

CH. M. LŒFFLER. OP. 6

LA MORT DE

TINTAGILES

POÈME DRAMATIQUE

D'APRÈS LE DRAME DE

M. MAETERLINCK

POUR GRAND ORCHESTRE

ET VIOLE D'AMOUR

• •

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À EUGÈNE YSAŸE

LA MORT DE TINTAGILES," a little drama for marionettes, is in five short acts. The characters are the tender boy Tintagiles; his older sisters Ygraine and Bellangère; Aglovale, the warrior retainer, now very old and tired; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley; and in a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face; but this Queen in the nameless land is not beautiful in any way; she is fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, she cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her—and some whisper that they who are thus silent did not dare to look upon her. 'T is she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years, as blind fish in the dull pool of a cavern.

The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard strange muttering in rambling, obscure corridors, chuckling over the child whom the Queen would fain see. Ygraine is all of a tremble; nevertheless she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and of Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door, and others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has fainted, and the chamber suddenly is cold and quiet. Tintagiles is again conscious and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor; they enter stealthily and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!" a cry as from someone afar off.

The sister, haggard, with lamp in hand, agonizes in a sombre vault, a vault that is black and cold; agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls found on the steps, along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him and quickly; for he has struck the Queen, who is hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn, she dashes the lamp against the door in her wild endeavor, and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister: "don't be afraid of her. One moment and I'll be with you. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

PHILIP HALE

THE ARGUMENT

“LA MORT DE TINTAGILES” is the third of three little dramas for marionettes by Maurice Maeterlinck. “Alladine et Palomides,” “Intérieur,” and “La Mort de Tintagiles” were published at Brussels in 1894: they followed “Pelléas et Mélisande” (1892).

“La Mort de Tintagiles” is in five short acts. The characters are the tender boy Tintagiles; his older sisters Ygraine and Bellangère; Aglovale, the warrior retainer, now very old and tired; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters, who would shield him from all ills, known, suspected, threatening though formless, are living in a gloomy and airless castle far down in a valley; and in a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face; but this Queen in the nameless land is not beautiful in any way; she is fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, she cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her—and some whisper that they who are thus silent did not dare to look upon her. ’T is she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years, as blind fish in the dull pool of a cavern.

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Ygraine bursts into wailing and impotent raging. She beseeches the hidden, noiseless monster: “He is so young; he is so beautiful, and he is so little! You see it is impossible! He puts his tiny arms about your neck, his little mouth on your mouth, and God himself could not resist any longer. You are going to open the door? I’ll not ask anything, I want him only for a moment, just for a moment.”

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

La Mort de Tintagiles

Réduction à 4 mains par MARCEL LABEY.

Ch. M. LOEFFLER.

SECONDO

Allegro tempestoso

(A)

La Mort de Tintagiles

Réduction à 4 mains par MARCEL LABEY

Ch. M. LOEFFLER

PRIMO

Allegro tempestoso

8

1

(A)

f

SECONDO

The musical score consists of six staves of bassoon music. Staff 1 starts with eighth-note patterns, followed by a dynamic *cresc.* Staff 2 features eighth-note patterns with a dynamic *ff* followed by *f*. Staff 3 shows eighth-note patterns with a dynamic *meno f*. Staff 4, labeled 'B' in a circle, has eighth-note patterns with a dynamic *f*. Staff 5 includes a dynamic *poco allargando* and a dynamic *p*. Staff 6 concludes with a dynamic *p* followed by *poco cresc.*

4

SECONDO

cresc.

ff *f*

meno f

(B)

poco allargando

p

p *poco cresc.*

PRIMO

5

cresc.

8

9

ff

f

ff

p

p

(B)

mf

m

poco allargando

p

poco cresc.

SECONDO

poco a poco più largamente

mp *cresc.*

(C)

rall.

tranquillo

animando

mf *espress.*

tranquillo

animando sempre

cresc.

Tempo I. (*ma un poco tranquillo*)

ff

dim.

p

PRIMO

7

poco a poco più largamente

mp — *cresc.*

(C)

rall.

tranquillo *animando* *tranquillo* *animando sempre*

mf *espr.* *cresc.*

Tempo I (ma un poco tranquillo)

ff *p dolce*

p *p* *p* *p*

SECONDO

(D)

poco a poco animando

p cresc.

(E) Tempo iniziale, tem-

ff

8va bassa

pestoso.

3

3

3

3

3

3

PRIMO

9

D

poco a poco animando

p

p cresc.

E Tempo iniziale, tempes-

toso.

SECONDO

3

poco a poco dim.

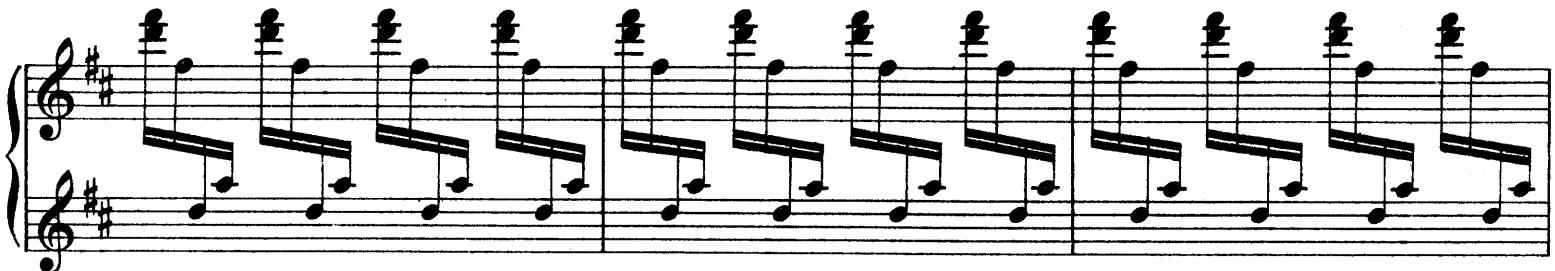
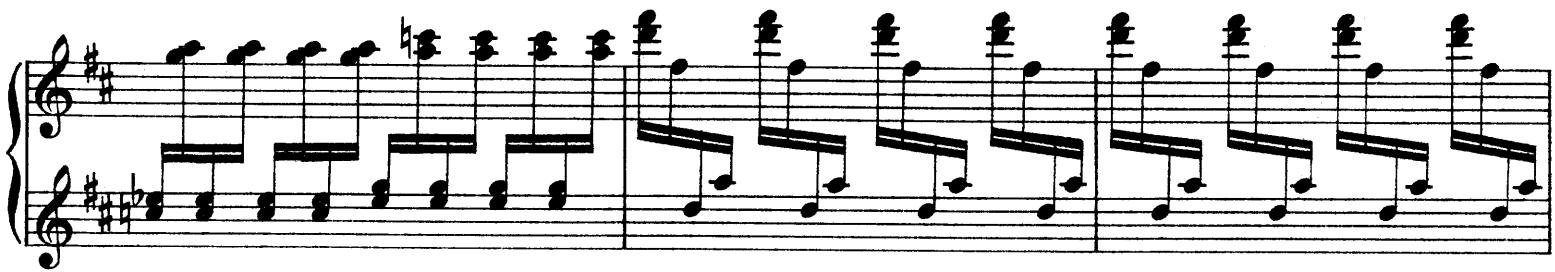
F

Molto tranquillo
molto rall.

G

PRIMO

11



F

8

poco a poco dim.

mf dolce

p dolce

f

Molto tranquillo

molto rall.

sf dolce

G

SECONDO

Musical score for piano, page 12, SECONDO section. The score consists of five staves of music with various dynamics, articulations, and performance instructions.

Staff 1: Treble clef, key signature of two sharps, 3/2 time. Dynamics: *c*, *f*, *p*. Articulation: *H*.

Staff 2: Bass clef, key signature of two sharps, 3/2 time. Articulation: *H*.

Staff 3: Treble clef, key signature of three sharps, 3/2 time. Articulation: *f*.

Staff 4: Bass clef, key signature of two sharps, 3/2 time. Articulation: *animando*.

Staff 5: Bass clef, key signature of one sharp, 3/2 time. Articulation: *ff*, *f dim.*, *p*.

PRIMO

Musical score for the Primo part, measures 1-4. The key signature is A major (two sharps). The music consists of two staves. Measure 1: Treble staff has a grace note followed by a half note 'c' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 2: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 3: Treble staff has a grace note followed by a half note 'c' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 4: Treble staff has a grace note followed by a half note 'c' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 5: Treble staff has a grace note followed by a half note 'c' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'.

Musical score for the Primo part, measures 5-8. The key signature is A major (two sharps). The music consists of two staves. Measure 5: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 6: Treble staff has a grace note followed by a half note 'c' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 7: Treble staff has a grace note followed by a half note 'c' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 8: Treble staff has a grace note followed by a half note 'c' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'.

Musical score for the Primo part, measures 9-12. The key signature is A major (two sharps). The music consists of two staves. Measure 9: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 10: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 11: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 12: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'.

Musical score for the Primo part, measures 13-16. The key signature is A major (two sharps). The music consists of two staves. Measure 13: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 14: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 15: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 16: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'.

Musical score for the Primo part, measures 17-20. The key signature is A major (two sharps). The music consists of two staves. Measure 17: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 18: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 19: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'. Measure 20: Treble staff has a half note 'C' and a whole note 'B'. Bass staff has a half note 'C' and a whole note 'B'.

SECONDO

J
p
mf
p poco a poco cresc.
sempre cresc.
con ritmo
ff dim.
p
dim.
pp
K
ff
pp
dim.
p
non lunga

PRIMO

15

The musical score consists of six staves of music for two voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature changes throughout the piece, including G major, A major, and B major.

- Staff 1:** Dynamics include **p**, **p**, and **b**. Articulation marks like **3** and **2** are present.
- Staff 2 (measures 1-2):** Dynamics **p** and **p**. Articulation marks **3** and **2**.
- Staff 3 (measures 1-2):** Dynamics **mf** and **f**. Articulation marks **3** and **2**.
- Staff 4 (measures 1-2):** Dynamics **p** *poco a poco cresc.*, **sempre cresc.**, and **f**. Articulation marks **3** and **2**.
- Staff 5 (measures 1-2):** Dynamics **ff**, **semif**, and **3**. Articulation marks **3** and **2**.
- Staff 6 (measures 1-2):** Dynamics **ff**, **dim.**, and **non lunga**. Articulation marks **3** and **2**.

Performance instructions include circled letters **J** and **K** placed above specific measures.

SECONDO

Meno mosso e largamente

f *ff*

dim.

poco più tranquillo

mf dim.

p

Moderato

p una corda

M

pp

N

molto espressivo

Meno mosso e largamente

PRIMO

17

8

f ff dim.

L

poco a poco più tranquillo

mf dim.

p

Moderato

2 p

M

pp

8

N

SECONDO

Poco Adagio

Bassoon 1: *rall.*, *p*
Bassoon 2: *rall.*, *pp*

Bassoon 1: *p*
Bassoon 2: *pp*

Andante con moto

Bassoon 1: *p*
Bassoon 2: *cresc.*

Bassoon 1: Slurs and grace notes
Bassoon 2: (0) *poco a poco crescendo*

Bassoon 1: *f*
Bassoon 2: *rinf.*, *p*

Bassoon 1: *rall.*
Bassoon 2: (P) *a tempo*, *p dolce*

PRIMO

Poco Adagio

19

Poco Adagio

rall. p

pp

pp

espressivo

p

p dolce

pp

Andante con moto

p

cresc.

poco a poco crescendo

f

rinf.

p

rall.

p

a tempo

SECONDO

20

SECONDO

cresc.

f

cresc.

mf

f

p 6

2

pp tranquillo

1

a tempo

p 5

p

pp

R

p tranquillo

p

pp

con più moto

p

dim.

19317 C

PRIMO

21

Musical score for PRIMO, page 21, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *f*, *mf*, *p*, *pp tranquillo*, *tr*, *tr tr*, *tr tr tr*, *tr tr tr tr*, *con più moto*, *p subito*, *dim.*, and *R*. Articulations include slurs, grace notes, and accents. Measure numbers 1 through 8 are indicated above the staves.

Staff 1: Dynamics: *cresc.*, *f*. Articulation: accent.

Staff 2: Dynamics: *cresc.*, *mf*, *f*, *p*. Articulation: accent.

Staff 3: Dynamics: *p*, *pp tranquillo*. Articulation: *tr*, *tr tr*, *tr tr tr*, *tr tr tr tr*.

Staff 4: Dynamics: *p*. Articulation: *tr*, *tr*.

Staff 5: Dynamics: *pp tranquillo*. Articulation: *tr*.

Staff 6: Dynamics: *cresc.*, *f*, *p subito*, *dim.*. Articulation: *con più moto*.

SECONDO

Allegro leggiero e misterioso

Allegro molto

* Croisez ("cross") Right hand over left of Primo
DÉCROISEZ ("uncross"): Return to usual position

PRIMO

23

Allegro leggiero e misterioso

pp

*croisez.**

(S)

*décroisez.**

cresc.

dim.

cresc.

T

p

cresc.

poco a poco

stringendo

ff

mf

f

mf

Allegro molto

* Croisez ("cross"): Left hand under right of Secondo
 Décroisez ("uncross"): Return to usual position

SECONDO

PRIMO

25

Musical score for PRIMO, page 25, featuring six staves of music. The score includes dynamic markings such as *f*, *mf*, *cresc.*, and *ff*. Articulation marks like accents and slurs are present. Measure numbers 1 through 8 are indicated above the staves. Measure 8 starts with a dynamic of *f*. Measure 9 begins with a dynamic of *mf*. Measure 10 begins with a dynamic of *f*. Measures 11 and 12 show eighth-note patterns. Measure 13 begins with a dynamic of *ff*.

SECONDO

mf

cresc.

f

mf cresc.

(W) *Un poco più tranquillo*

f mf

a tempo

poco calando

mf

(X)

a tempo

calando

p

PRIMO

27

PRIMO

f cresc.

>

f

cresc.

Un poco più tranquillo

(W)

f *mf* (cantabile) *p*

enlevez la note

poco calando *mf*

(X) 8 *a tempo*

calando *p*

SECONDO

28

SECONDO

calando

a tempo (poco animato)

p

cresc.

sempre cresc.

appassionato

ff

f

PRIMO

29

calando

(Y) *a tempo (poco animato)*

p cresc.

fp cresc.

sempre cresc.

appassionato

ff

f

8

SECONDO

poco stretto

(1)

(2)

a tempo (molto ritmico)

sf sempre f

(3)

ff sempre

6 6 6 6

B B

6

4

6

PRIMO

31

1

poco stretto

2 *a tempo (molto ritmico)*

3

ff sempre

2

6

6

SECONDO

L'istesso alla breve

dim. molto

p

(4) *sf pp*

f *pp*

(5) *molto tranquillo*

dim. *pp*

L'istesso alla breve

4

5 molto tranquillo

SECONDO

Andante

Treble clef, key signature of two sharps. Measures 1-4: *p dolce*, *poco cresc.*, *poco f*.

(6) *poco ritenuto*

Treble clef, key signature of two sharps. Measures 5-8: (6) *poco ritenuto*, *molto tranquillo*.

p *calando*

Treble clef, key signature of two sharps. Measures 9-12: (7) *stringendo*, *rall.*, *p*.

Allegro veemente

(7)

*cresc. molto**ff* *f*

Treble clef, key signature of two sharps. Measures 13-16: (7) *cresc. molto*, *ff*, *f*.

poco a poco più agitato

Treble clef, key signature of two sharps. Measures 17-20: (8) *p cresc.*, *ff*.

Andante
con tenerezza

p dolce

poco cresc.

poco f

(6) *poco ritenuto*

mp

p

molto tranquillo

calando

rall.

p

Allegro veemente

stringendo

(7)

cresc. molto

ff

poco a poco più agitato

p cresc.

ff

SECONDO

(8) Allegro frenetico

Lento-Grave

8va bassa

(9)

meno f

dim.

(10)

espressivo

PRIMO

37

8 Allegro frenetico

Lento-Grave

9 molto dolente

10 (armonioso)

SECONDO

(11)

poco cresc.

molto tranquillo

dim.

sfz

sf

molto dolente e tranquillo

calando

morendo

pp

ppp

Reo.

(12)

(13)

(14)

PRIMO

39

(11) *p dolce* *poco cresc.*

molto tranquillo *dim.*

(12) *molto dolente e* *pp*

tranquillo *p* *molto dolente*

calando (14)

The musical score consists of six staves of music for two voices. Staff 1 (top) starts with a treble clef, a key signature of one sharp, and a tempo of 11. It includes dynamics p dolce and poco cresc. Staff 2 (second from top) starts with a treble clef, a key signature of one sharp, and a tempo of 12. It includes dynamics molto tranquillo and dim. Staff 3 (third from top) starts with a treble clef, a key signature of one sharp, and a tempo of 13. It includes dynamics fp. Staff 4 (fourth from top) starts with a treble clef, a key signature of one sharp, and a tempo of 14. It includes dynamics molto dolente e and pp. Staff 5 (fifth from top) starts with a treble clef, a key signature of one sharp, and a tempo of 13. It includes dynamics tranquillo and p. Staff 6 (bottom) starts with a bass clef, a key signature of one sharp, and a tempo of 14. It includes dynamics calando. The score features various dynamics such as p, f, fp, pp, and sforzando (sfz). It also includes tempo markings like poco cresc., molto tranquillo, dim., and calando. Key signatures change frequently, including one sharp, one flat, and one double sharp. Measure numbers 11, 12, 13, and 14 are circled in the top three staves.

