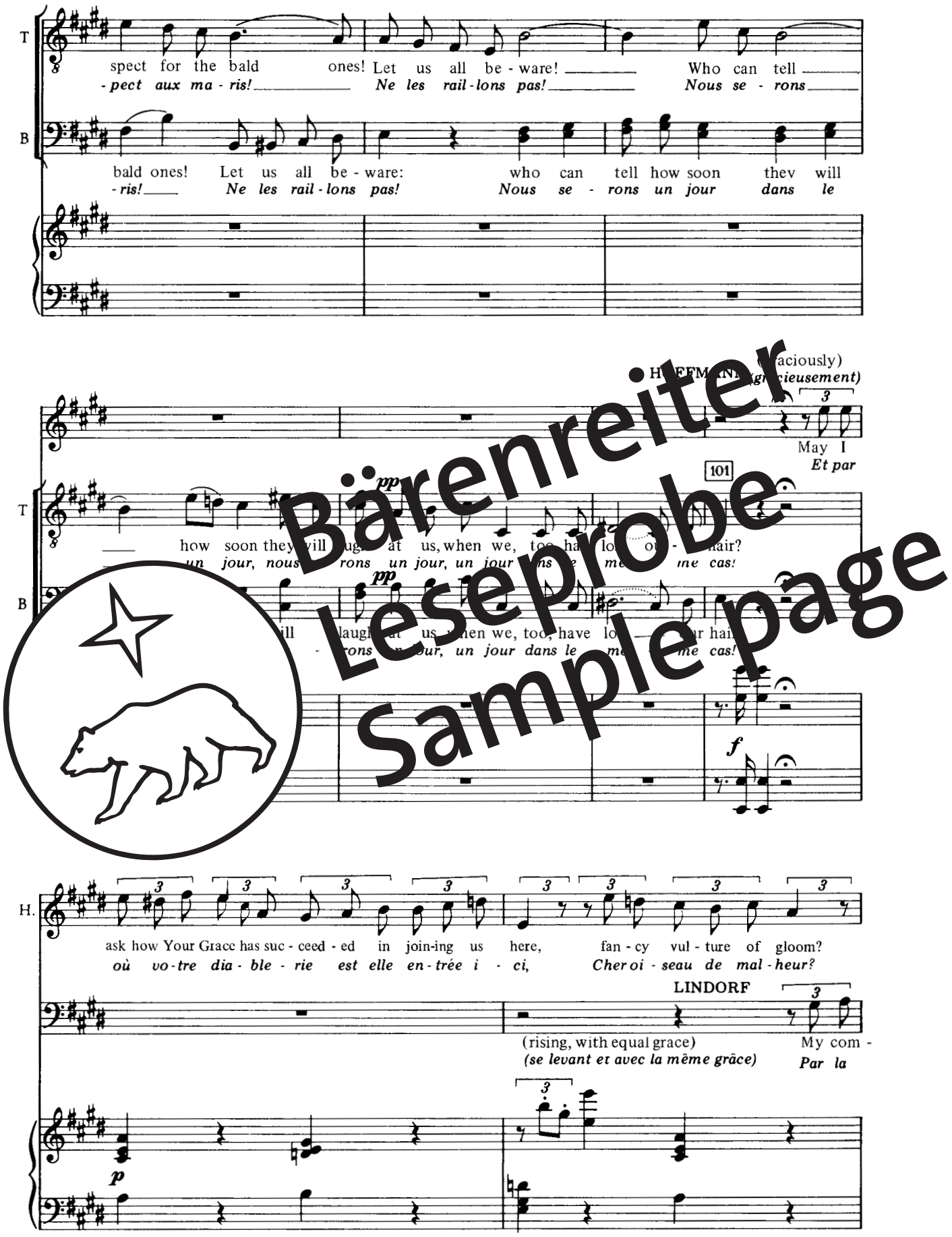
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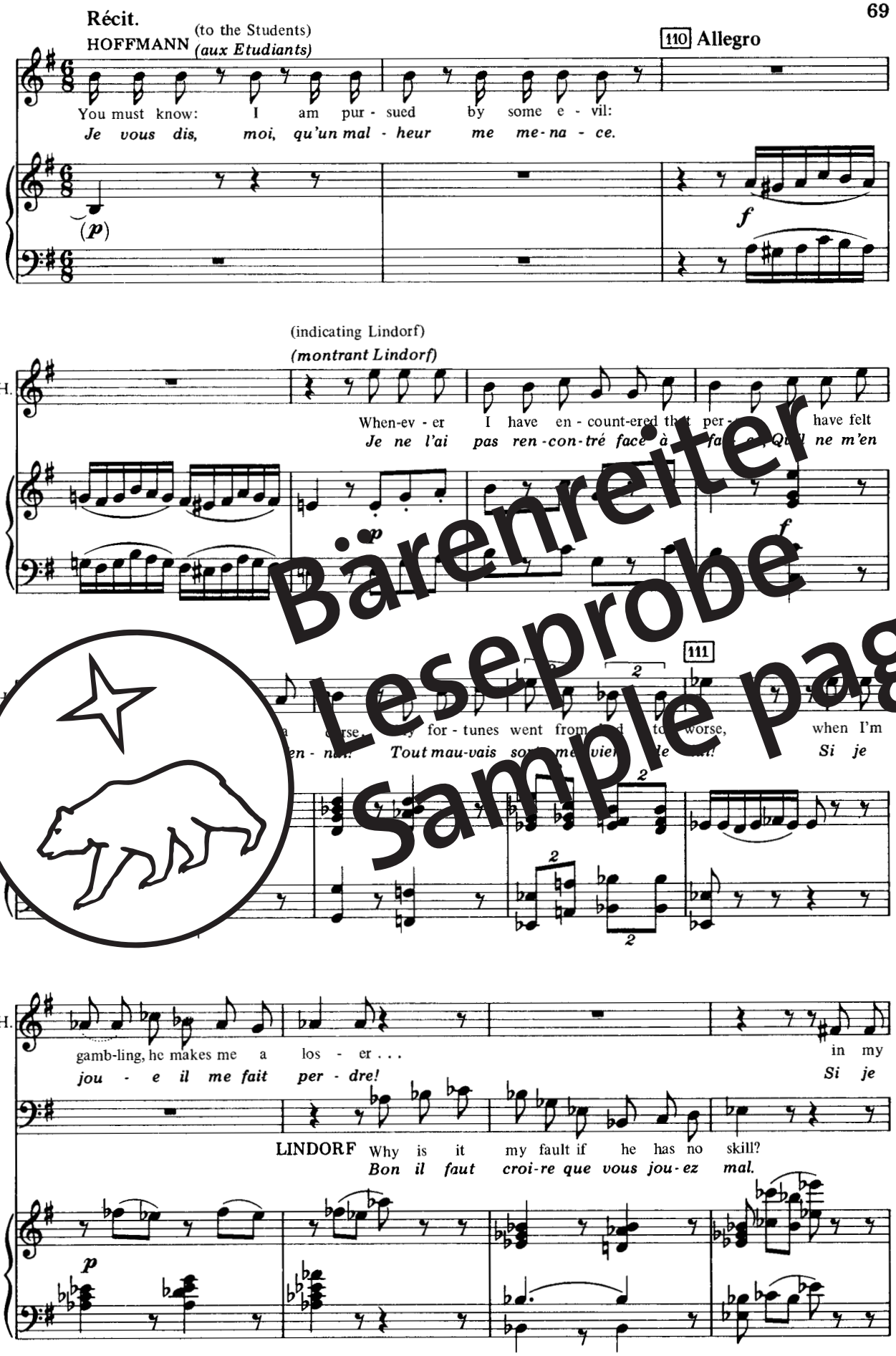
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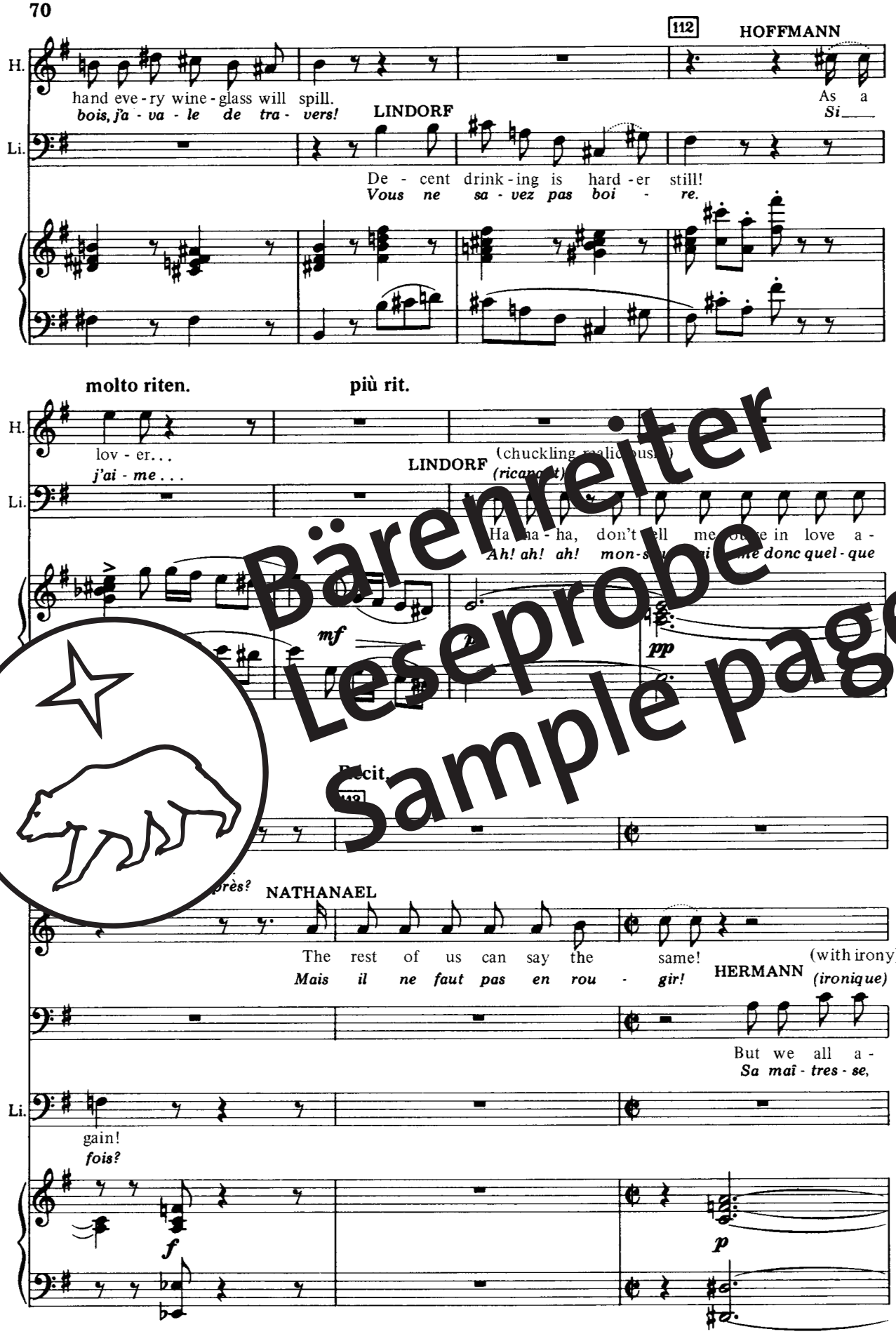


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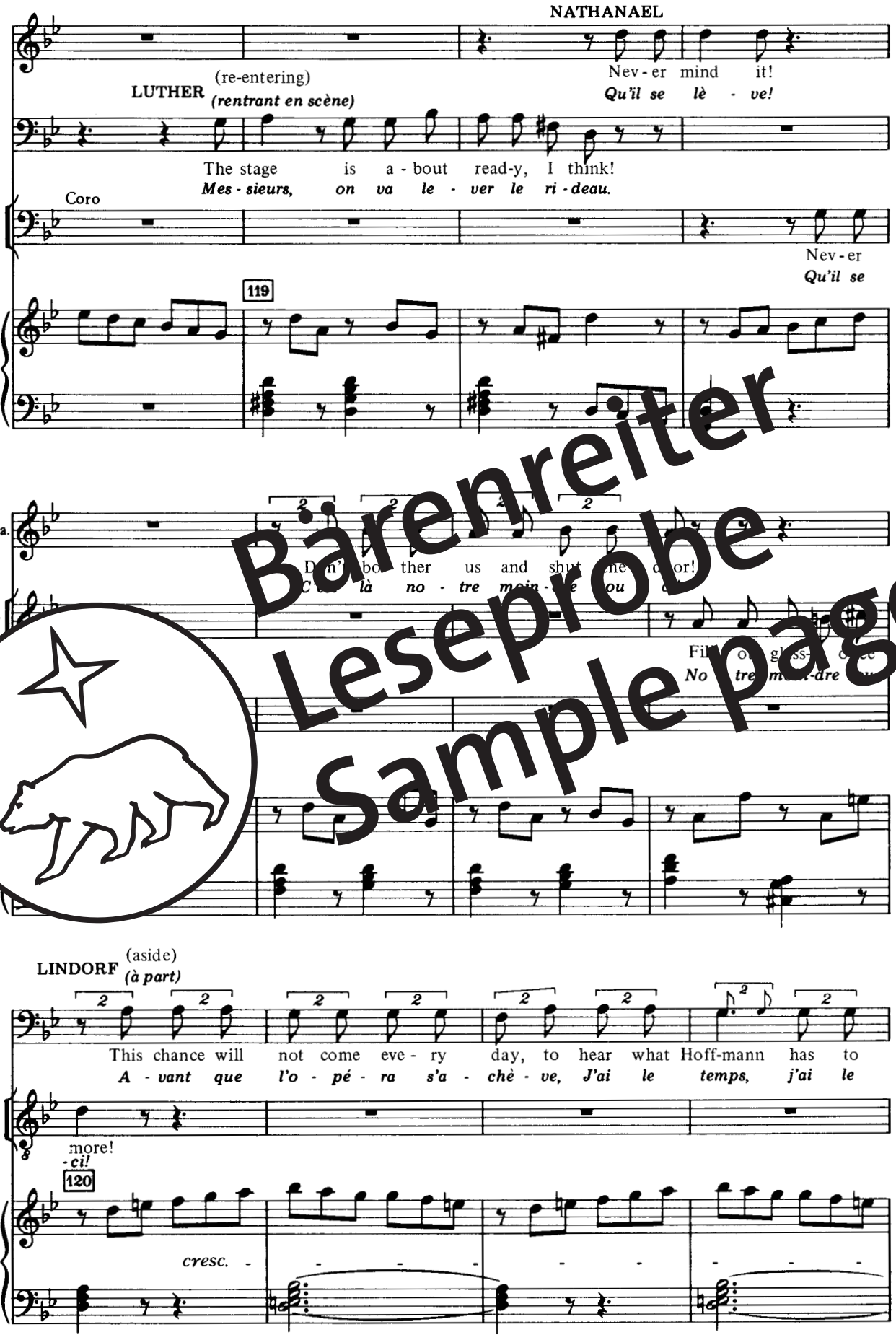


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Bärenreiter
Leseprobe
Sample page



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Leseprobe
Sample page

rall.

(Luther resumes his place behind the counter)
(Luther va reprendre sa place à son comptoir)

Li.

say! There - fore I'd bet - ter stay!
temps *d'é - cou - ter aus - si.*

121

mf

Moderato

T

f

One and all, lis - ten to this sto - - - ry! Need th[illegible] can to an hour of
E - cou - tons! il est doux de boi - re Au ré - cit d'u - ne folle his -

B

f

22

NIKLAUS
NICKLAUSSE

With the smoke in the
En sui - vant le nu -

T

pp

glo - - - ry! With the smoke waft - ing through the air, Hoff - mann's
- toi - - - re, En sui - vant le nu - a - ge clair, Que la

B

pp

pp

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(Curtain)
(Rideau)

H. lym - pi - a.
- a.

End of Act I, according to the first edition, when a short intermission is unavoidable. See Preface. ED.

125

126



Bärenreiter
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Sample page

128

rall.

Act II

Olympia

Acte II

An Inventor's Workshop
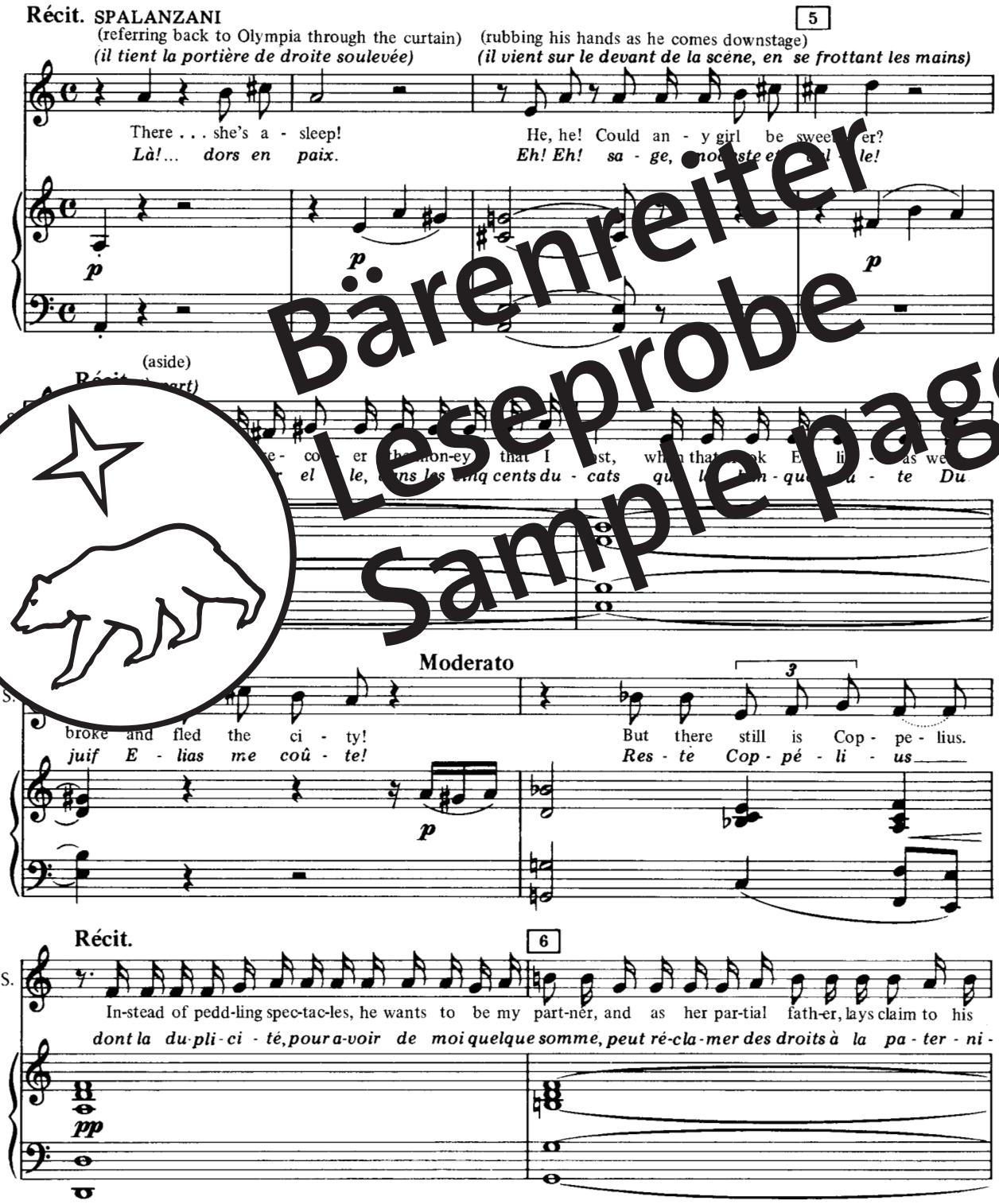
(The richly appointed room opens on a gallery which is at first curtained off by tapestries. Other tapestries hide doors on either side. On the wall a guitar, beneath it a harp. The scene is illuminated by candle-light. HOFFMANN is downstage as SPALANZANI is entering on stage, leaving Olympia's room.)

Cabinet de Physicien

(richement meublé et donnant dans une galerie dont les portes sont closes par des tapisseries; portes latérales fermées également par des portières. Au mur pend une guitare; dessous une harpe. Le théâtre est éclairé par des bougies)

No. 6 Scene A - Recitative and Couplet

No. 6 Scène A - Récit et Couplets



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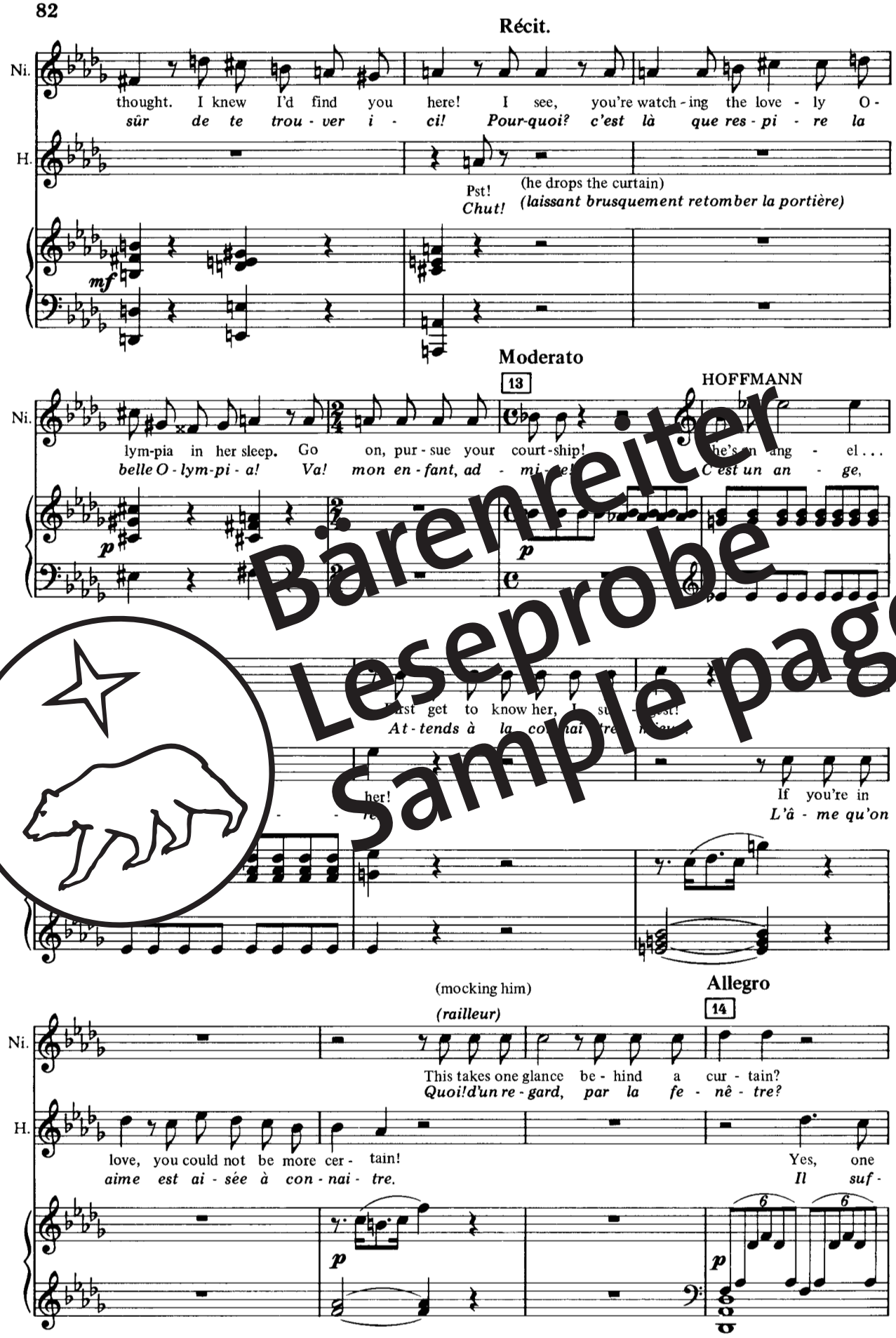


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(he notices the guitar and takes it off the wall)

Allegro *(Il aperçoit la guitare au mur et la saisit)*

Ni. there! A gift from heav - en! Good!
- tout. *U - ne gui - ta - re?* *Bon!*

H. Go,
Je

mf *p*

H. put this back!
te *dis* *non!*

Allegretto

pp *ff* *f*

5)

NIKLAUS (sings and plays the guitar)
NICKLAUSSE (chantant et s'accompagnant)

1. Just look at that de - li - cate
Vo - yez - la sous son é - ven -
There was I me - cha - ni - cal
2. *Je sais des hor - lo - ges des*

dim. *p*

Ni. mot - ion: her head can shake and nod and turn! Such
- tail tour - ner, bais-ser, le - ver la tê - te, ou -
roos - ter, whose own - er loved to hear him crow, but
bois d'où sort un pe - tit coq en cui - vre qui

5) A partir d'ici, commence la dernière version des couplets de Nicklausse, voir Supplément I. D.H.

Bärenreiter Leseprobe Sample page



Bärenreiter
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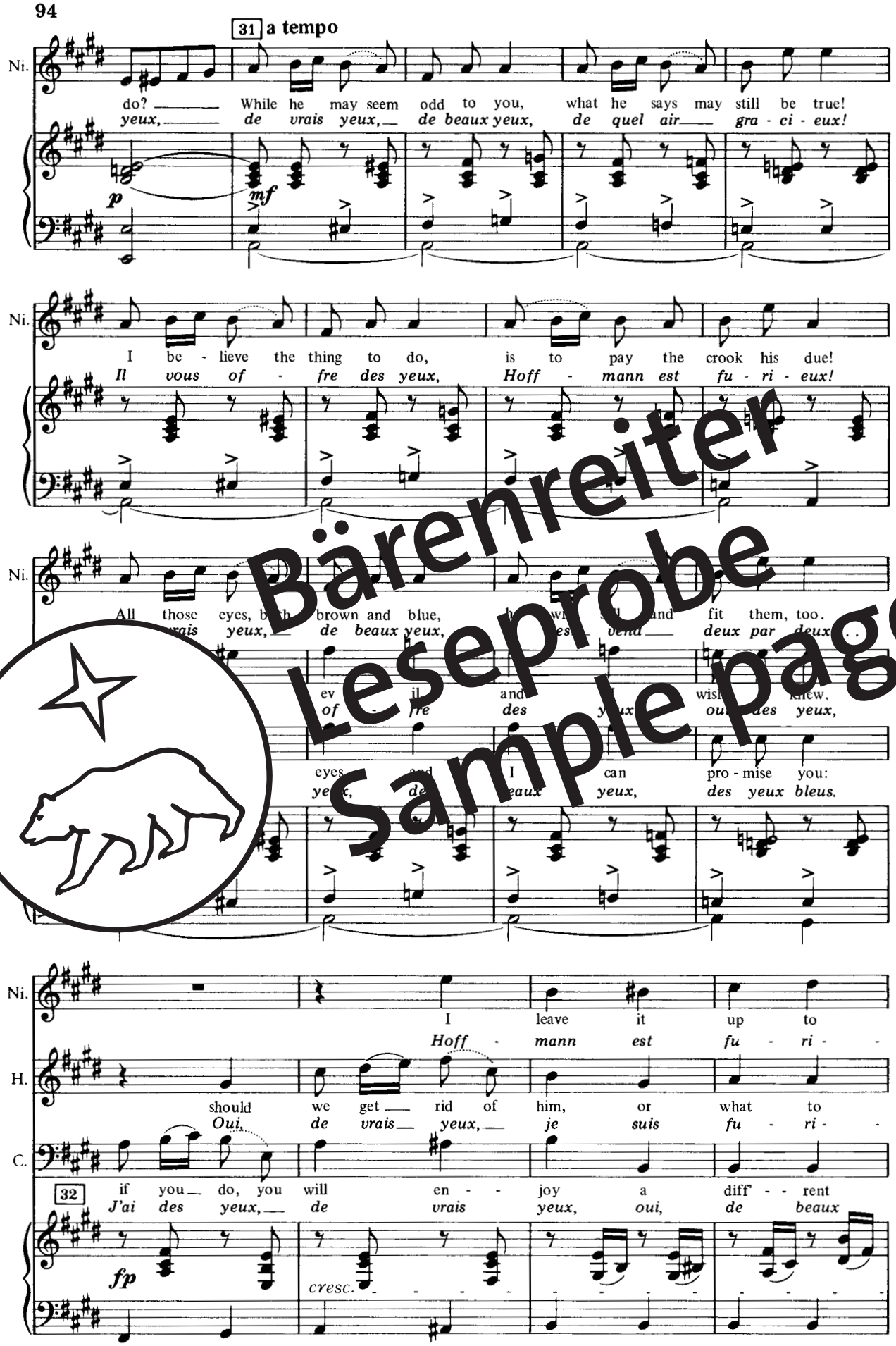


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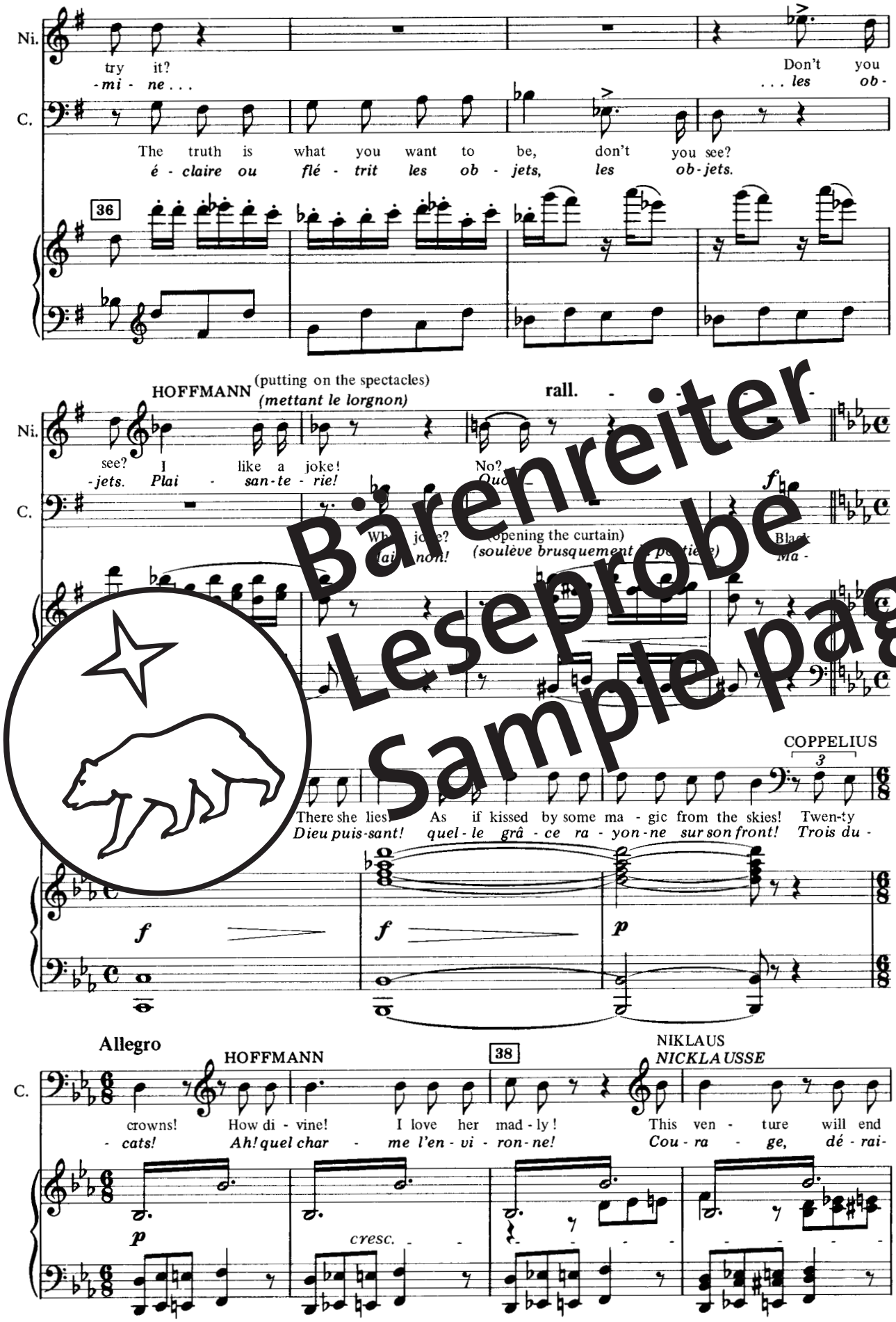
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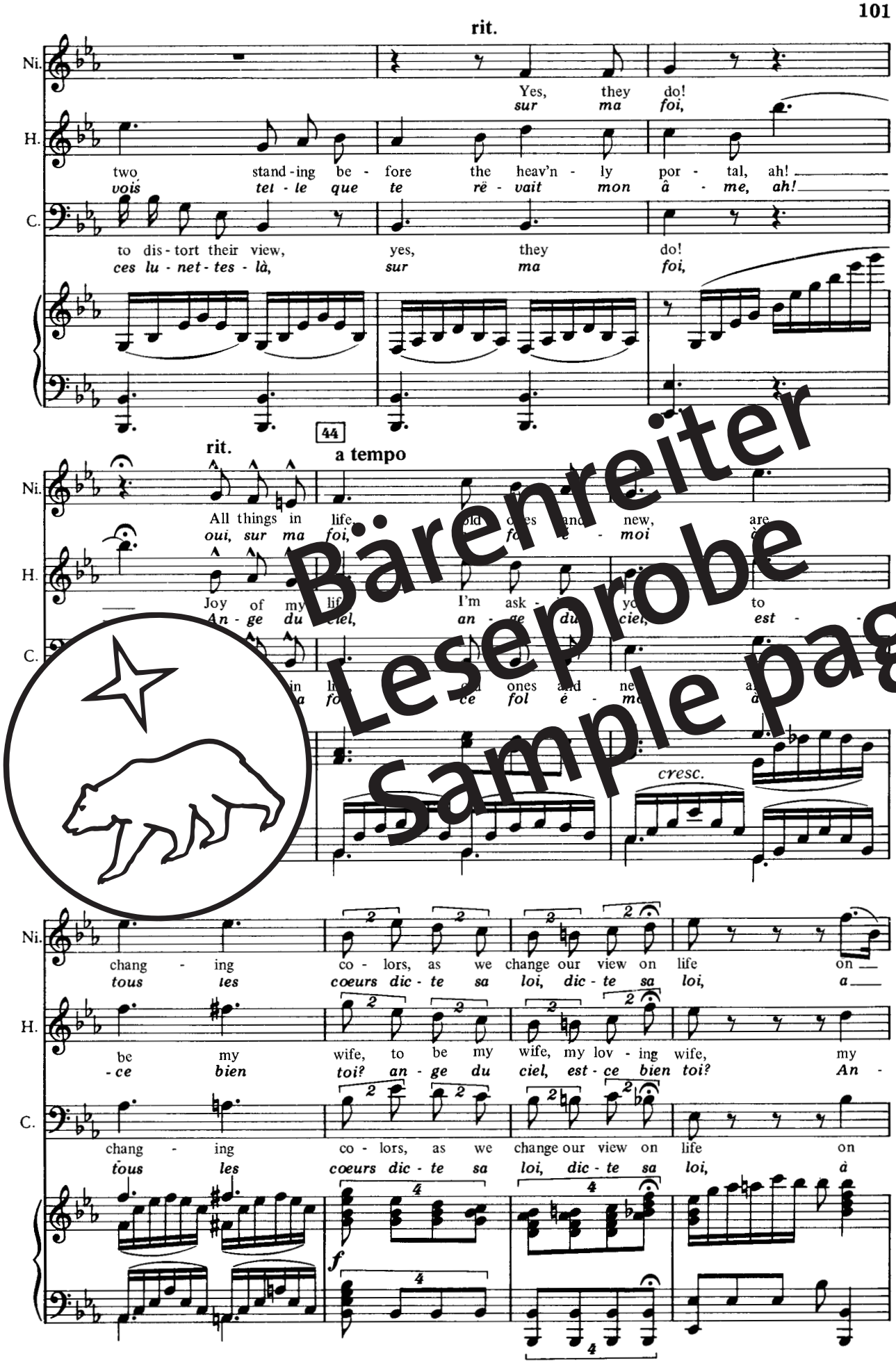
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Sample page

SPALANZANI (returns, rubbing his hands) *(il entre en se frottant les mains)*

COPPELIUS (surprised to see Coppelius) *(apercevant Coppélius)*

Allegro

You here?
Hein! Vous?

46

Dear Pro -
Ce cher

f *fp*

S. You pro-mised you'd nev-er come back! Still . . .
Com-ment! il é - tait con-ve - nu . . .

C. fes - sor!
maï-tre!

ot n wi ing . . . it's my turn
Rien é-crit . . . Chi-mè

47 rall. a tempo

Am I O - -
Ne suis - je

n you will be rich! All I want is my share!
ous pleuvra dans peu, je veux tout par-ta - ger.

p

S. lym-pia's fath - er, or am I not?
pas le pè - re d'O-lym-pi - a?

Be - ware! Take care!
Plus bas . . . plus bas . . .

C. You are, ex-cept for her eyes.
Pardon! elle a mes yeux.

Bärenreiter
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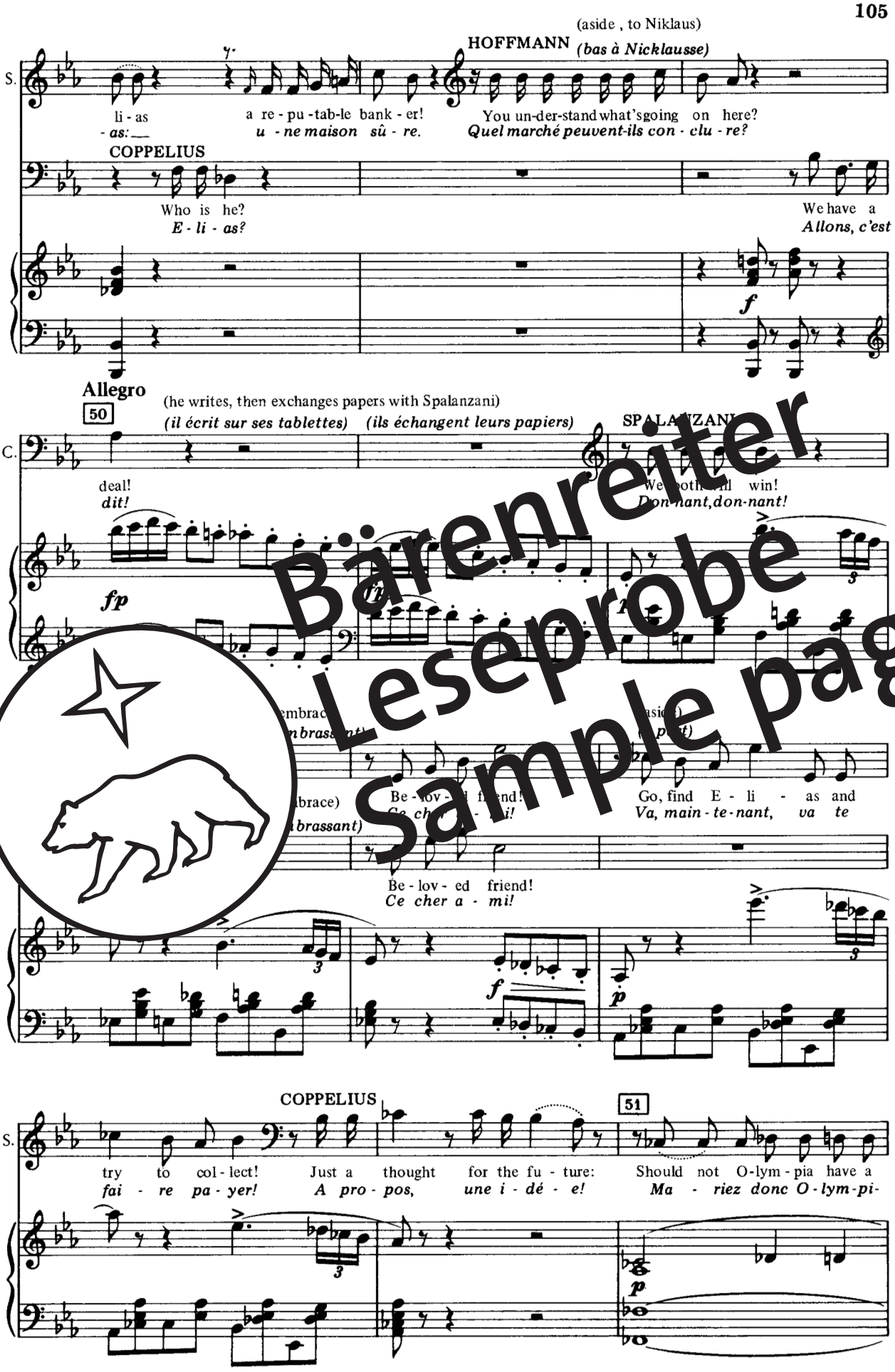
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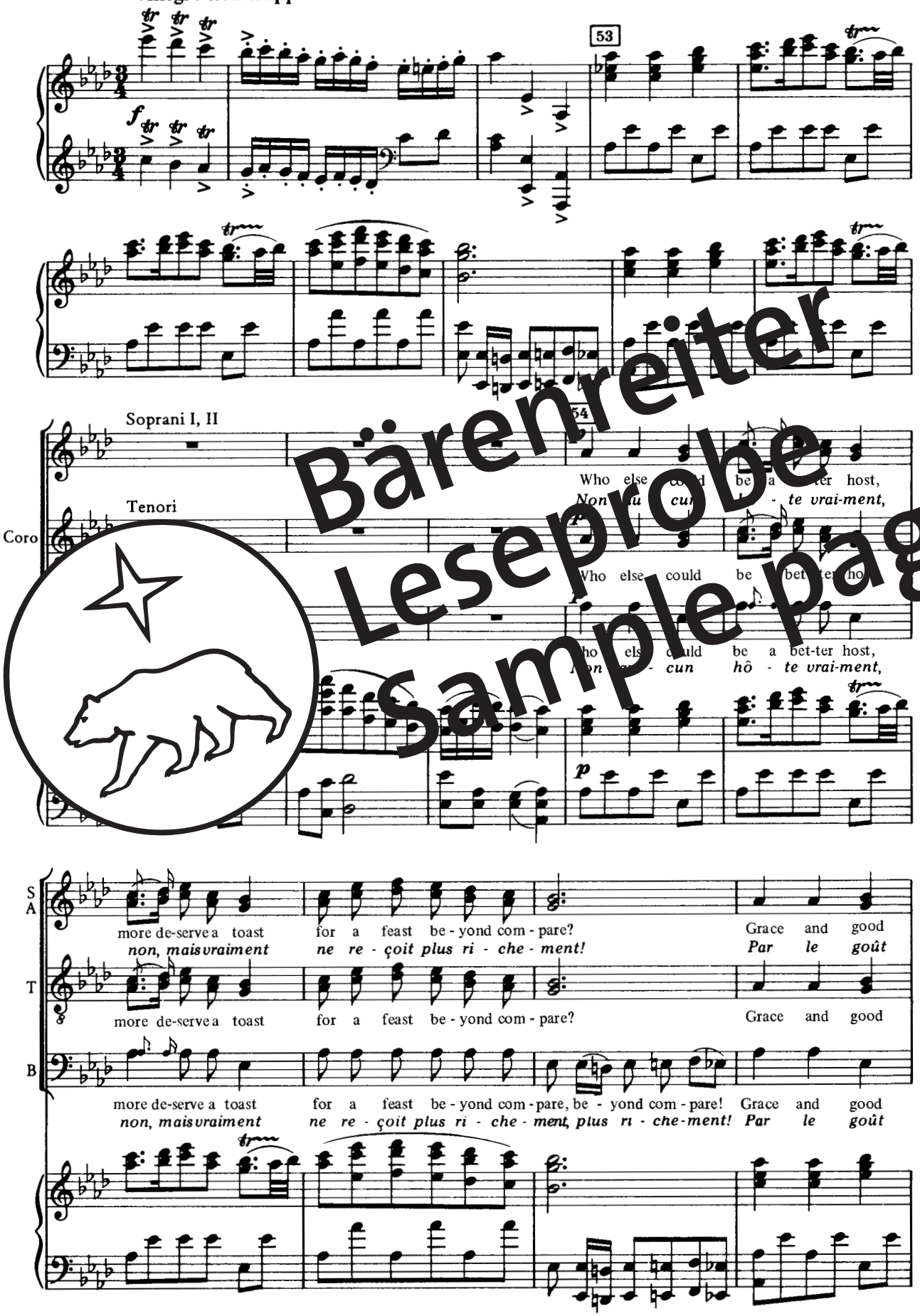
No. 8 Chorus, Scene and Couplets

(Servants remove the tapestries. The guests, having entered from the rear, now advance downstage)

No. 8 Choeurs, Scène et Couplets

(Les laquais ouvrent les tapisseries. Les invités qui remplissent la galerie du fonds entrent en scène)

Allegro non troppo



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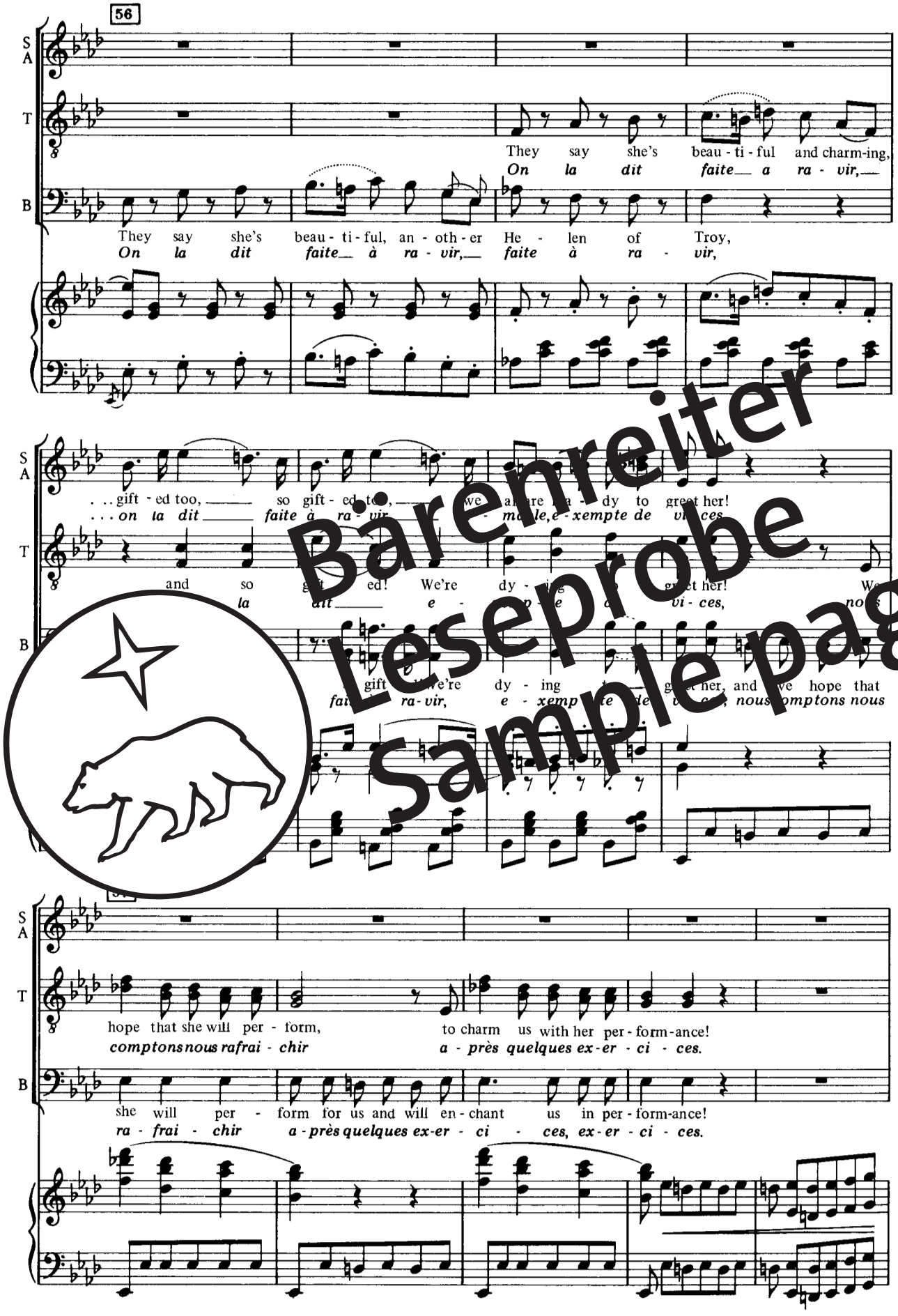
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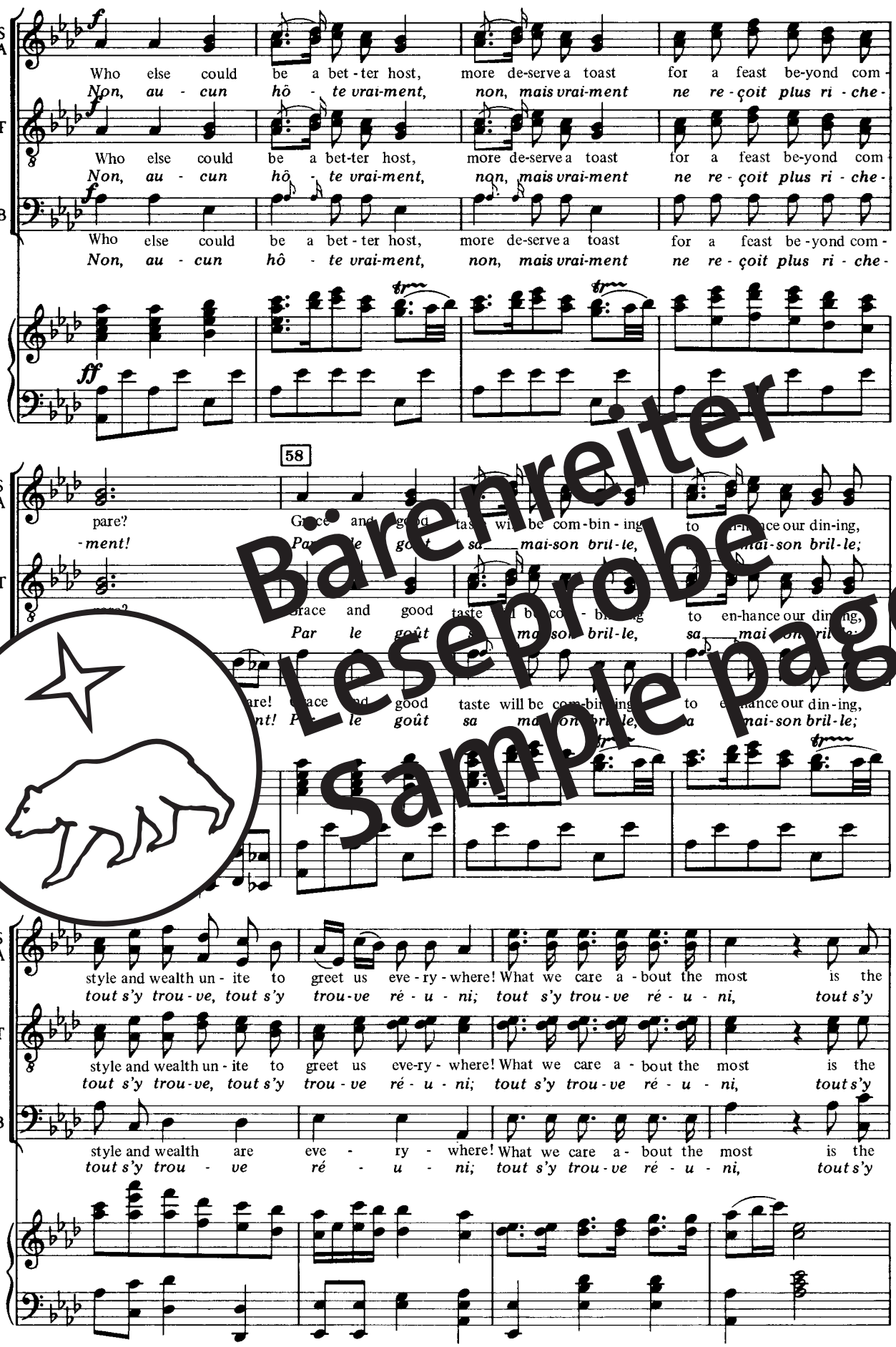


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Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page

SPALANZANI Récit.

She'll be here right a - way! Your wish is my com -
Vous se - rez sa - tis - faits, messieurs, dans un mo-

S daugh-ter of our host!
trou-ve ré - u - ni.

A daugh-ter of our host!
trou-ve ré - u - ni.

T daugh-ter of our host!
trou-ve ré - u - ni.

B daugh-ter of our host!
trou-ve ré - u - ni.

59

(He motions Cochenille to follow him into the room at the right. The guests, splitting up into small groups, admire the installations
(Il fait signe à Cochenille de le suivre et sort avec lui par la droite. Les invités se répandent en groupes en

Allegro (*mesuré*) rit. NIKLAUS (*to Hoffmann*)
NICKLAUSSE (s'approchant d'Hoffmann)

S. At least we'll see her
En tout nous verrons

HOFFMANN

Ni. heard-of sen - sa - tion! But will she rate such ad - u - la - - tion? Be
pres cet - te mer - veil - le, cet - te mer - veil - le sans pa - reil - - le! Si -

60

(Spalanzani escorts Olympia onto the scene, followed by Cochenille. General curiosity)
(Entrée de Spalanzani conduisant OLYMPIA. Cochenille les suit. Curiosité générale)

H. qui - et: Here she comes!
- len - ce! la voi - ci!

pp

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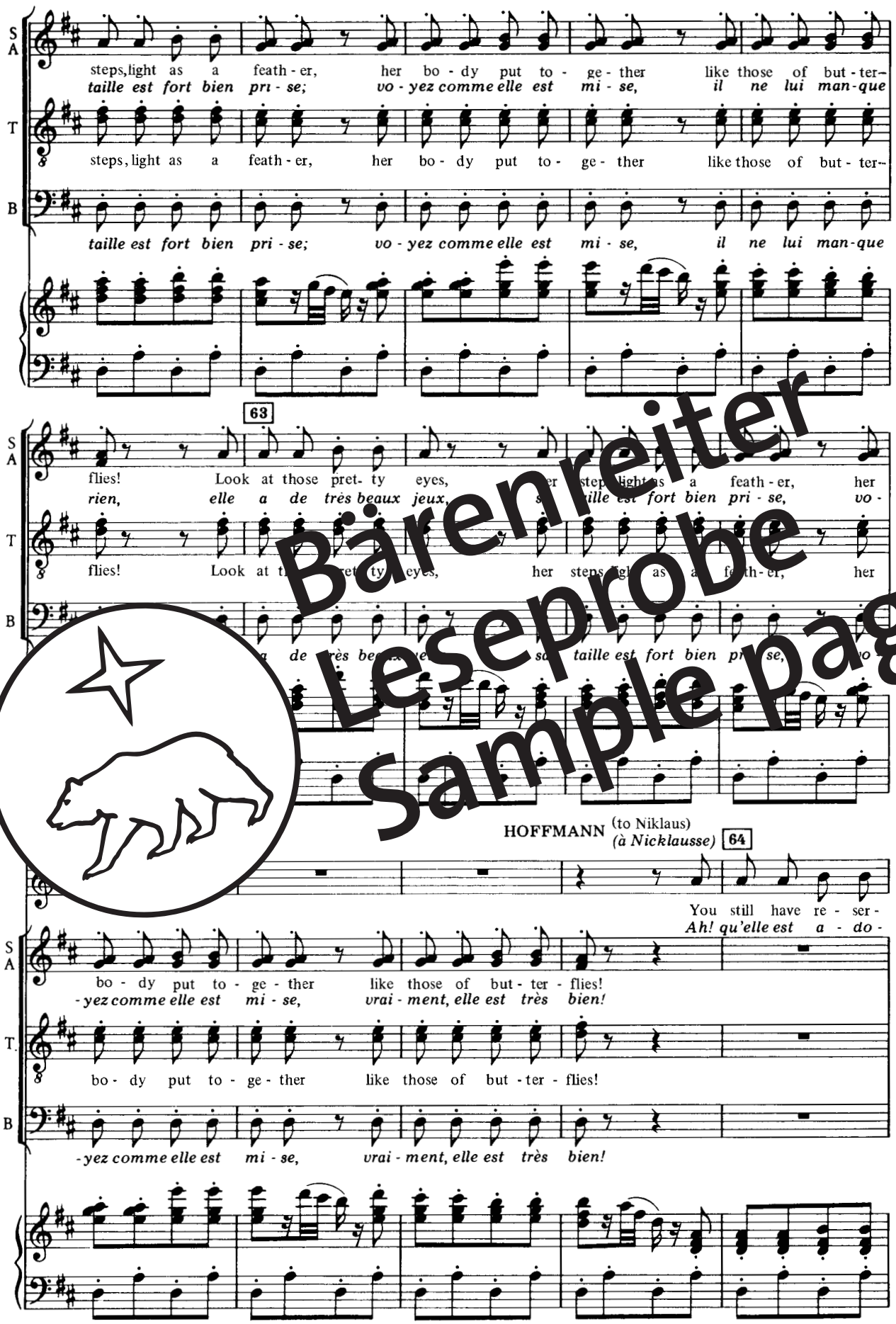
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Bärenreiter
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NIKLAUS (assessing Olympia)
NICKLAUSSE (en la lorgnant)

SPALANZANI (to Olympia)
(à Olympia)

NIKLAUS
NICKLAUSSE

H. va - tions. She tops my ex - pect - a - tions. They all seem to con - cur! There's
- ra - ble! Char - mant! in - com - pa - ra - ble! Quel suc-cès est le tien! Vrai-

65

Ni. no - thing wrong with her!
- ment elle est très bien!

S A Look at those pret - ty eyes, her steps, light as a
Elle a de beaux yeux, sa taille est fort bien

T Look at those pret - ty eyes, her steps, light as a

B *Elle a de très beaux yeux, sa taille est fort bien*
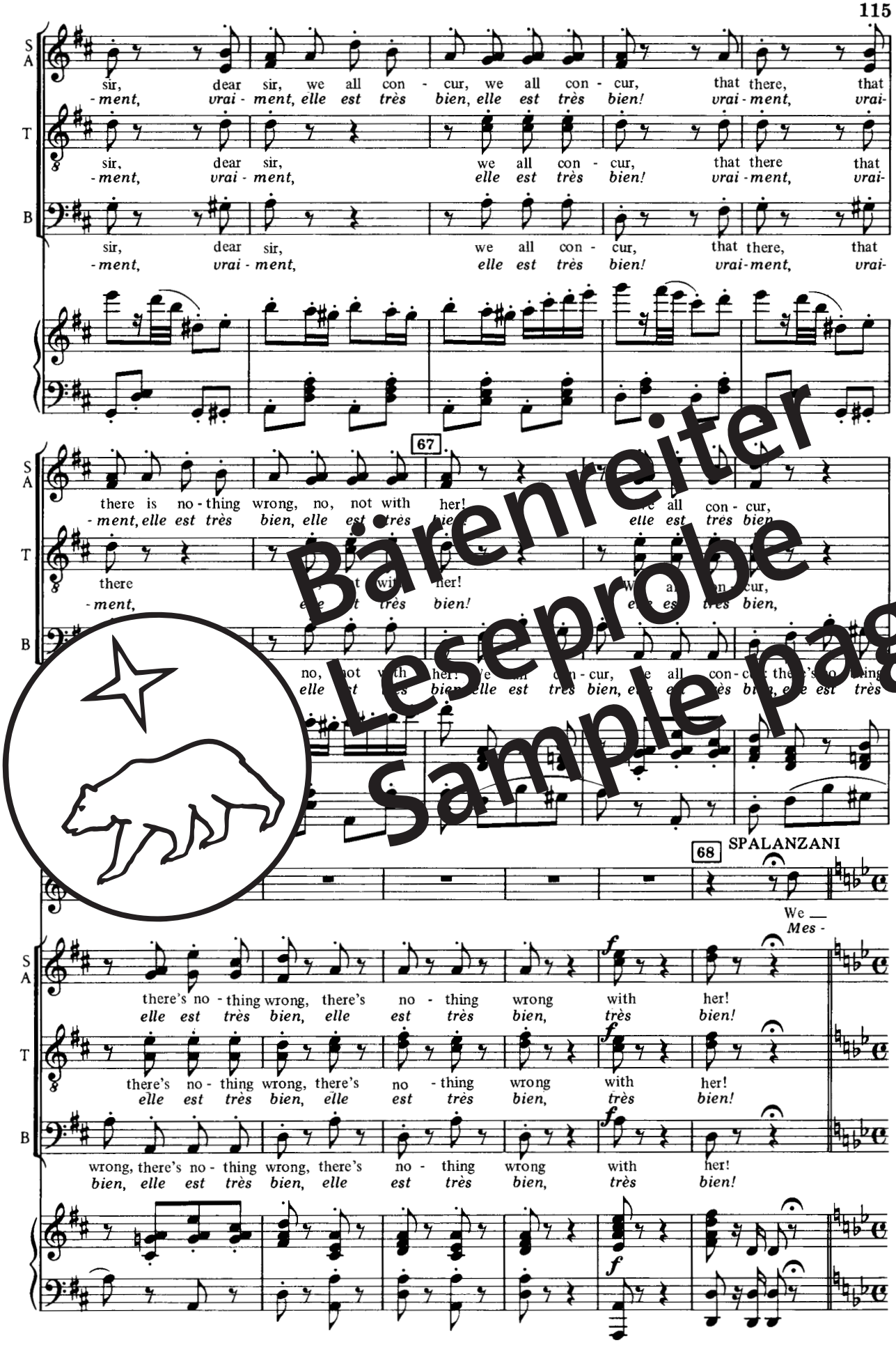
66

S A fea-ther, her bo - dy put to - ge - ther like those of but - ter - flies! Dear
pri - se, vo - yez comme elle est mi - se, il ne lui man-que rien. Vrai-

T feath - er, her bo - dy put to - ge - ther like those of but - ter - flies! Dear

B *pri - se, vo - yez comme elle est mi - se, il ne lui man-que rien. Vrai-*

Bärenreiter Leseprobe Sample page



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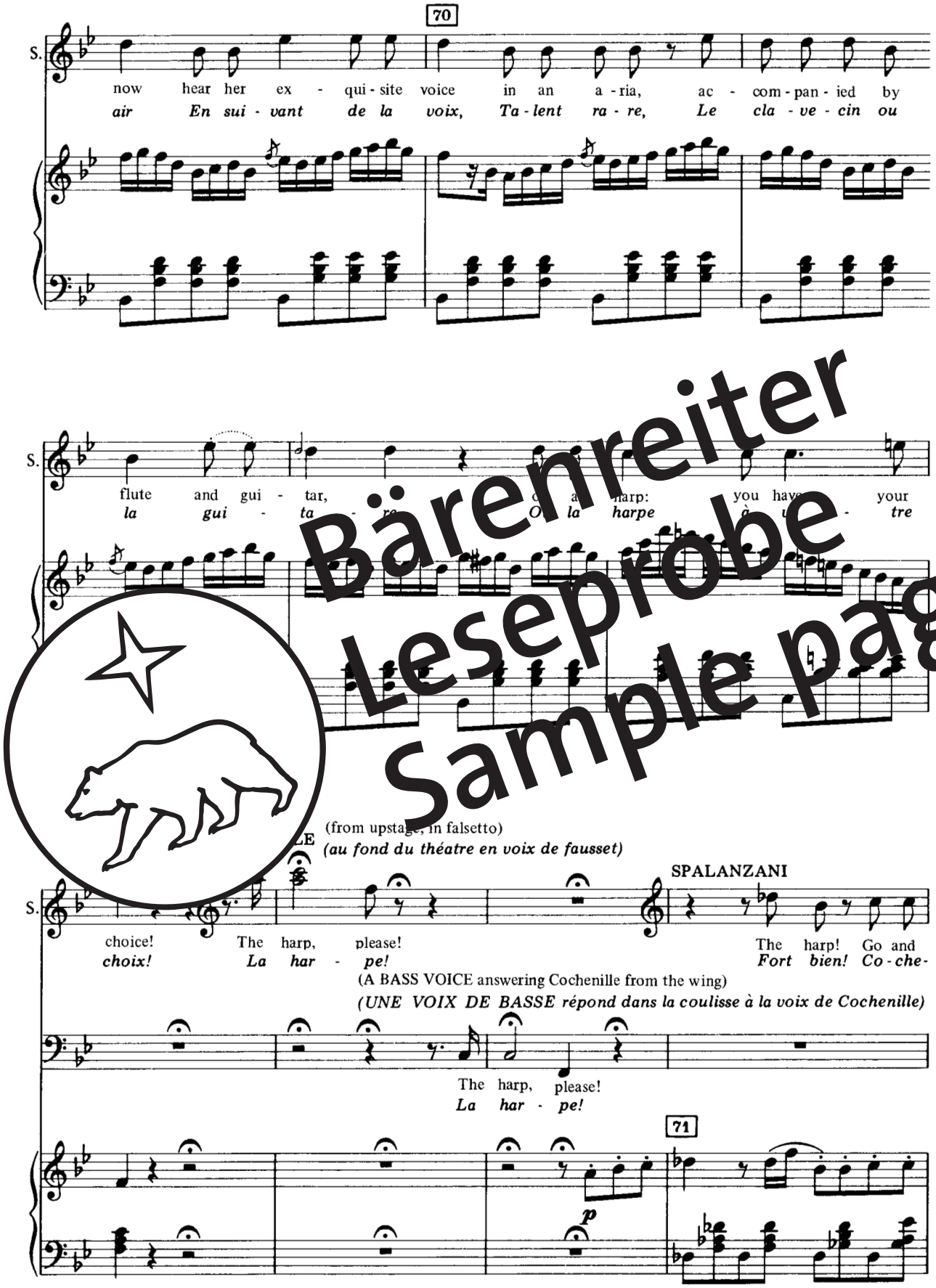
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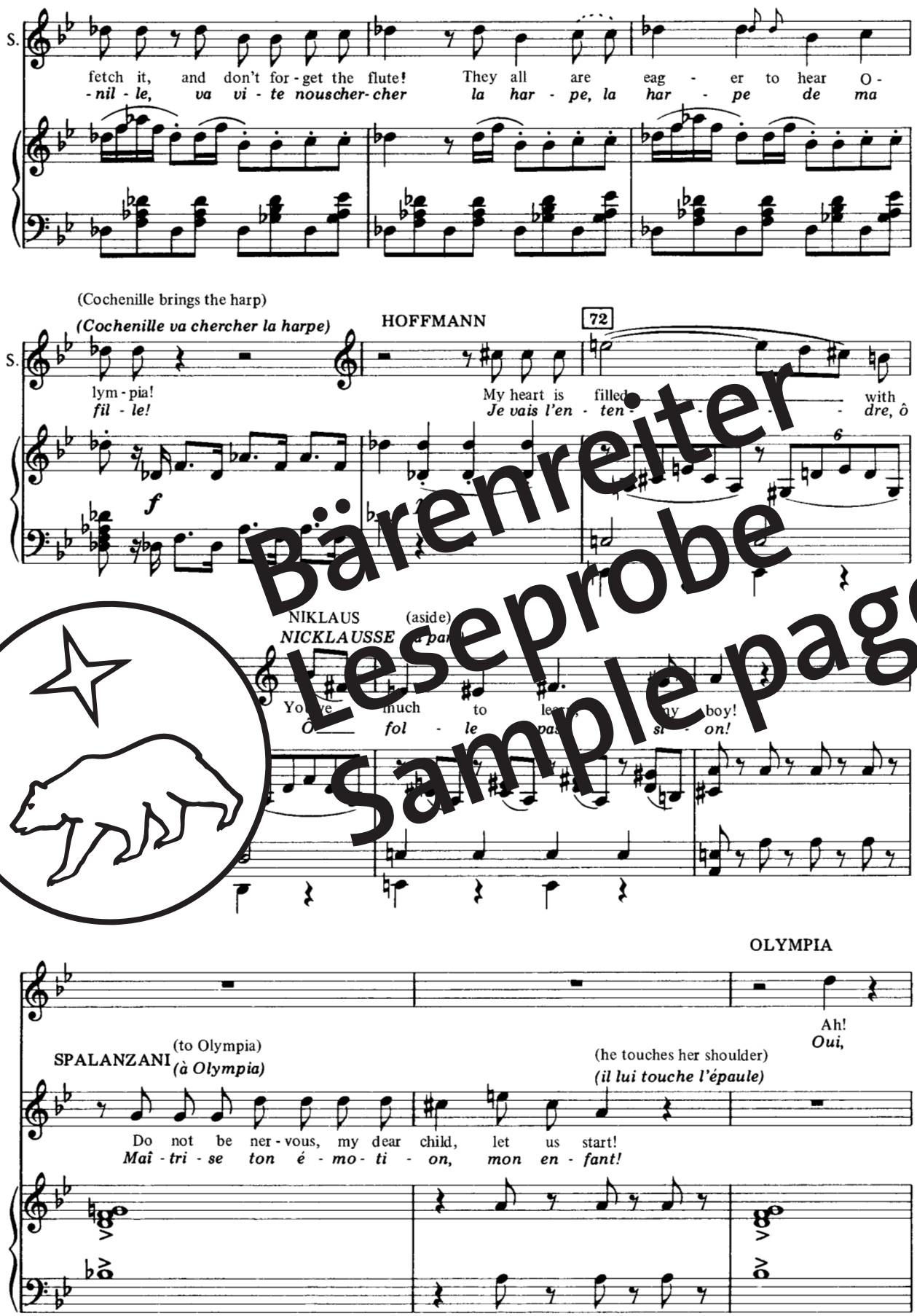


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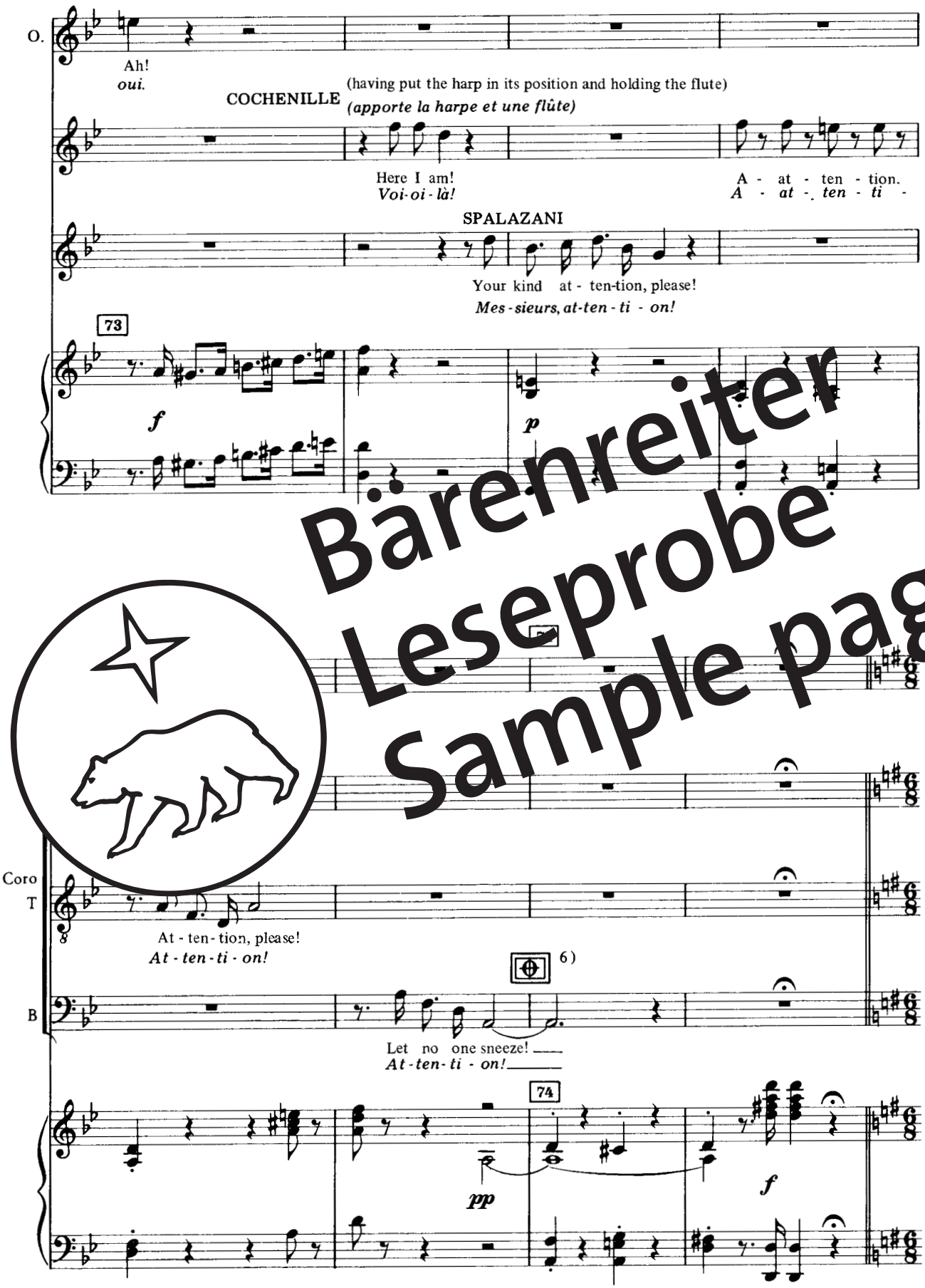
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6) Here starts the first version of Olympia's Chanson. See Appendix. ED.

6) A partir d'ici, commence la première mise en musique de la chanson d'Olympia, voir Supplément I. D.H.
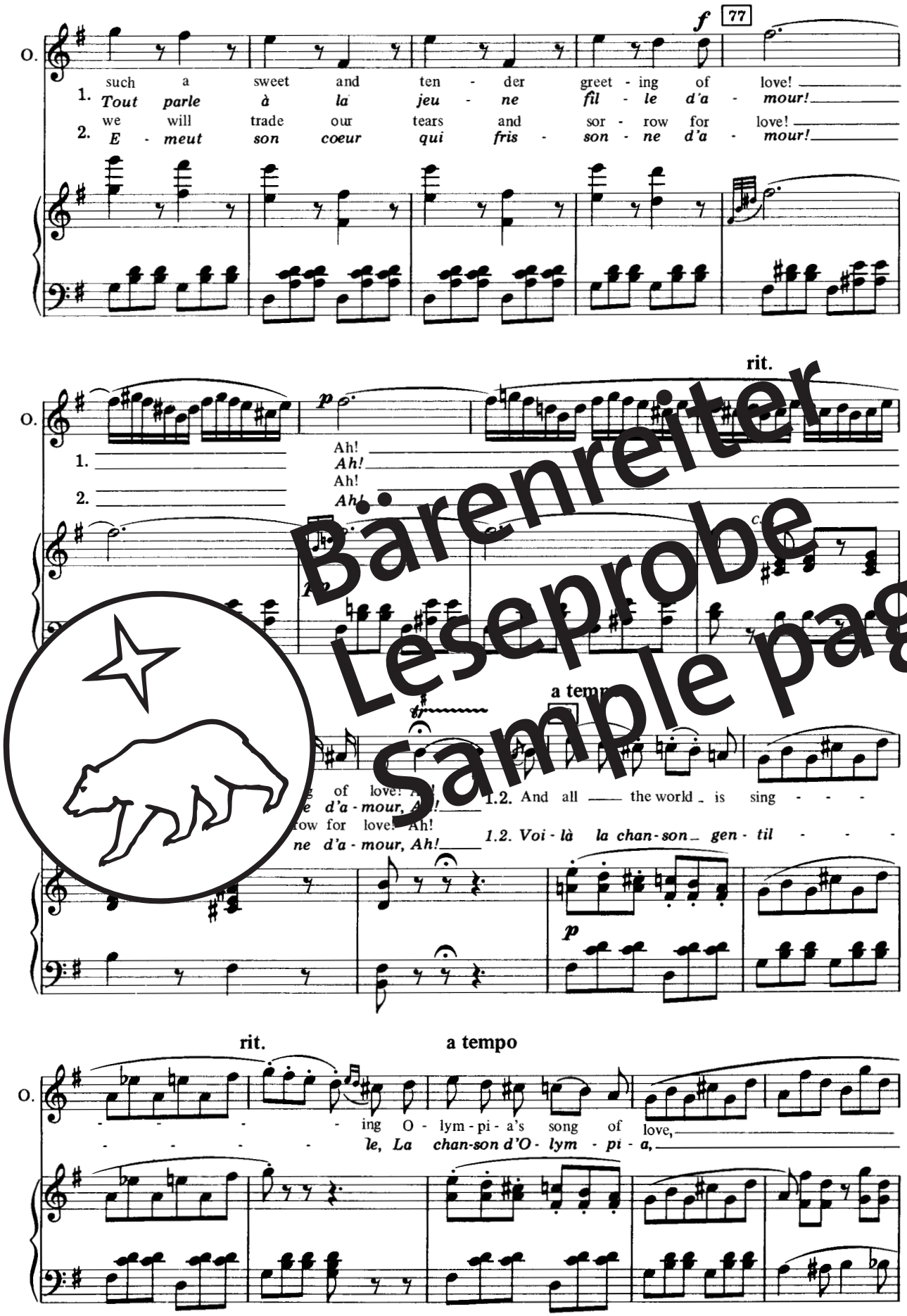
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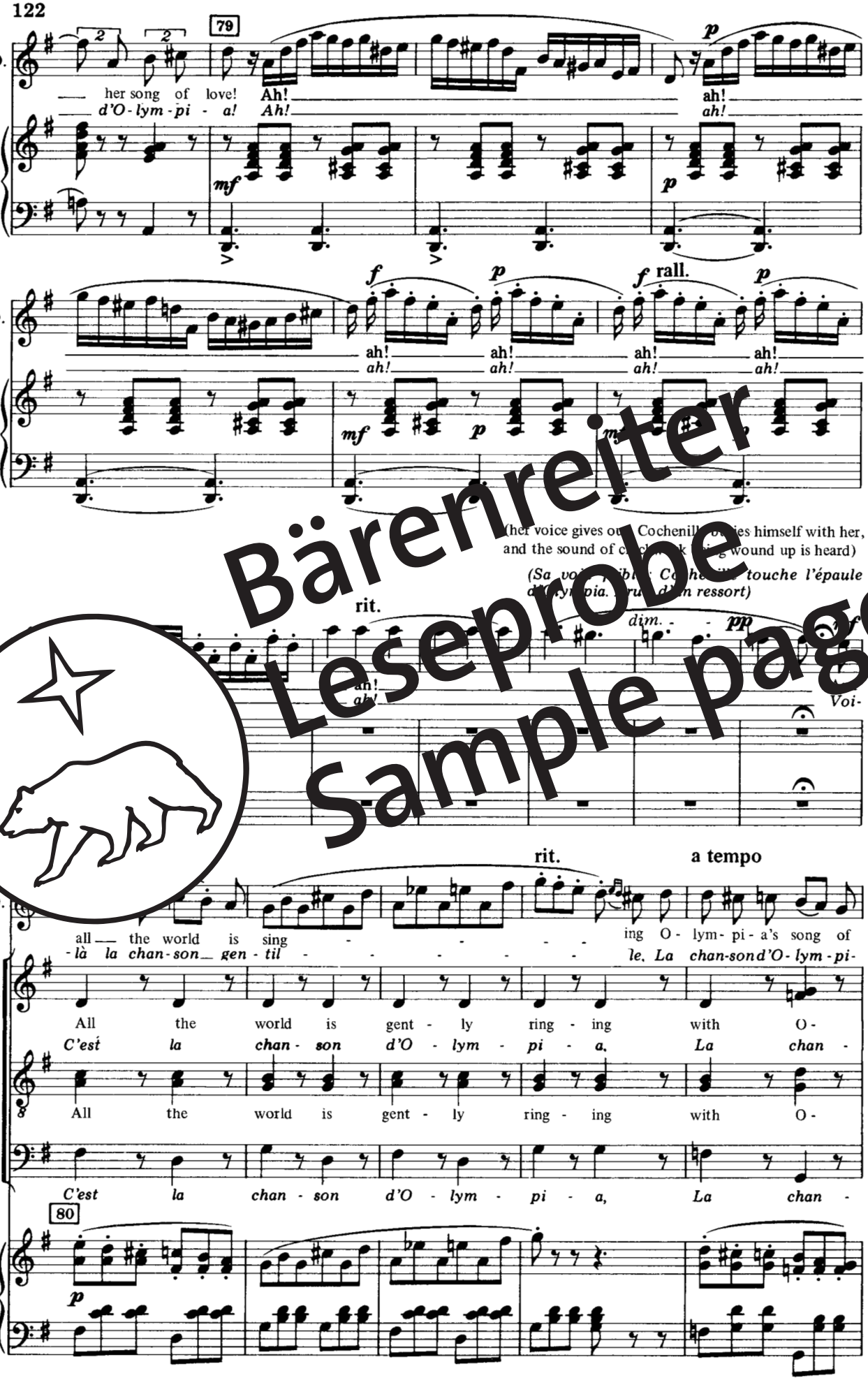


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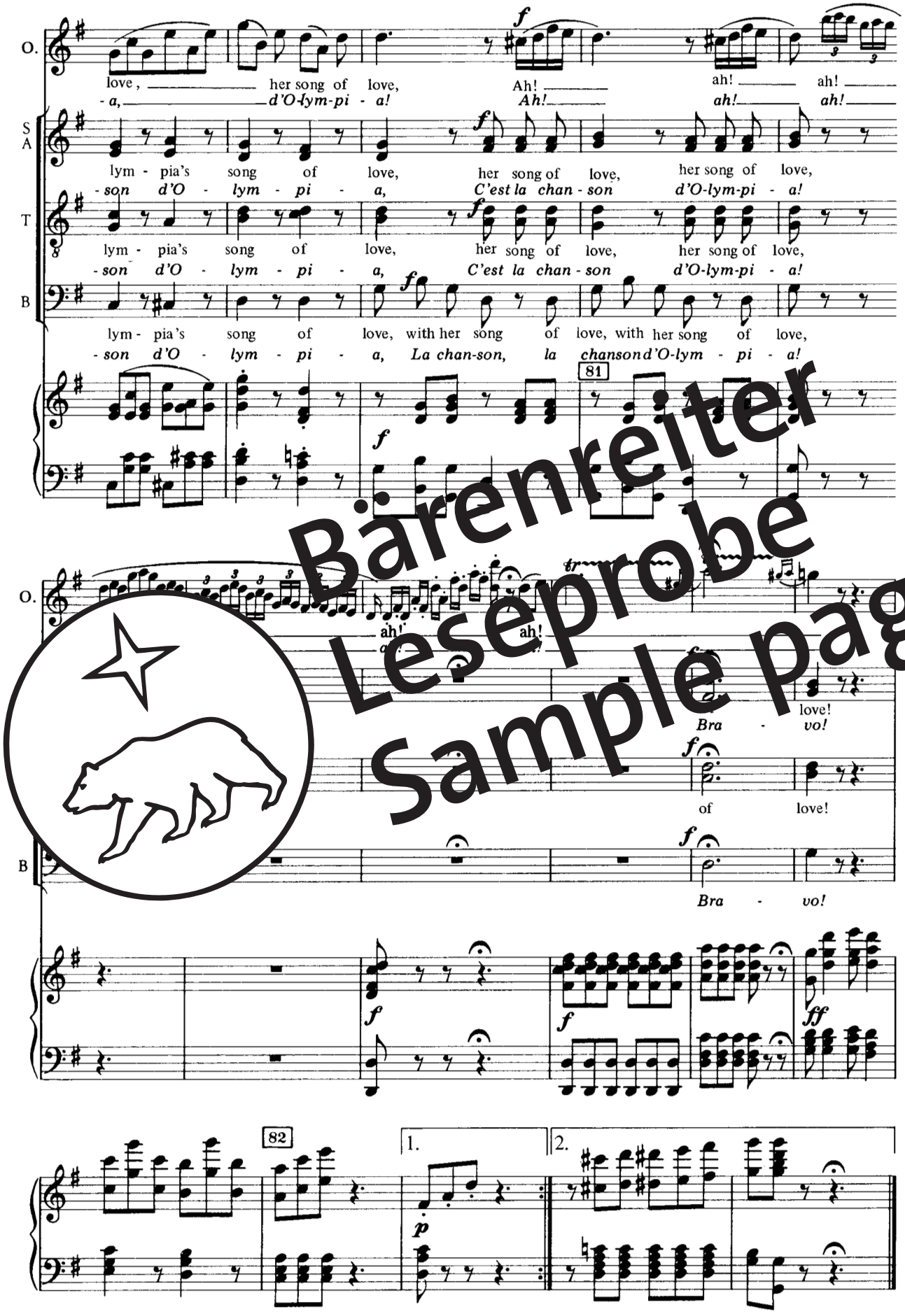
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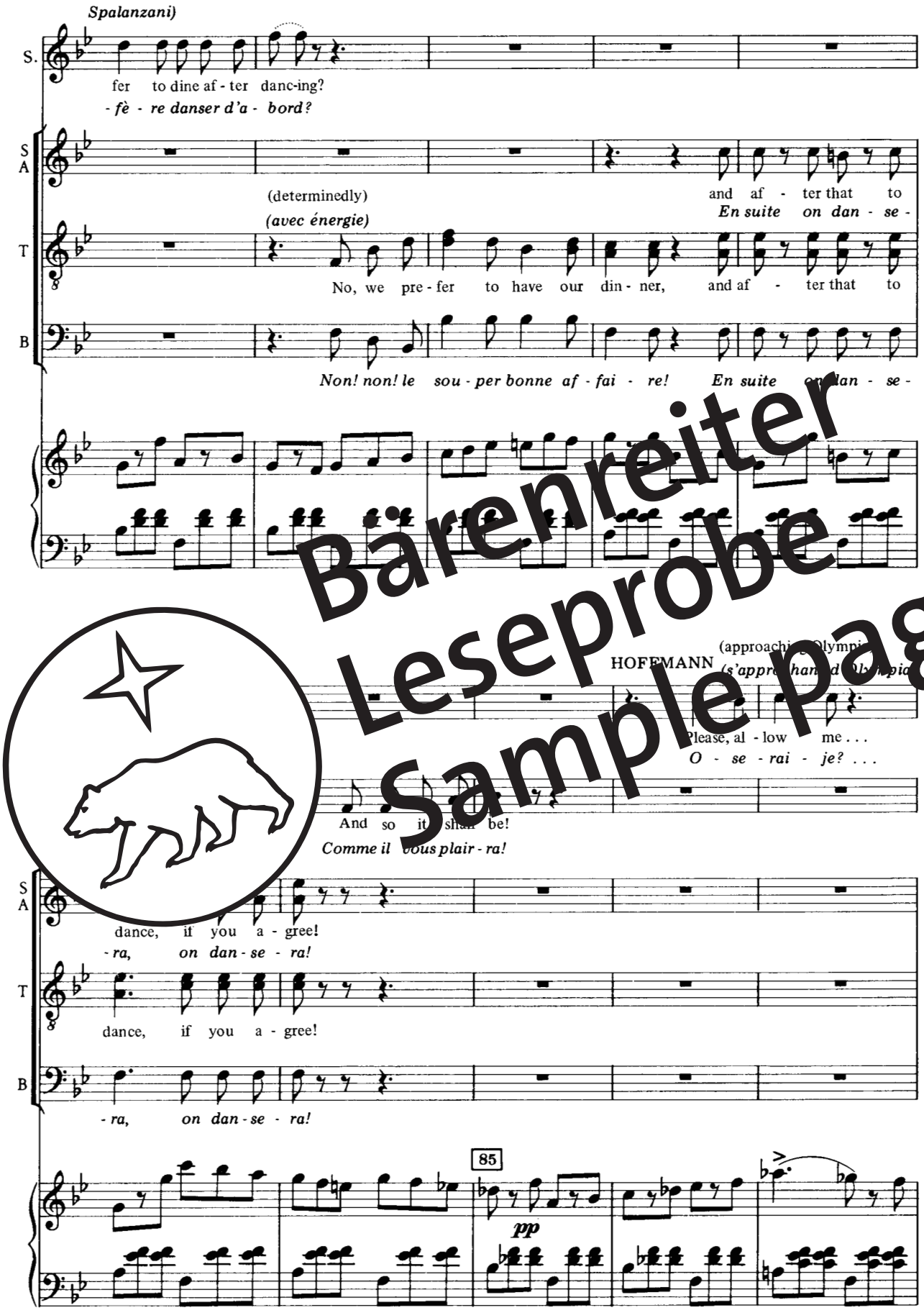
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OLYMPIA

Ah! Ah!

Oui! *Oui!*

SPALANZANI (intervening) *(intervenant)*

(he touches Olympia's shoulder) *(il touche l'épaule d'Olympia)*

She's a litt - le tir - ed and should have a rest! If you

Elle est un peu las-se; at-ten-dez le bal. *Vous vo-*

S.

wish you may sta here with her! I should like that.

jus-que là *Vou - lez - vous* *re la grâ - ce*

p

HOFFMANN

Ah, how kind!

O bonheur! (laughing to himself)

(à part, en riant)

S.

know, my dar - ling child would feel at ease with you! Now let's

te - nir com - pa - gnie *à mon O-lym - pi - a?* *Nous ver -*

87

Bärenreiter Leseprobe Sample page



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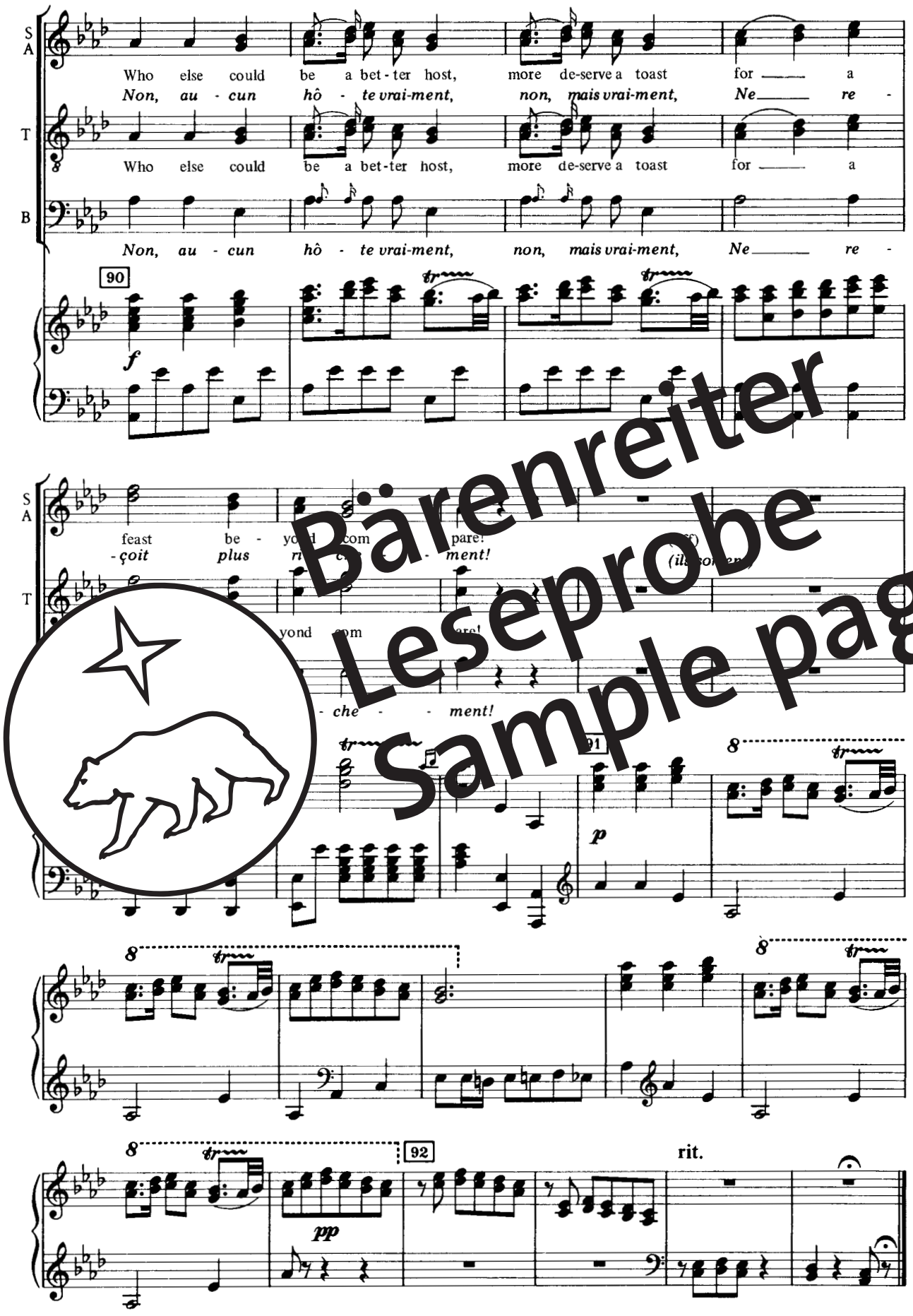
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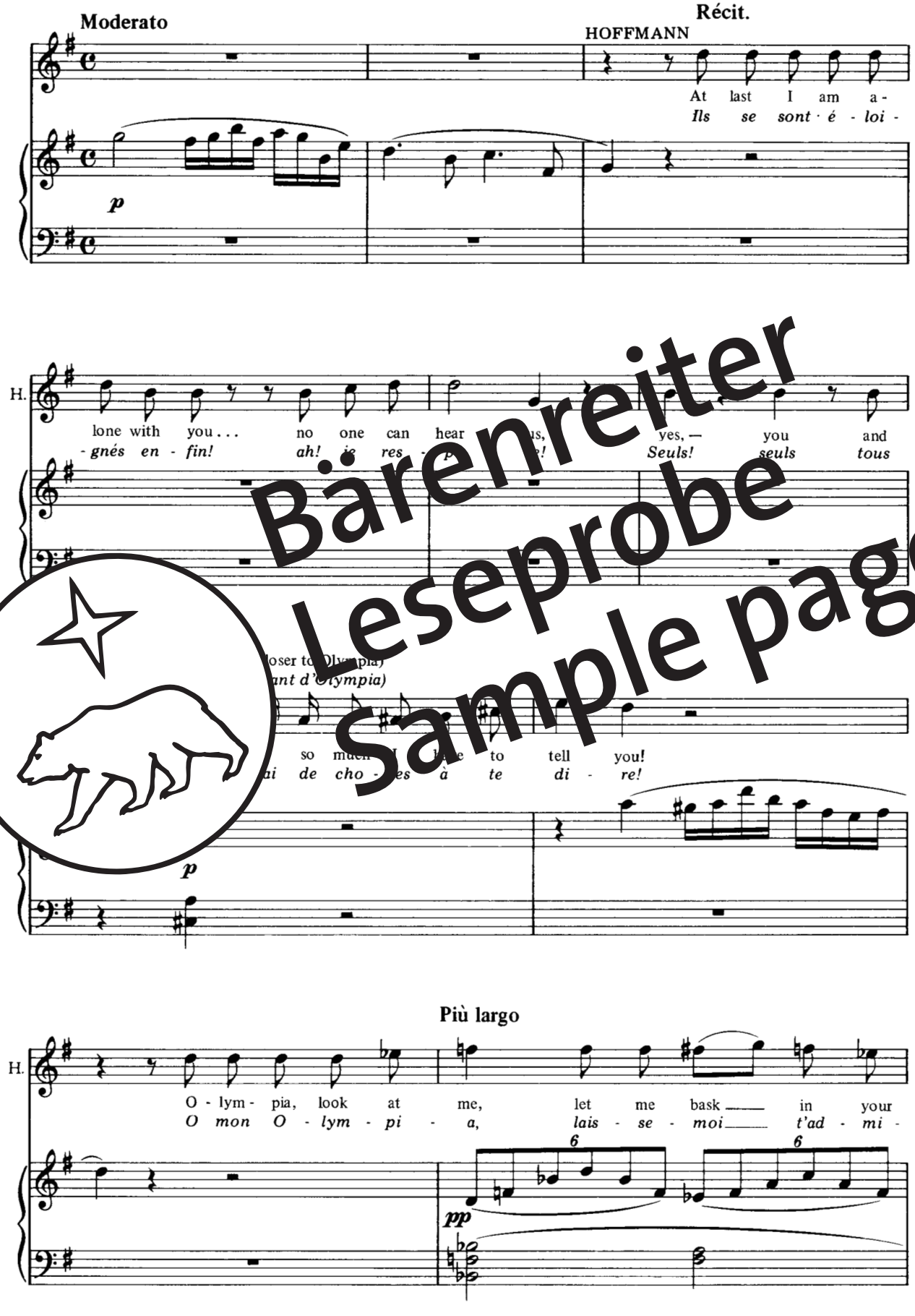
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No. 9 Recitative and Romanza

No. 9 Récit et Romance



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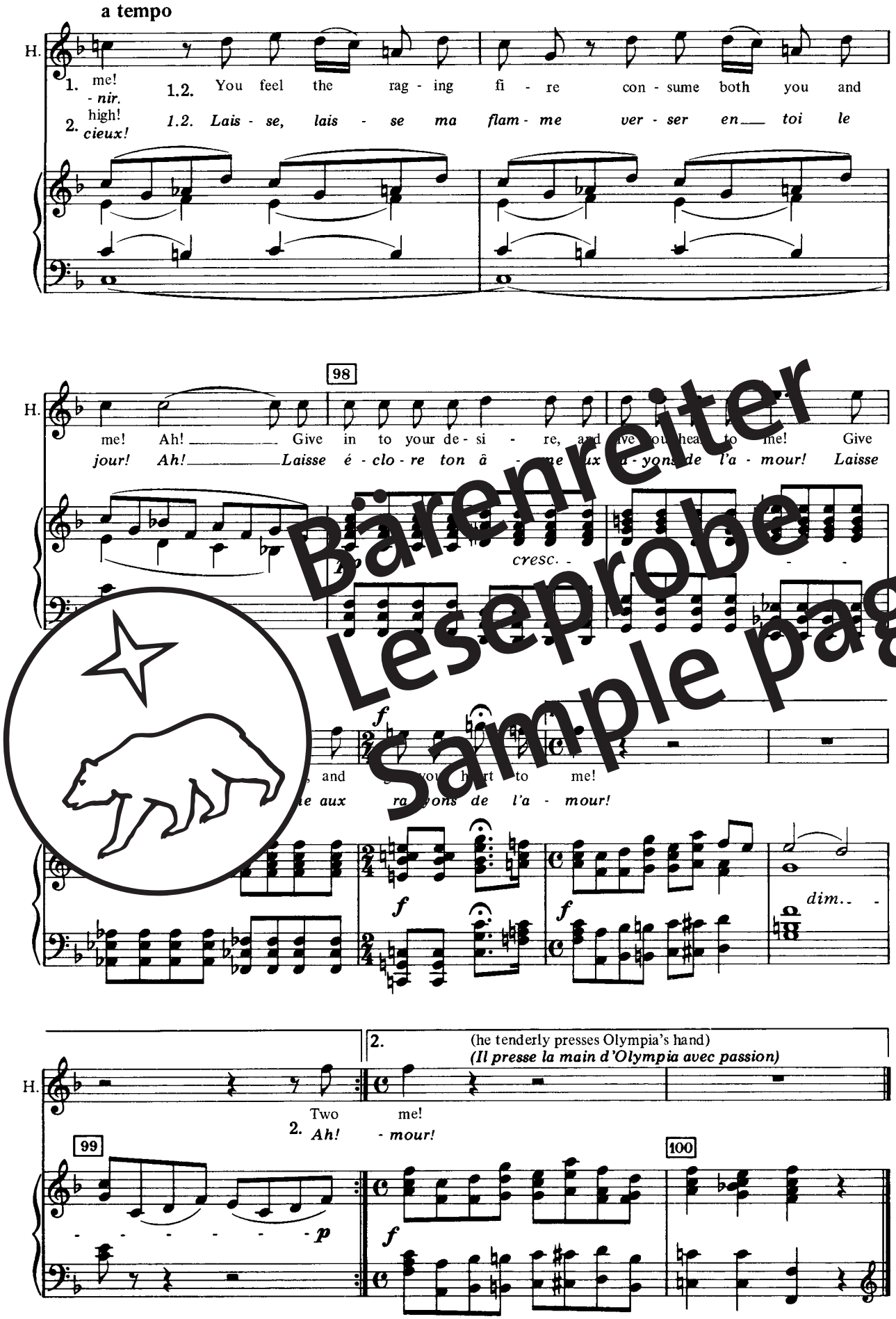
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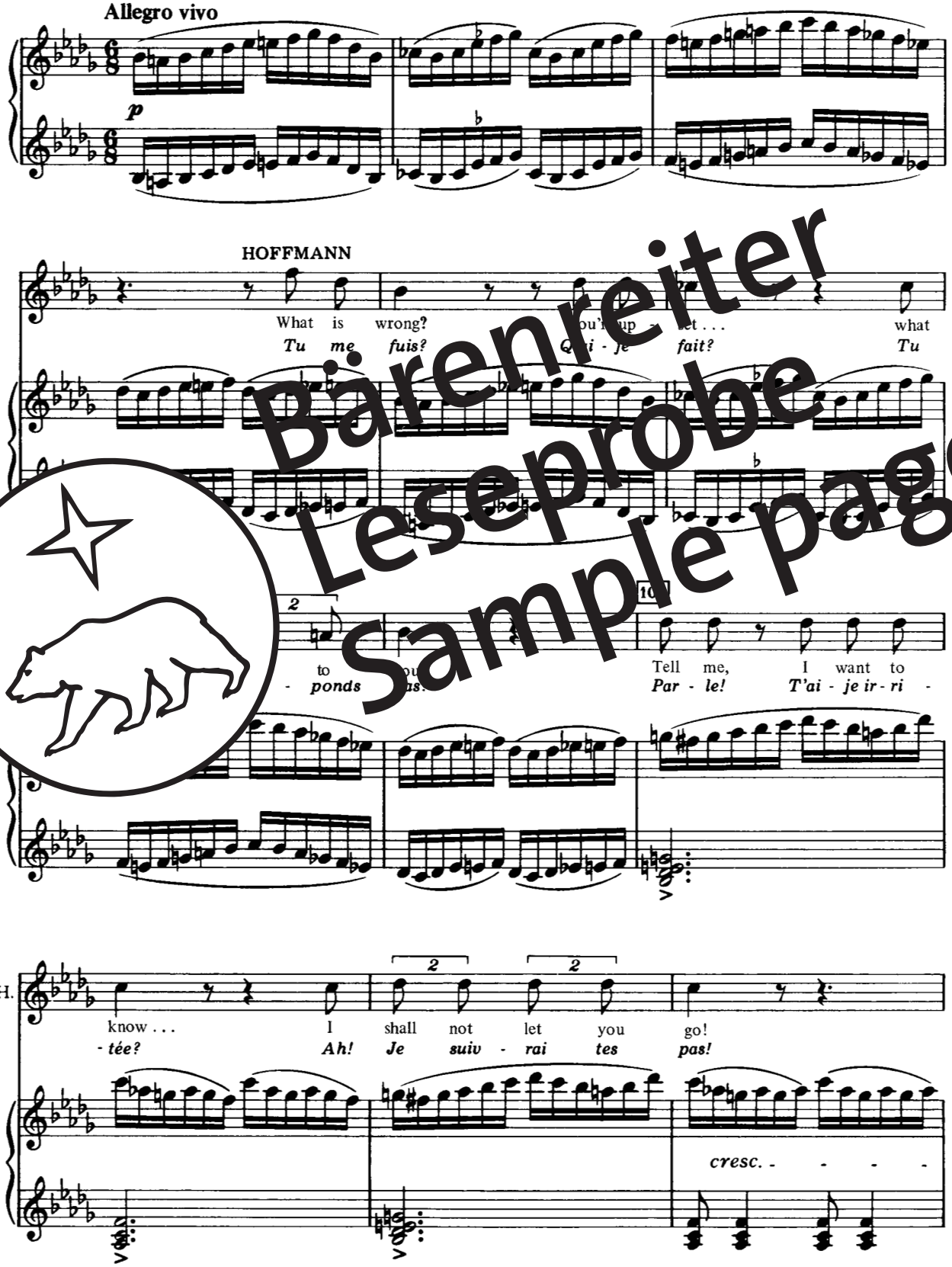
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Bärenreiter Leseprobe Sample page

(As if jolted by a spring, Olympia rises and whirls across the room in various directions, finally vanishing through the curtains at the right, without touching them. Hoffmann jumps up and tries to follow Olympia wherever she moves)

(Olympia, si elle était mue par un ressort, se lève aussitôt, parcourt la scène en différents sens et sort enfin par une porte du fond, sans se servir de ses mains pour écarter la tapisserie; Hoffmann se lève et suit Olympia dans ses évolutions)



Bärenreiter Leseprobe Sample page

(as Hoffmann is about to follow Olympia out, Niklaus enters)

(Au moment où Hoffmann va s'éloigner à la suite d'Olympia, NICKLAUSSE paraît)

Récit

NIKLAUS

NICKLAUSSE

a tempo (*mesuré*)

I am glad! At last I have found you! They all have been ask-ing for you.

Eh morbleu! mo - dè - re ton zè - le! Veux - tu quon se gri-se sans toi?

102

HOFFMANN (delirious)

(avec ivresse)

just ad -

suis ai - mé

f *dim.* *p*

103

Récit

So you still don't seem to know what

Parbleu fo[illegible] tu sa vais ce

love me, to

Dieu puis sa[illegible]!

f *dim.*

Molto moderato

(*mesuré*)

104

Ni.

eve - ry - one is say - ing: that she's dead . . .

qu'on dit de ta bel - le! Qu'elle est mor - te . . .

H.

Who cares what peo - ple say! What

Que peut-on di - re? quoi? Dieu

p *dim.* *pp*

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(aside)

p (à part)

Stub-born like mules, jeal - ous of beau - ty shirk - ing their du - ty, they act like

Oui, pau-vres fous qui ri - ez d'el - le! L'a-mourm'ap-pel-le à ses ge-

108

H.

fools! Blind - fold - ed eyes, sens - ing a strang - dan - ger by

- noux. Fer-mez vos yeux à la lu - pous - siè - re, voi-

Po - ing me, they won't a - larm me!

Au je - queur qui me pé - nê - tre
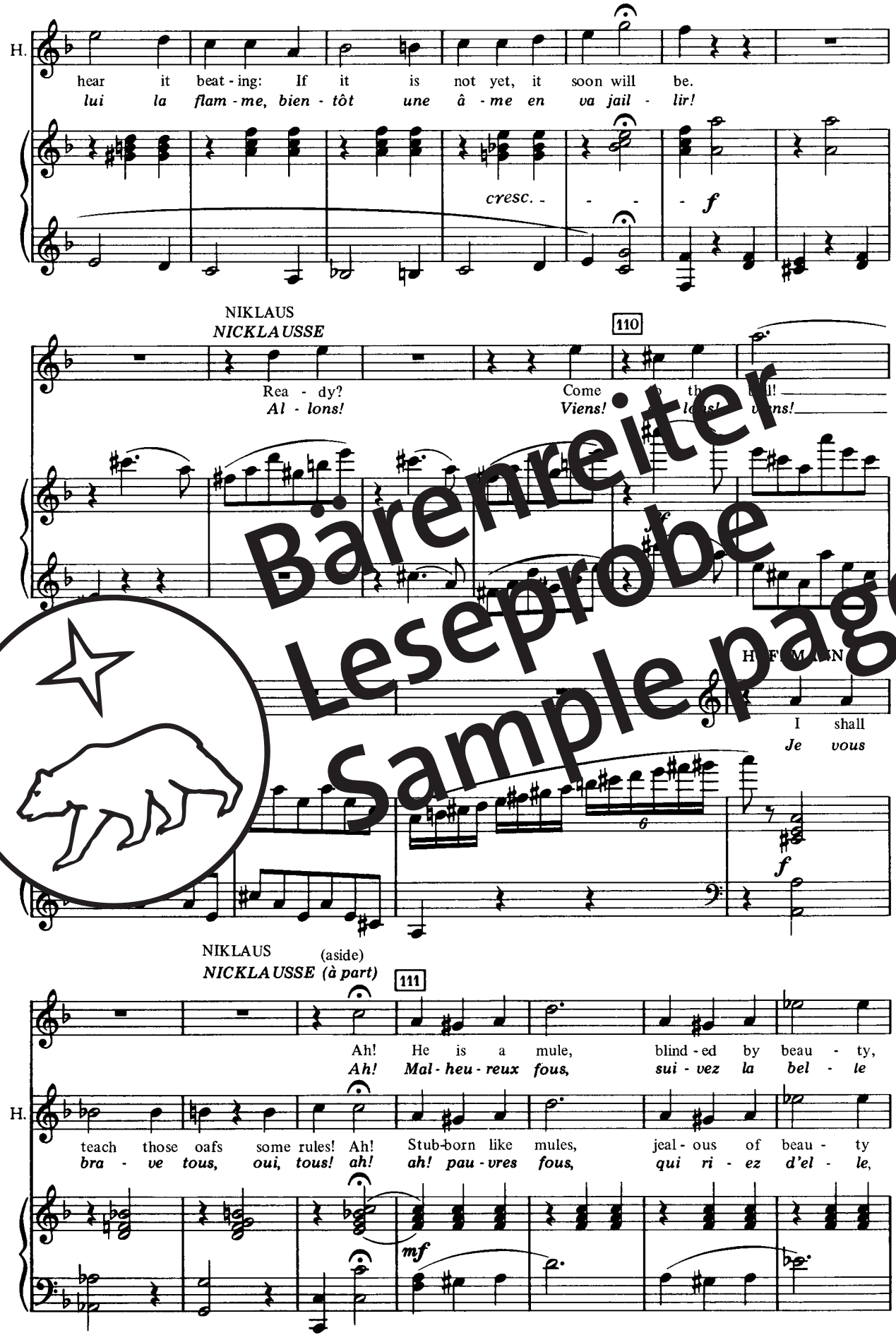
109

H.
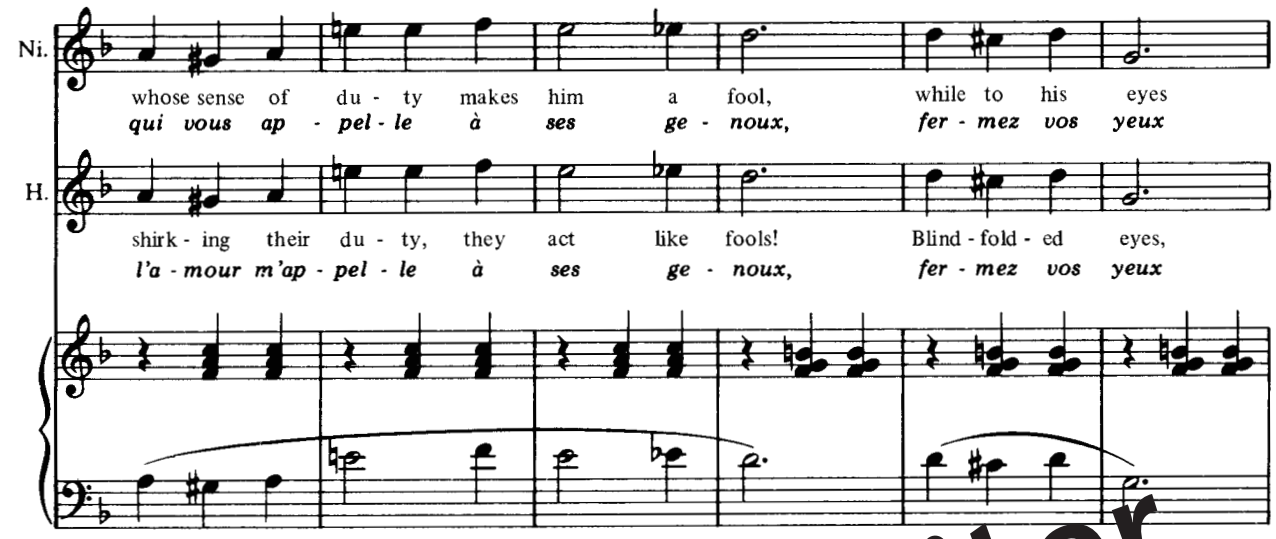
No one could charm me as much as she! As to her heart, I
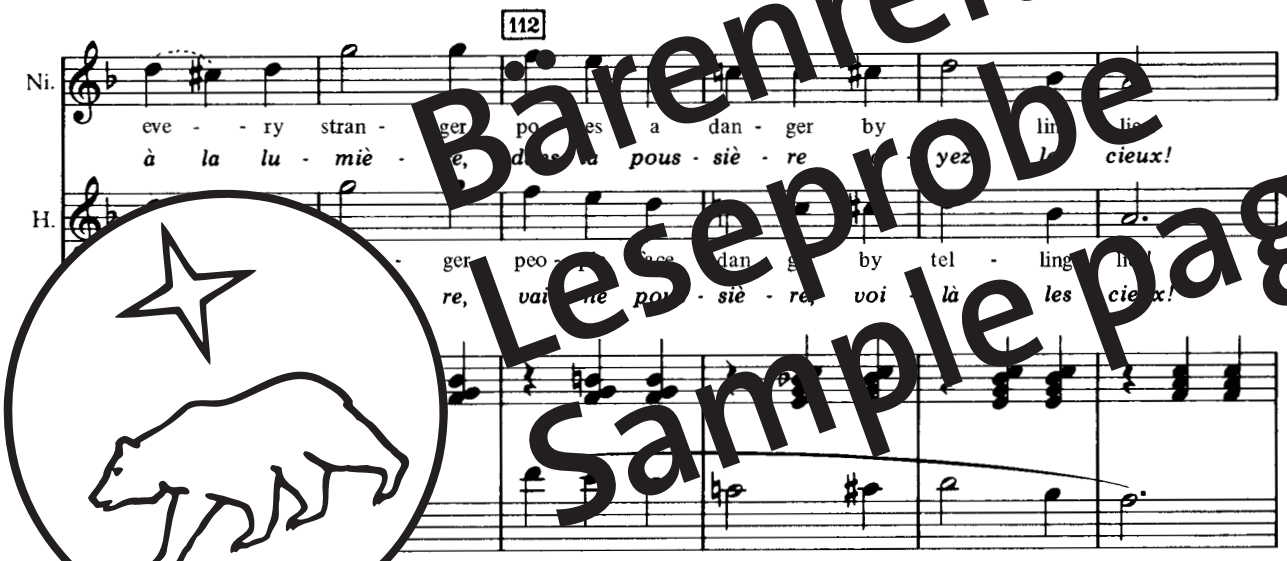
un coeur va naî - tre près de mon coeur, on sent fré - mir en

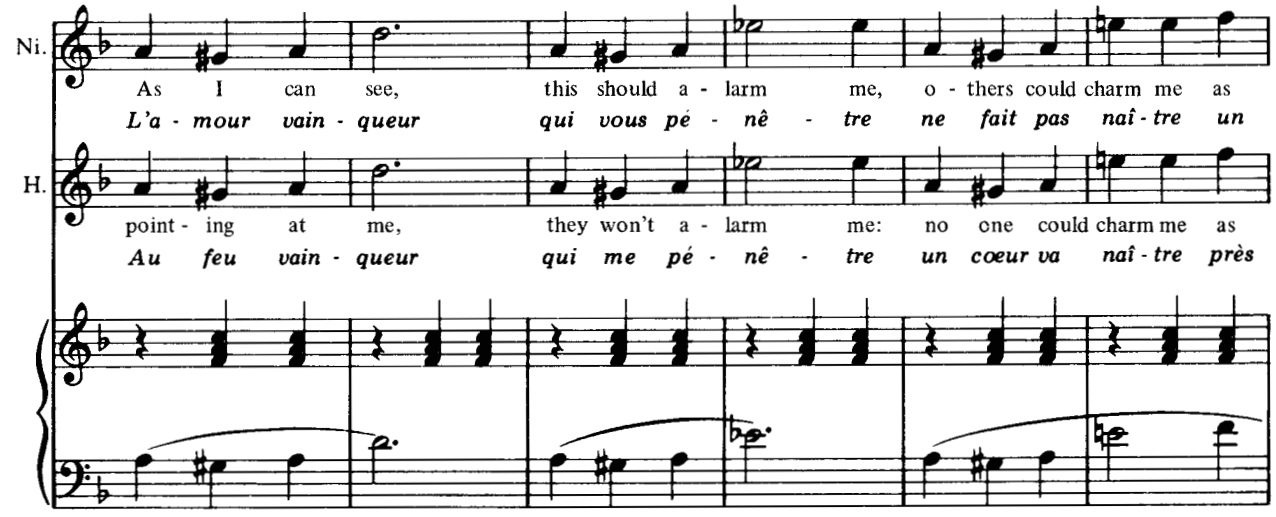
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Récit.

C.

His friend E - li - as has gone broke! He will
E - li - as a fait ban - que - rou - te! Va! je

fp *f*

116

C.

pay me for this! And right now is the time to take re - venge! Be - ed!
sau - rait trou - ver le mo - ment op - por - tun Pour me ven - ger! é!

Lento Allegro (Waltz-tempo)
(Mouvement de Valse)

C.

I'll com-mit a crime
je tue - rai que qu

f *dim.*

(The tapestries are removed again. Coppelius sneaks into Olympia's room at the right.SPALANZANI, COCHENILLE, OLYMPIA,
(Les tapisseries du fond s'écartent. Coppélius se glisse dans la chambre d'Olympia. SPALANZANI, COCHE-
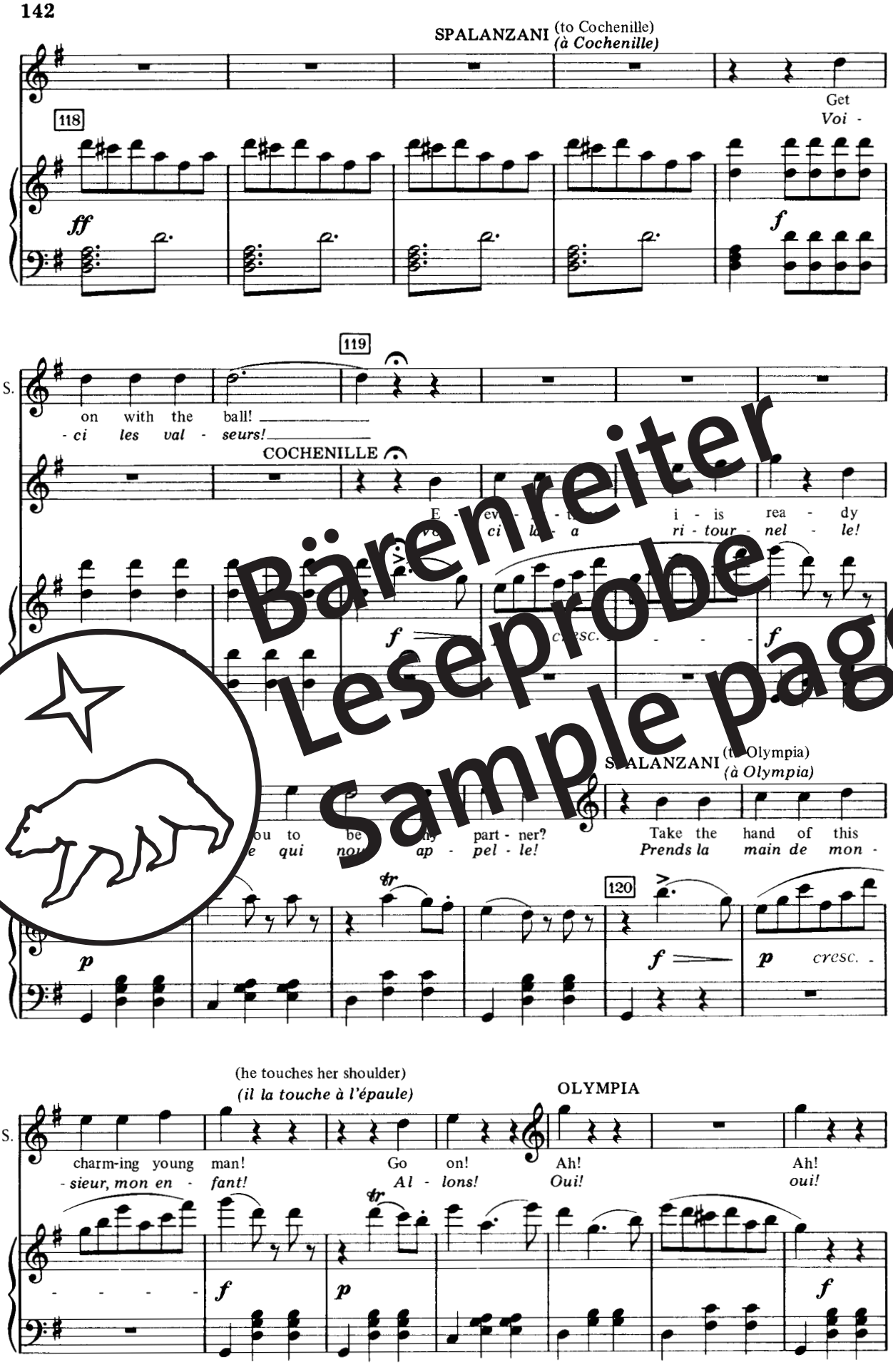
117

p *cresc.*

HOFFMANN, NIKLAUS, guests and lackeys re-enter on stage)
NILLE, OLYMPIA, HOFFMANN, NICKLAUSSE, Invités et laquais rentrent en scène)

mf *cresc.*

Bärenreiter Leseprobe Sample page



Bärenreiter Leseprobe sample page

121

(Hoffmann takes Olympia by the waist and begins to dance with her. The guests make room for them and observe them intently

(Hoffmann enlace la taille d'Olympia, ils commencent à valser. On leur fait place et ils disparaissent par la gauche.

S
A
Coro
T
B

See her danc - ing! How en - tran - cing! We can ap - prove of eve - ry move.

El - le dan - se en ca - den - ce, c'est merveil - leux, pro - di - gi - eux!

See her dan - cing! How en - tran - cing! We can ap - prove of eve - ry move.

El - le dan - se en ca - den - ce, c'est merveil - leux, pro - di - gi - eux!

122

as they dance off to the left. Spalanzani converses with Niklaus downstage.

Le choeur les suit des yeux. Spalanzani cause sur le devant de la scène avec Nicklausse)

S
A
T
B

See her smil - ing, kind guil - ing! Look at her face! her grace!

Pla- pla - ce, le pas - se, el - le fend l'air comme un é - clair!

kind be guil - ing! Look at her face! joy her grace!

el - le pas - se, el - le fend l'air comme un é - clair!

123

S
A
T
B

Lift your glass - es, as she pass - es! None of us may stand in her way,

El - le dan - se en ca - den - ce, c'est mer - veil - leux, pro - di - gi - eux!

Lift your glass - es, as she pass - es! None of us may stand in her way,

El - le dan - se en ca - den - ce, c'est mer - veil - leux, pro - di - gi - eux!

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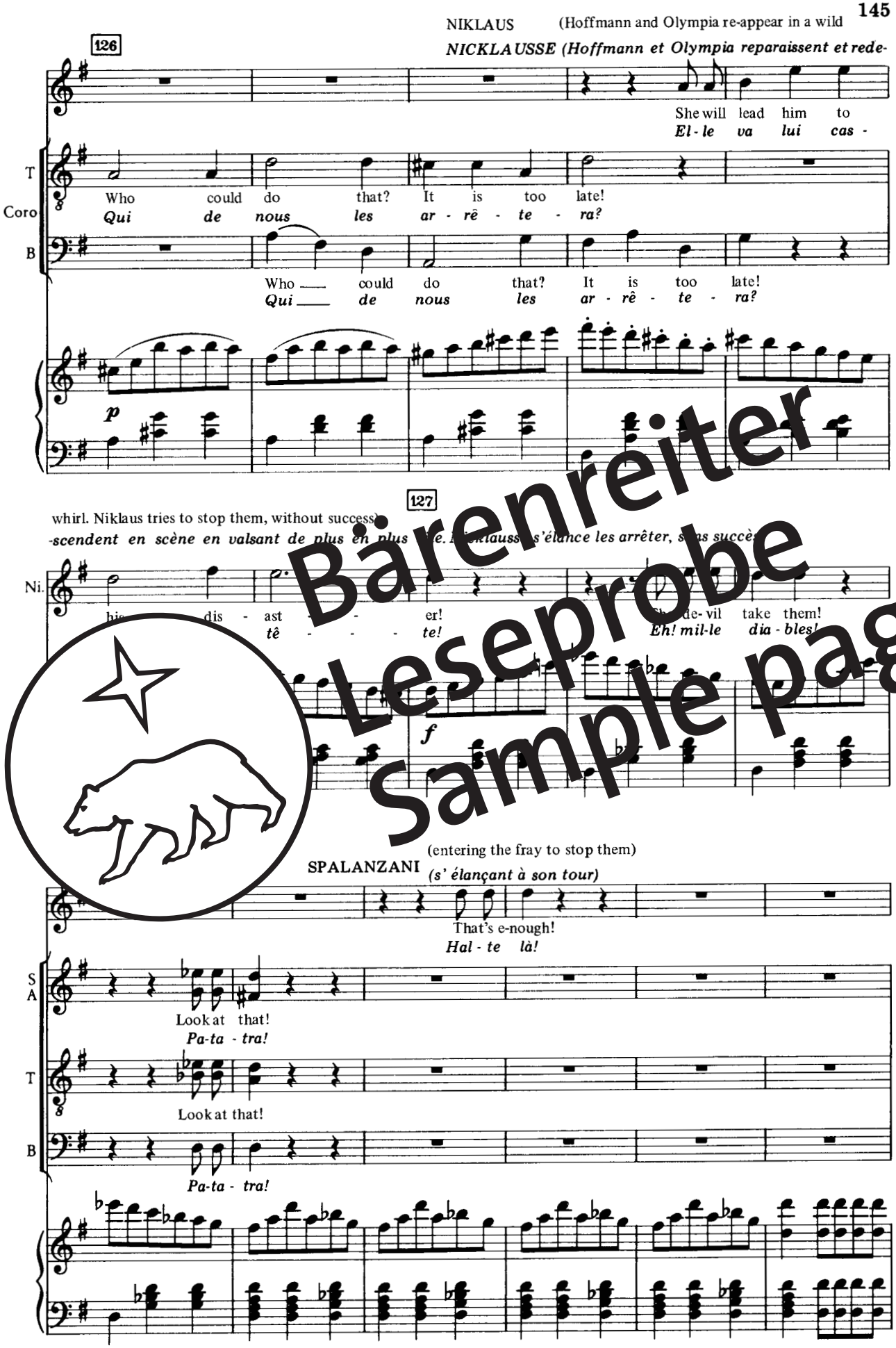
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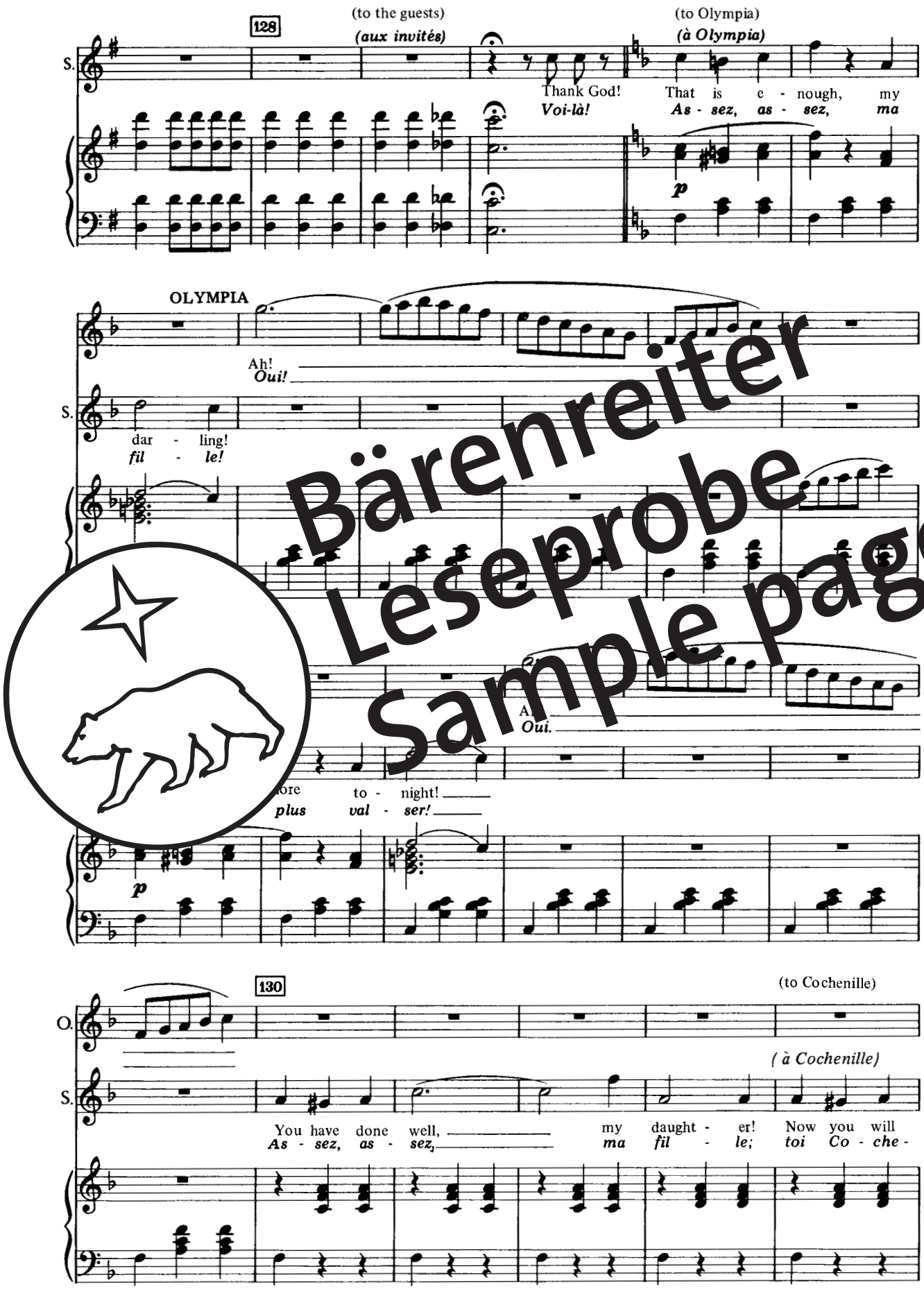


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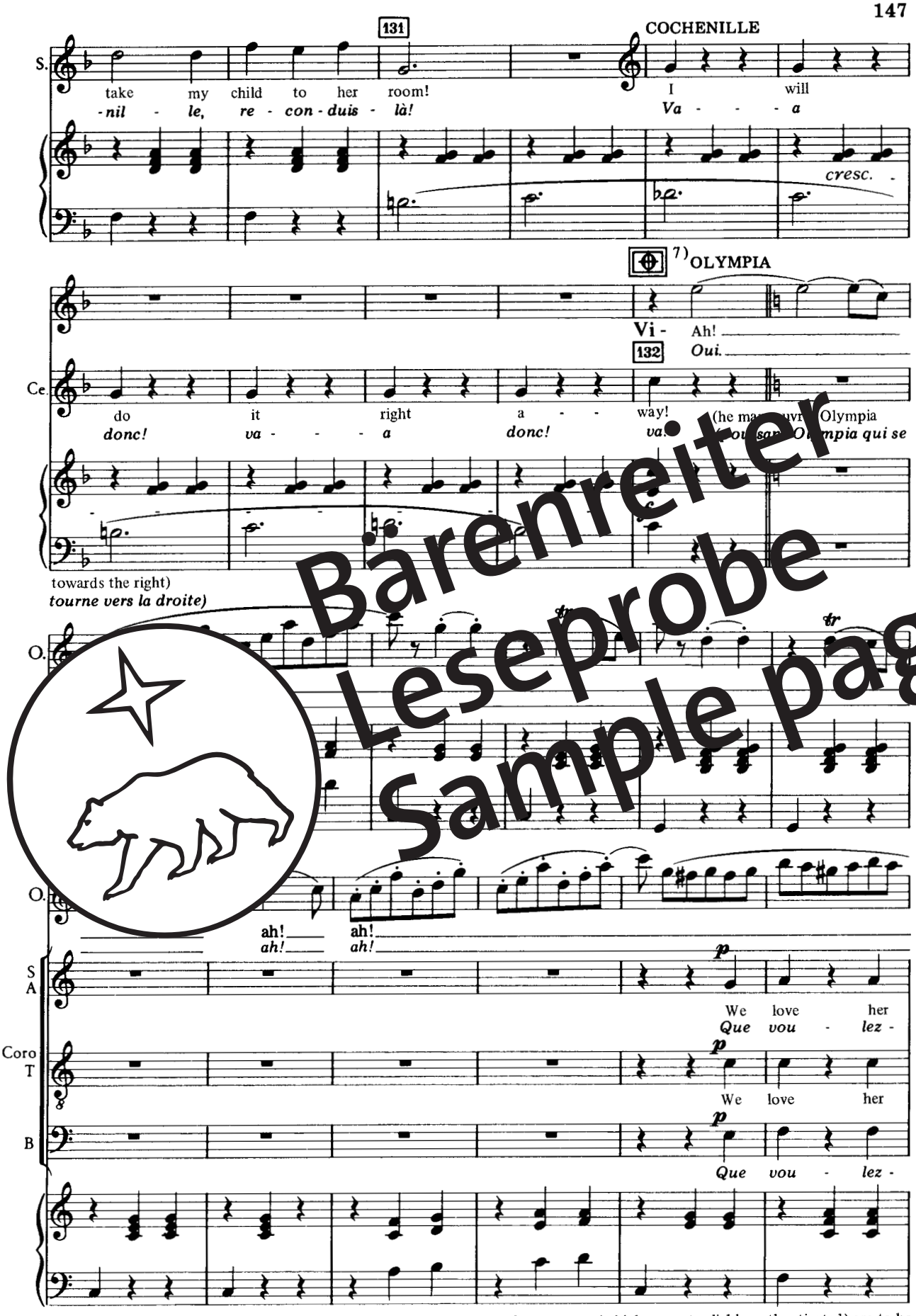


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(Spalanzani succeeds in touching Olympia's shoulder. She stops abruptly, while the exhausted Hoffmann is thrown onto a settee)
(Spalanzani touche Olympia à l'épaule. Elle s'arrête subitement. Hoffmann, étourdi, va tomber sur un canapé)



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Bärenreiter Leseprobe Sample page

7) If all four female roles are cast with the same singer, the following 35 measures,(which are not reliably authenticated) are to be omitted as per Vi - de. See Preface. ED

7) Si les quatres rôles feminins sont interprétés par une seule et même chanteuse, les 35 mesures suivantes (dont l'authenticité est contestable) sont à supprimer à partir de Vi- jusqu'à -de. Voir Rapport. D.H.

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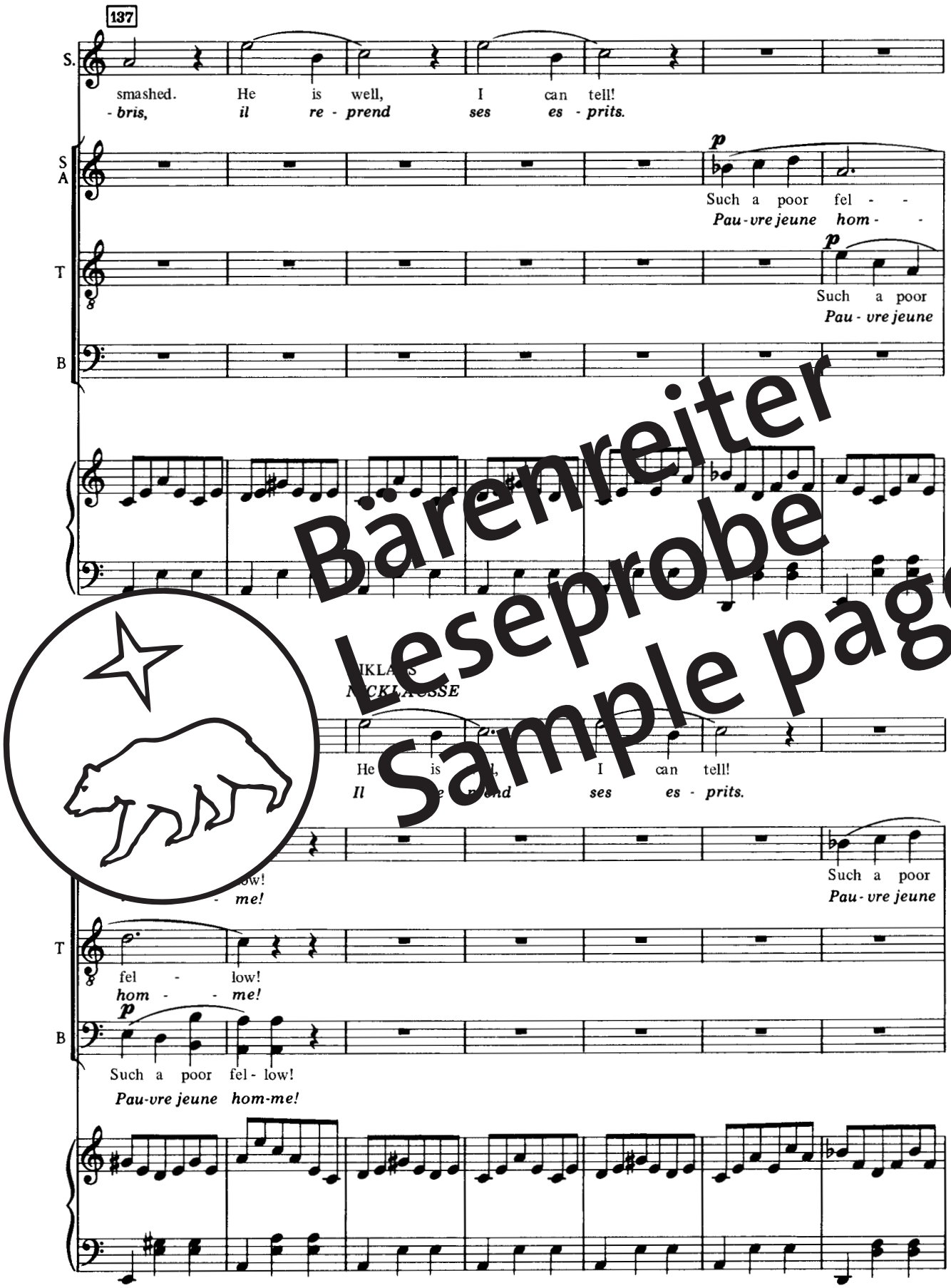


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Moderato

139

Récit.

SPALANZANI

COCHENILLE (terrified, off-stage) *(dans la coulisse)*

What? *Quoi?*

Ha! *Ah!* The

S A fel - - - low! *hom - - - me!*

T Such a poor fel - low! *Pau-vre jeune hom - me!*

B Such a poor fel - low! *Pau-vre jeune hom - me!*

Moderato

ff *fp*

HOFFMAN

n to Olympia's room) *lancer)* What did he *O - lym - pi -*

Keep h n - way from O - lym - pi - a! *leversée) Mi - se - ri - cor - de! O - lym - pi - a!*

Ce. sses is there? *l'homme - net - tes, là!*

a tempo

(Loud noises signifying the break-up of clockwork are heard)

140 *(On entend dans la coulisse un bruit de ressorts qui se brisent avec fracas)*

Réc.

SPALANZANI

H. say? *- a!* The wretch-ed mad-man has de - *Ah! terre et cieux! elle est cas -*

ff *fp* *c.p.*

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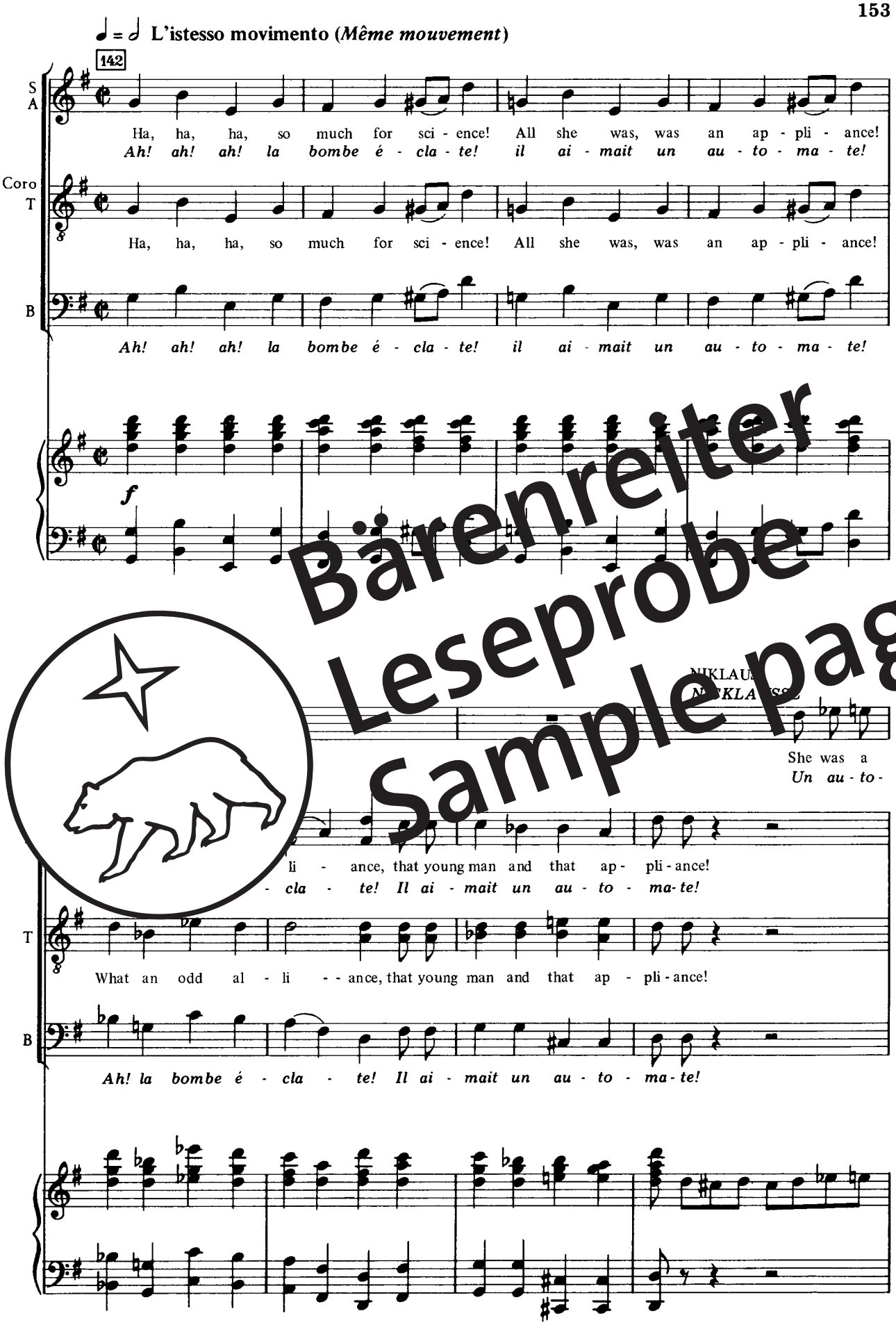
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Sample page

143

HOFFMANN

Ni.

doll!
- ma - te!

She was a doll!
Un au - to - mate!

COPPELIUS

Ha, ha ha! Torn to
Ah! ah! ah! fra - cas -

S
A

Nev - er trust in sci - ence!
Ah! la bombe é - cla - te!

Nev - er trust in sci - ence!
Ah! la bombe é - cla - te!

T

Nev - er trust in sci - ence!

Nev - er trust in sci - ence!

B

Ah! la bombe é - cla - te!

Ah! la bombe é - cla - te!

Bärenreiter
Leseprobe
Sample page

(at Coppelius' throat)

II *(se jetant avec Coppélius)*

144

You dog!
gre - din!

You crook!
bri - gand!

You thief!
vo - leur!

You dog!
gre - din!

You
Pa -

S
A

That odd in - ven - tion
Un au - to - ma - te!

T
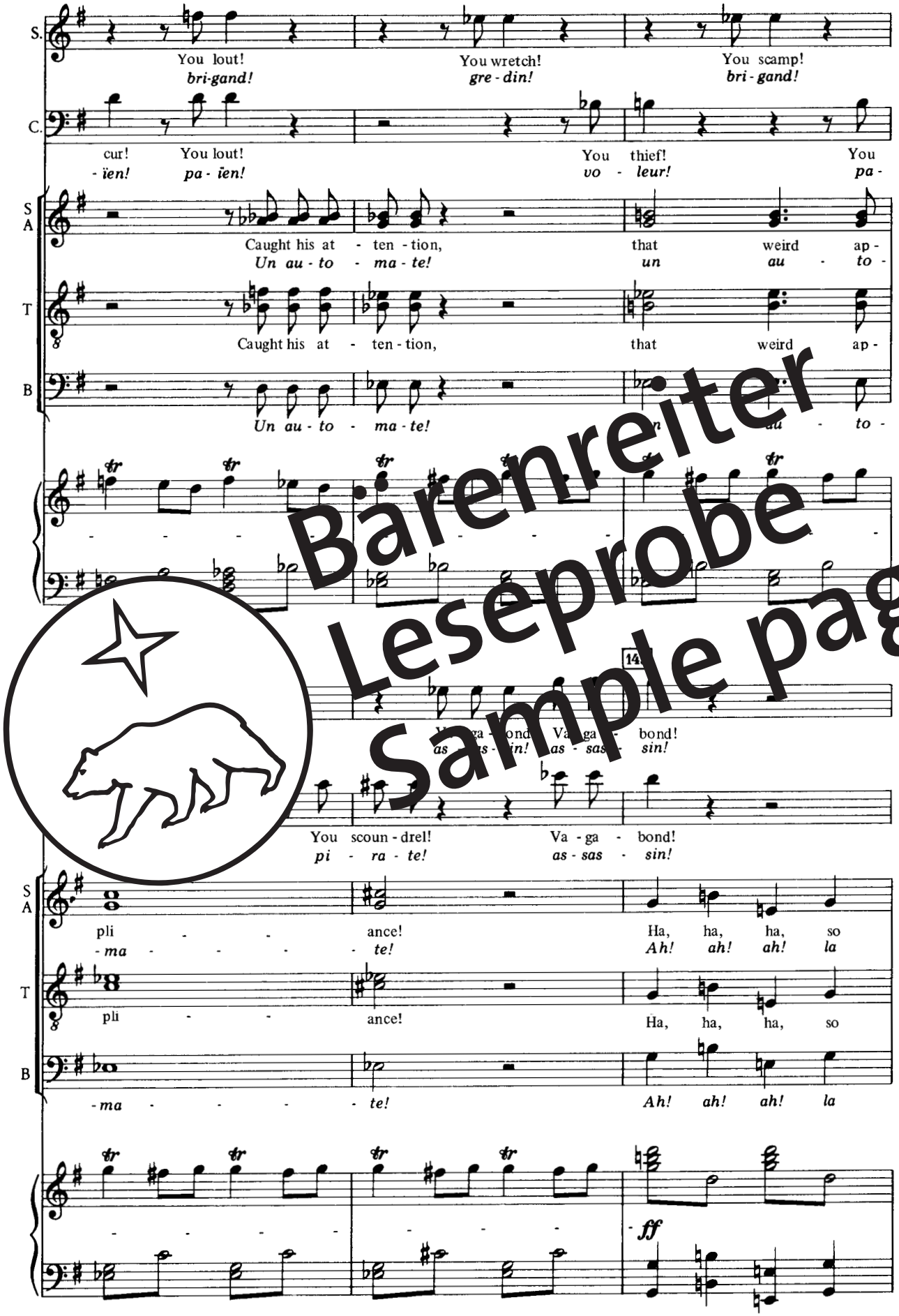
That odd in - ven - tion

B

Un au - to - ma - te!

fp

cresc. sempre - - - - - -



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S. He has de - stroyed my doll! The wretch! The
Il est cas - sé! cas - se! gre - din! pa -

Ce. now been de - stroyed! The young man and that ap -
est fra - cas - sé! Il ai - mait un au - to -

C. ha! That pret-ty doll is de - stroyed, yes, de - stroyed! You thief! You lout!
Il est fra - cas - sé! fra - cas - sé! fra - cas - sé! Vo - leur! bri - gand!

S A loved that cute ap - pli - - - ance! The young man and that ap -
-mait un au - to ma - - - - - te! Il ai - mait un au - to -

T cute ap - pli - - - ance! The young man and that ap -
au - to - ma - - - - - te! Il ai - mait un au - to -

B cute ap - pli - - - ance! loved that love - ly
au - to - ma - - - - - te! Il ai - mait un au - to -

killed my doll, that wretch - ed
- cas - se! pa - ren! Pauvre au - to -

had a short and sad al - li - ance, that was
il ai - mait un au - to - ma - te il ai -

C. You cur! You lout! Ha, ha, ha,
vo - leur! bri - gand! Ah! ah! ah!

S A pli - ance had a short and sad al - li - ance, that was
ma - te! il ai - mait un au - to - ma - te, il ai -

T pli - ance had a short and sad al - li - ance, that was
ma - te! il ai - mait un au - to - ma - te, il ai -

B doll, they had a short and sad al - li ance, that was
ma - te, il ai - mait un au - to - ma - te, il ai -

Bärenreiter
Leseprobe
Sample page

147

S. lout who killed my doll, that tri - umph of sci - ence!
-ma-te, pauvre au - to - ma-te, pauvre au - to - ma - te!

Ce. sac - ri - ficed to sci-ence! So much for sci - ence!
-mait un au - to - ma-te, un au - to - ma - te!

C. ha! Ha, ha, ha, ha, so much for sci - ence!
ah! ah! ah! ah! ah! pauvre au - to - ma - te!

S A sac - ri - ficed to sci - ence! So much for sci - ence!
-mait un au - to - ma-te, un au - to - ma - te!

T sac - ri - ficed to sci-ence! So much for sci - ence!
-mait un au - to - ma-te, un au - to - ma - te!

B sac - ri - ficed to sci-ence! So much for sci - ence!
au - to - ma-te, un au - to - ma - te!

6

(Curtain)
(Rideau)

148

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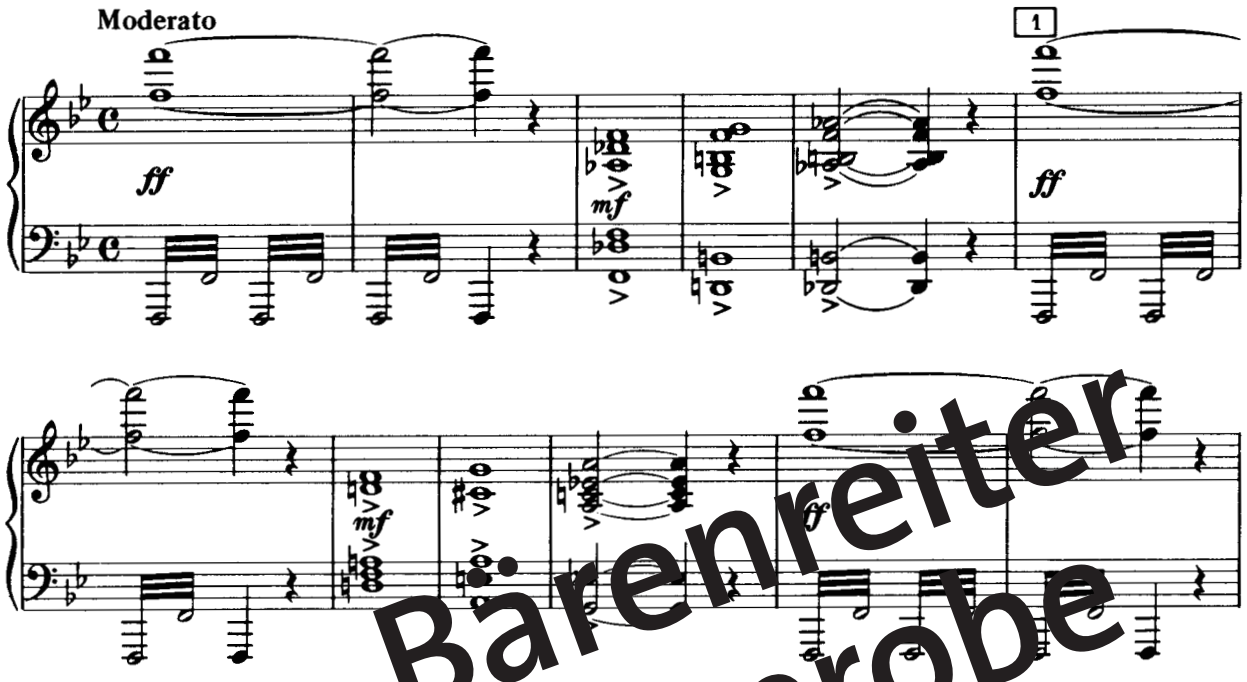
Act III

Antonia

Acte III
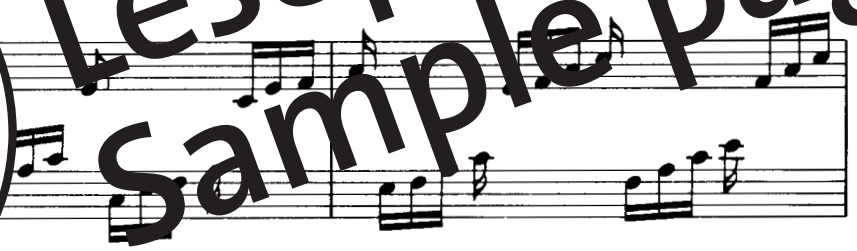
No. 11 Romanza - Scene C

No. 11 Romance - Scène C



(Curtain)

(Ri



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pel's house

(A weirdly appointed room, to the right a spinet, to the left an armchair and a settee. Violins and other stringed instruments hanging on the wall. To the rear two doors, one to Antonia's room, one to the outside. Downstage left a window-niche, leading to a balcony and closed off with a curtain. Between the two doors upstage a large portrait of a woman. It is the time of sunset)

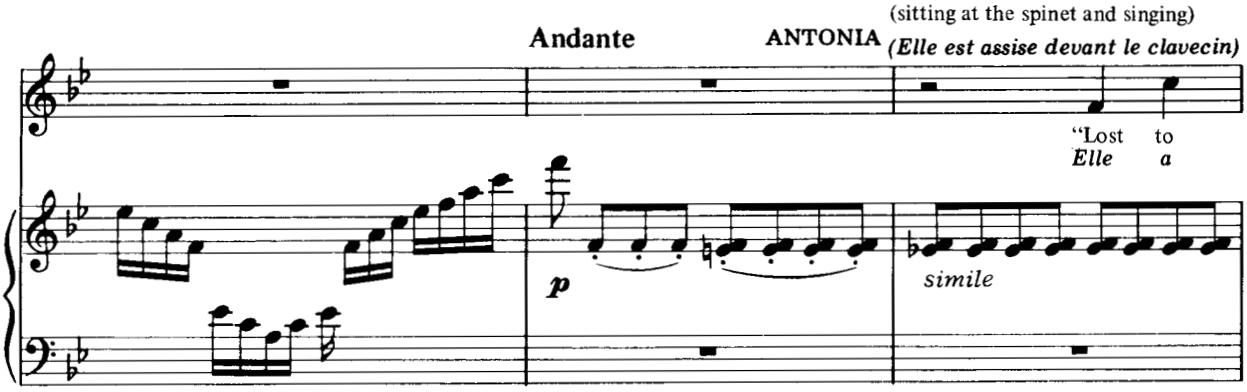
Chez Crespel

(Une chambre bizarrement meublée. A droite un clavecin. Violons suspendus au mur; à gauche une fenêtre en pan coupé. Au fond, deux portes dont l'une donne chez Antonia; devant, à gauche, l'encastrement d'une fenêtre qui mène au balcon et qui est fermée par un rideau. Entre les deux portes au fond un grand portrait de femme accroché au mur. Soleil couchant.)

(sitting at the spinet and singing)

Andante

ANTONIA *(Elle est assise devant le clavecin)*



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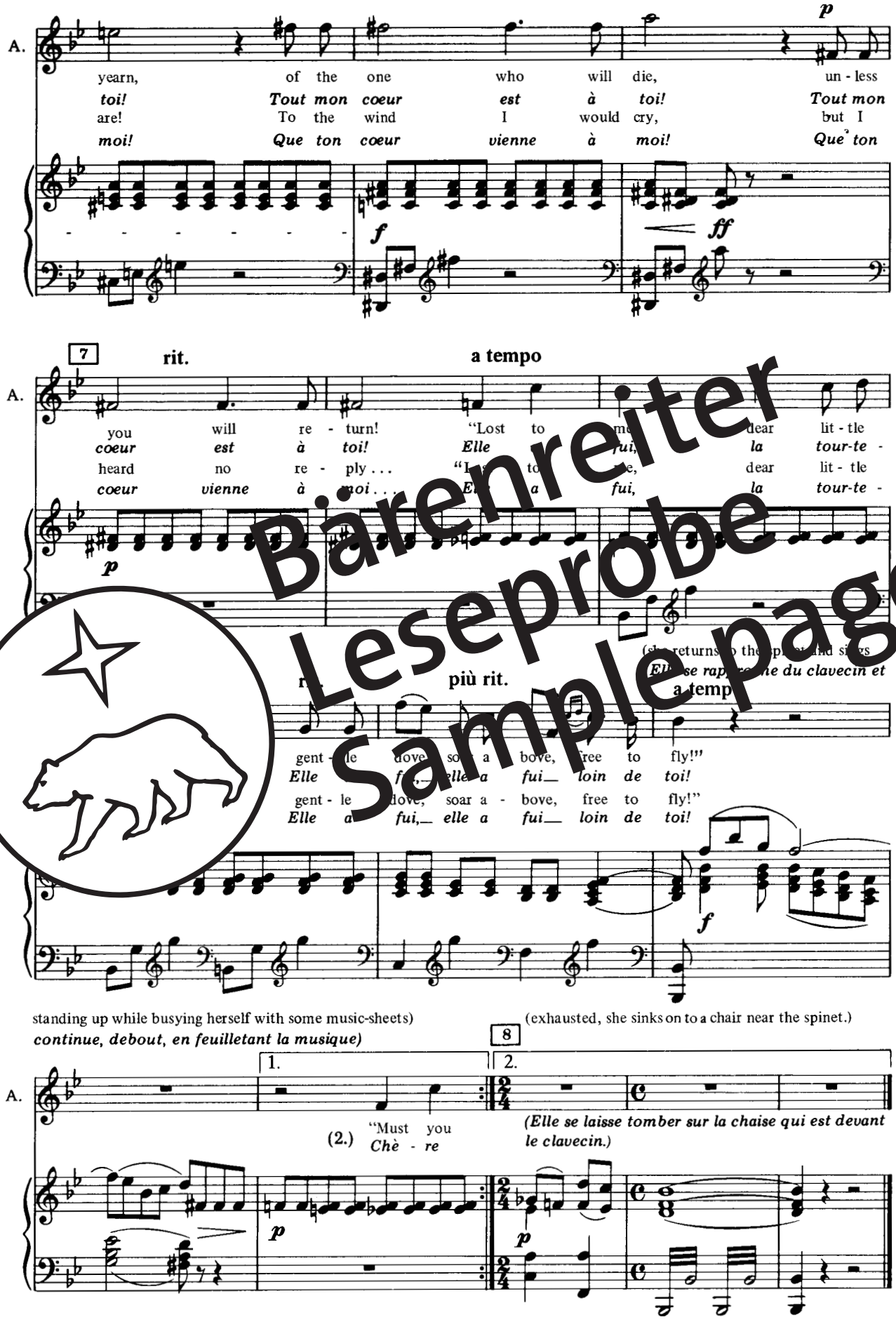


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Scene C

Scène C

Récit. **CRESPEL** enters, worried)
(CRESPEL entre brusquement)



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(about to put the lamp elsewhere)

FRANZ ***(il va pour sortir)***

As you wish! I put it in the

Vous croyez? ***Je vais voir si l'on***

Cr.

en - ter! What are you do-ing?

- son - ne! ***Où vas - tu?***

p

14

F.

cen - ter, the way you said sho ld! (screaming int s)

son - ne, Comme vous ave d' (lui cr à l'oreil

Cr.

I said: — "L no e en- no one en - ter! C ou h I th

J'ai di ouvre per - sonn ! A r - so ne! nte ds c te

Allegro

F.

Why, of course! I'm al - rea - dy here.

Eh! mon Dieu! Je ne suis pas sourd!
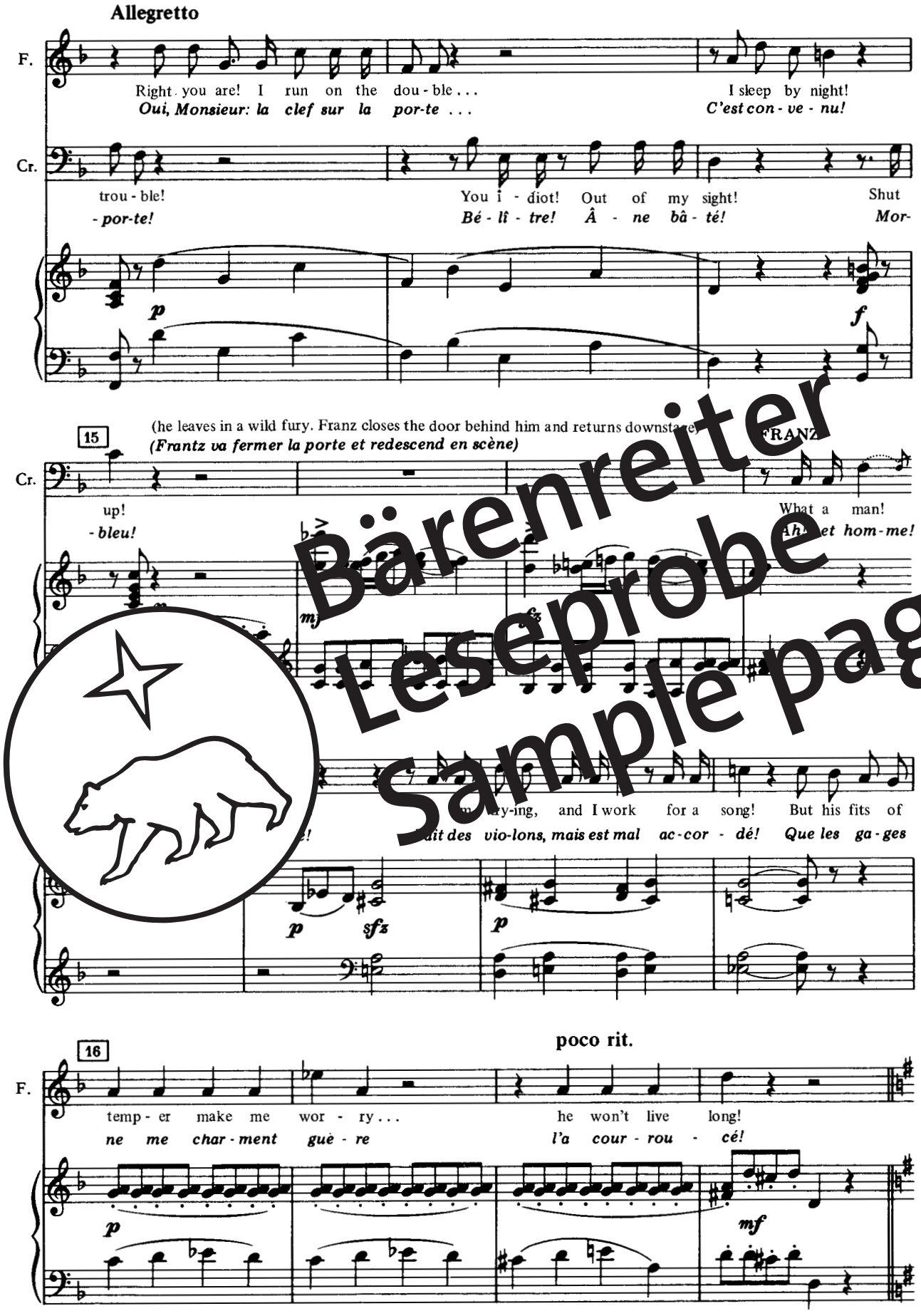
Cr.

clear? Yes? You are no - thing but

fois? ***Non!*** ***Que le dia - ble t'em-***

f *sfz* *f* *p*

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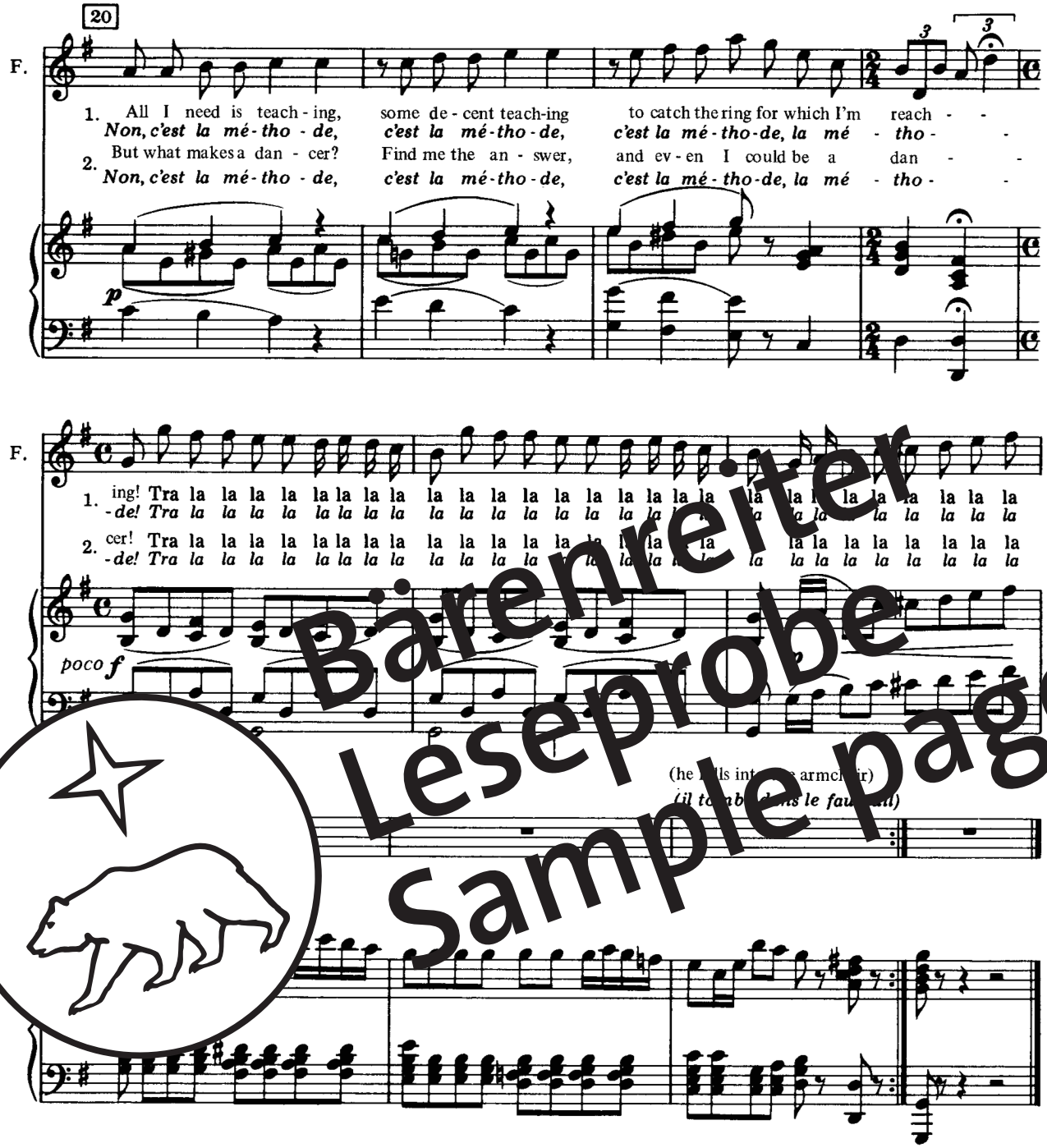


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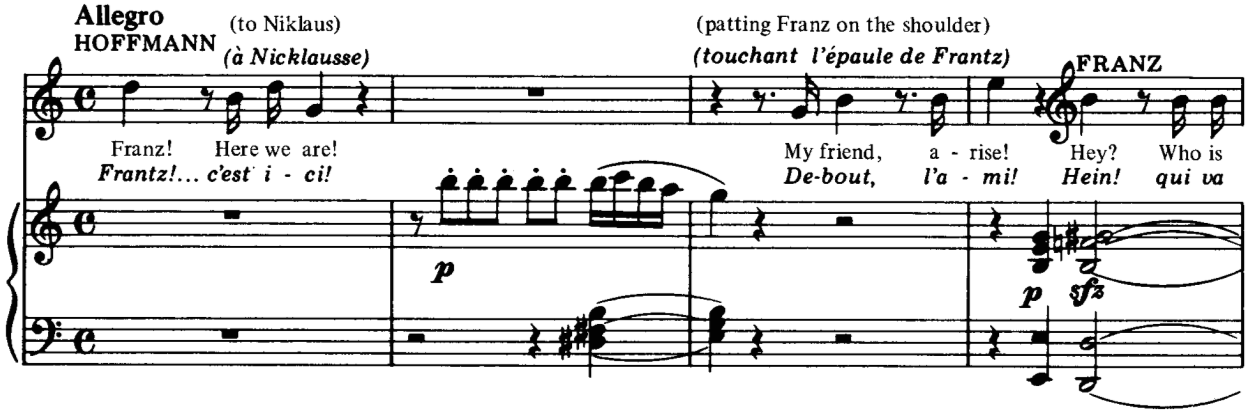
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Scene D

(HOFFMANN and NIKLAUS enter through the rear-door and come downstage)

(HOFFMANN paraît à la porte du fond suivi de NICKLAUSSE; il descend en scène)

Scène D





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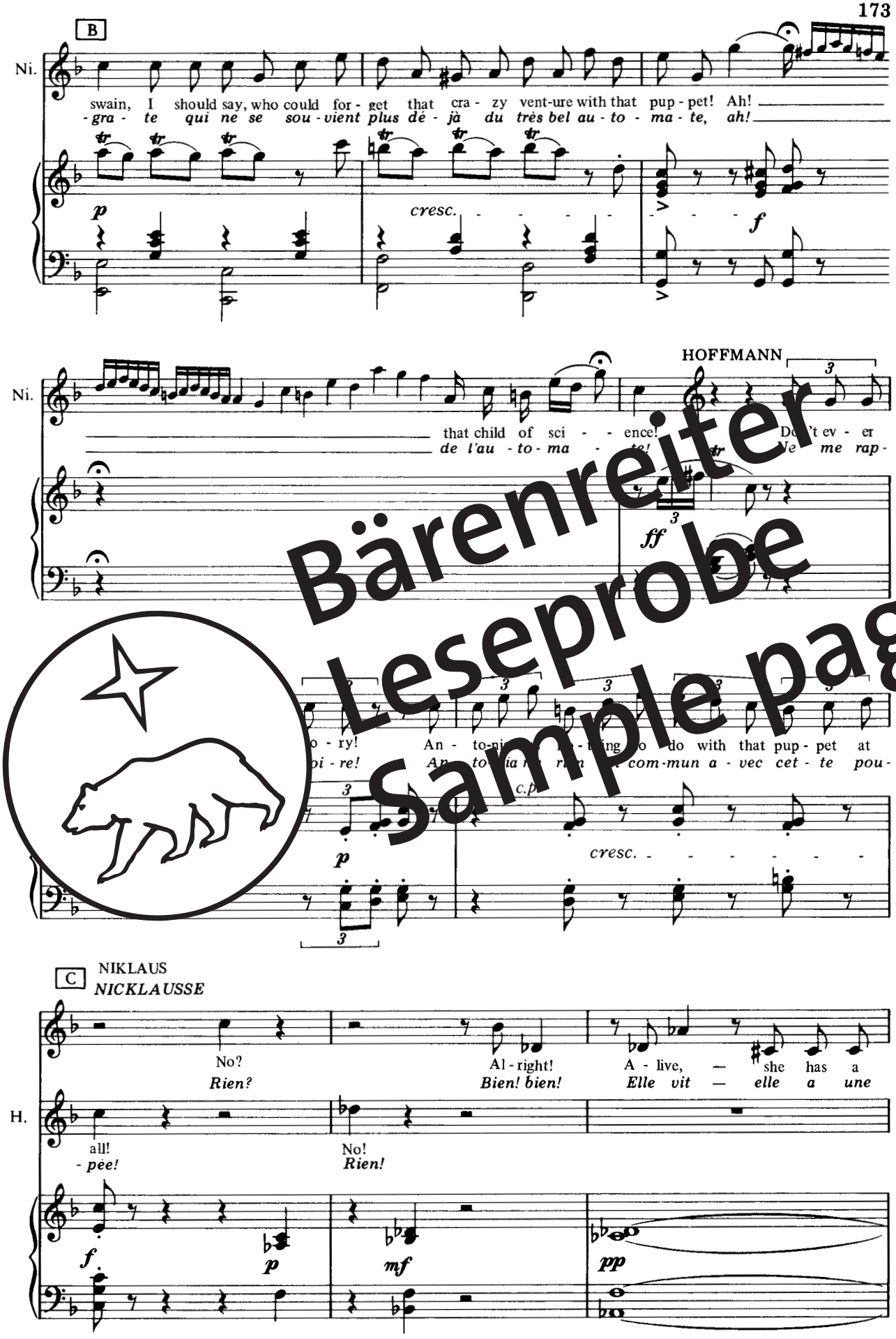
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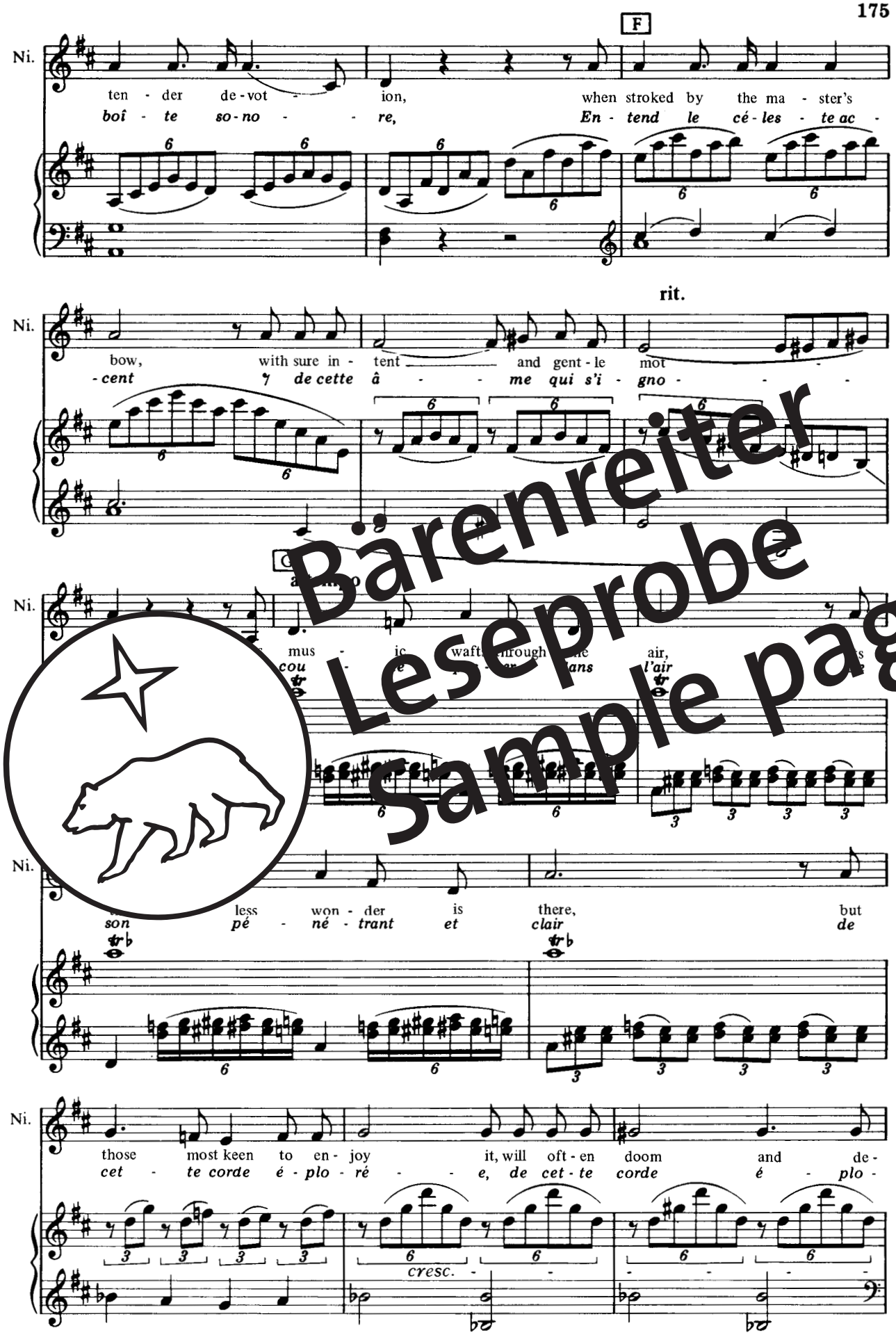
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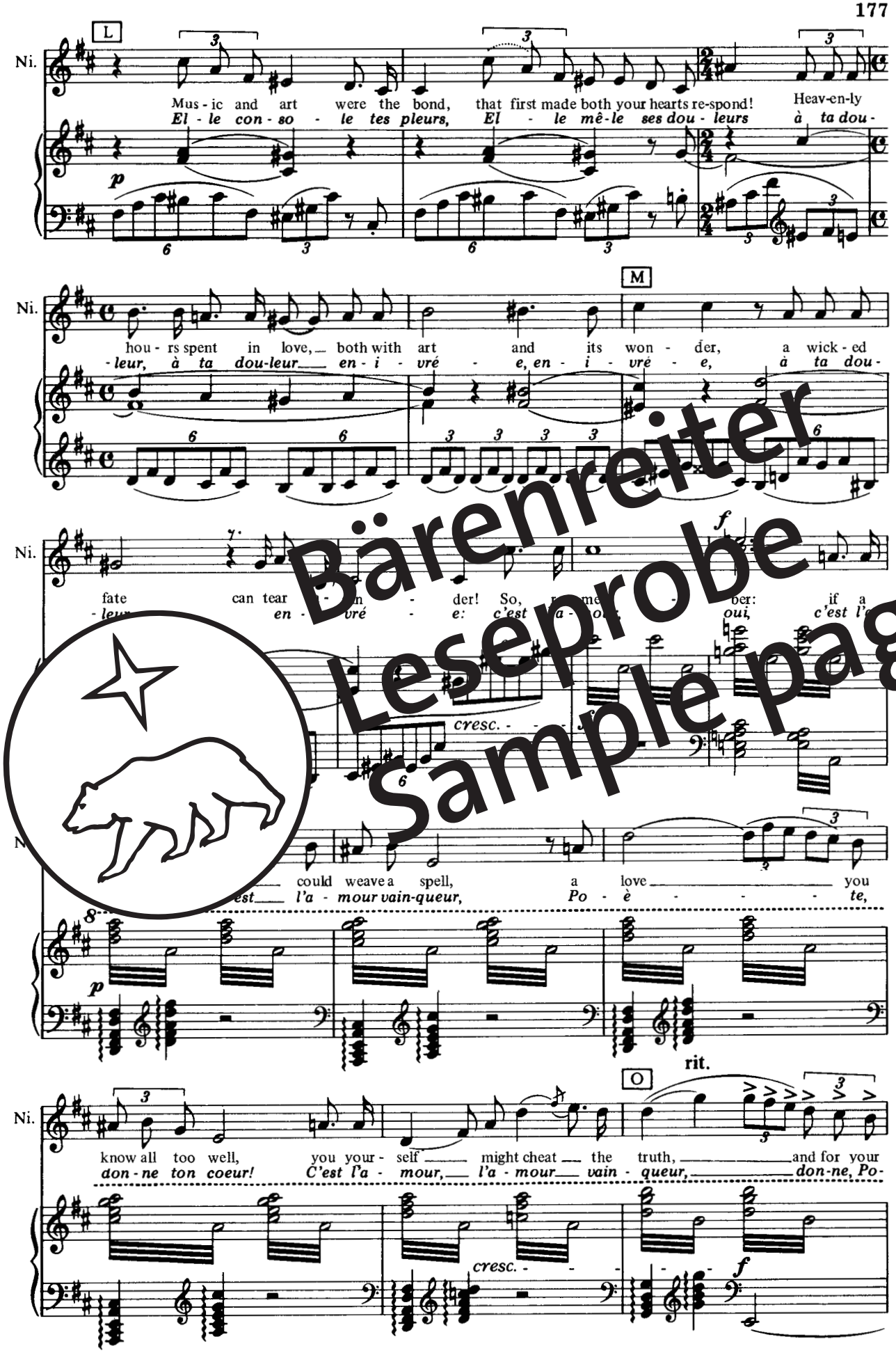
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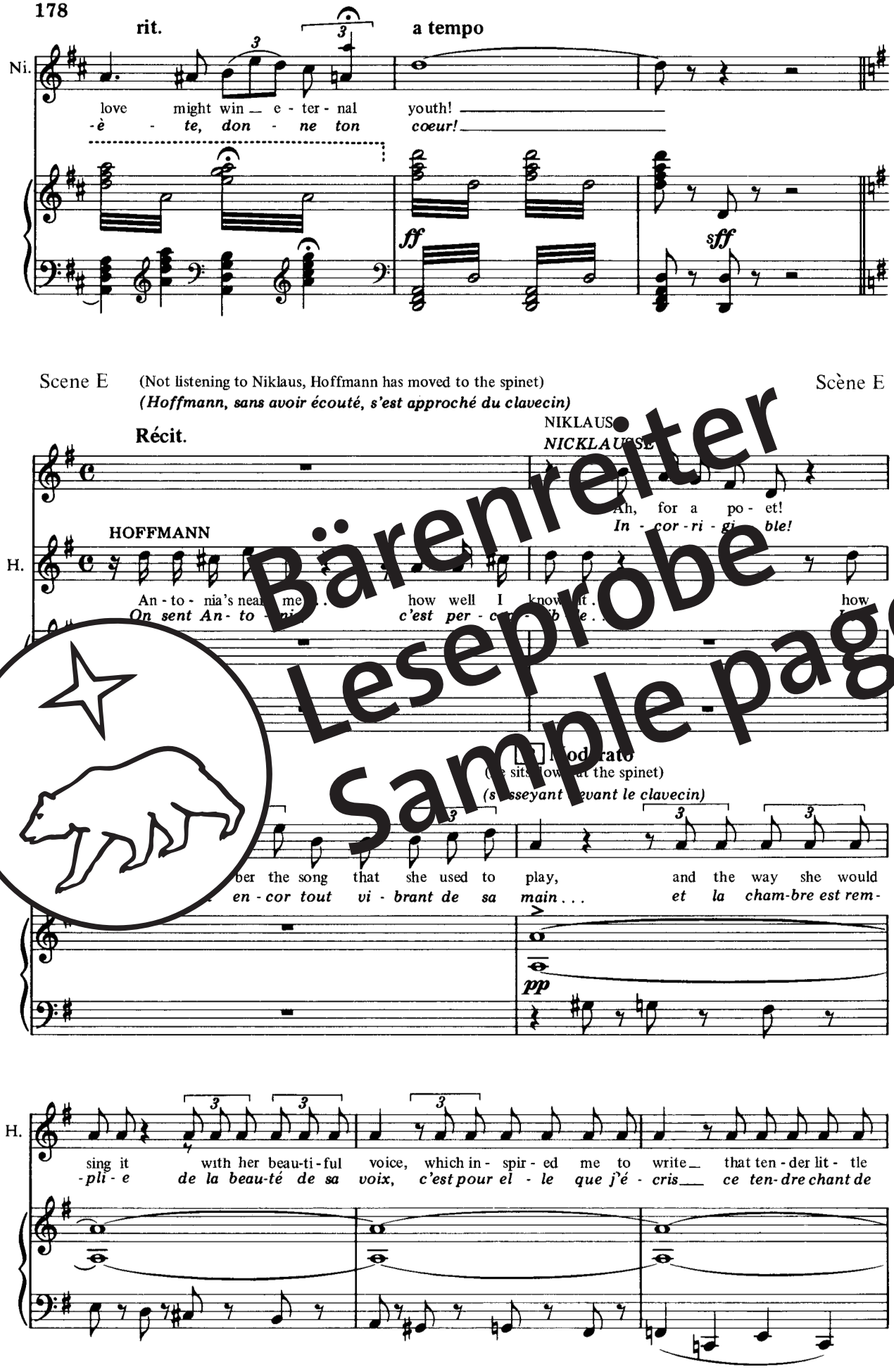


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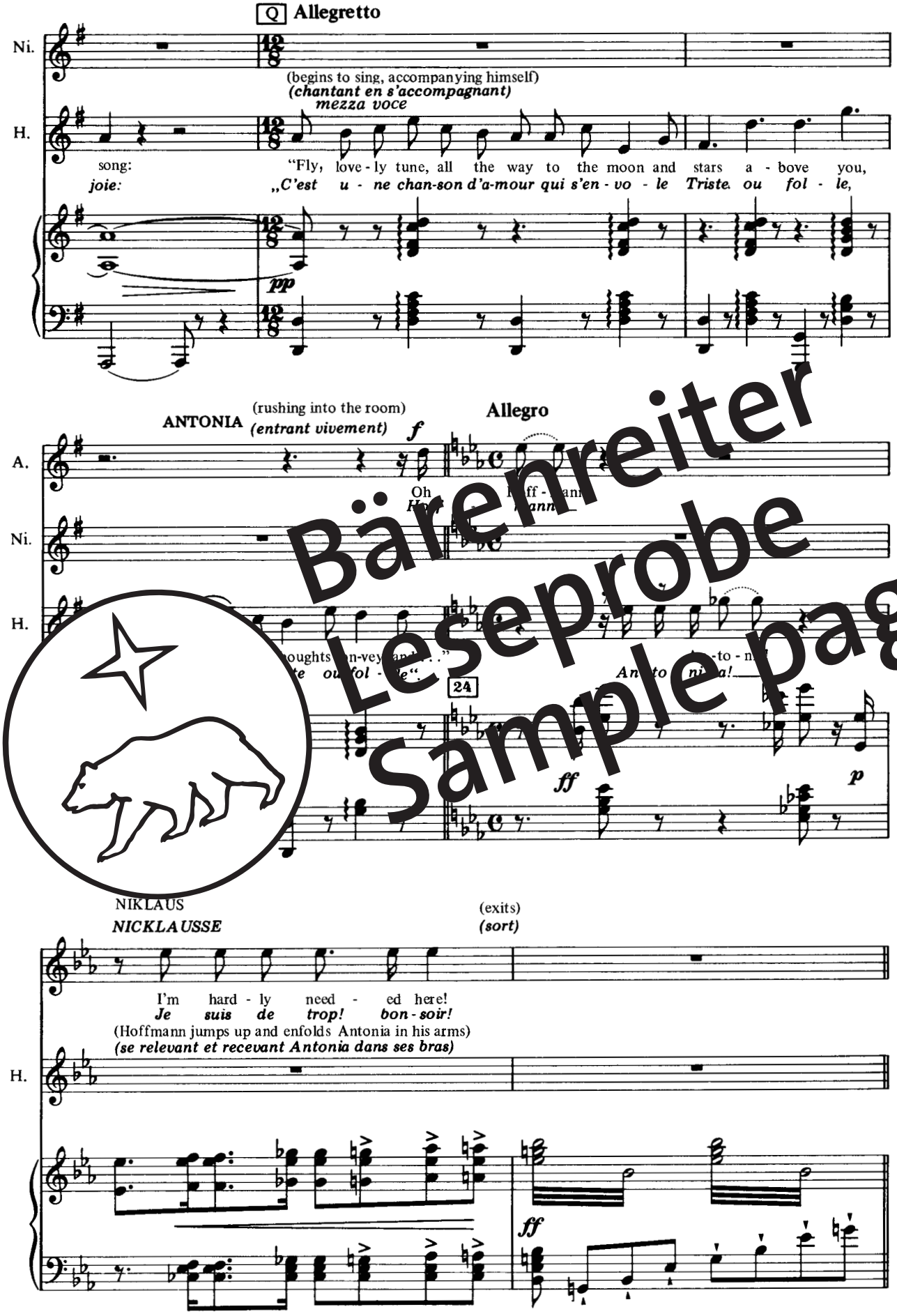
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Sample page



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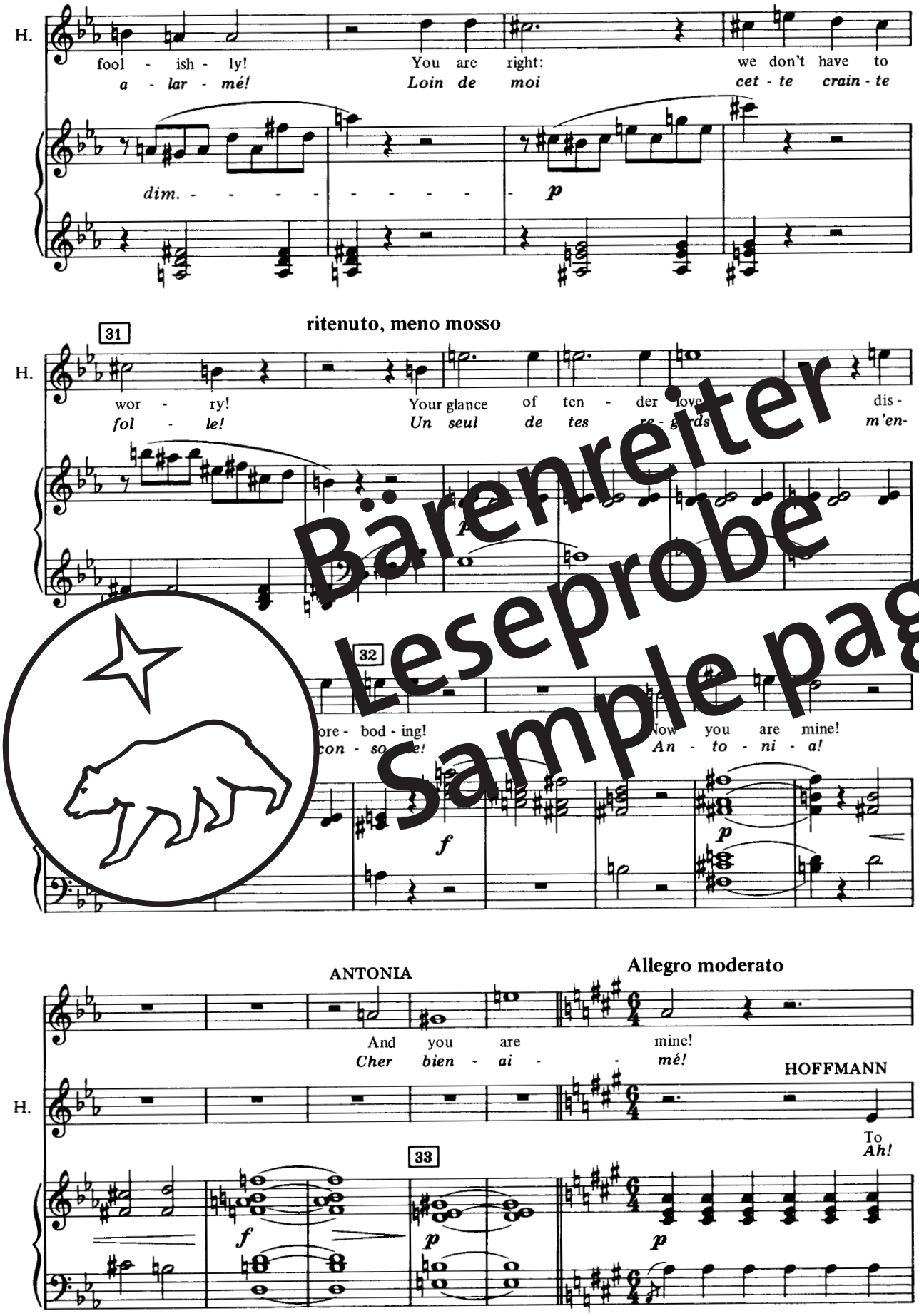
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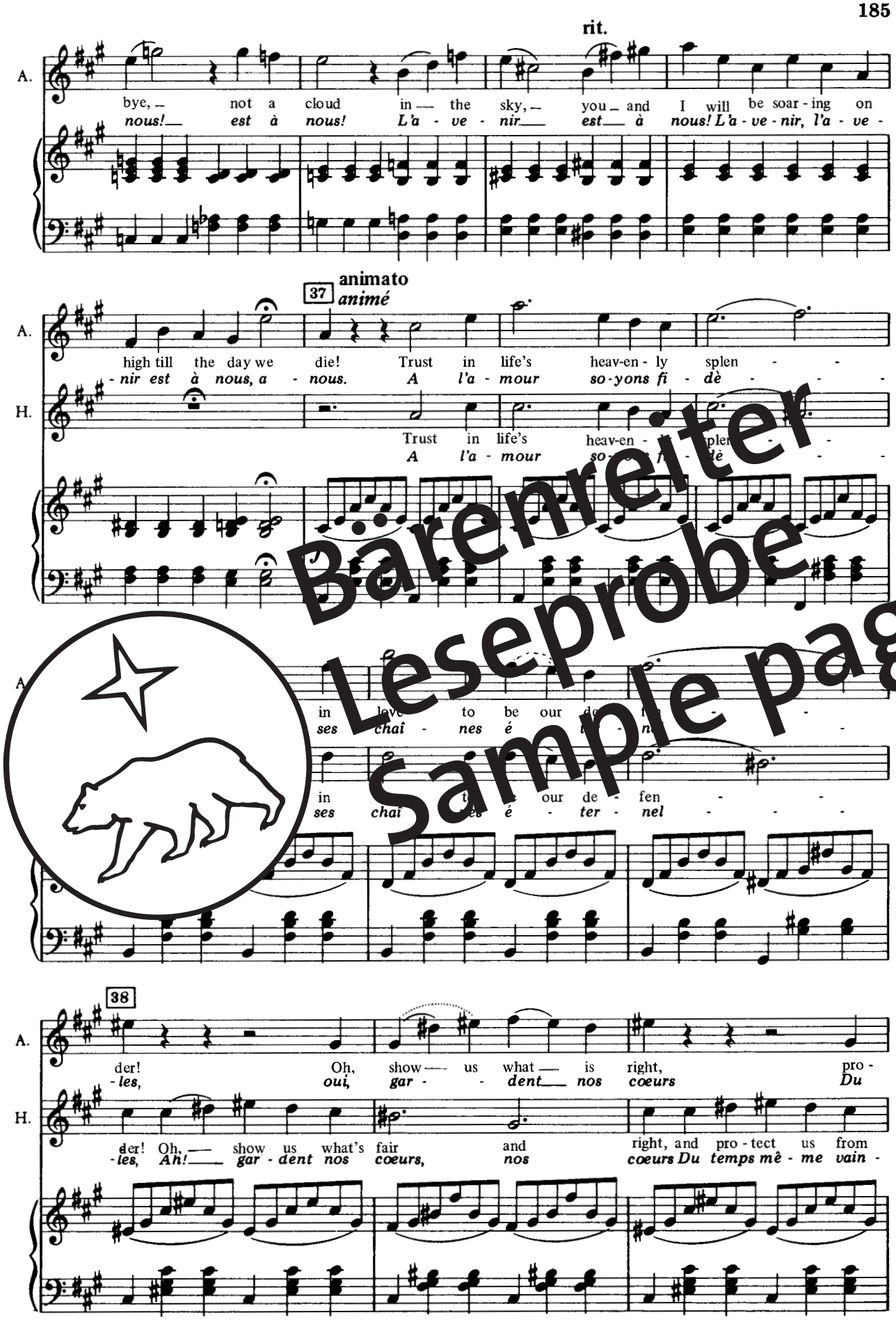
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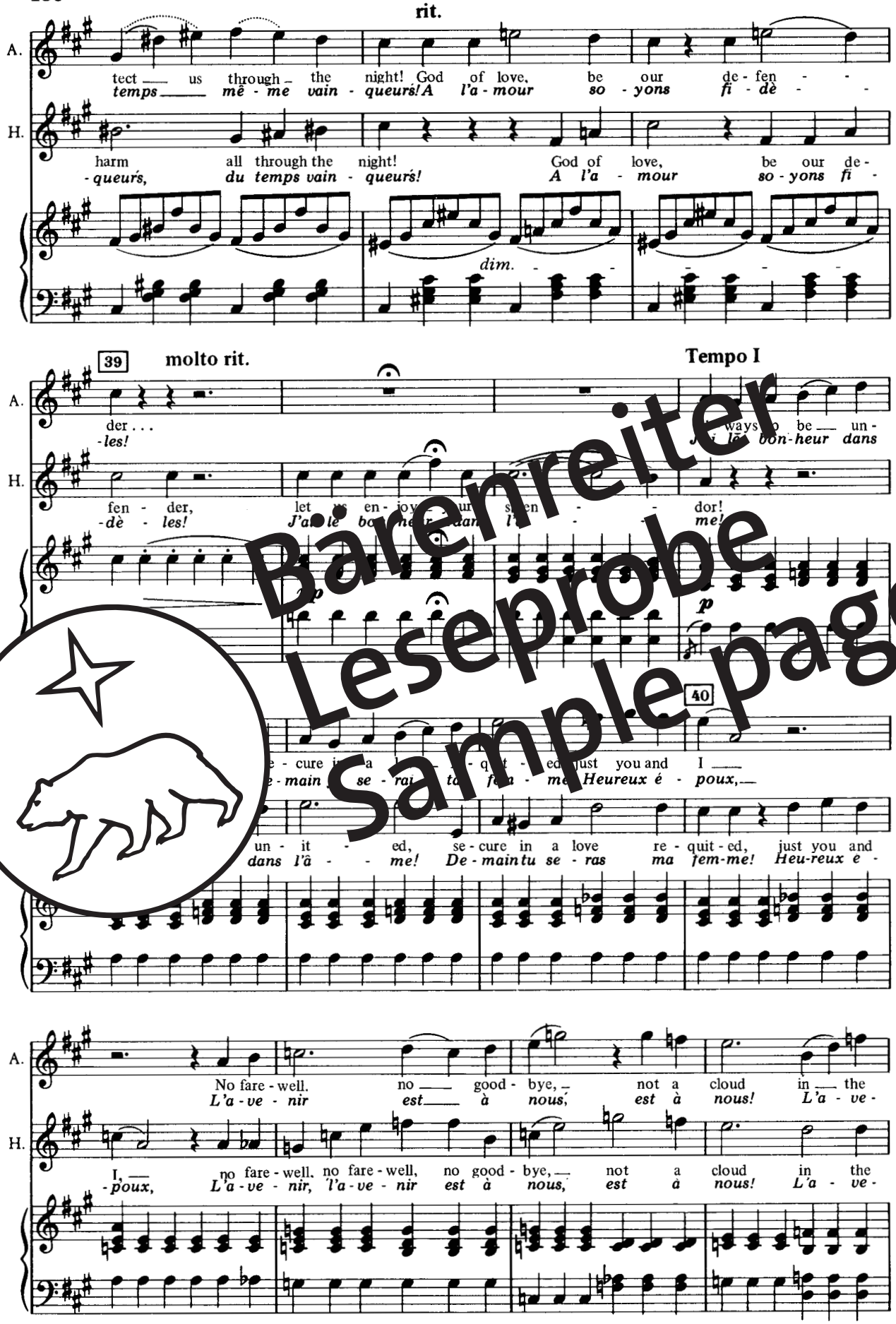


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rit.

41 animato (animé)

A. sky, you and I will be soar-ing on high till the day we die, we'll be
-nir est à nous, L'a-ve-nir, l'a-ve-nir est à nous, à nous, L'a-ve-

H. sky, you and I will be soar-ing on high till the day we die, we'll be
-nir est à nous, L'a-ve-nir, l'a-ve-nir est à nous, à nous, L'a-ve-

cresc.

A. soar-ing on high,
-nir est a nous!

H. soar-ing on
-nir est a

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HOFFMA... 42 Récit.

And yet I have to tell you of a new and odd sus-
Pour-tant, ô ma fi-an-ce-e, Te di-rai-je u-ne pen-

mesuré

43

H. pi-cion, may be fool-ish, may be not: I am forced to ad-
-sé-e Qui me trouble mal-gré moi? La musi-que m'ins-

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(she pulls him to the spinet)
(l'entraînant vers le clavecin)

46

(forcefully with full voice)
(avec force)

A. hear me? Oh hear my voice once more, en-
-ten-dre? Viens là comme au-tre-fois! viens

HOFFMANN (aside) *(à part)*

H. What's his reas-on? How odd!
C'est étrange! est-ce donc?

f *f*

A. joy my sing-ing, oh come once more to hear my voice and voice which you used to ad-
là e-cou-te et tu ver-ras si ma voix, si j'ai per-du ma

Récit. animato

tremb-ling wild-ly your eyes a-glow with pass-ion!
oeil s'a ni-me com-me un trem-ble!

p

Moderato

(gently forces him to sit down at the spinet, then leans against his shoulder)
(le faisant asseoir devant le clavecin et se penchant sur son épaule)

A. Here, see your love-ly song! oft-en we sang it to-ge-ther . . .
Tiens ce doux chant d'a-mour Que nous chantions en-semble

HOFFMANN

Ou-r love-ly song . . .
Ce doux chant d'amour —

p

Bärenreiter Leseprobe Sample page

ANTONIA

Allegretto

48 (sings, accompanied by Hoffmann)

(elle chante accompagnée par Hoffmann)

oft-en we sang it to - geth - er . . .
Que nouschantions en - sem - ble!

Fly, love - ly tune, all the way to the moon and
C'est u - ne chan-son d'amour qui s'en-vo - le

H.

to - geth - er!
En - sem - ble!

p

A.

stars a - bove you! Fly a - way my thoughts con-vey, and don't de - lay!
triste ou fol - le qui s'en - vo - le triste ou fol - le tour tour!

oh, be cert - in to add: "How much I love you!
son d'a - mour qui s'en - vo - le triste ou fol - - -

A.

Why, oh why did you flee? Come back for - ev - er, come back to me!" In
- le, C'est u - ne chan-son d'a - mour, C'est u - ne chan-son d'amour. *La*

mf

p

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A. Fool - ish or sad, oh, be cert - ain to add: "How much I love you! ___
C'est u - ne chan-son d'a-mour Qui s'en vo - le Triste ou fol - - - -

H. Fool - ish or sad, oh, be cert - ain to add: "How much I love you! ___
C'est u - ne chan-son d'a-mour Qui s'en vo - le Triste ou fol - - - -

A. ___ Why, oh why did you flee? Come back, ___ for - ev - er come back to
- le, C'est u - ne chan - son ___ d'a - mour, ___ C'est u - ne chan - son d'a -

H. did you flee? Come back, ___ for - ev - er come back to
ne chan - son ___ d'a - mour, ___ C'est u - ne chan - son d'a -

f

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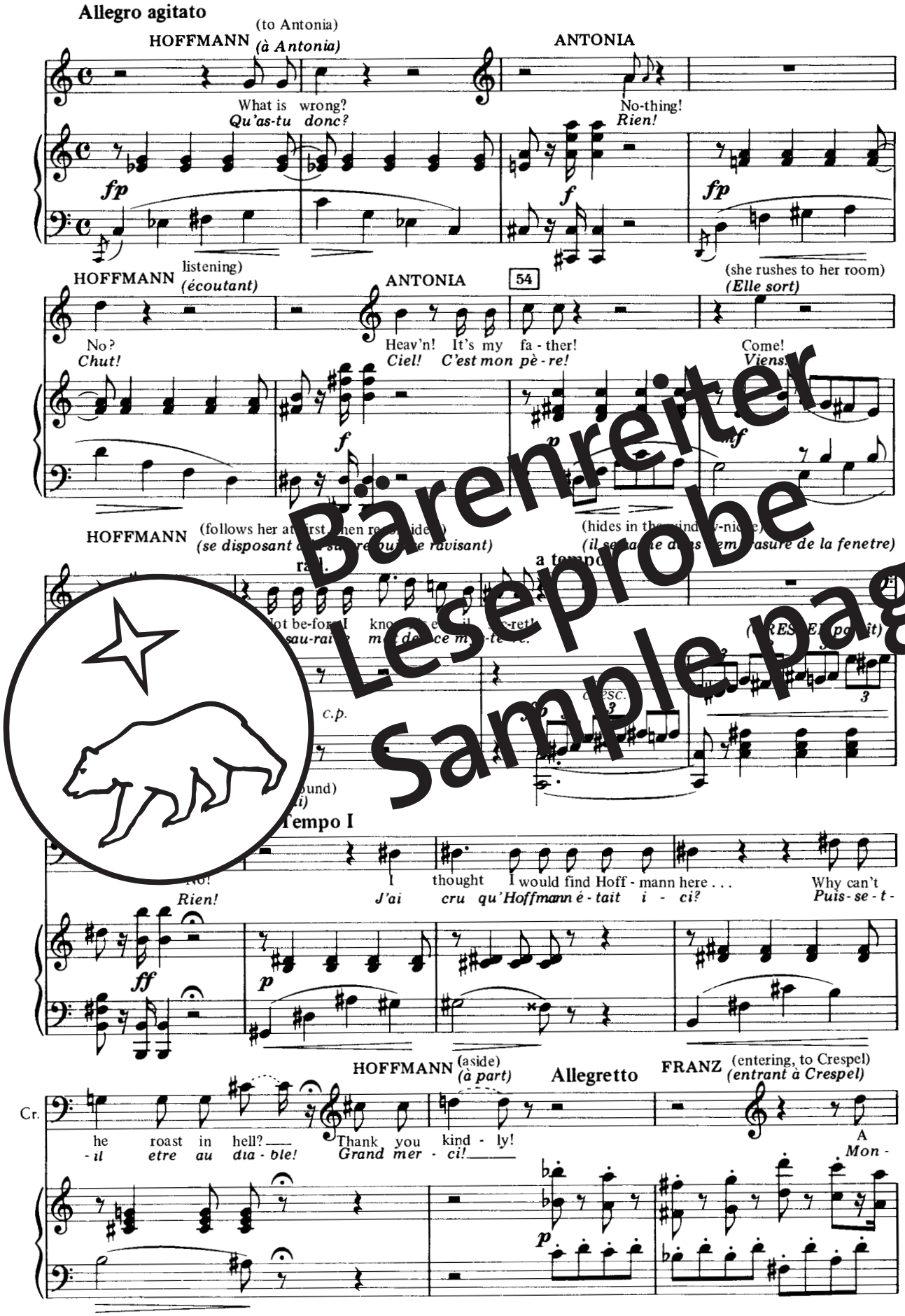
53 **a tempo**

(Antonia presses her hands against her chest and seems close to a fainting-spell)
(Antonia porte la main à son cœur et semble prête à défaillir)

A. me!"
- mour!

H. me!"
- mour!

f



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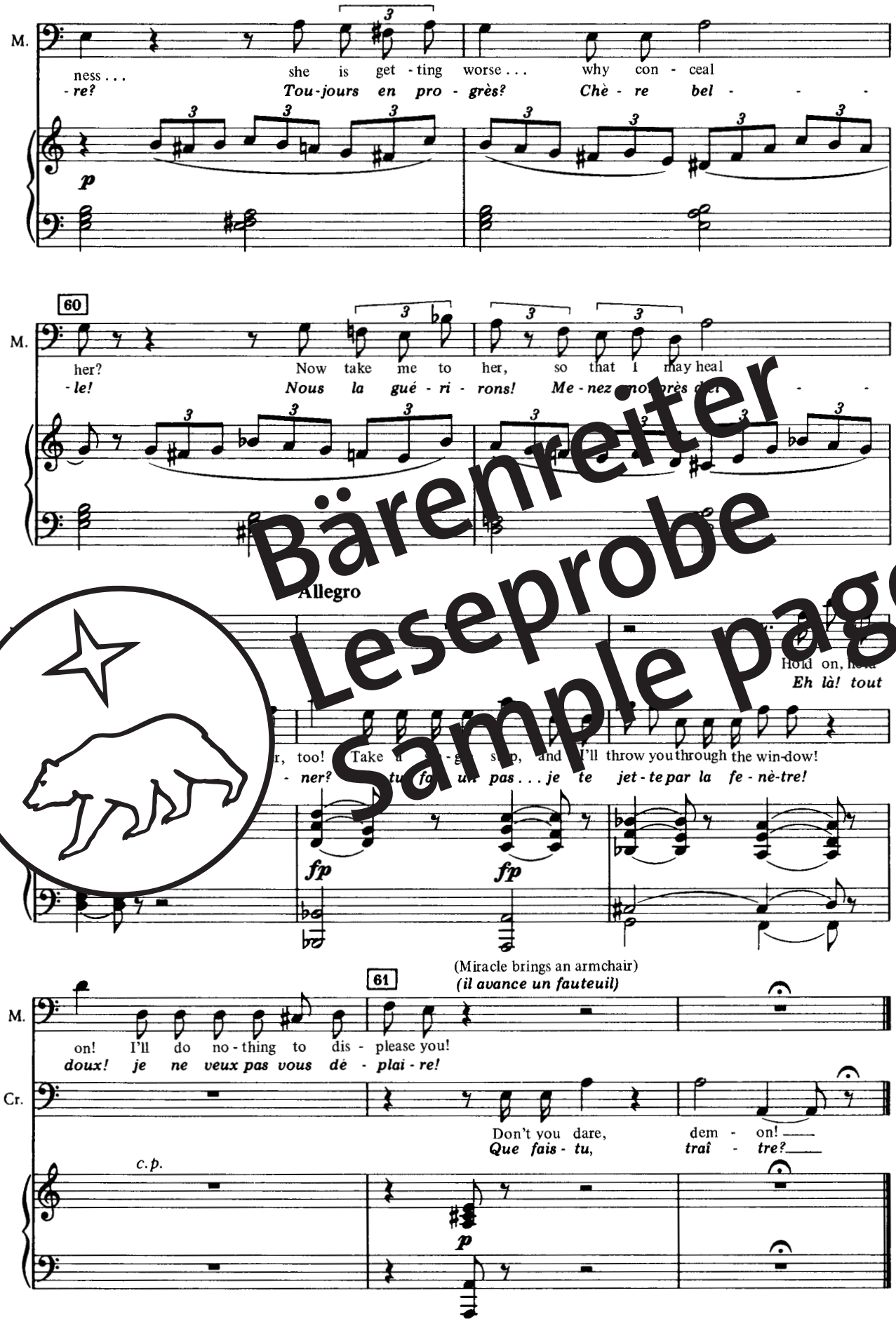


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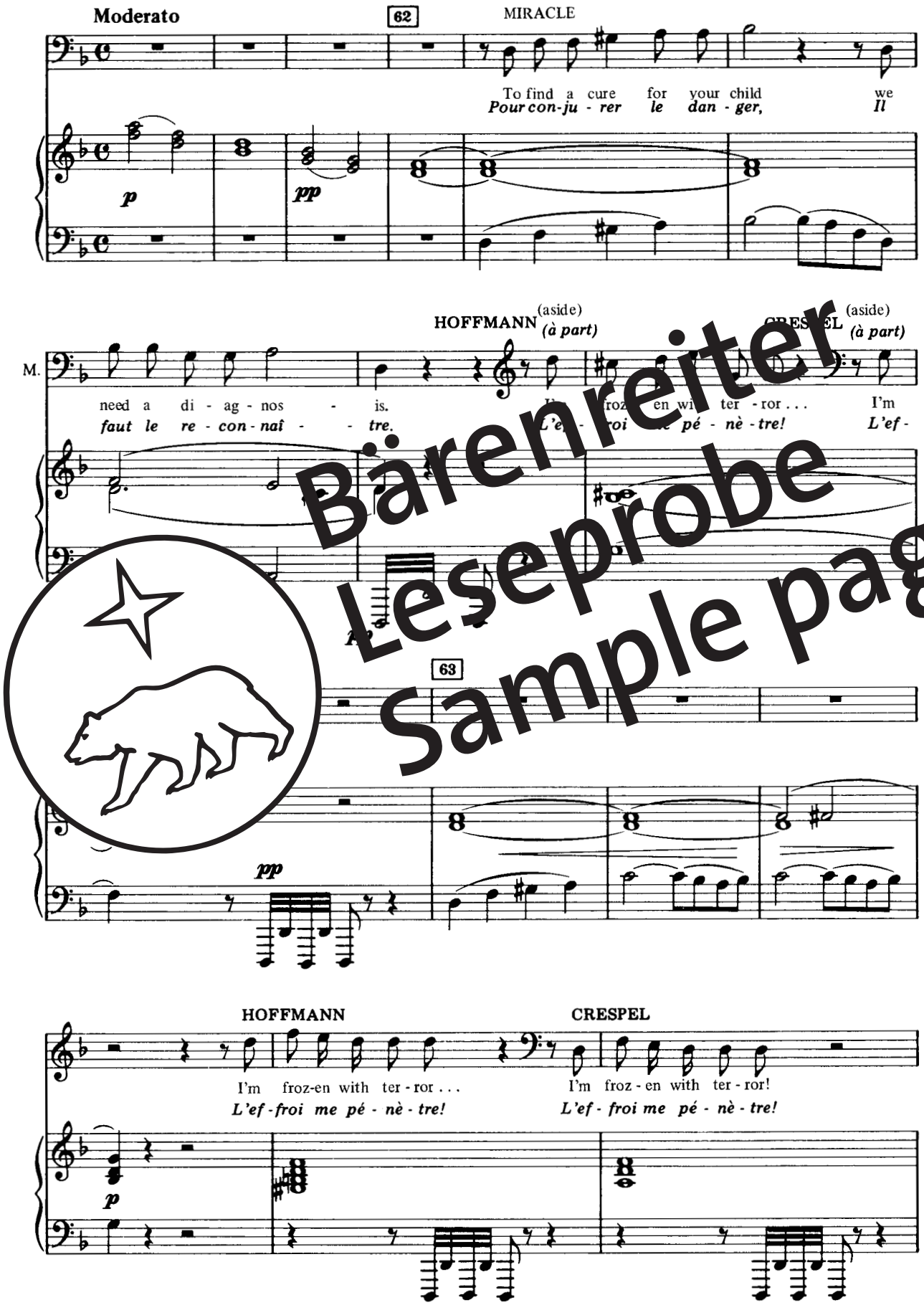
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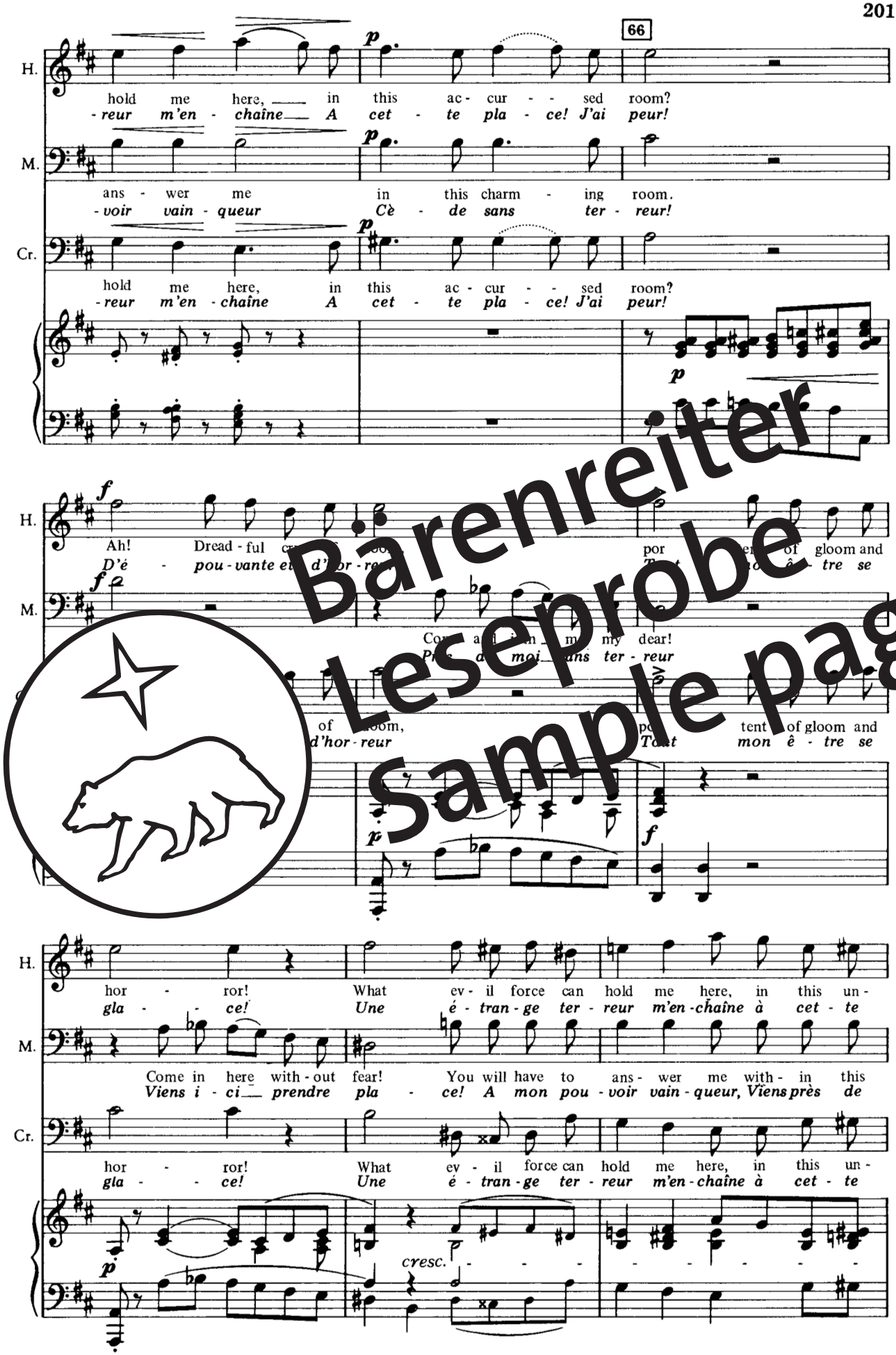
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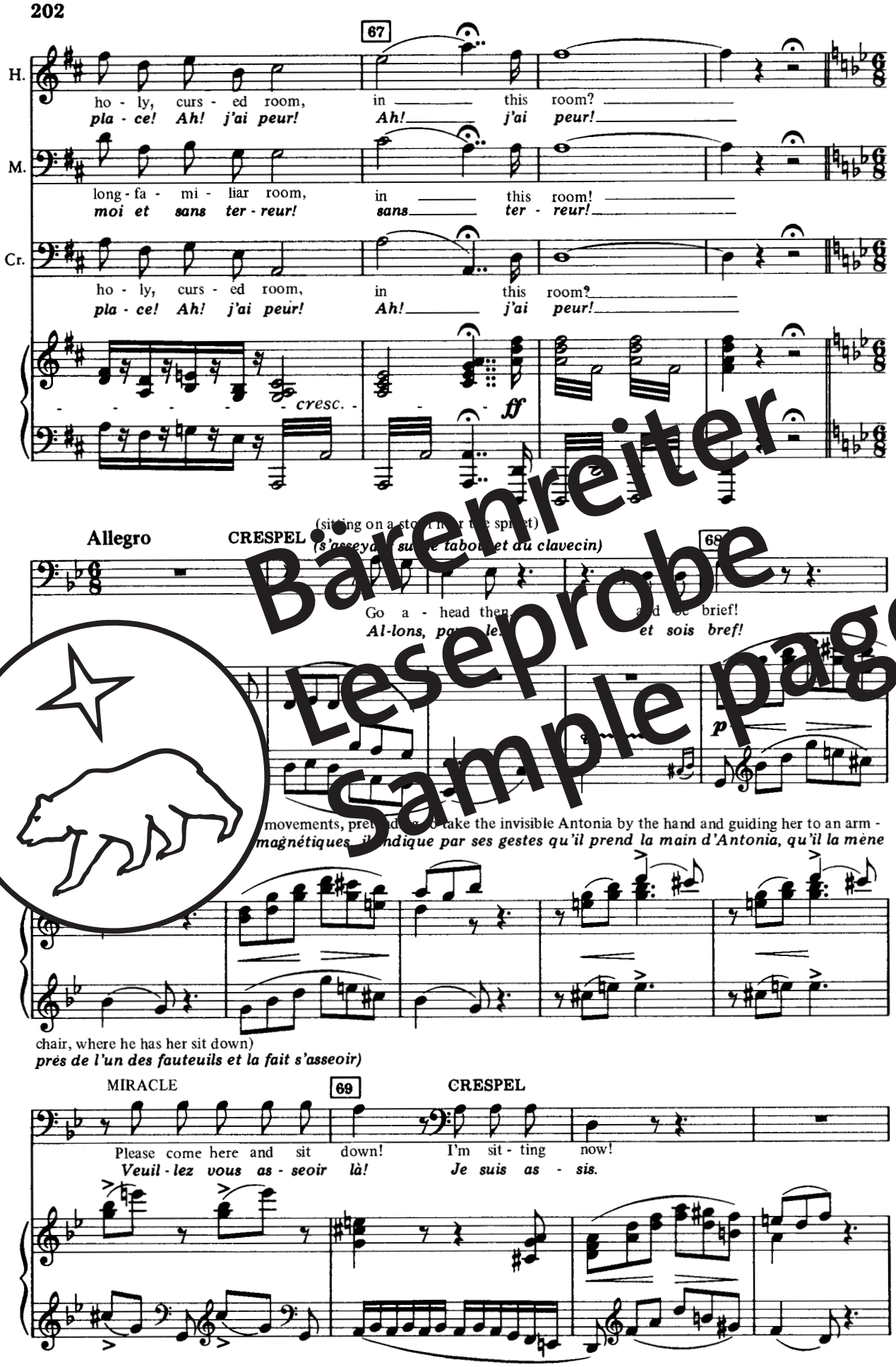


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MIRACLE (without taking note of Crespel)
(sans répondre à Crespel)

70

Your age, ____ if you please, tell your doc - tor!
Quel âge ____ a - vez -vous, je vous pri - e?

CRESPEL

Who?
Qui?

cresc.

HOFFMANN (aside)
(à part)

What does he mean?
An-to - ni - a!

M. to - n - a! Your age, ease be
votre enfant *Quel âge ré - pon -*

fp

(he bends close to her mouth)

L'istesso tempo

(il écoute) 71

M. shy! What's your age?
- dez! Je le veux!

pp

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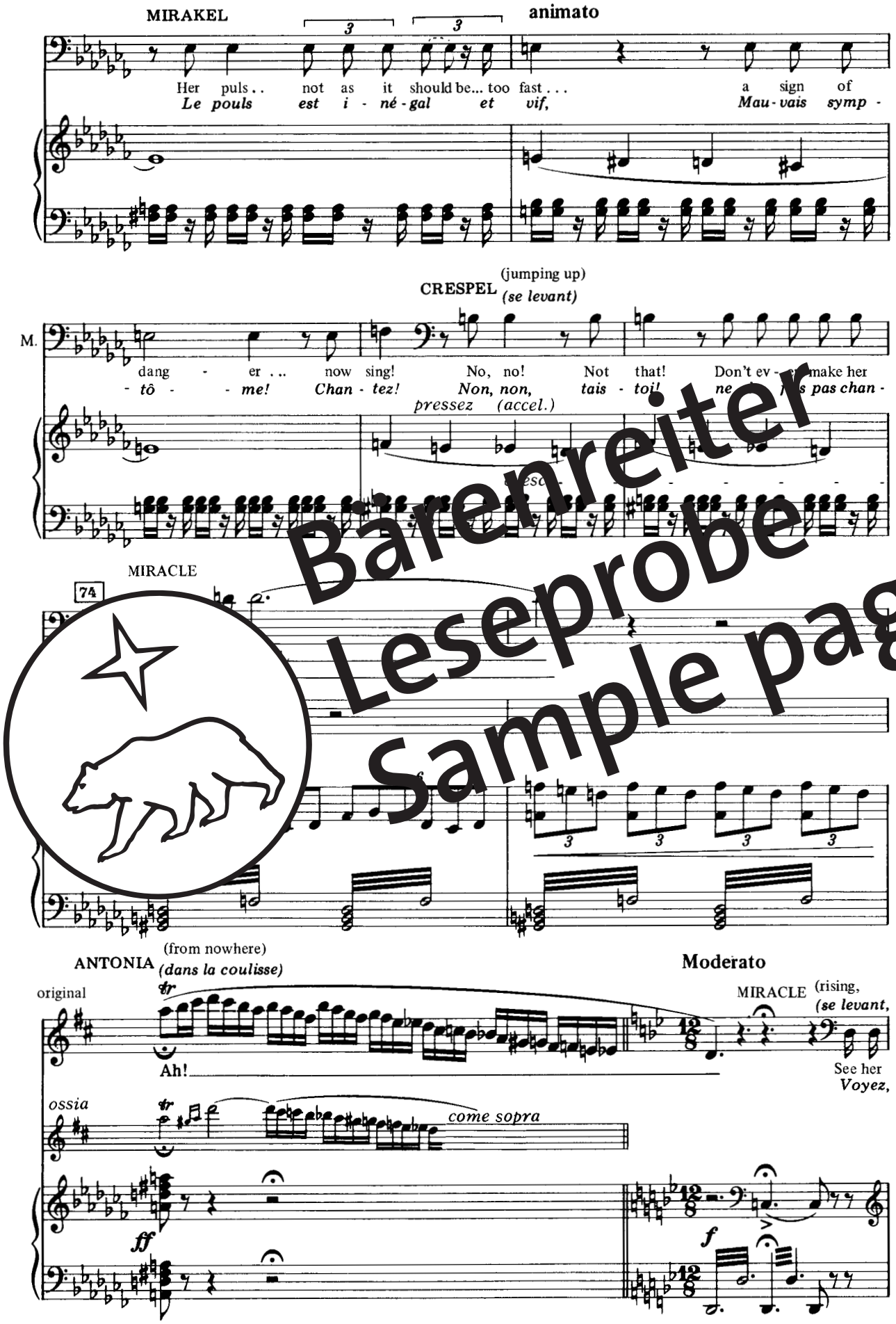
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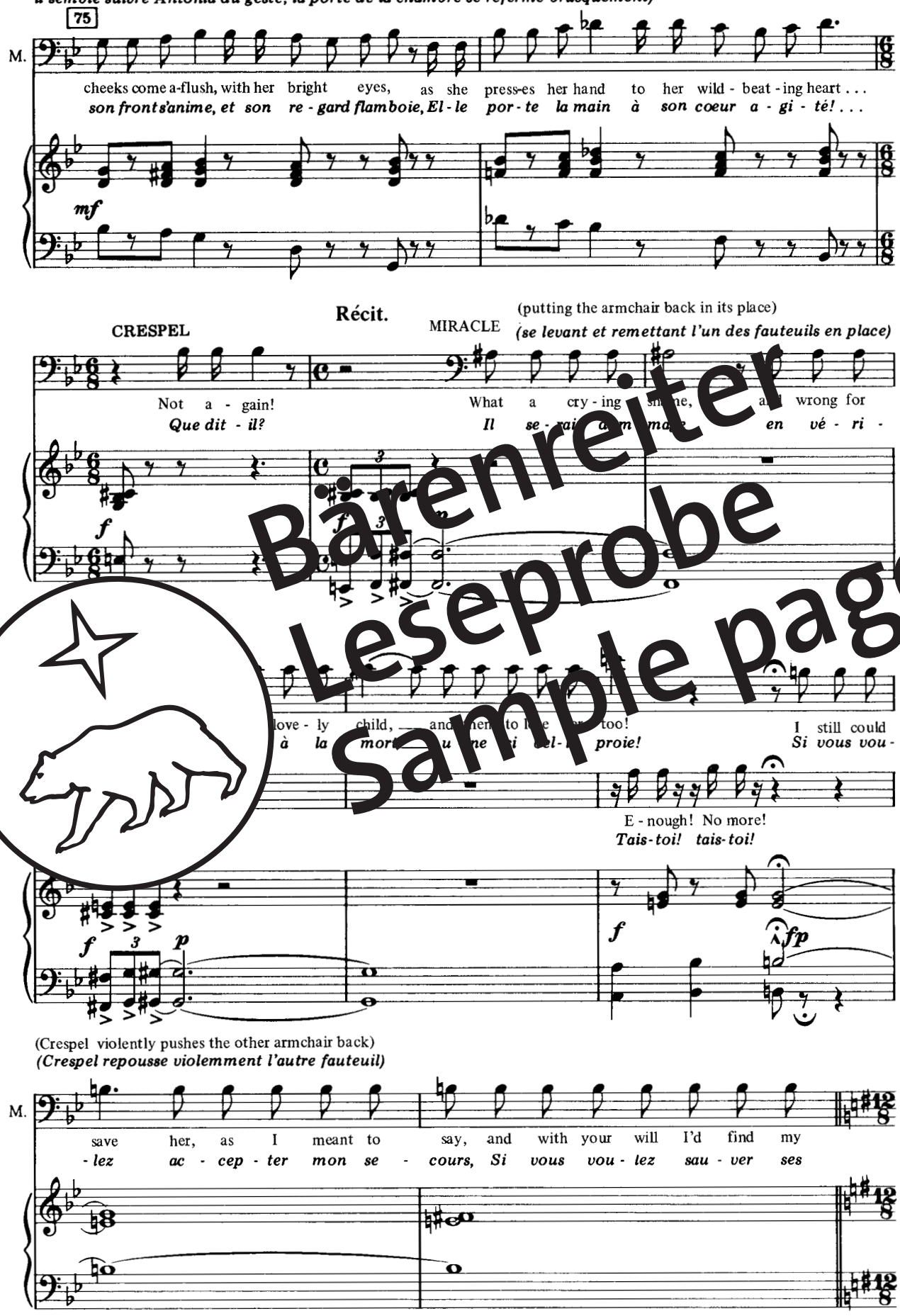
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motioning Antonia to leave the room. A moment later, the door to her room slams shut)

il semble suivre Antonia du geste; la porte de la chambre se referme brusquement)



Bärenreiter
Leseprobe
Sample page

Moderato (he pulls some flasks from his pocket and makes them tinkle, like castagñets)

77

(il tire plusieurs flacons de sa poche et les fait sonner comme des castagnettes)

M. way! My bag con-tains some flasks with a pow - er - ful po - tion one sin - gle
jours, j'ai là certains fla - cons que je tiens_ en ré - ser - ve . . . dont il fau -

Cr. E - nough!
Tais-toi!

p

M. drop . . .
- drait . . .

Cr. No more! Be still and spare us your poi - son - ous brew and you may'-rous ad -
Tais - toi! D'un m. pré - ser - ve - cou - ter tes con-seils, i - né - rable as - sas -

Poco ritenuto

to take at a, to be pre - cise . . .
cha - que m - tin, cha - que ma - tin . . .

Cr. *- sin! . . .*

p *f* *mf*

M. No mat - ter what you say, let us not waste a day . . .
Eh! oui, je vous en - tend! Tout à l'heure! un in - stant! . . .

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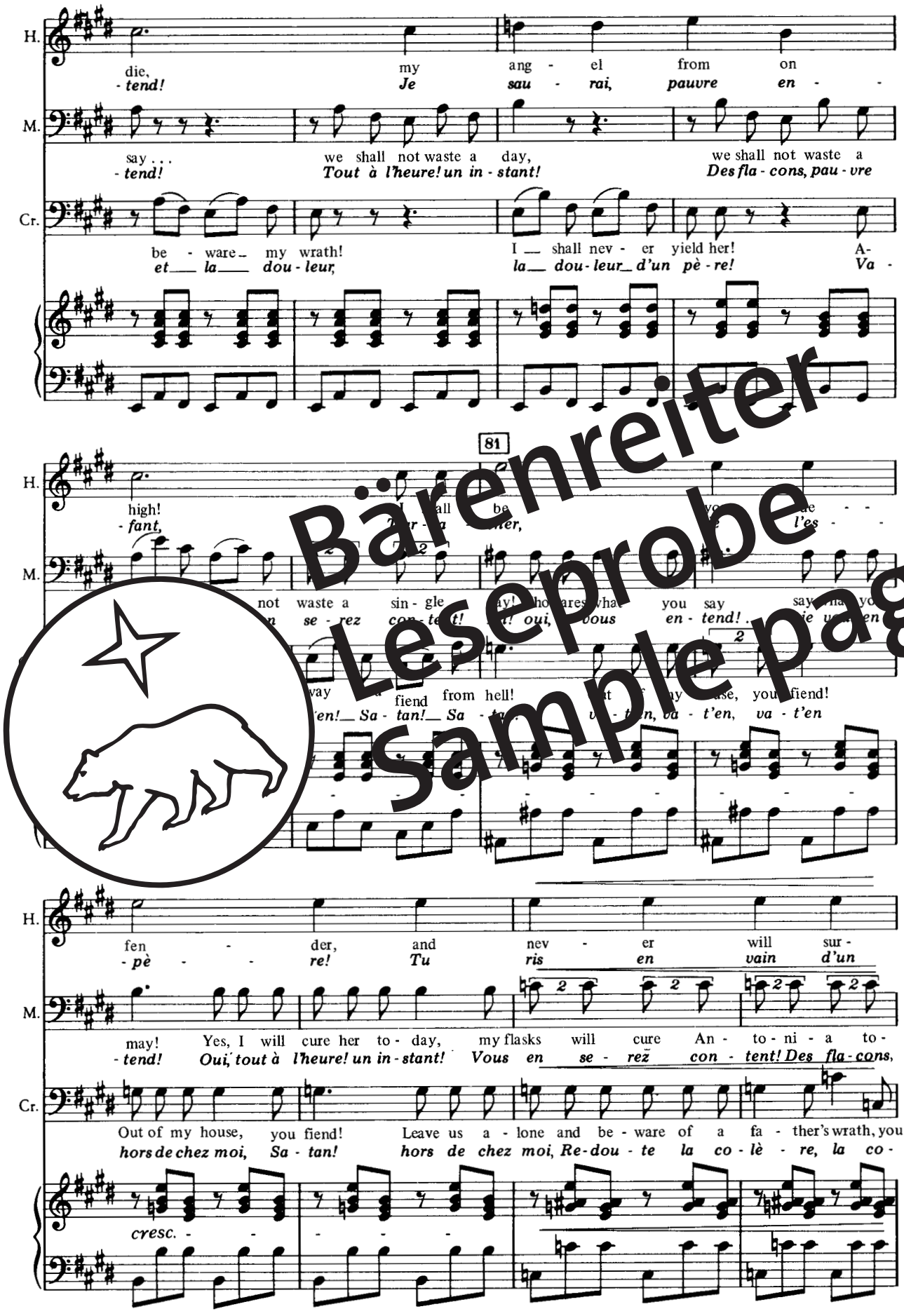
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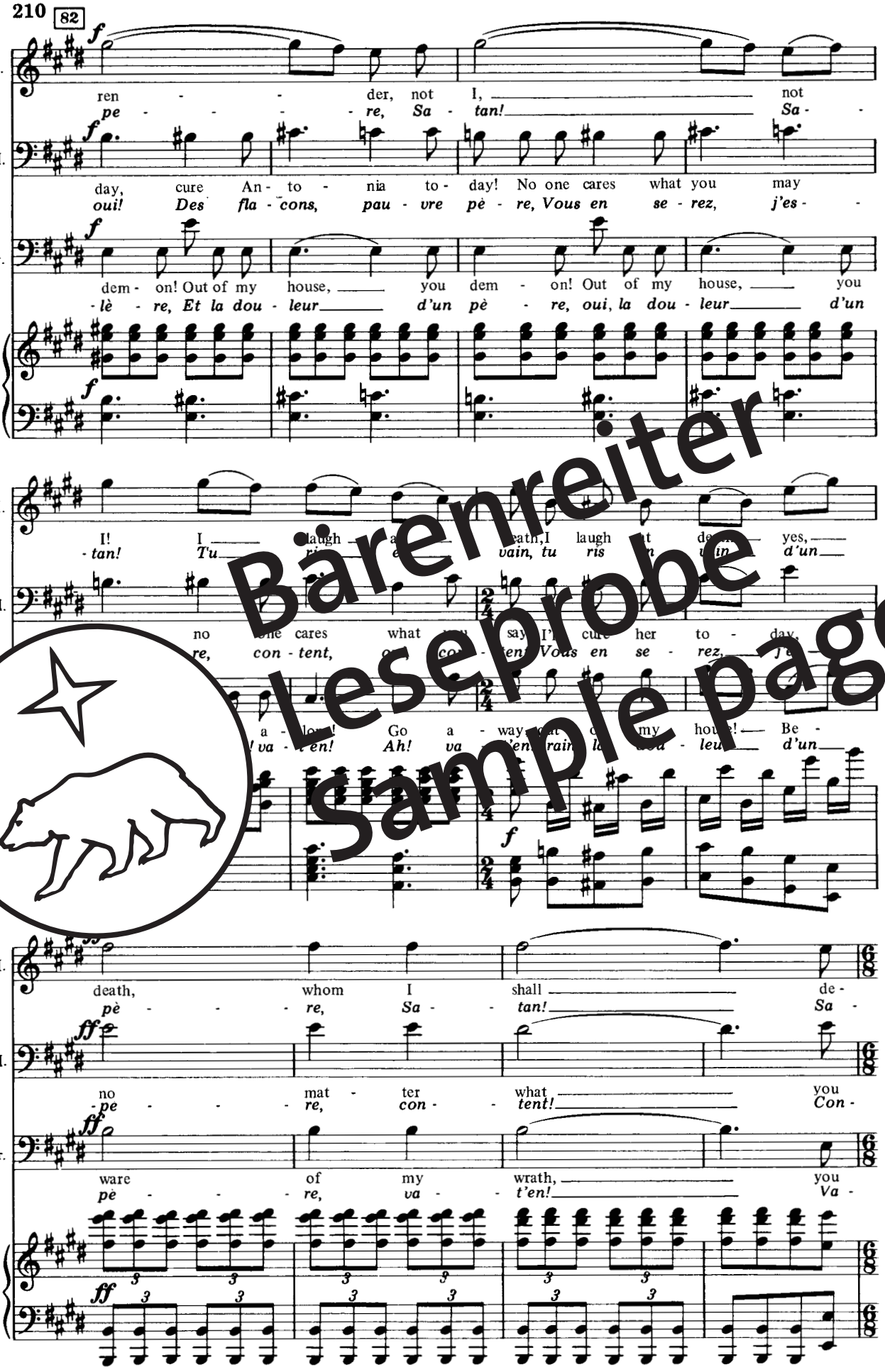


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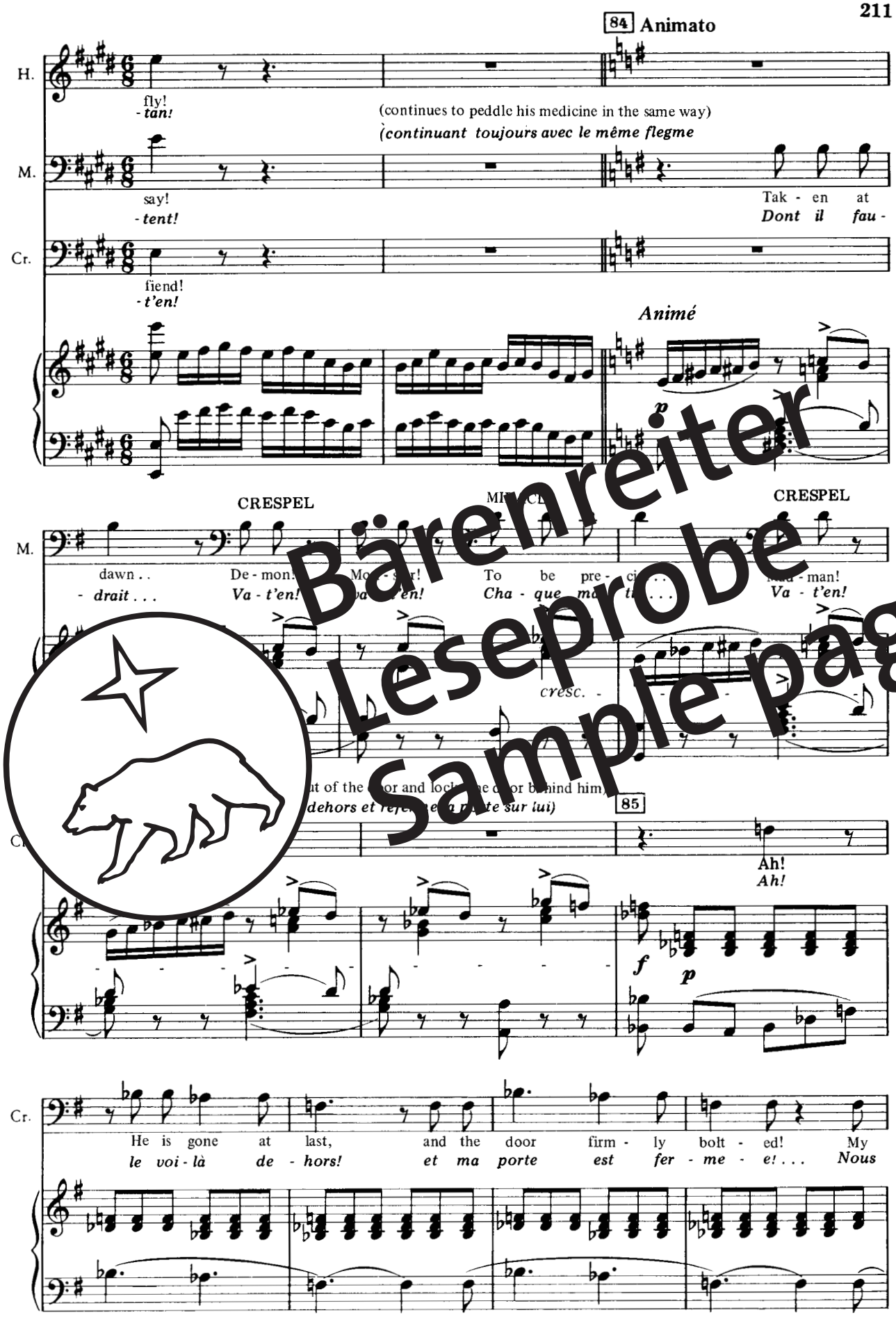
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87

An - to - nia,
An - to - ni -

M. drops of am - mon - i - a will cure your An - to - nia! Hur - ry, hur - ry!
Des fla - cons! pauvre pè - re! Vous en se - rez, j'es - pè - re, con - tent!

Cr. will ans - wer my call! A - way, a -
t'en fe - ra sor - tir! Va - t'en! va -

H. ill!
- a!
An - to - nia, ill!
- to - ni - a!

M. Come, ur ry! Ah!
bien on - gen Ah!

C from hell! A - way, a y vit you, fiend from
Sa tan! Va - t'en! va t'en! in de moi, Sa -

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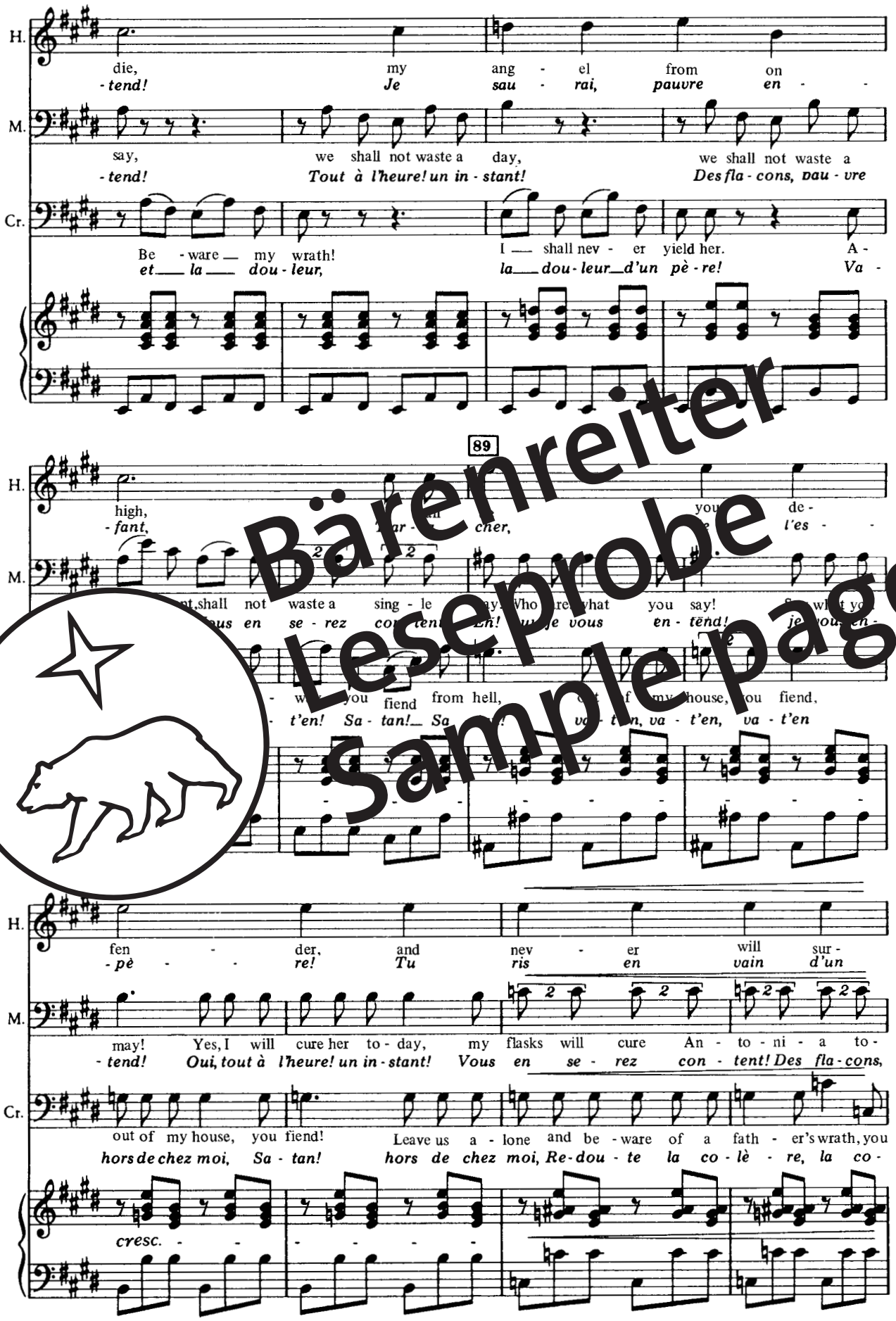
88

H. *pp* I shall not let you
A la mort qui t'at -
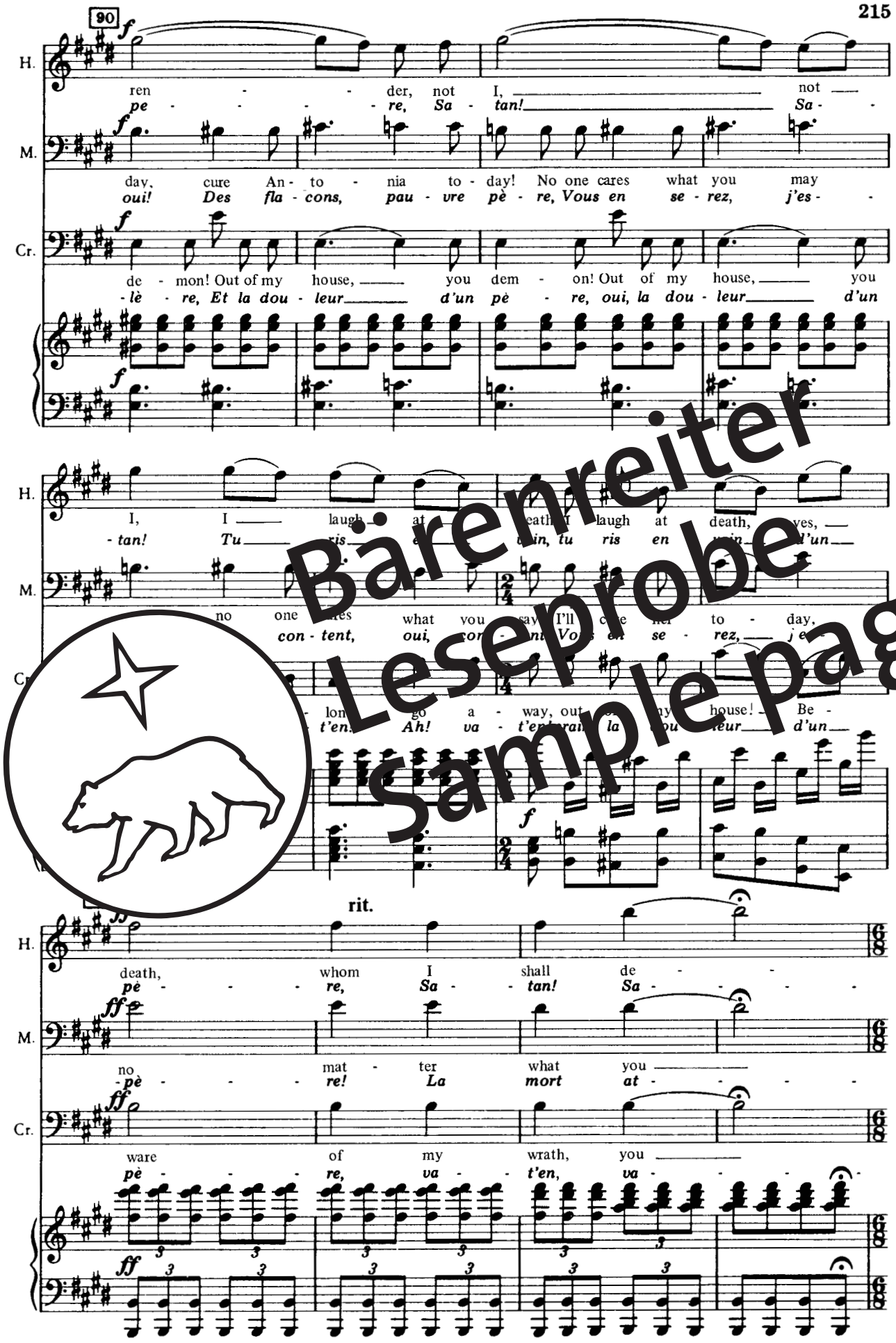
M. *pp* No one cares what you
Eh! oui! je vous en -

Cr. *pp* hell! Her fath - er vows to shield her!
- tan! Re - dou - te la co - lè - re

f *pp*



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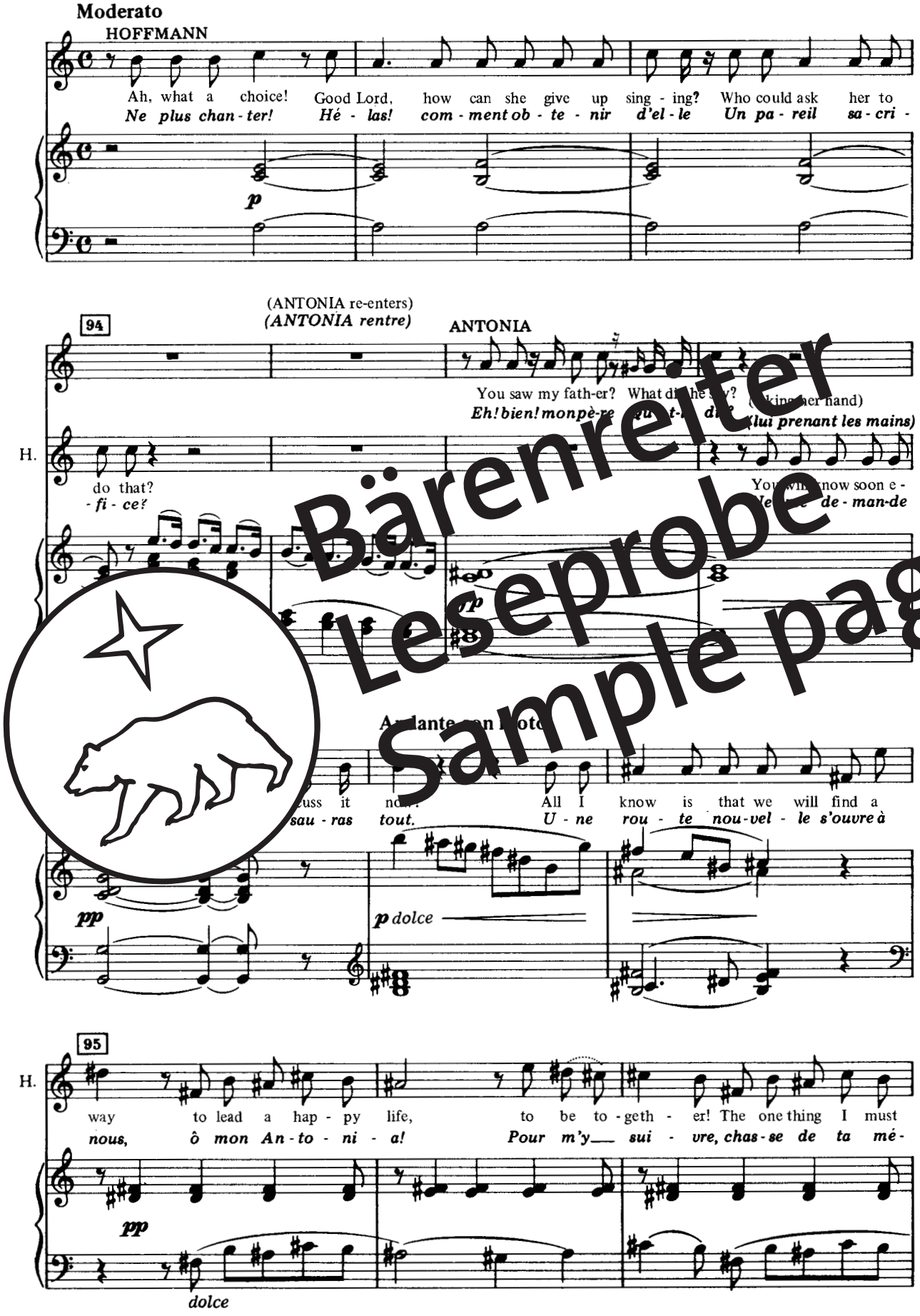
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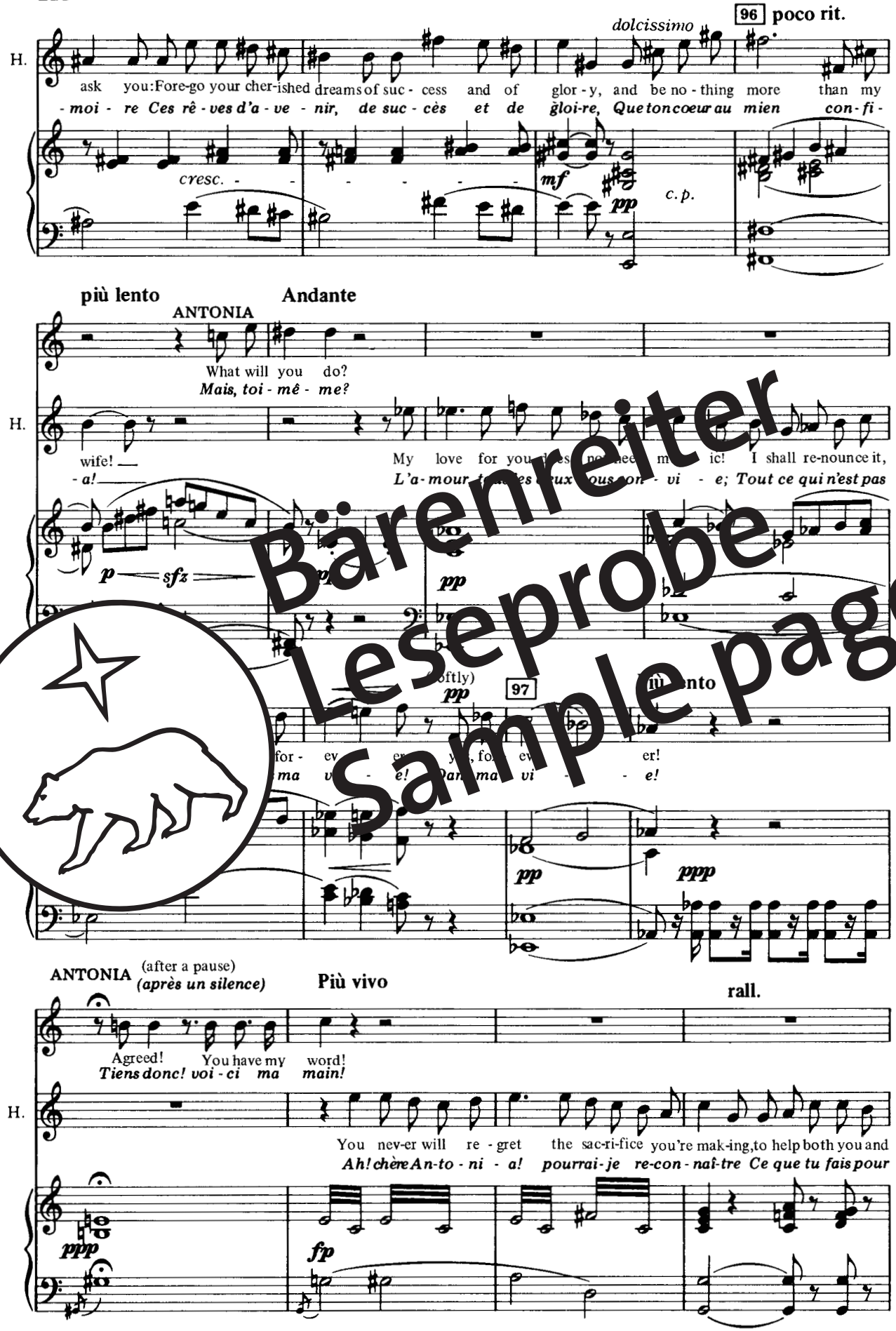


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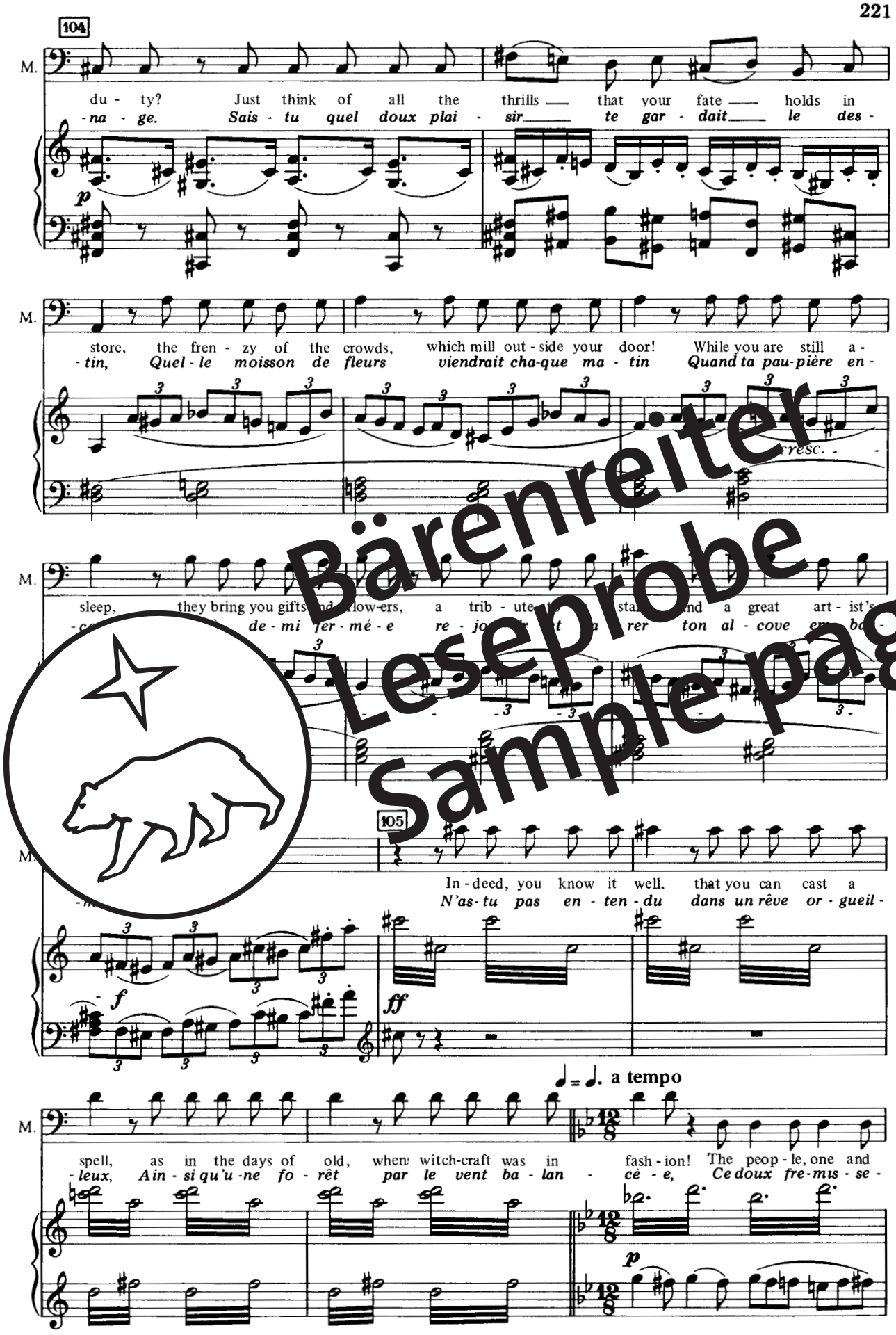
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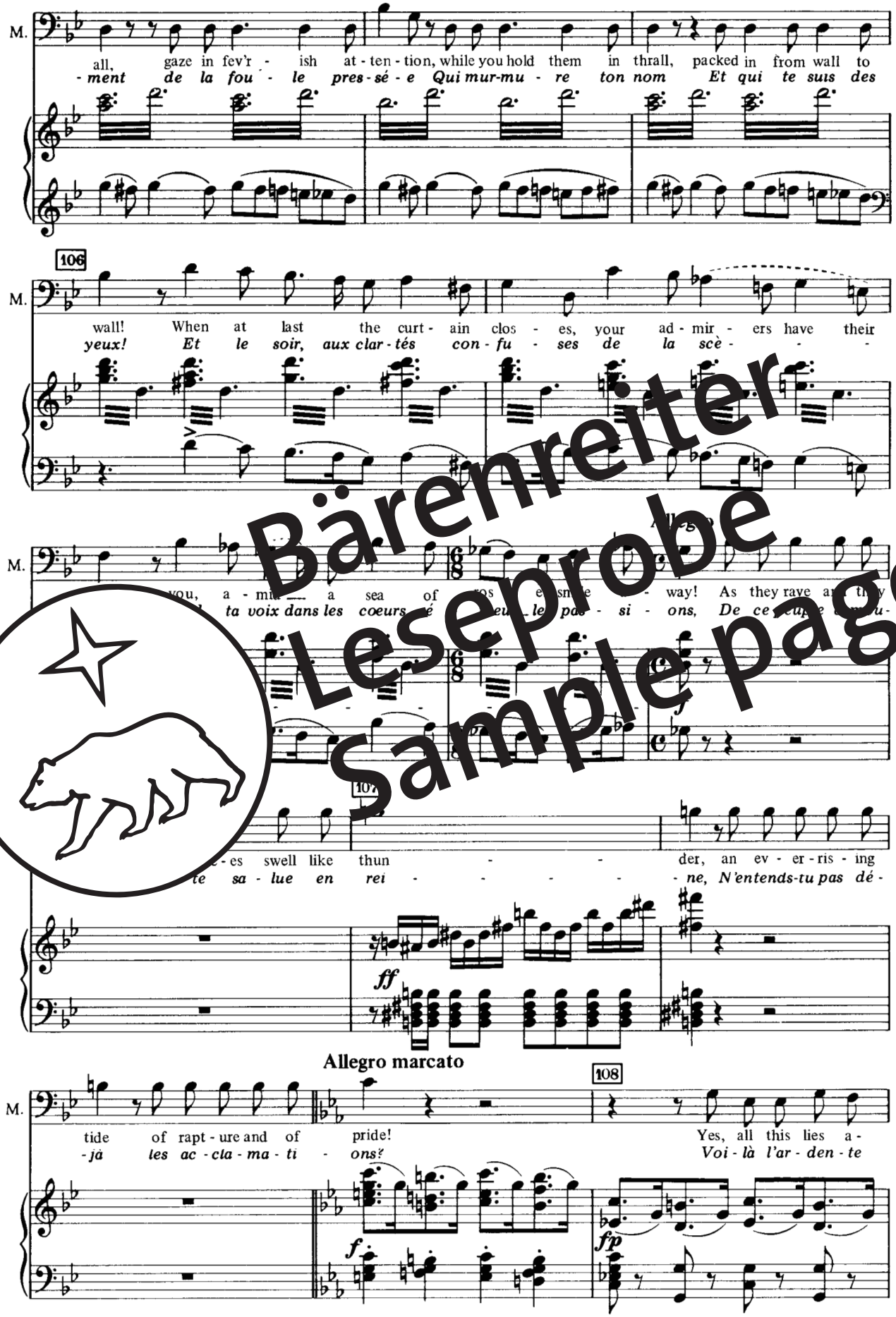


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(he disappears)
(il disparaît)

M. ware of when you get old - er! He will find some - one else and will cast you a - side.
lui com - me pour les au - tres Viendra bien - tôt le temps de la sa - ti - é - té.

Récit.

ANTONIA (getting up) *(se levant)*

A. No! None of this is true! A - way, you fiend! I will no long - er
Non! ne me ten - te plus! va - t-en! dé - mon! Je ne veux plus t'en -

114 **Allegro moderato**

A. I have sworn to be [illegible] nd shall not break my word!
J'ai ju - ré d'être à [illegible] mon bien-ai - mé m'at[illegible]nd.

f *f*
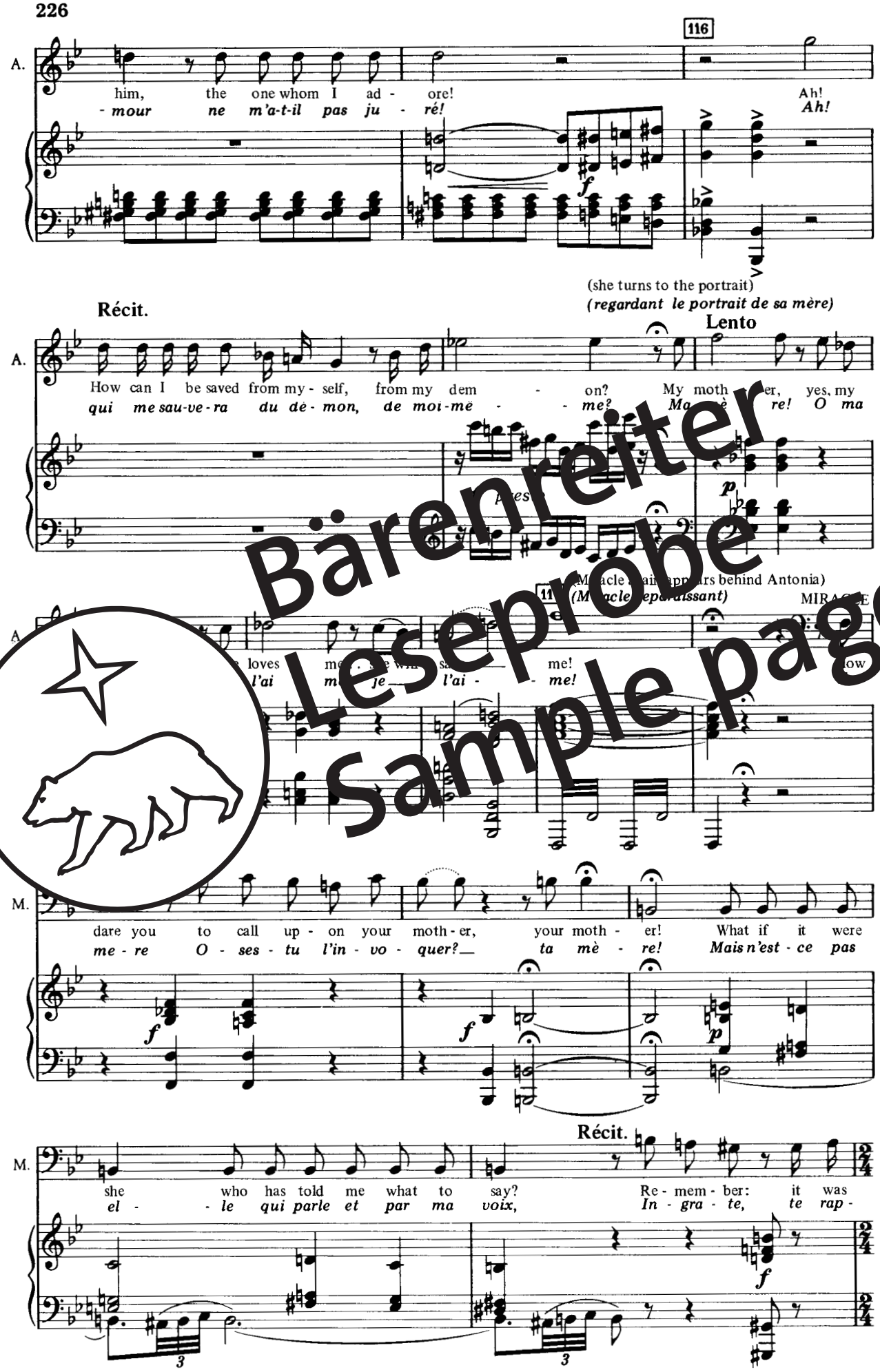
115 **Moderato**

A. [illegible]ng - er free to choose, I trust in his de - vo - tion and in his lov - ing
Je ne m'appar - tiens plus et ne puis me re - pren - dre! Et tout à l'heure en -
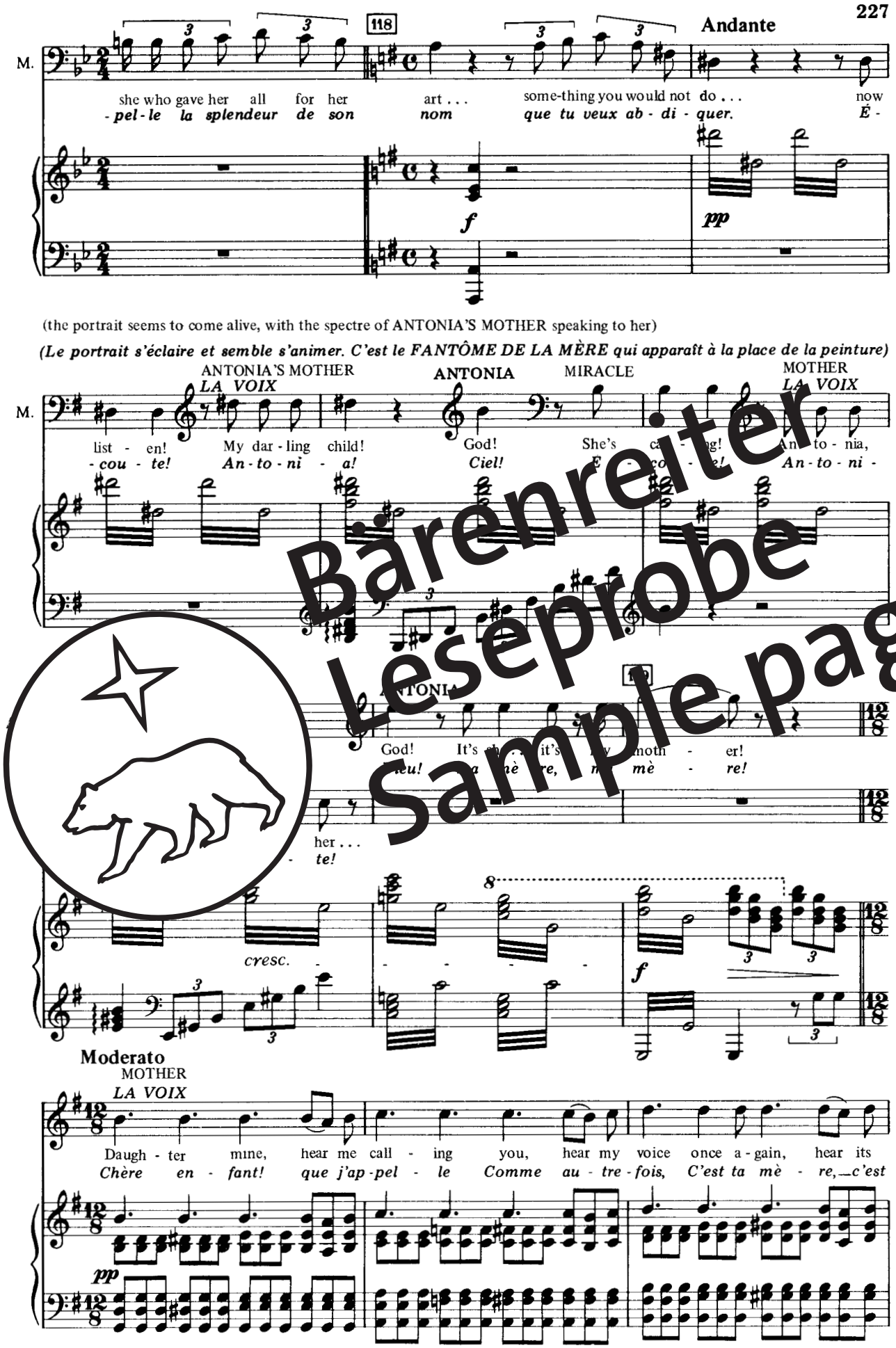
p

A. heart, in the oath, which he swore . . . Yes, I have faith in
-cor, sur son coeur a - do - re, Quel é - ter - nel a -

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122

A.
I know you are right, dear - est moth - er! Oh,
Son â - me, son â - me m'ap - pel - le! *Ma*

A.M.
An - to - nia, sing!
An - to - ni - a!

M.
fuse her? Why not take her ad - vice?
el - le! *mais re - prends donc, re - prends!*

A.
moth - er! hear you, oh mo er,
mè - re! *mè - re!* *re!*

A.M.
An - to - , dear!
- to - ni - a!

u wil lose her, if you do not you will
- vec - le! *prends donc a - vec*

123 **Tempo I**

A.
Ah! She is right with her
Ah! *Oui, son â - me m'ap -*

A.M.
Ah! Daugh - - ter mine, hear me
Ah! *Chère en - fant que j'ap -*

M.
lose her! Are you will - ing to lose her,
el - - - - le! *Oui, son â - me t'ap - pel - - - le*

f *mf*

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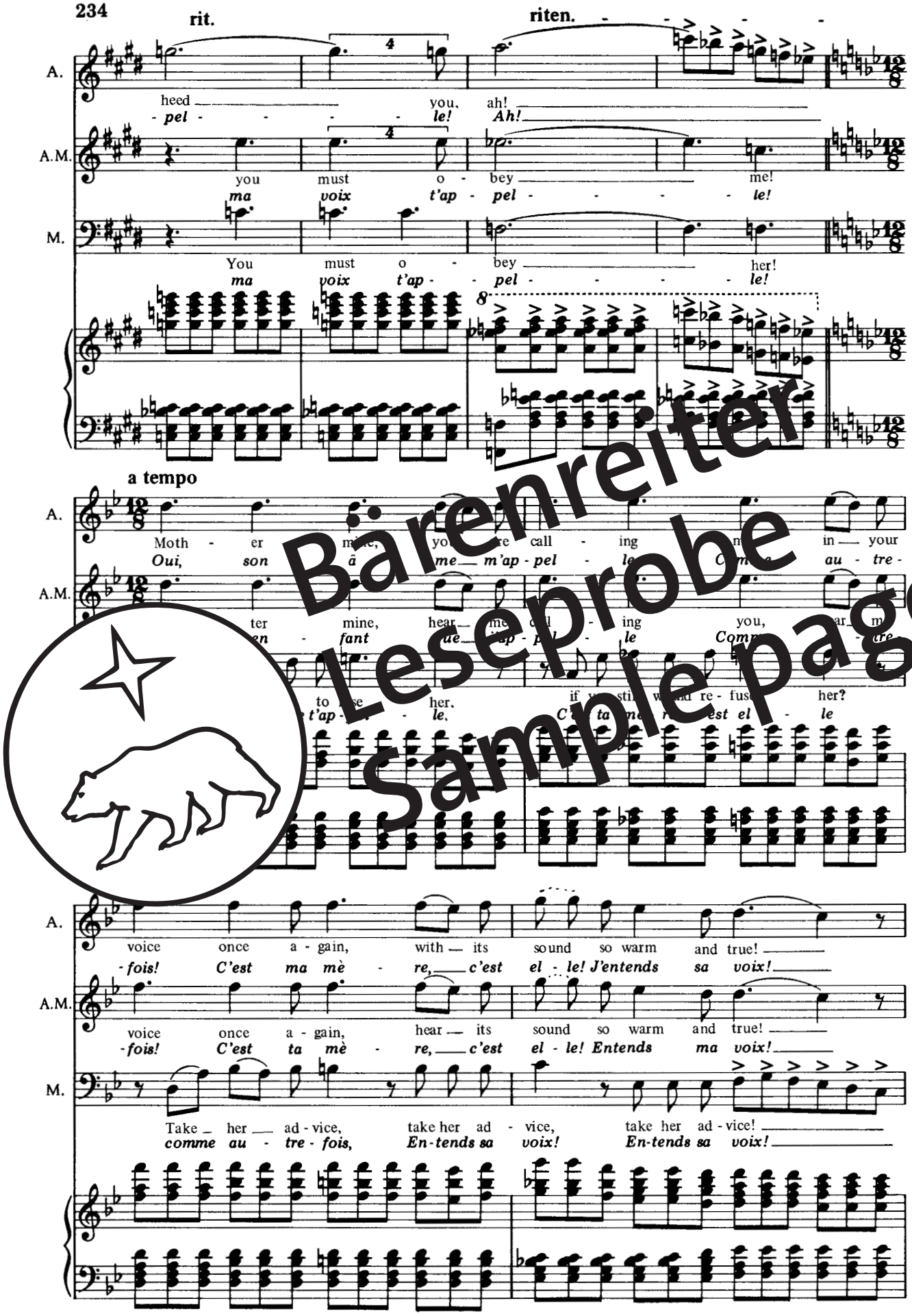


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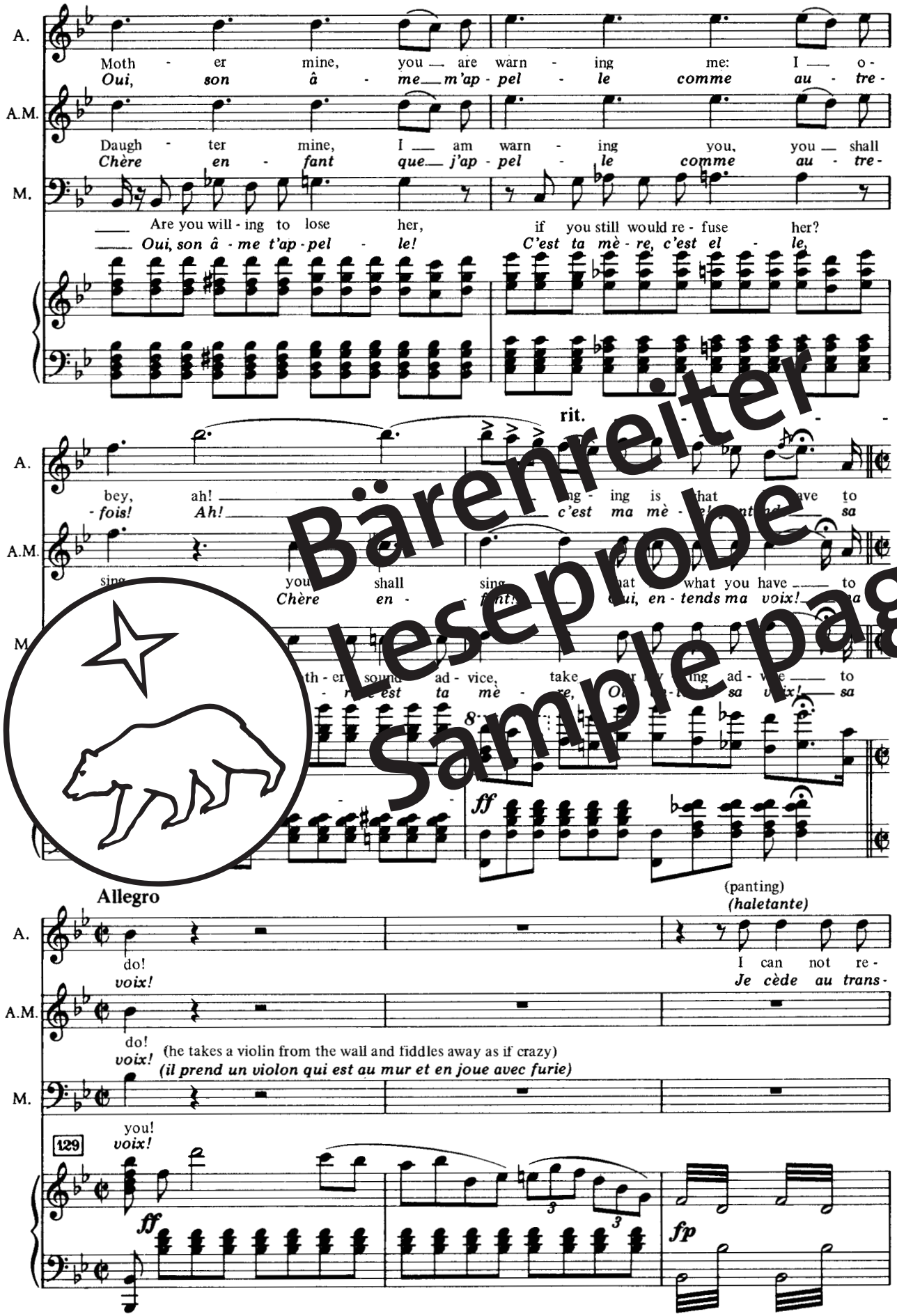
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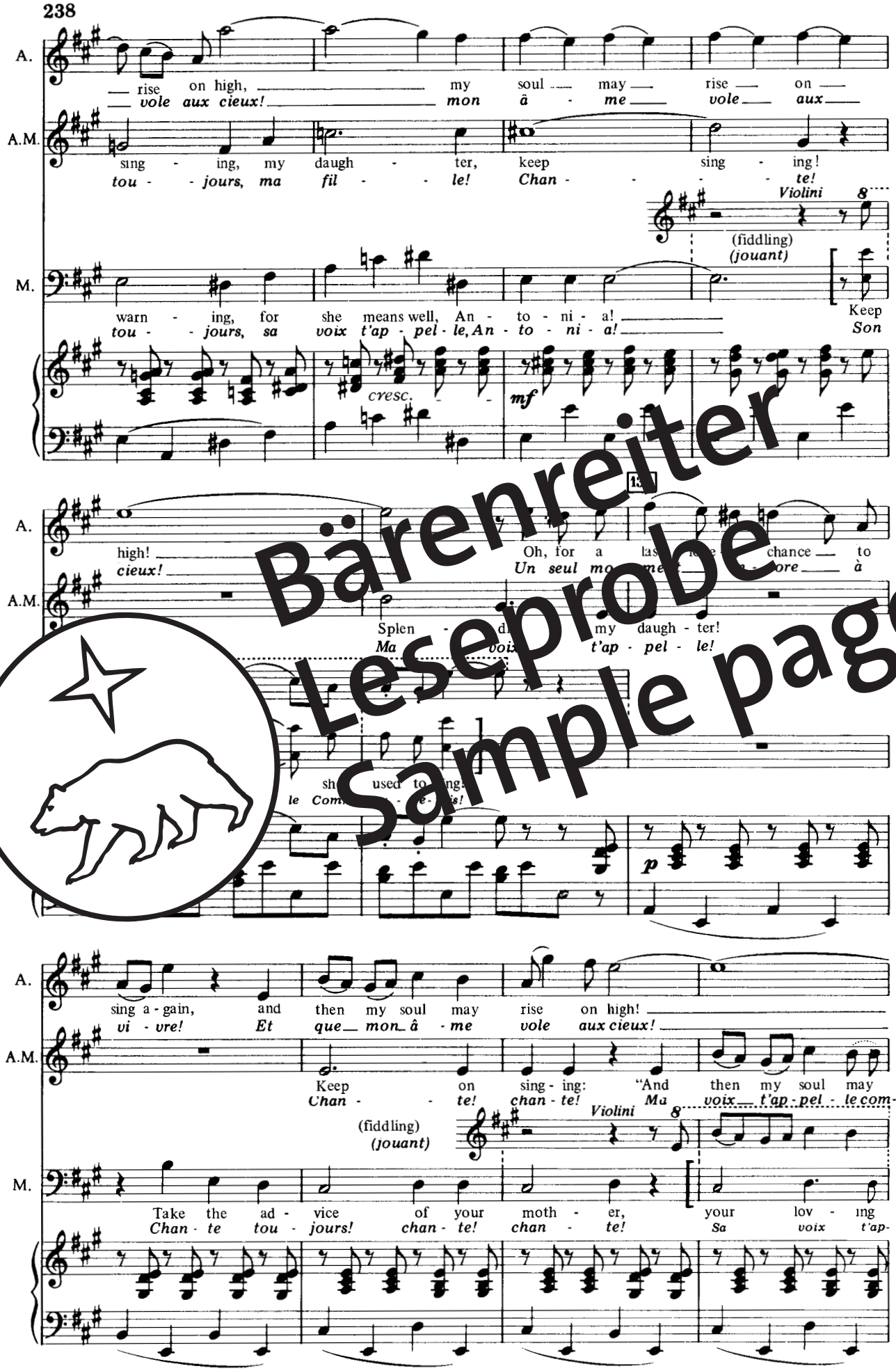


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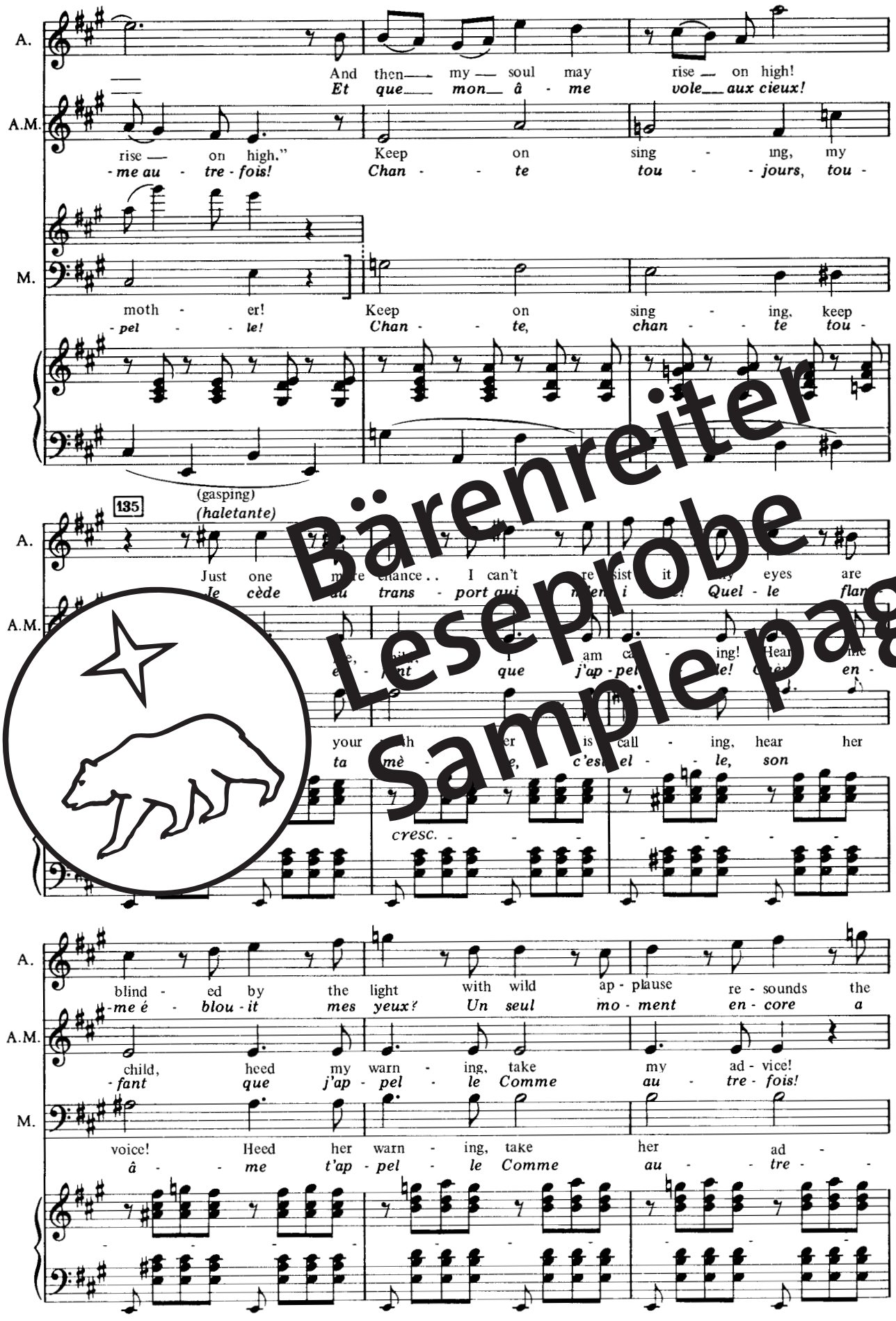
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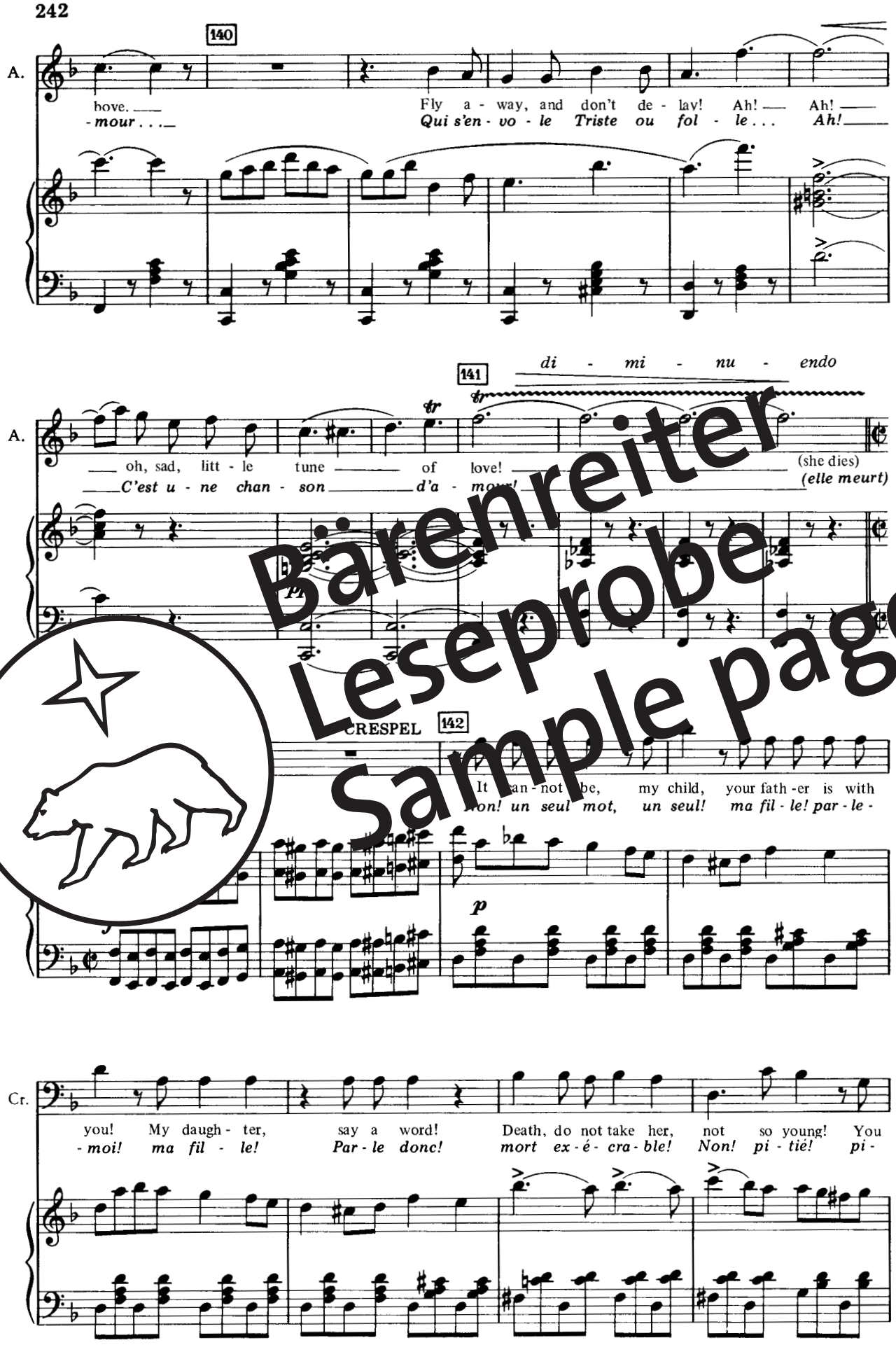


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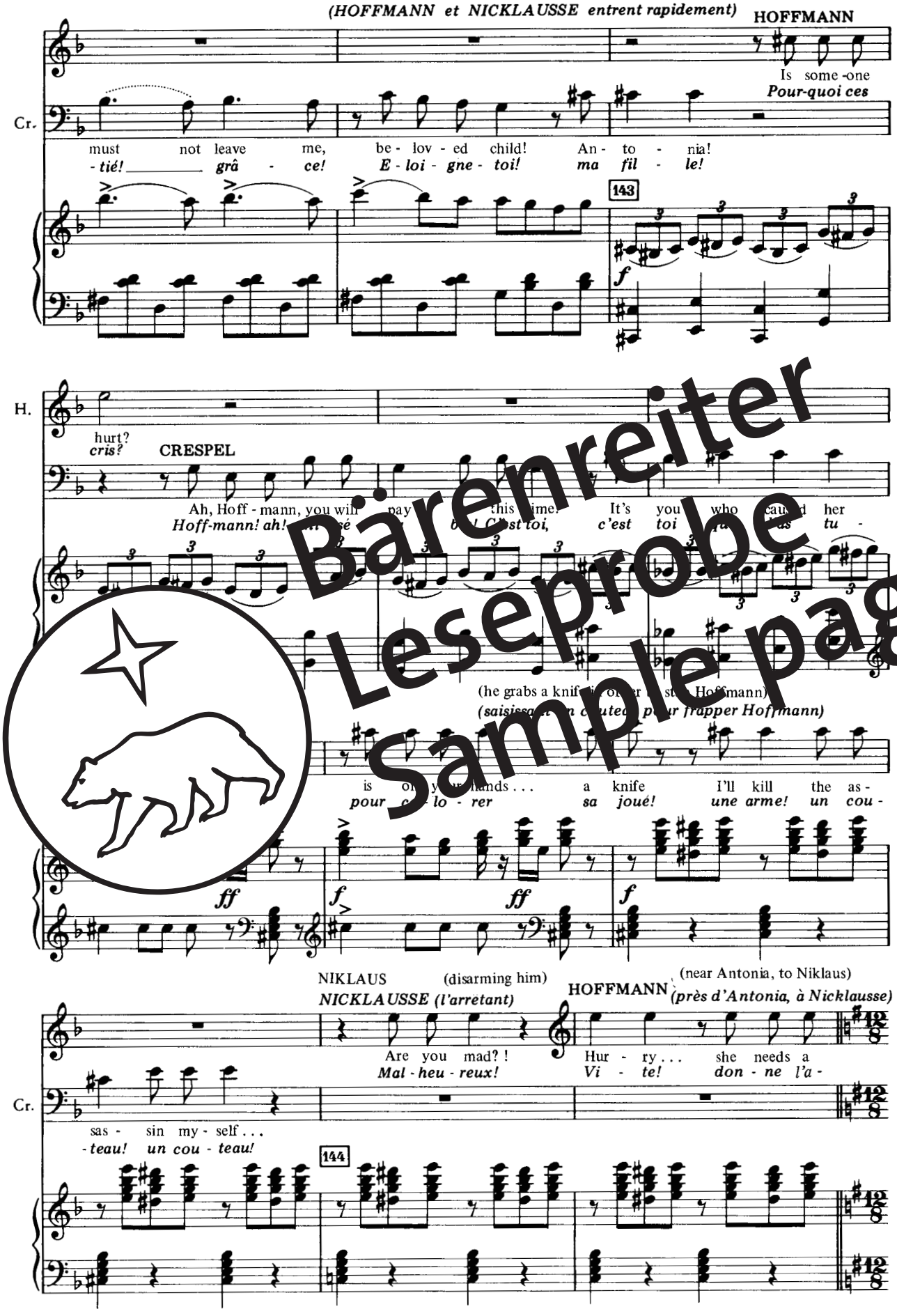


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(Hoffmann and Niklaus enter quickly)

(HOFFMANN et NICKLAUSSE entrent rapidement)



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Act IV

Giulietta

Acte IV

First Part

(A PALACE IN VENICE. It fronts the Canal Grande. Beneath a flight of galleries some landing-steps for gondolas which are seenon the water. In front of the palace-portal a terrace with tables and chairs)
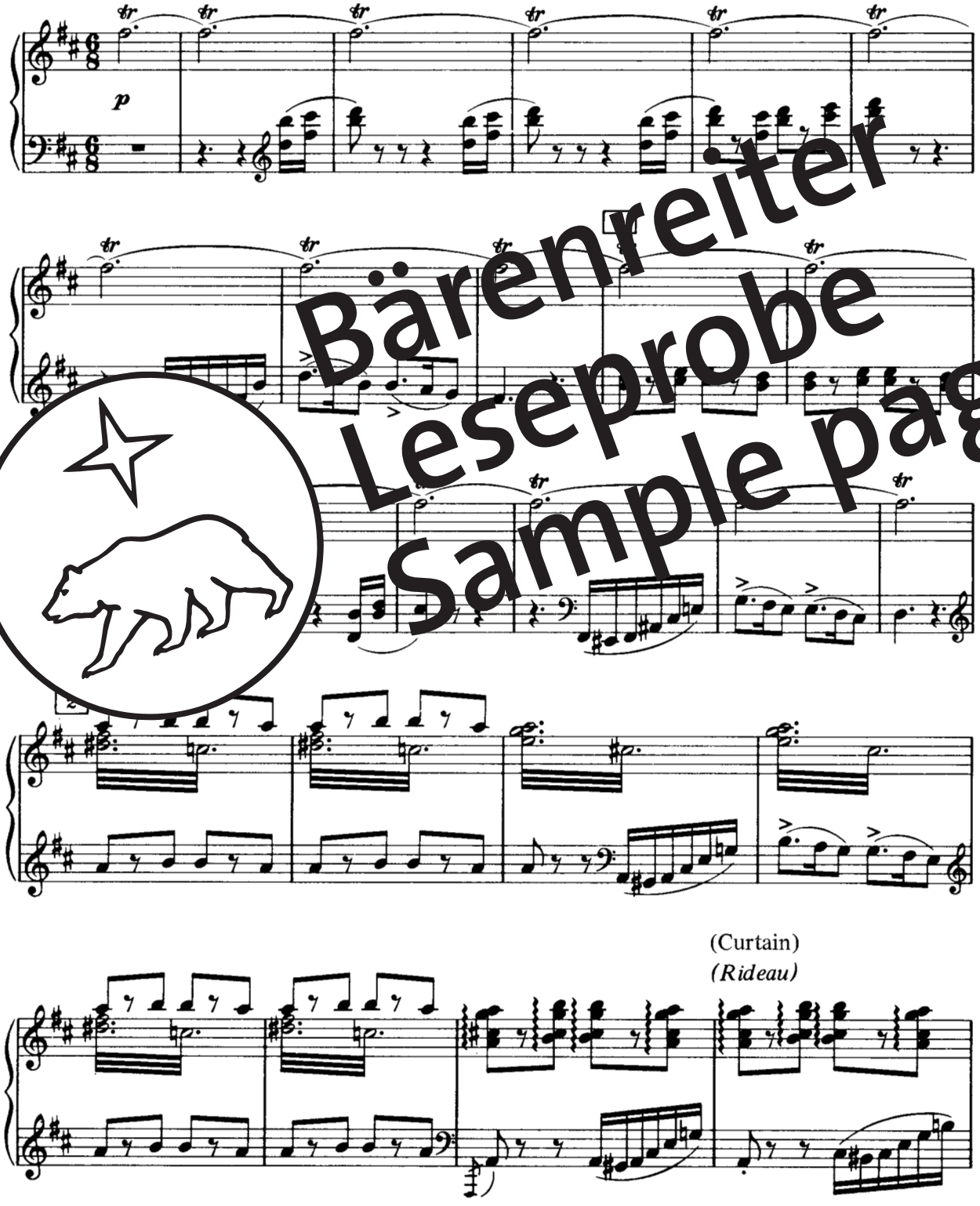
Premier Tableau

(PALAIS A VENISE, dont la façade donne sur le Canale Grande. En haut, une galerie, en bas, escaliers menant à l'embarcadère. Gondoles. Devant le portail du palazzo, une terrasse avec des tables et des chaises.)

No. 17 Barcarole, Recitative and Drinking Song

No. 17 Barcarolle, Recit et Couplets bachiques
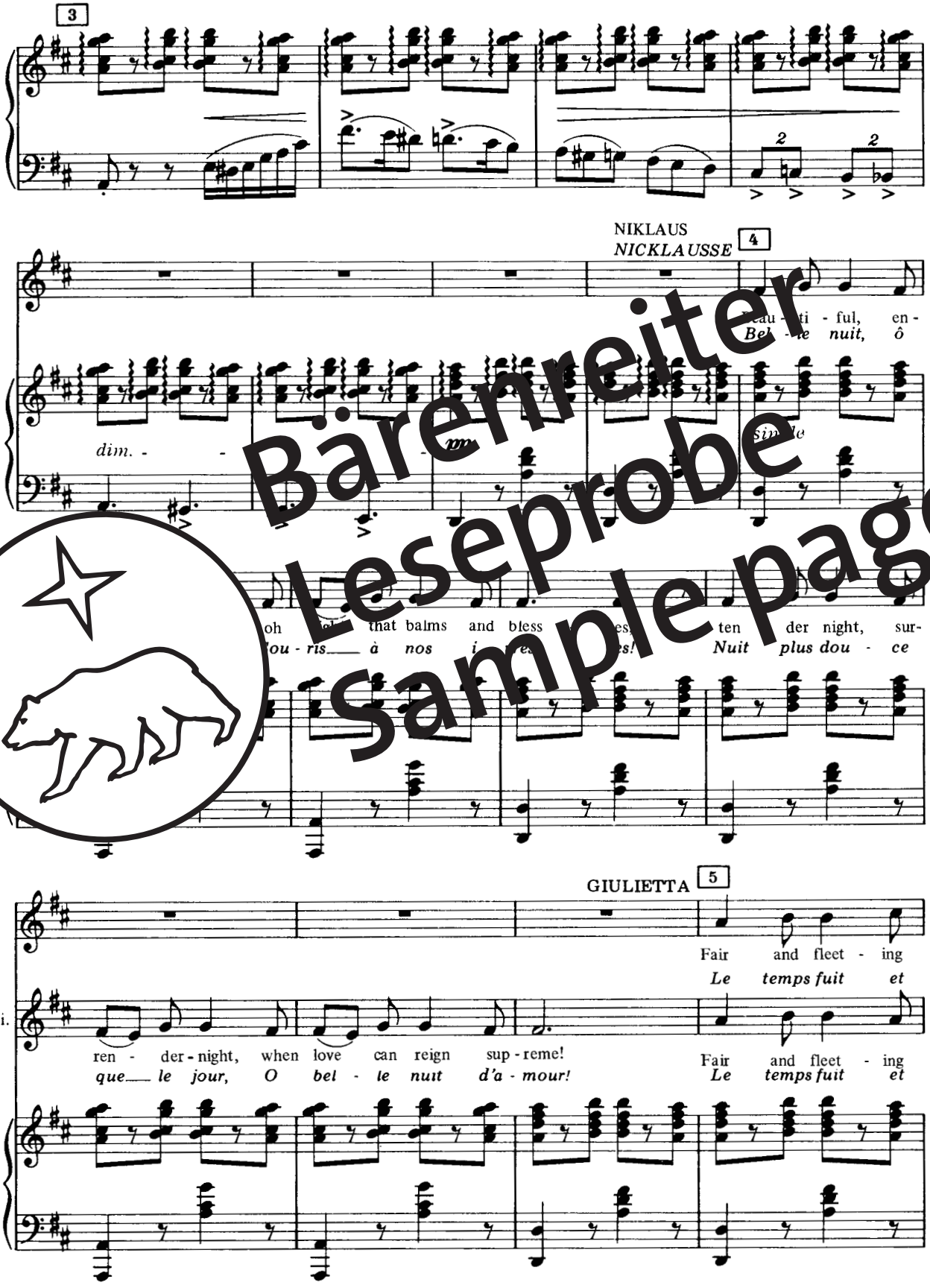
Allegretto



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(When the curtain opens, a group of gentlemen are treated to drinks by the hunchback, PITICHINACCIO. A little to the side, HOFFMANN with a bottle of wine. In a gondola GIULIETTA and NIKLAUS Urged on by her, NIKLAUS begins the Barcarole)

(A la terrasse, gentilhommes auxquels le bossu PITICHINACCIO sert des boissons. Non loin d'eux est assis HOFFMANN devant une bouteille de vin. Dans une gondole, GIULIETTA et près d'elle NICKLAUSSE qui, encouragé et accompagné par elle, commence à chanter.)



Bärenreiter Leseprobe Sample page



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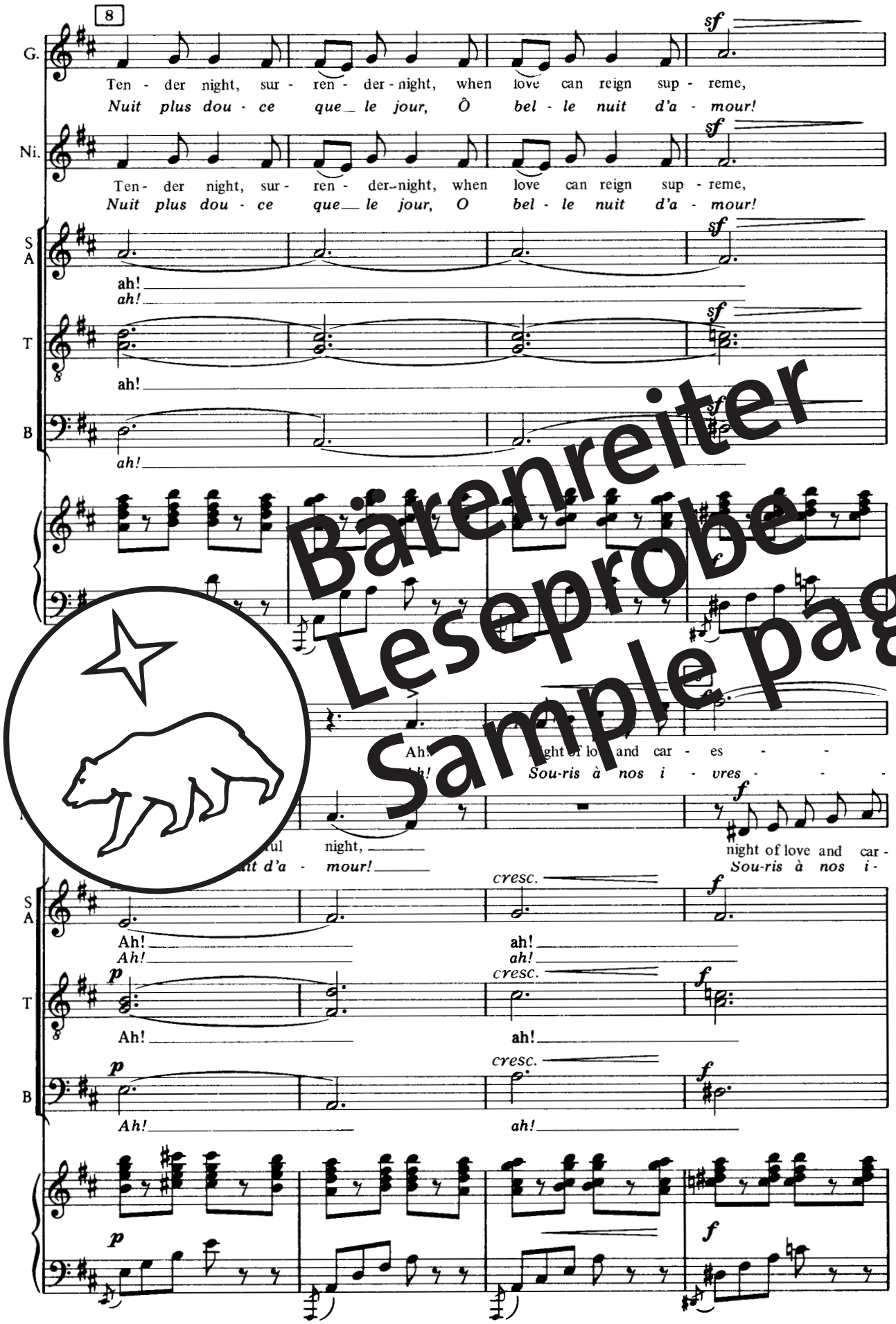
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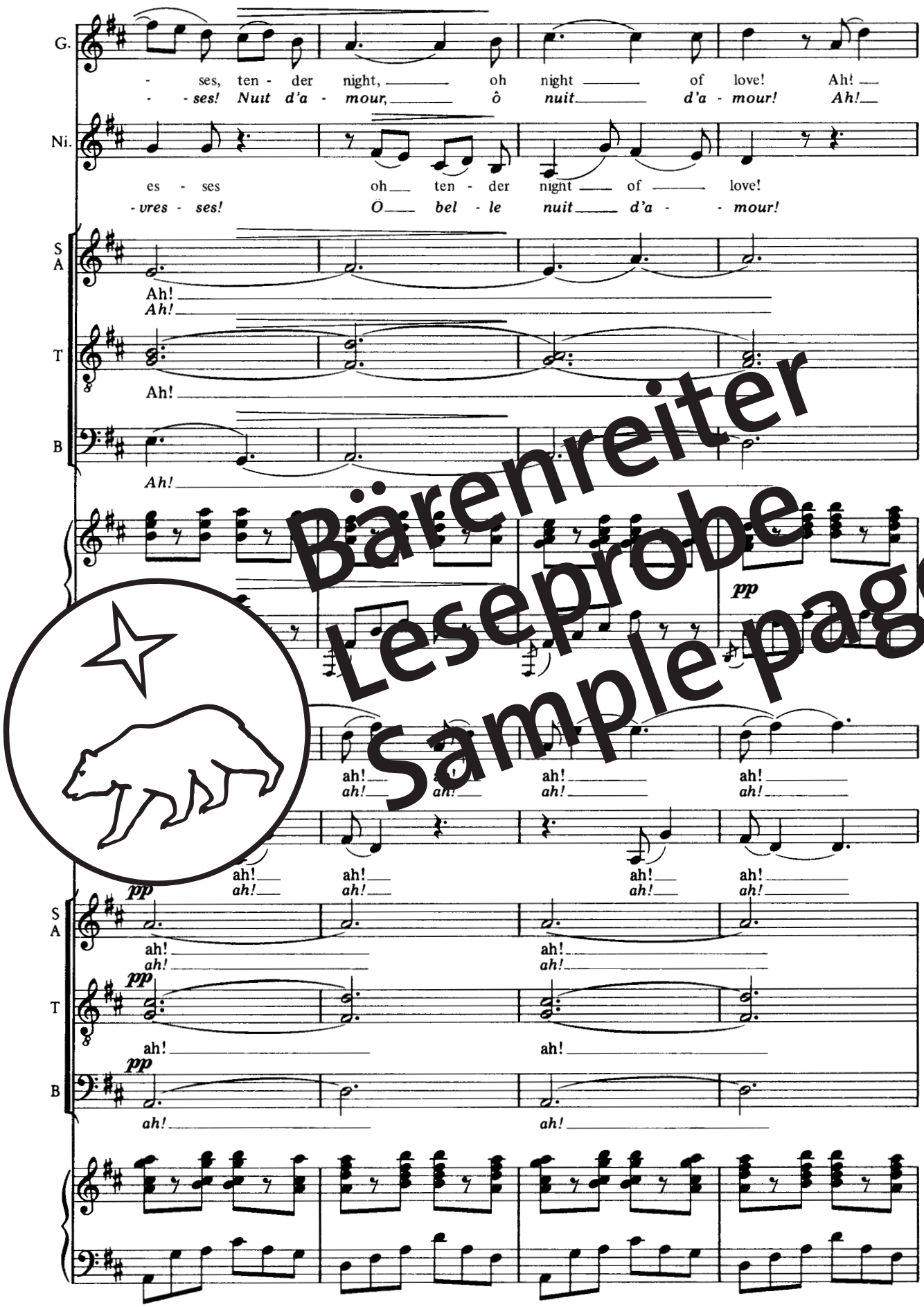


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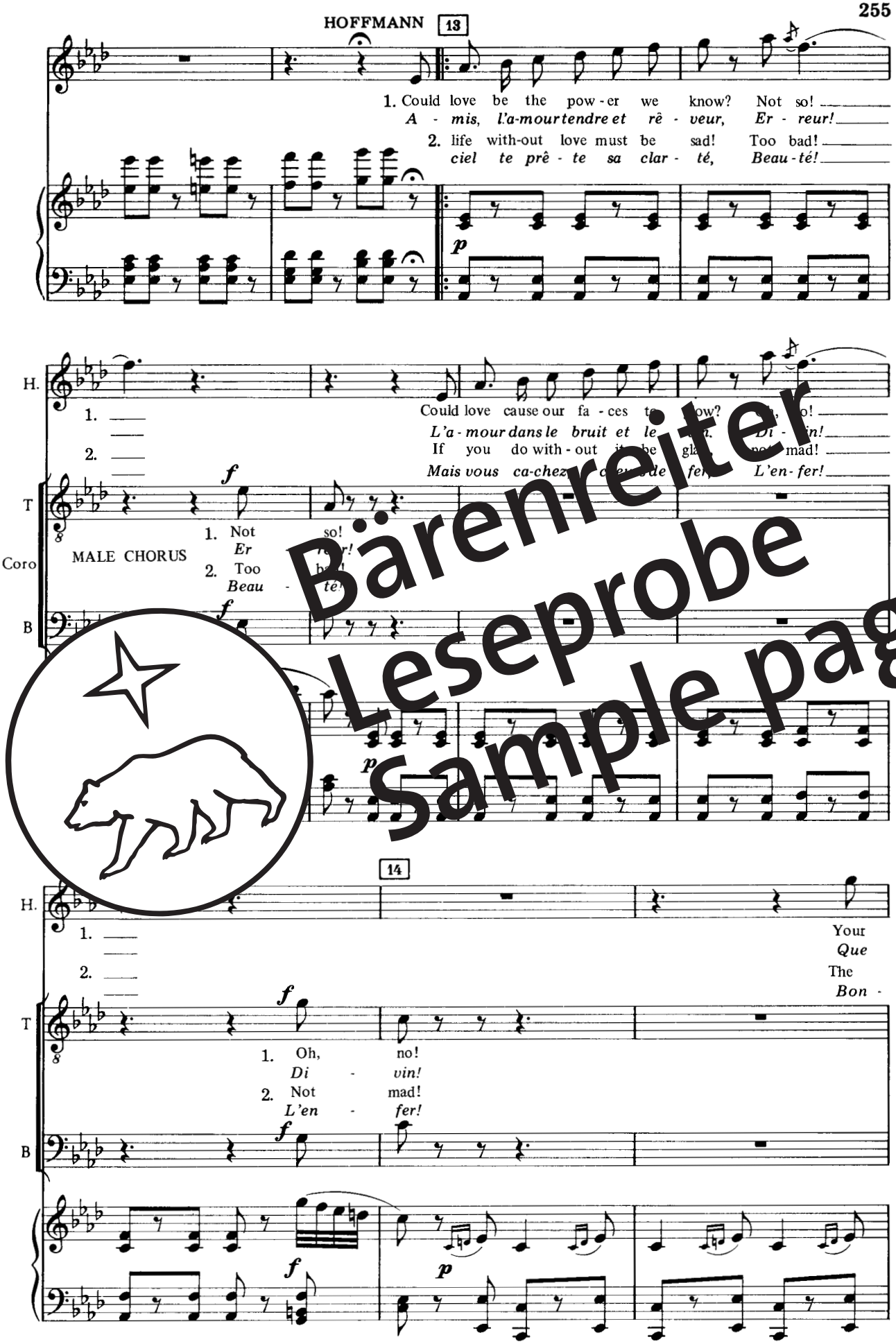
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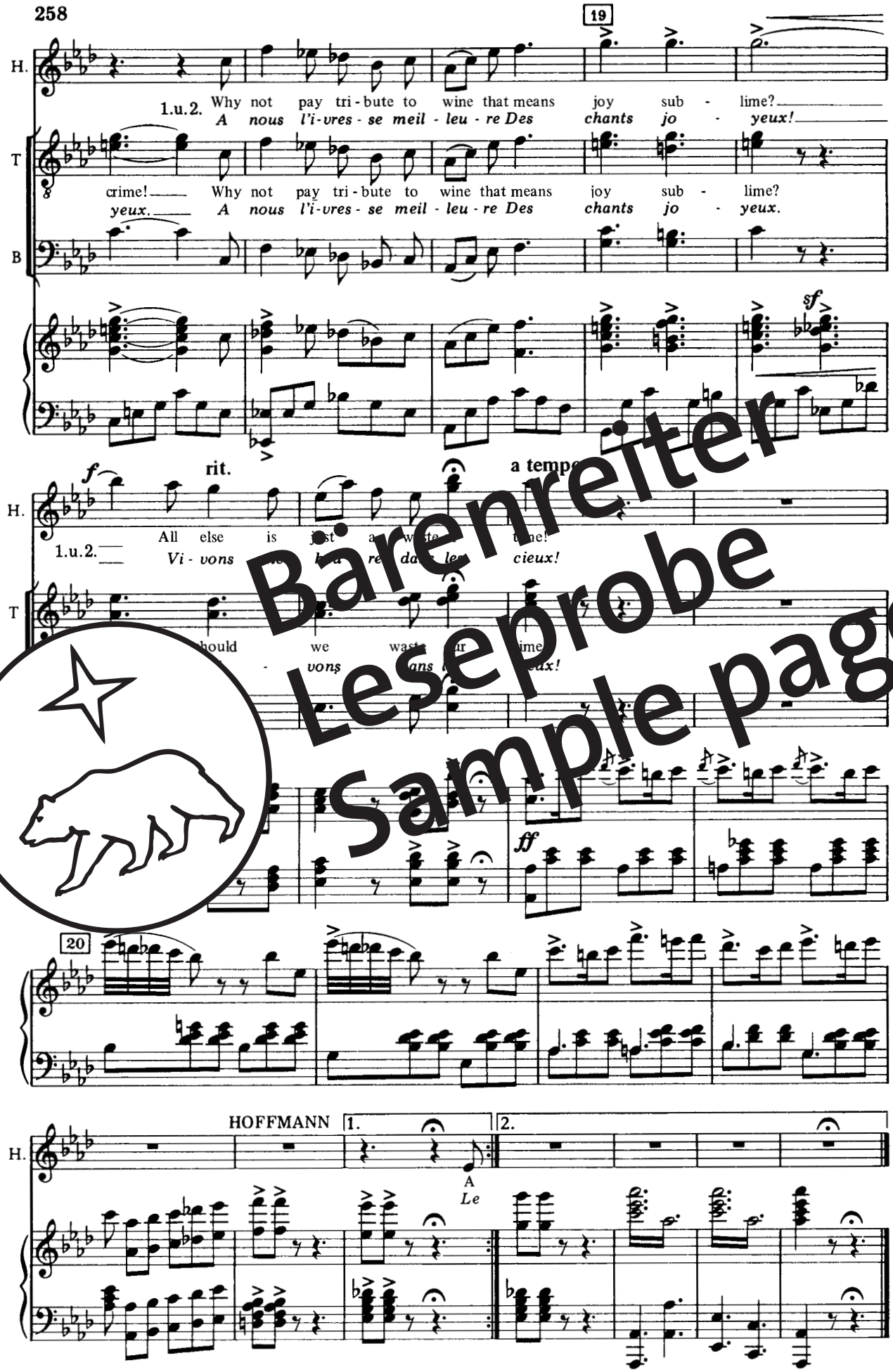


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No. 18 Scène H - Chanson - Scène I

(The palace-portal opens, and out steps SCHLEMIHL)

L'istesso movimento

(Le portail s'ouvre, SCHLEMIL en sort)

SCHLEMIHL

rit.

I

C'est

Récit.

(after a moment of embarrassed silence, to Giulietta with irony)

(après un silence gênant, ironiquement à Giulietta)

Sch.

see you all are hap - py! I am de - light - ed, dear, to

bien! On est en fê - te! Je suis ra - vi, Ma-dame, que

21

Andante

Sch.

guests with - out me!

Why not? I could not keep them wait-ing . . .

Mais oui! Car ils ont dû at - ten-dre . . .

PITICHINACCIO

As us - u - al! Watch!

De-puis mi - di! Oh,

SCHLEMIHL (kicking Pitichinaccio) Shut your mouth, stu-pid loon!

(donnant un coup de pied à Pitichinaccio) Fer - me - la, a - vor - ton!

Bärenreiter Leseprobe Sample page
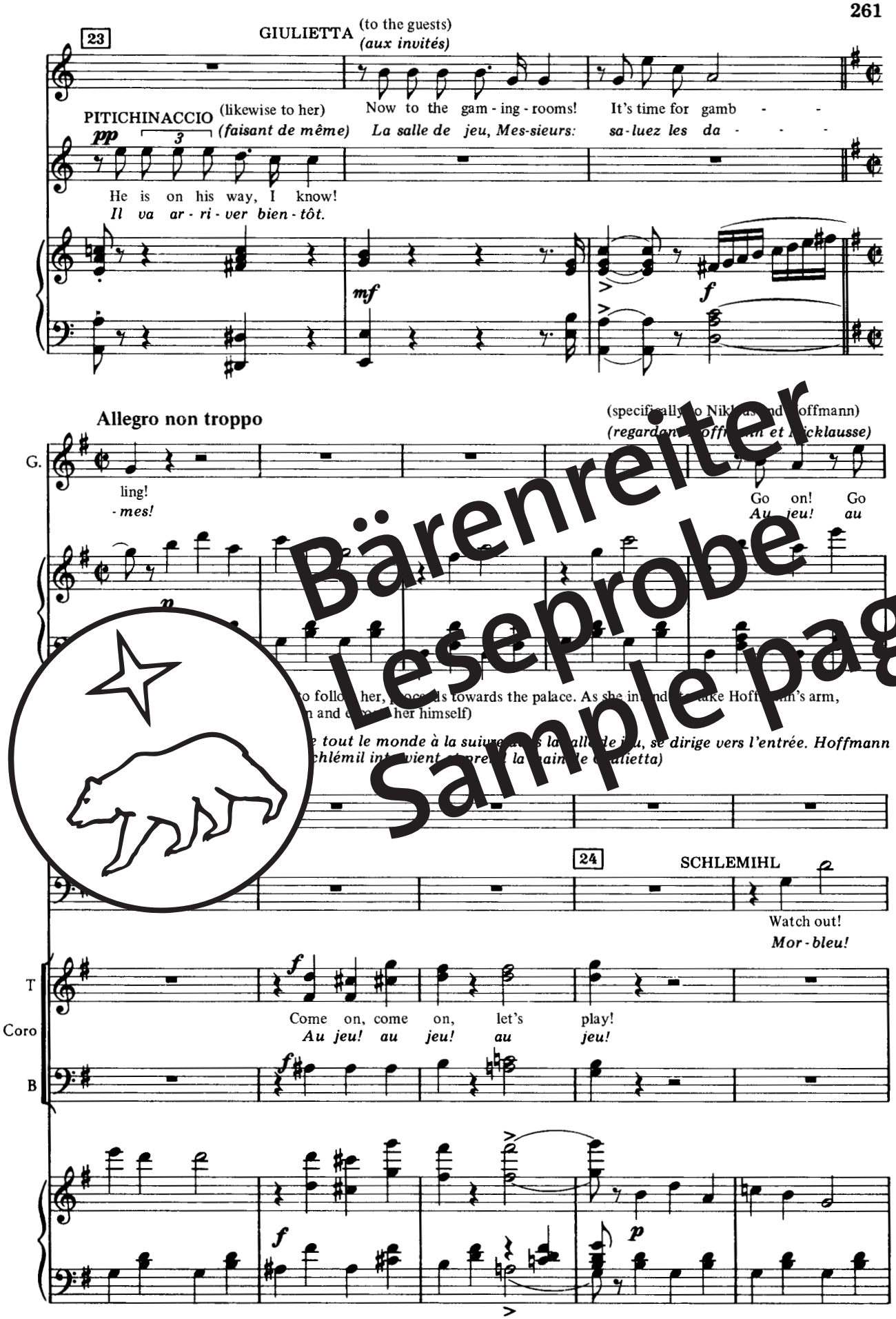
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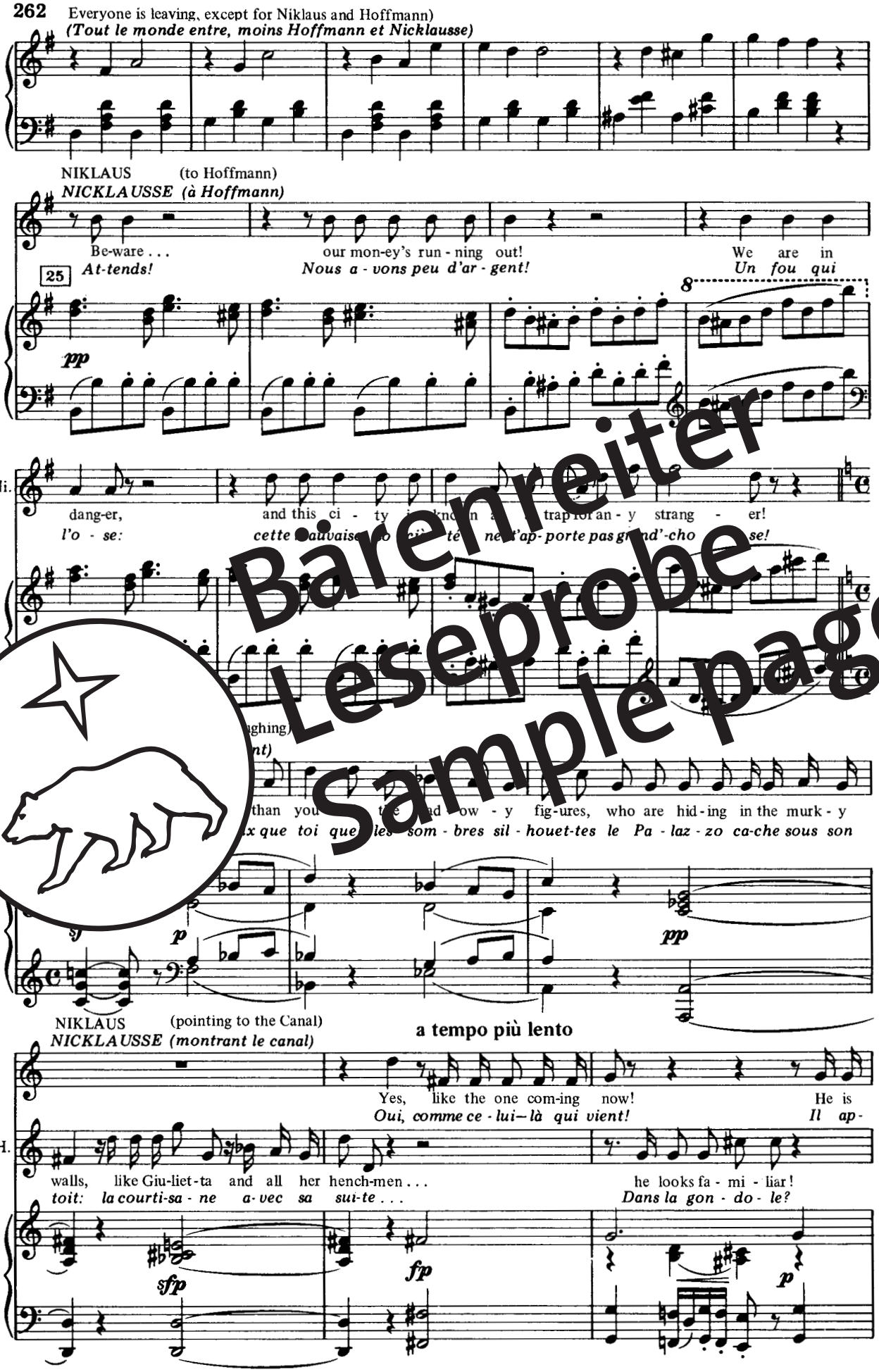


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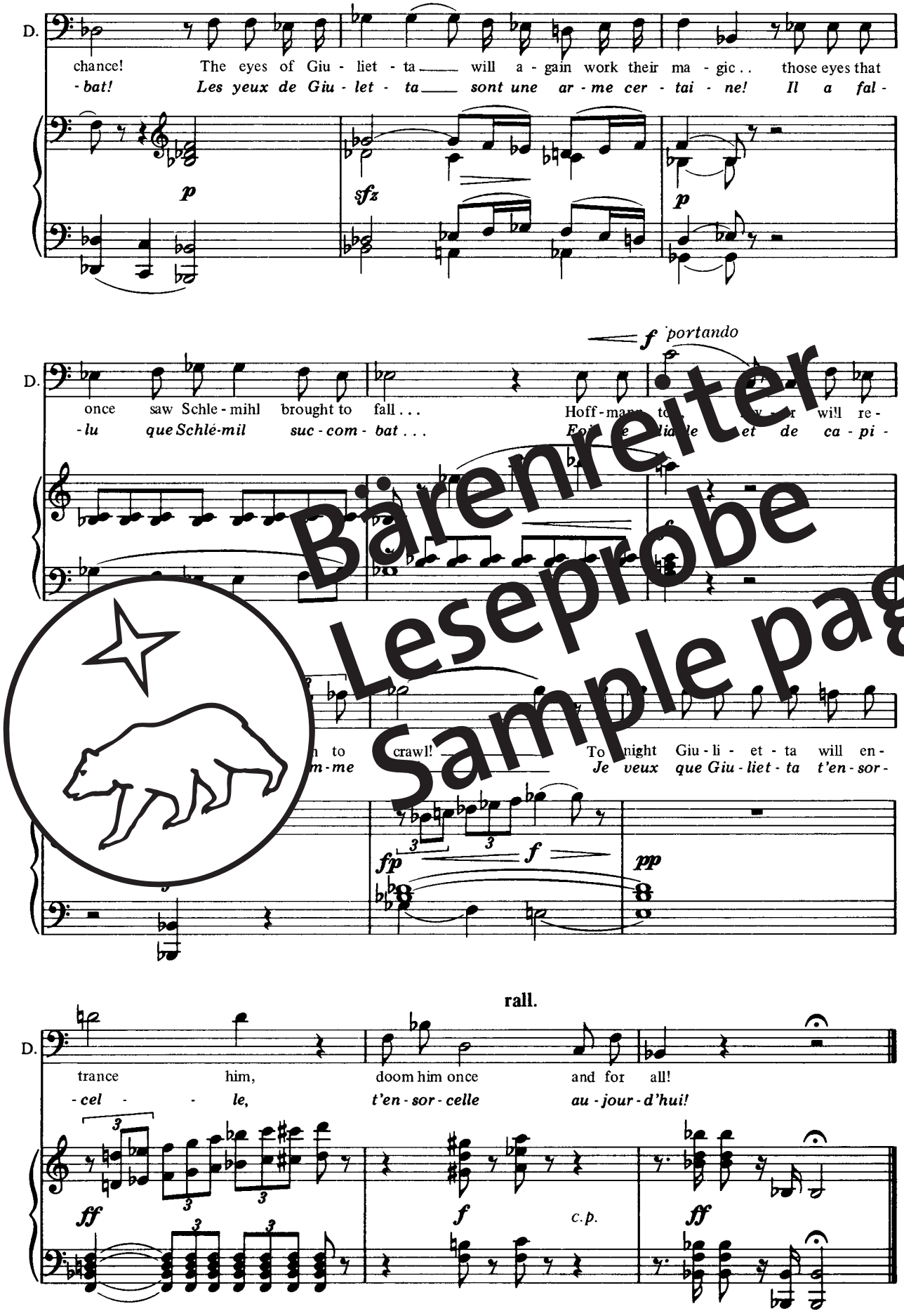
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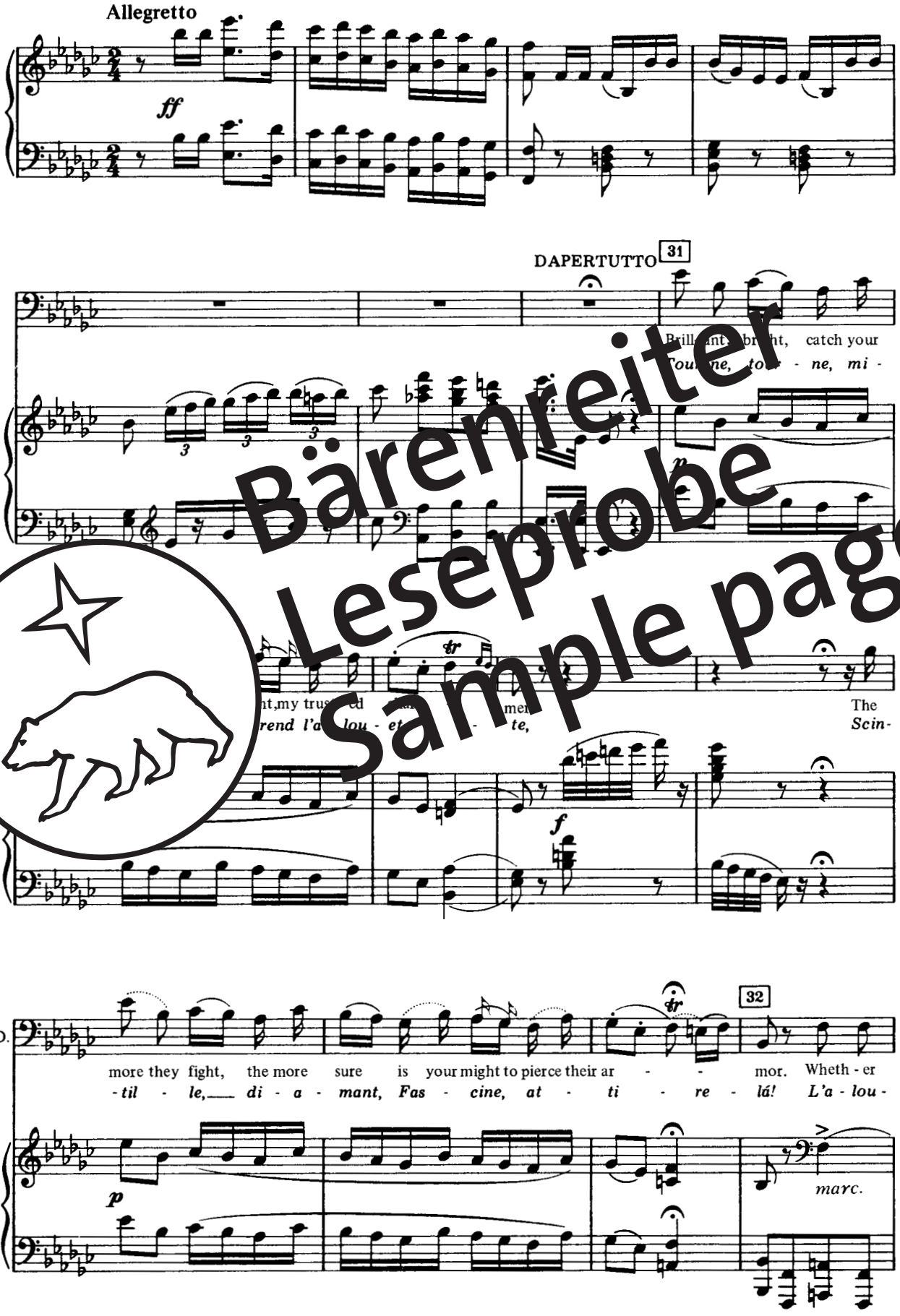


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Chanson

(From his pocket Dapertutto produces a ring with a large diamond)

(Dapertutto tire de sa poche une bague portant un gros diamant)



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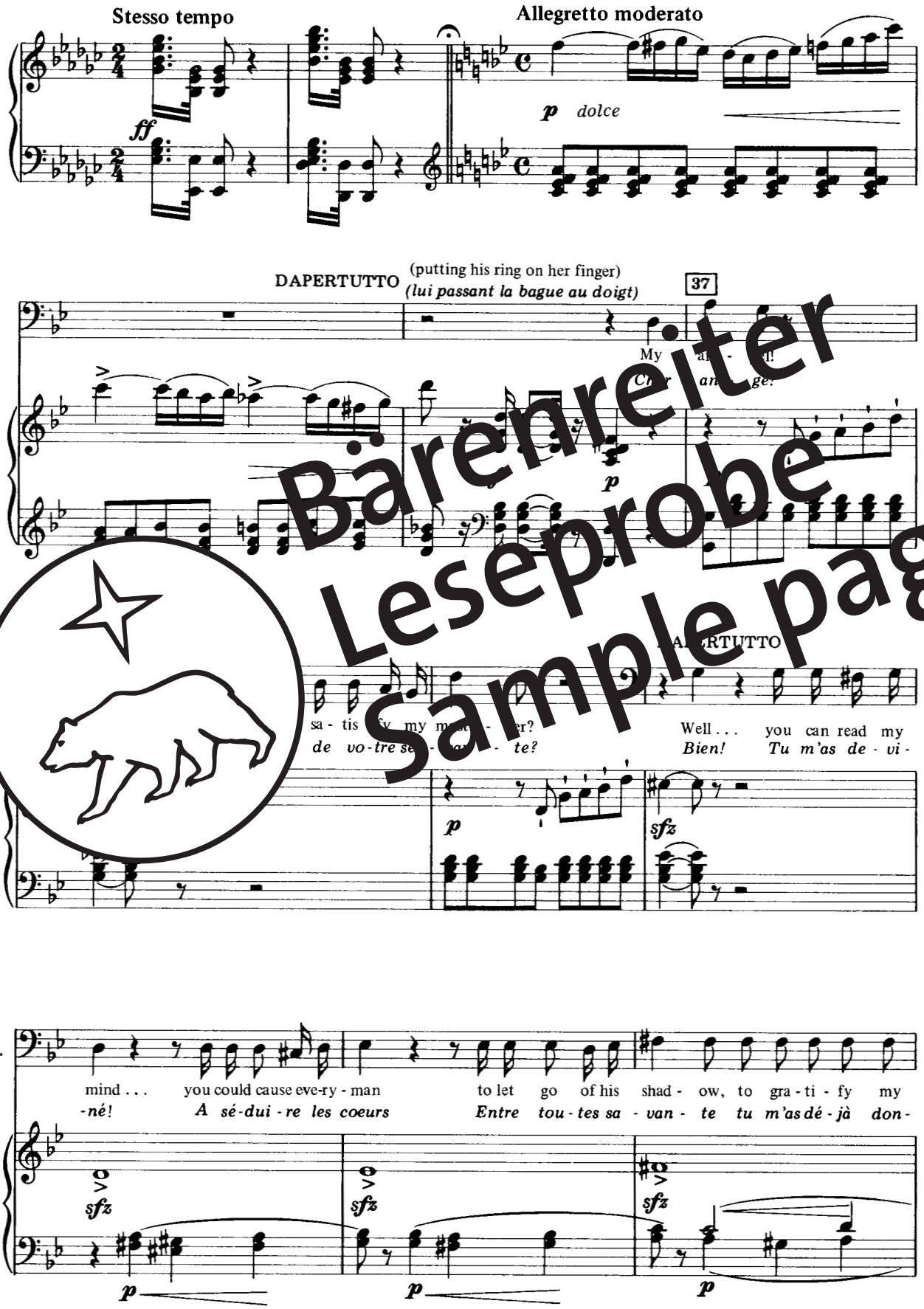


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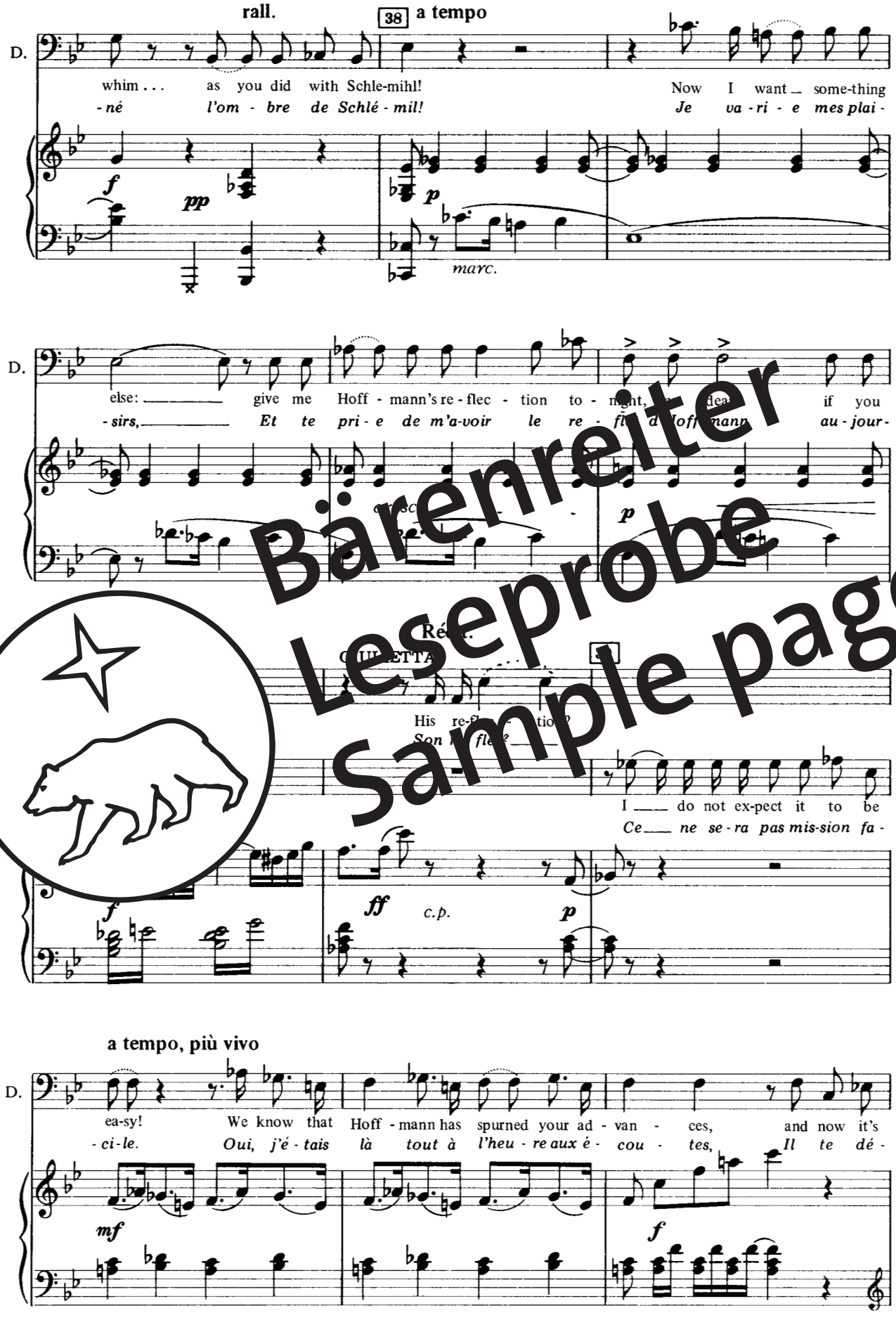
Scene I

(GIULIETTA enters from the palace, followed by PITICHINACCIO)

(GIULIETTA sort de la salle, suivi de PITIČHINACCIO)



Bärenreiter Leseprobe Sample page



Bärenreiter
Leseprobe
Sample page

(irked)
GIULIETTA *(piquée)*

Not ___ un - less I a-
Non! Pas sans mon ac-

D.

late . . . he plans to leave . . .
- fie . . . Il va par - tir . . .

f *f* *ff*

Tempo I

G.

gree! But wh[illegible] gree?
- cord! Mais si [illegible] ac - cor-de?

PITICHINACCIO

Schlé-mihl?
Schlé-mil . . .

p

Récit.

P.

(after brief consideration)
DAPERTUTTO *(après avoir réfléchi)*

Since we all will short - ly leave the cit - y, we will not need him an - y long - er. As for his
Puisque nous allons quit - ter la vil - le, je n'ai plus be - soin de cet hom-me. Quant à ses

p

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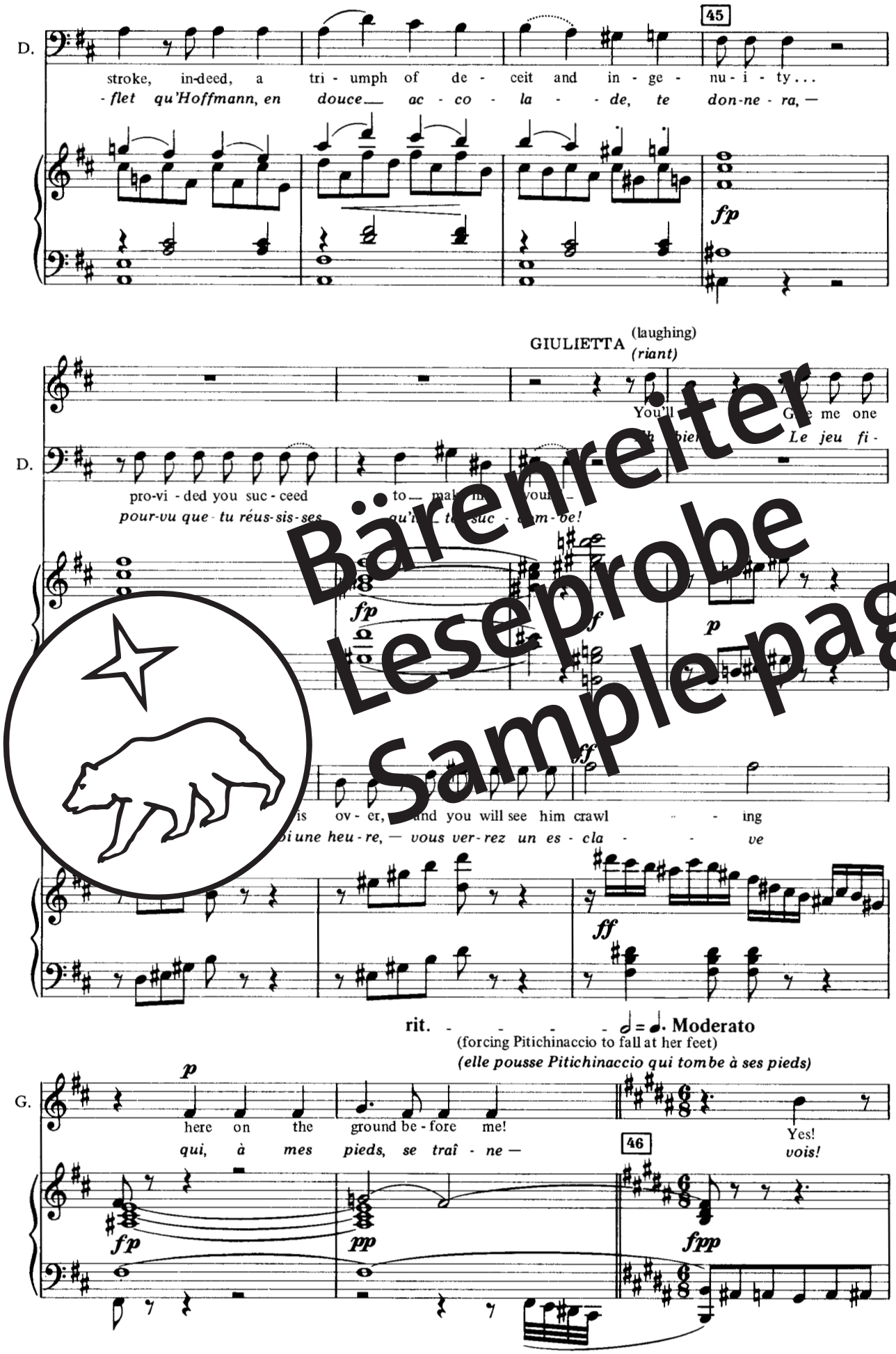
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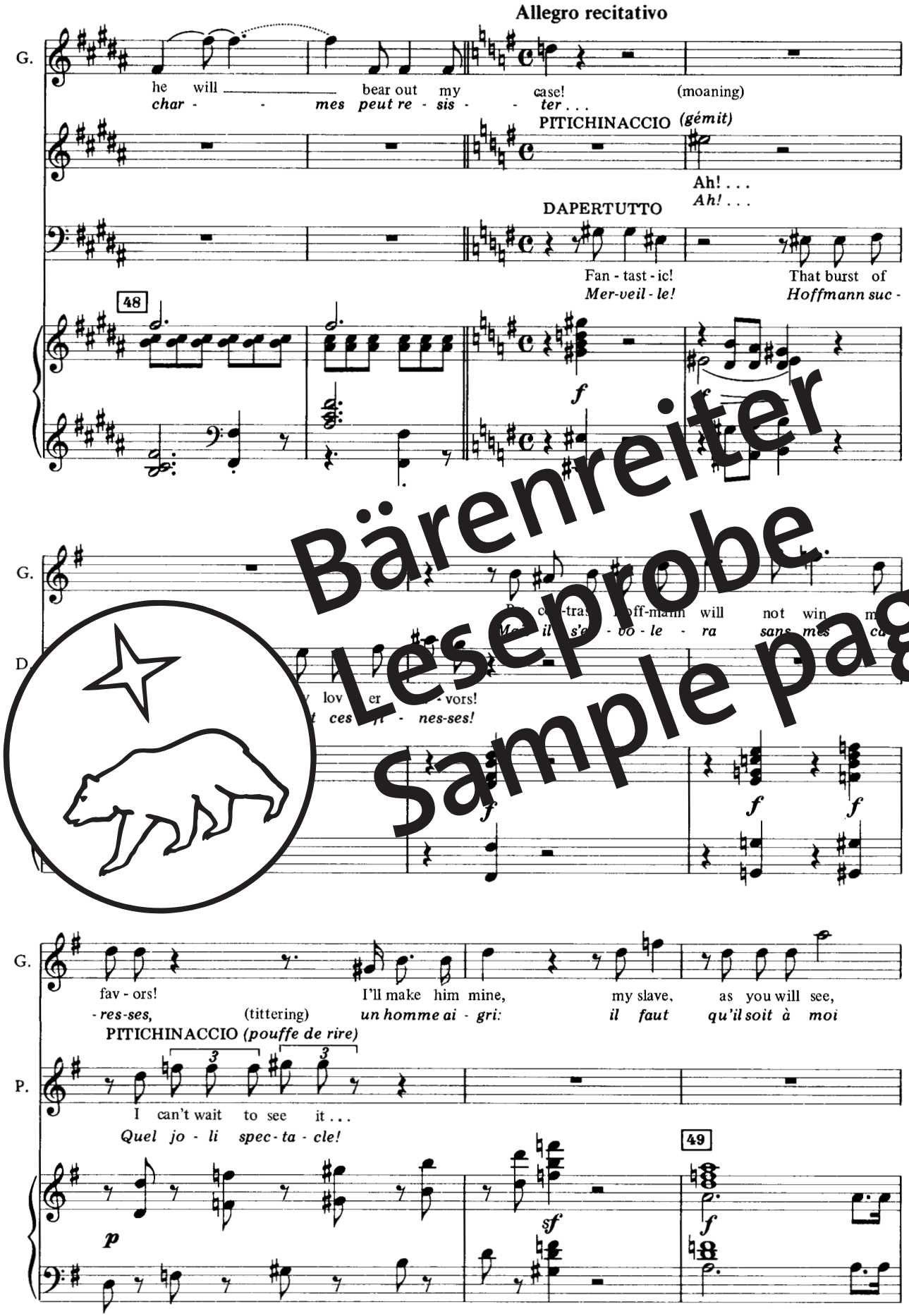
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PITICHINACCIO

While it is ea - sy to
Re - gar - dez tou - tes ces

D. en - as, are ev - en more dead-ly than we!
fem - mes sont plus di - ab - les que nous!

51

pp *mf*

P. charm us, eve - ry ma[n] sho[uld] be [a]ble [to] see, [the] two [wo]men, who
â - mes, contrô - lez [ces] [re]gards [bril]l[an]ts et doux: [Ce]ux-[ci], tou-jours les

D. The ones [who] wa[nt]
C'est [ceux-]ci, tou[jours] les

8

P. want to harm us, are ev - en more dead - - ly, more dead - - ly than
fem-mes sont plus di - ab-les que nous, plus di - ab - - les que

D. harm us, are ev - en more dead-ly than we, far more dead - ly than
fem - mes sont plus di - ab-les que nous, plus di - ab - - les que

cresc. - - - - -

Bärenreiter Leseprobe Sample page



Bärenreiter
Leseprobe
Sample page

Second Part

(THE GAMING-ROOM IN THE PALACE, brilliantly lit and richly furnished, with chandeliers, candelabra, pillows, flowers, etc. Some of the male guests flirt with Giulietta's girls who encourage them to drink and dance, others are absorbed in gambling. At one table sit SCHLEMIHL, acting as cashier, and HOFFMANN, with NIKLAUS watching over his shoulder. GIULIETTA entertains the crowd by singing a dancing song)

Deuxième Tableau

(SALLE DE JEU AU PALAZZO, très éclairée et luxueuse, avec lustres, lampadaires, coussins et fleurs. Les filles de Giulietta invitent les hommes à boire ou à danser, certains invités sont aux tables de jeu. A l'une des tables, SCHLEMIL qui fait le croupier, et HOFFMANN. Derrière lui NICKLAUSSE. GIULIETTA se met à chanter.)

No. 19 Quartet with Chorus

No. 19 Quatuor et Choeur



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G

GIULIETTA (insisting) *(avec assurance)*

H. It's true! *C'est vrai!*

S A It's *C'est*

cresc.

Tempo I

f

G. Ve - nus pro- vides your plea - sure . . . .
A Vé - nus la dé - es - se —

SCHLEMIHL (trying to interrupt them) *(de sa table de jeu, interrompant)*
Ve - nus sub - orn — yo!
Voi - ci la pu - tain — nu —
Once a -
la sor

S A For - tune yo - rio - ly tu - -
A Ma - da - me la ri - ches - -

G. Wor - ship both, and know that they will stand by
à cha - - cu - ne pré - sen - tez - — vous sans dé -

Sch. gain I must warn you: wor - ship both and hope that they will stand by
- cié - re For - tu - ne, à cha - cu - ne pré - sen - tez — vous sans dé -

S A sure!
- se!

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Tempo I

H.

see!
voir.

(aside to Giuliette)
(à part, à Giulietta)

SCHLEMIHL

Why do you ad - vise a man like him, who's old e-nough to know what he
Pour-quoi en-cou-ra - ges — tu cet homme, qui doit lui-même sa-voir ce qu'il

M

p

GIULIETTA

I am on-ly po - lite, but if this makes you angry, I could do things you like ev-en
J'ai-me la po-li - tes - se, mais si tu m'- - s, dis des choses in- ac - cep-

Sch.

wants?
veut?

cresc.

How dare you
En vain, en

have no use for threats and taunts!
Pas de me - na - ces en ce lieu!
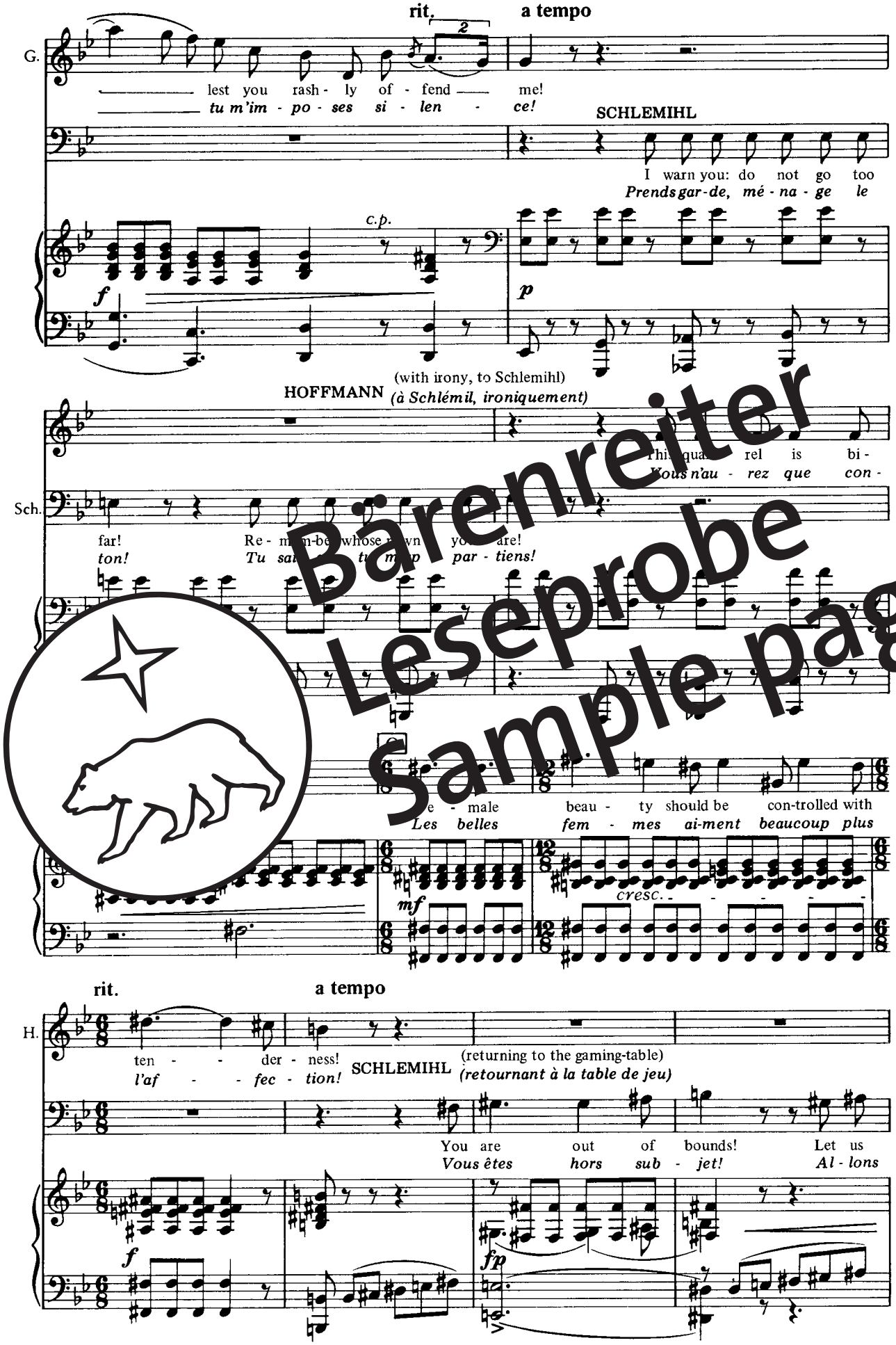
mf

G.

call - ous - ly to re - pre - hend me? Be - ware,
vain tu m'im - po - ses si - len - - - ce, en vain

p

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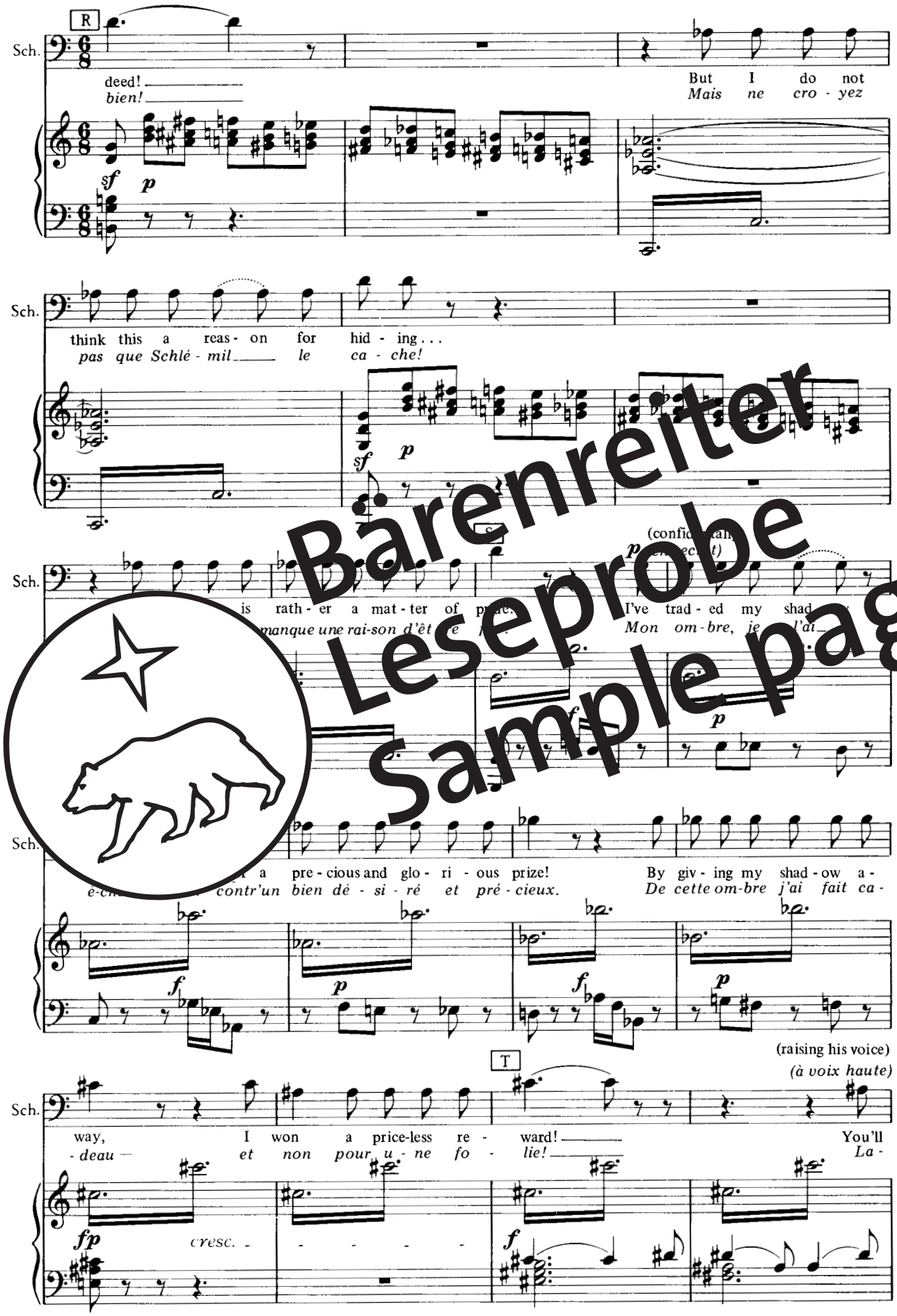
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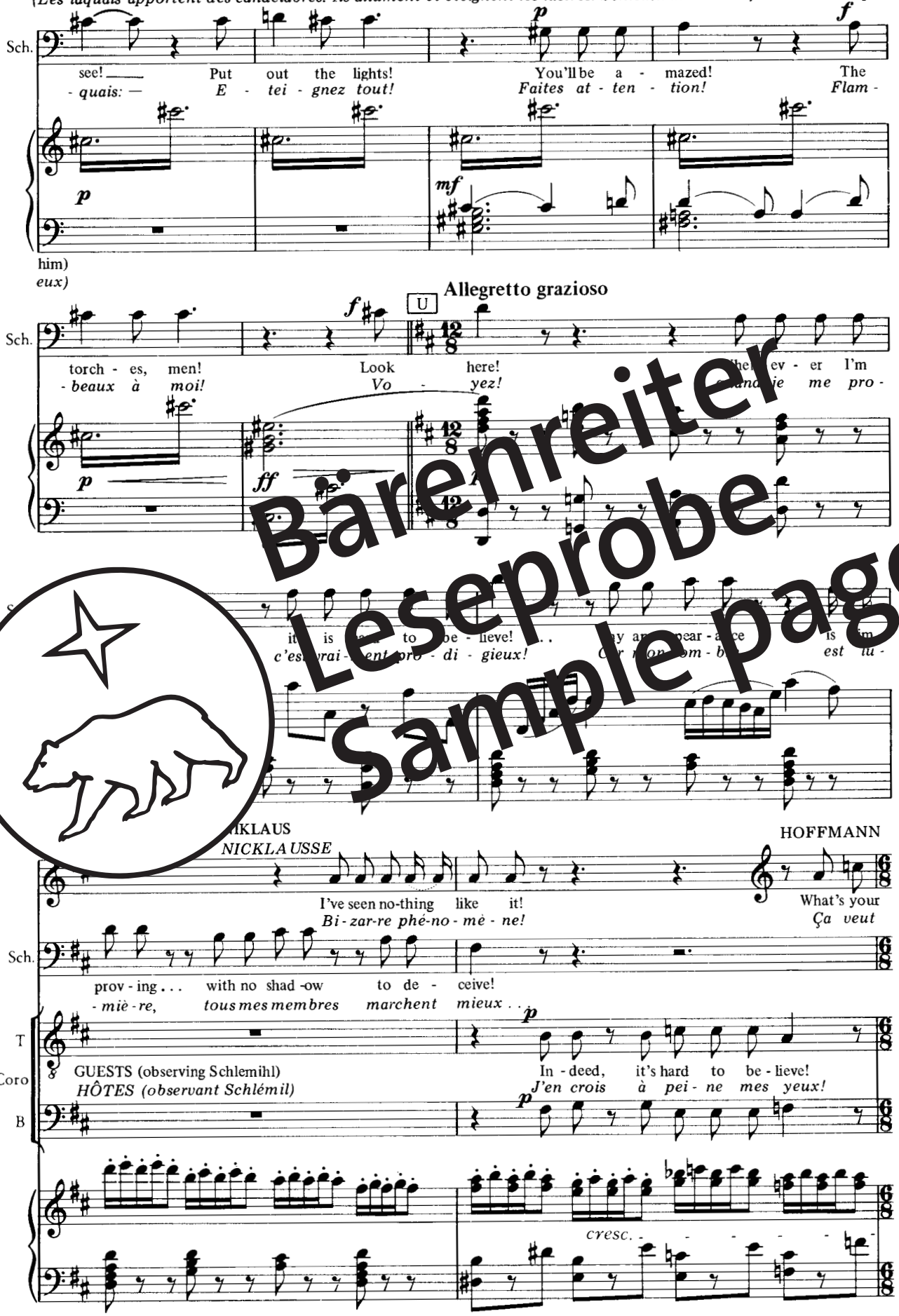
Più mosso
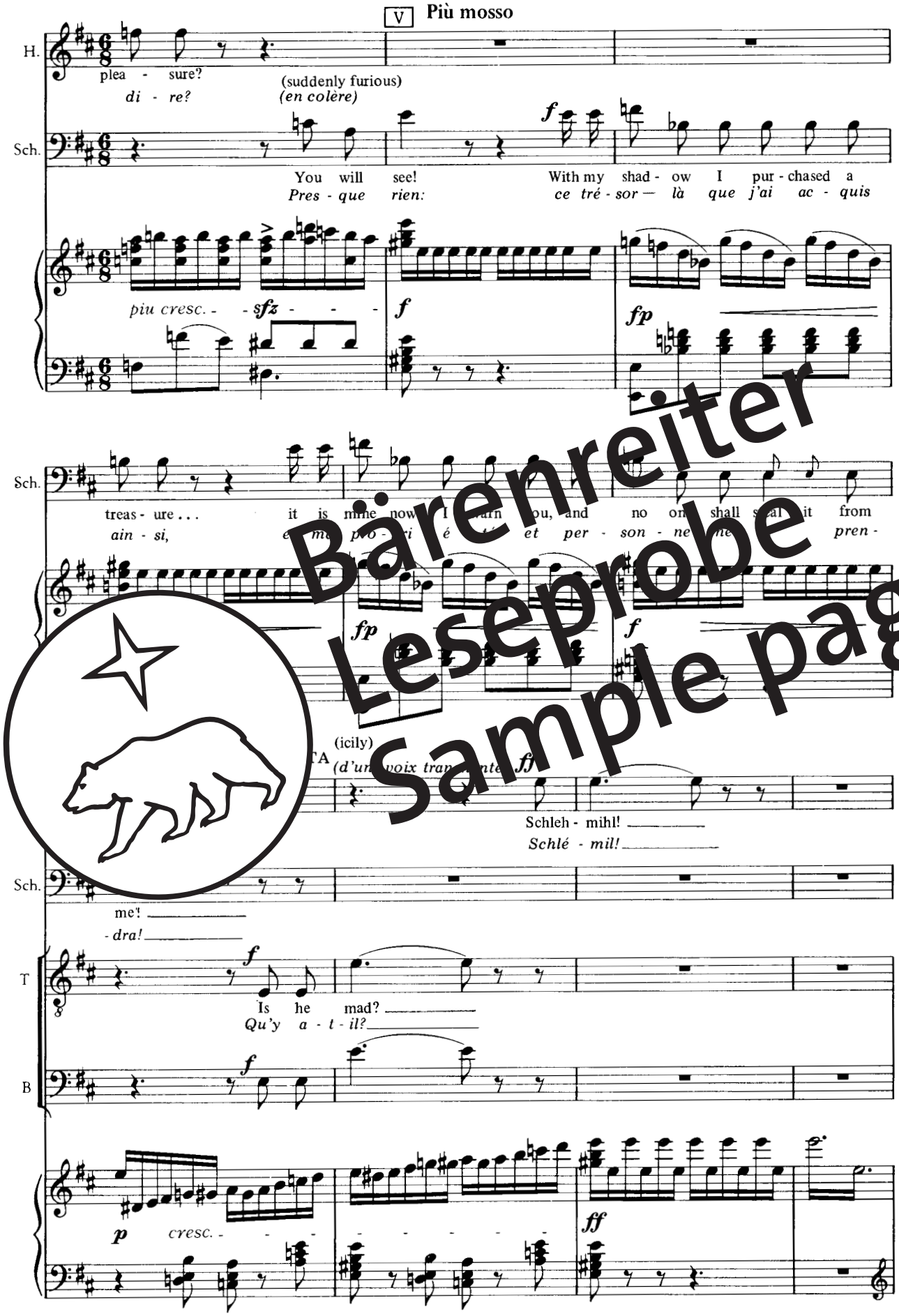


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Sample page

(Servants bring candelabra and extinguish all other sources of light. Schlemihl walks up and down, letting the servants illuminate

(Les laquais apportent des candélabres. Ils allument et éteignent les lustres. Schlémil marche se faisant éclairer par



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(While Giulietta takes Schlemihl back to his table, the girls again blandish the guests, with the gamblers among them resuming their places at the tables and taking up their cards again)

(Pendant que Giulietta reconduit Schlémil à sa table de jeu, les jeunes filles se consacrent aux invités. Les joueurs reprennent leur place et prennent leurs cartes)

Allegretto mosso

S
Coro
A

Come! — E - nough de - bat - ing! Come! — For - tu - na's wait - ing! Why not take your chan -

Viens — ten - ter ta chan-ce, viens — ou-vrir la dan - se que l'en - jeu rap - por -

Come! *Viens!* Come! *Viens!*

p

Aa

ces?
- te!

Play! *Prends!*

Play! *Prends . . .*
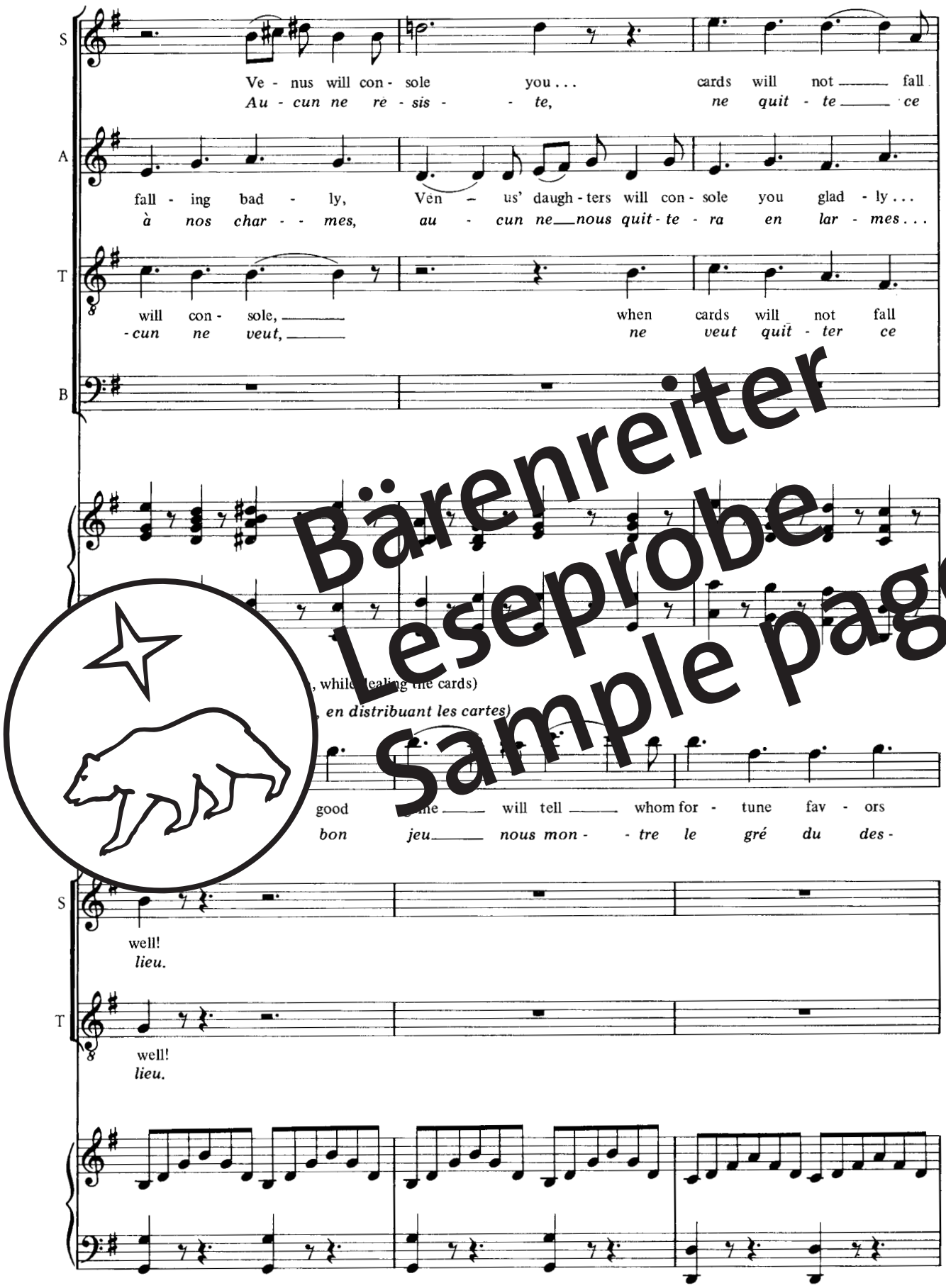
S
A
T

with our lov - ing glan - - - ces! —
fruits de tou - te sor - - - - - - te! —
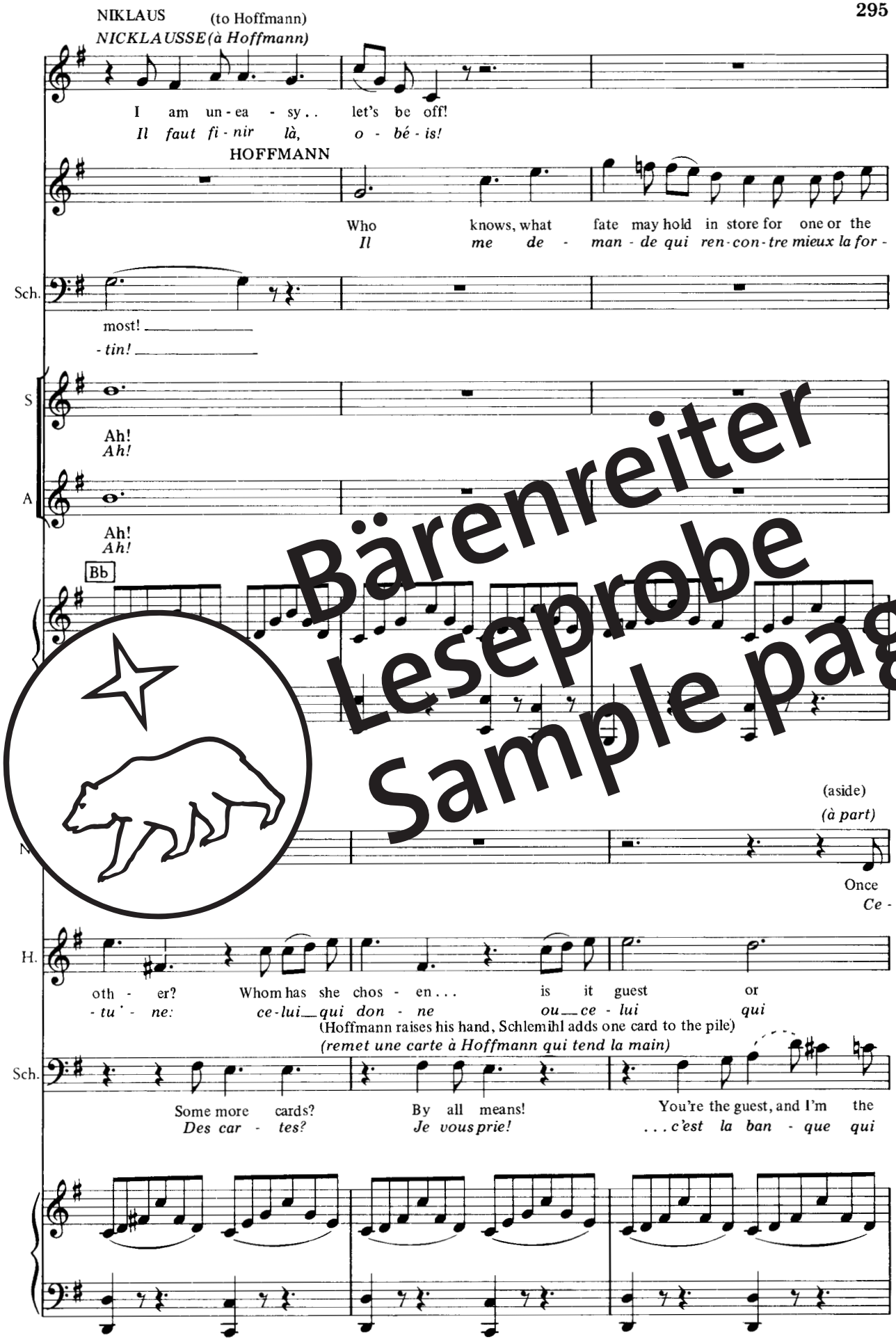
When — the want - on cards are
Au - cun ne — re - sis - te

With our lov - ing glan - ces! We
. . . fruits de tou - te sor - - te . . . Au -

Bärenreiter Leseprobe Sample page



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NIKLAUS
NICKLAUSSE

You lost a - gain!
Elle a per - du!

HOFFMANN

Oh nev - er mind,
Ça ne fait rien . . .

Sch.

You are too kind on my be - half!
Ça ne fait rien, je ga - gne - rai —

S
A

star!
coup!

GIULIETTA (standing aloof, to herself)
(à l'écart, se parlant à elle-même)

Play!
Joue!

Play!
Joue!

Spin, — oh wheel of for - tune, foo[l] — bo[w] — in ad -
Fais — tour-ner ta chan-ce — [à] — le — ba-lan - ce

fools, whose — am - bi - tion
Vous — vo - - tre per - te,

[a]nn, take heart — for the tide — will
[a]nn, de - bout! — Le gros gain, — tu

Sch.

Ah! In vain he hopes — his
ah! Que son a - - vi - - - di -

S
A

vance!
pas!

Ah! —
Ah! —
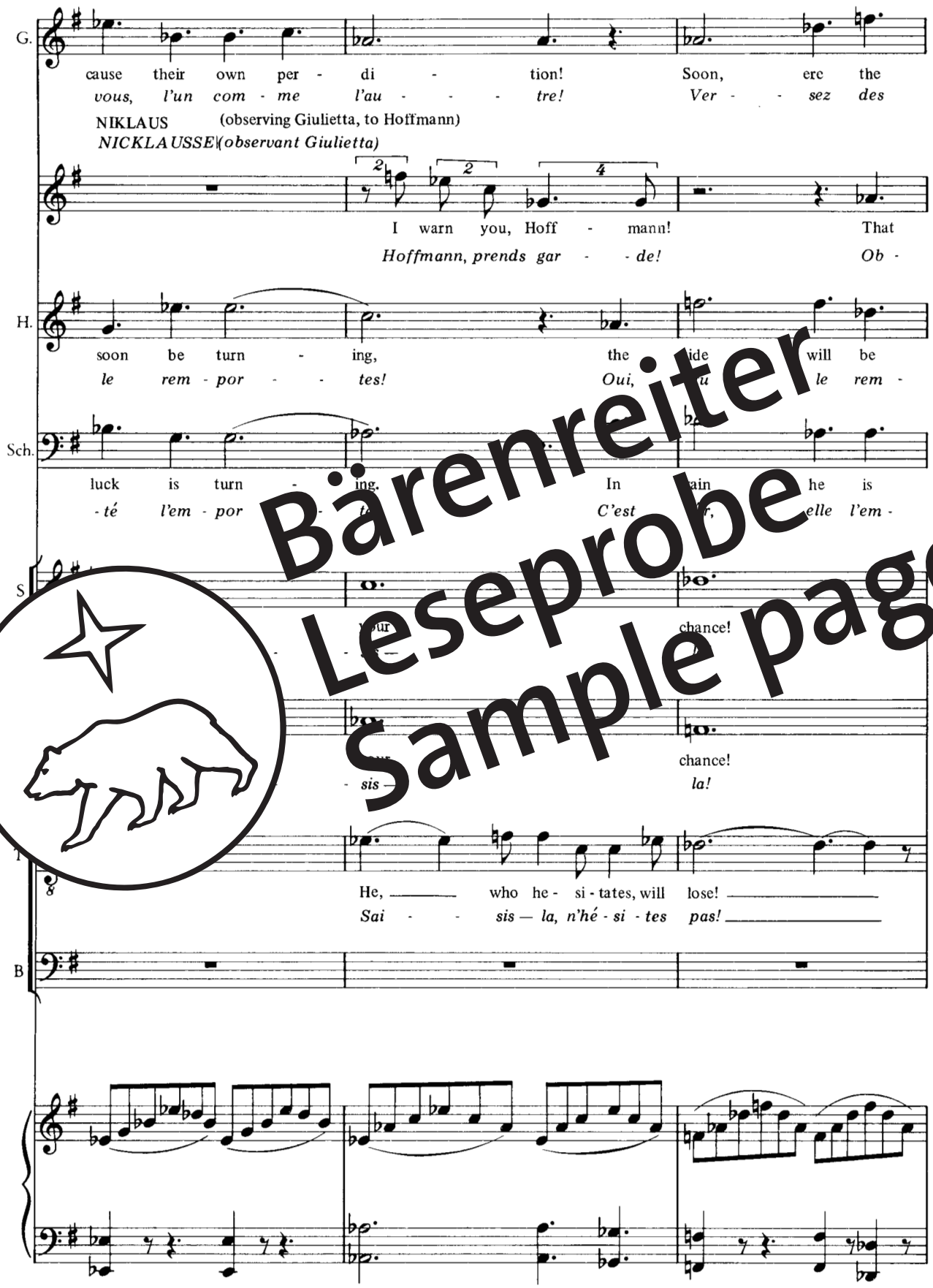
B

Each take his chance! —
Oui, sai - sis - la! —
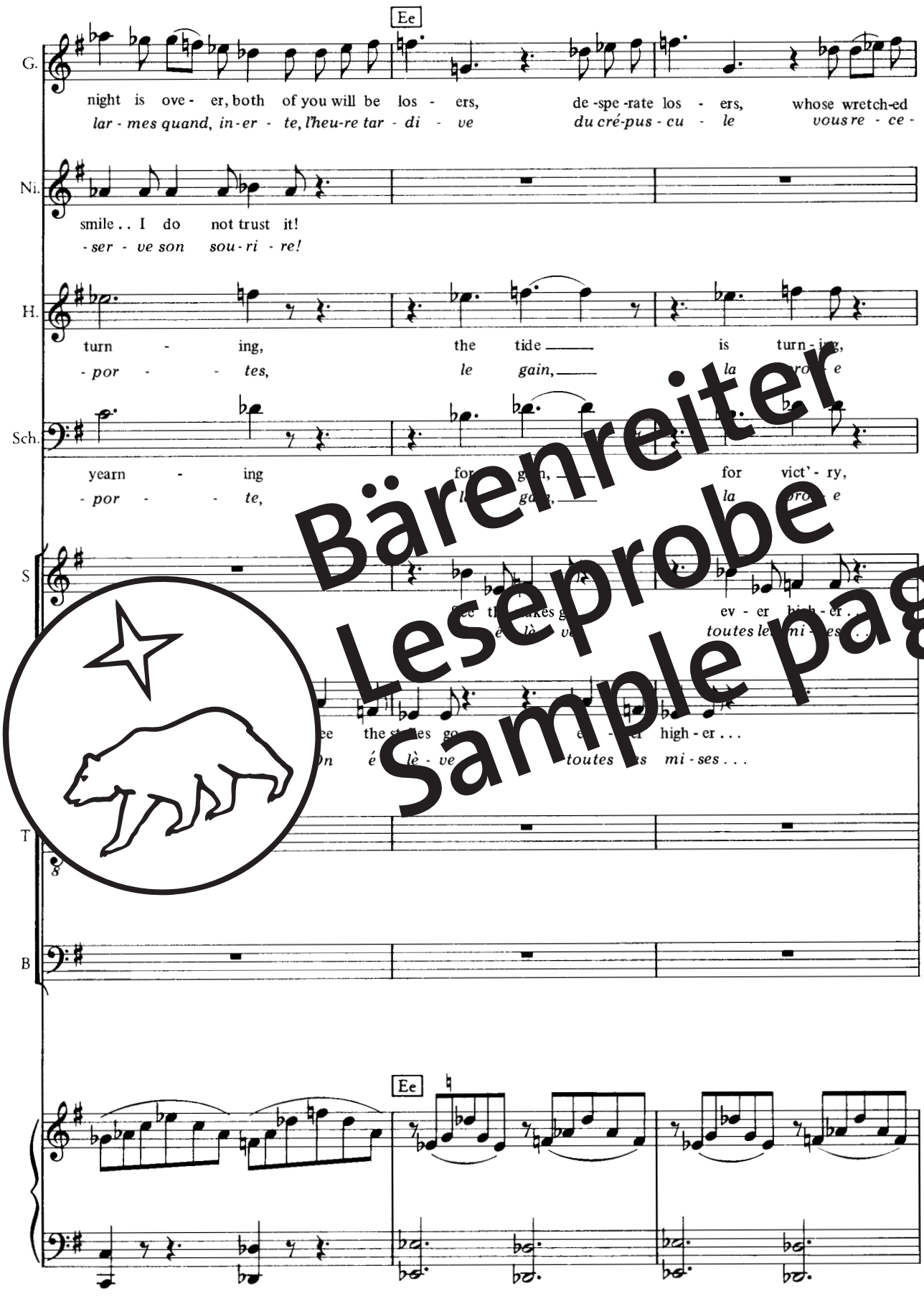
Dd

p

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Sample page



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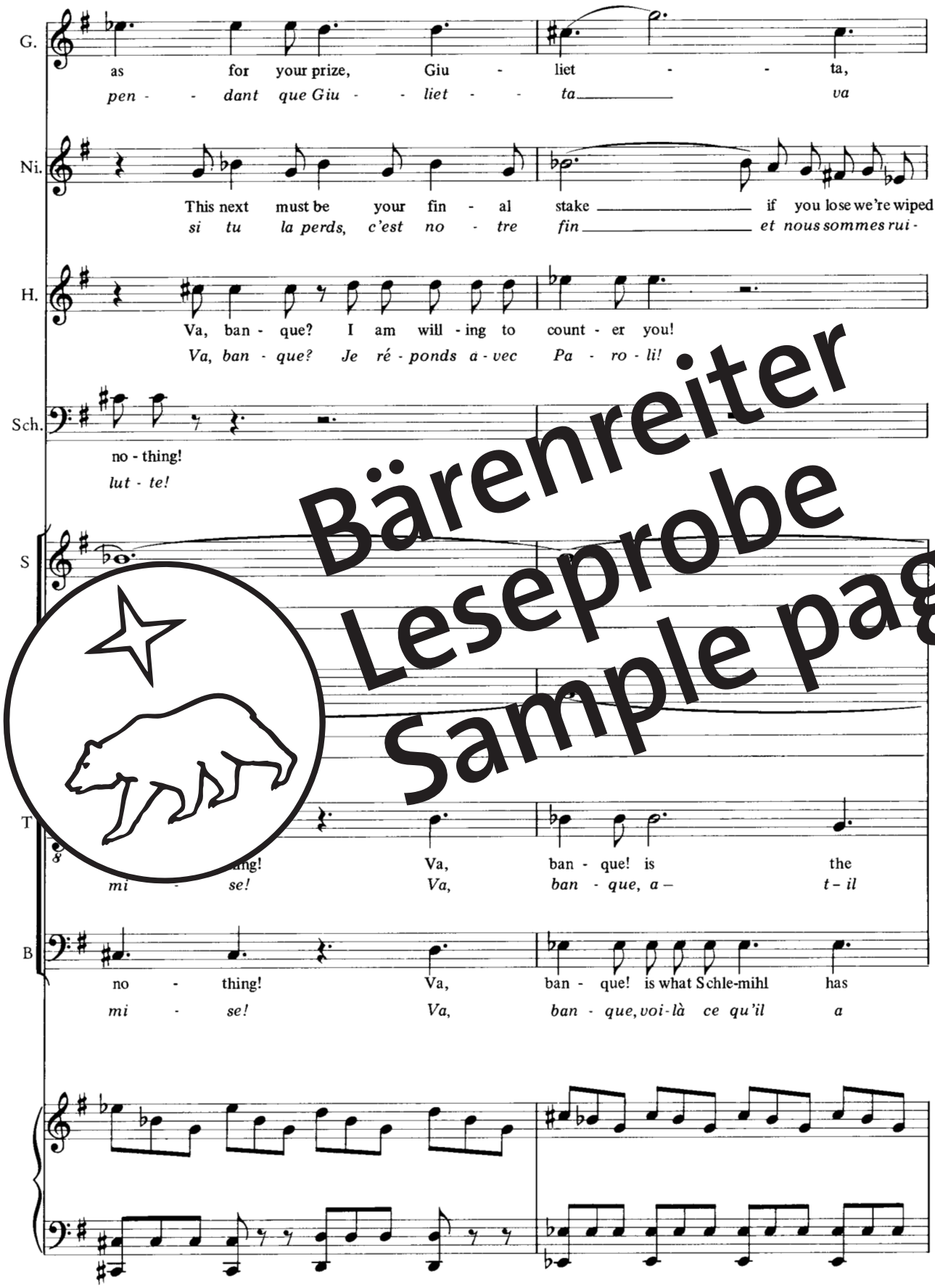
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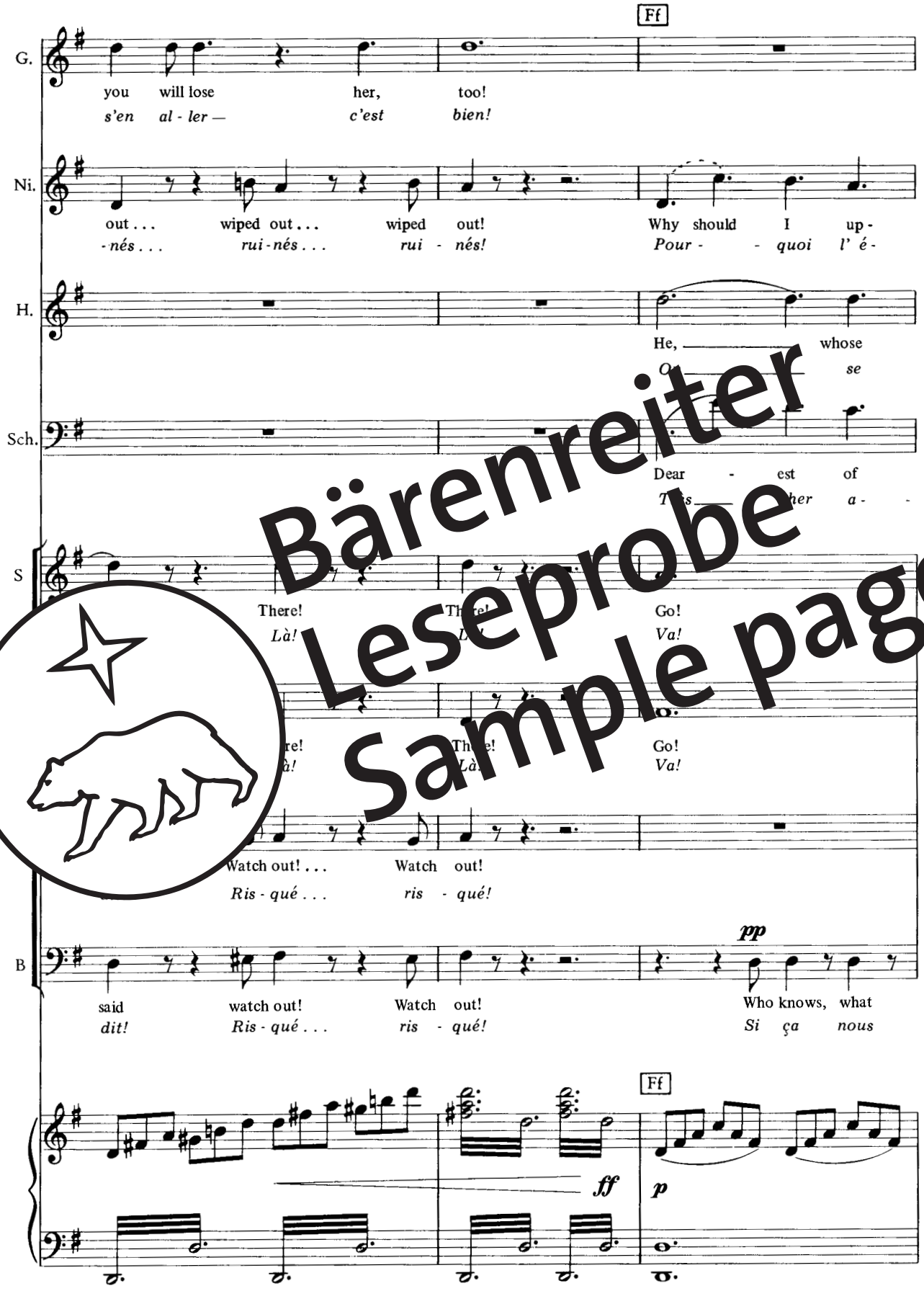


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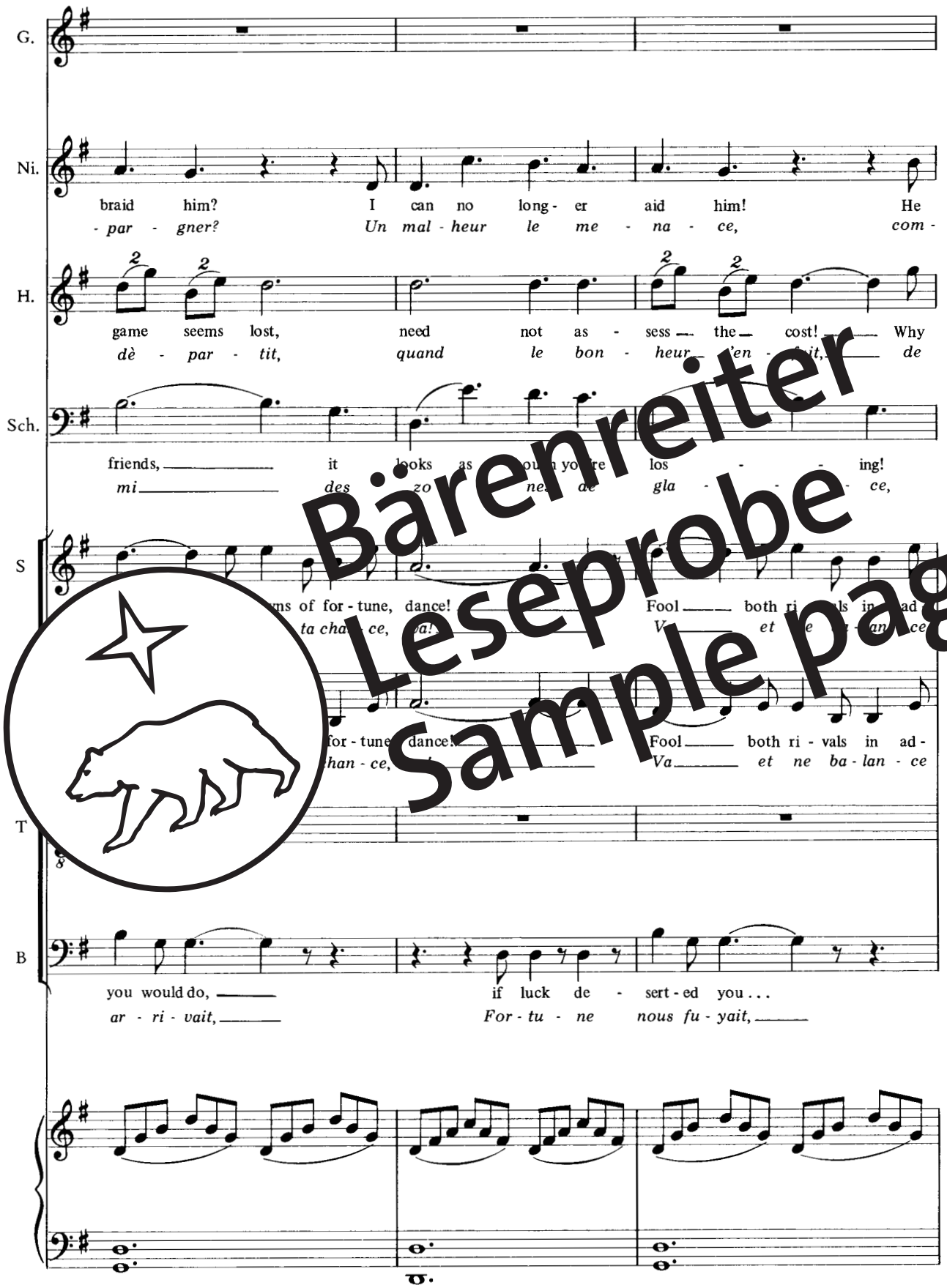
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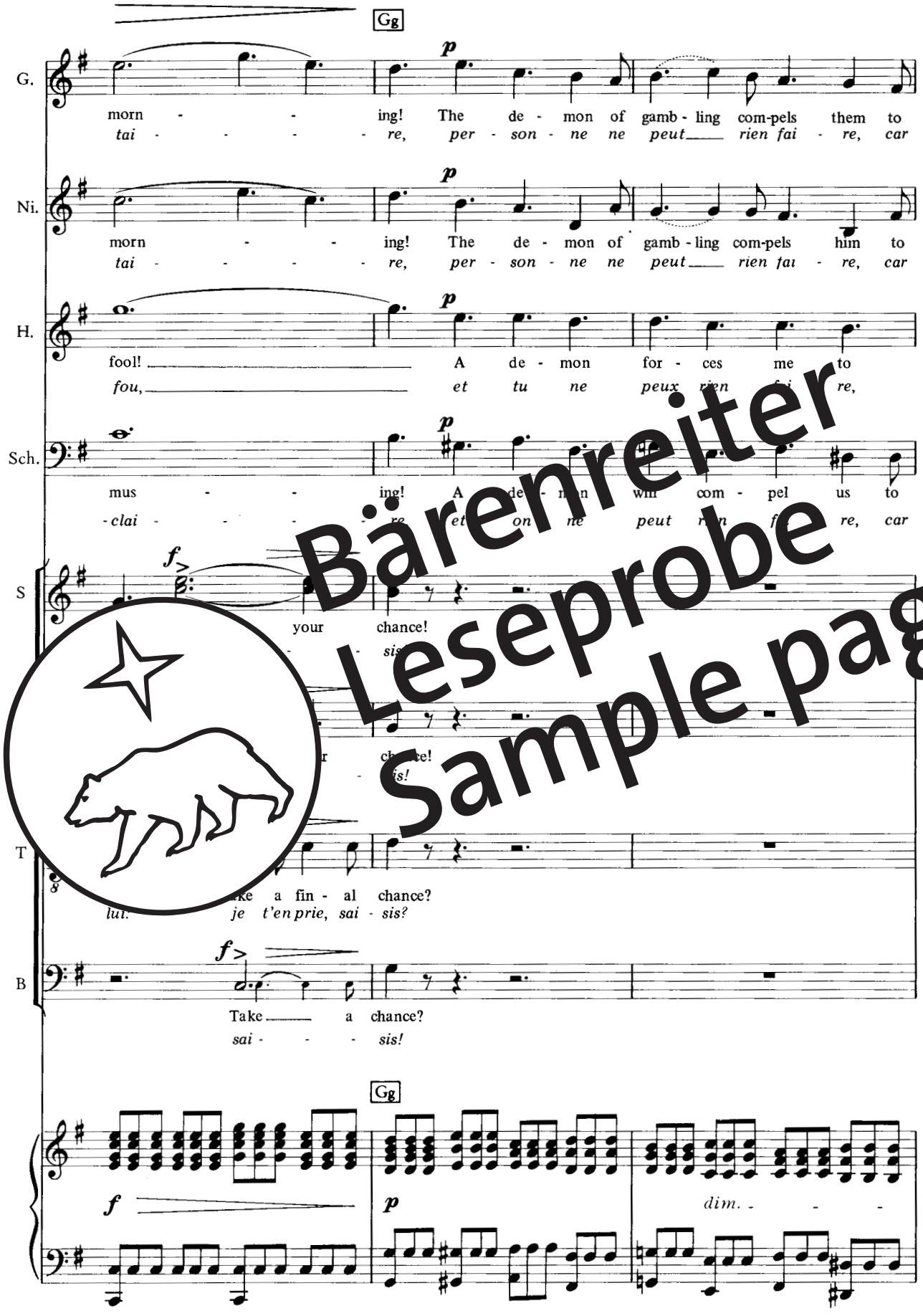
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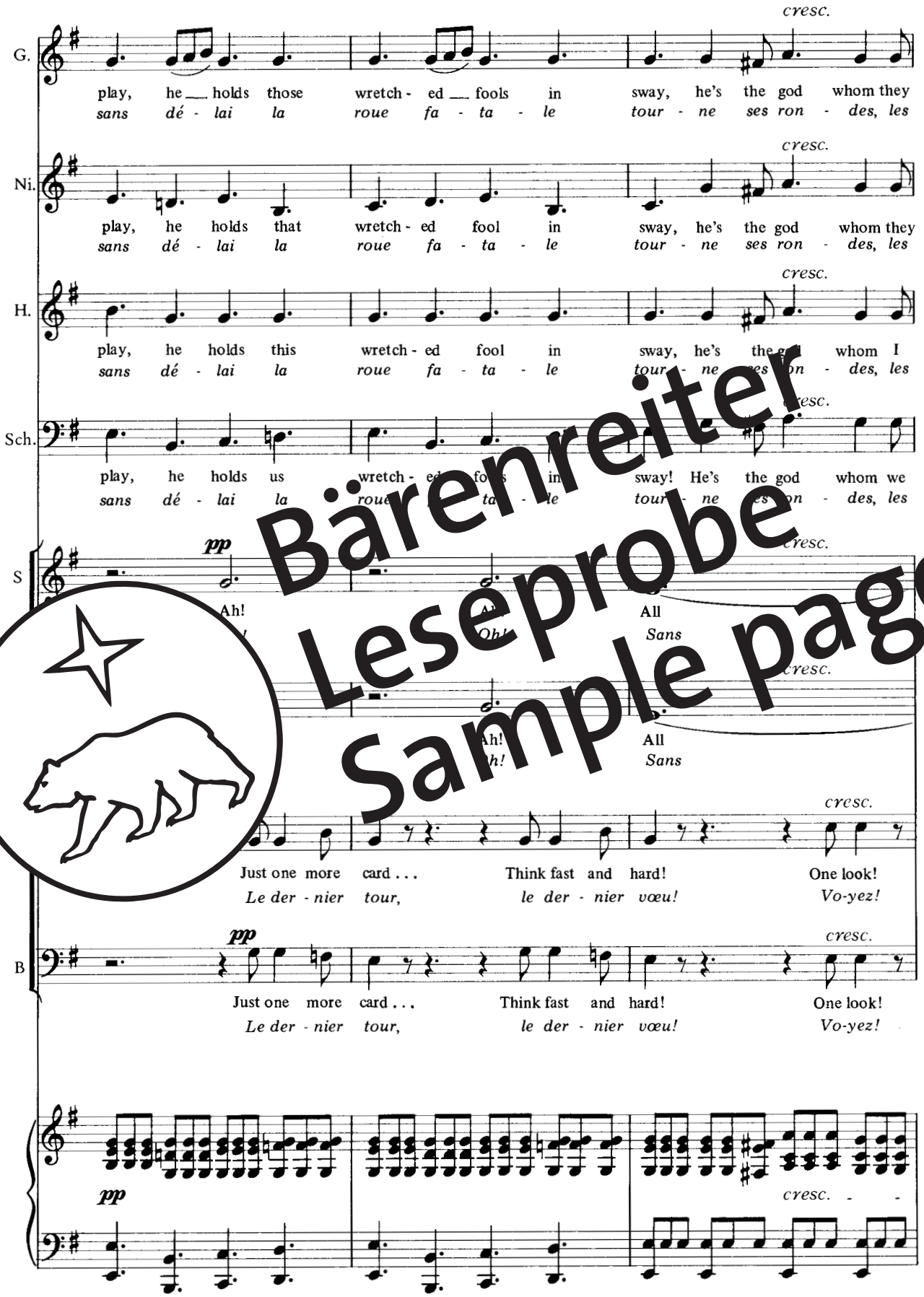


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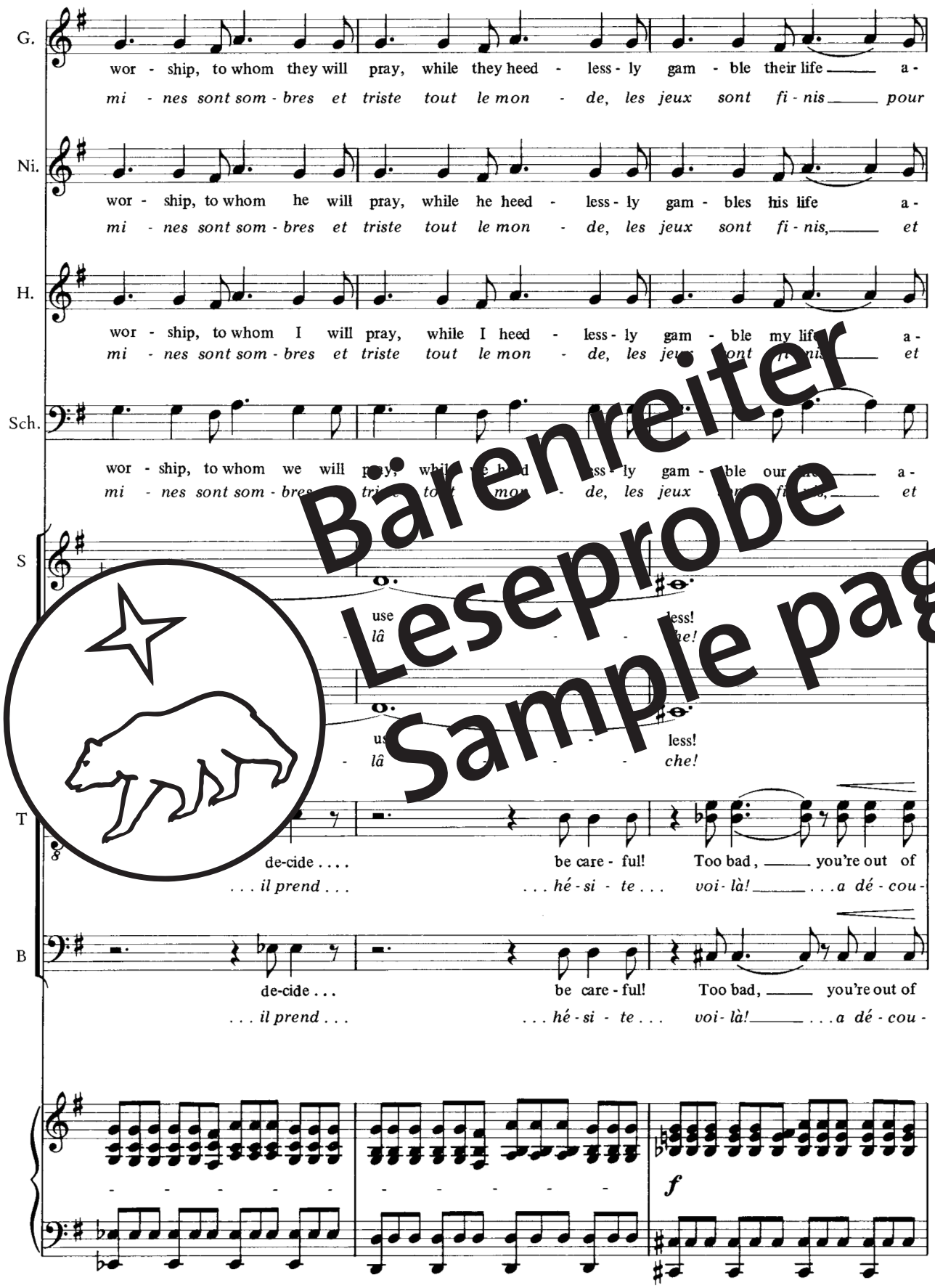
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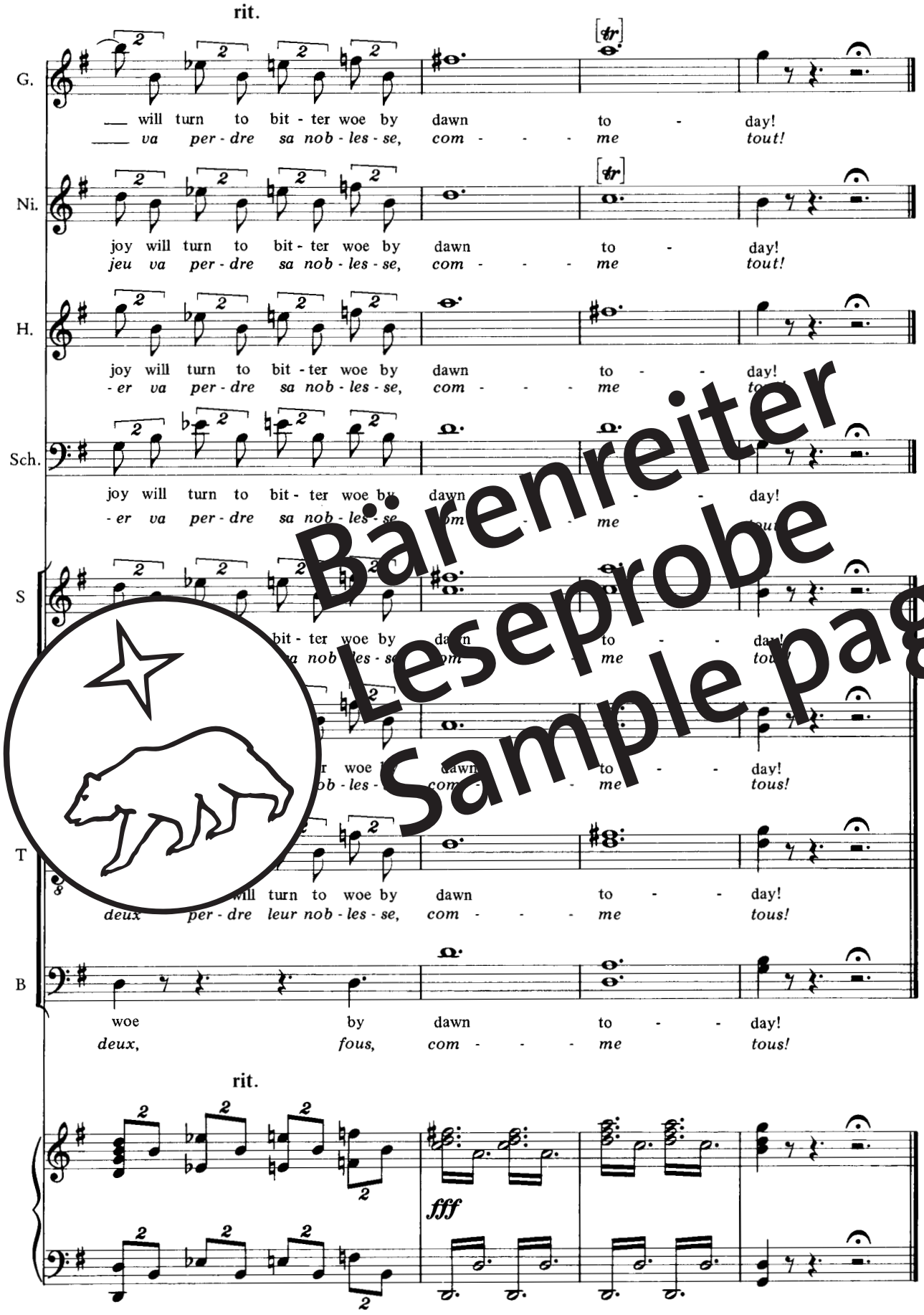
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No. 20 Scene and Aria

No. 20 Scène et Air

(Hoffmann has turned his cards up, then flung them on the table and rises abruptly)

(Hoffmann a découvert son jeu, a jeté ses cartes et s'est levé brusquement)

HOFFMANN

(he hands his empty billfold to Niklaus and leaves the table)

(tendant à Nicklausse le portefeuille vide et quittant la table de jeu)

L'istesso Tempo

Good-night!

A - dieu.

(at this moment, Dapertutto and Pitichinaccio enter the gambling-room and prevent Niklaus from joining Hoffmann on his way

(Au même instant, DAPERTUTTO entre dans la salle, avec derrière lui PITICHINACCIO, et empêche Nicklausse

DAPERTUTTO

No!

Non!

55

And you, too, Schle-mihl!

Res - tez - là, un peu!

(without letting go of Niklaus, Dapertutto extends his other hand, into which Schlemihl wordlessly puts his winnings)

(sans lâcher Nicklausse, il tend l'autre main. Schlémil lui remet son gain sans dire un mot)

56

D.

The con - test is not ov - er yet!

Risquons nous trois en - core un jeu!

Come on!

Al - lons!

cresc. - - -

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Third Part
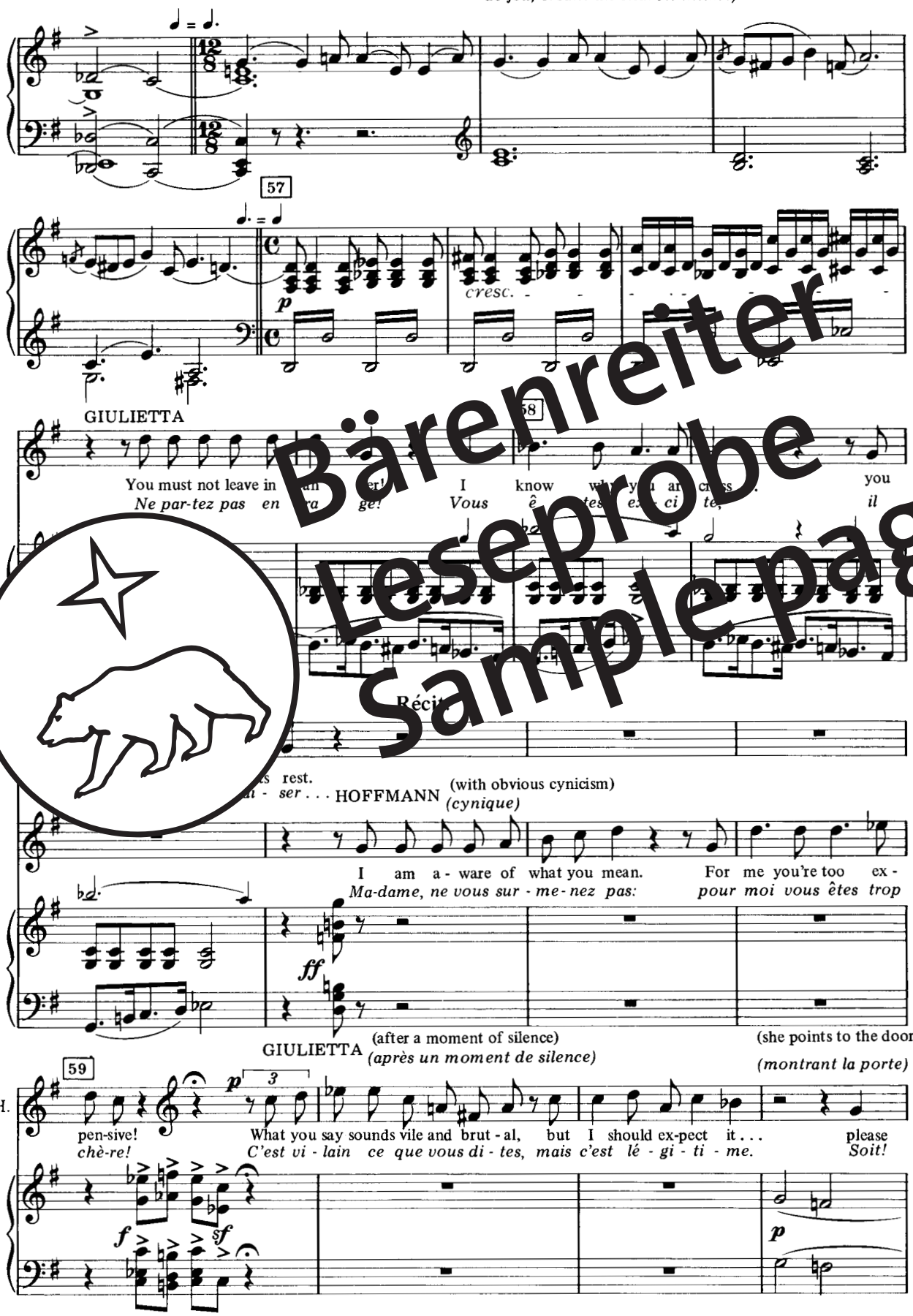
(BOUDOIR with a large bed and a large mirror next to it)

(Giulietta has followed Hoffmann downstage, closing a curtain behind her, by which the boudoir is separated from the main room, creating an intimate atmosphere)

Troisième Tableau

(BOUDOIR avec grand miroir au-dessus d'un divan)

(Giulietta a suivi Hoffmann vers l'avant-scène et tire derrière elle un rideau, qui ainsi les sépare de la salle de jeu, créant un endroit intime)



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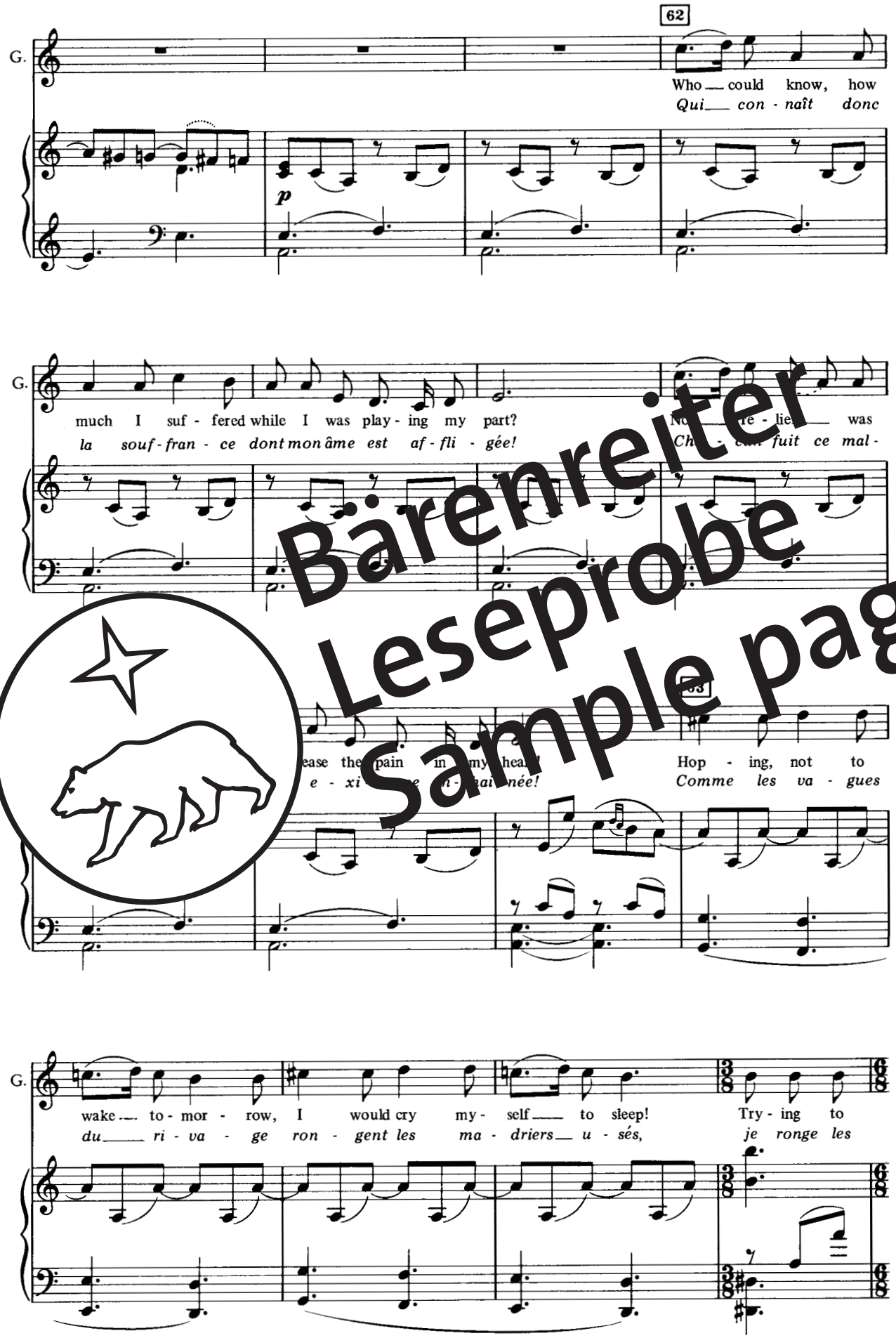
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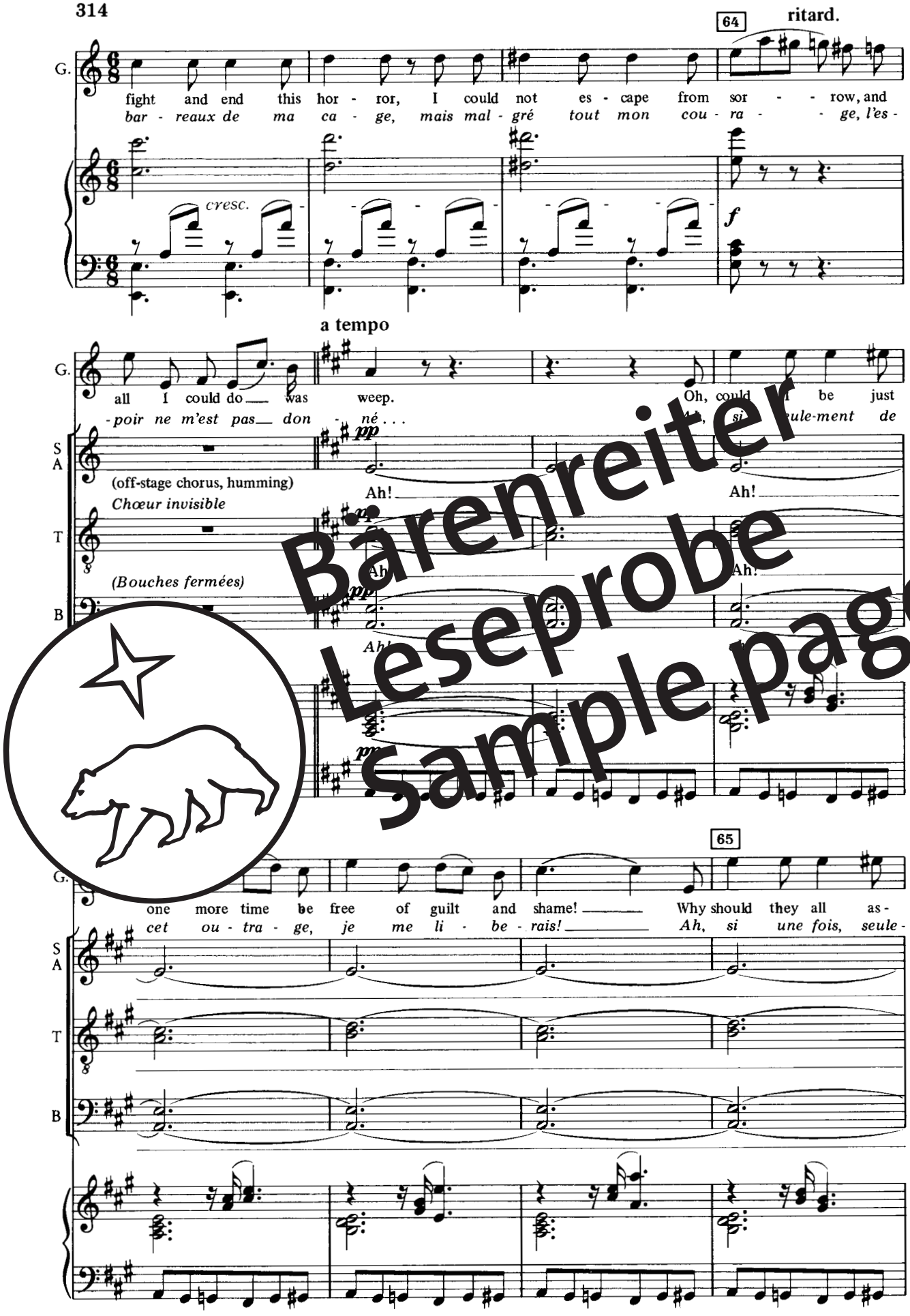


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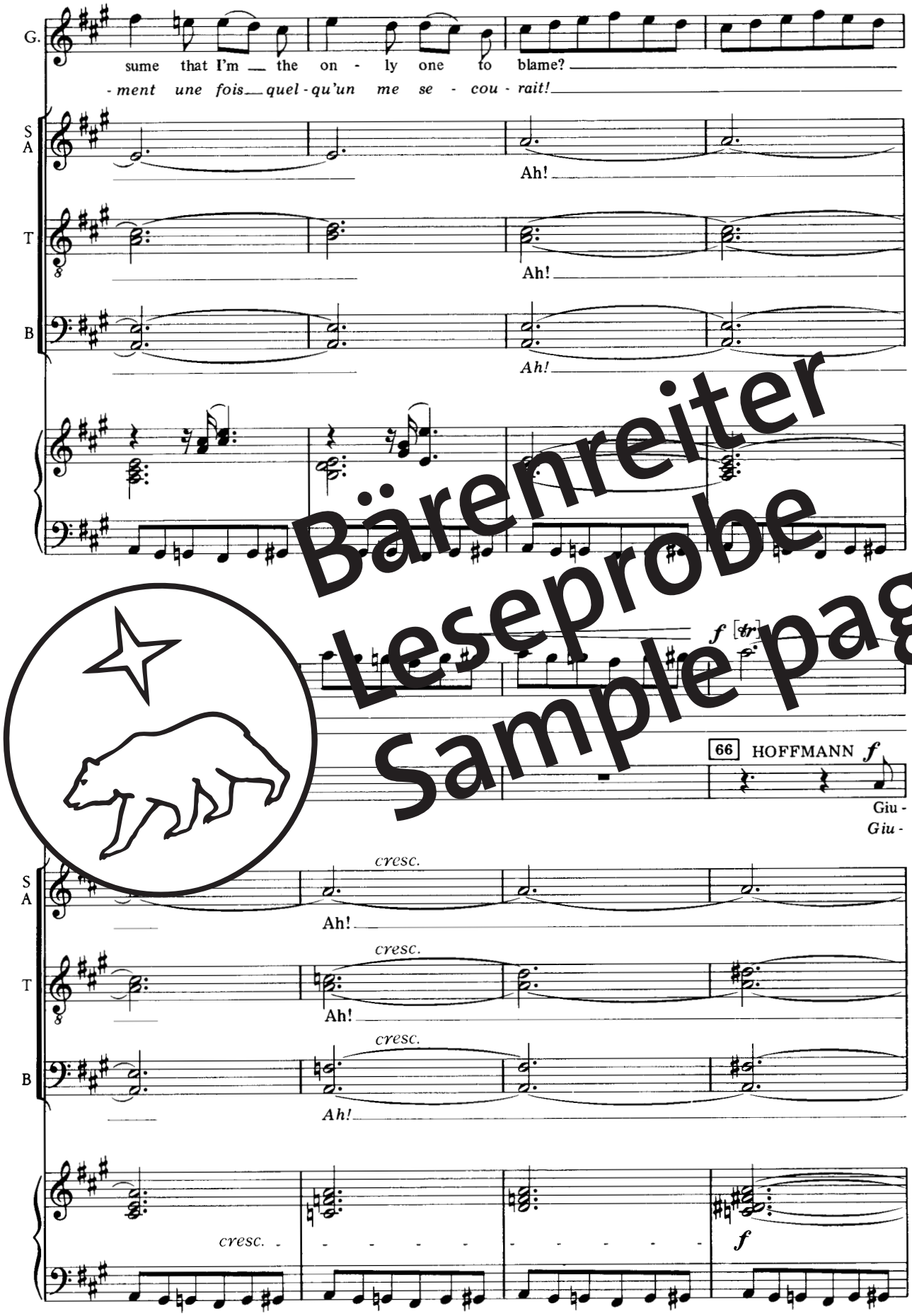
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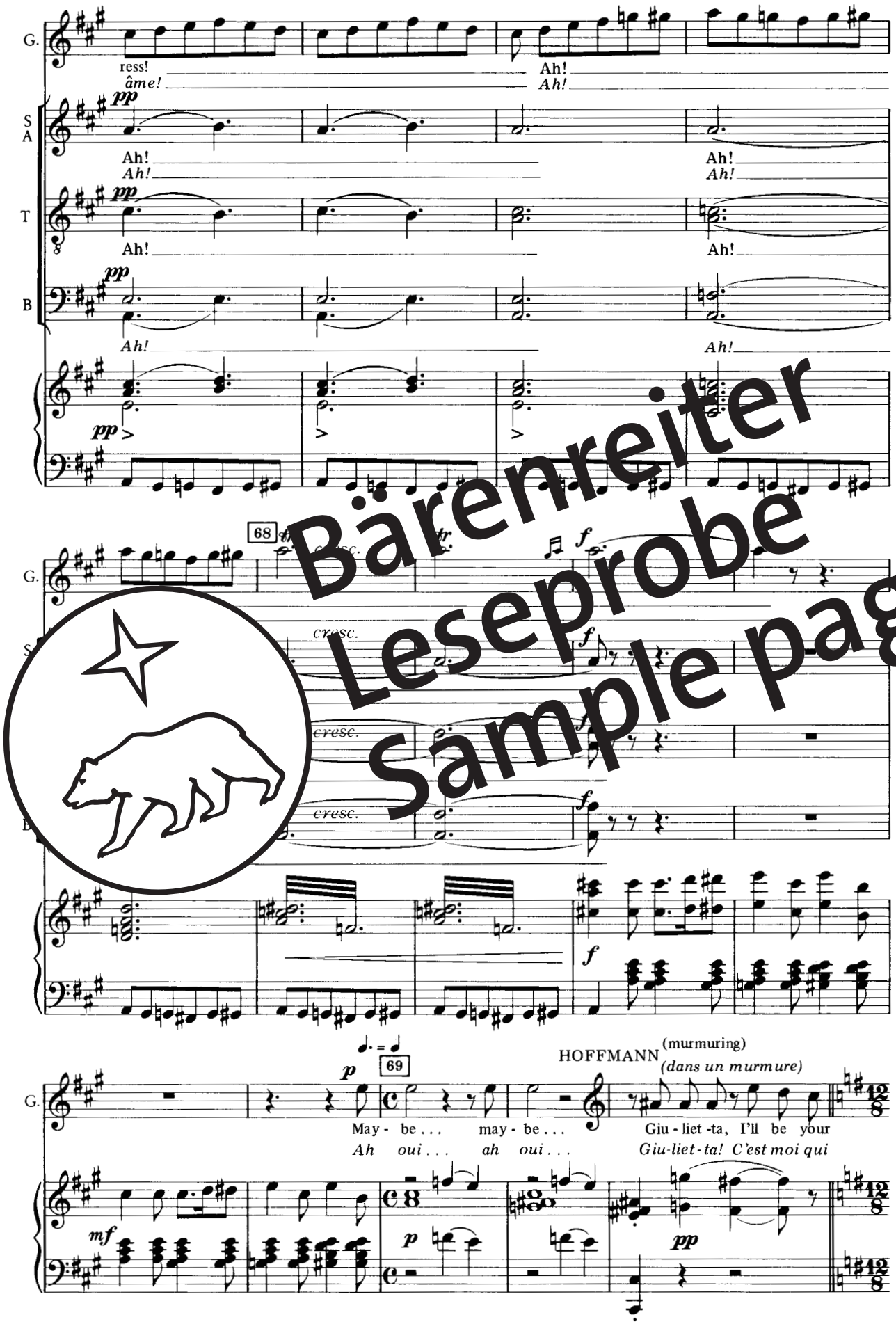
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Animato

GIULIETTA (surprised) *(s'emportant)*

Why must you go?
Que se passe-t-il?

NIKLAUS (crossing the boudoir rapidly)
NICKLAUSSE (venant de la salle de jeu, traverse rapidement le boudoir)

Hoff - mann, quick, We must be off! We must be
Hoff-mann, vite, par - tons d'i - ci! Par - tons d'i -

H. sa - vior . . .
l'o - se . . .

ff *p* *fp*

70

Ni. Some plot a - gainst you is a f[illegible]ot, it's luck - y that [illegible]
Là - de-dans, ils fo[illegible] une [illegible] tri[illegible]! Par bon-heu[illegible]ous a[illegible]ons-[illegible]

f

(off) *(sort)*

Ni. hor - ses! I'll bring them to the al - ley - way . . . Do not be too late! I'll wait for you!
chevaux, ren - con - tre dans la ruel - le - là – sois donc bien-tôt prêt, je t'at - ten-drai!

HOFFMANN (without moving, to Giulietta) *(à Giulietta sans changer de place)*

He's cra - zy!
Que veut- il?

71

ff *f*

attacca

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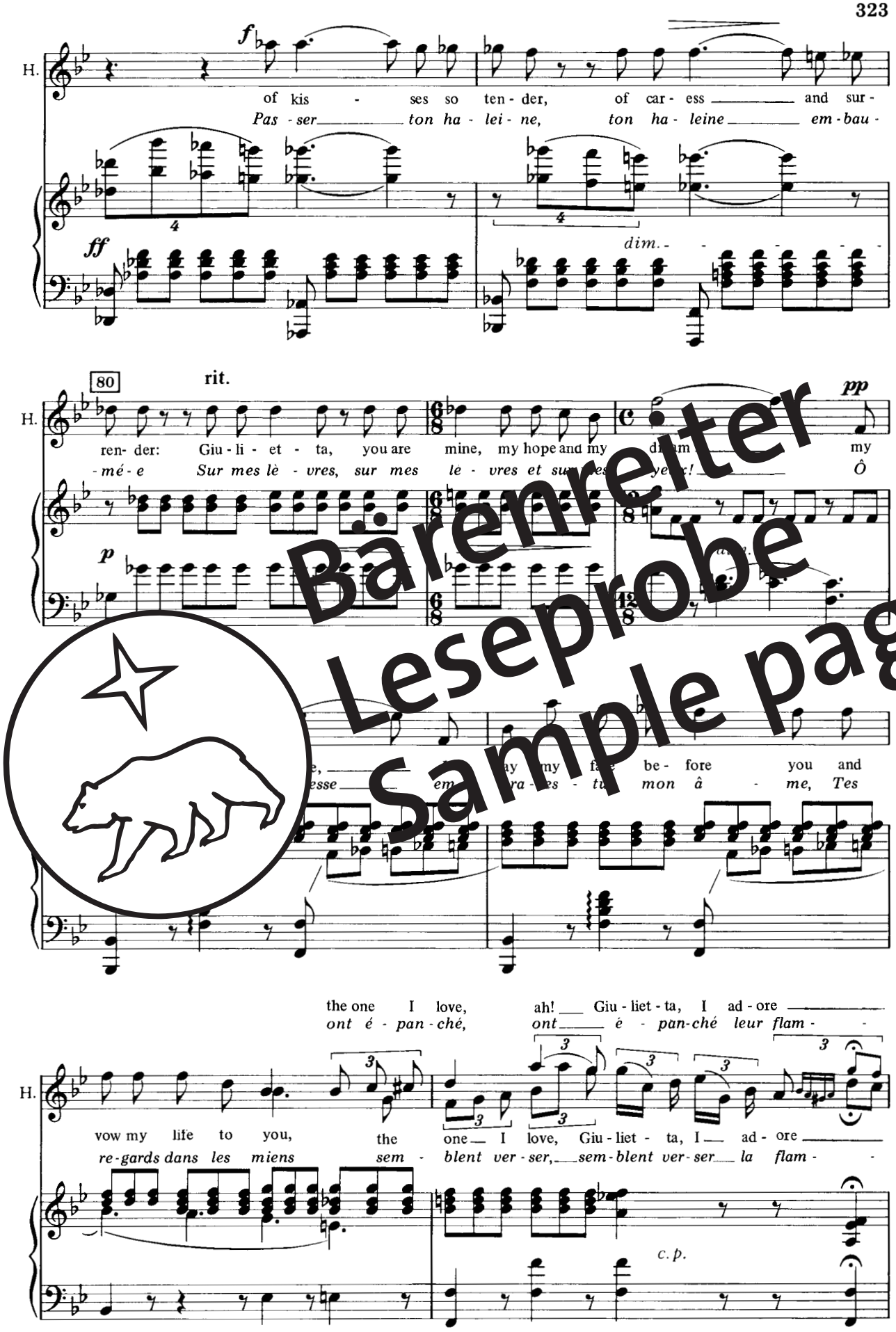
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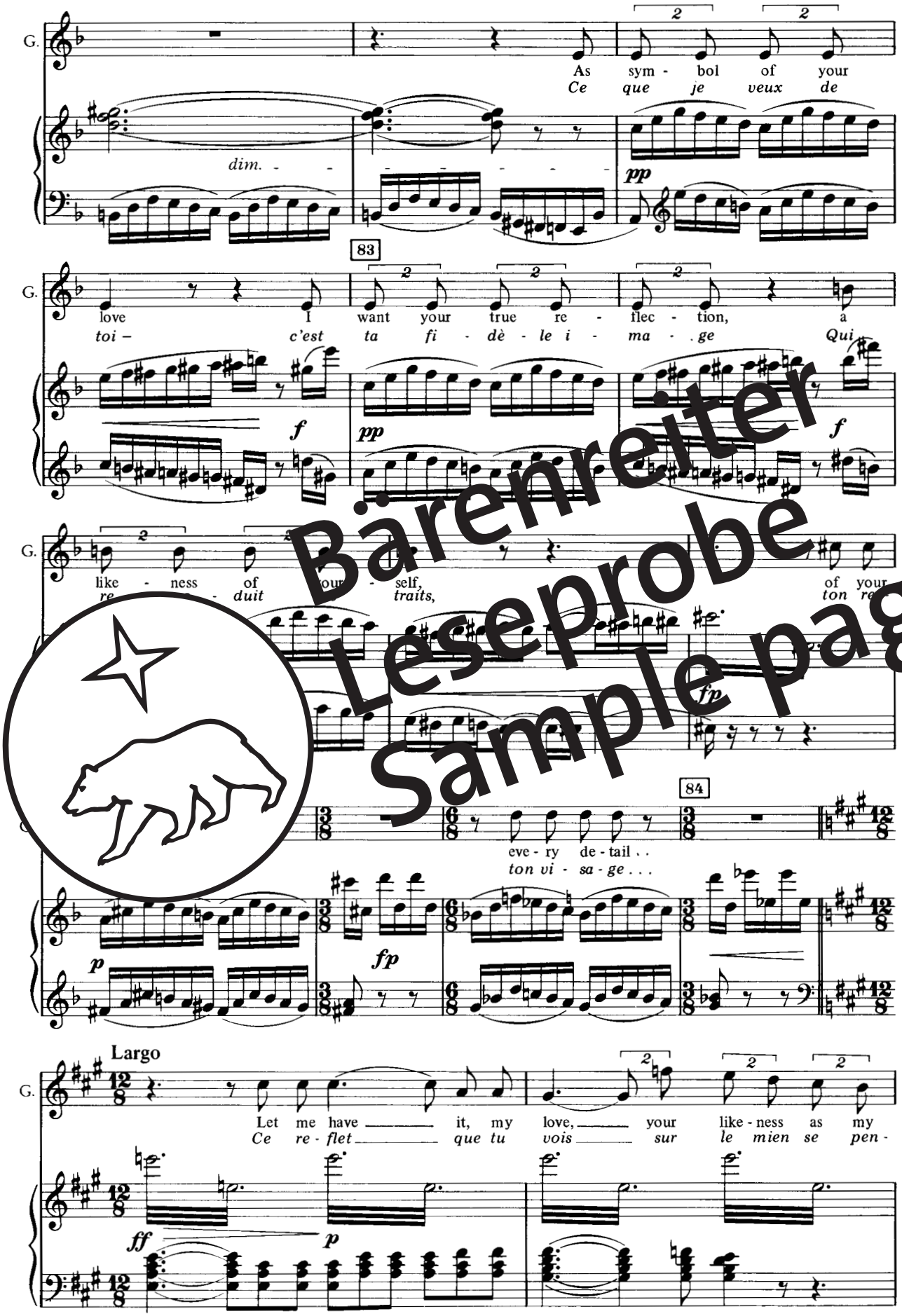
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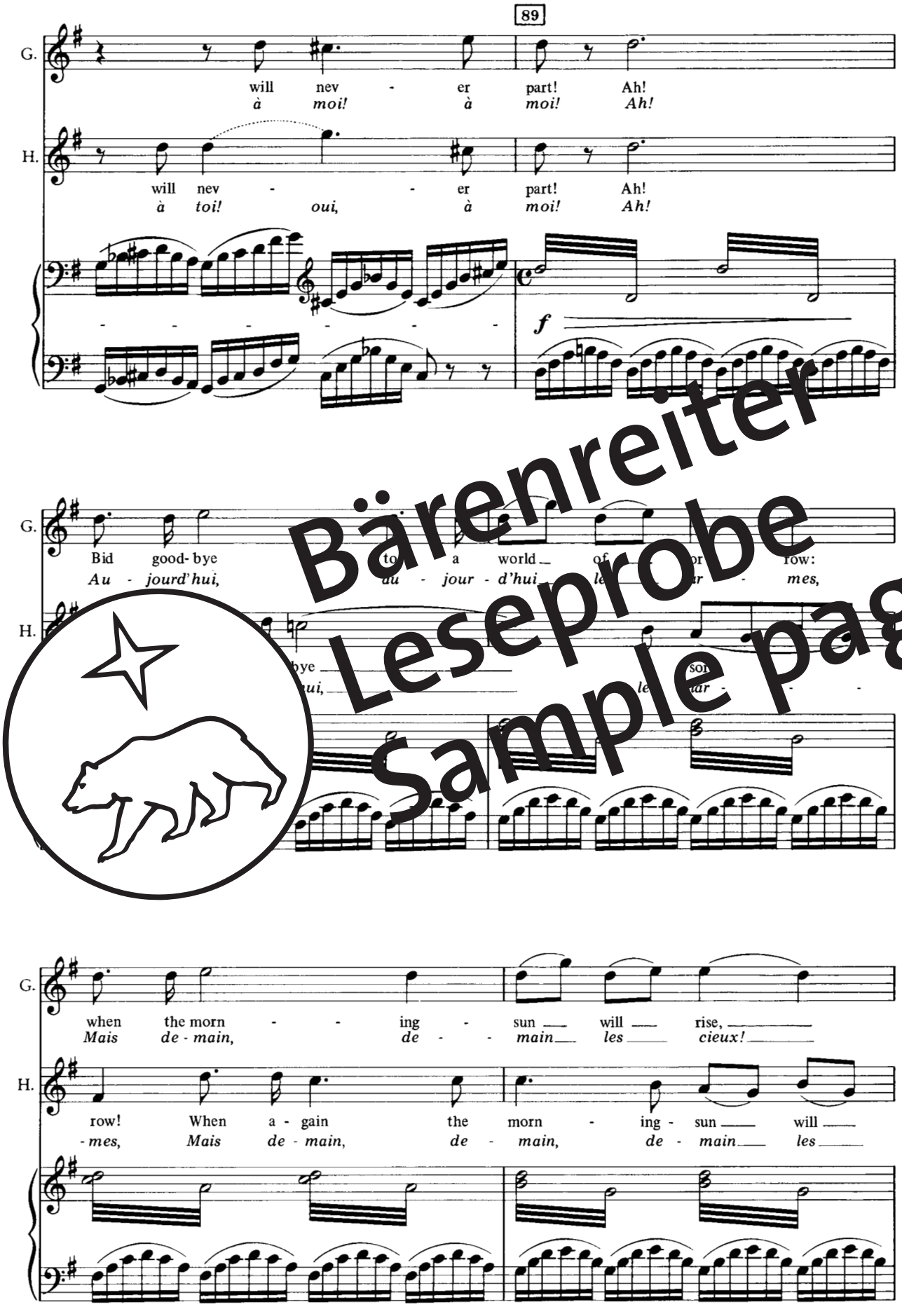
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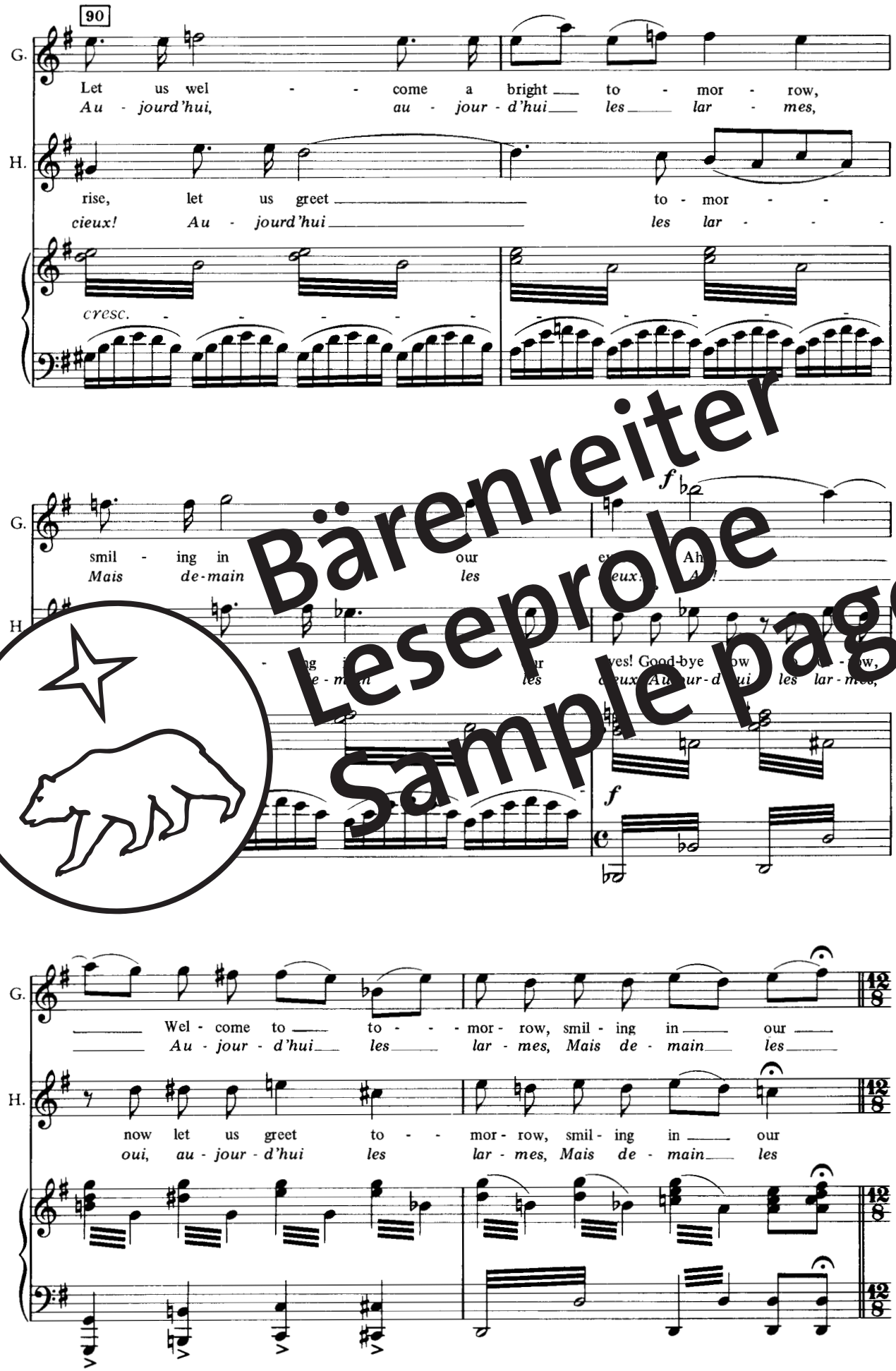


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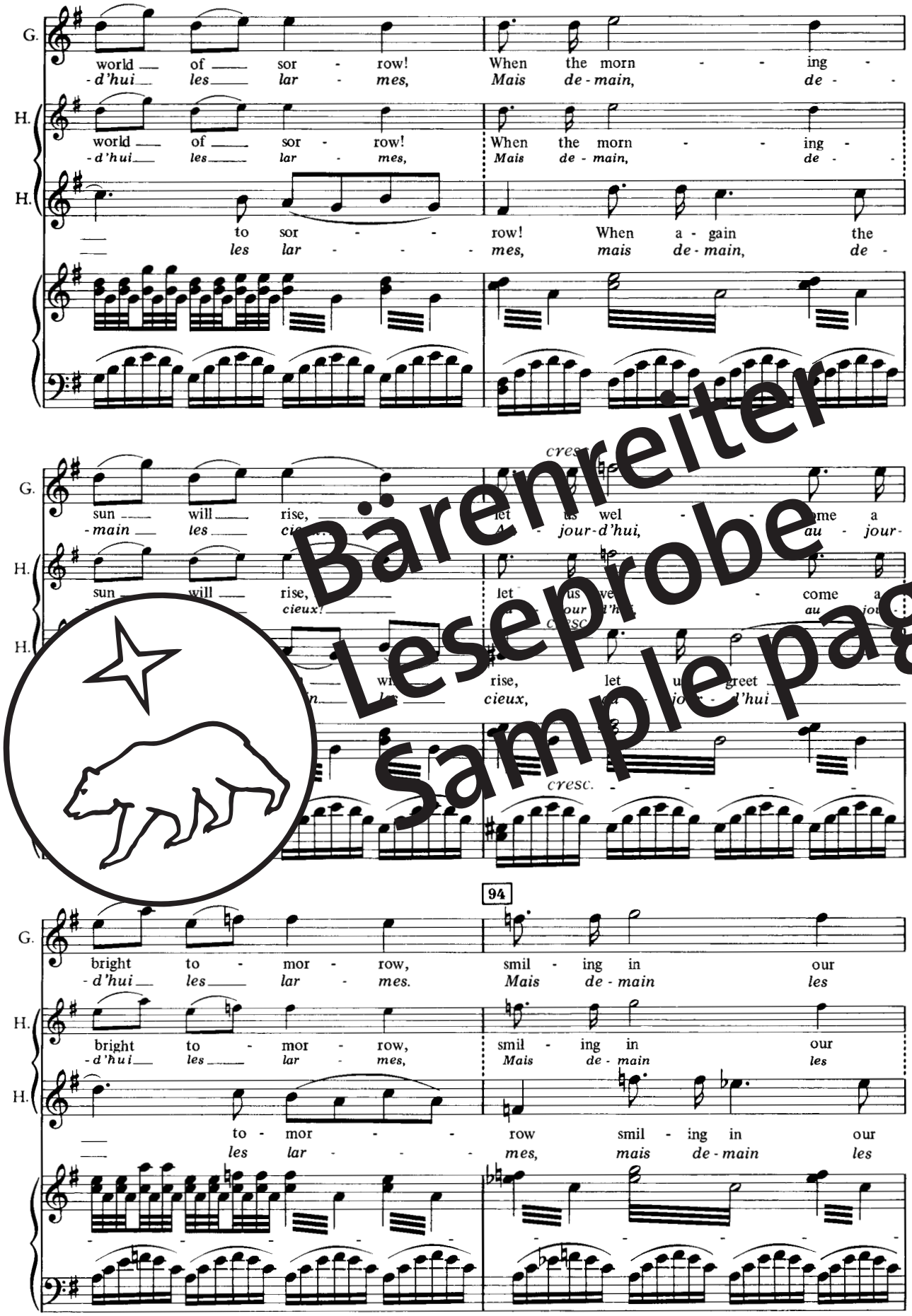
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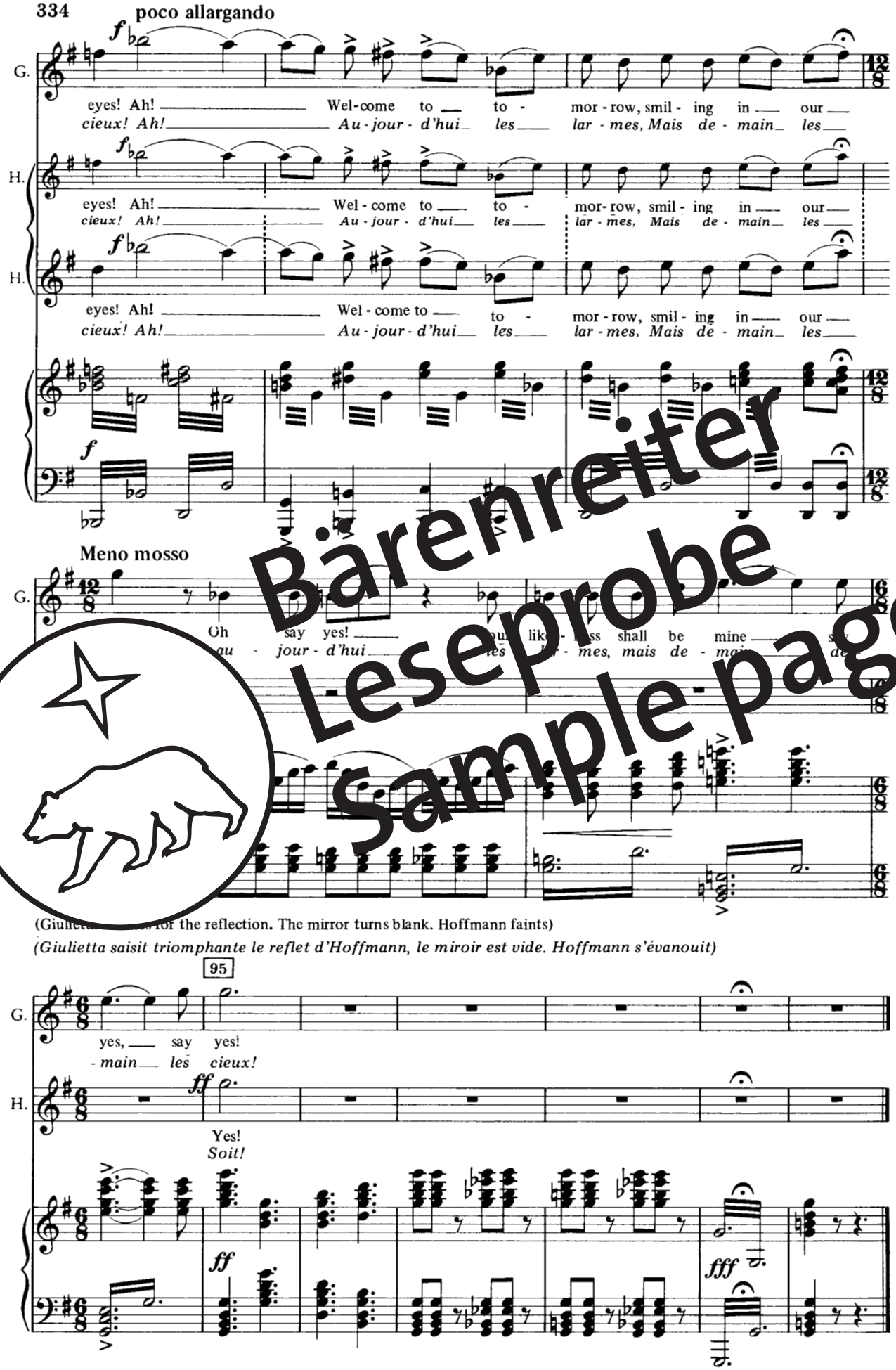


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No. 22 Finale

No. 22 Final

(DAPERTUTTO, having pulled the curtain back, enters stealthily, followed by SCHLEMIHL, PITI-
(DAPERTUTTO a tiré le rideau et entre sans bruit avec SCHLEMIL. PITICHINACCIO et

Allegretto

DAPERTUTTO

In fla - gran - ti!
In fla - gran - ti!

CHINACCIO, and NIKLAUS)
NICKLAUSSE entrent à leur suite)

(indicating the couple)
(montrant le couple à Schlémil)

96

D.

I had no doubts what-ev - er!
J'en é - tais sûr: En - sem - ble!

(soft
(à voix basse à Pit.)

You care to
Ve - ne
Mon - sieur
Le voi - là tom - bé dans le

97

NIKLAUS (running to Hoffmann)
NICKLAUSSE (courant vers Hoffmann)

GIULIETTA
(whispering into Hoffmann's
(murmurant à l'oreille

SCHLEMIHL (to the motionless Hoffmann)
(à Hoffmann qui ne bouge pas)

O Hoff-mann!
Hoff - mann!

Re - mem -
N'ou - blie

D.

ge - ther! Just how long will I have to wait?
piè - ge! Pourquoi faites-vous la sourde o - reille?

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(Hoffmann rises unsteadily)

(Hoffmann se relève en chancellant)

DAPERTUTTO

Your co - lor is

Comme vous ê - tes

D.

HOFFMANN

ash - en!

pâ - le!

Why?

Moi?

100

HOFFMANN (horrified)

(stupéfait)

mirror to h

tant la mi

for your - self!

yez tô

NIKLAUS (to Hoffmann)

NICKLAUSSE (à Hoffmann)

What?

Quoi?

(checking with other mirrors, in a panic)

(pris de panique, il se précipite vers autres miroirs)

H.

ff

My re - flec - tion!
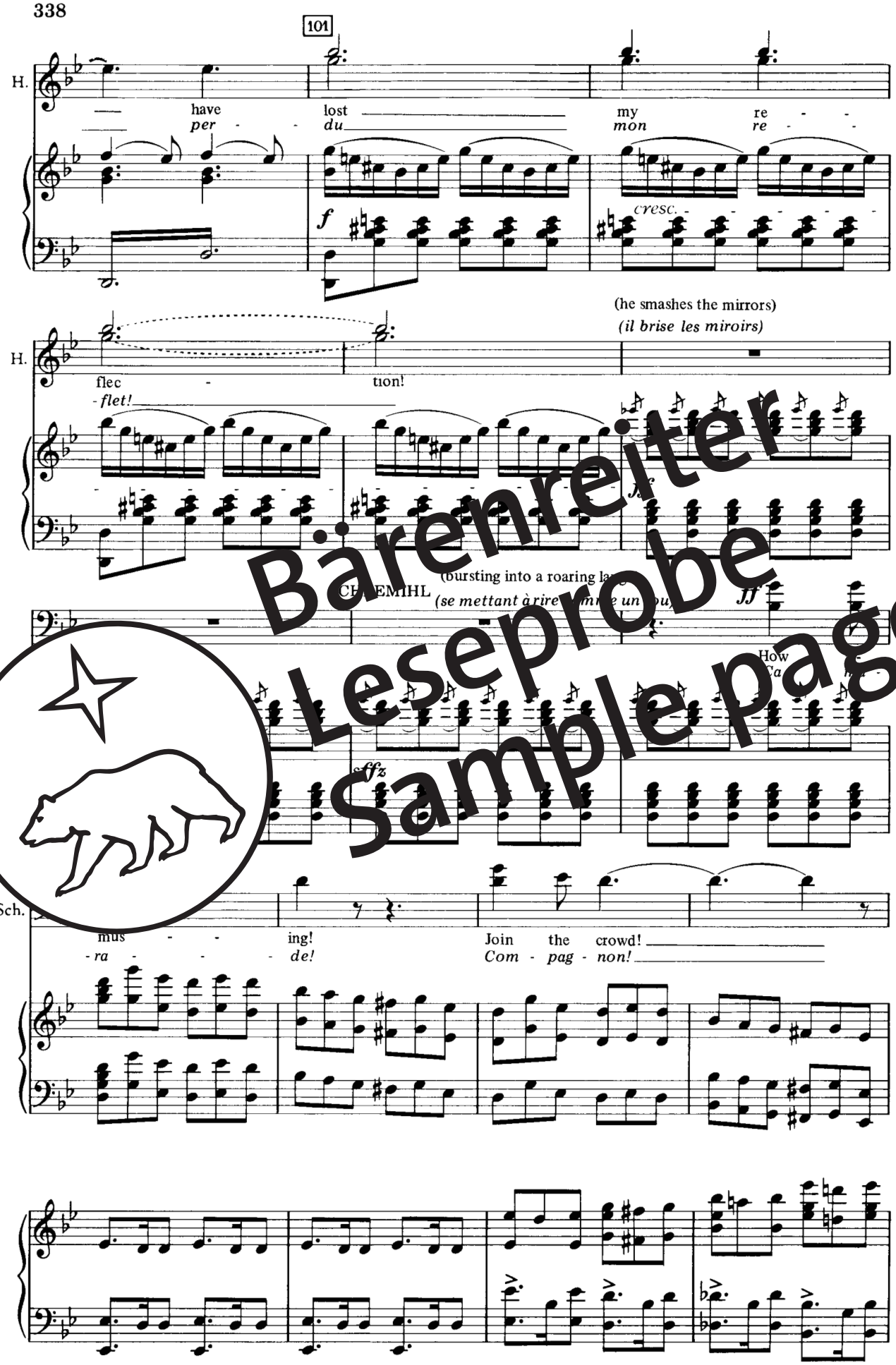
Mon re - flet!

I

J'ai

cresc.

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(softly)
(à voix basse)

(he greets Schlemihl and exits)
(il salue Schlémil et sort)

HOFFMANN

Ni.

care! Till we meet, you know where!
-dieu! mais je veil-le sur toi.

You might be kind e-
Que vo-tre cour-toi-

(to Hoffmann)
SCHLEMIHL *(à Hoffmann)*

What can I do for you?
Qu'at-ten-dez-vous, Mon-sieur?

Bärenreiter
Leseprobe
Sample page

107

H.

nough to hand o- er the key, which you wear on that chain!
-sie m'a-ban-don- ne clé dont j'ai la fan-tai- e!

Sch.

SCHLEMIHL

Let us pla our ar n
Vous -tez le masque en -

H.
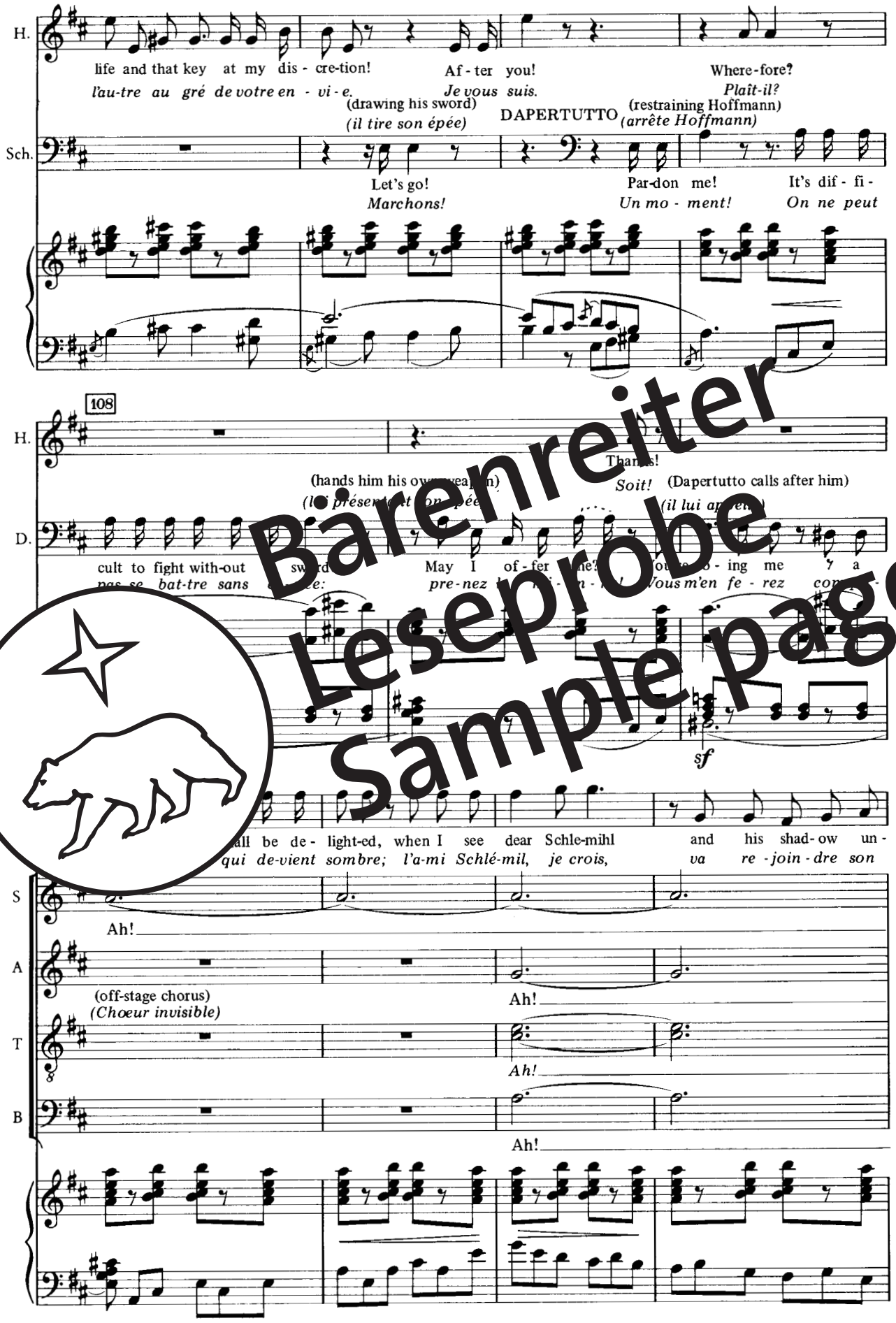
Yes, yes, at last, call a spade a spade!
A quoi bon jou-er au plus fin?

Then I shall take your
J'au-rai donc l'une et

Sch.

style!
-fin?

My life de-fends that key in my pos-ses-sion!
Vous n'au-rez cet-te clé qu'a-vec ma vi-e!



Bärenreiter
Leseprobe
Sample page

(Hoffmann and Schlemihl have started fencing)
(Hoffmann et Schlémil se battent)

109

D. it - ed!
om - bre!

S Beau - ti - ful, en - chant - ed night, oh night that balms and bless - es,

A *Bel - le nuit, ô nuit d'a - mour! Sou - ris à nos i - vres - ses,*

T Ah! Ah!

B *Ah!* *Ah!*

(Schlemihl falls to the ground, fatally wounded)
(Schlémil est blessé à mort et tombe)

- ren - der night, when love can reign su - preme!

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

T Ah! Ah!

B *Ah!* *Ah!*

sf

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(unlocking Giulietta's room)

111 HOFFMANN *(en haut ouvrant la porte de la chambre de Giulietta)*

Giu - li - et - ta! I'm com - ing!

Giu-liet-ta! GIULIETTA (on the landing) *J'ar - ri - ve!*

(en bas, éclate de rire)

P. doll! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

- sor! *Ah! ah! ah! ah! ah!* *ah!* *ah! ah! ah! ah! ah!*

S love! Ah! ah! ah! ah! ah!

- mour! *Ah!* *ah!* *ah!* *ah!* *ah!*

A love! Ah! ah! ah!

- mour! *Ah!* *ah!*

T ah! h!

B *ah!*

stage)

écipitamment)

2 Allegro

They have al - rea - y found the bo - dy!

On a trou - vé là le ca - da-vre!

S *ah!*

A *ah!*

(the chorus stops abruptly)

(Le choeur s'arrête de chanter)

T

B

ff

Bärenreiter Leseprobe Sample page

(Hoffmann, like a madman, searching for Giulietta by opening every door in sight

(Hoffmann, comme fou, ouvre avec force les portes les unes après les autres

screams)

et crie:

113

ff

H.

mf

(while Hoffmann [illegible] search, Niklaus sees the gondola from which Giulietta and

Pendant qu'[illegible] Nicklausse

mid sarcastic laughter. Niklaus calls Hoffmann's attention to the sight)

remarque la gondole et Giulietta et Dappertutto qui lui font signe en riant. Il les montre à Hoffmann.

114
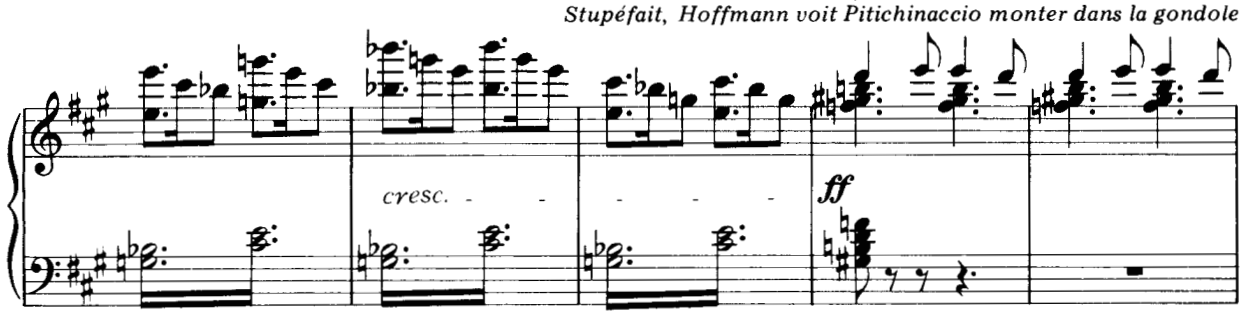
115

cresc.
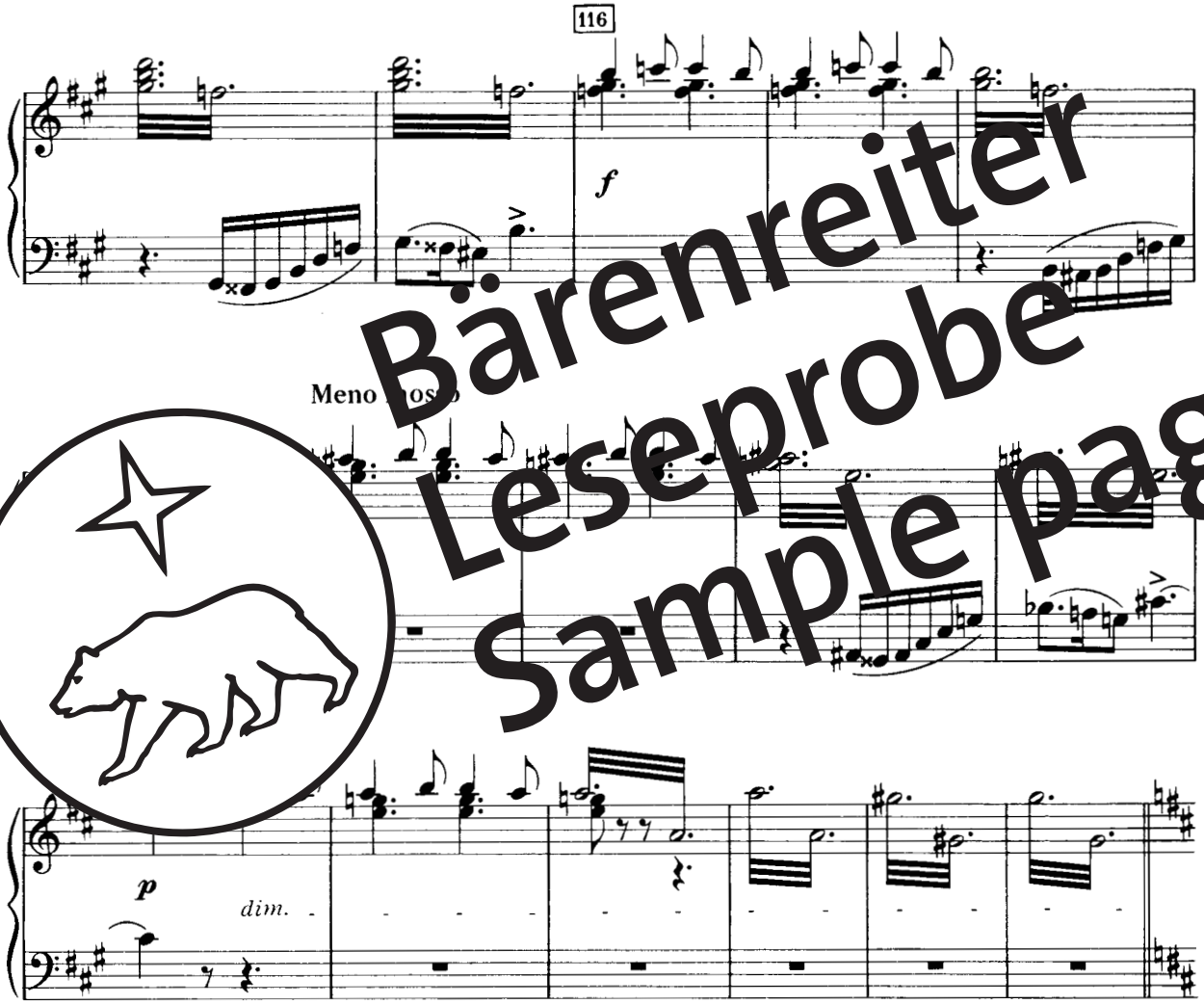
f

Bärenreiter Leseprobe Sample page

(petrified, Hoffmann watches as Pitichinaccio steps into the gondola,
Stupéfait, Hoffmann voit Pitichinaccio monter dans la gondole
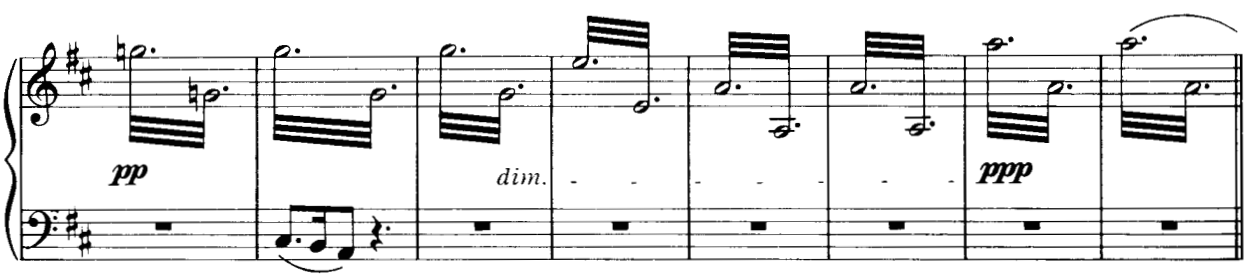


amorously embraced and caressed by Giulietta, while Dapertutto, playing gondolier, rows them away)
et Giulietta l'attirer à elle et le serrer dans ses bras pendant que la gondole que conduit Dapertutto s'éloigne.)



(Hoffmann turns away)
(Hoffmann détourne les yeux)

rit.

(Curtain)
(Rideau)



attacca

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Luther's tavern, as in Act I

(All the participants, including HOFFMANN, NIKLAUS, LINDORF, LUTHER, and Students, as they were last seen at the end of Act I)

Intérieur d'une taverne allemande

(Même décoration qu'au 1er acte. On retrouve tous les personnages — HOFFMANN, NICKLAUSSE, LINDORF, LUTHER, les étudiants — comme on les a laissés à la fin du 1er acte)

Récit. HOFFMANN

At last, now you know the sto - ry of my three

Voi - là quel - le fut l'his - toi - re de mes a -

fp

(Off-stage noise of applause and shouts: "Stella! Stella!")

(Acclamations dans la coulisse: on crie: Stella! Stella!)

H.

loves, none of whom I'll ev er for get till the day I die

- mours Dont le sou - ve n non jour res - te - ra tou - jours

Allegro

p *fpp* *cresc.*

(opened the door to the right to investigate)

(ouvert la porte à droite et regardé)

That ap - plause . . . it's a

Grand suc - cès! . . . on ac -

f

6 (aside)

LINDORF *(à part)*

Lu.

tri - umph for our pri - ma - don - na!

- cla - me no - tre pri - ma - don - na! . . .

Hoff - mann's chance is ov - er . . .

Il n'est plus à craindre;

f *ff* *p*

Bärenreiter Leseprobe Sample page

(exits unobserved through the door to the right)

(il s'éloigne et disparaît sans se faire remarquer)



Bärenreiter
Leseprobe
Sample page

8 [Allegro]

Ni. all diff'-rent, yet one sin - gle wo - man: yes, Stel - la!
ne sont qu'u - ne mê - me fem - me: La Stel - la!

T Coro B STUDENTS *ETUDIANTS* Yes, *La*

NIKLAUS *NICKLAUSSE*

Ni. Long live that pa-ra-gon of
Bu-vons à cette hon-ne-te

HOFFMANN (furious) *(furieux)*

Ni. vir - tue! One more re - mark, yes, one more word, and, by my
da - me! Un mot de plus . . . et, sur mon â - me, Je te

9

c. p.

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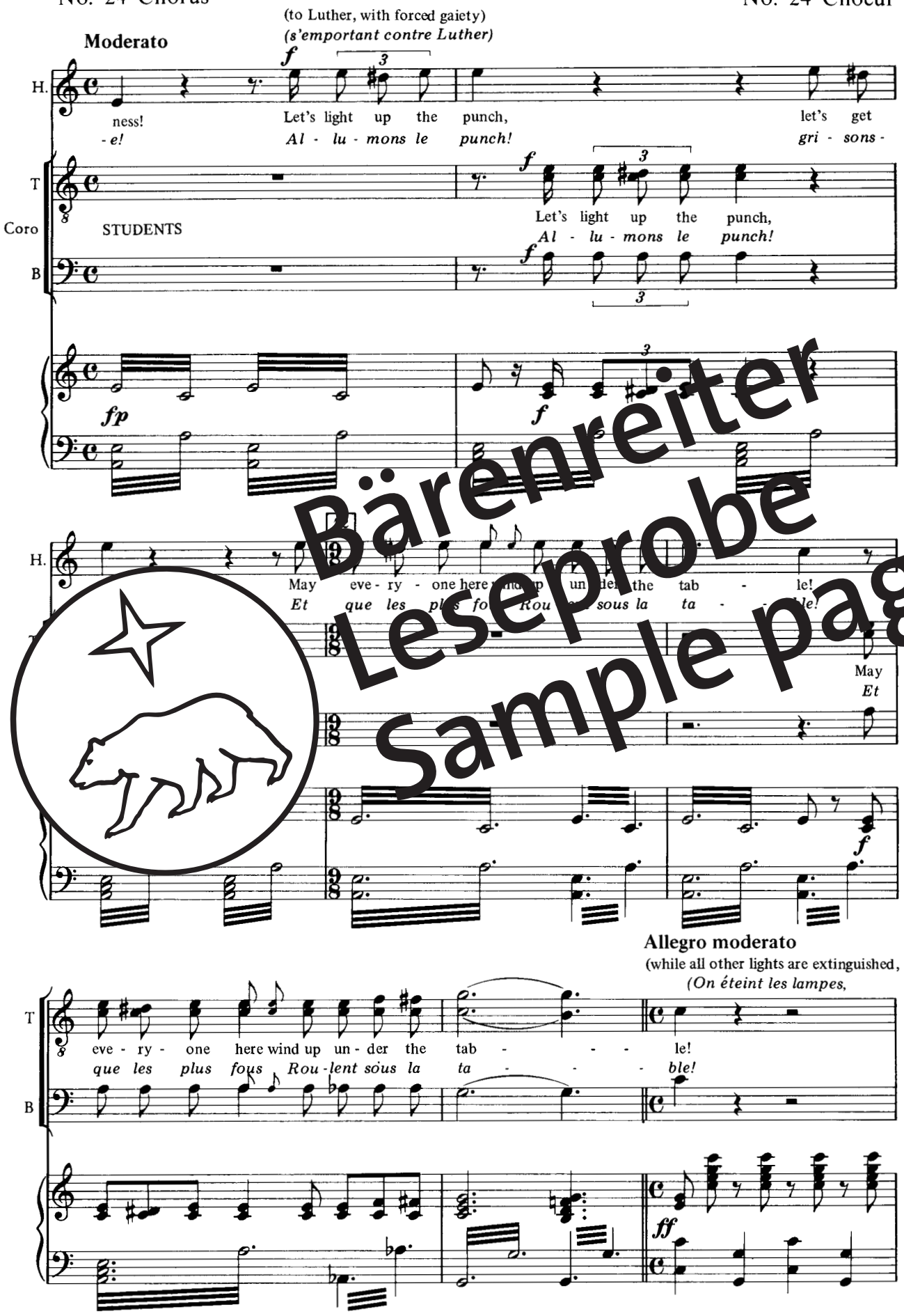


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No. 24 Chorus

No. 24 Choeur
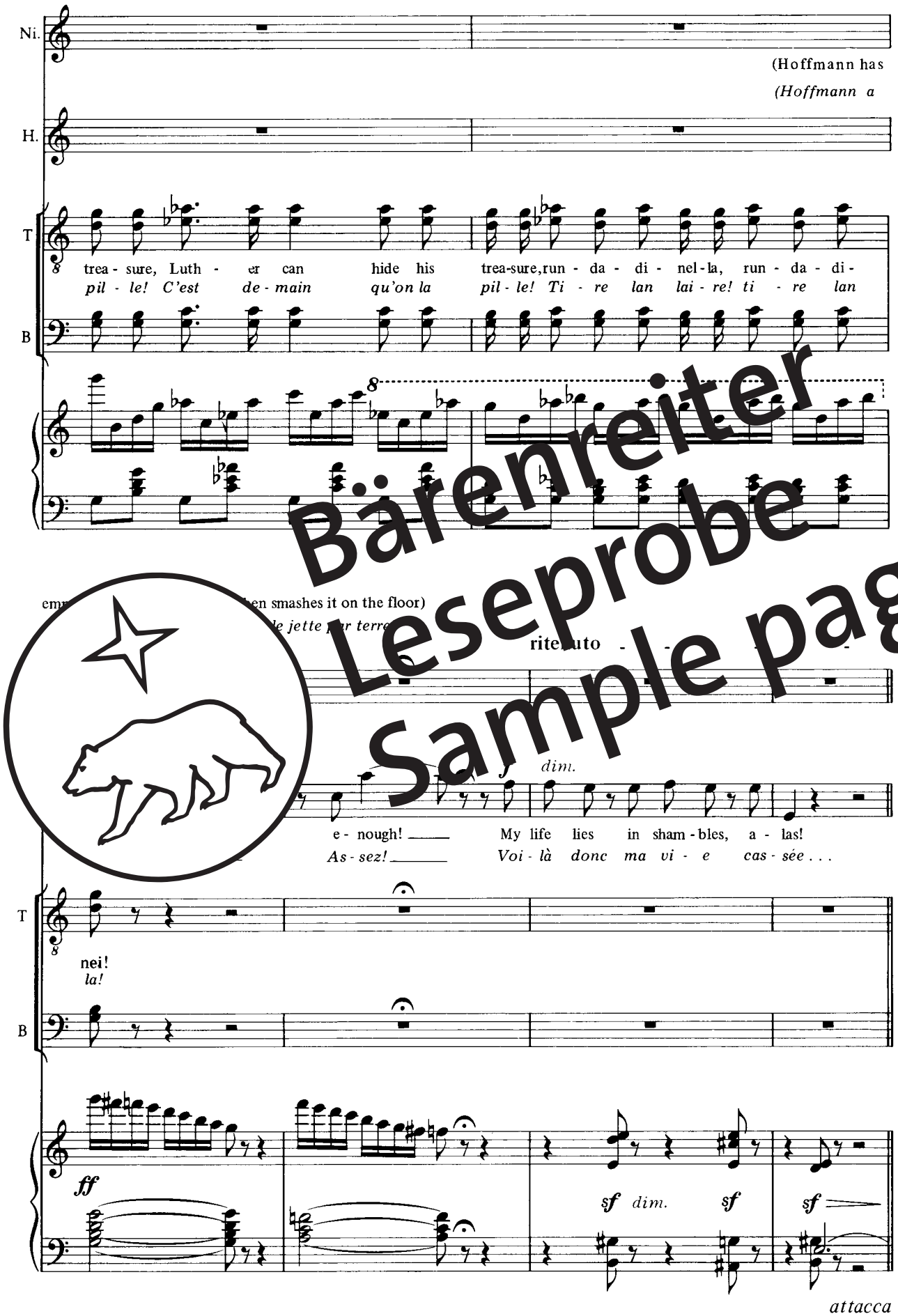


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Sample page

Luther lights up a hughe bowl of punch, whose bluish light floods the room)

Luther fait flamber le punch. Une flamme bleue éclaire la pièce)



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Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page
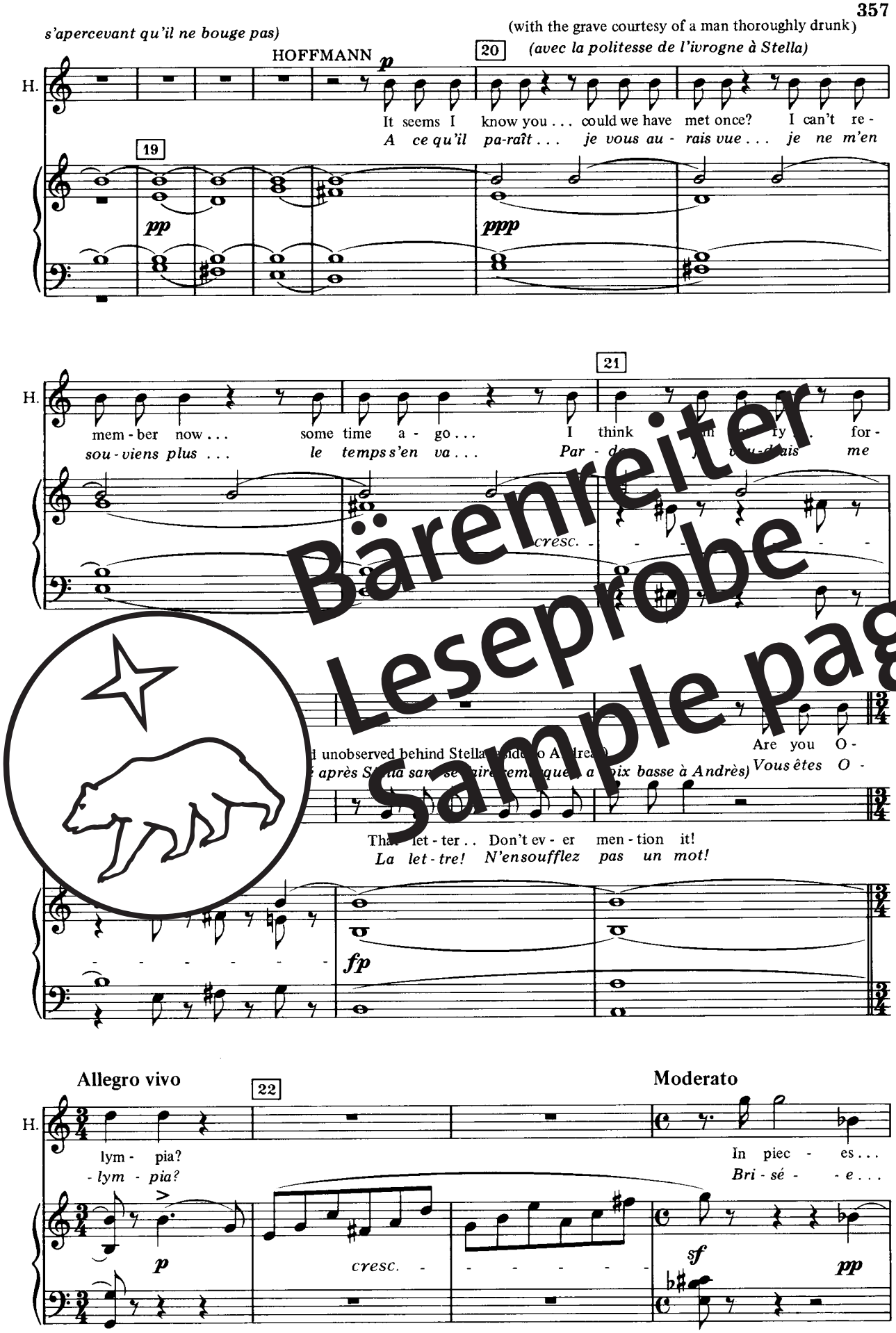
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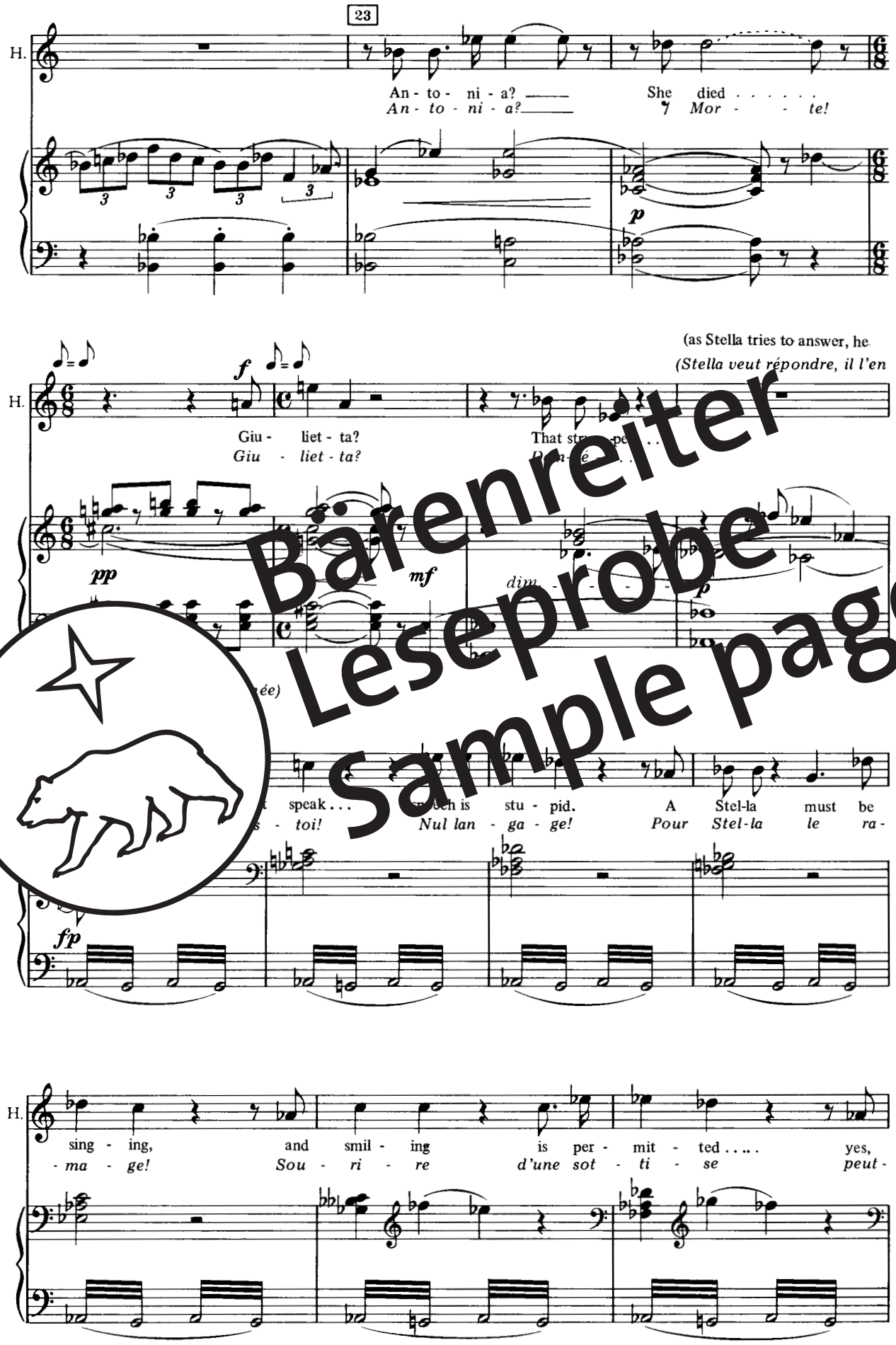


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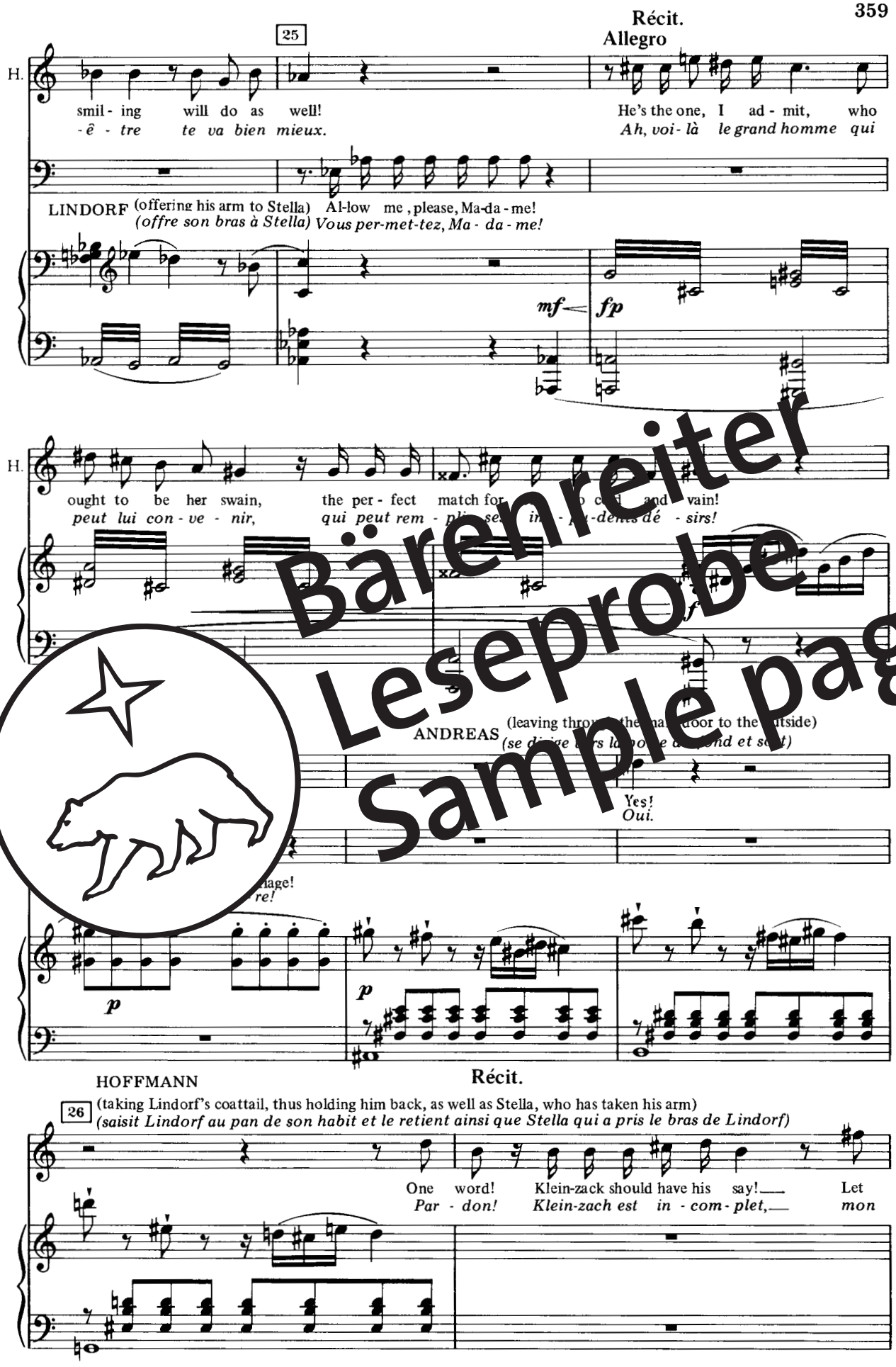
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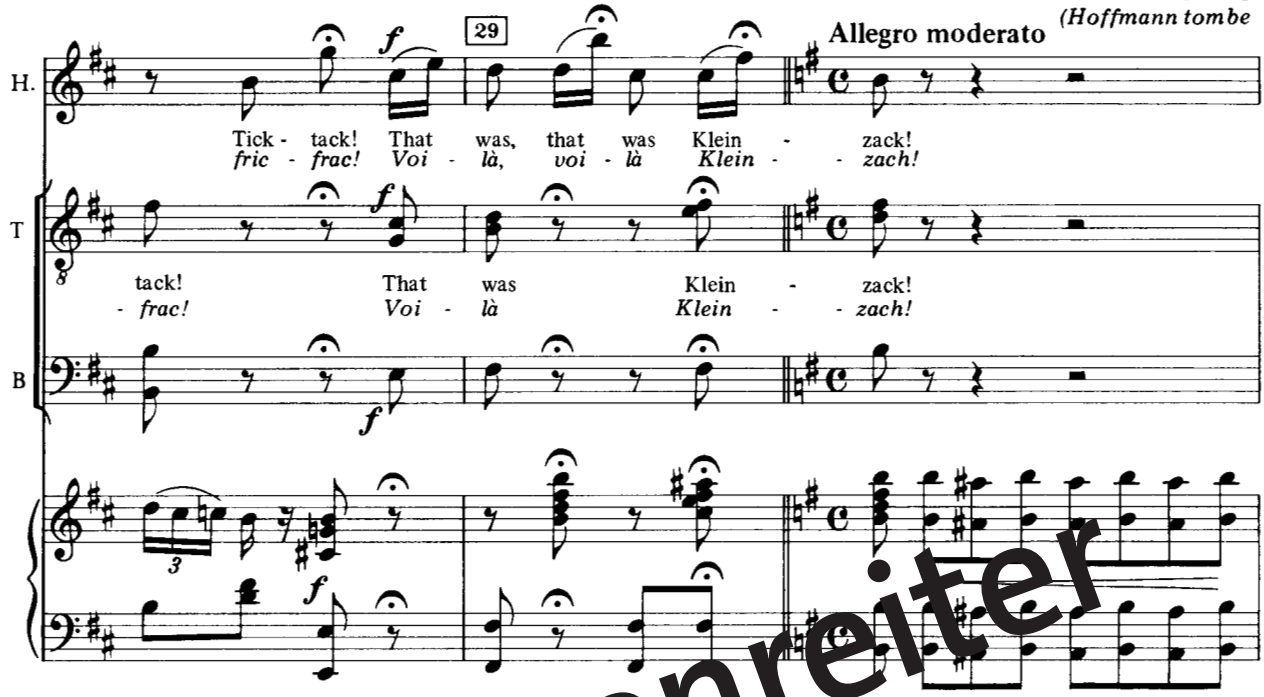
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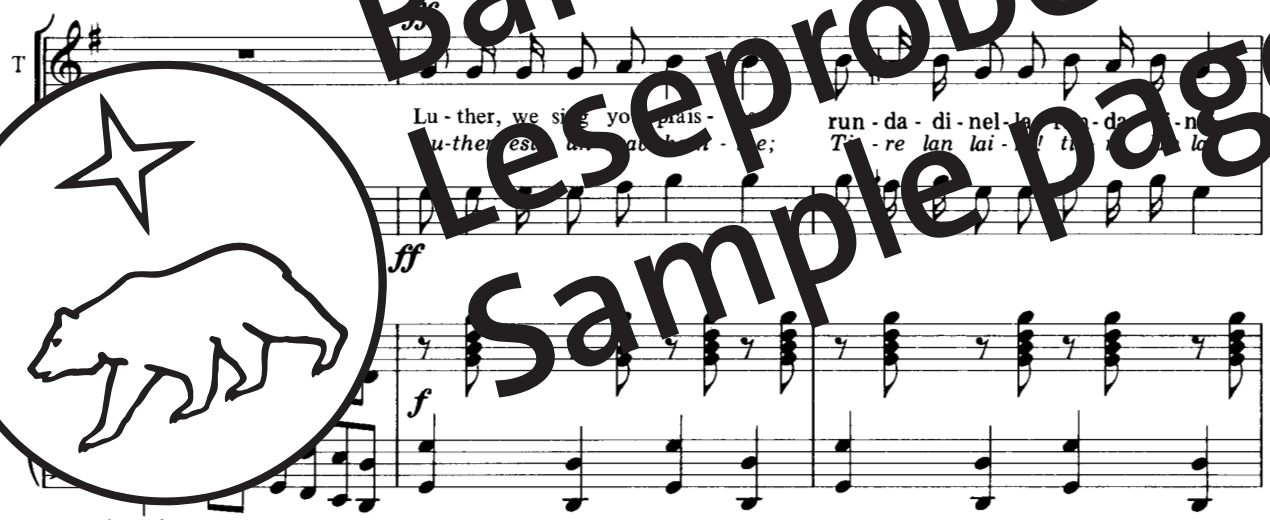
(Hoffmann, passing

(Hoffmann tombe



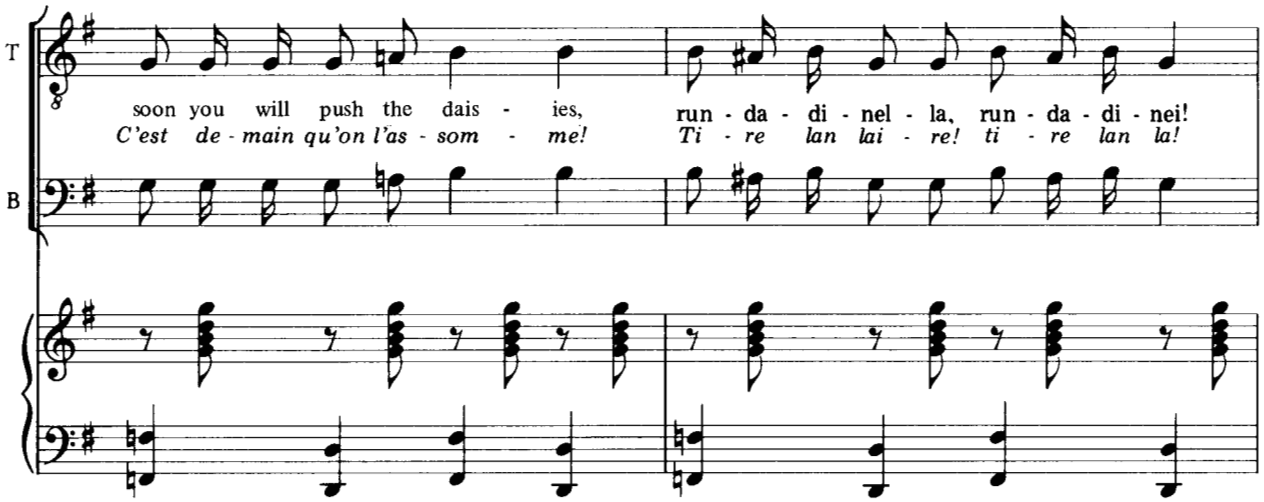
out, falls across a table, Luther and his waiters take refuge in a side-room. The Students, including Hermann and Nathanael, take

sur un escabeau, le corps renversé sur une table. Luther et les garçons s'échappent dans la chambre à côté, les



Lindorf and Stella in their midst and escort them out in a kind of mock-procession)

étudiants, y-compris Nathanael et Hermann, entourent Stella et Lindorf et les accompagnent en chantant par la porte)



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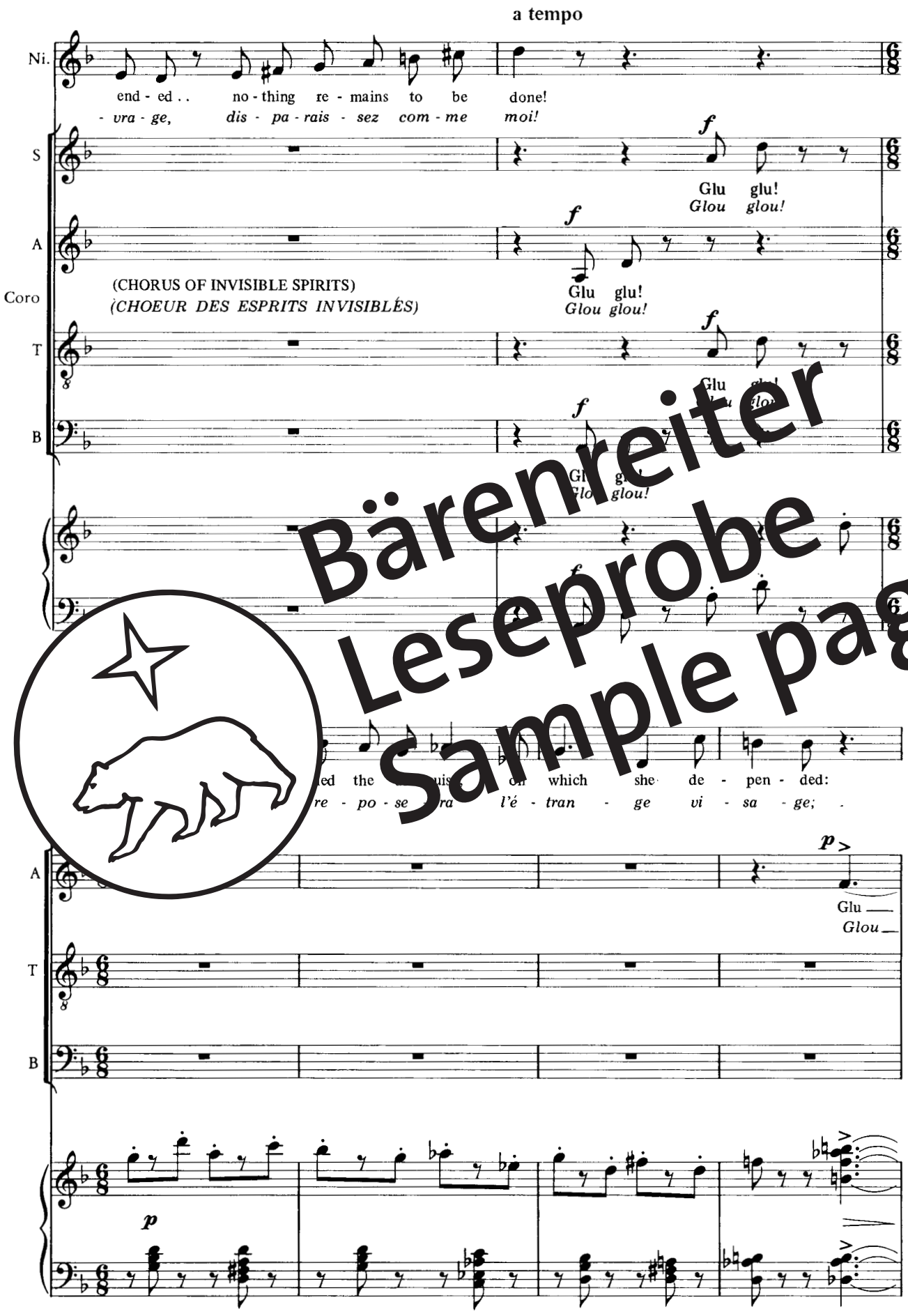
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(while the Spirits disappear again, dancing, the MUSE reassumes her original appearance She, too, disappears for a moment. **369**

(Pendant que les esprits se dispersent en dansant, la MUSE reprend pleinement son personnage)
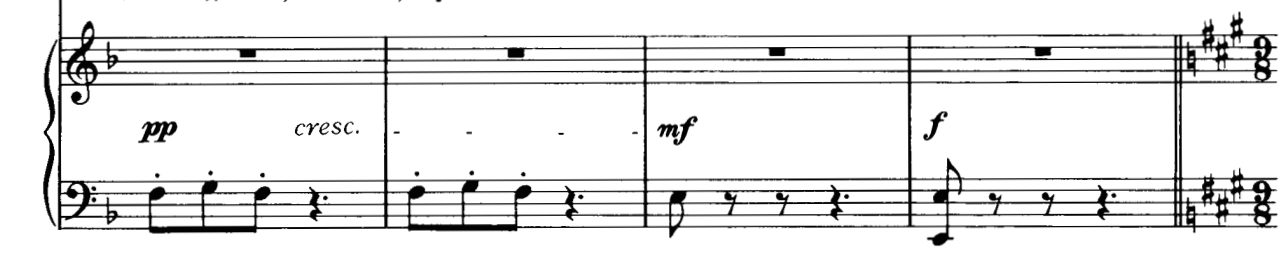


Bärenreiter
Leseprobe
Sample page



Thus the motionless Hoffmann remains alone in the room, which is dimly lit by moonlight)

(A part Hoffmann, immobile, la pièce est vide et éclairée seulement par un rayon de lune)



(The MUSE, reappearing in the moonlight)
(La MUSE apparaît dans la lumière)

Andante

p

The MUSE (to Hoffmann)
La MUSE (à Hoffmann)

42

M.

A new, e - ter - nal
Des cen - - dres de ton

M.

glow
coeur
é - chauf - fe ton

lus spring a - new from tor - ments of the
sé - ré - ni - té sou - ris à tes dou -
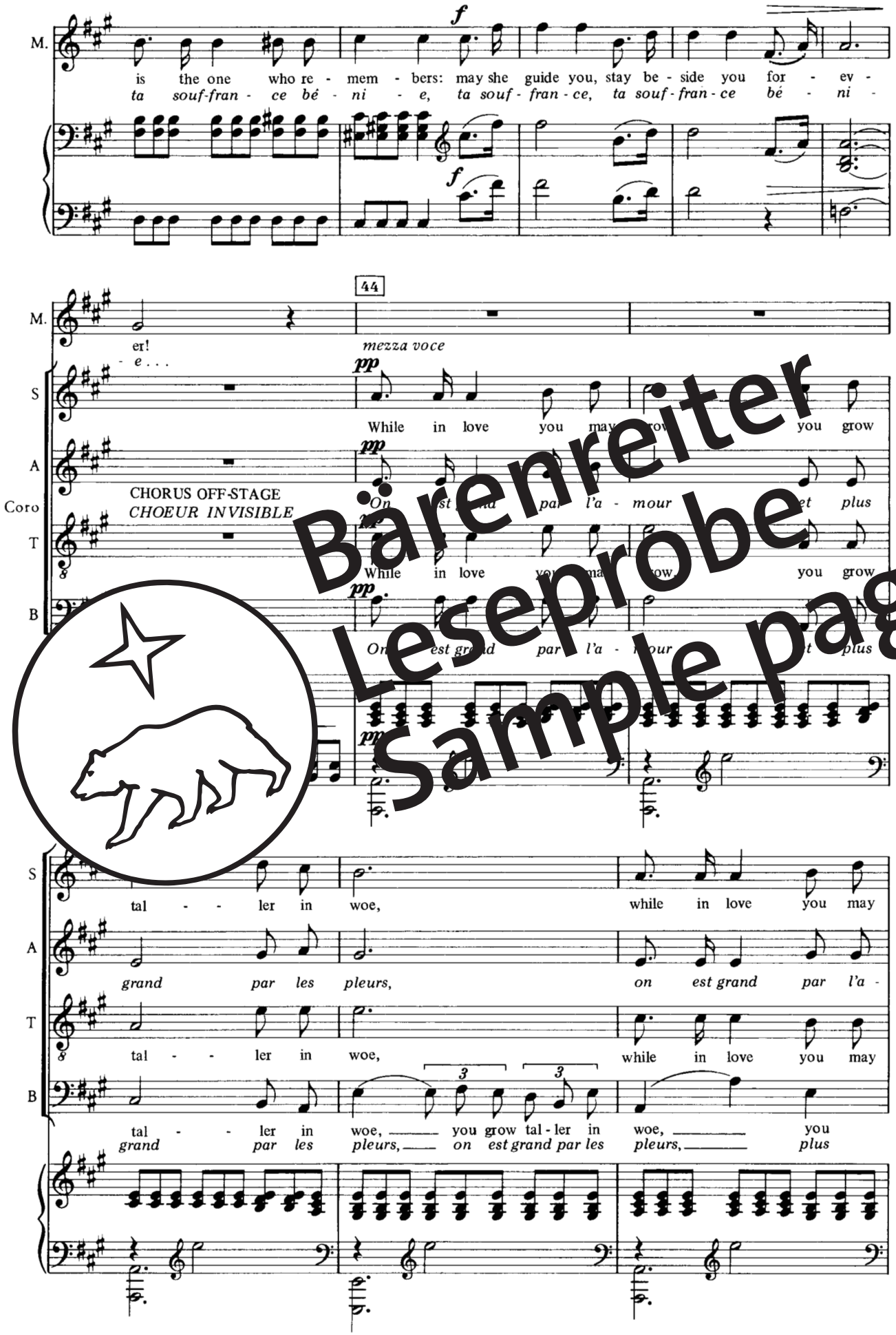
(Hofmann has come to and is moving a little)
(Hoffmann sort de son immobilité)

43

M.

past! Your Muse, who loves you so,
- leurs! La Muse a - pai - se - ra

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Sample page
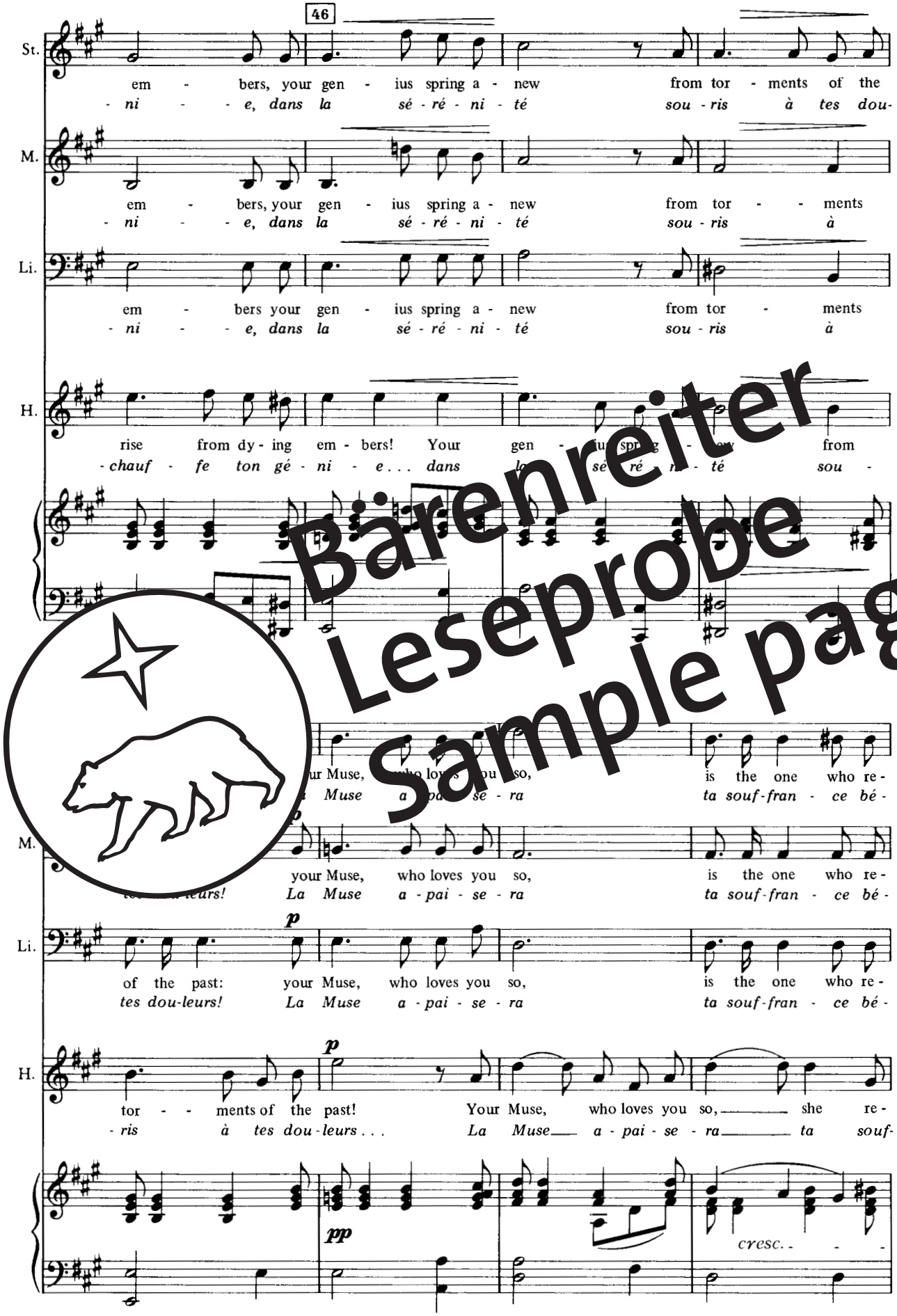
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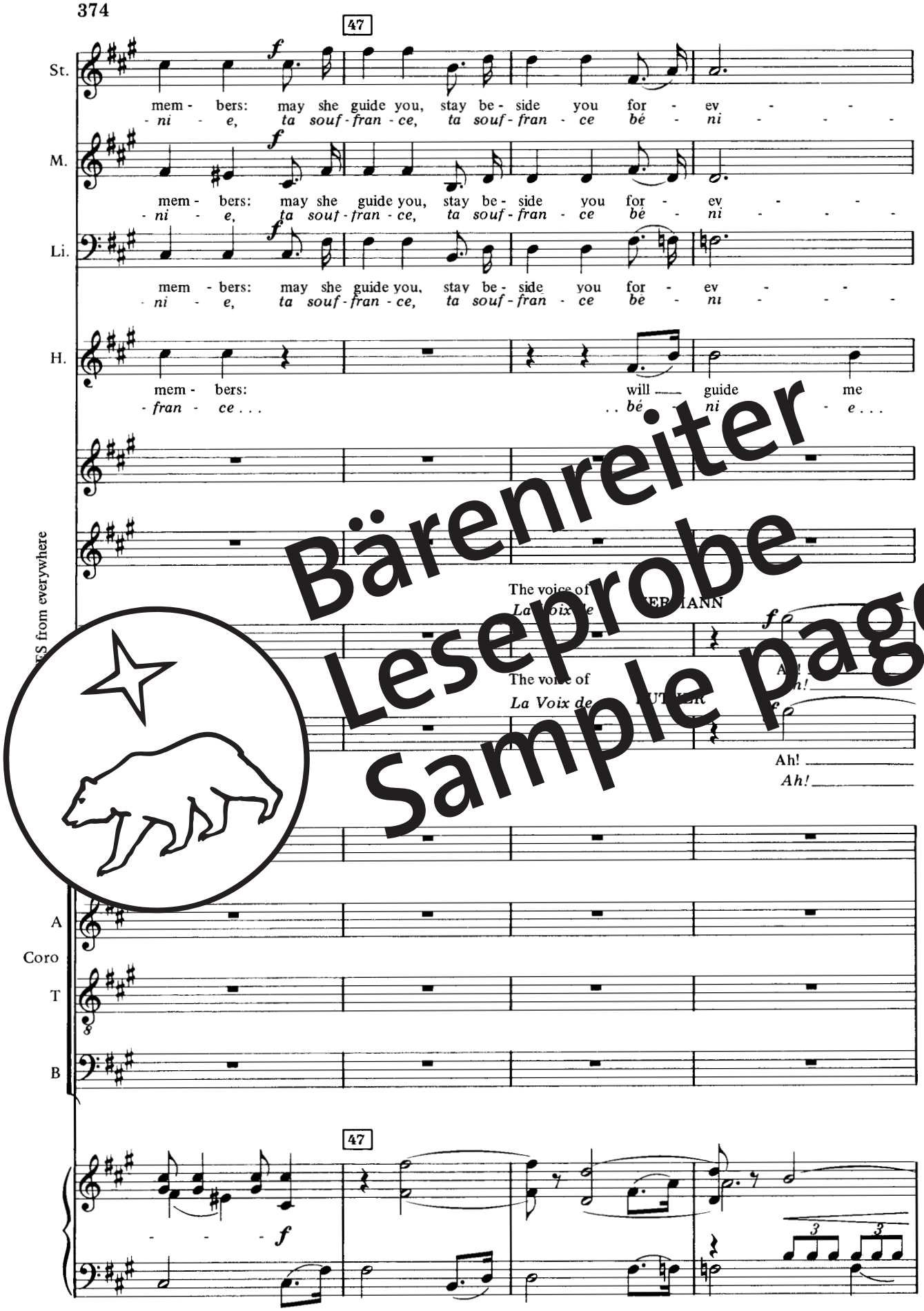


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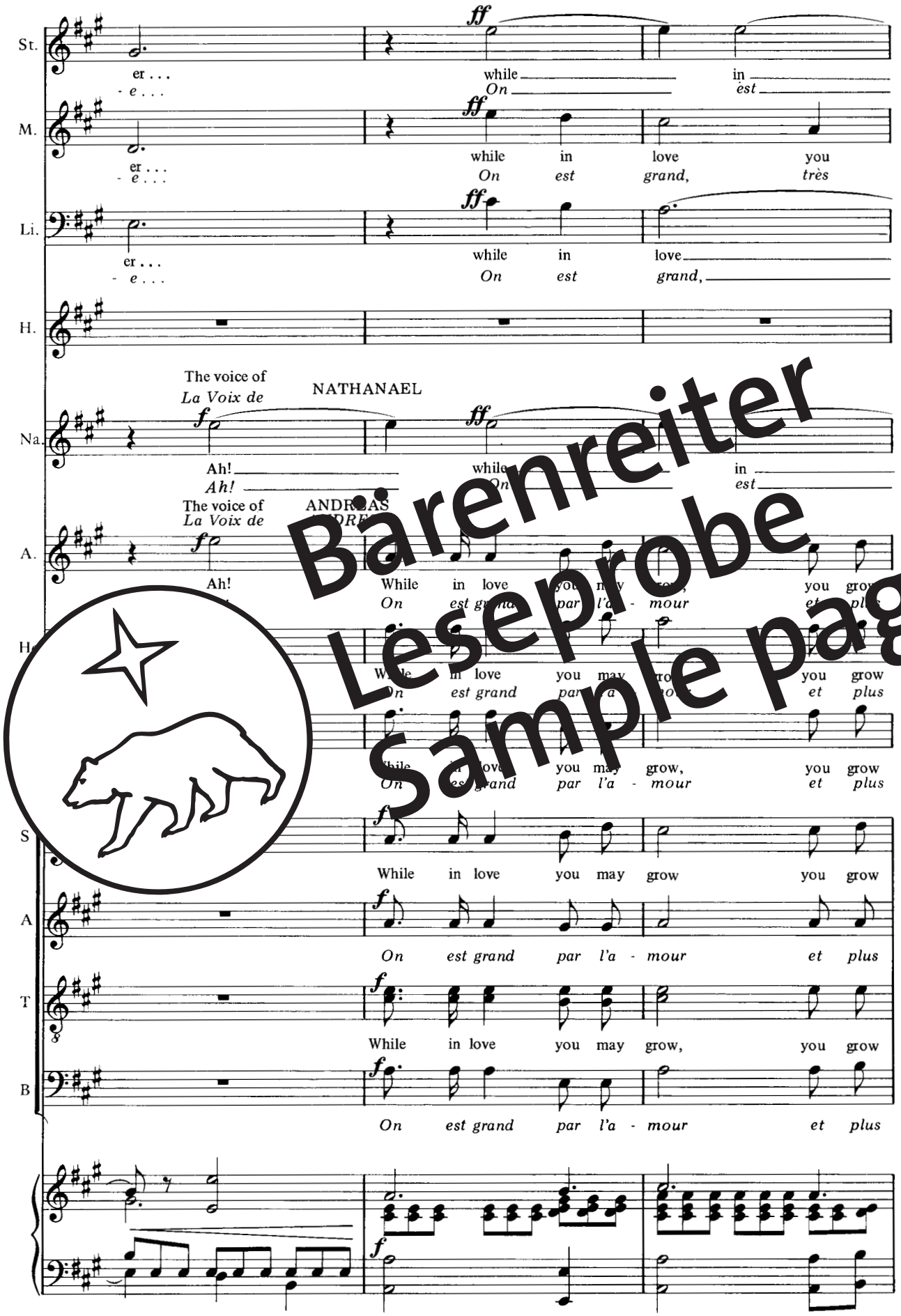
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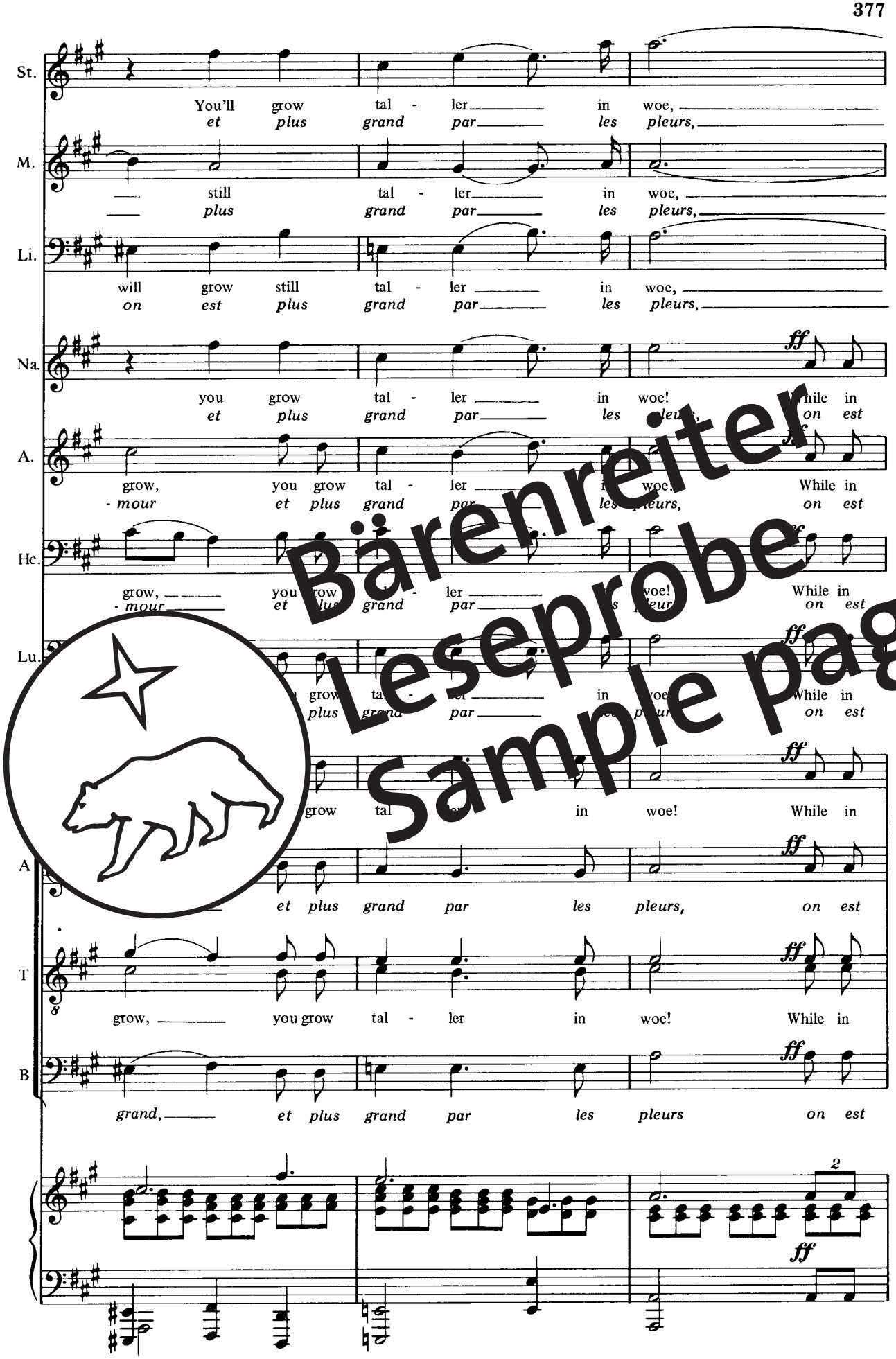
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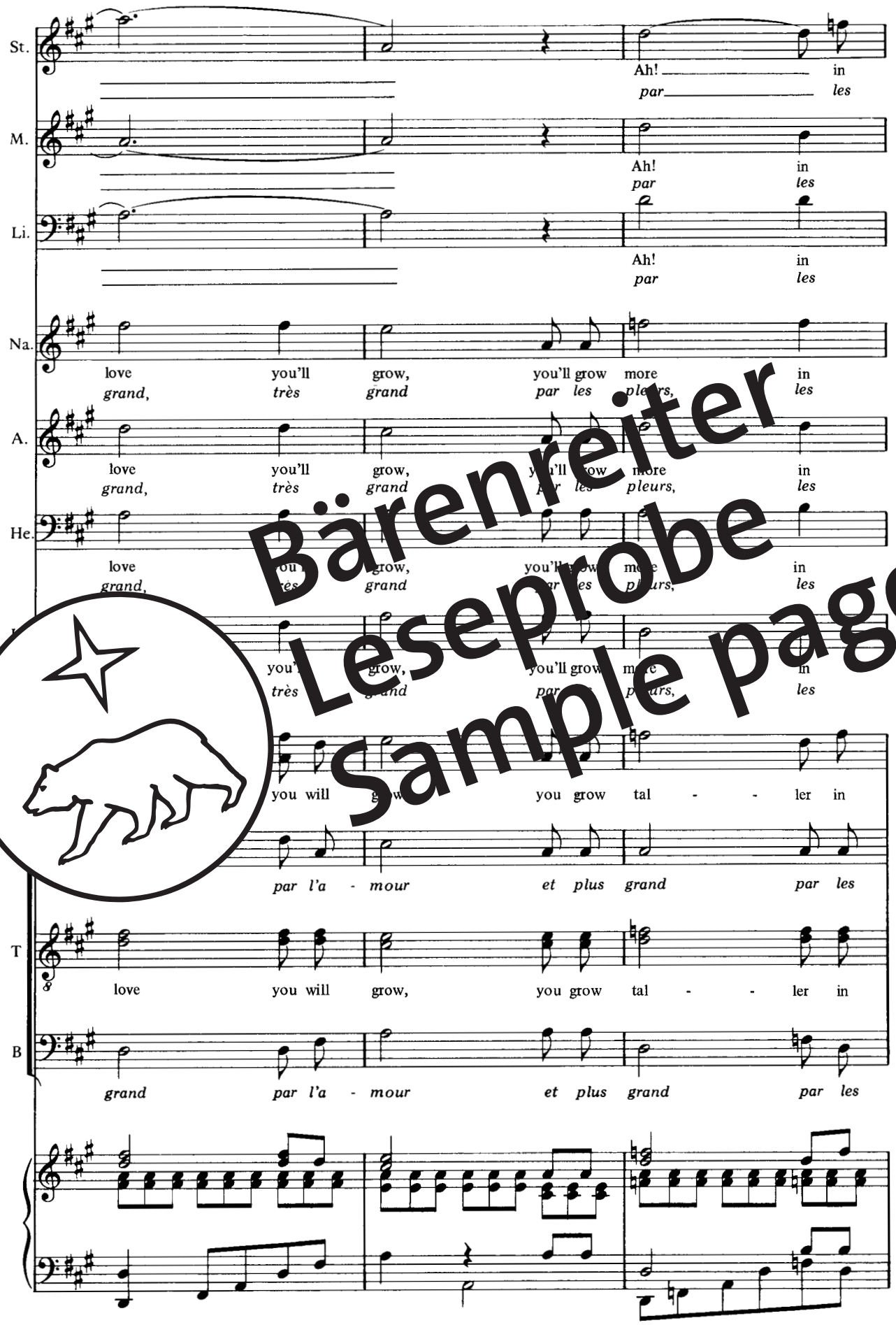


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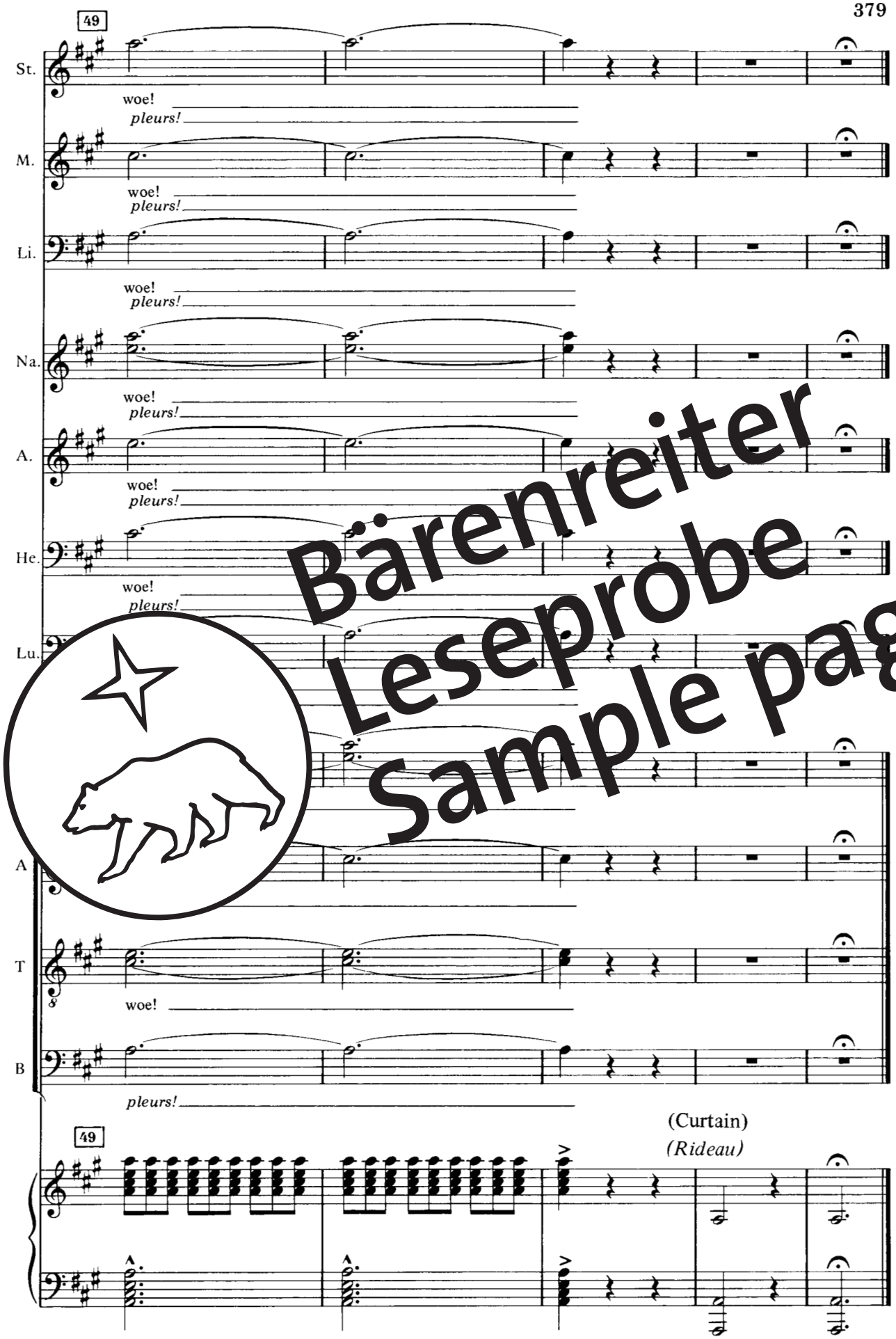
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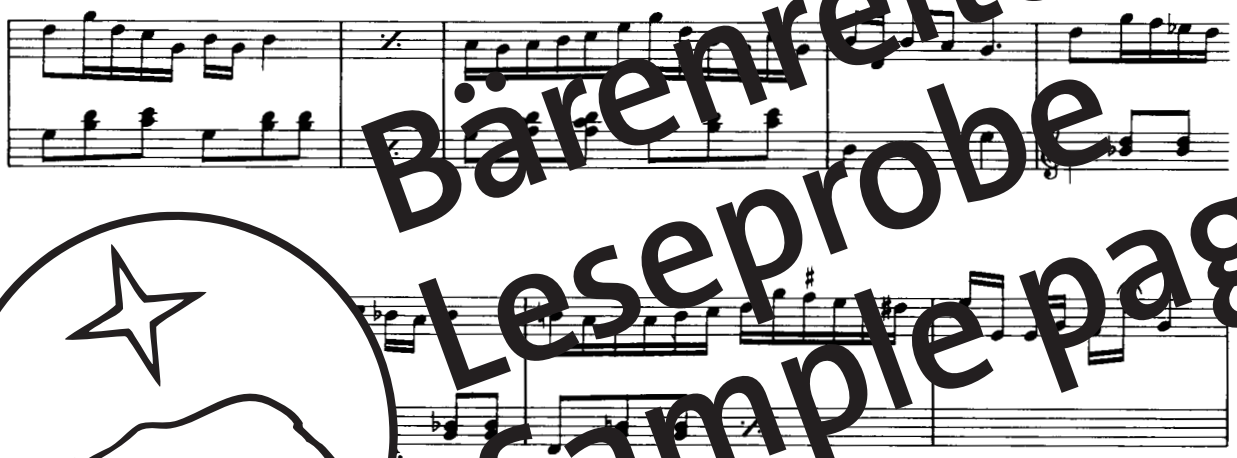
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APPENDIX

I. Alternatives

Couplet of Niklaus (final version) from Act II

So far, the only authenticating document of this numbers is Offenbach's sketch:



Bärenreiter Leseprobe Sample page
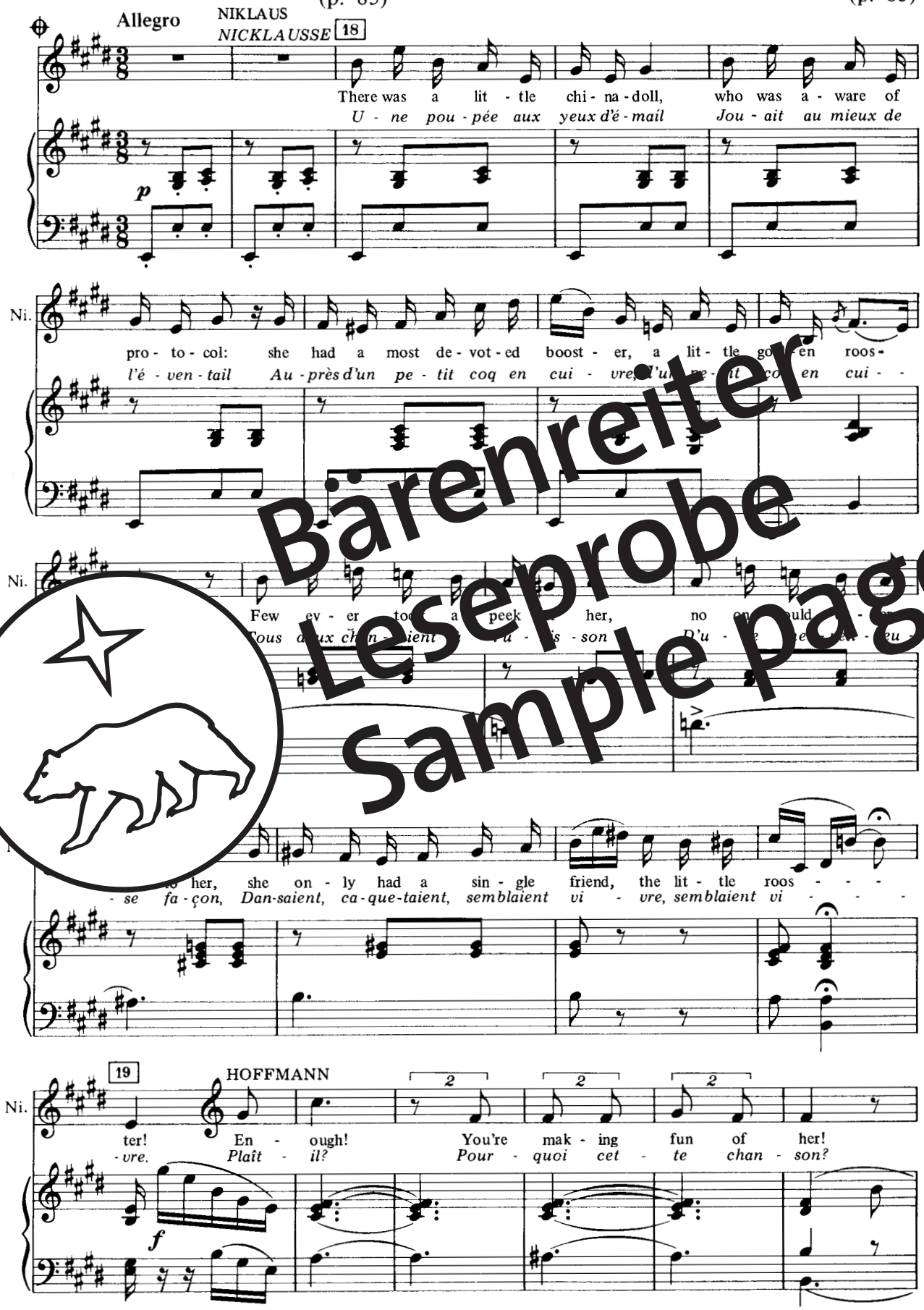
(in connection with the re-casting of the role of Niklaus?), the number Major, as published in all the printed editions. In order to allow for a sub er version, it has here been transposed to E Major. It should be inserted on page 85, ⊕ , and replaces both strophes to the end of page 86.

Olympia's Chanson (first version) from Act II

Two copyists have passed it on, one in the form of a vocal score (B), the other just the singing-line (C). In B the bar before [83] is missing, with the piano accompaniment for that measure supplied by the Editor. C, due to mistakes in copying, contains in the first verse several gaps (missing are the 2nd bar after [77], and the 1st and 3rd bar after [80]). Both manuscripts show, in the 4th measure after [78], as the first note a g', leading to parallel octaves with the bass-line, no doubt a copyist's error. Hoffmann's interjection on page 387 is noted in the bass-clef. For the rest, the sources mutually corroborating each other have been printed without any changes. If this version is to be performed, pages 384—387 are to be inserted at the sign ⊕ on page 119, ending at number [83] on page 124.

Last Version of Niklaus' Couplet (p. 85)

Dernière Version des Couplets (Nicklausse) (p. 85)



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Sample page
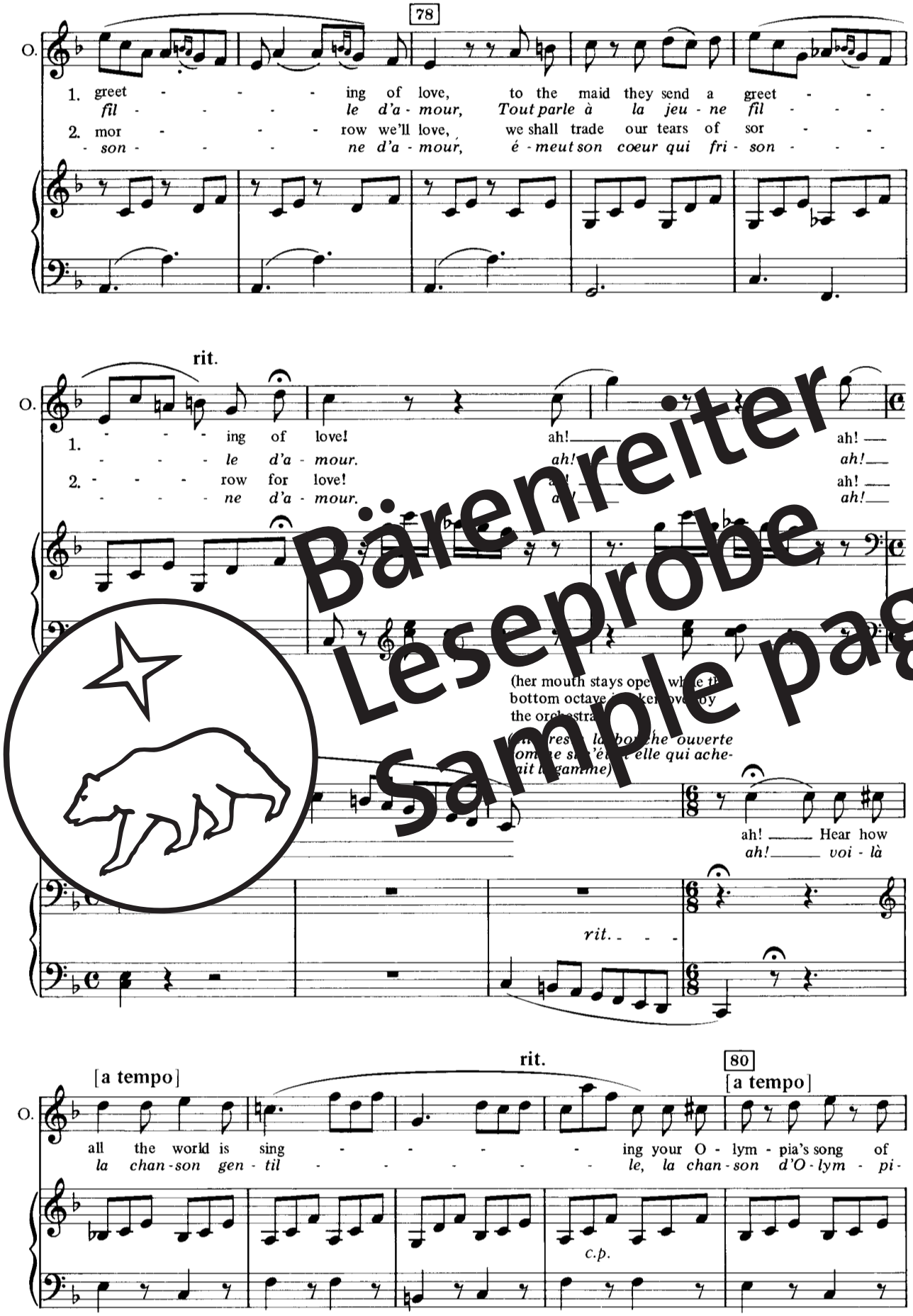
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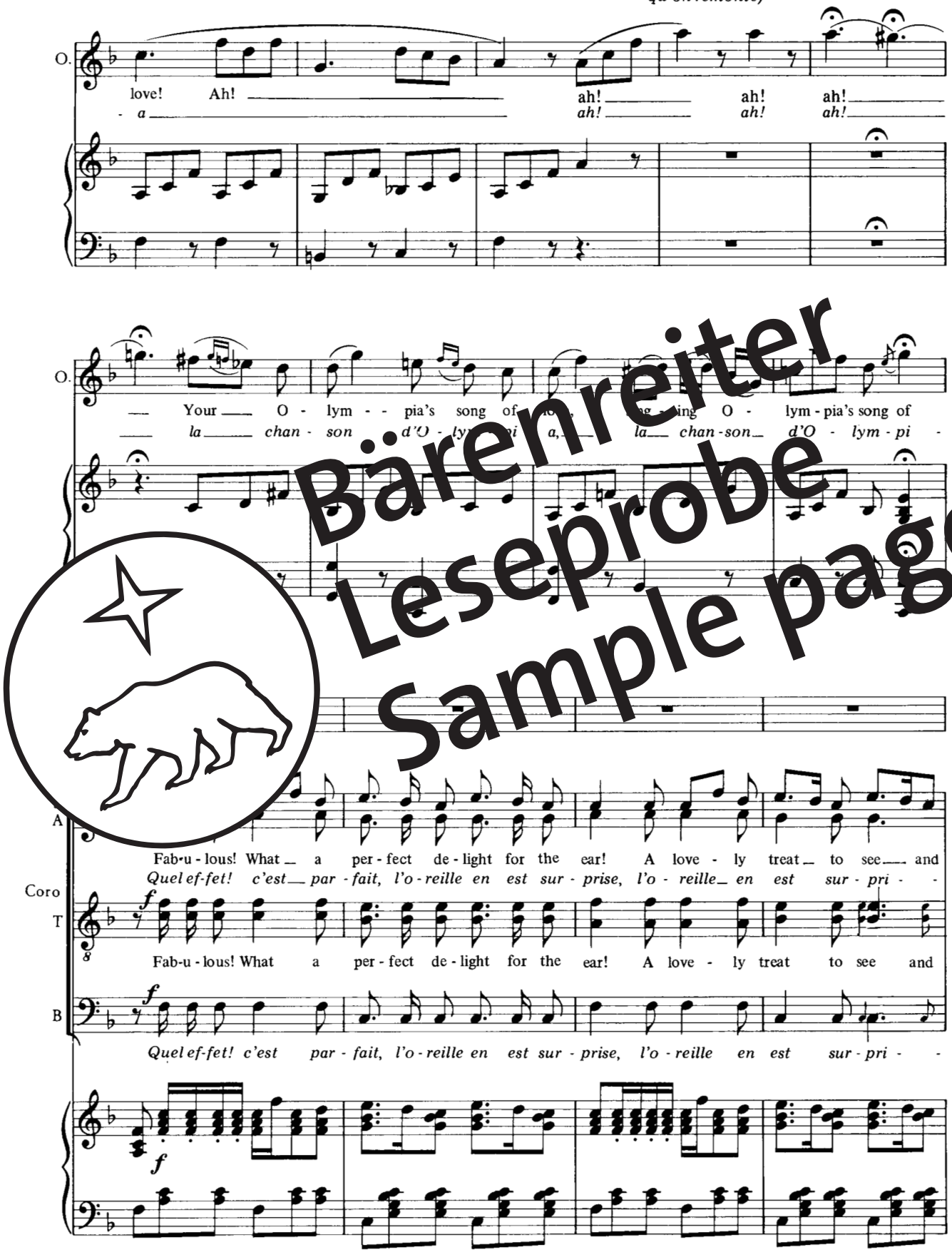
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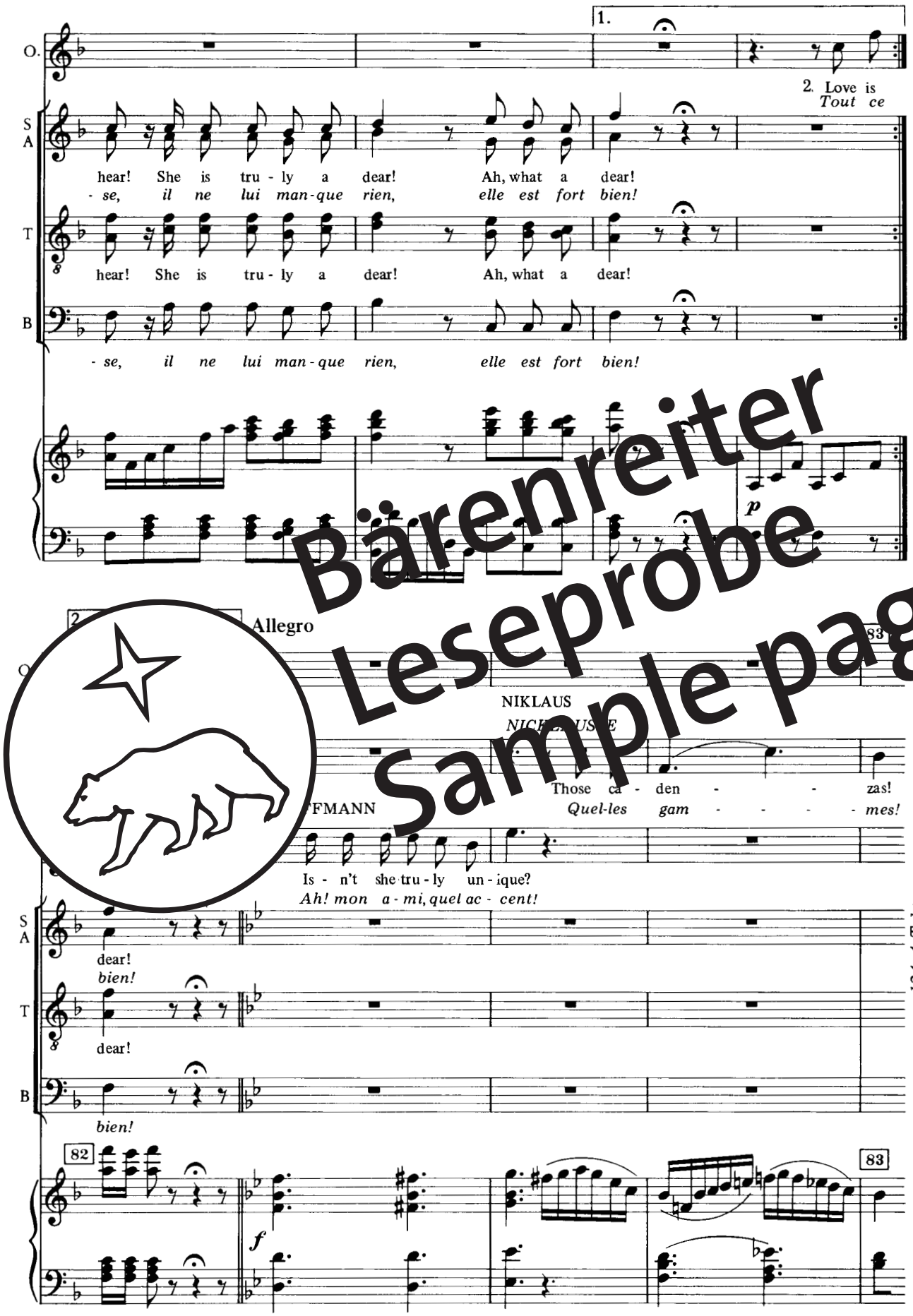


Bärenreiter
Leseprobe
Sample page

(frightened, Spalanzani steps behind Olympia. The sound of clockwork being wound is heard)

(Spalanzani effrayé passe derrière Olympia, on entend le bruit d'un ressort qu'on remonte)



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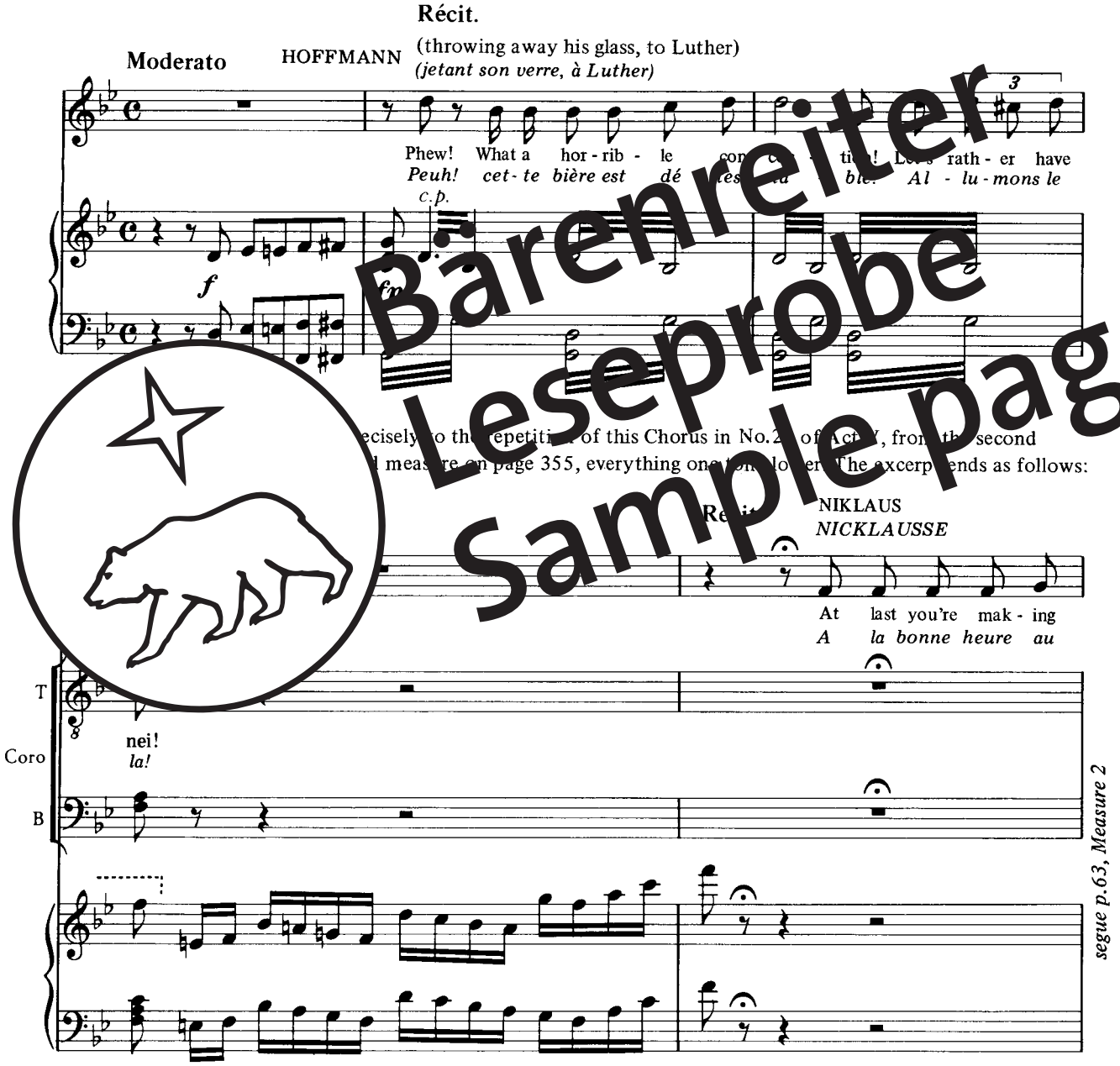
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II Supplements

Offenbach's legacy includes the following fragments from the Finale of Act I, although their authenticity is established only on the basis of incomplete sketches in manuscript. The reasons why they have not been incorporated in the current edition are outlined in the Preface and Report.

a) Chorus to begin Finale No. 5 (p. 63)

The sketch starts with the second measure, which immediately follows the Kleinzack Chanson, written in g-minor for the baritone-version of Hoffmann. The first measure was added later, evidently to smooth the transition from the end of the tenor-version (a-minor) to the Chorus in g-minor.
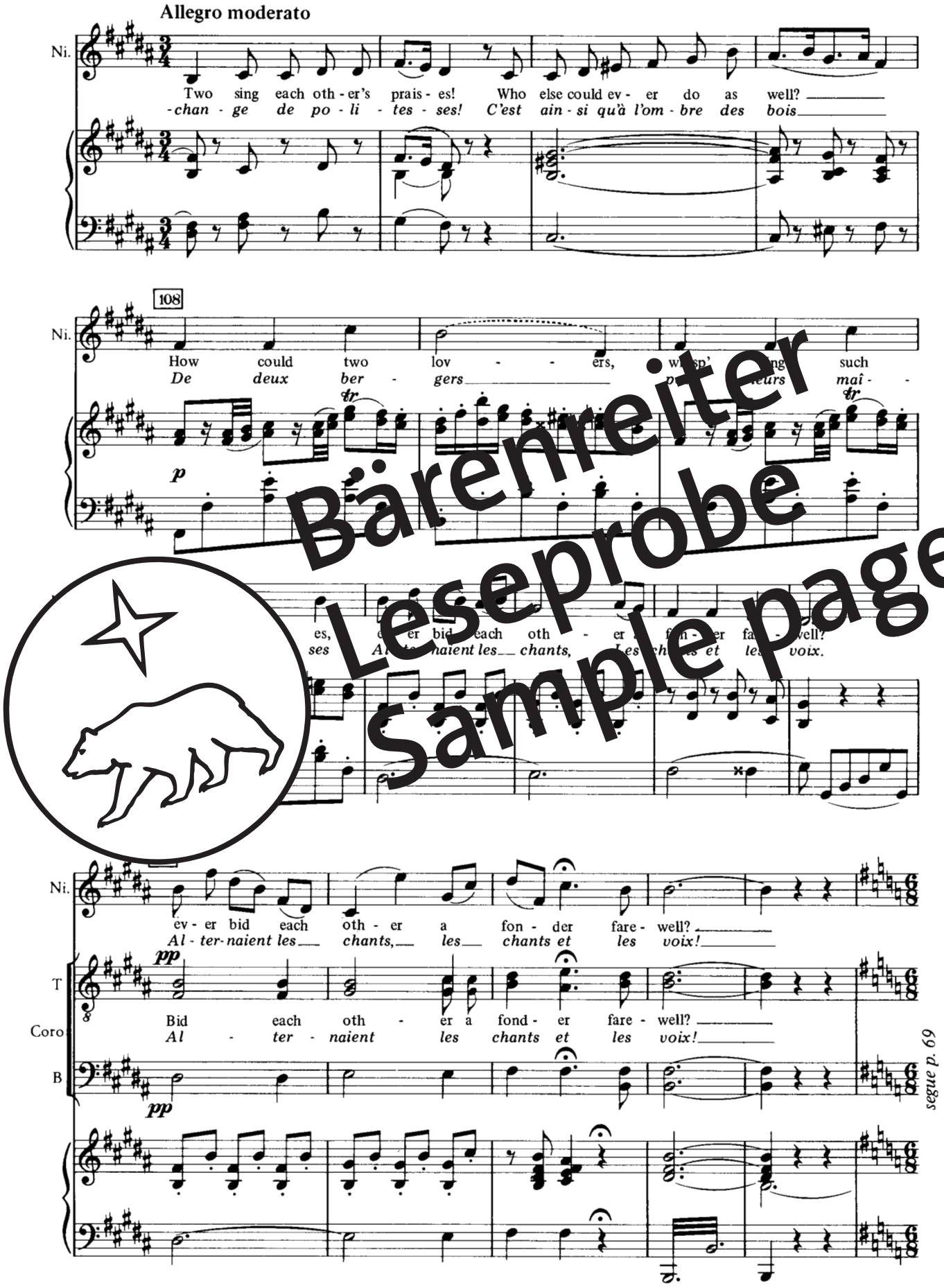


Bärenreiter Leseprobe Sample page

b) Pastoral of Niklaus in No. 5 (to insert between pages 68 and 69)

The choral and orchestral parts contain these 17 bars under VI-DE.

b) Arioso of Niklaus in No. 5
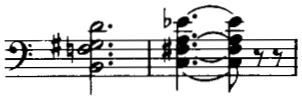


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c) Recitativo accompagnato in No. 5 (p. 70)

The sketches and printing sources contain the following alternation,- with a variation between autograph and printed editions with regards to the chord-sequence from measure 3 to measure 4:

(the vocal line of the second bar ascends to E-flat)



The reasons for omitting the discussion of the three brides are given in the Preface and Report.



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The following portions of this edition are **not by Offenbach**, or at least not noted by him:

a) **The shortening of the Recitative in Nr. 2** (Act I)

Offenbach's manuscript contains the scene in its extended version on pages 20–25 of this vocal score. To satisfy the requirements of the first performance, the scene was recast in dialogue-form, that latter version being published by Choudens without any recitative. A "Nouvelle Edition" from the same year, 1881, contained page 25, with the singing beginning at [34], while the earlier instrumental score serves as melodramatic underpinning for spoken dialogue (the reading of the letter). Not until the appearance of the third edition of the vocal score (with German-Italian text), which also contains the entire Venice-act and all other recitatives, was the entire Recitative Nr. 2 made available, albeit in the ensuing shortened form.

b) **The second ending of the Duet Nr. 21** (Act IV)

The duet Hoffmann/Giulietta co[illegible] printed versions, in the v[illegible]ture o[illegible]e 396, though without the evasion into a minor key in the third-to-the-last measure. The only corroboration of it stems from Guir[illegible] of the score, or rather from a note by the copyist of the vocal score found at the bottom of page 396, might infer that Offenbach himself made a change. Since *all* of the many autograph sources of the duet agree on the ending printed on page 334, it seemed logical to regard [illegible]es.

Bärenreiter
Leseprobe
Sample page

(Instrumental Barcarole in Nr. 22 and Interlude in Nr. 23)
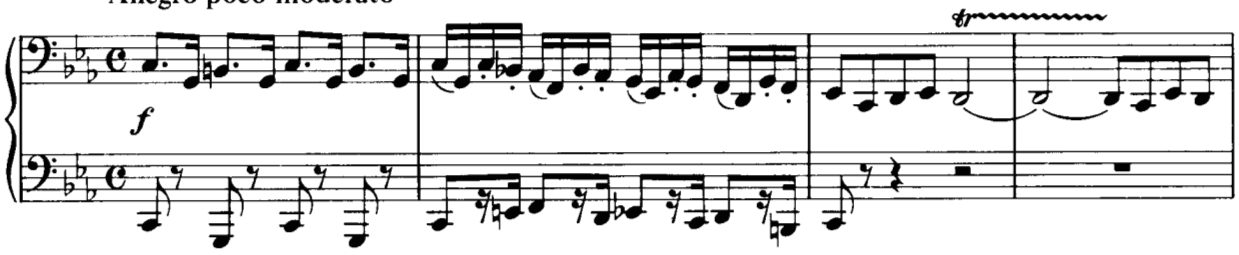
As outlined in the Preface and Report, the transition from Act IV to Act V is based on a sequence built on the music to the Barcarole used by Offenbach in the overture to his earlier opera "Die Rheinnixen". Its Allegro, marking the end of the act from [112] on page 345 on, leads back into a quieter Moderato episode (beginning at [116] as printed on pages 397 and 398, and ending at [118]. From there on, the Barcarole can be played as a purely instrumental intermezzo, as customarily suggested by all earlier published scores, without any dramatic connotations. Dramatic tension, though, will undoubtedly be heightened by shortening the postlude, as indicated on page 347, and a speedier transition into the music accompanying the scene-change in Act I. The latter can, as it was in the premiere, be played in D-Major. – Guiraud, in his manuscript-score of Act V, had transposed it a half-tone higher – not without reason – as is evident in the four transitional measures included on page 399.

a) Shortened Recitative in No. 2 (Act I)

(LINDORF appears in the door at the right, pushing ANDREAS through the door)
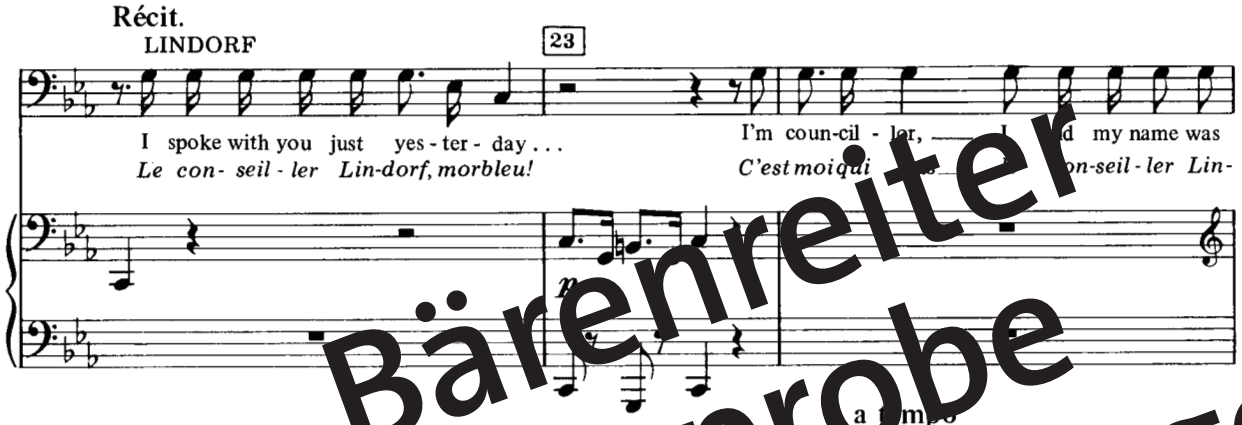
(LINDORF entre par la porte de droite et pousse ANDRES devant lui)
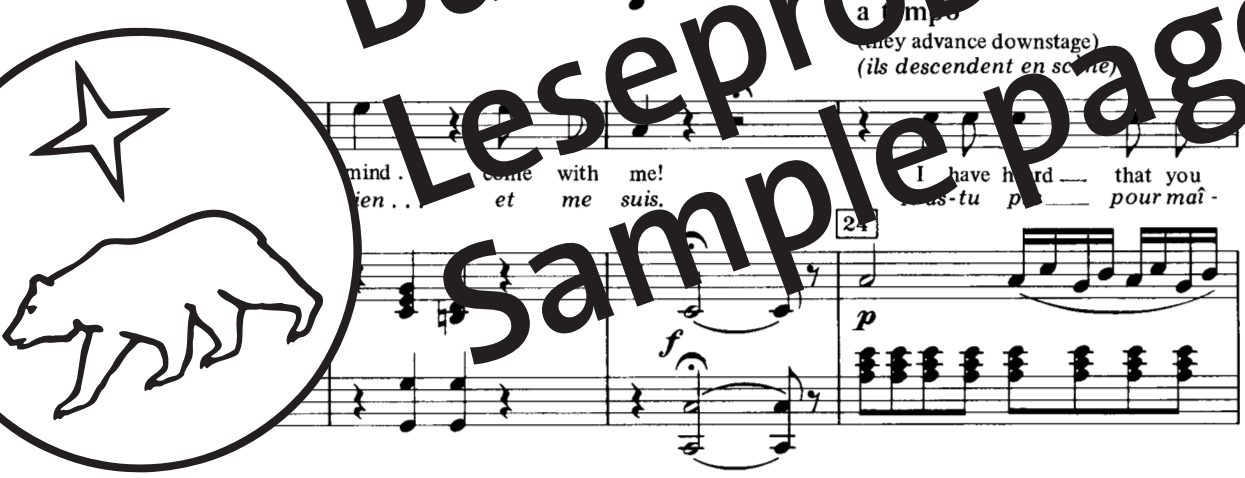
Allegro poco moderato



Récit.
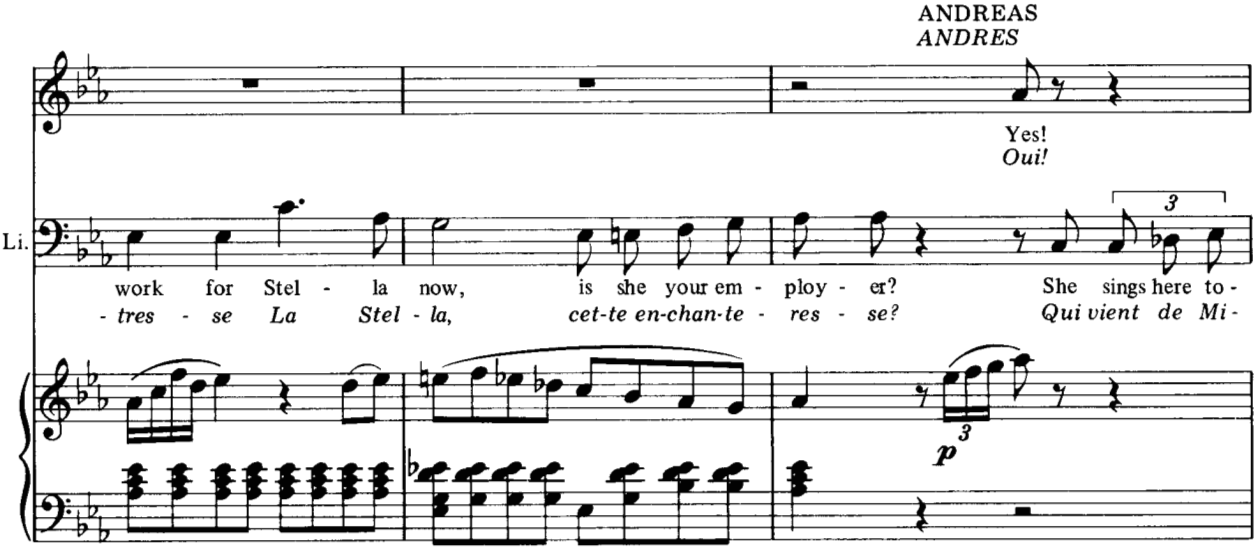
LINDORF





ANDREAS

ANDRES



Bärenreiter Leseprobe Sample page



Bärenreiter
Leseprobe
Sample page
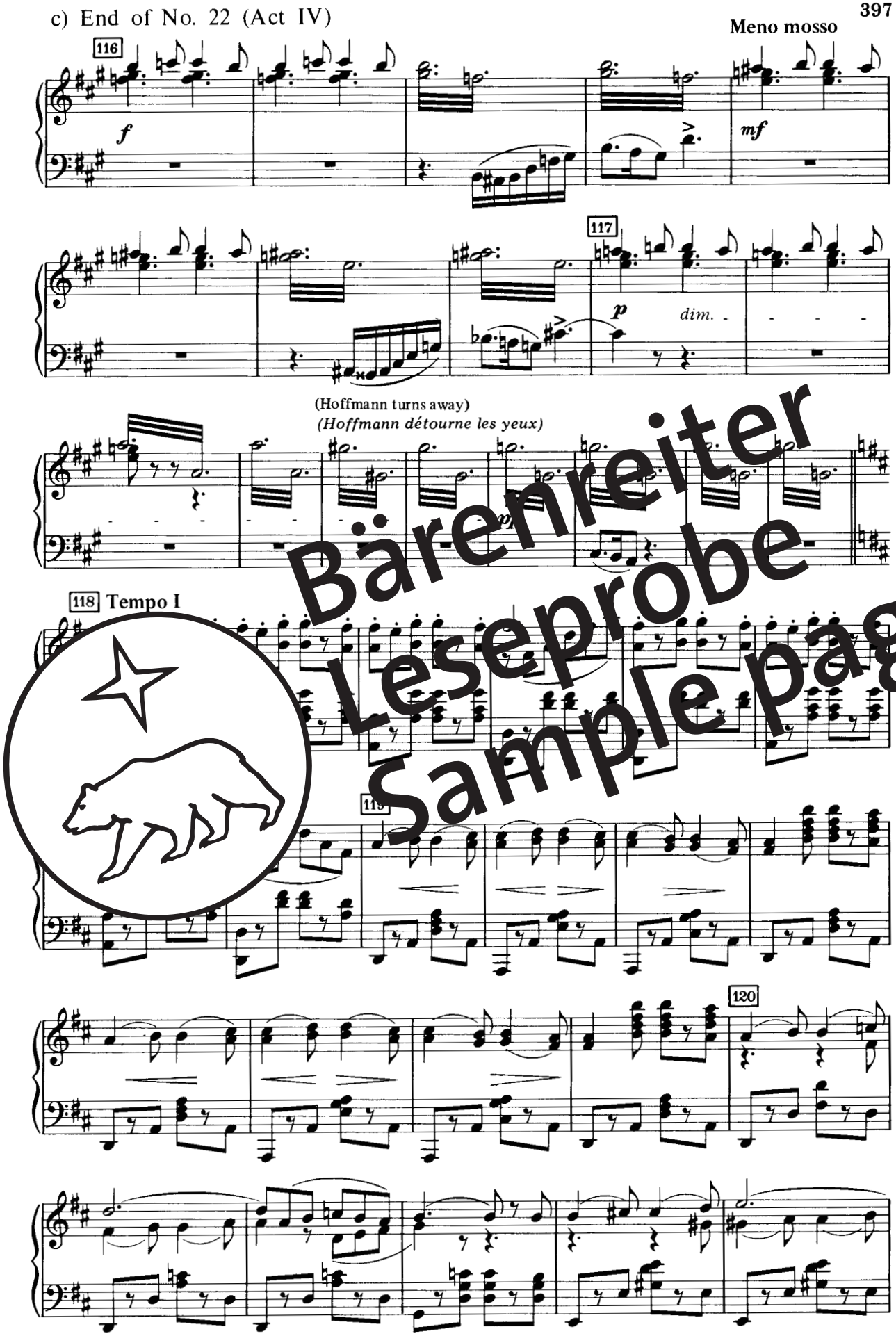
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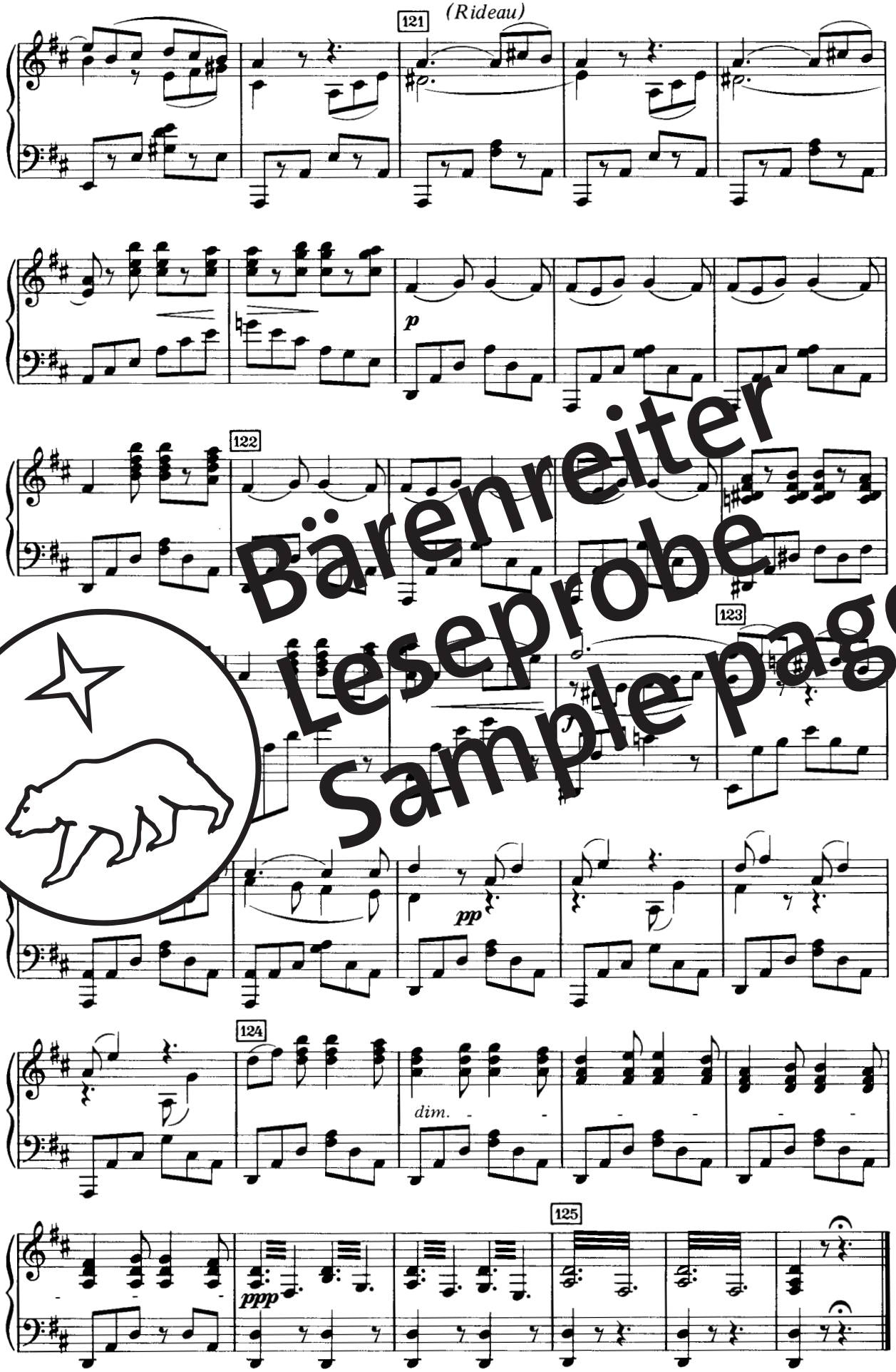


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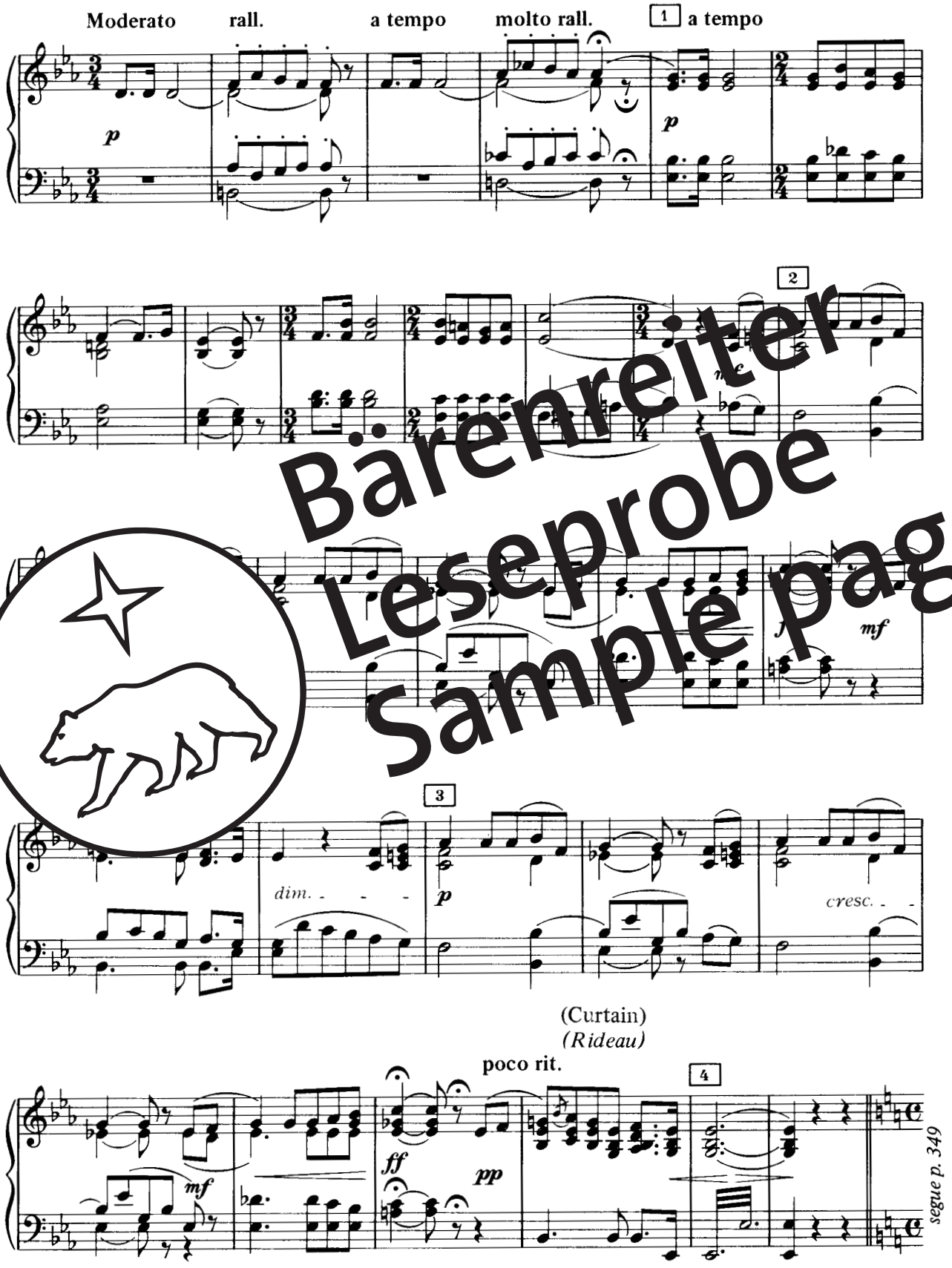


Bärenreiter
Leseprobe
Sample page

(Curtain)
(Rideau)



Bärenreiter
Leseprobe
Sample page

Interlude preceding No. 23 (Act V)



Bärenreiter
Leseprobe
Sample page

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