

ACT II

Entr'acte

Moderato (Minuet)

PIANO

mf

The musical score is written for piano in a 3/4 time signature and D major key signature. It consists of five systems of two staves each. The first system is marked 'PIANO' and 'mf'. The second system has a 'p' dynamic marking. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, notes, rests, slurs, and dynamic markings.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The bass staff begins with a bass clef and the same key signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a few rests. The system is divided into four measures by vertical bar lines.

The second system of music continues the melody and bass line from the first system. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The bass staff features a bass line with eighth and sixteenth notes, some beamed together, and a few rests. The system is divided into four measures by vertical bar lines.

The third system of music features a treble staff with a tremolo marking (*trem*) over a series of chords. The bass staff features a steady eighth-note pattern. The system is divided into four measures by vertical bar lines.

The fourth system of music features a treble staff with a tremolo marking (*trem*) over a series of chords. The bass staff features a steady eighth-note pattern. The system is divided into four measures by vertical bar lines.

The fifth system of music features a treble staff with a tremolo marking (*trem*) over a series of chords. The bass staff features a steady eighth-note pattern. The system is divided into four measures by vertical bar lines.

Un riche cabinet de physicien, donnant dans une galerie dont les portes sont closes par des tapisseries; portes latérales fermées également par des portières... Le théâtre est éclairé par des bougies.

Elegant parlor of a physician, opening on a gallery whose doors are closed by tapestry portières; side-doors, similarly closed... The scene is illuminated by candles.

No 4. - Recitative and Scene

«Là!...dors en paix»

Spalanzani (Il tient la portière de droite soulevée)
(with the raised portière R. in his hand)

Recit. Moderato Recit.

Là!... dors en paix.
There! sleep a - way!

Eh! Eh! sa - ge, modeste et
Ha, ha! So she is sweet and

PIANO

frottant les mains)

Moderato Recit.

s. bel - lel... Je ren - tre - rai, par el - le, Dans les cinq cents du -
love - ly! She may hêp me a - gain to the mon - ey I have

Moderato

s. cats que la ban - que - rou - te Du juif É - lias me coû - tel...
lost thro' the bank - rupt - cy of that wretch - ed man, E - li - as!

s. Res - te Cop - pé - li - us, Dont la du - pli - ci - té, Pour a - voir de moi quel - que
Then for Cop - pe - li - us: The dou - ble - deal - ing knave May try to rob me of more

col canto

Moderato

som - me, Peut ré - cla - mer des droits à la pa - ter - ni - té.
 duc - ats, un - less he waive His right to keep the life he gave.

poco marcato

(Hoffmann parait)
 (Hoffmann appears)

Dia - ble d'hom - me! Il est loin, par bon - heur!
 Hang the fel - low! Thank the Lord, he's a - way!

Allegretto

dolce

Hoffmann

(à Hoffmann)
 (to Hoffmann)

Je viens trop tôt peut -
 I fear I come too

Ah! bon - jour!
 Ah! good - day!

En - chan - té!
 En - ter, pray!

ê - tre?
 ear - ly?

In - di - gne de son maî - tre!
 Un - wor - thy of his mas - ter!

Com - ment donc, un é - lè - ve!
 Not at all, you're a pu - pill!

dolce

Spalanzani

Animato

S. Trop mo - deste, en vé - ri - té! Plus de vers, plus de mu -
Far too mod - est I de - clare! If you'd cease to be a

Più lento

S. si - que, Et vous se - rez, en phy - si - que, Pro - fes - seur de fa - cul -
po - et, I am cer - tain, yes, I know it, You'd have quite a learn - ed

S. *a tempo* té! Vous con - naî - trez ma fil - le: Un sou - rire an - gé -
air! You will soon see my daugh - ter! Oh, her smile is an -

Hoffmann (à part)
a tempo (aside)

H. Quel rap - port la phy -
I don't see what her

S. , Recit. (solenne) li - que! La phy - sique est tout, mon cher! O - lym - pi - a vaut très cher!
gel - ic! Beau - ty means so much, my boy! O - lym - pi - a is a joy!

Allegro un poco maestoso

sique a-t-elle a - vec sa fil - le?
beau - ty's to do with his daugh-ter?

(appellant)
(calling)

Ho-là! Eh! Co-che - nil - le?...
Hul-lo there! Co-che - nil - le!

Allegro un poco maestoso

f

(à Cochenille)
(to Cochenille)

Fais al-lum - er par - tout!...
Light up the can - dles, pray!

At-tends, suis-moi.
Not yet; this way!

Cochenille (Il paraît)
(Comes in)

Et... le... cham - pagne?
And the cham - pagne?

p

(à Hoffmann)
(to Hoffmann)

(Spalanzani et Cochenille sortent)
(Spalanzani and Cochenille go out)

Par-don, mon cher, je re-viens dans l'in - tant.
Your par - don, friend; I'll be back here a - non!

Allegro un poco maestoso

f

Nº 4 bis. Recit. and Romance
 «Allons! courage et confiance!»

Nicklausse

Hoffmann

PIANO

Recit.

Al-lons! cou-ra-ge et. con-fi-ance! Je de-viens un
 Well, well! If I can pluck up cou-ra-ge, Ver-y soon a

Recit.

puits de scien-ce; Il faut tour-ner se-lon le vent. Pour mé-ri-ter cel-le que
 doc-tor too I'll be; I'll have to do as fate de-crees! To win the maid, for whom I'm

Recit.

Misurato

j'ai-me, Je sau-rai trou-ver en moi-mê-me L'é-tof-fe d'un sa-vant. Elle est
 burn-ing, I'll be-come a mar-vel of learn-ing, A sa-vant, if you please. She is

(Il soulève doucement la portière à sa droite)
 (Lifts portière at right slowly)

Allegro moderato

là!... si j'osais!... C'est el-le!... El-le som-meil-le!
 there!... If I dared!... She's com-ing! Can she be sleep-ing?

pp

rall. **Andante**

El - le som - meil - le, Qu'elle est bel - - - le!...
 Yes, she is sleep - ing; she is charm - - - ing!

p

Ah! vi - vre deux! n'a - voir qu'u - ne même es - pé -
 Ah! were we one, whom no - thing in the world could

rān - ce, Un mê - me sou - ve - nir! Par - ta -
 sev - er, Till life it - self were past! One in

ger le bon - heur, par - ta - ger la souf - fran - ce, par - ta - ger la souf - fran - ce,
 love and in joy, one for - ev - er. In sor - row, one in sor - row for aye,

oui, la souf - fran - ce, par - ta - ger l'a - ve - nir! Lais - se, lais - se ma
 Ah, if our joy and sor - row could on - ly last! Could I thy soul re -

H. flam-me Ver-ser en-toi le jour! Ah! Lais-se é-clo-re ton â-me Aux
fash-ion, and fill with am-'rous fire, Ah! Could I warm thee with pas-sion, I'd

H. ray-ons de l'a-mour! Lais-se é-clo-re ton â-me Aux ray-ons de l'a-mour!
have my heart's de-sire! Could I warm thee with pas-sion, I'd have my heart's de-sire!

H. Foy-er di-vin, so-leil dont l'ar-deur nous pé-
O sun di-vine! whose glam-or and glow are a

H. nè-tre Et nous vient em-bra-ser, In-ef-fa-ble dé-li-re où l'on sent tout son
glor-y, Thrill-ing each heart with bliss, In ef-fa-ble fol-ly, Mock on-at-mel-an-

ê - tre, où l'on sent tout son ê - tre, oui, tout son ê - tre Se - fondre en un bai -
 chol - y, Ah, mock at mel - an - chol - y, at mel - an - chol - y, And melt us with a

ser! Lais - se, lais - se ma flam - me Ver - ser en toi le jour! Ah! Lais -
 kiss. Could I thy soul re - fash - ion, Fill it with am - rous fire, Ah! Could

se é - clo - re ton â - me Aux ray - ons de l'a - mour! Lais - se é - clo - re ton â - me Aux
 I warm thee with pas - sion, I'd have my heart's de - sire, Could I warm thee with pas - sion, I'd

pp

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

(Il soulève de nouveau la portière: Nicklausse paraît)
(Again lifts portière; Nicklausse appears)

ray - ons de l'a - mour!
 have my heart's de - sire!

colla voce

*ped. **

Nº 5. Scene and Couplets
 «Par Dieu! j'étais bien sûr»

Allegro Nicklausse (paraissant au fond)
 (entering at back)

Par Dieu! j'étais bien sûr de te trouver i -
 By Jove! I had no doubt that I would find thee

PIANO

Recit.

N. ci! Pour-quoi? c'est là que res-pi - re la belle O - lym-pi - a! Va!
 here, And why? Be - cause it is here we may find O - lym-pi - a. Go

H. Hoffmann (laissant tomber brusquement la portiere)
 (letting the curtain fall abruptly)

Chut!
 Be still!

Moderato Hoffmann

N. mon en-fant, ad - mi-re!
 on, dear boy, ad - mire her!

H. C'est un an - ge, oui, je l'a-do -
 She's an an - gel, yes I a-dore

Allegro Nicklausse

N. At-tends à la con-naî - tre mieux.
 I'd wait un - til I knew her more.

H. re!
 her!

L'â-me qu'on aime est ai - sée à con -
 The soul we love may be ea - si - ly

Allegro

Nicklausse (railleur)
(derisively)
rall.

Allegro

Quoi! d'un re - gard, par la fe - nê - tre?
What! from a look out-side a win - dow?

naï - tre.
fath - omed.

Il suf -
But that

Allegro

riten.

fit d'un re - gard pour em-bras - ser les
look was e - nough to fill the day with

riten.

Nicklausse *Recit.*

cieux! Quel - le cha - leur! Au moins sait - el - le, que tu
joy! Rav - ing a - gain! Is she a ware That you a -

vivacissimo

Allegro

l'ai - mes? Écris - lui! Pauvre a-gneau!... Par - le -
dore her? Let her know! What a lamb! Speak to

Hoffmann

Non! Je n'o-se pas!
No! I do not dare!

Allegro

Recit.

N. lui! her! A - lors chan-te, mor-bleu! pour sor - tir d'un tel
Well then, sing to the maid, and you'll know where you

H. Les dan-gers sont les mêmes.
Oh, the dan-ger's the same.

Misurato Hoffmann Nicklausse

N. pas. stand. Mon-sieur Spa-lan - za - ni n'ai - me pas la mu - si - que. Oui, je
Si - gnó - re Spa - lan - za - ni is not in love with mu - sic. So they

(riant)
(laughing)

N. sais, tout pour la phy - si - que, pour la phy - si - que!
say; yet his taste for wo - men's ver - y ar - tis - tic!

Allegro

N. U - ne pou-pée aux yeux dé-mail Jou - ait au mieux de l'é - ven - tail Au -
Long, long a - go a doll I knew, Fair was her hair, her eyes were blue; A

près d'un pe - tit coq en cui - vre, d'un pe - tit coq en cui - vre;
 met - al mock - ing - bird dwelt near her, a mock - ing - bird dwelt near her.

Tous deux chan - taient à l'u - nis - son D'u - ne mer - veil - leu - se fa - çon, Dan -
 In u - ni - son they'd of - ten sing; To ev - 'ry eye a tear they'd bring, And

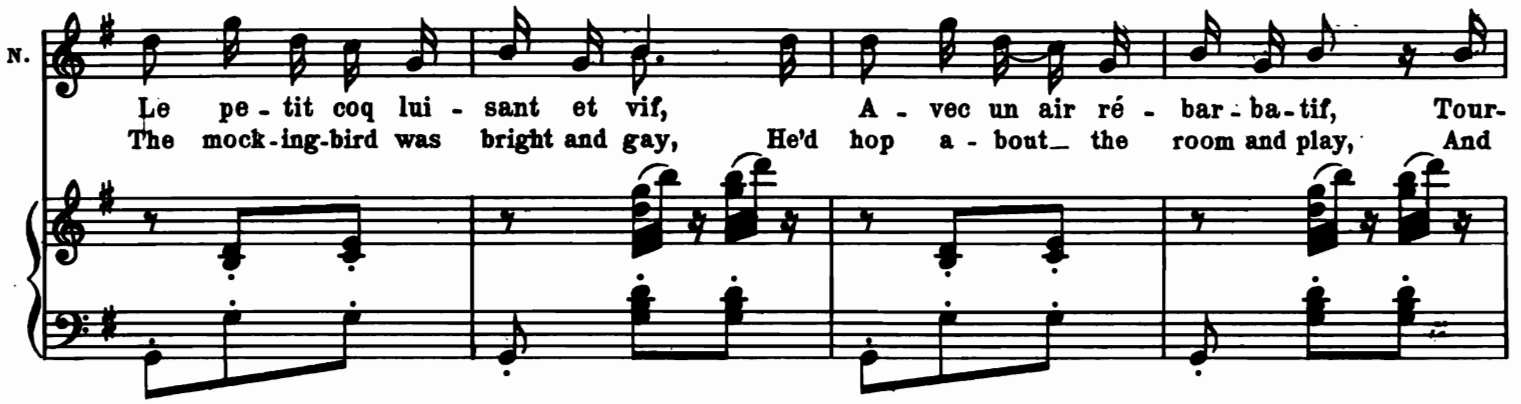
a piacere
 saient, ca - que - taient, sem - blaient vi - vre, sem - blaient vi - - - vre.
 melt the heart of each hear - er, of each hear - - - er.

Hoffmann

Plait -
 What

Nicklausse

il? Pour - quoi cet - te chan - son? Ah!
 then? The mean - ing of your song? Ah!

N. 

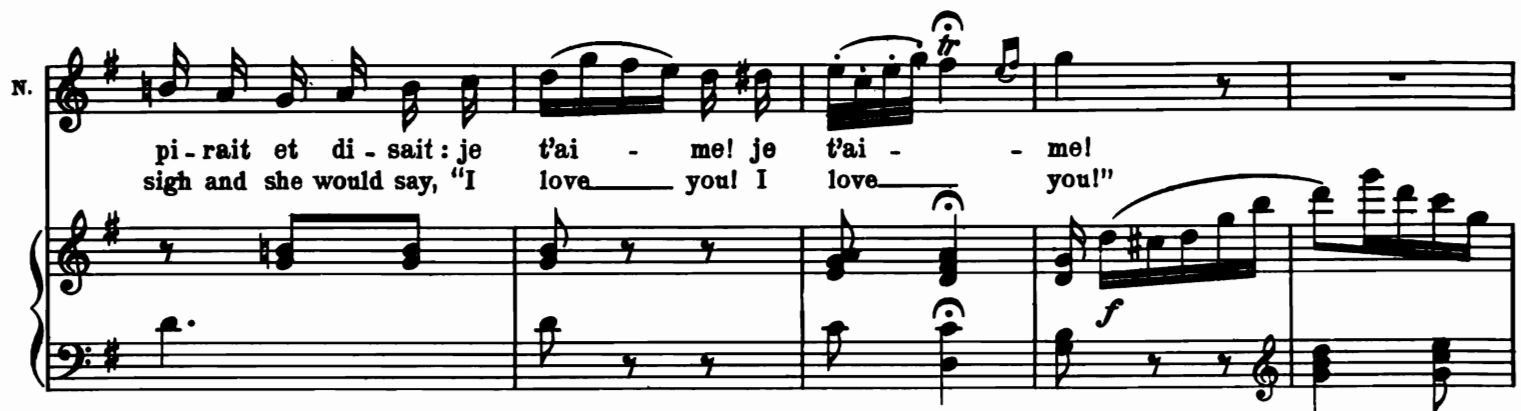
Le pe - tit coq lui - sant et vif, A - vec un air ré - bar - ba - tif, Tour -
 The mock - ing - bird was bright and gay, He'd hop a - bout the room and play, And

N. 

nait par trois fois sur lui - mê - me, sur lui - mê - - me.
 then he would roll o - ver, o - ver, o - ver, o - - ver.

N. 

Par un rou - age in - gé - ni - eux La pou - pée, en rou - lant les yeux, Sou -
 The doll would fill you with sur - prise, She'd roll a - bout her a - zure eyes, She'd

N. 

pi - rait et di - sait : je t'ai - me! je t'ai - - me!
 sigh and she would say, "I love you! I love you!"



Scene

Moderato

(Coppélius entre)
(Coppelius enters)

PIANO

marcato

Nicklausse (se retournant)
(turning round)

Hein!
Eh!

(apercevant Hoffmann)
(seeing Hoffmann)

Coppélius *mezza voce*

C'est moi, Cop-pé-li-us!... dou-ce-ment! pre-nons gar-de!
'Tis I, Cop-pe-li-us! Soft, I say! Let's be care-ful!

Quel-qu'un... qu'est-ce
Who's he? Let us

p

(regardant par dessus l'épaule d'Hoffmann)
(looking over Hoffmann's shoulder)

Misurato

donc? que ce mon-sieur re-gar-de?
see, What is this per-son watch-ing?

Notre O-lym-pi-
Our O-lym-pi-

Recit.

Nicklausse (à part)
(aside)

Coppélius (élevant la voix, à Hoffmann)
(raising his voice; to Hoffmann)

a! fort bien! Leur O-lym-pi-a!
a! Bra-vo! Their O-lym-pi-a?

Jeune hom-me! Eh! Mon-sieur!
O, you here! you young man!

Il n'entend
(Was it too

p

p

Hoffmann (se retournant)
(turning round)

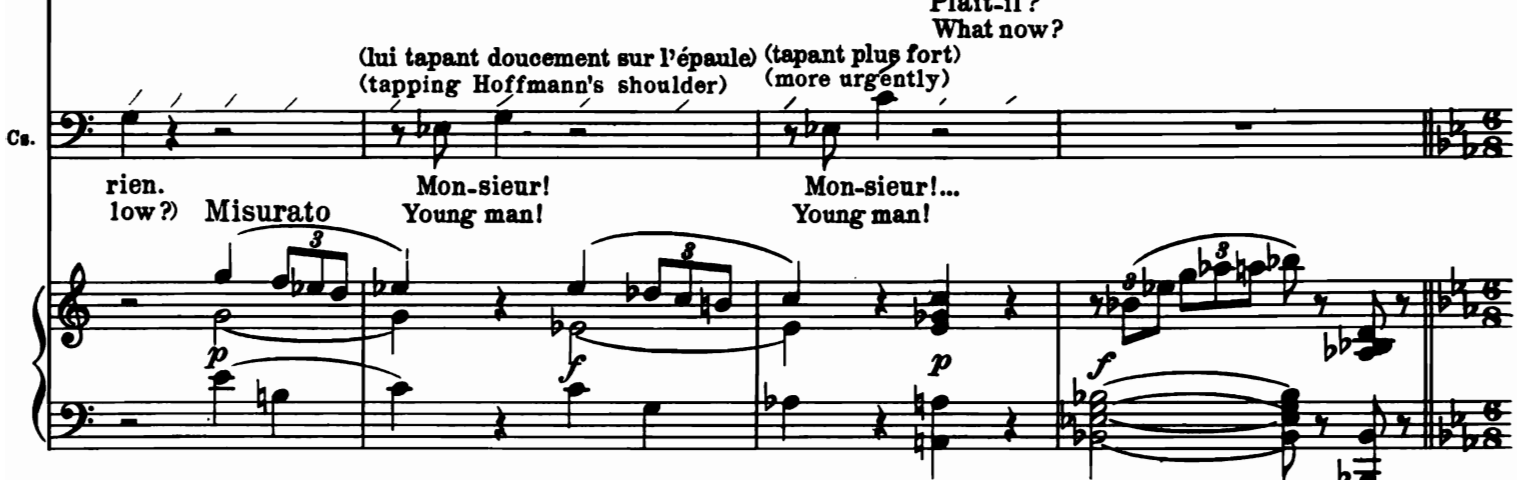
H. 

Plait-il?
What now?

(lui tapant doucement sur l'épaule) (tapant plus fort)
(tapping Hoffmann's shoulder) (more urgently)

rien. Misurato Mon-sieur! Mon-sieur!...
low? Young man! Young man!

p *f* *p*



Goppélius
Moderato

Cs. 

Je me nom - me Cop-pé - li - us, Un a - mi de Mon-
I am known as Cop-pe - li - us. I'm a friend of Si -


p *dolce*


(Hoffmann salue)
(Hoffmann salutes),

Cs. 

sieur Spa-lan - za - ni. Voy-ez ces ba-ro - mè - tres, Hy-gro - mè - tres, Ther-mo -
gnor Spa-lan - za - ni. Ba-rôm - e - ters I deal in and ther-mom - e - ters, All at

più f *cresc.*



Allegro

Cs. 

mè - tres, au ra - bais, Mais au comp - tant; Voy - ez, vous en se - rez con - tent! Cha - cun de
bar-gain pric - es, too, if cash you pay; I'd like to sell you some to - day! These glass - es

p



(vidant à terre son sac rempli de lorgnons, de lunettes et de lorgnettes)
 (emptying on the floor his sackful of various eye-glasses)

ces lor-gnons rend noir com-me le jais,
 make an ob - ject seem as black as night,

Ou blanc com - me l'her-mi -
 Or whit - er than the lil -

ne, com-me l'her-mi-ne;
 y and pure as snow;

As - som - brit as - som - brit, il - lu -
 Cast a shade, cast a shade or a

mi - ne,
 glow,

É-claire ou flé-trit les ob - jets, les ob - jets!
 They dim the eye-sight or make all things seem bright.

Hoffmann

Se peut - il?
 Can it be?

Tiens!
 There!

Voi - là!
 You'll see!

Trois du -
 Duc - ats

p

pp

(soulevant la portière et regardant)
(lifting the portière and looking in)

Largo Recit.

H. Jus - te ciel! Dieu puis - sant! quel - le grâ - ce ray - on - ne sur son front!
Heav'n of light! God a - bove! How en - chant - ing and bright Is she I love!

Cs. cats!... three! Trois du - Give me

f

H. Allegro Cher ange, est - ce bien toi?... Ah! pour -
Dear Saint, for thee I die! Why,

Cs. cats!... three! Trois du - cats! Give me three!

cresc. *col canto* *p*

(Nicklausse va) (Nicklausse goes)

rall. *a tempo*

vers Coppélius et lui donne les ducats)
to Coppelius and gives him the ducats)

H. quoi me ra - vir cette i - ma - ge De bon - heur et d'a -
why wouldst de - ny me thy beau - ty? Love and joy why de -

poco cresc.

Allegro Spalanzani (Il entre en se frottant les mains)
(Enters, rubbing his hands)

H. mour?
ny?

f *fp* *fp*

(apercevant Coppélius)
(seeing Coppélius)

Hein! vous?
What, you?

Com-ment! il é - tait conve - nu...
But was it not quite un-der - stood?

Mais...
But_

Coppélius

Ce cher Maître!...
O dear mas-ter!

Rien d'é-crit...
'Twas-n't signed!

Recit.

Chi - mè - - - - rel L'ar - gent sur vous pleu-vra dans peu, Je veux tout par-ta-
You're dream - - - - ing! You'll soon be rich - er than you know, But your for - tune I'll

Misurato

Ne suis - je pas le père d'O-lym-pi - a?
But sure - ly I'm the fa - ther of O - lym - pia?

ger.
share.

Par-don!...
Not so!

Elle a mes
She has my

Misurato

(presque parlé)
(almost spoken)
Più lento

(à part)
(aside)

S. Plus bas... plus bas... plus bas!... Ses yeux!... Bien lui prend que j'i-
Speak low, speak low, speak low! His eyes! Well he knows that his

yeux.
eyes.

Più lento

S. gno-re son se-cret. Mais j'y pen-se!... oui! (haut)
se-cret still is hid. But I will bar-gain! Ay! (aloud)

Vou-lez-vous en-
Would five hun-dred

Moderato misurato a tempo

S. co-re cinq cents du-cats? Qu'un é-crit de vous m'a-ban-don-ne Ses
duc-ats more con-tent you? Will you sell her to me in writ-ting? Her

a tempo

S. yeux ain-si qui tou-te sa per-son-ne, Et voi-ci votre ar-gent, sur le juif É-li-
eyes as well as all her love-ly per-son? If you will, here's a draft on E-li-as, the

Hoffmann (bas, à Nicklausse)
(aside, to Nicklausse)

as: u - ne mai - son sù - re. Quel mar - ché peu - vent - ils con - clu - re?
Jew; no - thing can be saf - er. What on earth can they both be do - ing?

Coppélius

E - li - as?
On E - li - as?

Al - lons, c'est
Well, well, a -

Allegro (Il écrit sur ses tablettes)
(Writes on his tablets)

(Ils échan - gent leurs pa - piers)
(They exchange papers)

Spalanzani

dit!
greed!

Don - nant, don - nant.
Giv - ing's tak - ing.

(Ils s'embrassent)
(embracing)

(à part)
(aside)

Coppélius

Ce cher a - mi!
My wor - thy friend!

Va, main - te - nant, va te
And now, my man, get it

Ce cher a - mi!
My wor - thy friend!

fai - re pay - er!
cashed if you can!

A pro - pos, une i - dé - e!
A - pro - pos, an i - de - a!

Ma - riez donc O - lym - pi -
Why not wed O - lym - pi -

Spalanzani (Ils s'embrassent encore)
(embracing again)

S. *(montrant Hoffmann)*
(indicating Hoffmann)

Cs. a! Le jeu-ne fou que voi - là Ne vous l'a donc pas de - man - dée? Ce cher a - mi!
a? That sil - ly fool o - ver there Is deep in love and finds her fair! My wor - thy friend!

Ce cher a - mi!
My wor - thy friend!

Più lento (Coppélius se dirige vers le fond)
(Coppelius goes toward back)

Coppélius (Il sort en ricanant)
(Exit laughing)

Cs. Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Hoffmann (désorienté, à part)
(confused, aside)

Spalanzani (à Hoffmann)
Recit. (to Hoffmann)

Ah! c'est u - ne ma - ni - e!
Oh! It seems an ob - ses - sion!

Cochénille (paraissant au fond)
(entering at back)

S. La phy - si - que, mon cher!
Ah, what beau - ty, my boy!

C. Mon - sieur, voi - oi -
Si - gnor, all your

C. là tou - ou - te la com - pa - gni - e!
guests, all your hon - ored guests are com - ing!

p cresc.

Nº 6. Chorus, Scene and Couplets
 «Non, aucun hôte, vraiment»

Moderato (Minuet)

Olympia

Nicklausse

Hoffmann

Spalanzani

Cochenille

SOPRANO

TENOR

BASS

Moderato

PIANO

* Au théâtre on passe du signe A au signe B, page 62
 In performance a cut is made from A to B on page 62

SOPRANO
Non, au - cun hô - te, vrai-ment, non, mais vrai-ment, Ne re-çoit plus ri - che-
Where in the world could you see, where could you see Great-er hos-pi-tal-i-

TENOR
Non, au - cun hô - te, vrai-ment, non, mais vrai-ment, Ne re-çoit plus ri - che-
Where in the world could you see, where could you see Great-er hos-pi-tal-i-

BASS
Non, au - cun hô - te, vrai-ment, non, mais vrai-ment, Ne re-çoit plus ri - che-
Where in the world could you see, where could you see Great-er hos-pi-tal-i-

ment!
ty? Par le goût sa mai-son bril-le, sa mai-son bril-le;
Look where you may, all is pret-ty, Oh, all is pret-ty,

ment!
ty? Par le goût sa mai-son bril-le, sa mai-son bril-le;
Look where you may, all is pret-ty, Oh, all is pret-ty,

ment! plus ri - che-ment! Par le goût sa mai-son bril-le, sa mai-son bril-le;
ty? Look where you will, Look where you may, all is pret-ty, Oh, all is pret-ty,

Tout s'y trou-ve, tout s'y trou-ve ré - u - ni.
All a-round is pret-ty, all is har-mo-ny!

Tout s'y trou-ve, tout s'y trou-ve ré - u - ni.
All a-round is pret-ty, all is har-mo-ny!

Tout s'y trou - ve ré - u - ni. Ça, Mon - sieur Spa - lan-za-ni,
All a-round is har - mo - ny! Oh, Si - gnor Spa - lan-za-ni,

Ça, Mon - sieur Spa - lan - za - ni, pré -
Oh, Si - gnor Spa - lan - za - ni, pré -

Ça, Mon - sieur Spa - lan - za - ni, — Ça, Mon - sieur, pré -
Oh, Si - gnor Spa - lan - za - ni! — Oh, Si - gnor! pré -

Ah! ça, mon - sieur, pré -
Oh, oh, Si - gnor, pré -

sen - tez - nous vo - tre fil - le.
sent your dear, dar - ling - daugh - ter!

sen - tez - nous vo - tre fil - le.
sent your dear, dar - ling daugh - ter!

sen - tez - nous vo - tre fil - le. On la dit faite à ra - vir,
sent your dear, dar - ling daugh - ter! All a - gree she's fair to see,

On la dit faite à ra - vir, Ai -
All a - gree she's fair to see, She's

On la dit faite à ra - vir; On la dit e -
All a - gree she's fair to see, All a - gree, She is

faite à ra - vir; On la dit faite à ra - vir,
she's fair to see. All a - gree she's fair to see,

mable, e - xemp - te de vi - ces;
gen - tle, free from fan - cies.

xemp - te de vi - ces; Nous comp - tons nous ra - fraî -
free, free from fan - cies. We'll seek her so - ci - e -

E - xemp - te de vi - ces; Nous comp - tons nous ra - fraî - chir
gen - tle, free from fan - cies. We will seek so - ci - e - ty,

chir
ty A - près quel - ques e - xer - ci - ces.
But first we will do our danc - es!

A - près quel - ques e - xer - ci - ces, e - xer - ci - ces.
But we first will do our danc - es, do our danc - es!

cresc.

B

Non, au - cun hô - te, vrai - ment, non, — mais vrai - ment,
Where in the world could you see, where could you see

Non, au - cun hô - te, vrai - ment, non, — mais vrai - ment,
Where in the world could you see, where could you see

Non, au - cun hô - te, vrai - ment, non, mais vrai - ment,
Where in the world could you see, where could you see

trium

Ne re-çoit plus ri-che-ment!
Great-er hos-pi-tal-i-ty?

Par le goût sa mai-son bril-le,
Look where you may, all is pret-ty,

Ne re-çoit plus ri-che-ment!
Great-er hos-pi-tal-i-ty?

Par le goût sa mai-son bril-le,
Look where you may, all is pret-ty,

Ne re-çoit plus ri-che-ment, plus ri-che-ment!
Great-er hos-pi-tal-i-ty? Look where you will,—

Par le goût sa mai-son bril-le,
Look where you may, all is pret-ty,

sa mai-son bril-le; Tout s'y trou-ve, tout s'y trou-ve ré-u-ni;
Oh, all is pret-ty, All a-round is beau-ty, All is har-mo-ny,

sa mai-son bril-le; Tout s'y trou-ve, tout s'y trou-ve ré-u-ni;
Oh, all is pret-ty, All a-round is beau-ty, All is har-mo-ny,

sa mai-son bril-le; Tout s'y trou-ve ré-u-ni;
Oh, all is pret-ty, All a-round is har-mo-ny,

Spalanzani

Vous
You'll

Tout s'y trou-ve ré-u-ni, Tout s'y trou-ve ré-u-ni.
All a-round is har-mo-ny, All a-round is har-mo-ny!

Tout s'y trou-ve ré-u-ni, Tout s'y trou-ve ré-u-ni.
All a-round is har-mo-ny, All a-round is har-mo-ny!

Tout s'y trou-ve ré-u-ni, Tout s'y trou-ve ré-u-ni.
All a-round is har-mo-ny, All a-round is har-mo-ny!

(Il fait signe à Cochenille de le suivre et
(Beckoning to Cochenille, both go out. The

Recit.

S. 

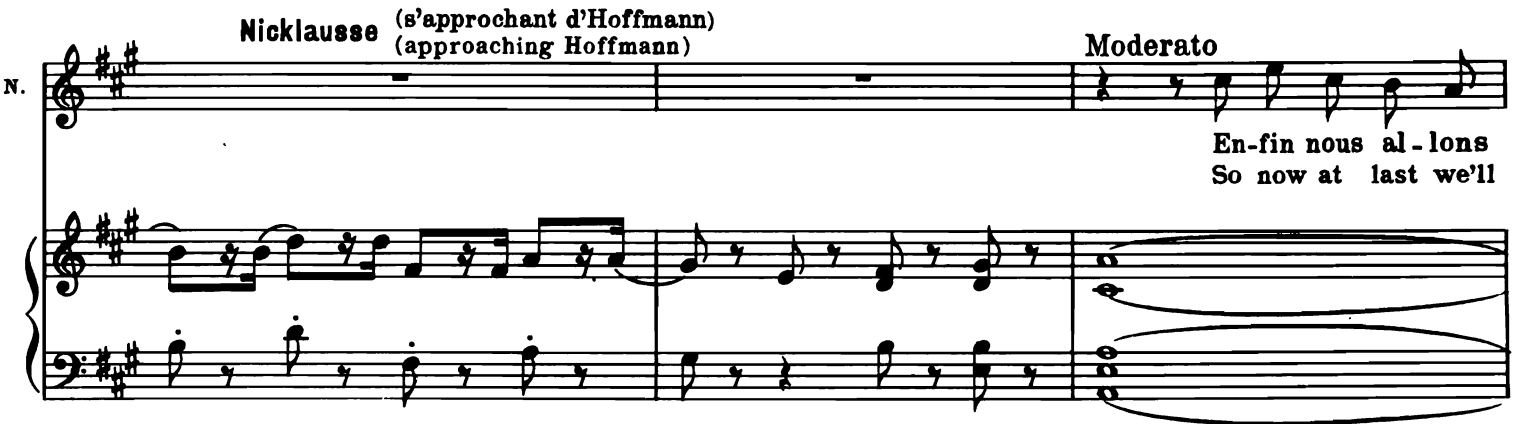
se - rez sa - tis - faits, mes - sieurs, dans un mo - ment.
soon be sat - is - fied, my friends; a mo - ment, pray!

Allegro, in tempo

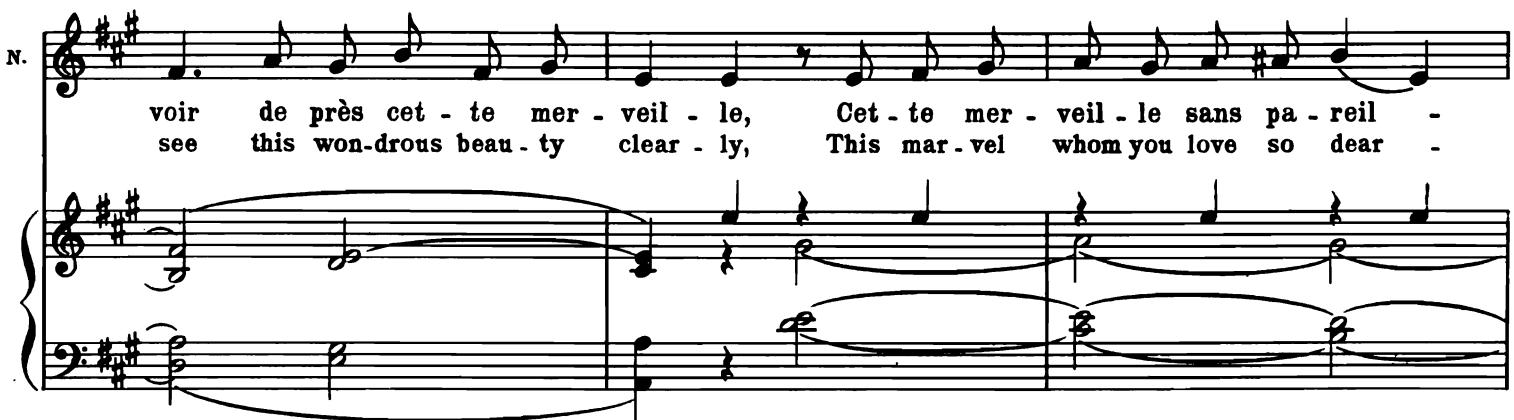
sort avec lui. Les invités se promènent par groupes en admirant la demeure de Spalanzani)
guests walk about in groups, admiring Spalanzani's house)

Nicklausse (s'approchant d'Hoffmann)
(approaching Hoffmann)

Moderato

N. 


En - fin nous al - lons
So now at last we'll

N. 

voir de près cet - te mer - veil - le, Cet - te mer - veil - le sans pa - reil -
see this won - drous beau - ty clear - ly, This mar - vel whom you love so dear -

Hoffmann

(Entrée de Spalanzani conduisant Olympia. Cochenille)
(Enter Spalanzani, leading Olympia and followed by

N. 

le! Si - len - ce! la voi - ci!
ly! Be si - lent! She is here!

ritenuto

les suit. Curiosité générale)
Cochenille. All gaze curiously)

Spalanzani

Mes -
Fair

da - mes et mes - sieurs, je vous pré - sen - te Ma fille O - lym - pi -
la - dies and good sirs, let me pre - sent to you My dear O - lym - pi -

Animato

Allegretto

a.
a.

SOPRANO

TENOR

BASS

Char - man - te! char - man - te! char - man - te!
She's charm - ing! she's charm - ing!

Char - man - te! char - man - te! char - man - te!
She's charm - ing! she's charm - ing! she's charm - ing!

Char - man - te! char - man - te! char - man - te! char - man - te!
She's charm - ing! she's charm - ing! she's charm - ing! she's charm - ing!

Animato

Allegretto

p cresc. *f* *p*

molto staccato (avec affectation)
p (affectedly)

Elle a de très beaux yeux; Sa
 She has most love-ly eyes, Her

Elle a de très beaux yeux; Sa
 She has most love-ly eyes, Her

Elle a de très beaux yeux; Sa
 She has most love-ly eyes, Her

taille est fort bien pri-se, Voy-ez comme elle est mi-se, Il
 fig-ure's most be-witch-ing, Her taste in dress is fetch-ing, She

taille est fort bien pri-se, Voy-ez comme elle est mi-se, Il
 fig-ure's most be-witch-ing, Her taste in dress is fetch-ing, She

taille est fort bien pri-se, Voy-ez comme elle est mi-se, Il
 fig-ure's most be-witch-ing, Her taste in dress is fetch-ing, She

ne lui man-que rien! Elle a de très beaux yeux, Sa
 has a win-ning air! She has most love-ly eyes, Her

ne lui man-que rien! Elle a de très beaux yeux, Sa
 has a win-ning air! She has most love-ly eyes, Her

ne lui man-que rien! Elle a de très beaux yeux, Sa
 has a win-ning air! She has most love-ly eyes, Her

taille est fort bien pri - se, Voy - ez comme elle est mi - se, Vrai -
 fig - ure's quite be - witch - ing, Her taste in dress is fetch - ing, You

taille est fort bien pri - se, Voy - ez comme elle est mi - se, Vrai -
 fig - ure's quite be - witch - ing, Her taste in dress is fetch - ing, You

taille est fort bien pri - se, Voy - ez comme elle est mi - se, Vrai -
 fig - ure's quite be - witch - ing, Her taste in dress is fetch - ing, You

Hoffmann (contemplant Olympia)
(gazing on Olympia)

Nicklausse

Ah! qu'elle est a - do - ra - ble! Char -
 Ah! who would not a - dore her! In -

ment, elle est très bien!
 won't de - ny she's fair!

ment, elle est très bien!
 won't de - ny she's fair!

ment, elle est très bien!
 won't de - ny she's fair!

Spalanzani (à Olympia)
(to Olympia)

Nicklausse

mante! in - com - pa - ra - ble! Quel suc - cès est le tien! Vrai -
 com - pa - ra - ble! charm - ing! You'd make a pret - ty pair! She

N.

ment, elle est très bien!
has a win - ning air!

SOPR. Elle a de très beaux yeux, Sa
She has most love - ly eyes, Her

TENOR Elle a de très beaux yeux, Sa
She has most love - ly eyes, Her

BASS Elle a de très beaux yeux, Sa
She has most love - ly eyes, Her

taille est fort bien pri - se, Voy - ez comme elle est mi - se, Il
fig - ure's quite be - witch - ing, Her cos - tum - ing is fetch - ing, She's

taille est fort bien pri - se, Voy - ez comme elle est mi - se, Il
fig - ure's quite be - witch - ing, Her cos - tum - ing is fetch - ing,

taille est fort bien pri - se, Voy - ez comme elle est mi - se, Il
fig - ure's quite be - witch - ing, Her cos - tum - ing is fetch - ing, She's

ne lui man - que rien! Vrai - ment, vrai - ment, elle est très
real - ly ver - y fair! In - deed, in - deed, she's ver - y

ne lui man - que rien! Vrai - ment, vrai - ment,
real - ly ver - y fair! In - deed, in - deed,

ne lui man - que rien! Vrai - ment, vrai - ment,
real - ly ver - y fair! In - deed, in - deed,

bien! elle est très bien! Vrai - ment, vrai - ment, elle est très
 fair! Oh she is fair! In - deed, in - deed, she's ver - y

elle est très bien! Vrai - ment, vrai - ment,
 Oh she is fair! In - deed, in - deed,

elle est très bien! Vrai - ment, vrai - ment,
 Oh she is fair! In - deed, in - deed,

bien! elle est très bien! elle est très bien!
 fair! Oh she is fair, she's ver - y fair!

elle est très bien! elle est très bien!
 Oh she is fair, she's ver - y fair!

elle est très bien! elle est très bien! elle est très bien! elle est très bien!
 Oh she is fair, she's ver - y fair, she's ver - y fair, she's ver - y fair!

Spalanzani

Mes - Dear

elle est très bien! elle est très bien, très bien!
 she's ver - y fair! she seems most fair, most fair!

elle est très bien! elle est très bien, très bien!
 she's ver - y fair! she seems most fair, most fair!

bien! elle est très bien! elle est très bien, très bien!
 fair! she's ver - y fair! she seems most fair, most fair!

Recit.

s. da - mes et mes - sieurs, fiè - re de vos bra - vos, Et sur - tout im - pa - ti - en - te D'en con - qué -
 la - dies and kind sirs, Proud of all your ap - plause And de - sir - ous as she be More to ob -

s. rit de nou - veaux, Ma
 tain with good cause, My

Vivacissimo

s. fille, o - bé - is - sant à vos moin - dres ca - pri - ces, Va,
 daugh - ter, wish - ing to hu - mor the friends whom she priz - es, Will,

Nicklausse (à part)
 (aside)

N. Pas - ser à d'au - tres e - xer - ci - ces,
 Pass on to some more e - xer - cis - ces

s. s'il vous plaît...
 if you please,

Allegro Spalanzani

ces! Vous chan - ter un grand air En sui - vant de la
 es! With her beau - ti - ful voice She will sing you an

voix, Ta - lent ra - re, Le cla - ve - cin ou la gui -
 air, Like a star, Ac com - pan - ied by the gui -

ta - re, Ou la harpe, à vo - tre own
 tar, Or the harp, at your own

Cochenille (au fond du théâtre en voix de fausset)
(at back, in falsetto)

Allegro

choix. La har - pe!
 choice. The harp, Sir!

UNE VOIX (de basse, répond dans la coulisse à la voix de Cochenille)
 A BASS VOICE (off, echoes the voice of Cochenille)

La har - pe!
 The harp, Sir!

Allegro

Spalanzani

S. Fort bien! Co-che-nil-le! Va vi-te nous cher-cher la har-pe, la
'Tis well! Co-che-nil-le! Bring here with-out de-lay the harp I pray, the

Hoffmann (à part)
(aside)
rall.

S. H. har-pe de ma fil-le. Je vais l'en-
harp my daugh-ter plays on. At last I'll

Nickiausse (à part)
(aside)

N. H. ten-dre, ô joie!
hear her, oh joy!

Spalanzani (à Olympia)
(to Olympia)

S. fol-le pas-si-on! Maî-tri-se ton é-mo-ti-
fat-u-a-ted boy! O-lym-pi-a, you need not

(Il lui touche l'épaule)
(touching her shoulder) **Olympia**

on, mon en - fant!... Oui! oui!
fear them, my dear! Ah! ah!

Allegro

Cochénille (Apporte la harpe)
(bringing harp) **Spalanzani** (s'asseyant auprès d'Olympia et
plaçant sa harpe devant lui)
(seating himself beside Olympia
and setting the harp before him) **Cochénille**

Voi - oi - là! Mes - sieurs, at - ten - ti - on! A - at - ten - ti -
There you are, good sirs, and soon you'll hear! Now, now you will

on!
hear!

SOPR.

At - ten - ti - on!
Ah! now we'll hear!

TENOR

At - ten - ti - on!
Ah! now we'll hear!

BASS

At - ten - ti - on! —
Ah! now we'll hear! —

Moderato

p

Olympia

0. Les oi - seaux dans la char - mil - - - -
All the birds a - bove a - wing - - - -

0. - - - - le, Dans les cieux l'as - tre du jour, -
- - - - ing, In the skies the orb of day, -

0. Tout parle à la
All un - - to the

0. jeu - - ne fil - le, Tout parle à la jeu - - ne
maid are sing - ing, All un to the maid are

fil - - le D'a - - mcur! Ah!
sing - ing Of love! Ah!

f *p*

tout par - - le d'a-
they're tell - ing of

rit.

colla voce

mour! Ah! Voi - là la chan-son gen - til - - - - - le, La
love! Ah! So now you have heard the bal - - - - - lad, The

Andante *a tempo* *rit.*

colla voce

chan-son d'O - lym - pi - a, d'O - lym - pi -
song of O - lym - pi - a, O - lym - pi -

a tempo

o. *al* *Ah!* *ah!* *ah!* *ah!*
al *Ah!* *ah!* *ah!*

o. *Ah!* *ah!* *ah!* *ah!*
Ah! *ah!* *ah!* *ah!*

o. *rit.* *dim.* *pp* *a tempo*
ah! *ah!* *Voi-* *So*

(Cochenille touche l'é-paule d'Olympie.
 Bruit d'un ressort)
 (Cochenille touches O-lympia's shoulder.
 Sound of a spring)

o. *là la chan-son gen-til - - - - - le, La chan-son d'O-lym-pi-*
now you have heard the bal - - - - - lad, the song of O-lym-pi-

SOPRANO
C'est la chan-son d'O-lym-pi-a, la chan-
O - - lym - pi - a, 'Tis the song of O - - lym - -

TENOR
C'est la chan-son d'O-lym-pi-a, la chan-
O - - lym - pi - a, 'Tis the song of O - - lym - -

BASS
C'est la chan-son d'O-lym-pi-a, la chan-
O - - lym - pi - a, 'Tis the song of O - - lym - -

a, d'O-lym-pi - a! Ah! ah!
 a, O - lym - pi - a! Ah! ah!

son d'O - lym - pi - a, C'est la chan - son d'O - lym - pi -
 pia, of O - lym - pia, It is the song of O - lym - pi -

son d'O - lym - pi - a, C'est la chan - son d'O - lym - pi -
 pia, of O - lym - pia, It is the song of O - lym - pi -

son d'O - lym - pi - a, La chan-son, la chan-son d'O - lym - - pi -
 pia, of O - lym - pia, 'Tis the song, 'tis the song of O - lym - - pi -

ah! ah! ah!
 ah! ah! ah!

ah!
 ah!

ah!
 ah!

ah!
 ah!

ff

f

p

Fin.

Moderato

p

The piano introduction consists of two staves. The right hand features a series of sixteenth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato'.

Olympia

0. Tout ce qui chan-te et ré - son - - -
Ev - 'ry - thing that's sigh - ing, sob - - -

The first vocal line begins with a rest for four measures, then enters with the melody. The piano accompaniment continues with its eighth-note pattern.

0. - - - - - ne Et sou - pi - re, tour à tour,
- - - - - bing, All that coos, as coos the dove,

The second vocal line continues the melody. The piano accompaniment features a more active right hand with sixteenth-note chords.

0. É - meut son cœur
From her ten - - der

The third vocal line continues the melody. The piano accompaniment remains consistent with its eighth-note accompaniment.

0. qui fris - son - ne, É - meut son cœur qui fris -
heart is rob - bing, From her ten - der heart is

The fourth vocal line concludes the melody. The piano accompaniment continues with its eighth-note accompaniment.

son - ne - D'a - mour! Ah!
 rob - bin - g Her love! Ah!

ah! tout par - le d'a -
 ah! 'Tis tell - - ing of

colla voce

mour! Ah! Voi - là la chan - son mi - gnon - - - - - ne, la
 love! Ah! So now you have heard the bal - - - - - lad, the

a tempo

colla voce

chan - son d'O - lym - pi - a, d'O - lym - pi -
 song of O - lym - pi - a, O - lym - pi -

a tempo

Molto animato

0. *f* Ah! Ah! Ah!

mf *p*

0. *f* *p* *f* *rall.* *p*

ah! ah! ah! ah!

f *p* *f* *p*

0. *rit.* *dim.* *pp* *a tempo* *mf*

ah! ah! ah! Voi- So

(même jeu)
(same business)

0. là la chan-son mi - gnon - - - - - ne, la chan-son d'O-lym-pi-

SOPR. now you have heard the bal - - - - - lad, the song of O-lym-pi-

TENOR C'est la chan-son d'O - lym - pi - a, la chan - 'Tis the song of O - lym - pi - a, bal - - lad

BASS C'est la chan-son d'O - lym - pi - a, la chan - 'Tis the song of O - lym - pi - a, bal - - lad

C'est la chan-son d'O - lym - pi - a, la chan - 'Tis the song of O - lym - pi - a, bal - - lad

a, d'O - lym - pi - a! Ah! ah!
 a, O - lym - pi - a! Ah! ah!

son d'O - lym - pi - a, C'est la chan - son d'O - lym - pi -
 of O - lym - pi - a, It is the song, it is the

son d'O - lym - pi - a, C'est la chan - son d'O - lym - pi -
 of O - lym - pi - a, It is the song, it is the

son d'O - lym - pi - a, La chan-son, la chan-son d'O - lym - pi -
 of O - lym - pi - a, It's the song, the song of O - lym - pi -

ah! ah!
 ah! ah! ah! ah!

a!
 song!

a!
 song!

a!
 a!

ff

tr

f

Pa

*

Hoffmann **Nicklausse**

H.
N.

Ah! mon a - mi! quel ac - cent! Quel - les gam - mes! quel - les gam - -
Ah, my good friends, what a voice! How she war - bles, how she war - -

Recit.

(Cochenille a enlevé la harpe et tout le monde s'est empressé autour d'Olympia qui remercie tour à tour de la main droite et de la main gauche. Hoffmann la contemple avec ravissement. Un laquais vient dire quelques mots à Spalanzani)

(Cochenille having carried out the harp, everybody presses around Olympia, who waves her thanks now with the right hand, now with the left. Hoffmann contemplates her enraptured. A lackey comes to say a few words to Spalanzani)

Allegro **Spalanzani**

N.
S.

mes! Al - lons, mes - sieurs, la main aux da - mes! Le sou - per nous at -
bles! And now, good sirs, bring in the la - dies, 'Tis high time that we

S.

tend!
supped!

SOPRANO

TENOR

BASS

Le sou - per! le sou - per! le sou - per! bon ce -
Let us sup! Don't de -
Le sou - per! le sou - per! le sou - per! bon ce -
Let us sup! let us sup! let us sup! Don't de -

A moins qu'on ne pré - fè - re dan - ser d'a - bord?
 Un - less you all would ra - ther en - joy a dance?

lal
 lay!

lal
 lay!

Non! non! le sou - per bonne af -
 No, no! we'd ra - ther go to

lal
 lay!

Non! non! le sou - per bonne af -
 No, no! we'd ra - ther go to

Com - me il vous plair -
 Why then, as you

En - suite on dan - se - ra, on dan - se - ra!
 And then we'll have a dance, we'll have a dance!

fai - re! En - suite on dan - se - ra, on dan - se - ra!
 sup - per! And then we'll have a dance, we'll have a dance!

fai - re! En - suite on dan - se - ra, on dan - se - ra!
 sup - per! And then we'll have a dance, we'll have a dance!

Hoffmann (s'approchant d'Olympia)
(approaching Olympia)

Spalanzani (intervenant)
(intervening)

S.
H.
S.

ra! O - se - rai - je? Elle est un peu
will! Dare I ven - ture? She is ra - ther

Olympia

O.
S.

Oui! _____ oui! _____
Ah! _____ ah! _____

(Il touche l'épaule d'Olympia)
(Touches Olympia's shoulder)

las - se; At - ten - dez le bal. Vous voy -
wear - y; wait un - til the ball. There, you

S.

ez! Jus - que là Vou - lez - vous me fai - - re la
see! For the nonce will you not ac - cord me the

S.

grâ - ce De te - nir com - pa - gnie à mon O - lym - pi -
fa - vor of keep - ing com - pa - ny with my O - lym - pi -

Hoffmann

Ô bon-heur! (à part, en riant)
 Oh, what joy! (aside, chuckling)

a? Nous ver - rons ce qu'il lui chan - te - ra!
 a? Now we'll see what he will say and do!

Nicklausse (à Spalanzani)
(to Spalanzani)

Spalanzani

Nicklausse (à part)
(aside)

El - le ne sou-pe pas? (parlé) Non!
 But will she not sup too? (spoken) No!

Â - - - me po - é -
 Ah! she's so e -

(Spalanzani passe un moment derrière Olympia.
On entend de nouveau le bruit d'un ressort
qu'on remonte. Nicklausse se retourne)

Nicklausse

Allegretto

Spalanzani

ti - quel... again the noise of winding up a spring is heard.
 the-real! Nicklausse turns round)

Plaît-il?
 What's that?

Rien!... la phy -
 Nay! she is

(Il conduit Olympia à un fauteuil et l'y fait asseoir,
puis il sort avec ses invités)

(He conducts Olympia to a chair, letting her sit down,
and then goes out with his guests)

si - que! ah! Mon-sieur! la phy - si - que!...
charm-ing! Yes, my friend, but ma - te - rial!

Cochénille

Le - e sou - per vou - ous at - tend!
Sup - per's served, Sir; will you come in?

SOPRANO

Le sou-per nous at-tend, nous at-
 TENOR Sup - per waits, let us go, let us
 Le sou-per nous at-tend, nous at-
 BASS Sup - per waits, let us go, let us
 Le sou-per nous at-tend, nous at-
 Sup - per waits, let us go, let us

Tempo I^o

tend! Non, au - cun hô - - te, vrai - ment,
 go! Where in the world - could you see,
 tend! Non, au - cun hô - - te, vrai - ment,
 go! Where in the world - could you see,
 tend! Non, au - cun hô - - te, vrai - ment,
 go! Where in the world - could you see,
 Tempo I^o

non, - mais vrai - ment, Ne re - çoit plus ri - che - ment!
 where could you see Great - er hos - pi - tal - i - ty?
 non, - mais vrai - ment, Ne re - çoit plus ri - che - ment!
 where could you see Great - er hos - pi - tal - i - ty?
 non, mais vrai - ment, Ne re - çoit plus ri - che - ment, plus ri - che - ment!
 where could you see Great - er hos - pi - tal - i - ty? Where could you see,

Non, au - cun hô - te, vrai-ment, non, mais vrai-ment, Ne re -
 Where in the world could you see, where could you see Great - er

Non, au - cun hô - te, vrai-ment, non, mais vrai-ment, Ne re -
 Where in the world could you see, where could you see Great - er

Non, au - cun hô - te, vrai-ment, non, mais vrai-ment, Ne re -
 Where in the world could you see, where could you see Great - er

goit plus ri - che - - ment!
 hos - - pi - tal - i - - ty?

goit plus ri - che - - ment!
 hos - - pi - tal - i - - ty?

goit plus ri - che - - ment!
 hos - - pi - tal - i - - ty?

dim. *rit.* *pp*

attaca

Nº 7. Romance
«Ils se sont éloignés enfin!»

Moderato

Olympia

Hoffmann

Recit.

Ils se sont é - loi -
At last they've left us

Moderato

PIANO *p*

H. gnés en - fin! ah! je res - pi - rel! Seuls! seuls tous
here a - lone! I breathe more free - ly! Here! here! a -

(s'approchant d'Olympia)
(approaching Olympia)

H. deux! que j'ai de cho - ses à te di - rel!
lone! Now I can own I love her dear - ly!

p

H. *allargando*
O mon O - lym - pi - a, lais - se - moi — t'ad - mi -
O my O - lym - pi - a, do but let — me a -

pp allargando

The musical score is written in G major and 3/4 time. It features three systems of music. The first system includes staves for Olympia (piano), Hoffmann (voice), and a grand piano accompaniment. The piano part begins with a *Moderato* tempo and a *p* dynamic. Hoffmann's part starts with a recitative section. The second system continues Hoffmann's vocal line with lyrics in French and English. The piano accompaniment remains. The third system features Hoffmann's vocal line with lyrics and a piano accompaniment that transitions to *pp allargando*. The piano part includes triplets and a final chord.

rer! De ton re - gard char - mant, nais - se - moi m'en - i -
dore! Let me as - sure thee, dear, none e'er could love thee

Animato **Olympia** **Hoffmann**

vrer! (Il lui touche l'épaule) Oui! oui! N'est - ce pas un
more! (touching her shoulder) Ah! ah! Can it be a

rêve en - fan - té par la fiè - vre? J'ai cru voir un sou -
dream? Is it true, or i - die fol - ly? Me - thought I heard a

(même jeu) **Olympia**
(same business)

pir s'é - chap - per de ta lè - vre! Oui!
sigh be - tray thy mel - an - chol - y! Ah!

Hoffmann

O.
H.

ouil
ah!

Doux a - ven, ga - ge de nos a - mours! Tu m'ap - par - tiens! Nos
So 'twas true! Thy love is clear as day! Thou'rt mine at last! Our

H.

cœurs sont u - nis pour tou - jours!
hearts are u - nit - ed for aye!

Ah! com - prends -
Ah! Dost thou

H.

tu, dis - moi, Cet - te joie é - ter - nel - le Des cœurs si - len - ci -
un - der - stand All the joy ev - er - last - ing Of hearts that beat as

H.

eux?
one?

Vi - vants,
We'll live

n'ê - tre qu'une â - me Et du mê - me coup
and dream to - geth - er, ah, to - geth - er for

d'ai - - le nous é - lan - cer aux cieux! Lais - se, lais - se ma
 aye, Till we die our course we'll run! Now thy soul I'll re -

flam - me Ver - ser en toi le jour! Ah! ——— lais - se é - clo - re ton â - me Aux
 fash - ion And fill with am - rous fire! Ah! ——— I'll warm it with my pas - sion, I'll

ray - ons de l'a - mour! Lais - se é - clo - re ton â - - me Aux
 have my heart's de - sire! I'll warm it with my pas - sion, I'll

(Il presse la main d'Olympia avec passion; celle-ci, comme si elle é-
 tait mue par un ressort, se lève aussitôt, parcourt la scène en diffé-
 rents sens et sort enfin par une des portes du fond, sans se servir
 de ses mains pour écarter la tapisserie)

ray - ons de l'a - mour! ray - ons de l'a - mour!
 have my heart's de - sire! have my heart's de - sire!

(He presses Olympia's hand passionately, and she, as if moved by a
 spring, instantly rises, crossing the stage in different directions and
 finally going out through a door at back, without using her hands
 to lift the portières)

Nº 8. Scene
«Tu me fuis?»

Allegretto agitato

Nicklausse

Hoffmann

Coppélius

PIANO

Allegretto agitato

Hoffmann (Suit Olympia dans ses évolutions)
(following Olympia in her evolutions)

H. Tu me fuis? qu'ai-je
Wouldst thou flee? What have I

H. fait? Tu ne me ré-ponds pas?
done? Thou dost not answer me?

H. Par-le! t'ai-je ir-ri-tée? Ah! je sui-vrai tes
An-swer! I've an-gered thee? Ah! where thou art I'll

(Au moment où Hoffmann va s'éloigner à la suite d'Olympia, Nicklausse paraît)
 (Just as Hoffmann is about to follow Olympia, Nicklausse enters)

H.

pas!
bel

cresc.

N. Nicklausse (à Hoffmann)
(to Hoffmann) *Recit.*

Eh! mor-bleu! mo - dè - re ton
'Pon my word! you're o - ver - ex -

N. zè - le! Veux - tu qu'on se gri - se sans toi?
cit - ed! You'd have us get drunk all a - lone?

H. Hoffmann (avec ivresse)
(carried away)

Nick-lausse, je suis ai - mé
Nick-lausse, I'm be - loved, I'm

p

N. Par ma foi! si tu sa -
O good Lord, did you but

H. d'el - le! Ai - mé! Dieu puis - sant!
hap - py! Be - loved! God a - bovel

N. *vais ce qu'on dit de ta bel - le!*
know what they say of your beau - ty!

Qu'elle est mor - te...
That she's dead—

H. *Que peut - on di - re? quoi?*
What are they say - ing? what?

Dieu
Great

N. *ou ne fut pas en vi - el*
if she was ev - er liv - ing! (avec ivresse)
(carried away)

H. *jus - tel!*
heav - en!

Nick - lausse, je suis ai - mé
Nick - lausse, I'm be - loved, I

(Il sort rapidement; Nicklausse le suit)
 (Exit quickly; Nicklausse follows)

H. *d'el - le!*
tell you!

Ai - mé!
Be - loved!

Dieu puis - sant!
God a - bovel

Andante maestoso

Coppélius (entrant furieux par la petite porte de gauche)
(Enters, furious, by small door left)

Vo - leur! bri-gand! quel - le dé - rou - te!
The rogue! the rogue! Oh, he's un - done me!

Recit.

É - li - as a fait ban-que - rou - te!
The Jew E - li - as is a bank-rupt!

Va! je
Oh, I'll

sau - rai trou - ver le mo - ment op - por - tun Pour me ven - ger!
make the rogue rue All the wrong he has wrought! He'll get his due!

Vo - lé!
I'm bought

(Les tapisseries du fond s'écartent. Coppélius se glisse dans la chambre d'Olympia.)

Lento

vo - lé!
and sold!

moi!
Oh!

je tue - rai quel - qu'un!
I could kill the rogue!

(The curtains at back divide; Coppélius glides into Olympia's room)

Nº 9. Finale

«Voici les valseurs!»

Olympia

Nicklausse

Hoffmann

Spalanzani

Cochenille

Coppéllus

SOPRANO

TENOR

BASS

Tempo di Valse

PIANO

p

cresc.

f

p

First system of musical notation. The right hand features a melodic line with eighth-note runs and trills. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Similar to the first system, it features a melodic line with trills and eighth-note patterns in the right hand, and a supporting bass line in the left hand.

Third system of musical notation. The right hand has a melodic line starting with a *pp* dynamic. The left hand features a bass line with dynamics *mf*, *p*, and *pp*.

Fourth system of musical notation. The right hand consists of a series of chords. The left hand has a bass line with a melodic contour.

Fifth system of musical notation. The right hand continues with chords. The left hand features a bass line with a melodic line and dynamics *p* and *pp*.

Sixth system of musical notation. The right hand has a melodic line with a *f* dynamic. The left hand has a bass line with a melodic line.

Seventh system of musical notation. The right hand features a melodic line with a *p* dynamic. The left hand has a bass line with a melodic line.

Spalanzani
 s. Voi - ci les val - seurs! _____
 The danc - ers are near! _____

Cochenille
 c. _____
 Voi - ci la - a ri - tour -
 The mu - sic, ah, how ap -


Hoffmann (à Olympia)
 (to Olympia)

H. C'est la val - se qui nous ap - pel - le!
 'Tis the waltz o'er our sens - es is steal - ing.

c. nel - le!
 peal - ing!

Spalanzani (à Olympia)
 (to Olympia)

 (Il lui touche l'épaulé)
 (Touches her shoulder)

3.  **Prends la main de Mon - sieur, mon en - fant! Al -**
Take the gen - tle - man's hand, O my dear! D'you

Olympia

 (Hoffmann et Olympia valsent,
 (Hoffmann and Olympia waltz; at the

3.  **lons! ouil ouil**
hear? Heel Heel

SOPRANO  **El - le dan - se**
Ah, she is danc - ing,

TENOR  **El - le dan - se**
Ah, she is danc - ing,

BASS  **El - le dan - se**
Ah, she is danc - ing,



ils disparaissent ensuite dans le fond de la galerie à la fin des chœurs)
 end of the choruses they disappear together at back of gallery)

 **En - ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!**
Oh, she's en - tranc - ing, Lis - som and light, A won - drous sight!

En - ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!
Oh, she's en - tranc - ing, Lis - som and light, A won - drous sight!

En - ca - den - ce; C'est mer - veil - leux, Pro - di - gi - eux!
Oh, she's en - tranc - ing, Lis - som and light, A won - drous sight!



Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Comme un é - clair!
Light-est of lass - es, See how she pass - es, Cleav-ing the air With - out a care.

Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Comme un é - clair!
Light-est of lass - es, See how she pass - es, Cleav-ing the air With - out a care.

Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Comme un é - clair!
Light-est of lass - es, See how she pass - es, Cleav-ing the air With - out a care.

El - le dan - se En ca - den - ce; C'est mer-veil - leux, Pro-di - gi - eux!
Ah, she is danc - ing, Oh, she's en - tranc - ing, Lis-som and bright, A won - drous sight!

El - le dan - se En ca - den - ce; C'est mer-veil - leux, Pro-di - gi - eux!
Ah, she is danc - ing, Oh, she's en - tranc - ing, Lis-som and bright, A won - drous sight!

El - le dan - se En ca - den - ce; C'est mer-veil - leux, Pro-di - gi - eux!
Ah, she is danc - ing, Oh, she's en - tranc - ing, Lis-som and bright, A won - drous sight!

Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Com - me l'é - clair!
Light-est of lass - es, Lo, she pass - es, She cleaves the air With - out a care!

Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Com - me l'é - clair!
Light-est of lass - es, Lo, she pass - es, She cleaves the air With - out a care!

Pla - ce, pla - ce! El - le pas - se, El - le fend l'air Com - me l'é - clair!
Light-est of lass - es, Lo, she pass - es, She cleaves the air With - out a care!

Più allegro

Hoffmann (dans la coulisse)
(off)

O-lym-pi - a!
O-lym-pi - a!

Musical score for Hoffmann (dans la coulisse) (off). The score is in G major and 3/4 time. It consists of three staves: vocal line, piano accompaniment, and bass line. The vocal line has two lines of lyrics: "O-lym-pi - a!" and "O-lym-pi - a!". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The bass line provides harmonic support with chords and single notes.

Spalanzani

Qu'on les ar - rê - te! qu'on les ar - rê - te!
Stop them, they're cra - zy! Stop them, they're cra - zy!

Musical score for Spalanzani. The score is in G major and 3/4 time. It consists of three staves: vocal line, piano accompaniment, and bass line. The vocal line has two lines of lyrics: "Qu'on les ar - rê - te! qu'on les ar - rê - te!" and "Stop them, they're cra - zy! Stop them, they're cra - zy!". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The bass line provides harmonic support with chords and single notes.

(Hoffmann et Olympia)
(Hoffmann and Olympia)

Nicklausse

El - le va lui cas -
He is los - ing his

TENOR
Qui de nous les ar - rê - te - ra?
Which of us their danc - ing could stay?

BASS
Qui de nous les ar - rê - te - ra?
Which of us their danc - ing could stay?

Musical score for Nicklausse. The score is in G major and 3/4 time. It consists of four staves: vocal line, piano accompaniment, and two vocal lines (Tenor and Bass). The vocal line has two lines of lyrics: "El - le va lui cas -" and "He is los - ing his". The Tenor and Bass lines have two lines of lyrics: "Qui de nous les ar - rê - te - ra?" and "Which of us their danc - ing could stay?". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The bass line provides harmonic support with chords and single notes.

reparaissent et descendent en scène en valsant de plus en plus vite. Nicklausse s'élançe pour les arrêter)
reappear, waltzing down-stage faster and faster. Nicklausse rushes to intercept them)

ser la tête - te! Eh! mil - le dia - bles!
head, he's cra - zy! Ten thousand dev - ils!

Musical score for Nicklausse. The score is in G major and 3/4 time. It consists of three staves: vocal line, piano accompaniment, and bass line. The vocal line has two lines of lyrics: "ser la tête - te! Eh! mil - le dia - bles!" and "head, he's cra - zy! Ten thousand dev - ils!". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The bass line provides harmonic support with chords and single notes.

(Nicklausse en voulant arrêter Hoffmann et Olympia, est violemment bousculé et va tomber sur un fauteuil en tournant plusieurs fois sur lui-même)

(Nicklausse, attempting to stop Hoffmann and Olympia, is violently jostled, whirls round and round, and sinks into an armchair)

Spalanzani (s'élançant à son tour)
(rushing up)

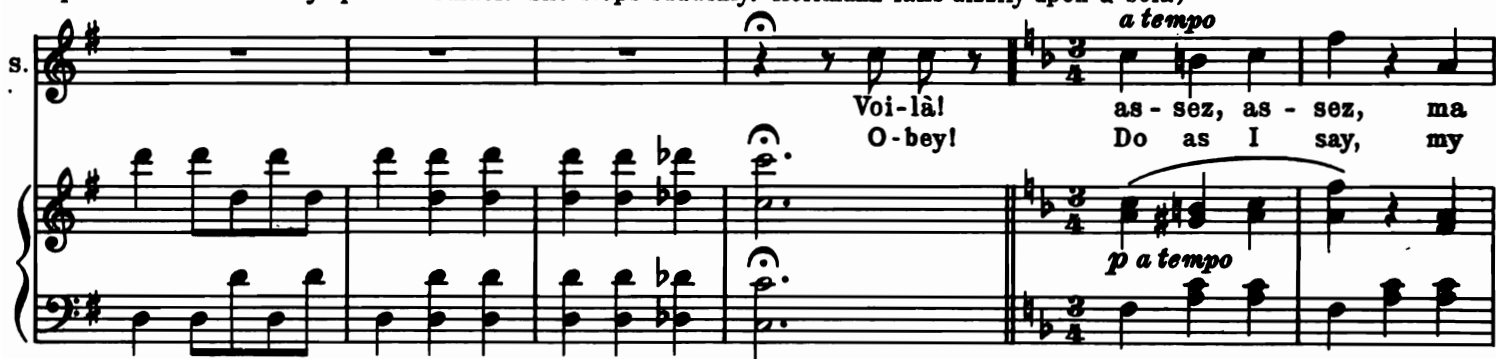
S. 

SOPRANO
Hal-te-là!
Stop, I say!

TENOR
Pa-ta-tra!
Ha ha ha!

BASS
Pa-ta-tra!
Ha ha ha!

(Spalanzani touche Olympia à l'épaule. Elle s'arrête subitement. Hoffmann étourdi va tomber sur un canapé)
(Spalanzani touches Olympia's shoulder. She stops suddenly. Hoffmann falls dizzily upon a sofa)

S. 

Voi-là! as-sez, as-sez, ma
O-bey! Do as I say, my

a tempo
p a tempo

Olympia

O. 

Oui!
Hey!

(Il touche Olympia qui se tourne vers la droite)
(Touches Olympia, who turns to the right)

S. 

fil-le!
daugh-ter!

Oui! _____
Hey! _____

Il ne faut plus val - ser! _____
Rest for a while, I pray! _____

p

As-sez, as - sez, _____ ma fil - le; Toi, Co-che - nil - le, Re-con-duis - la!..
Do as I say, _____ my daugh - ter! Now, Co-che - nil - le, Take her a - way.

Olympia

Qui! _____
Hey! _____

Cochenille

Va - - a - donce! va - a - donce! va! pray!
Come a - way! Come a - way, pray!

p. *mp.* *p.* *mp.* *mp.* *mp.*

Ah! _____
Ah! _____

f

Ah! — Ah!
Ah! — Ah!

SOPRANO *p*
Que vou - lez - vous
See how she does

TENOR *p*
Que vou - lez - vous
See how she does

BASS *p*
Que vou - lez - vous
See how she does

Piano accompaniment for the first system.

Ah! — Ah!
Ah! — Ah!

qu'on di - se? C'est u - ne fille ex -
what's taught her! Ah! what a dear good

qu'on di - se? C'est u - ne fille ex -
what's taught her! Ah! what a dear good

qu'on di - se? C'est u - ne fille ex -
what's taught her! Ah! what a dear good

Piano accompaniment for the second system.

qui - se! Il ne lui man - que rien; Elle
 daugh-ter! Oh, real-ly, she is fair, Oh,

qui - se! Il ne lui man - que rien; Elle
 daugh-ter! Oh, real-ly, she is fair, Oh,

qui - se! Il ne lui man - que rien; Elle
 daugh-ter! Oh, real-ly, she is fair, Oh,

est très bien! Elle est très bien!
 she is fair! Yes, she is fair!

est très bien! Elle est très bien!
 she is fair! Yes, she is fair!

est très bien! Elle est très bien!
 she is fair! Yes, she is fair!

(Elle sort par la droite, suivie de Cochenille)
(She goes out at right, followed by Cochenille)

Nicklausse (d'une voix dolente et regardant Hoffmann)
(sorrowfully, gazing on Hoffmann)

O.
N.

Est-il mort?
Is he dead?

ff

Oui, elle est très bien, Elle est très bien!
Yes, she is most fair, She is most fair!

ff

Oui, elle est très bien, Elle est très bien!
Yes, she is most fair, She is most fair!

ff

Oui, elle est très bien, Elle est très bien!
Yes, she is most fair, She is most fair!

ff *p*

Spalanzani (examinant Hoffmann)
(examining Hoffmann)

S.

Non... en som - me son lor - gnon seul est en dé - bris.
No, don't wor - ry, on - ly his glass is smashed to bits.

S.

Il re - prend ses es - prits.
Soon he'll come to his wits.

p

SOPRANO Pau - vre jeune hom -
Oh, the poor fel -

TENOR Pau - vre jeune
Oh, we're so

BASS Pau - vre jeune
Oh, we're so

Nicklausse

Il re - prend ses es - prits.
He has come to his wits!

mel
low!

Pau-vre jeune
Oh, the poor

hom - - mel
sor - - ry!

Pau-vre jeune hom-mel
Oh, the poor fel - low!

Spalanzani

Moderato

Quoi?
What?

Cochenille (dans la coulisse)
(off)

Ah!
Ah!

hom - - - - mel
fel - - - - low!

Pau-vre jeune hom - - - mel
Oh, we're so sor - - - ry!

Pau-vre jeune hom - mel
Oh, we're so sor - - ry!

Moderato

Recit.

ff

fp

Hoffmann *s*

H.
S.
C.

O - lym - pi -
O - lym - pi -

Mi - sé - ri - cor - de! O - lym - pi - a!...
Mer - ci - ful heav - en! O - lym - pi - a!

(Il entre en scène, la figure bouleversée)
(entering with downcast mien)

L'homme aux lu - net - tes, là!...
Look at the ped - dler there!

(Spalanzani va pour s'élancer; on entend dans la coulisse
un bruit de ressorts qui se brisent avec fracas)
(As Spalanzani is about to rush out, a loud
noise of breaking springs is heard)

H.
S.
C.

Spalanzani

al...
al

Ah! terre et oieux! elle est cas -
Ah! heav'ns and earth! she's cracked to

Recit.

ff *fp*

Hoffmann (se levant, puis disparaissant par la droite)
(Rises; then exit right)

S.
H.
S.
C.

séel Cas-sée?... Gre-din!
bits! She's cracked? You dog!

Coppelius (Entre en riant aux éclats)
(Enters, laughing noisily)

(Ils se prennent au collet)
(taking hold of each other)

Ha! ha! ha! ha! oui, fra - cas - séel Vo-leur!
Ha! ha! ha! ha! she's smash'd to bits! You rogue!

ff

Bri - gand!
You wretch!

Ban - dit!
You runt!

Pa - ien!
You thief!

Pi - ra - tel!
You ras - call

Hoffmann (apparaissant pâle et épouvanté. Il se laisse tomber sur un fauteuil. Nicklausse cherche à le calmer. — Éclat de rire général)
(entering, pale and horrified. He sinks into an armchair; Nicklausse endeavors to calm him. General burst of laughter)

Un au - to - ma - tel... un au - to - ma - tel... A*
A clock-work doll! — a mere au - to - ma - ton!

Lo stesso movimento (2 battute in una)

SOPRANO

Ah! ah! ah! la bombe é - cla - tel! Il ai - mait un au - to - ma - tel!
Hal hal hal the bomb is burst - ing! For a doll his heart was thirst - ing!

TENOR

Ah! ah! ah! la bombe é - cla - tel! Il ai - mait un au - to - ma - tel!
Hal hal hal the bomb is burst - ing! For a doll his heart was thirst - ing!

BASS


Ah! ah! ah! la bombe é - cla - tel! Il ai - mait un au - to - ma - tel!
Hal hal hal the bomb is burst - ing! For a doll his heart was thirst - ing!

Lo stesso movimento (2 battute in una)

* (Au théâtre on passe de la lettre A à la lettre B page 112)

* (In performance a cut is made from A to B on page 112)

Nicklausse

N.  Un au - to -
A clock-work

 Ah! la bombe é - cla - te! Il ai - mait un au - to - ma - te!
Ah! the bomb is burst - ing! For a doll his heart was thirst-ing!

 Ah! la bombe é - cla - te! Il ai - mait un au - to - ma - te!
Ah! the bomb is burst - ing! For a doll his heart was thirst-ing!

 Ah! la bombe é - cla - te! Il ai - mait un au - to - ma - te!
Ah! the bomb is burst - ing! For a doll his heart was thirst-ing!



Hoffmann

N.
H.  ma - te! Un au - to - ma - te!
doll!_ A clockwork doll!_

C^s  Ah! ah! ah! fra - cas -
Ha! ha! ha! smash'd to

 Ah! la bombe é - cla - te! Ah! la bombe é - cla - te!
Ah! the bomb is burst-ing! Ah! the bomb is burst-ing!

 Ah! la bombe é - cla - te! Ah! la bombe é - cla - te!
Ah! the bomb is burst-ing! Ah! the bomb is burst-ing!

 Ah! la bombe é - cla - te! Ah! la bombe é - cla - te!
Ah! the bomb is burst-ing! Ah! the bomb is burst-ing!



Spalanzani

Gre - din! The dog! Gre - din! The rogue! Bri-gand! The runt!

sée!... bits! Vo - leur! The wretch! Gre - din! The rogue! Pa - The

Un au - to - ma - tel! A clock-work doll!_

Un au - to - ma - tel! A clock-work doll!_

Un au - to - ma - tel! A clock-work doll!_

Bri-gand! The runt! Gre - din! The rogue! Bri-gand! The runt!

ien! dog! Pa - ien! The wretch! Vo - leur! The thief! Pa - The

Un au - to - ma - tel! A clock-work doll!_ Un au - to - clock - work

Un au - to - ma - tel! A clock-work doll!_ Un au - to - clock - work

Un au - to - ma - tel! A clock-work doll!_ Un au - to - clock - work

S. **Ban-dit!**
The rogue!

As - sas - sin!
As - sas - sin!

As - sas - sin!
Mur - der - er!

C. **ien!**
hound!

Pi - ra - tel!
The ras - call!

As - sas - sin!
Mur - der - er!

ma - - - - tel!
doll, sirs!

Ah! ah! ah! la
Ha! ha! ha! the

ma - - - - tel!
doll, sirs!

Ah! ah! ah! la
Ha! ha! ha! the

ma - - - - tel!
doll, sirs!

Ah! ah! ah! la
Ha! ha! ha! the

tr *tr* *tr* *tr*

B

(avec désespoir)
(despairingly)

S. Mon au - to - ma - tel...
My doll, my dar - ling!

C. **Cochénille**
Pauvre au - to -
Poor clock-work

Ah! ah! il est fra - cas - sé!
Ha! ha! it's smash'd, it's smash'd to bits!

bombe é - cla - tel! Il ai - mait un au - to - ma - tel!
bomb is burst - ing! For a doll his heart was thirst - ing!

bombe é - cla - tel! Il ai - mait un au - to - ma - tel!
bomb is burst - ing! For a doll his heart was thirst - ing!

bombe é - cla - tel! Il ai - mait un au - to - ma - tel!
bomb is burst - ing! For a doll his heart was thirst - ing!

Ah! terre et cieux! Mon pauvre au - to - ma - te est cas -
 Ah! heav'ns and earth! My poor, dar - ling doll, — smash'd to
 ma - tel La bombe é - cla - tel Un au - to -
 doll! — The bomb is burst - ing! A clock - work
 Pauvre au - to - ma - te fra - cas - sé! Ah! ah! ah!
 Poor clock-work doll, it's smash'd to bits! Ha! ha! ha!
 La bombe é - cla - tel! Il ai - mait un au - to -
 The bomb is burst - ing! For a doll his heart was
 La bombe é - cla - tel! Il ai - mait un au - to -
 The bomb is burst - ing! For a doll his heart was
 La bombe é - cla - tel! Il ai - mait, il ai - mait un au - to -
 The bomb is burst - ing! His heart was thirst - ing, ah his heart was
 sé! Il est cas - sé! cas -
 bits! It's smash'd to bits! to
 ma - tel! Il est fra - cas - sé!
 doll, sirs! It's smash'd all to bits!
 ah! ah! ah! ah! Il est fra - cas - sé! fra - cas - sé! fra - cas -
 ha! ha! ha! ha! Now it's smash'd to bits! Smash'd to bits, smash'd to
 ma - tel! Il ai - mait un au - to - ma -
 thirst - ing! For a doll his heart was thirst -
 ma - te, un au - to - ma -
 thirst - ing, his heart was thirst -
 ma - te, un au - to - ma -
 thirst - ing, his heart was thirst -