

ACTE III.

N^o 5.

INTERMEDE.

INTERMEZZO.

HERMIA. Je veux trouver sans retard ou la mort ou vous. — HERMIA. *Either death, or you, I'll find immediately.*
(Après le second Acte) (After the end of the second act)
 Allegro appassionato.

PIANO.

(Hermia cherche Lysandre et finit par se perdre dans la forêt)
(Hermia seeks Lysander, and loses herself in the wood)

First system of musical notation. The upper staff contains a melodic line with various intervals and accidentals. The lower staff features a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *cres* and *cen*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Dynamic markings include *-do.*, *f*, and *dim*.

Third system of musical notation. The upper staff shows melodic development. The lower staff accompaniment remains consistent. Dynamic markings include *f*.

Fourth system of musical notation. The upper staff has a melodic phrase. The lower staff accompaniment features chords. Dynamic markings include *f* and *p*.

Fifth system of musical notation. The upper staff continues the melody. The lower staff accompaniment has a steady rhythm. Dynamic marking includes *cresc.*

Sixth system of musical notation. The upper staff has a melodic line. The lower staff accompaniment features chords. Dynamic markings include *p*, *f*, and *mf*.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. Dynamics include *do.* and *p cresc.*

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *p* and *cresc.*

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes chords and moving lines. Dynamics include *ff*, *f*, *cresc.*, and *f*.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment is consistent. Dynamics include *f*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and moving lines. Dynamics include *dim.*

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and moving lines. Dynamics include *p* and *cresc.*

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a rhythmic accompaniment. Dynamic markings include *cresc.*, *f*, *sf*, *f*, *dim.*, and *dim.*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a dense chordal texture. A dynamic marking of *p* is present.

Third system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment with some rests. A dynamic marking of *p* is present.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *cresc.*, *f*, and *dim.*.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *dim.* is present.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *sf cresc.* is present.

First system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and a dynamic marking of *pp*. A *dim.* marking is present in the first measure of the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a complex bass line with many chords and a dynamic marking of *pp*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a complex bass line with many chords.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a complex bass line with many chords. Dynamic markings include *p*, *cresc.*, and *sf*.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a complex bass line with many chords. Dynamic markings include *cresc.* and *p*.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff features a complex bass line with many chords. Dynamic markings include *sf* and *p*.

sempre dim.

(Entrent les artisans, Bottom etc.)
(Enter Quince, Saug, Bottom, Flute, Snout etc.)
All^o molto commodo.

p

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The first measure is followed by a piano (*p*) dynamic. The music consists of chords and short melodic fragments in both staves.

Second system of musical notation. Treble clef, key signature of two sharps. Starts with a forte (*f*) dynamic. A crescendo (*cresc.*) is indicated in the second measure. The music continues with chords and short melodic lines.

Third system of musical notation. Treble clef, key signature of two sharps. Starts with a sforzando (*sf*) dynamic. A crescendo (*cresc.*) is indicated. The music features chords and short melodic lines.

Fourth system of musical notation. Treble clef, key signature of two sharps. Starts with a sforzando (*sf*) dynamic. A crescendo (*cresc.*) is indicated. The music features chords and short melodic lines.

Fifth system of musical notation. Treble clef, key signature of two sharps. Starts with a fortissimo (*ff*) dynamic. The music features chords and short melodic lines.

Sixth system of musical notation. Treble clef, key signature of two sharps. Starts with a sforzando (*sf*) dynamic. The music features chords and short melodic lines, ending with a piano (*p*) dynamic.

(BOTTOM. Sommes nous tous réunis.)
BOTTOM. Are we all met?

MUSIQUE SCÉNIQUE.
(SCENIC MUSIC.)

LECOING. Quand vous aurez fini votre discours entrez dans ce taillis et ainsi de suite chacun après sa réplique.
QUINCE. When you have spoken your speech, enter into that brake; and so every one according to his cue.

Allegro.

PIANO. *pp*

PUCK. Que viennent faire ici ces ani-
maux
PUCK. What hempen home-spuns have we
swaggering here,
si près du berceau de la reine
des fées.
So near the credle of the fairy
Queen?
Comment une co-
médie.
What, a play toward?

pp

j'en serais spectateur
I'll be an auditor;
et même acteur si
j'en trouve l'occasion
An actor too, perhaps,
if I see cause.
(LECOING. jusqu'à la réplique.)
PYRAME. Attends un instant et je vais revenir
(QUINCE speaks till.)
PYRAMUS. And by, and by I will tho thee appear.

PUCK. Le plus singulier Pyrame que
j'ai vu de ma vie.
PUCK. A stranger Pyramus than e'er
play'd here!
(Le dialogue continue.) (Dialogue till.)
LECOING. Entrez Pyrame on a QUINCE. Pyramus enter;
passé votre réplique qui est: your cue is past; it is;
Jamais fatigue jamais tire.

THISBE.
Ô! fidele comme un coursier qui n'est jamais fatigué. O, As true as truest horse, that yet would never tire

pp
BOTTOM. (Entre avec une tête d'âne
sur ses épaules.)
Ô Thisbé si j'étais beau je vou-
drais nière qu'à toi.
Enter BOTTOM.
(with an ass's head)
If I were fair, Thisbe, I were only thine.
LECOING. Ô monstrosité! ô pro-
dige nous sommes hantés, je
vous en prie mes maîtres fu-
yez! Au secours! (Ils sortent.)
QUINCE. O monstrous! o strange!
we are haunted. Pray, masters!
fly, masters! help!
PUCK. Je vous suivrai et vous fe-
rai courir à droite et
à gauche.
PUCK. I'll follow you, I'll lead you
p

pp

à gauche, à travers
about a round,

les marais, les buissons, les taillis.
*Through bog, through bush, through bra-
ke, through brier;*

Je serai tour à tour cheval,
Sometime a horse I'll be,

chien, porc,
sometime a hound, A hog,

loup-garrou,
a headless bear,

flamme et je vais
sometime a fire; And weigh, and

hennir, aboyer, grogner, rugir,
bark, and grunt, and roar,

brûler tour à tour comme
un cheval,
and burn, Like horse,

comme un chien, comme un porc,
comme un ours, comme une flamme.
(Sort Puck)
hound, hog, bear, fire, at every turn.
(Exit.)

BOTTOM. (Seul.)
Pourquoi s'enfuient-ils? C'est un
tour pour m'effrayer.
BOTTOM. (alone.)
*Why do they run away? this is a kna-
very of them, to make me afraid.*

GROIN. (entre.) O Bottom que
vous êtes changé, que vois-je
là sur vous?
(Re-enter SNOOT.)
*O Bottom, thou art changed! what
do I see on the?*

BOTTOM.
Ce que vous voyez c'est votre pro-
pre tête, une tête d'âne! voyez vous.
**BOTTOM. What do you see? you
see an ass' head of your own,
Do you?**
(Groin sort.)

La scène continue Dialogue continues till:
BOTTOM. (chante) **BOTTOM. sings:**
La grive avec sa chan- (to his own tune.)
son mélodieuse. *The thristle with his note
so true,*
Le roitelet avec ses jo- *The wren with little quill.*
lies petites plumes.

TITANIA. (s'éveillant.) **TITANIA. (waking.)**
Est-ce un ange qui *What angel wakes
m'éveille sur mon me from my flo-
lit de fleurs. very bed.*

<p>BOTTOM. (<i>chante et dit.</i>) Qui voudrait donner un démenti à cet oiseau lorsqu'il crie coucou? BOTTOM. (<i>sings and speaks till.</i>) <i>Who would give a bird the lie, though he cry cuckoo, never so?</i></p>	<p>TITANIA. Je l'en prie aimable mortel chante encore mon oreille est énumourée de ton chant. TITANIA. (<i>speaks:</i>) <i>I pray thee, gentle mortal, sing again: Mine ear is much enamour'd of thy note.</i></p>	<p>TITANIA. Mes yeux sont éblouis etc. (<i>jusqu'à la réplique.</i>) Fleur des pois toile d'araignée! papillon, graine de moutarde! TITANIA. (<i>continue... speak:</i>) <i>So is mine eye enthralled etc. till: Pous blossom! cobweb! Moth! and Mustard-seed!</i></p>
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<p><i>pp</i> <i>pp</i> <i>pp</i></p> <p>(<i>Entrent 4 Fées.</i>) 1^{re} FÉE. Me voici (<i>Enter four Fairies.</i>) 1. FAIRY. Ready.</p>			<p>2^e FÉE. Et moi. 2. FAIRY. And I</p> <p>3^e FÉE. Moi aussi 3. FAIRY. And I</p> <p>4^e FÉE. Où faut-il voler. 4 FAIRY. <i>Where shall we go?</i> TITANIA. Soyez aimables et gentilles etc. Honorez-le! TITANIA. <i>Be kind and courteous etc. till: Not to him, elves, and do him courtesies.</i></p>
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<p><i>p</i></p> <p>(<i>Les Fées s'inclinent.</i>) (<i>The elves bow.</i>)</p>	<p>1^{re} FÉE. Salut mortel! 1 FAIRY. <i>Hail, mortal!</i></p>	<p>2^e FÉE. Salut! 2 FAIRY. <i>Hail!</i></p>	<p>3^e FÉE. Salut! 3 FAIRY. <i>Hail!</i></p> <p>4^e FÉE. Salut! 4 FAIRY. <i>Hail!</i></p>
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<p>BOTTOM! Mille pardons à votre grâce! (<i>Le dialogue continue.</i>) Je voudrais cultiver votre connaissance bon monsieur graine de moutarde.</p>	<p>TITANIA. Allons veillez sur lui et conduisez le à mon palais.</p>	<p>BOTTOM. <i>I cry your Worships mercy, etc</i> (<i>Dialogue till.</i>) <i>I desire you more acquaintance, good master Mustard-seed.</i> TITANIA. <i>Come, wait upon him; lead him to my bower.</i></p>
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<p><i>pp</i></p> <p>Il me semble que la lune me regarde avec des yeux lumineux. <i>The moon, methink's, looks with a wat'ry eye;</i></p>	<p>Lorsqu'elle pleure toutes ces petites fleurs pleurent avec elle, <i>And when she weeps, weeps every little flower,</i></p>	<p>et se lamentent sur une virginité outragée. <i>Lamenting some enforced chastity.</i></p>
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Enlevez la parole à mon bien aimé et emmenez-le en silence. *Tie up my love's tongue, and bring him silently.*

(Sortie générale.)
(Exit.)

OBERON. (*entrant*) Je voudrais savoir si Titania est éveillée? ... Quel monstre se sera présenté à sa vue? De qui se sera-t-elle éprise? (*Entre Puck*) Voici mon messager. Eh bien lutin?

Enter OBERON.
I wonder, if Titania be awak'd; Then, what it was that next came in her eye, Which she must dote on in extremity.

Enter PUCK.
Here comes my messenger. — How now, mad spirit?

All^o molto.

crese.

Qu'as-tu fait dans ce bois enchanté?
What night-rule now about this haunted grove?

PUCK. Ma maîtresse est amoureuse d'un monstre.
PUCK. My mistress with a monster is in love, etc.

(*Entrent Démétrius et Hermia.*)
La scène continue.
Démétrius et Hermia s'endorment.
OBERON. Qu'as-tu fait? etc:
Amène le moi par quelque artifice, au moment où elle viendra je charmerai ses yeux.

(Enter Demetrius and Hermia.)
Dialogue.
(Hermia exit. Demetrius lies down.)
OBERON. What hast thou done? till:
By some illusion see thou bring her here;
I'll charm his eyes, against she do appear.

PUCK. Je pars, je vole, vois je vole plus rapide que la flèche du Tartare.
PUCK. I go, I go; look, how I go; Swifter than arrow from the Tartar's bow.

(Sort Puck.)
(Exit.)

rit.

OBERON. Fleur, couleur de pourpre.
OBERON. Flower of this purple dye,

arme de Cupidon
Hit with Cupid's archery.

pénètre dans la prunelle de ses yeux
Sink in apple of his eye!

lorsqu'il cherchera son amante
When his love he doth espy,

qu'elle brille aussi glorieusement
Let her shine as gloriously

que Vénus à la voûte du ciel
As the Venus of the sky.

si elle est près de toi à ton réveil
When thou wak'st, if she be by,

implore d'elle un remède à ton amour.
Beg of her for remedy.

(Puck rentre.)
(Re-enter Puck.)

PUCK. Chef de notre armée,
PUCK. Captain of our fairy band,

Hélène est ici près et
Helena is here at hand;

le jeune homme que par mégarde j'ai charmé implore d'elle son salaire d'amant assisterons nous à cette scène.
And the youth, mistook by me, Pleading for a lover's fee; Shall we their fond pageant see?

Ô maître que ces mortels sont fous!
OBÉRON. Range-toi. Le bruit qu'ils feront réveillera Démétrius. Lord, what fools these mortals be!

OBÉRON.
Stand aside: the noise they make; Will cause Demetrius to awake.

dim.

PUCK.
Alors ils seront deux amoureux pour une belle, ce sera fort PUCK. Then will two, at once, woo one; That must needs be

amusant.
sport alocar:

Rien ne me plaît comme de pareilles extravagances.
And those things do best please me, That befall preposterously.

(Entrent Lysandre et Hélène.—Démétrius se réveille.—Entre Hermia.—Lysandre et Démétrius sortent.—Sort Hélène.—Hermia la poursuit.—Obéron et Puck restent seuls en scène.)

OBÉRON. Ne tarde pas, ne perds pas de temps, nous pouvons accomplir tout cela avant le jour.
Dialogue. (Enter Lysander and Helena.—Demetrius awakes.—Enter Hermia.—Exit Lysander and Demetrius.—Exit Hermia, pursuing Helena.—Oberon and Puck alone, till:)

OBÉRON. *But, notwithstanding, haste; make no delay: We may effect this business yet ere day.*
(Exit Oberon.)

Andante.

PUCK. Je vais le mener par monts
Par monts et par vaux, et par vaux.
PUCK. *I wil lead them up and
Up and down, up and down, down:*

On me redoute dans la plaine et dans la cité.
I am fear'd in field and town;

Lufin poursuis le par monts et par vaux.
Goblin, lead them up and down.

En voici un.
Here comes one.

pp
(Lysandre entre et cherche aux alentours.)
(Enter Lysander looking around.)

cresc.

LYSANDRE. Où es-tu fier Démétrius? ré-ponds moi!
LYSANDRE.
Were art thou, proud Demetrius? speak thou now.

PUCK. Ici malotru! l'épée au vent! en garde!
PUCK.
Here, villain! draw and ready! Where art thou?

LYSANDRE. Me voici!
LYSANDRE. *I will be with thee straight.*

PUCK. Suis moi donc sur un terrain plus égal.
PUCK.
Follow me then To plainer ground. (Exit Lysander following the voice.)

(Entre, Démétrius regardant autour de lui.)
(Enter, Demetrius looking around.)

DÉMÉTRIUS. Lysandre! parlé encore.
DEMETRIUS. *Lysander, speak again!*

(DÉMÉTRIUS) Poltron! couard, tu fuis!
Parle, dans quel buisson te caches-tu?
Thou runaway, thou coward, art thou fled?
Speak! In some bush: Were dost thou hide thy head?

PUCK. Et toi lâche, tu jettes tes vanteries aux étoiles.
PUCK. *Thou coward, art thou bragging to the stars,*

(P.) Tu cries aux buissons que tu demandes mon sang et tu n'oses avancer.
Telling the bushes that thou look'st for wars, And wilt not come?

Viens polisson, viens gamin je te donnerai le fouet.
Come, recreant; come, thou child; I'll whip thee with a rod:

Car c'est lui qui tire l'épée contre toi, se déshonore.
DÉMÉTRIUS. Ah! tu es là?
PUCK. Suis le son de ma voix nous verrons ailleurs si tu as du cœur.

He is defil'd, that draws a sword on thee.
DEMETRIUS. *Yes; art thou there?*
PUCK. *Follow mi voice; we'll try no manhood here.*

(Ils sortent.)
(Exeunt.)

(Lysandre revient.)
(Re-enter Lysander.)

LYSANDRE. Toujours il me précède en me jetant son défi
LYSANDER. *He goes before me, and still dares me on:*

et si j'approche il a disparu.
When I come where he calls, then he is gone.

Le vilain est plus léger que moi. Je le suis aussi promptement que je puis mais plus promptement encore.
The villain is much lighter heel'd than I: I follow'd fast, but faster he did fly;

p

Il avait fui et me voilà perdu dans un sentier sombre et noir. Reposons nous un peu.
That fallen am I in dark uneven way, And here will rest me.

(Il se couche par terre.)
 Parais jour lumineux aussitôt que paraîtra l'aube je trouverai Démétrius et il me rendra raison de son insolence. *(il s'endort.)*
(Lies down.)
 Come, thou gentle day!
 For if but once thou show me thy grey light, I'll find Démétrius, and revenge this spite.
(Sleeps.)

(Bentrent Puck et Démétrius.)
(Re-enter Puck and Demetrius.)

cresc.

f

PUCK. Hola! couard que ne viens-tu?
 PUCK. Ho, ho! ho, ho! Coward, why com'st thou not?

f

DÉMÉTRIUS. Attends moi si tu l'oses. Car je vois que tu cours devant moi en changeant toujours de place. Tu n'oses l'arrêter ni me regarder en face. Ou es-tu?
 DEMETRIUS.
Abide me, if thou dar'st; for well I wot, Thou runn'st before me, shifting every place; And dar'st not stand, nor look me in te face. Where art thou?

PUCK. Par ici! Viens!
 PUCK. Come hither! I am here.

DÉMÉTRIUS. Tu te moques de moi.
 DEMETRIUS. Nay, then thou mock'st me.

Mais tu le paieras cher si ja - *Thou shalt buy this dear,*
 mais je vois ta face à la lu - *If ever I thy face by day-light see.*
 mière du jour. Maintenant vas *Now, go thy way. Faintness cons-*
 ton chemin. La fatigue me con- *traineth me*
 traint à me coucher sur la ter- *To measure out my leight on this*
 re glacée. A l'approche du jour *cold bed. -*
 je te retrouverai. *(Il s'étend* *By day's approach look to be visited*
par terre et s'endort.) *(Lies down and sleeps.)*

(Entre Héléne.)
 (Enter Helena.)

HÉLENE.
 Ô nuit
 trop lon-
 gue!
 HÉLENE.
 O weary
 night,

8-1

8. Abrège-toi Parais lumière du jour *o long and tedious night,*
 que je puisse à ta clarté regagner A- *Abate thy hours: shine, comforts, from the east,*
 thènes et quitter ceux qui maudissent *That I may back to Athens, by day-light,*
 ma présence. Et toi sommeil qui fermes *From these that my poor company detest;*
 parfois les yeux de la douleur, soustrais *And, sleep, that sometime shuts up sorrow's eye,*
 moi un moment à l'ennui de ma pro- *Steal me a while from mine own company.*
 pre société. *(Elle s'endort.)* *(Sleeps.)*

PUCK. Trois seulement. Allons encore *Yet but three? Come one more;*
 une, quatre feront deux couples. La *Two of both kinds makes up, four.*
 voici qui vient triste et désolée. Tu- *Here she comes, curts, and sad:*
 pidon vous êtes un mauvais sujet de *Cupid is a knarish lad,*
 rendre folle ces pauvres femmes. *Thus to make poor females mad.*

(Entre Hermia.)
 (Enter Hermia.)

Jamais je ne fus si lasse, *Never so weary.*
 Jamais si malheureuse trempée par *never so in woe*
 la rosée, déchirée par les ronces *Bedabbled with the dew and torn with briers*

Je ne puis plus marcher ni me traîner plus loin. *I can no further crawl no further go;*
 Mes pieds ne peuvent plus me porter où volent mes vœux *My legs can keep no pace with my desires.*

Je veux me reposer ici jusqu'au point du jour. *Here will I rest me, till the break of day*
 Que le ciel protège Lysandre s'ils doivent se battre. *Heavens shield Lysander, if they mean a fray.*

PUCK. *On the ground sleep sound, etc till:*
 Dormez profondément sur le sol etc: Et le proverbe s'accomplira: *And the country proverb known, That every man should take his own, In your waking shall be shown: Jack shall have Jill; Nought shall go ill; The man shall have his mare again, and all shall be well.*
 «chacun reprendra sa chienne, Jean aura Jeanette, rien n'ira de travers. *Exit Puck. Demetrius, Helena etc. sleep.*
 É amoureux tombera dans les bras de son amoureux et tout ira bien. *(Héléne s'endort aussi.)*