

L'oiseau de Glace

Acte I

N°1 - Prologue

Musique : Fabien WAKSMAN

Livret : Florent SIAUD

Dans une forêt millénaire plongée dans la brume émerge un arbre sans feuille. A son pied, le jeune Enée pleure son père le roi de la forêt, qui vient d'être emporté par le froid.

Flûte

Violon

Alto

Violoncelle

Percussions

Piano

Immobilé ♩ = 56

avec du souffle

gliss.

ppp

Tam-Tam

pp

5

con sord.

p

cresc.

II

III

con sord.

p

cresc.

III

IV

con sord.

mp cresc.

mp cresc.

8

f

espr.
f

espr.
f

espr.
f

11

dim.

dim.

dim.

mp dim. sempre

diminuendo

mp dim. sempre

14

ôtez la sourdine

ôtez la sourdine

pp

pp dim.

Detailed description: This system contains measures 14 through 17. It features four staves. The top staff is a vocal line with rests. The second staff is a piano line with a treble clef, containing a rhythmic pattern of eighth notes. The third staff is a piano line with a bass clef, containing a melodic line with a *pp* dynamic. The bottom staff is a grand staff (treble and bass clefs) with a complex accompaniment of chords and moving lines. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The instruction "ôtez la sourdine" appears above the second and third staves. Dynamics include *pp* and *pp dim.*

18

Rall. -----

(T.-T.)

ppp lasciare vibrare

Rall. -----

Detailed description: This system contains measures 18 through 21. It features four staves. The top staff is a vocal line with rests. The second staff is a piano line with a treble clef, containing rests. The third staff is a piano line with a bass clef, containing a melodic line with a *ppp* dynamic and the instruction "lasciare vibrare". The bottom staff is a grand staff (treble and bass clefs) with a complex accompaniment of chords and moving lines. The key signature has three sharps (F#, C#, G#) and the time signature changes from 7/8 to 4/4 at measure 18. The instruction "Rall." with a dashed line appears above the second and third staves. Dynamics include *ppp*.

----- Più mosso

22

p *f*

p *f*

p *f*

pizz. *p*

gliss. *f* ôtez la sourdine

Marimba
baguettes dures *fp*

----- Più mosso

p *fp*

25

pizz. *p*

p

28

mp cresc.

arco
mp cresc.

arco
p cresc.

p cresc.

cresc.

30

f

pizz. *arco* *gliss.*

f *f* *f* *gliss.*

f *gliss.*

8va

N°2 - Chœur des Compagnons d'Enée

Un groupe d'enfants espiègles à l'humeur joyeuse fait irruption pour changer les idées du mélancolique Enée. Ils se lancent des boules de neige et se chamaillent pour s'amuser.

Poco meno mosso. Deciso ♩ = 138

Compagnons I

Compagnons II

(Mar.)

Poco meno mosso. Deciso ♩ = 138

f

Comp. I

Comp. II

Comp. I

Comp. II

pizz.
mf
cresc.

pizz.
mf
cresc.

pizz.
mf
cresc.

cresc.

Comp. I

Comp. II

mf
De - main, le prin-temps re - vient, on n'au-ra plus

mf

arco
f
mf

arco
f
mf

arco
f
mf

cresc.

14

Comp. I

Comp. II

froid. Par - tout dans les bois, la — neige fon - dra, le gi - vre dis - pa - raî -

tra!

De - main, le prin-temps re - vient, on n'au-ra plus faim. Dans les val - lées,

17

Comp. I

Comp. II

tra!

De - main, le prin-temps re - vient, on n'au-ra plus faim. Dans les val - lées,

20

Comp. I

Comp. II

— les se - mai - sons — bat - tront leur plein : — plus de ma - lades. — plus de morts et plus de toc -

plus de morts et plus de toc -

24

Comp. I

Comp. II

tutti p
Ran - gés, — les cha-peaux,

tutti p
Ran - gés, — les cha-peaux,

mf p sub.

27
Comp. au pla - card, les manteaux. Fi - ni, la di-sette, on fe - ra la cueillette.

30 *cresc.*
Comp. Que l'hi - ron-dell' fen - de le ciel : l'Hi - ver gla - cé va s'en - vo - ler ! Pour rat - tra - per le temps pas - sé,

p cresc.

rythmique cresc.

pizz. p cresc.

pizz. p cresc.

Cymbale charleston

rythmique cresc.

33 *f*

Comp. on va jou - er sans s'ar - rê - ter.

mf

arco *f* *f* *arco* *f* *sec*

36 **Plus calme** *pp*

Comp. De - main, le prin-temps re - vient, par - tout dans les bois, la neige fon -

pp *pp*

Plus calme

39
Comp. *cresc.*
dra. On n'au-ra plus froid, on n'au-ra plus faim. plus de ma - lades et plus de toc-

cresc.
cresc.
cresc.
cresc.

43
Comp. *sin!*
f
f
f
f
p sub.

f
f
f
f
p sub.

Animando al segno

Comp. 46

pp subito

Ran-gés, les cha-peaux, au pla-card, les man-teaux. Fi-ni, la di-sette,

pp

ppp

Animando al segno

ppp sub.

Comp. 50

cresc.

on fe-ra la cueil-lette. La tête en l'air, les pieds dans l'herb', nous chan-te-rons la mi-sai-son.

sec p cresc.

rythmique p cresc.

sec p cresc.

sec p cresc.

(Cymb. charl.)

p cresc.

p rythmique cresc.

53

Comp.

Nous cha - hu - t'rons les com - pa - gnons, et nous fe - rons les fan - fa - rons. Pour rat - tra - per le temps pas - sé,

(Cymb. charl.)

56

Comp.

on va jou - er sans — s'ar - rê - ter.

f

arco

f

f

59

Comp.

p *rythmique*

p *sub.*

62

Comp.

Animando

cresc.

Animando

p *sub.* *cresc.*

65

Comp.

rythmique
p cresc.
mf cresc.

68

Comp. I

Comp. II

Vif, éclatant ♩ = 176
f
De - main, le prin - temps re -

Tam-Tam
f

Vif, éclatant ♩ = 176
f

f
f
f
f

71

Comp. I
vient ! _____ De - main, _____ le prin - temps re -

Comp. II
De - main, _____ le prin - temps re - vient ! _____

75

Comp. I
vient ! _____ De - main ! _____

Comp. II
De - main, _____ le prin - temps re - vient ! _____ De - main ! _____

79

Comp. I
De - main ! _____

Comp. II
De - main ! _____

tutti

tutti

p *p* *f*

83 *Deux fois plus lent*

Comp.
main ! _____

pp

gliss.

pp

dim.

Cymbale suspendue

f

Deux fois plus lent

ff

dim. e calmando

85 **Poco rit.**

Comp.

6 5 3 3 3

87 **Plus calme** ♩ = 66 **Chuchotant entre eux**

Comp.

Le froid a fau-ché le roi de la fo-rêt.

pp

pp

p sost.

Crotales

pp

Plus calme ♩ = 66

p

91 rit. poco a poco

Comp. Cru - elle des - ti - née : c'é - tait le père d'E - née !

Glockenspiel
baguettes dures
ppp

rit. poco a poco
perlé

94 La lumière change

Comp.

p cantabile

97

Comp.

pp

ppp sub.

ppp sub.

ppp sub.

pp

pp

8va

6

7

On entend soudain une voix étouffée et malade, en provenance du haut de la cime de l'arbre : c'est le chant d'un oiseau empiégé dans la glace.

99 Plus animé. Souple

Comp.

fp

fp

fp

fp

p

Plus animé. Souple

8va

8va

6

6

Enée se relève pour l'écouter. Ses compagnons sont intrigués.

Plus calme

Comp.

102

5

sul tasto
pp

sul tasto
pp

pp

Plus calme

8^{va}

Comp.

104

7

pp

rit.

8^{va}

rit.

4/4

N°3 - Chant de l'oiseau de glace

Magique ♩ = 80

à Enée *pp*

Oiseau de glace

En - tends la fré - le pri - ère de la voix pri - son - nière. Oi - seau de

ppp

ppp

Vibraphone

Magique ♩ = 80

pp

pp

O. de gl.

4

glace, pris dans sa nasse. Si tu ne me vois pas, du moins é - cou - te -

pp

7

O. de gl.

moi. Sans toi, je meurs, a - près cinq heures. À l'aube, je dois chan -

8^{va}

(Vibra.)

8^{va}

10

O. de gl.

ter le prin - temps ar - ri - vé. Mon chant est pris au piège de la Rei - ne des

13
O. de gl.
Neiges, par son souf - fle ge - lé dans un cof - fre, ar - gen -

16
O. de gl.
té. Si on ne l're - prend pas, l'hi - ver s'é - ter - ni -

De plus en plus intense
à tous

p

De plus en plus intense
p

19 *cresc.* *cresc.*

O. de gl. s'ra. Pour vain-cre les fri - mas, em - bra-sez donc le froid; af - fron-tez le ty - ran; so - yez per - sé - vé -

The score for measures 19-22 shows a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 's'ra.' followed by eighth notes for the rest of the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include 'cresc.' at the beginning and end of the section.

23 *f*

O. de gl. rants; L'u - ni - vers s'é - tein - dra si vous n'y al - lez pas. —

ord. *mf* *f*

ord. *mf* *f*

ff

The score for measures 23-25 shows a vocal line with lyrics and a piano accompaniment. The vocal line has a half note 'rants;' followed by eighth notes for the rest of the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include 'f' at the start of the section, 'ord.' and 'mf' for the piano part, and 'ff' for the grand staff part.

26

O. de gl.



29

O. de gl.

f sost.

A - fin d'êtr' les plus forts, cueil - lez ce ra - meau d'or : par ses pro - pri - é -



f sost.

f sost.

f sost.

32
O. de gl. tés, il pour - ra vous ai - der à faire ca - pi - tu - ler

35
O. de gl. la rei - ne au cœur gla - cé.

Animer

pp

p

mf sost.

8vb

38 *à Enée* *mf sost.*
O. de gl. Ho - no - re ta li - gnée de tê - tes cou - ron -

41 *cresc.*
O. de gl. nées ! Ton père nous a quit - té, tu dois lui suc - cé -

Malgré sa résistance, l'oiseau est immobilisé par le froid.

O. de gl.

44 *f* **Un peu plus animé**

der !

f *ffp*

fp *fp* *fp*

Cymbale suspendue *pp*

Un peu plus animé

O. de gl.

46

p sub. *p* *p* *p* *pp* *pp* *pp*

49 La lumière d'en haut s'estompe.

O. de gl.

49 La lumière d'en haut s'estompe.

O. de gl.

p *p* *p* *p*

pp *pp* *pp* *pp*

On ne le voit plus.

51 *p dim.* *rit.* *morendo* *vers le souffle*

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

p dim.

rit.

ATTACA

N°4 - Réaction des Compagnons d'Enée

Enée est encore sous la fascination du chant qu'il vient d'entendre. Il cherche l'oiseau du regard sans le trouver.

Enée

Comp.

ULYSSE :
Quelle apparition sinistre ...

RENAUD :
Cà ne me dit rien qui vaille ...

ALEXANDRE :
Vous avez peur d'un oiseau congelé ?

ppp

p

Enée, reprenant comme en transe la mélodie de l'oiseau

Enée

Comp.

pp

E - - cou - tons la voix plain - tive : dé - li - vrons la cap -

p

p

Vibraphone

pp

7

Enée

Comp.

tive. Ailes en - tra véés, et bec bri - dé.

ROLAND :
On dirait qu'Enée est hypnotisé !

11

Enée

Comp.

ULYSSE :
Ses yeux ne se ferment plus.

RENAUD :
On dirait un fantôme...

Il faut cal - mer ses a - larmes, met - tre fin à ses

p

p sul tasto

ppp

Enée
Comp.

15

larmes. Chant de dé tres - se d'une po - é - tesse.

pp dolce

(Vibra.)

Enée
Comp.

18 rapprochent peu à peu d'Enée

pp poco cresc.

pp poco cresc.

ord.
pp poco cresc.

poco cresc.

poco cresc.

21 **Animando al segno**

Enée
Comp.

ALEXANDRE :
Il a raison : nous devons délivrer cet oiseau !

ULYSSE :
Je te suis !

ROLAND :
Moi aussi !

LES AUTRES :
Nous aussi !

*L'oiseau a parlé d'un rameau d'or.
Avant de partir, cueillons-le.*

8va - - -
p

25

Enée
Comp.

RENAUD :
Mais comment s'en servir ?

A nous de trouver. Espérons qu'il nous aidera à libérer le chant de l'oiseau..

p *cresc.*
pp

29 Vif ♩ = 168

First system of music (measures 29-31). It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff has a dynamic marking of *p* and the instruction *sec rythmique*. The grand staff has a dynamic marking of *p sub.* and the instruction *pizz.* in the bass line. The music features rhythmic patterns with accents.

Marimba baguettes dures

Marimba part for measures 29-31. It is a single treble clef staff with a dynamic marking of *p*. The music consists of a steady, rhythmic accompaniment of eighth notes.

Vif ♩ = 168

Piano part for measures 29-31. It consists of a grand staff (treble and bass clefs). The music is mostly silent, with a few notes in the bass line at the beginning of the system.

32

Second system of music (measures 32-34). It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with rhythmic patterns and accents.

Marimba and piano parts for measures 32-34. The Marimba part (top staff) continues with rhythmic accompaniment. The piano part (bottom grand staff) shows more activity, with notes in both the treble and bass clefs.

35

Third system of music (measures 35-37). It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff has a dynamic marking of *mf* and the instruction *sec cresc.*. The grand staff has a dynamic marking of *cresc.* in both the treble and bass lines. The music features a crescendo and a section marked *sec*.

Marimba and piano parts for measures 35-37. The Marimba part (top staff) continues with rhythmic accompaniment. The piano part (bottom grand staff) shows a complex texture with many notes in both the treble and bass clefs, including a *cresc.* marking.

Après plusieurs tentatives, les compagnons d'Enée parviennent à attraper le rameau d'or sur une branche voisine de celle de l'oiseau.

38

Deux fois plus lent
flatt.
fff

8va

fff

fff

arco

Tam-Tam

Deux fois plus lent

8va

fff

40

fff

mf

mf

mf

41

fff sub.

fff sub.

arco

(T.-T.)

f

8va

fff sub.

Red.

42

mp

mf

mf

Vibraphone

mp

mf

(Red.)

La Reine des Neiges rôde au lointain pour voir ce qui se trame.

44 **Inquiétant**

Inquiétant

48 *flatt.*

Crotales

Ses petits pages sont embusqués.

49

Musical score for measures 49-52. The score includes a vocal line, a piano accompaniment with multiple staves, and a timbale part. Dynamics include *mp*, *pp*, and *pp sombre*. A "Sec." marking is present at the bottom left.

53

Musical score for measures 53-56. The score includes a piano accompaniment with multiple staves and a timbale part. Dynamics include *ppp* and *gliss.*. Time signatures change from 2/4 to 3/4 and 3/8.

57

Poco accel.

Musical score for measures 57-60. The score includes a piano accompaniment with multiple staves and a timbale part. Dynamics include *ppp*. A "Poco accel." marking is present. The score ends with "ATTACA" and an *8vb* marking.

N°5A - Chœur des Pages de la Reine

Pages de la Reine

Halluciné ♩ = 84

p

En - fer hi - ver - nal, Fo - rêt sé - pul -

$\frac{3}{4} + \frac{3}{8}$

Halluciné ♩ = 84

p sost.

Pages

3

cralle ! Fai - tes de - mi tour : Mé - fiez vous des bruits

5

Pages

sourds. Sous la nei - ge couvent Pa - ges, spec - tres,

3/8

7

Pages

louves... Bois de cau - che - mars, d'é - tangs et de

3/8

Pages 9

dolce
La - by - rin - the sombre,

pp *p* *pp*

gliss. *p* *pp* *gliss.*

p *p*

Vibraphone *p*

en dehors *gliss.* *gliss.*

Pages 12

cresc.
Han - té par nos ombres. An - tre re - dou -

p *pp* *p*

gliss. *p* *pp* *p*

p *p* *p*

gliss. *gliss.*

Pages 15

poco rit. *a Tempo*

table, air ir - res - pi - rable !

pp *p*

pp *p*

p *p*

Crotales

p

poco rit. *a Tempo*

gliss.

pp *p*

p *p*

gliss.

poco più f

Pages 18

pp

En - fer hi - ver - nal, Fo - rêt sé - pul - crale ! Fai - tes de - mi

pp

loco

pp sub., fondu

(8^{va})

Pages 22

tour : Mé - fiez vous des bruits sourds. Sous la nei - ge couvent Pa - ges, spec - tres,

p

8va

Detailed description: This page contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a 3/4 time signature, with lyrics 'tour : Mé - fiez vous des bruits sourds. Sous la nei - ge couvent Pa - ges, spec - tres,'. The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef. The key signature has one flat (B-flat). The score includes dynamic markings such as 'p' and '8va'.

Pages 25

louves... Bois de cau - che - mars, d'é - tangs et de mares. La - by - rin - the sombre,

dolce

p espr.

p sost.

Detailed description: This page contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a 3/4 time signature, with lyrics 'louves... Bois de cau - che - mars, d'é - tangs et de mares. La - by - rin - the sombre,'. The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef. The key signature has one flat (B-flat). The score includes dynamic markings such as 'dolce', 'p espr.', and 'p sost.'.

Pages 29

cresc.

Han - té par nos ombres. An - tre re - dou -

espr.

p espr.

cresc.

espr.

Pages 32

table, air ir - res - pi - rable !

poco rit.

p

poco rit.

Pages 35

Plus lent, pesant
ff

Ce mai - gre ra - meau vous mène au tom - beau ! Son é - cor - ce

Timbales
f

Plus lent, pesant
ff

Detailed description: This page contains a vocal line and piano accompaniment. The vocal line is in a single treble clef staff with lyrics. The piano accompaniment consists of a grand staff (treble and bass clefs) and a separate staff for timpani. The tempo and dynamics are marked 'Plus lent, pesant' and 'ff'.

Pages 38

d'or vient d'un ar - bre mort !

Plus lent, pesant
ff

Detailed description: This page contains a vocal line and piano accompaniment. The vocal line is in a single treble clef staff with lyrics. The piano accompaniment consists of a grand staff (treble and bass clefs). The tempo and dynamics are marked 'Plus lent, pesant' and 'ff'.

Pages 41

La Reine disparâit

Prendre le Piccolo

dim.

meno f dim.

pp dim.

The musical score is written for six staves. The top five staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat). The tempo is marked 'Prendre le Piccolo'. The piece concludes with a double bar line and repeat signs.

N°5B - Jeux infernaux avec le Rameau (Ballet)

Taquin, les pages en profitent pour s'emparer du rameau d'Enée et jouer avec. Enée finit toutefois par le récupérer, et fait fuir les importuns.

(Picc.) Vivace ♩ = 224

Cymbale suspendue

Vivace ♩ = 224

Piccolo

arco

7:6

8vb

f *p* *pizz.* *p cresc.* *sec* *fp* *cresc.* *sec* *fp leggiero* *pp leggiero* *p leggiero*

7 (Picc.)

Musical score for measures 7-9. The Piccolo part (top staff) has a melodic line with slurs and accents. The Bassoon part (middle staff) has a rhythmic accompaniment. The Piano part (bottom staff) has a harmonic accompaniment with chords and slurs.

10 (Picc.)

Musical score for measures 10-12. The Piccolo part (top staff) continues the melodic line. The Bassoon part (middle staff) continues the rhythmic accompaniment. The Piano part (bottom staff) continues the harmonic accompaniment.

13 (Picc.)

Musical score for measures 13-15. The Piccolo part (top staff) has a melodic line. The Bassoon part (middle staff) has a rhythmic accompaniment. The Piano part (bottom staff) has a harmonic accompaniment. The dynamic marking *p leggiero* is present in the Bassoon and Piano parts.

17 (Picc.)

17 (Picc.)

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

pp *très sec*

p

20 (Picc.)

20 (Picc.)

pizz. *arco* *f sub.* *f sub.* *f sub.* *f sub.*

f *mf*

molto dim.

Cymbale suspendue

24 (Picc.)

24 (Picc.)

pizz. sec *p* *ppp sec*

8vb-

28 (Picc.)

non vib.

ppp *cresc.*

ppp *cresc.*

(pizz.) *cresc.*

cresc.

(8vb)

31 (Picc.)

f *gliss.* *gliss.* *arco* *gliss.*

p *f* *f*

f

(8vb)

34 (Picc.)

p sub. leggiero

Marimba
baguettes très dures
mp

f *gliss.*

37 (Picc.)

f *gliss.*

cresc.

40 (Picc.)

f *gliss.*
f *gliss.*
f *gliss.*
p sec.
ff
mf sub.

43 (Picc.)

f sub.
f sub.
f sub.
pizz.
mf
pizz.
mf
pizz.
mf
 (Mar.) *solo*
p
f sub.

47 (Picc.)

p

arco quasi gliss.

f sub.

pp sub. scherzando

8va

50 (Picc.)

p

pp sub. scherzando

8va

53 (Picc.)

p

8va

56 (Picc.)

mf sub.

arco

mf

Timbales

p

8va

60 (Picc.)

f

mf

mp

p

pp

non cresc.

f

8va

65 (Picc.)

pp

70 (Picc.) *Prendre la Flûte*

f
mf
mp
p
ppp cresc.
ppp cresc.
ppp cresc.
(Timb.) *cresc.*
8va
f
cresc.
8vb

75

ppp cresc.
ppp cresc.
ppp cresc.
8vb

80

Flûte

mf

mf très articulé

mf

gliss.

rythmique

8va

Detailed description: This system covers measures 80 to 82. The Flute part (top staff) begins with a melodic phrase in measure 80, marked *mf*. The piano accompaniment consists of a bass line (middle staff) with a glissando in measure 80 and a right-hand part (bottom staff) with a rhythmic pattern, marked *mf* and *rythmique*. An 8va line is indicated above the piano part.

83

8va

Detailed description: This system covers measures 83 to 85. The Flute part (top staff) continues with a melodic phrase in measure 83, marked *mf*. The piano accompaniment consists of a bass line (middle staff) and a right-hand part (bottom staff) with a rhythmic pattern, marked *mf* and *rythmique*. An 8va line is indicated above the piano part.

86

Musical score for measures 86-88. The score includes a vocal line, a Marimba line, and a piano accompaniment. The vocal line starts with a rest and then has a melodic phrase. The Marimba line is marked *mf* and features a rhythmic pattern. The piano accompaniment consists of chords and a bass line.

89

Musical score for measures 89-92. The score includes a vocal line, a Marimba line, and a piano accompaniment. The vocal line has a melodic phrase starting in measure 89. The Marimba line is marked *mp* and features a rhythmic pattern. The piano accompaniment consists of chords and a bass line.

93

Prendre le Piccolo

Musical score for measures 93-96, titled "Prendre le Piccolo". The score includes a vocal line, a Marimba line, and a piano accompaniment. The vocal line has a melodic phrase starting in measure 93. The Marimba line is marked *p* and features a rhythmic pattern. The piano accompaniment consists of chords and a bass line.

97 (Picc.)

Musical score for measures 97-100. The score includes a Piccolo part (measures 97-100), a string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) with dynamics *pp sub. cresc.*, and a piano accompaniment. A box labeled "Cymbale suspendue" is present above the strings. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand.

100 (Picc.)

Musical score for measures 100-103. The score includes a Piccolo part (measures 100-103), a string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) with dynamics *mf*, and a piano accompaniment. A box labeled "Piccolo" is present above the piccolo part. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand.

103 (Picc.)

ff

(Cymb. susp.) *f* *sec*

ff *pesante*

107 (Picc.)

ff

ff

mf *baquettes dures*

8vb

111 (Picc.)

Musical score for measures 111-113. The score includes a Piccolo part (Picc.) which is silent in these measures. The main ensemble consists of Flute, Clarinet, Bassoon, and Trombone (Timb.). The Flute and Clarinet parts feature eighth-note patterns with various accidentals. The Bassoon part has a similar eighth-note pattern. The Trombone part consists of a steady eighth-note accompaniment. The Piano accompaniment is divided into two staves: the right hand plays chords and the left hand plays a rhythmic eighth-note pattern. A dashed line at the bottom indicates the 8^{va} (8va) position.

114 (Picc.)

Musical score for measures 114-116. The Piccolo part (Picc.) is silent. The Flute, Clarinet, and Bassoon parts have eighth-note accompaniment. The Trombone part has a steady eighth-note accompaniment. The Piano accompaniment features chords in the right hand and a rhythmic eighth-note pattern in the left hand. In measure 116, the Flute, Clarinet, and Bassoon parts have a glissando (gliss.) marked with a slur and an accent (>). The Piano right hand has a glissando (gliss.) marked with a slur and an accent (>). A dashed line at the bottom indicates the 8^{va} (8va) position.

117 (Picc.)

Musical score for measures 117-120, Piccolo part. The score is written for Piccolo (Picc.) and includes a Timpani (Timb.) part. The Piccolo part features glissando markings and accents. The Timpani part consists of a steady eighth-note pattern. The piano accompaniment is shown in grand staff notation, with a dashed line indicating an octave shift (8vb) for the bass line.

120 (Picc.)

Musical score for measures 120-123, Piccolo part. The score is written for Piccolo (Picc.) and includes a Timpani (Timb.) part. The Piccolo part features glissando markings and accents. The Timpani part consists of a steady eighth-note pattern. The piano accompaniment is shown in grand staff notation, with a dashed line indicating an octave shift (8vb) for the bass line.

123 (Picc.)

Musical score for measures 123-125. The score includes Piccolo (Picc.), Flute, Clarinet, Bassoon, and Piano parts. Measure 123 features a Piccolo part with a glissando and a piano part with a glissando. Measure 124 includes dynamics *ff*, *sempre ff*, *ffp* *bien articulé*, and *p*. Measure 125 includes dynamics *f* and *sec*. A piano part is marked *(8^{vb})*.

126 (Picc.)

Musical score for measures 126-128. The score includes Piccolo (Picc.), Flute, Clarinet, Bassoon, and Piano parts. Measure 126 includes dynamics *p* and *fp*. Measure 127 includes dynamics *ff* and *sempre ff*. Measure 128 includes dynamics *ff* and *fp*.

129 (Picc.)

Musical score for measures 129-131. The score is for Piccolo (Picc.) and Piano. It features a Piccolo line, a Piano line with a treble and bass clef, and a grand piano section with treble and bass clefs. The Piccolo line has rests in measures 129 and 130, and a melodic line in measure 131. The Piano line has a steady eighth-note accompaniment in the bass clef and rests in the treble clef. The grand piano section has a complex texture with chords and moving lines in both hands.

132 (Picc.)

Musical score for measures 132-134. The score is for Piccolo (Picc.) and Piano. It features a Piccolo line, a Piano line with a treble and bass clef, and a grand piano section with treble and bass clefs. The Piccolo line has a melodic line starting in measure 132, marked *sempre ff*. The Piano line has a steady eighth-note accompaniment in the bass clef and rests in the treble clef. The grand piano section has a complex texture with chords and moving lines in both hands. A **Sandpaper** effect is indicated in a box above the grand piano section in measure 133. The Piccolo line has a melodic line starting in measure 133, marked *ff*. The grand piano section has a complex texture with chords and moving lines in both hands, marked *ff* in measure 134. A *8va* marking is present above the grand piano section in measure 134.

135 (Picc.)

ff

p

8va

8va

138 (Picc.)

p

f

8va

8va

141 (Picc.)

Musical score for measures 141-143. The score is written for Piccolo (Picc.) and Piano. The Piccolo part is in the upper system, and the Piano part is in the lower system. The Piano part consists of a right-hand melody and a left-hand accompaniment. The Piccolo part has a melodic line with slurs. The Piano part has a rhythmic accompaniment with slurs. The key signature has one flat (B-flat).

144 (Picc.)

Musical score for measures 144-146. The score is written for Piccolo (Picc.) and Piano. The Piccolo part is in the upper system, and the Piano part is in the lower system. The Piccolo part has a melodic line with slurs and a dynamic marking of *p*. The Piano part has a right-hand melody with slurs and a dynamic marking of *p*, and a left-hand accompaniment with slurs. The key signature has one flat (B-flat).

147 (Picc.)

Musical score for measures 147-150. The score is divided into two systems. The first system (measures 147-150) features a Piccolo (Picc.) part in the top staff, which plays a rhythmic pattern of eighth notes. Below it are three staves for the piano accompaniment. The second system (measures 151-154) features a Violin (vln) part in the top staff, marked *8va* (octave), playing a melodic line with slurs. Below it are two staves for the piano accompaniment. The piano part consists of chords and eighth-note patterns.

150 (Picc.)

Musical score for measures 150-154. The score is divided into two systems. The first system (measures 150-154) features a Piccolo (Picc.) part in the top staff, which is silent. Below it are three staves for the piano accompaniment, marked *arco* and *mp*. The piano part consists of chords and eighth-note patterns. The second system (measures 155-158) features a Violin (vln) part in the top staff, marked *8va* (octave), playing a melodic line with slurs. Below it are two staves for the piano accompaniment. The piano part consists of chords and eighth-note patterns.

153 (Picc.)

Musical score for measures 153-155. The score includes a Piccolo part starting with a *pp* dynamic. A Marimba part is introduced with the instruction "Marimba très sec" and a *p* dynamic. The piano accompaniment features a melodic line in the right hand and a complex chordal texture in the left hand. The key signature has two sharps (F# and C#).

156 (Picc.)

Musical score for measures 156-158. The Piccolo part continues with a *ff* dynamic. The Marimba part is also marked *ff*. The piano accompaniment maintains its complex texture, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature remains two sharps (F# and C#).

A force de mouvements, la brume finit par se dissiper entièrement.

158 **Più mosso**
Prendre vite la Flûte

fp *molto cresc.* *p* *molto cresc.*

Più mosso
fff *molto cresc.*

162

Flûte *flatt.* *mf*

mp *molto cresc.* *pp*

Tam-Tam

gliss.

ATTACA

N°6 - Chant du Gardien à 3 têtes

Noble ♩ = 96

Gardien à 3 têtes

Compagnons

ff > Monde an - tarc - tique !

fff

fff

fff

fff

fff (T.T.)

f

Noble ♩ = 96

8va

fff

8va

Gar.

Comp.

Vas - tes por - tiques ! Cli - mats po - laires, froi - des lu - mières...

8va

Un gardien à trois têtes se détache de la porte.

Gardien à 3 têtes

Comp.

mettez la sourdine

mp

pp

pp

m.g.

dim.

p *sempre dim.*

Gar.

Comp.

pp *sost.*

Trem blez, pe - tits au da - ci - eux ! Vous ne pou - vez ac - cé - der

p *sost.*

pp *dolce*

14

Gar. à ces lieux. Voi ci le seuil d'un ro - yau - me sans feuilles, on

Comp.

17

Gar. ne peut le fran - chir sans s'y flé - trir. Ce

Comp.

sord. *pp* *poco* *ôtez la sourdine*

21

Gar. mon - de, est pri - vé de vie, dans la nuit, il est pour tou - jours en - foui. Des

Comp.

pp

25

Gar. sta - lac - tites en mar - quent les li - mites. Les é - tran - gers ne peuvent s'en é - chap -

Comp.

ff

fff

Gar. ²⁹
 Comp. *ff* *per.*
 Garde obs - ti - né, laisse - nous pas - ser ! Tu barres en vain no - tre che - min.

fff sub.
 (T.T.)
mf
fff sub. *gva* *gva*

Gar. ³³
 Comp. *p*
 Res -

mettez la sourdine
mp
pp
p sost.

m.g. *3* *3* *dim.* *p* *sost.* *sempre dim.*

37

Gar. 

Comp. 

41

Gar. 

Comp. 

44

Gar. *più f*
jours ses su - jets. Pour - quoi bra - ver plus

Comp.

sord. *pp* *poco* *ôtez la sourdine*

pp

più f

(sempre *pp*)

48

Gar. fort que soi ? Il faut se ran - ger sous ses ru - des lois. Ré - si - gnez - vous, met -

Comp.

pp *p*

A Enée

52

Gar. *tez - vous à ge - noux, jure al - lé - geance, ré - vère son é - mi -*

Comp.

55

Gar. *nence. Re - paire gla - ciaire d'u - ne chi - mère ! Porte in - ter - dite : ou - vre - toi vite !*

Comp.

(T.T.)

59

Gar.
Comp.

Re - paire gla - ciaire d' u - ne chi - mère ! Porte in - ter - dite :

Ossia
d' u - ne chi - mère !

(T.T.)
mf

8va

62 *Molto accel.* ----- *Vif* ♩ = 152 *Les aventuriers tournent*

Gar.
Comp.

(parlé)
ou - vre - toi vite !

ff *dim.* *p*

dim. *dim.* *dim.* *dim.*

Molto accel. ----- *Vif* ♩ = 152

dim. *p*

autour du gardien comme un essaim d'abeilles.

66

Gar.

Comp.

sul tasto

pp

70

Gar.

Comp.

Prendre vite le Piccolo

ff non trem.

ff

ff non trem.

ord.

ff sub.

ff

ff

ff sub.

p

ff

p

Marimba

baquettes très dures

ff

ff

Le gardien à trois têtes tente de mettre la main sur le rameau d'or.

74

Gar.

Comp.

(pizz.)

78

Gar.

Comp.

Piccolo

p

p

p

Il est sur le point d'y parvenir.

Les enfants improvisent maladroitement une surenchère de répliques pour essayer d'étourdir le gardien à trois têtes et le tenir éloigné du rameau.

82

Gar. **Molto rit.** **a Tempo**

Comp. ENEE (menaçant) : *Malheur à celui qui touche à mon rameau* | RENAUD : *Il est féérique...* | ROLAND : *C'est un présent...*

(Picc.)

arco *mp* *f*

mf *f*

Tambour de basque *mf* *sec*

Molto rit. **a Tempo**

f

86

Gar. ALEXANDRE : *Honorifique...* | ULYSSE : *...destiné à votre reine !* | RENAUD : *Ses vertus lui rendont la vie...* | ALEXANDRE : *...éternelle !*

Comp. (Picc.)

dim.

dim.

dim.

90

Gar.

Comp.

ENE (aux compagnons) :
Nen faisons pas trop quand même...

(Picc.)

mp

(Tamb. de b.)

Rall.

Rall.

93

Gar.

Comp.

a Tempo

Molto rit.

a Tempo

ENE (menaçant) :
*Malheur à celui qui
touche à mon rameau*

RENAUD :
Il est féérique...

(Picc.)

p

Prendre la Flûte

pp

mp

f

f

pp

mf

sec

a Tempo

8va

Molto rit.

a Tempo

f

loco

97

Gar.
Comp.

ROLAND :
C'est un présent...

ALEXANDRE :
Honorifique...

ULYSSE :
...destiné à votre reine !

RENAUD :
Ses vertus lui rendont la vie...

101

Gar.
Comp.

ALEXANDRE :
...éternelle !

ENEË (aux compagnons) :
N'en faisons pas trop quand même...

Le gardien à trois têtes ne sait que croire.

Rall.

mp

dim.

8^{va}

Rall.

dim.

105 **Tempo primo**

Gar.
Comp.

Flûte

p

Tempo primo

g^{va}

p

g^{ub}

Le gardien regarde le rameau avec inquiétude.

Gar.
Comp.

109 *pp sost.*

Voi ci un é - ton nant pré - sent. Que la Rei - ne le voie d'un

ppp *p sost.*

pp dolce

113

Gar. œil clé - ment : pen - ser trom - peur et mys - ti - fi - ca - teur ! J'au - rai tout fait pour vous

Comp.

Le gardien à trois têtes cède le passage, à contre-cœur. Enée et ses compagnons réussissent à entrouvrir les grandes portes de glace et s'y faufilent.

117

Gar. en dé - tour - ner... *più f* Com - ment être aus - si

Comp.

121

Gar. in - cons - cient ? La Reine les ex - po - se - ra aux tour - ments. Tous

Comp.

124

Gar. ces en - fants sont ils as - sez vail - lants pour en - du - rer les vents

Comp.

127

Gar. *f dim. al fine*
et les nu - ées ? et les vents,

Comp.

f dim. al fine

f dim. al fine

f dim. al fine

f dim. al fine

f dim. al fine

131

Gar.
les nu - ées. et les

Comp.

f dim. al fine

134

Gar. vents, les nu - éés.

Comp.

rit. a Tempo

pp

p *ff*

Tam-Tam *f*

rit. a Tempo

8va

ff sub.

8vb

les regarde poursuivre leur chemin

137

Gar.

Comp.

ff

ff

ff

8va

15ma

ff

8vb