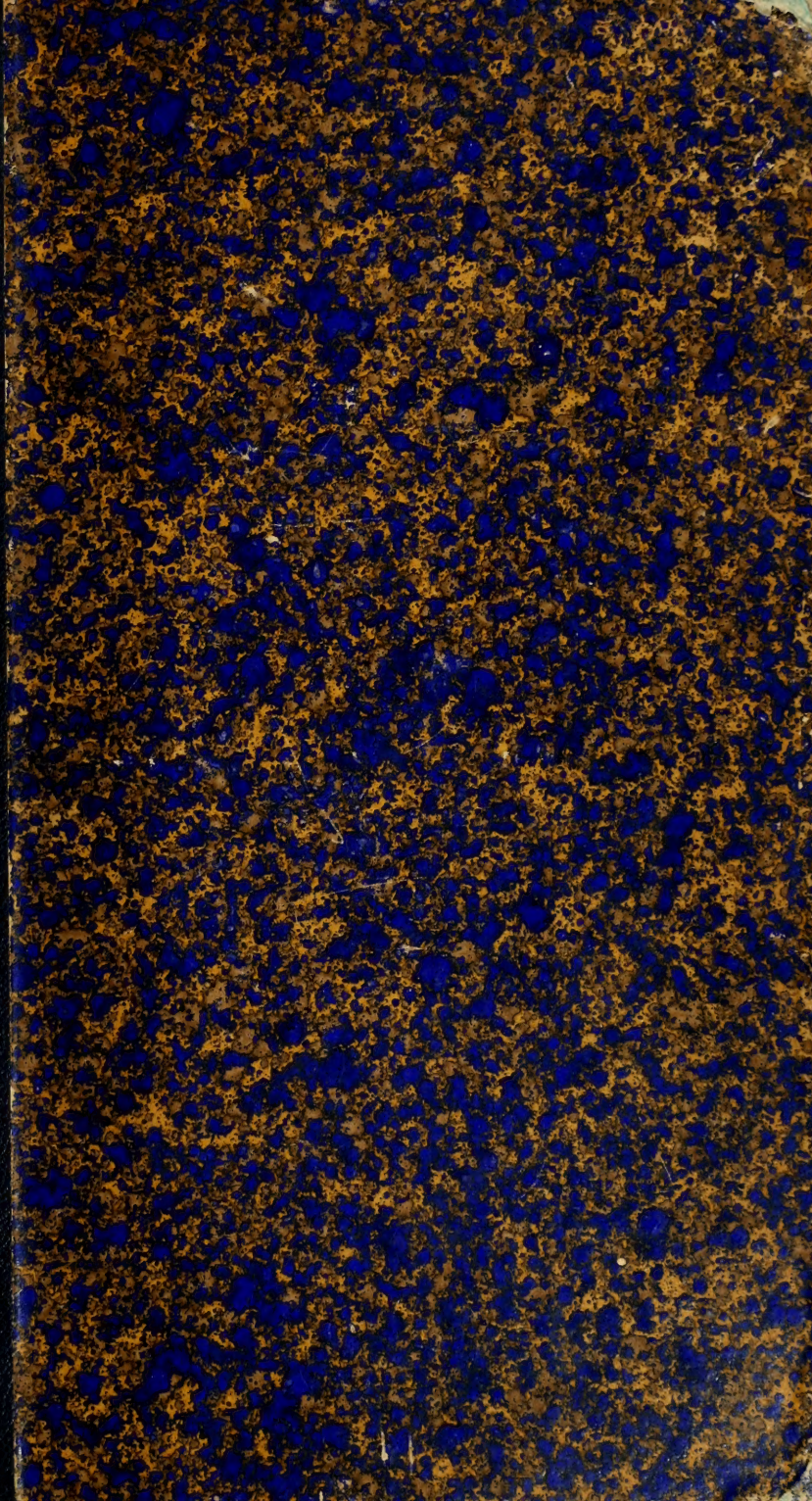


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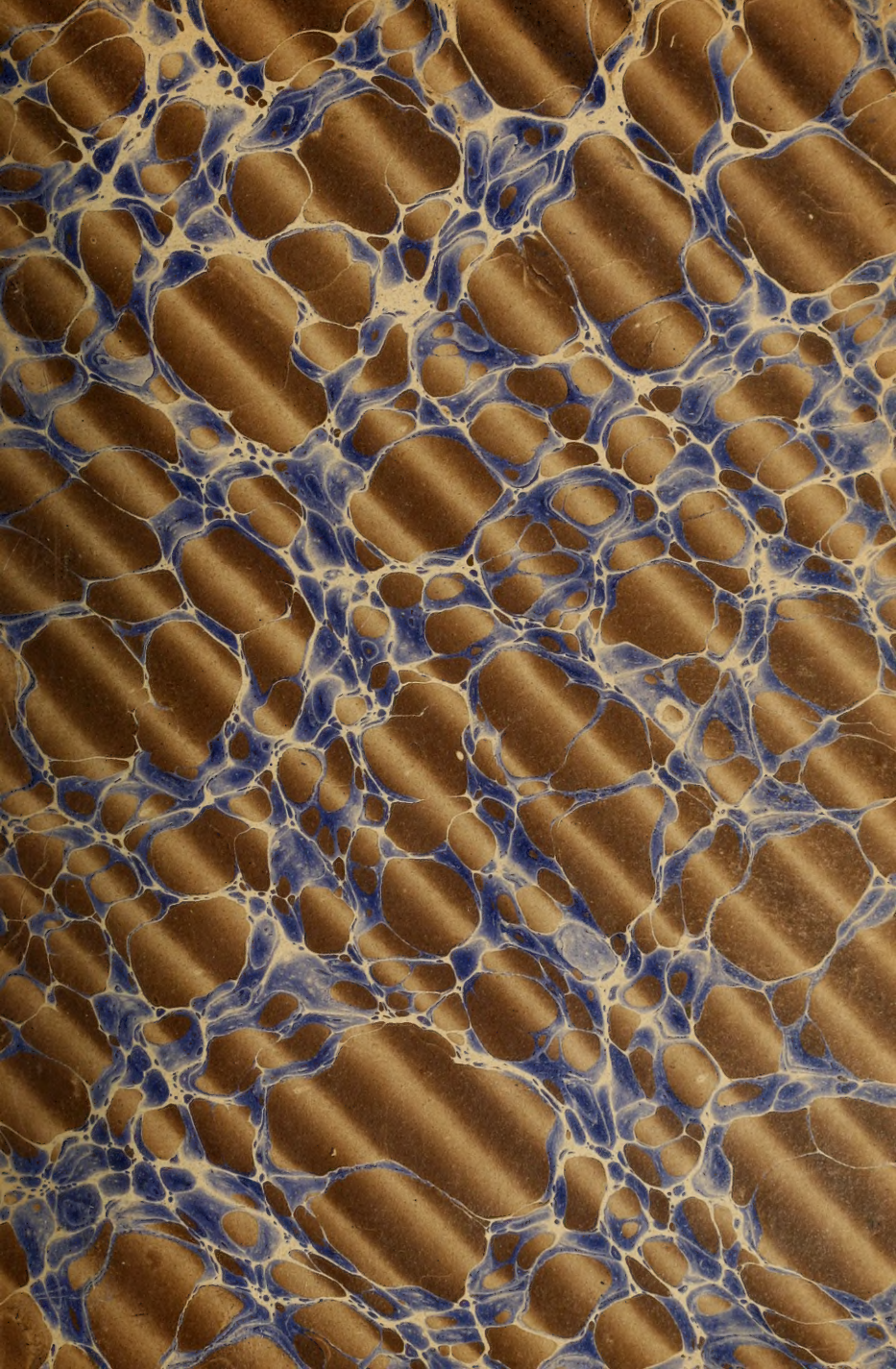



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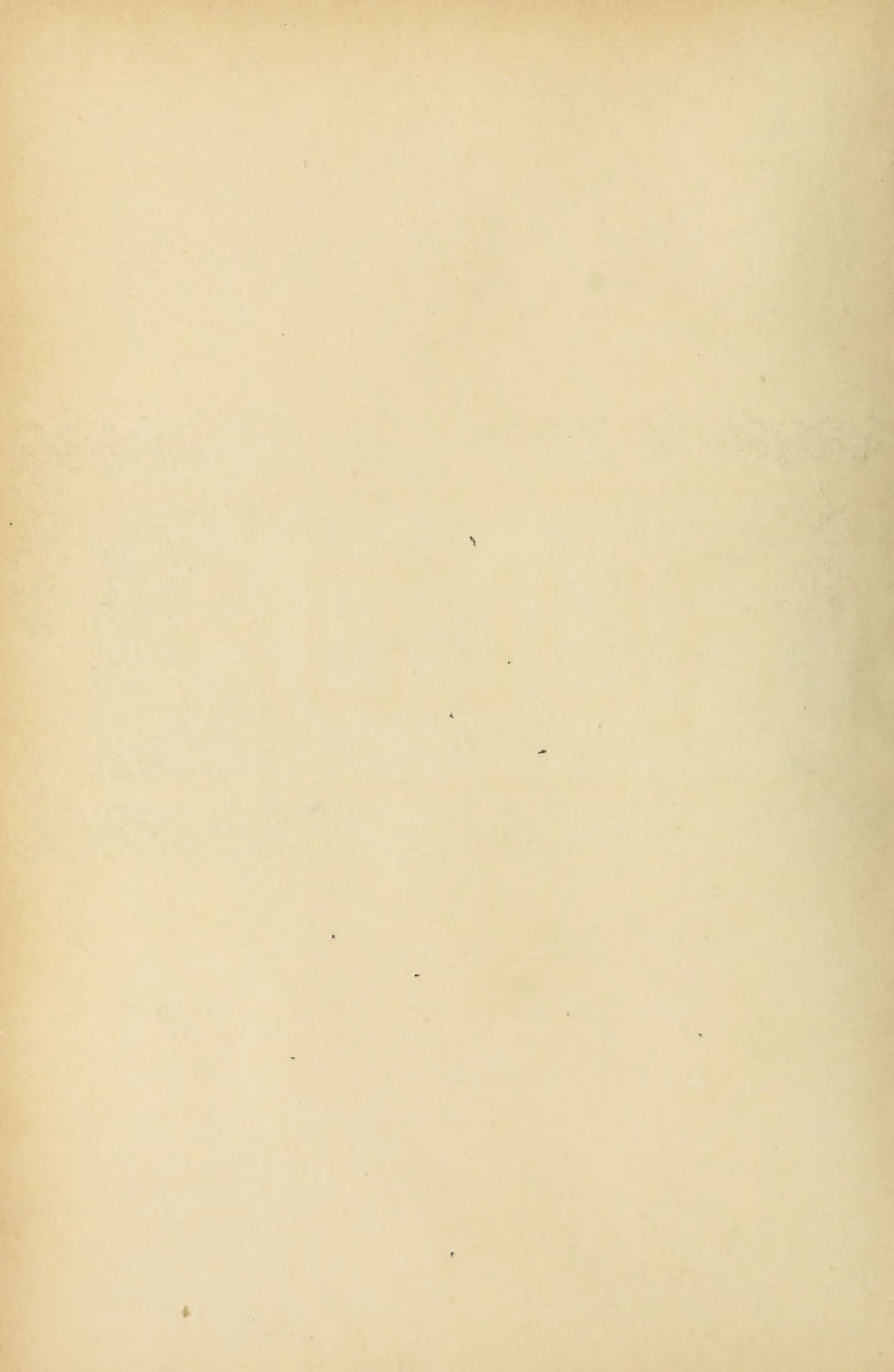
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HILDA







# FULDA

Opéra

*en quatre Actes et un Epilogue*

*(Légende Scandinave)*

*Poème de*

d'après  
BJØERNSTJERNE BJOERNSON

CH. GRANDMOUGIN

MUSIQUE DE

# CESAR FRANCK

Partition Chant et Piano

Prix: 20f net.

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30, Boulevard des Capucines.  
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# HULDA

MONTE-CARLO  
Première Représentation  
— Mars 1894 —

PARIS  
Première Représentation

Direction de M<sup>r</sup> RAOUL GUNSBORG

Chef d'Orchestre M<sup>r</sup> JEHIN

Personnages :

Voix :

M<sup>lles</sup> DESCHAMPS-JEHIN  
— D'ALBA  
— RISLER  
— DARTOIS  
— SIGNA  
MM. SALÉZA  
— LHÉRIE  
— JOËL FABRE  
— BORIE

HULDA ..... Falcon  
SWANHILDE ..... Soprano  
LA MÈRE DE HULDA ..... Mezzo-Soprano  
GUDRUN ..... Mezzo-Soprano  
THORDIS ..... Soprano  
EIOLF ..... Ténor  
GUDLEIK aîné des Aslaks ..... Baryton  
ASLAK Père ..... Basse Chantante  
GUNNARD ..... Ténor

M<sup>lles</sup>  
—  
—  
—  
—  
—  
—  
—  
—  
—

MM.

(4 FILS D'ASLAK) — EYHIC, M<sup>r</sup>

— THROND, M<sup>r</sup>

— EYNAR, M<sup>r</sup>

— ARNE, M<sup>r</sup>

HÅLGERDE, Sœur d'Aslak

LE ROI — LA REINE — SEIGNEURS — PAYSANS — GUERRIERS

— En Norvège — XI<sup>e</sup> Siècle —

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# HULDA

Poème de

CH. GRANDMOUGIN.

Musique de

CÉSAR FRANCK.

## ACTE I.

La mer au fond. A gauche, rocs neigeux, sapins.  
A droite, demeure d'Hustawick. C'est le soir.

### PRÉLUDE.

HULDA, LA MÈRE, ASLACK, LES PÊCHEURS, LES ASLACK.

**Poco lento.**

**PIANO.**

*ff* *espress.* *poco meno f*

*espress.* *molto dim.* *p*

*poco rall.* *ff* *espress.* *meno f*

*molto dim.* *p*

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) has a steady accompaniment. Dynamics include *mf* and *p*.

Second system of a piano score. The right hand has a chordal accompaniment. The left hand features a dense, rhythmic pattern. Dynamics include *poco rf* and *p*.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *ff* and *p espress*.

*dim.*  
*ppp tranquillo*

*dolce.*  
*sostenuto*

*più f*

HILDA

*poco rall.*  
*ppp*

Voi - ci que le so - leil dé - cli - ne sur la

mer Et le père at - ten - du ne revient pas en -

*meno p*  
*più p*

- co - re; Que fait-il donc depuis hi - er?

*f* *p*

## LA MÈRE

Laisse-ra-t-il pas-ser —

*pp* *f* *p*

*poco rall.* **Più animato.**  
 u - ne nouvelle au - ro - re Sans re - po - ser auprès de nous? **Più animato.**

*poco rall.* *f* *poco rall.*

**Più lento.**  
 donc al-lait-il chas - ser — sur la — mon - ta - gne? Je sens u - ne tristesse im-

*poco f* *dim*



*rall.* **Più animato.**

men - se qui me ga - gne, Quand je pense à toi, mon é - poux.

*dim. - - pp rall* **Più animato.**

**HELOA**

Que craignez-vous pour lui ma mè - re?

Laven - gean - ce des As - lak dont ja -

*p* *mf*

mais la hai - ne ne s'en - dort, Et dont la redoutable en - gean - ce Ne

*f* *ff* *dim.*

**HELOA.** **a Tempo, ma più animato.**

Leur fa -

*poco rall.* **a Tempo, ma più animato.**

rè - ve plus pour nous que ru - ine et que mort!

*poco rall* *pp* *mf*

H. mille, il est vrai,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note 'mille,' and a quarter note 'il est vrai,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

de la notre est ri - va - le, Et leur fu -

The second system continues the musical score. The vocal line has a whole rest, followed by a half note 'de la notre est ri - va - le,' and a quarter note 'Et leur fu -'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

- reur, de - puis long - temps, En

The third system shows the vocal line with a whole rest, followed by a half note '- reur, de - puis long - temps,' and a quarter note 'En'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

*cresc.* vai - nes me - na - ces s'ex - ha - le; *f* Mais nous a - vons pour

The fourth system concludes the page. The vocal line starts with a half note 'vai - nes me - na - ces s'ex - ha - le;' marked with a *cresc.* dynamic, followed by a quarter note 'Mais nous a - vons pour' marked with a *f* dynamic. The piano accompaniment features a *cresc.* dynamic in the left hand and a *f* dynamic in the right hand, with a more active melodic line.

Hu.  
 nous de ru - des combat - tants! Tu con -

*f* *ff*

Hu.  
 - mais mon père et mes frè - res Devant au - cun pé -

*p* *ff*

Hu.  
 - ril ils n'ont ja - mais trem - blé; Ma mè - re! que ton

*leneramente. Più lento.*

*Più lento.*

*p* *pp*

Hu.  
 cœur ne res - te pas trou - blé Par ces doulou - reu - ses chi -

*espress.* *rf*

*p*

Mouv! du commenç!

-mè - res! La nuit les a sur - pris de - hors

Mouv! du commenç!

*sempre legato.*

Et, trop é - loignés de leur rou - te, Ils au -

*p.*

-ront dormi, - sans nul dou - te, Dans quel -

*tr.*

-que - grot - te de nos fiords.

## LA MÈRE

Hu - dal ma fil - le bien ai - mé - e! Ton es - poir me rassure un

1<sup>a</sup> M.  
peu; Mais je me sentirai, je crois, - moins a - lamé - e

*crusc.* *dim.*

1<sup>a</sup> M.  
Après avoir cour - bé les genoux devant Dieu! Con - fi -

*pp* *express.*

1<sup>a</sup> M.  
- an - - tes dans sa jus - ti - ce, Pri - ons - le

1<sup>a</sup>  
M.

donc, ce Dieu d'a - mour, Pour qu'à nos

*poco cresc.*

1<sup>a</sup>  
M.

maux il com - pa - tis - se Et qu'aux

*mf*

1<sup>a</sup>  
M.

nò - - - tres il don - - - ne

*cresc.*

*rall.*

1<sup>a</sup>  
M.

un bien - heu - reux re - tour.

*pp*

## In Tempo ma più lento.

*dolce espress.*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is common time (C).

LA MÈRE.

Maitre é - ter - nel en qui ma faibles - se se fi - e, Dont la

*pp* *mf*

The vocal line for the mother begins with the lyrics "Maitre é - ter - nel en qui ma faibles - se se fi - e, Dont la". The piano accompaniment features a prominent bass line in the left hand and chords in the right hand. Dynamics range from *pp* to *mf*.

Ia M. grâ - ce me for - ti - fi - e Au mi - lieu des mauvais mo -

*pp* *espress.*

con 8<sup>va</sup> ad lib. ....

The first soprano part (Ia M.) sings "grâ - ce me for - ti - fi - e Au mi - lieu des mauvais mo -". The piano accompaniment continues with a bass line and chords. Dynamics include *pp* and *espress.*. A performance instruction "con 8<sup>va</sup> ad lib. ...." is present at the bottom.

Ia M. - ments, Prends en pi - tié - le

*espress.*

The first soprano part (Ia M.) continues with the lyrics "- ments, Prends en pi - tié - le". The piano accompaniment features a more active bass line and chords. The dynamic is marked *espress.*

I.  
M.

cœur qui jusqu'à toi s'é - lè - ve Et

*cresc.* *mf*

I.  
M.

chas - se comme un mauvais rê - ve

*pp*

I.  
M.

Tout le fu - nèbre es - saim

*espress.*

I.  
M.

*poco rall.* de mes pressen - ti - ments. Et

*poco rall.* *molto cresc.* HCLDA. (avec force)



Hu  
- prits par qui les mers sombres — sont déchâinées,

*f* *mf* *dim.* *pp* *cresc.*

Hu  
O vous qui remplissez nos nuits —

*f* *dim.*

Hu  
et nos journées De sanglots ou de

*mf* *pp* *espress.* *p*

Hu  
chants joyeux, Sauvez-nous du pé-

*cresc.* *f* *dim.*

Ha. *rit.* dé - fendez no - tre

*p* *marcato.* *f*

Ha. cau - se Fai -

*p* *espress.*

Ha. - les que cel - te nuit \_\_\_\_\_ chacun des miens re -

*pp* *espress.*

Ha. - po - se Au foyer sa - cré des a -

*ppp* *rall.*

a Tempo. *mf* (ardement)

Hu. *mf* (ardement)

LA MÈRE. *mf*

a Tempo.

*espress.*

*p*

Hu. *cresc.* *f*

1<sup>a</sup> M. *cresc.* *f*

*cresc.* *f*

*cresc.* *f*

Hu. *cresc.* *ff*

1<sup>a</sup> M. *cresc.* *ff*

*mf* *cresc.* *ff* *dim.*

H. *p* *mf*

pe - z cru - el - le - ment      frap - pez tous nos - vieux en ne -

1a *pp*

pe - de ton cour - roux      les mé - chants in - ter -

H. *ff* *Largement.*

mis      Et qu'à tra - vers      les - monts      les

1a *ff*

dit - s      Et qu'à tra - vers      l'a - zur      des

*f* *ff* *molto dim.*

H. *molto dim.*

bois      et les val - lé - es

1a *pp*

voû - tes      cons - tel - lé - es

*pp* *dolce* *1* *espress.* *1* *1*

Hu. Ma vo\_lon\_té sau - va - ge aïl rai\_son des mau

La M. No\_tre pri\_ère ar - ri - ve,

*m. d.* *poen cresc.*

Hu. - dits! Ma vo\_lon\_té sau - va - ge

La M. No\_tre pri\_ère ar - ri - ve à ton

*f cresc.* *rit.*

*f cresc.* *rit.*

Hu. aïl rai\_son des mau,dits!

La M. saint pa - ra - dis!

*ff* *in Tempo ma animato.*

*ff* *in Tempo ma animato.*

dim. p

LA MÈRE. **Poco più lento.**

É - cou - te ! quelle voix loin.

Ténors. *pp* Ah! Ah!

PÈCHEURS INVISIBLES

Basses. *pp* Ah! Ah!

**Poco più lento.**

1. v. - taine a vi bré faiblement dans l'air? Nous vient el des

Ah! Ah!

1<sup>a</sup>  
M.

monts, du val ou de la plai - ne?

Ah!

Ah!

Detailed description: This system contains the first vocal phrase. The vocal line is in a soprano register, starting with a half note 'monts,' followed by a quarter note 'du', an eighth note 'ou', and a quarter note 'de la plai - ne?'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. There are two 'Ah!' exclamations in the vocal line, each with a fermata over it.

HCLDA.

Même mouvement.

Non, ce sont des pê - cheurs qui pas - sent sur la mer.

sempre *p*

Vouons, a -

Même mouvement

*pp*

Detailed description: This system contains the second vocal phrase. The vocal line starts with a half note 'Non,' followed by a quarter note 'ce sont', an eighth note 'des', and a quarter note 'pê - cheurs qui pas - sent sur la mer.' The piano accompaniment features a steady eighth-note accompaniment in the right hand. There is a section marked 'sempre p' (piano) and another section marked 'Même mouvement' with a 'pp' (pianissimo) dynamic marking.

- mis, le cœur en fê - te! Ni le vol, ni le

*meno rf*

Detailed description: This system contains the third vocal phrase. The vocal line starts with a half note '- mis,' followed by a quarter note 'le cœur en', an eighth note 'fê - te!', and a quarter note 'Ni le vol, ni le'. The piano accompaniment features a steady eighth-note accompaniment in the right hand. There is a section marked 'meno rf' (meno ritardando).

*perendosi.*

eri des blancs goëlands Ne nous annoncent la tem-

(Ils paraissent en mer au fond de la scène)

*più f*

-pè-te! Un bon vent

*più f*

d'Est frais et léger a goûté douce-

*cresc.*

-ment doucement nos voiles; Les é-toiles Ne présagent pas de danger!

*p*



(Ils disparaissent peu à peu)

Ténors.

*ppp*

Sous vos toits \_\_\_\_\_

Basses.

*ppp*

Sous vos toits \_\_\_\_\_

*sempre dim.*

tout chargés de nei - - ge Femmes, enfants, ne crai - guez

tout chargés de nei - - ge Femmes, enfants, ne crai - guez

rien, — ne craignez rien, — Dor\_mez bien, Dor\_mez bien! — Et

rien, — ne craignez rien, — Dor\_mez bien, Dor\_mez bien! — Et

## LA MÈRE. a Tempo.

Leur voix  
 que le bon Dieu vous pro - tè - ge.  
 que le bon Dieu vous pro - tè - ge.

*rall.* *perendosi.* *perendosi.* *rall.* a Tempo.

ment dans l'éloigne - ment! Et sur la déserte na -

*m.t.*

- tu - re Le si - lence et la nuit régnent lugubre - ment!..

*dim.*

Aimé. *f*  
 Mon âpre inqui - tude à nouveau me tor -

Aimé. *dim.*

## MILDA (A. Loge)

Oh! que n'en -

la  
M. ...u - re!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Oh! que n'en -". The middle staff is a vocal line in treble clef with a key signature of one sharp and a common time signature, containing the lyrics "...u - re!". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex, flowing melodic line with many sixteenth and thirty-second notes, and a bass line with chords and single notes.

- tends - je en ce mo - ment les fan - fa - res accou - tu - mé - es Que le

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics "- tends - je en ce mo - ment les fan - fa - res accou - tu - mé - es Que le". The middle staff is a piano accompaniment in grand staff with a key signature of one sharp and a common time signature. It features a complex, flowing melodic line with many sixteenth and thirty-second notes, and a bass line with chords and single notes. Dynamics markings include *ff* and *f*.

pè - re fait re - ten - tir Lorsque du haut des monts, il veut nous a - ver -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics "pè - re fait re - ten - tir Lorsque du haut des monts, il veut nous a - ver -". The middle staff is a piano accompaniment in grand staff with a key signature of one sharp and a common time signature. It features a complex, flowing melodic line with many sixteenth and thirty-second notes, and a bass line with chords and single notes. Dynamics markings include *mf* and *cresc.*.

- tir Qu'il s'en revient joy - eux vers les â - mes ai - mé - es!

Più moderato.

Più moderato.

*pp*

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics "- tir Qu'il s'en revient joy - eux vers les â - mes ai - mé - es!". The middle staff is a piano accompaniment in grand staff with a key signature of one sharp and a common time signature. It features a complex, flowing melodic line with many sixteenth and thirty-second notes, and a bass line with chords and single notes. Dynamics markings include *pp*. The system concludes with a double bar line and a repeat sign.

LA MÈRE.

BUDA.

É - con - tons! dans les pins

*espress.*

*espress.*

fl. - par la brume ca - chés C'est la

*sempre pp*

LA MÈRE.

br - se qui se la - men - te! Et la - bas?

*mf espress.*

*pp*

BUDA.

c'est l'ou - ve - ni - ment Qui se

*mf espress.*

*pp*

*mf*

**Allegro.**

III. *bri - se sous les ro - chers!.*

**Allegro.**

*ppp* *f*

LA MÈRE.

Des

Ped. *m.g.* *m.g.* *m.g.* *pp*

*m.d.*

HUIDA.

*E - cou - te!*

*cors vibrent au loin!*

*pp* *f* *m.g.* *m.d.*

LA MÈRE.

*Mal - heur! ce n'est pas mon époux!*

*m.g.* *pp* *f*

*m.d.*

## LA MÈRE (avec effroi)

Ce sont eux! les Aslaks! malheur! Ah! plus de

La M. dou - - tel.. Mal - heur à nous!

## GUDLEIK (UNVISIBLES)

et les ASLAKS.

Ténors.

*ff**ff*

Nous som - mes vainqueurs

et la bête est

Basses: *ff**ff*

Nous som - mes vainqueurs

et la bête est

mor-te! Husta-wick et les siens dorment le grand som-

mor-te! Husta-wick et les siens dorment le grand som-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics in French. The piano accompaniment is in treble and bass clefs, featuring a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand.

-meil! — Al-lons tous marquer sur leur por-te

-meil! — Al-lons tous marquer sur leur por-te

The second system continues the vocal and piano parts. The vocal staves have lyrics in French. The piano accompaniment maintains the same rhythmic pattern as the first system.

Nos mains rouges en-cor du carnage ver-meil!

Nos mains rouges en-cor du carnage ver-meil!

The third system continues the vocal and piano parts. The vocal staves have lyrics in French. The piano accompaniment maintains the same rhythmic pattern as the first system.

The fourth system consists of a piano accompaniment in treble and bass clefs. It features a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand, continuing the musical theme from the previous systems.

## LA MÈRE.

Les voi\_là fu\_ri - eux

Je trem - ble et dépourvante et de fu\_

(Gudleik et les Aslaks apparaissent brandissant des épées  
et des torches sur la montagne à gauche.)

- reur Ce sont eux!

Tous les miens sont massa\_crés! hor -



## HULDA. (à la Mère)

Ah! sil le faut, mourons en - sem - - - ble!

- reur!

All<sup>o</sup> molto. SER LA MONTAGNE

Ténors.

SER LA MONTAGNE

*ff*

GUDLEIK et LES ASLAKS. Là - bas, leur sang brille aux ron - ces ge - lé - es!

Basses.

*ff*

Là - bas, leur sang brille aux ron - ces ge - lé - es!

All<sup>o</sup> molto.*ff*

A ceux qui passe - ront, el - les di - ront tou - jours.

A ceux qui passe - ront, el - les di - ront tou - jours.

Les su - prê - mes com - bats et les ru - des mê - lé - es

Les su - prê - mes com - bats et les ru - des mê - lé - es

EN SCENE. (Gudlek cherche *ff*)

Des héro - ï - - - ques combat - - - tants. A nous la *ff*

Des héro - ï - - - ques combat - - - tants. A nous la *ff*

*sempre ff*

à s'emparer d'Hulda)

fem - me, à nous la fil - le Du chef ri - val et dé - tes -

fem - me, à nous la fil - le Du chef ri - val et dé - tes -

- té! A nous! à nous! à nous!

- té! A nous! à nous! à nous!

*pp*

(ironique et doux)

Nous leur don-ne-rons dans no-tre fa-mil-le

Nous leur don-ne-rons dans no-tre fa-mil-le

*cresc.* U - ne large hos - pi - ta - li - té!

*cresc.* U - ne large hos - pi - ta - li - té!

*cresc.*

## HULDA. (à Gudleik)

Maudit sois - tu!

(riant) *f*  
Ah! ah! ah! ah! ah! ah! ah! ah!

*f*  
Ah! ah! ah! ah! ah! ah! ah! ah!

*ff*

## GUDLEIK.

Nous te laissons la vi - e Et

*p*

## HULDA (à Gudleik)

Là - che!

tu pourras ain - si nous mau - di - re toujours.

*ff*

*p*

*f*

gk

A no - tre race as - ser - vi - - e, Tu

*cresc.*

*ff*

gk

trouve - ras chez nous de nou - vel - les amours!

*f*

*p*

*f*

*mf*

*cresc.*

**Lent.** HULDA, (avec douleur)

Mes frè - res!

LA MÈRE, (avec douleur)

Mes En -

**Lent.**

*ff*

*ff*

*pp*

*subito.*

*ff sostenuto.*

**Très lent.**

Hu.

O — mon pé - re!

L. M.

-fants, mon é - poux!

**Très lent.**

*suvvz.*

*molto dim.*

*pp*

*pp*

## Quasi allegro.

Ténors.

GUDLEIK  
et LES ASLAKS

Vic - toi - re!

Hur - rah!

Basses.

Vic - toi - re!

Hur - rah!

## Quasi allegro.

Vic - toi - re! tout est sou - mis! Et nous ver -

-

Vic - toi - re! tout est sou - mis! Et nous ver -

-

- rons Gran - dir no - tre race pros - pe - re Sur les corps de

- rons Gran - dir no - tre race pros - pe - re Sur les corps de

*toujours en mesure*

As - sez! - As - sez!

nos en - ne - mis!

nos en - ne - mis!

*f* *ff*

*rall.*  
GUDLEIK. (iconique)

**Moderato.**

O toi dont la beauté m'en - i - - vre, ()

*rall.* *molto dim.* *p*

vier - ge ter - rible aux doux yeux, Cal - me - toi car tu vas nous

sui - vre Au do - mai - ne de nos a - - i - eux.

*rall.* **Allegro.** *pp* *marcato.*

**Molto meno allegro  
e maestoso.**

HULDA (à Gudleik) *ad lib.*

Eh bien! je te sui-

**Molto meno allegro  
e maestoso.**

*molto cresc.* *ff*

-vrai! mais i-ci, je le ju-re! De-

*p*

-vant — cet-te mer sombre et ces as-tres loin-fains, De-

*m. g.*

-vant — la ma-jes-té de tou-te la na-



Hu. *tu - re Et ce ciel sein - til - lant où*

*cresc.* *cresc.*

Hu. *rè - gnent les des - tins! De -*

*molto cresc.*

Hu. *- vant ma mère é - va - nou - i - - e, De - vant ce sol souillé par*

*f dim.* *ff dim.*

Hu. *toi, Et ces corps tout san - glants,*

*espress. dim.* *pp*

chauds du res - te de vi - - e,

*molto cresc.*

(sombre)  
l'in - fle - xi - ble ven - gean - ce

*p*

est in - carnée en moi! Val ne ris pas ain -

*cresc.* *f* *dim.*

- si parce que je suis fem - me! Ne ris point, non ne ris

*ben tenuto.* *cresc.*

point *liez.* Quand le cœur est de fer

bras est assez fort! Souviens-toi pour la race in-

*f* *ff* *dim. subito.*

-là - me Je serai la ru - i - ne et je serai la mort! Je se -

*p*

-rai la ru - ine et la mort! RIDEAU.

*molto cresc.* *ff* *fff*

*fff*

Fin du 1<sup>er</sup> Act.

## ACTE II.

Une salle à l'intérieur du château des Aslaks.

Des jeunes filles sont en scène assemblant des fourrures.

## CHANSON DE L'HERMINE.

And<sup>no</sup> quasi allegretto.

PIANO.

1<sup>re</sup> Sop. *dolce.*

2<sup>de</sup> Sop. *dolce.*

Altos. *dolce.*

Her - mi - nes qui glis -

-sez len - te - ment sous nos doigts, Her -  
 -sez len - te - ment sous nos doigts, Her -  
 -sez len - te - ment sous nos doigts, Her -

-mi - nes aux four - ru - res blan - ches  
 -mi - nes aux four - ru - res blan - ches  
 -mi - nes aux four - ru - res blan - ches

*f* Vous ne courez plus *pp* Sous les bran\_ches des bois.  
*f* Vous ne courez plus *pp* Sous les bran\_ches des bois.  
*f* Vous ne courez plus *pp* Sous les bran\_ches des bois.

Her -  
Her -  
Her -

*express.*

*express.*

*molto cresc.* *ff*  
- mi - nes pri - ses à nos piè - ges Nous

*molto cresc.* *ff*  
- mi - nes pri - ses à nos piè - mi - ges Nous

*molto cresc.* *ff*  
- mi - nes pri - ses à nos piè - ges Nous

*molto cresc.* *ff*

*mf* *cresc.* *ff*  
ne pourrons plus voir dans nos champs radi - eux.

*mf* *cresc.* *ff*  
ne pourrons plus voir dans nos champs radi - eux.

*mf* *cresc.* *ff*  
ne pourrons plus voir dans nos champs radi - eux.

*mf* *cresc.* *ff*

*molto dim.*

Scin - til - ler au loin sur les nei - ges, Scin - til - ler vos  
*molto dim.*  
 Scin - til - ler au loin sur les nei - ges, Scin - til - ler vos  
*molto dim.*  
 Scin - til - ler au loin sur les nei - ges, Scin - til - ler vos

*pp*  
yeux!

*pp*  
yeux!

*pp*  
yeux!

*espress.*

*espress.*

*f* *espress.*  
Vous i - rez her -

*f*  
Vous i -

*f*  
Vous i -

- mi - nes sans â - mes Au sor  
 - rez her - mi - nes sans â - mes Au sor -  
 - rez her - mi - nes sans â - mes Au sor -

- tir des fes - tins pleins de mil - le ru - meurs A - bri -  
 - tir des fes - tins pleins de mil - le ru - meurs  
 - tir des fes - tins pleins de mil - le ru - meurs

*Am.* *p* *dolor.*  
*dim.* *p*

- ter dou - ce - ment les é - pou - les des  
 A - bri - ter dou - ce - ment les é -  
 A - bri - ter dou - ce - ment les é -



da - mes, les é - pau - les des  
 -pau - les des da - mes, les é - pau - les des  
 -pau - les des da - mes, les é - pau - les des

da - mes et des sei - gneurs! les é -  
 da - mes et des sei - gneurs! les é -  
 da - mes et des sei - gneurs! les é -

*pp*  
*pp*  
*pp*  
*pp*

-pau - les des da - mes et des sei - gneurs! Her -  
 -pau - les des da - mes et des sei - gneurs! Her -  
 -pau - les des da - mes et des sei - gneurs! Her -

*sempre pp*  
*sempre pp*  
*sempre pp*

mi- nes qui glis- sez len- te- ment Sous nos

mi- nes qui glis- sez len- te- ment Sous nos

mi- nes qui glis- sez len- te- ment Sous nos

doigts, Her- mi- nes aux four-

doigts, Her- mi- nes aux four-

doigts, Her- mi- nes aux four-

*cresc.* ru- res blan- ches Vous ne courez

*cresc.* ru- res blan- ches Vous ne courez

*cresc.* ru- res blan- ches Vous ne courez

*pp*

plus sous les bran - ches des bois,

*pp*

plus sous les bran - ches des bois,

*pp*

plus sous les bran - ches des bois,

*mf* *pp*

sous les bran - ches des bois, sous les bran - ches des

*mf* *pp*

sous les bran - ches des bois, sous les bran - ches des

*mf* *pp*

sous les bran - ches des bois, sous les bran - ches des

*ppp*

bois.

*ppp*

bois.

*ppp*

bois.

*ppp*

bois.

*ppp* *ff*

## Récit.

GUDRUN, (s'interrompant)

Ah! mau-di-te soit la jour-né-e Où la triste Hul-da nous apparut i-

## Récit.

*fp* *pp*

## Mesuré pas vite.

HALGERDE.

ci! C'est le jour de son hymé-né-e, Gudrun, que vous parlez ain-

## Mesuré pas vite.

*mf* *dim.*

## Plus animé.

THORDIS.

si! Qu'avez-vous à gémir tou-jours, Quand tout à

## Plus animé.

*dolce.*

l'heu-re Gud-leik doit é-pouser Hul-da, son seul a-mour, Et

*dolce.*

*cresc.* GUDRUN.

Th. quant au beau Gun - nar je m'u - nis à mon tour? Ah!

**Plus lent.**

G<sup>n</sup> Thor, dis! ce n'est pas sur ton sort que je pleu - re!

**Plus lent.**

**Récit.** Moderato. GUDRUN.

THORDIS.

Mais pour Gudleik a\_lors Qu'avez-vous re\_dou - té? En\_

**Récit.** Moderato.

THORDIS. *f*

Pourquoi donc?

HALGIRDE *f*

Pourquoi donc?

G<sup>n</sup> - fant, je crains Hul - da! Je l'i -

*cresc.*

G<sup>u</sup>

-gnore! Mais tout me dit hé - las! depuis plus d'une au - ro - re. Quelle est pour tous le

G<sup>u</sup>

mal et la fa - ta - li - té,

ENTRÉE DE SWANHILDE et de QUELQUES JEUNES FILLES.  
SWANHILDE.

Je viens me ré - joi - rir a - vec toi, douce a - mi - e.

THORDIS.  
Chère Swan -

- hil - de! Eh bien! Ton hymen dési - re Est - il pro - chain?

## SWANHILDE.

Hé - las! j'en ai le cœur na - vré, L'âme d'Éi -

\_olf mal af - fer - mi - e M'aban - don - ne de - puis des

jours dé - ja nom - breux. Parle - moi d'au - tres

## THORDIS.

Hé - las! que je te plains!

cho - ses! Voi - ci des bra - celets d'ar - gent, Voi - ci des

S. ro - ses, voi - ci de beaux pré - sents Chers

Ped.

THORDIS.  
S. à des a - mou - reux! Mer - ci chère Swan.

SWANHILDE  
II. - hil - de! Et mainte - nant c'est l'heure de par -

*cresc.* *f*

S. - tir. Je te laisse à ton bon - heur. A - dieu! a -

*rall.* *rall.* *espress.*



Un peu plus animé.

S. *dieu!*

THORDIS

Mais, reviens pour thy - men! *f* Re -

HALGERDE

Re - viens pour thy - men!

Un peu plus animé.

SWANHILDE

J'y se -

Th. *rall. p*

- viens c'est no - tre vœu, Re - viens c'est no - tre vœu.

Ha. *p*

Re - viens c'est no - tre vœu.

GUDRUN *p*

Re - viens c'est no - tre vœu.

*f molto dim. pp rall. espress. pp*

S. (Elle sort)

-rai. que Dieu pro - tè - ge ta de - me - re!

Animez. (tumulte au dehors)

Allegro.

*cresc.*

*f* *p*

THORDIS

Que est ce bruit?

THORD

(au dehors)

Mauvais

ARNE

Mauvais

*f* *p*

GUDLEIK (au dehors)

Allons! laissez-moi!

EVRIC

*f*

Gudleik é conte-nous!

EYNAR

*f*

Gudleik é conte-nous!

frère!

Gudleik é conte-nous!

frère!

Gudleik é conte-nous!

*f*

Non! as - sez de pa - ro - les      Aus - si mensongè - res que

fol - les!

**EYRIC** *ff* Mal - heur à toi!

**EYNAR** *ff* Mal - heur à toi!

**THROND** *ff* Mal - heur à toi, mal - heur à toi!

**ARNE** *ff* Mal - heur à toi, mal - heur à toi!

*cresc.* *ff*

GUDLEIK (furieux)

Où, c'est Hul\_da! c'est mon é -

- pou - se Que vo - tre vain dé - sir ja - lou - se,

Frères jus - tement o - di - eux! Oui, sans plus de res -

- pect pour mon âme of - fen - sé - e Vous vou - lez tous — ma fi - an -

cé - e Et je lis votre amour au fond de tous vos

*sosten.*

*dim.*

*cresc.*

yeux!

EVRIC *p*

EVNAR *p*

THROND *p*

ARNE *p*

*p ma marcato*

Nous vé - né -

Nous vé - né - rons ton droit d'ai -

Nous vé - né - rons ton droit d'ai -

Nous vé - né -

*cresc*

- rons ton droit d'ai - nes - se Nous sa - vons que tout l'est per -

- nes - se, Nous sa -

- nes - se, Nous sa - vons que tout l'est per - mis Nous sa -

- rons ton droit d'ai - nes - se Nous sa - vons que tout l'est per -

*cresc*

*cresc.* *f*

E♭ - mis, nous le sa - vons, nous le sa - vons, Mais

E♭ - vons que tout l'est per - mis, nous le sa - vons, Mais

T♭ *cresc.* *f*

- vons que tout l'est per - mis, nous le sa - vons, Mais

Ar. *f*

- mis, nous le sa - vons, nous le sa - vons, Mais

*dim.*

E♭ nous l'ensup-pli-ons é-cou-te-nous, dé-lais-se, Dé-lais-se la fil-le

E♭ nous l'ensup-pli-ons é-cou-te-nous, dé-lais-se, Dé-lais-se la fil-le

T♭ *dim.*

nous l'ensup-pli-ons é-cou-te-nous, dé-lais-se, Dé-lais-se la fil-le

Ar. *dim.*

nous l'ensup-pli-ons é-cou-te-nous, dé-lais-se, Dé-lais-se la fil-le

## GUILÉIK (avec emportement)

Assez! as - sez! Je connais trop vos ardeurs amou -

*p* de nos en - ne - mis.

*p* de nos en - ne - mis.

*p* de nos en - ne - mis.

*p* de nos en - ne - mis.

*mf*

-reux, Et devons seu - le - ment vous é - tes oc - cu - pés, Vos per - fi - des con -

*mf*

-seils aux formes gé - né - reu - sés Vous viennent de vos vœux trom -

*p*

- pés! Tai-sez-vous! *ff* (irrités et menaçants)  
 EYBIC *f* In-so - lent! Non, commen - ce toi -  
 EYNAR *f* In-so - lent! Non, commen - ce toi -  
 THROND *f* In-so - lent! Non, commen - ce toi -  
 ARNE *f* In-so - lent! Non, commen - ce toi -  
 In-so - lent! Non, commen - ce toi -

GUDRUN (se dressant et s'avancant vers eux)  
 Mes en -  
 - mê - me!  
 - mê - me!  
 - mê - me!  
 - mê - me!  
 - mê - me!



Non troppo lento.

G<sup>n</sup>

-fants, mes en-fants Que la paix soit toujours avec vous!

*mf* *p* *p*

Non troppo lento.

*très expressif.*

G<sup>n</sup>

Si vous sa - vez m'aimer au - tant que je vous

G<sup>n</sup>

ai - me, Oubli - ez, oubli - ez tous vo - tre cour.

*rall.*

Più lento.

G<sup>n</sup>

-roux, L'aveil - les - se, dé - jà m'ac - ca - ble, Ne brisez

*p rall.* *molto cantabile.* *Più lento.*

pas — mon fai — ble cœur Par le spec — ta — cle é — pou — van —

— ta — ble De vo — tre cou — pa — ble fu — reur! Gud —

*espress.*

*cresc.* — — — — — *mf*

— leik, toi le plus vieux, — Sois aus — si le plus sa — ge Et

*cresc.* *mf* *dim. subito.*

*avec beaucoup de douceur.*

vous, Ey — ric, Ey — nar, Ar — ne, tous — calmez —

*pp*

50

- vous, Pour mon grand â - ge Soy - ez doux, Prenez pour l'hymé -

*m.g.*

60

- née un ra - di - eux vi - sa - ge, Al - lez, mes chers en - fants

*più f*

*più f*

60

et dé - ri - dez vos fronts; A nom de cel - le à qui vous devez la lu -

60

- miè - re, Ay - ez pi - tié! Ay - ez pi - tié! Ay -

*molto rall.*

*molto rall.*

*Lento.*

ez pitié de ma pri - è - re!

EVRIC. *p* Ma mè-re, ma mè-re apaisez-

LYNAR. Ma mè-re apaisez-

THROUD. Ma mè-re, ma mè-re apaisez-

ARNE. Ma mè-re apaisez-

*Lento.*

*espress.*

*pp* (Ils sortent, Gudleik s'éloigne du côté opposé)

-vous. — Nous vous o\_bé\_i - rons!

*pp*

-vous. — Nous vous o\_bé\_i - rons!

*pp*

-vous. — Nous vous o\_bé\_i - rons!

*pp*

-vous. — Nous vous o\_bé\_i - rons!

*mf* *pp* *p* *espress.*

GUDRUN. (à Thordis et à Halgerde)

Quel tris - te début de jour.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include accents and hairpins.

né - e! Je sens s'accroître en-

The second system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. Dynamics include a forte (f) marking and a decrescendo (dim.) hairpin.

- co - re mon fu - nè - bre sou - ci, Et je

The third system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. Dynamics include accents and hairpins.

vois s'as - som - brie toujours la des - ti - né - e!

The fourth system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. Dynamics include a piano (pp) marking.

THORDIS. *p* (avec tristesse)  
Hé - las! Hé - las! —

HALGERDE. *p* (avec tristesse)  
Hé - las! Hé - las!

GUDRUN. (avec émotion) *Eistesso tempo.*  
J'entends Hul - da re, tirons-nous aussi!

SORTIE DES FEMMES. *Eistesso tempo.*

ENTREE DE HULDA.

HULDA. (seule)  
Deux ans — sont écou - lés de - puis ce jour fu -

*très accentué et expres. if.*

Hu. *f* nes-te! Deux ans, et des morts que j'ai-mais le souve-nir sanglant et ter-

Hu. *molto rall. dim.* ri-bleme reste; *doux.* Mais fa-

Hu. -mour dans mon cœur est en-tré pour ja-mais.

Hu. *f* 0 don- leur! 0 don-

lu. leur. Et ce - lui qu'é - per - du - ment j'a -

*dim.*

lu. - do - re, Ce - lui que je nom - me tout bas, Peut -

lu. - ê - tre que le mal dont je souf - fre il Pi - gno - re, Et -

*p* *pp* *mf*

lu. — que ses yeux ai - més — ne me chercheront pas!

*rall.* *Un peu moins lent.*

*dim. suivez.* *m.g.*



HILDA. (avec sentiment et chaleur)

O toi — qui m'appar - rus au sortir de l'É -

gli - se, Vail - lant chevalier de la cour, Seul vi -

vant — dont je suis é - pri - se, Ei - olf! Ei -

olf! pressens - tu mon a - mour? Ah! —

Hu  
 — que fais-tu donc à cette heu - re, Quand — au fond de cet - te de -

Hu  
 - me - re, Par - mi mes en-ne - mis, Je lan -

Hu  
 - guis — tris - te - ment. Quand vers toi ma chau - de pen -

(très passionné) *crese.*

Hu  
 - sé - e Comme un oi - seau — s'est é - lan - cé - e.

*ff*

Hu. Lors - que pour te ché - riv, j'ex - is - te seu - le -

Hu. - ment . O \_\_\_\_\_ soleil de ma vi - e, A -

*Poco animato.*

*sempre espress.*

*Poco animato.*

*cresc.*

Hu. - me sœur de mon â - me, E - tre — que tout mon

*avec force.*

*p*

*f*

Hu. être obsti - nément ré - cla - me, O mon

*très doux.*

*rall.*

Hu  
 mysté\_ri\_eux a\_mant!

*suivez.* *pp*

*ppp*

*Assez animé.* HILDA.

*Assez animé.* A nos pleurs pourtant faisons

*pp* *mezzo f*

Hu  
 frè\_ve. Ne sa\_vou\_rons pas trop l'i\_

*mf* *f* *pp*

Hu  
 \_vres se d'un tel rê\_ve, Ma ven\_gean\_ ce d'a\_bord doit pour\_

*pp* *cresc.*

- sui - vre son cours.

*f* *ff* *p espress.*

C'est Gud - leik qui me veut! Je le dé -

*cresc.*

- tes - te! il m'ai - me!

*f* *ff* *p espress.* *cresc.*

Mais n - ne voix qui parle et frémit en moi - me - me Me

*f*

(avec force)

Quasi all<sup>o</sup>.

dit qu'il ex - pie - ra ses cou - pa - bles a - mours,

Quasi all<sup>o</sup>.

*f* *p*

*ad lib.*

Comment ? je ne sais pas en -

*pp*

*mf* *espress.* **Lento.**

- co - re. La desti - née. A - près tant de dou - leurs, Veut peut -

*mf* *molto dim.* *pp*

**Lento.**

- è - tre veut peut - è - tre mon bien, Et sans que j'en connaisse

*pp*

Hu  
rien, Pro - tè - ge mal - gré tout Hul -

*f* *dim.*

*molto cresc.* *f* *dim.*

Hu  
- da l'a - ban - don - né - e...

**Maestoso.**

*p* *pp*

*m.g.*

*Ped.*

**HULDA. (avec force)**

Dans ces som - bres mo - ments

*f*

Hu  
ne me dé - laissez pas, Om - bres des

miens, om - bres - lés - sé - es;

## HILDA.

E - ter - nel - le jus - ti - ce,

ins - pi - ré mes pen - sé - es! Et —

*molto staccato.* pour les châ - ti - ments. *f* Ar - me et gui - de mon

*molto cresc.*



Mod<sup>o</sup> ma non troppo.

Hu. bras!

*ffpp marcato.*

*cresc.*

1<sup>re</sup> Sop. *ff* Hymé - né -

2<sup>d</sup> Sop. *ff* Hymé - né -

CHŒUR au dehors  
Ténors. *ff* Hymé - né -

Basses. *ff* Hymé - né -

*ff* Hymé - né -

- e! Hy - mé - né - - e!

- e! Hy - mé - né - - e!

- e! Hy - mé - né - - e!

- e! Hy - mé - né - - e!

*dim.*

BILDA

Ô dou - leur! qui fait saigner mon â - me!

*sempre f*

CHŒUR au dehors. Hy - mé -

*sempre f*

Hy - mé -

*sempre f*

Hy - mé -

*sempre f*

Hy - mé -

Hy - mé -

*pp*

Les voix de tout un peuple em - plissent le pa - lais!

- né - - - e!

- né - - - e!

- né - - - e!

- né - - - e!

*cresc.*

HULDA

(Le Chœur toujours au dehors)

Et c'est moi

1<sup>re</sup> Sop. *ff*

Hy - mé - né - - - e!

2<sup>de</sup> Sop. *ff*

Hy - mé - né - - - e!

Ténors. *ff*

Hy - mé - né - - - e!

Basses. *ff*

Hy - mé - né - - - e!

*ff* *sfpp*

III que leur voix ac - cla - me, C'est aus - si l'é - poux que je

(Hulda réveuse se retire vers le fond de la scène)

III mais! Hé - las!

*sf*

## ENTRÉE DE LA FOULE. PEUPLE ET ENFANTS DE FAMILLE, SWANHILDE, GUERRIERS

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and rhythmic patterns, primarily in the bass register.

Second system of musical notation. The bass line features a melodic line with a *p* dynamic marking. The treble line has a melodic line with a *tr* (trill) marking.

Third system of musical notation. The bass line features a melodic line with a *p* dynamic marking. The treble line has a melodic line with a *tr* (trill) marking. A *ff* dynamic marking is present in the bass line.

Fourth system of musical notation. The bass line features a melodic line with a *f* dynamic marking. The treble line has a melodic line with a *tr* (trill) marking. A *ff* dynamic marking is present in the bass line.

Fifth system of musical notation. The bass line features a melodic line with a *ff* dynamic marking. The treble line has a melodic line with a *tr* (trill) marking. A *ff* dynamic marking is present in the bass line.

## Più modto

*fff*

*rit.*

a Tempo.

*dim.*

1<sup>re</sup> Sop. *p*

C'est un double hy-mé - né - e, c'est un double hy-mé - né - e,

2<sup>d</sup> Sop. *p*

C'est un double hy-mé - né - e, c'est un double hy-mé - né - e,

Ténors. *p*

C'est un double hy-mé - né - e, c'est un double hy-mé - né - e,

Basses: *p*

C'est un double hy-mé - né - e, c'est un double hy-mé - né - e,

*f* Vi-vent les bel-les au cœur doux Qui vont mê-ler leur des-ti- *pp*

*f* Vi-vent les bel-les au cœur doux Qui vont mê-ler leur des-ti- *pp*

*f* Vi-vent les bel-les au cœur doux Qui vont mê-ler leur des-ti- *pp*

*f* Vi-vent les bel-les au cœur doux Qui vont mê-ler leur des-ti- *pp*

*f* *pp*

-né-e A cel-le de vail-lants é-poux- *pp*

-né-e A cel-le de vail-lants é-poux- *pp*

-né-e A cel-le de vail-lants é-poux- *pp*

-né-e A cel-le de vail-lants é-poux- *pp*

*f*

*mf* C'est un double hymé - né - e, *f* Vi - vent les bel - les au - cour - doux

*mf* C'est un double hymé - né - e, *f* Vi - vent les bel - les

*mf* C'est un double hymé - né - e, *f* Vi - vent les bel - les

*mf* C'est un double hymé - né - e, *f* Vi - vent les bel - les

*pp* Qui vont mê - ler leur des - ti - né - e A cel - le de vail -

*pp* Qui vont mê - ler leur des - ti - né - e A cel - le de vail -

*pp* Qui vont mê - ler leur des - ti - né - e A cel - le de vail -

*pp* Qui vont mê - ler leur des - ti - né - e A cel - le de vail -

*dolce.*

- lants é - poux. Ne re - gret - tez en au - cune heu - re

*dolce.*

- lants é - poux. Ne re - gret - tez en au - cune heu - re

- lants é - poux.

- lants é - poux.

*cresc.* - - - *dim.* - - - *mf*

Vos jeu - nes mo - ments de ja - dis, — Ne re - gret - tez —

*cresc.* - - - *dim.* - - - *mf*

Vos jeu - nes mo - ments de ja - dis, — Ne re - gret - tez

*mf*

Ne re - gret - tez

*mf*

Ne re - gret - tez

*f* *f* *dim* *meno p*



en aucune heu - re Vos jeu - nes moments de ja - dis, -

en aucune heu - re Vos jeu - nes moments de ja - dis, -

en aucune heu - re Vos jeu - nes moments de ja - dis, -

en aucune heu - re Vos jeu - nes moments de ja - dis, -

*cresc.* *pp*  
Que l'hymen pour vous soit une è - re meilleure, Oui, que l'hymen

*cresc.* *pp*  
Que l'hymen soit pour vous une è - re meil -

*cresc.* *pp*  
Que l'hymen soit pour vous une è - re meil -

*cresc.* *pp*  
Que l'hymen soit pour vous une è - re meil -

*ppp*

soit une è - re meilleure Hul - - - da, Gud - - - leik,

*ppp*

- leu - - - re Hul - - - da, Gud - - - leik,

*ppp*

- leu - - - re Hul - - - da, Gud - - - leik,

*ppp*

- leu - - - re Hul - - - da, Gud - - - leik,

*cresc.* *f*

Gun - - - nar, Thor - - - dis et

*cresc.* *f*

Gun - - - nar, Thor - - - dis et

*cresc.* *f*

Gun - - - nar, Thor - - - dis et

*cresc.* *f*

Gun - - - nar, Thor - - - dis et

*poco rall.* *dim. subito.*

Que l'hy - men soit une è - re meil - leu -

*poco rall.* *dim. subito.*

Que l'hy - men soit une è - re meil - leu -

*poco rall.* *dim. subito.*

Que l'hy - men soit une è - re meil - leu -

*poco rall.* *dim. subito.*

Que l'hy - men soit une è - re meil - leu -

**Animato poco a poco.**

*pp*

- re, Vi-vez donc radi - eux, rê - veurs, \_\_\_\_\_

*pp*

- re, Vi-vez donc radi - eux, rê - veurs, \_\_\_\_\_

- re.

**Animato poco a poco.**

*pp*

— l'âme assou - vi - e. —

— l'âme assou - vi - e. —

*p* Vi - vez donc radi - eux,

*p* Vi - vez donc radi - eux,

*f* Que cha -

*f* Que cha -

*cresc* rê - veurs, l'âme assou - vi - e. —

*cresc* rê - veurs, l'âme assou - vi - e. —

*dim.*  
-cun de vos jours soit plus doux que le miel.

*dim.*  
-cun de vos jours soit plus doux que le miel.

*f*  
Que cha\_cun de vos jours soit plus

*f*  
Que cha\_cun de vos jours soit plus

The first system of the musical score consists of four staves. The top two staves are vocal lines, both starting with a *dim.* (diminuendo) marking. The lyrics are '-cun de vos jours soit plus doux que le miel.' The bottom two staves are piano accompaniment, starting with a *f* (forte) marking. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*ff* *molto dim.* *pp*  
Et qu'à travers les fleurs s'é - coule votre vi - e, Et

*ff* *molto dim.*  
Et qu'à travers les fleurs s'é - coule votre vi - e,

*ff* *molto dim.*  
doux que le miel. Et qu'à travers les fleurs s'é - coule votre vi - e.

*ff* *molto dim.*  
doux que le miel. Et qu'à travers les fleurs s'é - coule votre vi - e.

The second system of the musical score consists of six staves. The top two staves are vocal lines, with dynamics *ff* (fortissimo), *molto dim.* (molto diminuendo), and *pp* (pianissimo). The lyrics are 'Et qu'à travers les fleurs s'é - coule votre vi - e, Et' and 'Et qu'à travers les fleurs s'é - coule votre vi - e,'. The bottom two staves are piano accompaniment, starting with a *ff* marking. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The final two staves of the system are piano accompaniment, with a *molto dim.* marking.

Revenez peu à peu  
au 1<sup>er</sup> Mouv!

*ppp*

qu'à travers les fleurs sé - coule votre vi - e Comme un ruisseau d'argent sous la-

*pp* Et qu'à tra-vers les fleurs sé - - - cou - le

*ppp* Et qu'à tra-vers les fleurs sé - - - con - le

*pp* Et qu'à tra-vers les fleurs sé - - - cou - le

Revenez peu à peu  
au 1<sup>er</sup> Mouv!

*pp*

*ppp*

1<sup>er</sup> Mouv!

- sur - d'un beau ciel. \_\_\_\_\_

vo - - - tre vie. \_\_\_\_\_

vo - - - tre vie. \_\_\_\_\_

vo - - - tre vie. \_\_\_\_\_

1<sup>er</sup> Mouv!

*mf*

*pp*

*sempre pp* C'est un double hy - - me - - né - e

C'est un double hy-mé - né - e, C'est un double hy-mé - né - e.

*sempre pp*

C'est un double hy-mé - né - e, C'est un double hy-mé - né - e.

*sempre pp*

C'est un double hy-mé - né - e, C'est un double hy-mé - né - e.

*sempre pp*

C'est un double hy-mé - né - e, C'est un double hy-mé - né - e.

*poco* <

Vi - vent les bel - les au cœur doux Qui vont mê - ler —

*poco* <

Vi - vent les bel - les au cœur doux Qui vont mê - ler

*poco* <

Vi - vent les bel - les au cœur doux Qui vont mê - ler

*poco* <

Vi - vent les bel - les au cœur doux Qui vont mê - ler

*poco* <

leur desti - né - e A cel - le de vail - lants é - poux.

leur desti - né - e A cel - le de vail - lants é - poux,

leur desti - né - e A cel - le de vail - lants é - poux,

leur desti - né - e A cel - le de vail - lants é - poux,

de vail - lants é - poux! —

A — cel - le de vail - lants é - poux! —

A — cel - le de vail - lants é - poux! —

de vail - lants é - poux! —



## ENTRÉE DES FIANCÉS. (Gudleik et Hulda, Gunnar et Thordis, Aslak père, Gudrun et les Aslaks.)

1<sup>rs</sup> Sop.*dolce*

JEUNES FILLES (aux fiancés)

Les

2<sup>ds</sup> Sop.*dolce*

Les

*f* *dim.*

vier\_ges aux lè\_vres dé\_clo - ses Sont, comme au sor - tir des hi -

vier\_ges aux lè\_vres dé\_clo - ses Sont, comme au sor - tir des hi -

- vers, Les touf - fes de bru - yè - res.

- vers, Les touf - fes

Les touf - fes de bru - yè - res ro - ses  
de - bru - yè - res, de - bru - yè - res ro - ses

*pp*

Et les épousont forts \_\_\_\_\_ Com - me des sapins  
Et les épousont forts \_\_\_\_\_ Com - me des sapins

*mf* *cresc.* *f* *ff*  
*mf* *cresc.* *f* *ff*  
*mf* *cresc.* *m.g.* *ff*

*Ped.*

verts \_\_\_\_\_  
verts \_\_\_\_\_

*ff*

Ténors

*ff* Pour les com\_bats et pour la chas-se Les quatre é-poux nous *p*

Basses

*ff* Pour les com\_bats et pour la chas-se Les quatre é-poux nous *p*

*poco a poco cresc.*  
don - ne - rent Des fils de bon - ne ra - ce,

don - ne - rent Des fils de haute et bon - ne ra - ce. Des fils de

*ff* Des fils de bon - ne ra - ce, Au sang pur, au bras

haute et bon - ne ra - ce, Au sang pur, au bras fort, au bras

fort et prompt.

fort et prompt.

*mf*

Detailed description: This block contains the piano introduction. It features two vocal staves (Soprano and Bass) and a grand staff (piano). The vocal parts are marked 'fort et prompt.' and contain the text 'fort et prompt.'. The piano accompaniment begins with a series of chords and then moves into a more active texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

1<sup>re</sup> Sop. *molto dolce*

JEUNES FILLES A - dieu char - man - tes é - pou - sé - es!

2<sup>de</sup> Sop. *molto dolce*

A - dieu char - man - tes é - pou - sé - es!

*p* *pp*

Detailed description: This block contains the vocal entries for the first and second sopranos. The first soprano part is marked '1<sup>re</sup> Sop. molto dolce' and the second soprano part is marked '2<sup>de</sup> Sop. molto dolce'. Both parts sing the text 'JEUNES FILLES A - dieu char - man - tes é - pou - sé - es!'. The piano accompaniment is marked with dynamics *p* (piano) and *pp* (pianissimo). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

*cresc.*

A - dieu! a - dieu! que vos mai -

*cresc.*

A - dieu! a - dieu! que vos mai -

*cresc.*

Detailed description: This block contains the vocal entries for the first and second sopranos, continuing from the previous block. Both parts are marked with a crescendo (*cresc.*) and sing the text 'A - dieu! a - dieu! que vos mai -'. The piano accompaniment also features a crescendo (*cresc.*) and provides a harmonic accompaniment for the vocal parts.

- tres pour vous — soient — de nou\_ veaux a - mis.

- tres pour vous — soient — de nou - veaux a - mis.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a complex texture with many accidentals and slurs.

## JEUNES HOMMES

Tenors *meno dolce*

Dans — u - ne paix cons\_ tan - te échan\_ gez

The Tenors part of the second system is written on a single staff in G major and 4/4 time, marked *meno dolce*. It contains the lyrics: "Dans — u - ne paix cons\_ tan - te échan\_ gez".

Basses *meno dolce*

Dans — u - ne paix cons\_ tan - te échan\_ gez

The Basses part of the second system is written on a single staff in G major and 4/4 time, marked *meno dolce*. It contains the lyrics: "Dans — u - ne paix cons\_ tan - te échan\_ gez".

*meno dolce*

The piano accompaniment for the second system is written on two staves (treble and bass clef) in G major and 4/4 time, marked *meno dolce*. It features a complex texture with many accidentals and slurs.

— vos pen\_ sé - es, Que vos cœurs — soient tou\_ jours

— vos pen\_ sé - es, Que vos cœurs — soient tou\_ jours —

The third system features two vocal staves. The top staff contains the lyrics: "— vos pen\_ sé - es, Que vos cœurs — soient tou\_ jours". The bottom staff contains the lyrics: "— vos pen\_ sé - es, Que vos cœurs — soient tou\_ jours —".

*f*

The piano accompaniment for the third system is written on two staves (treble and bass clef) in G major and 4/4 time, marked *f*. It features a complex texture with many accidentals and slurs.

1<sup>re</sup> Sop. *sempre pp*

JEUNES FILLES A - dieu char - man - tes

2<sup>de</sup> Sop. *sempre pp*

A - dieu char - man - tes

*molto dim.* *sempre pp*

l'un par l'autre af - fer - mis A - dieu char - man - tes

*molto dim.* *sempre pp*

l'un par l'autre af - fer - mis A - dieu char - man - tes

é - pou - sé - es! A - dieu! a - dieu!

é - pou - sé - es! A - dieu! a - dieu!

é - pou - sé - es! A - dieu! a - dieu!

é - pou - sé - es! A - dieu! a - dieu!

GUNNARD. *Poco mod<sup>to</sup>*

Mer - ci de vos sou -

- hait, a - mis; vo - tre fran - chi - se Pré - sage un a - ve -

*ad lib.*  
- nir sans pleurset sans sou - cis  
*suivez*

GUDLEIK (désignant Hulda)  
Mes compa - gnons, mer - ci pour moi mê - me, mer -

ci Pour cel - le que mon bras a noblement con - qui -

*sostenuto* *dim.*

Animé.

ENTRÉE D'IDOLE. Mouvement.

- se!

Animé.

*p* *crise.*

Il est richement vêtu et armé. Aslak père, va au devant de lui.

ASLAK

Ei.

*sempre cresc.* *ff*

- oll! sa - lut - fier cheva - lier! Amè intré.



A. *p* - pide et sans é - ga - le, Royal re - présen - tant de notre cour roy.

A. *Largement.*  
- a - le, sa - lut! Toi qui n'as pas vou - lu nous ou - bli.

*Largement.*

A. *Allegro.*  
- er!


*Allegro.*

*p*

SWANHILDE (à part, ne quittant pas des yeux Eiolf) *Plus lent.* *ad lib.*  
Hé - las! il me laisse i - so - lé - e!

*Plus lent.* C'est as.

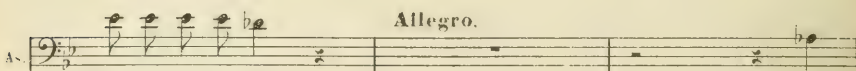
## Mesuré.

A.  -sez main - te - nant, ma - gna - nime as - sem - blé - e, De vos sou - haits joyeux à

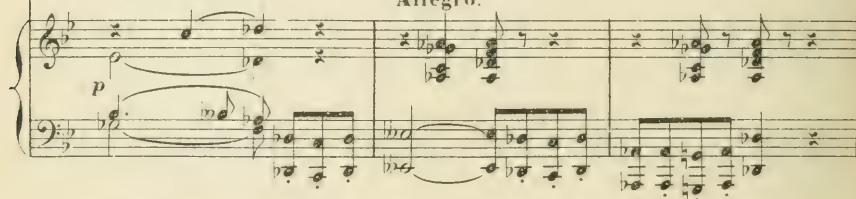
## Mesuré.




## Allegro.

A.  ces nou - veaux é - poux. A -

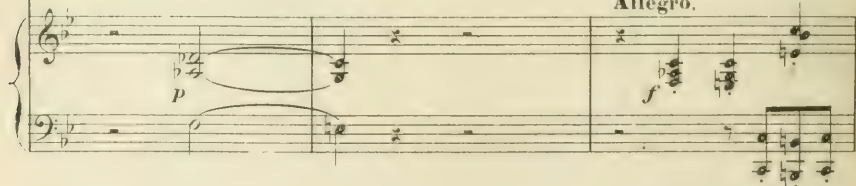
## Allegro.




## ad lib.

A.  -vec u - ne fu - reur no - blement si - mu - lé - e,

## Allegro.



## Al! ma non troppo.

A.  Mes amis, pour le jeu de l'é - pé - e Armez - vous! —

## Al! ma non troppo.



(On s'apprête de tous côtés en tumulte. Hulda trahit son émotion en voyant Etolf)

ff p

p

mf f

GI DLEIK. (S'apercevant de l'émotion d'Hulda)

Hul - da!

ff p

Quel fris - son te pé - nè - tre? Hul -

ct

-da pour - quoi pâ - lir ain - si?

*crusc.* *f*

ct

Est - ce l'a - mour, ou le sou -

*dim.*

HULDA. (troublée)

Je n'ai rien!

ct

- ci?

*sempre pp*

(avec autorité après avoir surpris un regard d'Hulda à Eiolf)

ct

C'est Ei - olf qui te trou - ble.

*mf* *p*

HILDA.

Peut - ê - tre!

SIVANHILDE. (à part)

Ei - olf ne sem - ble plus à pré -

*ppp*

s. - sent me con - naî - tre. (Le combat simulé commence)

*molto cresc.**ff**sempre ff**dim.*

## DANSE ET CHŒUR DES ÉPÉES.

All<sup>to</sup> molto moderato.

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady bass line of quarter notes. The system concludes with a *dim.* (diminuendo) marking.

Second system of the musical score. The right hand continues with eighth-note patterns, and the left hand maintains the bass line. The dynamics transition from *dim.* to piano (*p*), then to fortissimo (*ff*), and finally back to piano (*p*) at the end of the system.

Third system of the musical score. The right hand features a more complex eighth-note pattern with some slurs. The left hand continues with the bass line. The dynamic remains piano (*p*).

Fourth system of the musical score. The right hand has a melodic line with a long slur. The left hand plays a bass line with some chords. The dynamics include *f*, *p*, *ff*, and *p*.

Fifth system of the musical score. The right hand has a melodic line with a slur. The left hand plays a bass line with chords. The dynamics include *f*, *mf*, and *dim.*

First system of musical notation. The treble clef staff contains a melody of eighth notes. The bass clef staff contains a bass line with chords and eighth notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of musical notation. The treble clef staff features a melodic line with a large slur. The bass clef staff continues with chords and eighth notes. Dynamics include *dim.* and *ff* (fortissimo).

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues with chords and eighth notes.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has chords with a *p* (piano) dynamic marking.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has chords and eighth notes. Dynamics include *ff*.

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand has a simpler accompaniment with some grace notes. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of the piano score. The right hand continues with intricate arpeggiated patterns. The left hand has a steady accompaniment. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *p* (piano).

Third system of the piano score. The right hand's arpeggiated texture is prominent. The left hand provides a consistent accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano).

Fourth system of the piano score. The right hand features more complex arpeggiated figures. The left hand accompaniment remains steady. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo).

Fifth system of the piano score. The right hand continues with arpeggiated patterns. The left hand accompaniment is consistent. Dynamics include *dim.* (diminuendo).

Sixth system of the piano score. The right hand features arpeggiated patterns. The left hand accompaniment is consistent. Dynamics include *dim.* (diminuendo).



*p* *mf*

Ténors. *ff*

Dans nos fo - rêts et sur les eaux

Basses. *ff*

Dans nos fo - rêts et sur les eaux

*f* *cresc.* *ff* *f* *f* *f*

Vous combat - trez, race a - guer - ri - e, A - me vi - van - te

Vous combat - trez, race a - guer - ri - e. A - me vi - van - te

*f* *f*

des vais - seaux Et du vieux sol de la pa - tri - e, Dans la

des vais - seaux Et du vieux sol de la pa - tri - e, Dans la

*f* *f* *sempre ff*

neige et dans les près verts Vous frap-pe - rez a - vec l'é - pé - e

neige et dans les près verts Vous frap-pe - rez a - vec l'é - pé - e

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a high register, and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Et vous di - rez à l'u - ni - vers Plus d'u - - ne san - glante é - po -

Et vous di - rez à l'u - ni - vers Plus d'u - - ne san - glante é - po -

The second system continues the vocal and piano parts. The piano accompaniment has a more active role, with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

- pé - e, Plus d'u - ne sanglante é - po - pé - - e.

- pé - e, Plus d'u - ne sanglante é - po - pé - - e.

The third system shows the continuation of the vocal lines, with some rests in the vocal staves. The piano accompaniment remains consistent with the previous systems.

The fourth system consists of a grand staff for piano accompaniment, showing a continuation of the rhythmic and melodic patterns established in the previous systems.

1<sup>re</sup> Sop.

Vous ai - me - rez comme u - ne sœur L'é - pée à

2<sup>de</sup> Sop.

Vous ai - me - rez comme u - ne sœur L'é - pée à

Vous ai - me - rez

Ténors.

Vous ai - me - rez L'é - pée à

Basses.

Vous ai - me - rez com -

*p*

vo - - tre bras li - vré - e,

vo - - tre bras li - vré - e, Vous ai - me -

vo - - tre bras li - vré - e, Vous ai - me - rez

- me u - - ne sœur l'é - pé - e, Vous ai - me - rez

Vous aime - rez, vous aime - rez l'é - pée à vous li - vré - e

re - rez l'é - pée à vo - tre bras li - vré - e

comme u - ne sœur l'é - pée à vo - tre bras li - vré - e

*cresc.* Et de tout peuple en va - his - seur Vous se - rez la ter -

*cresc.* Et de tout peuple en va - his - seur Vous se - rez la ter -

*cresc.* Et de tout peuple en va - his - seur Vous se - rez la ter -

*cresc.* Et de tout peuple en va - his - seur Vous se - rez la ter -

*p*

\_reur sa - cré - e. Nous verrons bril - ler dans les airs \_\_\_\_\_

*p*

\_reur sa - cré - e Nous verrons bril - ler dans les airs dans les

*p*

\_reur sa - cré - e Nous verrons bril - ler dans les airs \_\_\_\_\_

*p*

\_reur sa - cré - e Nous verrons bril - ler dans les airs \_\_\_\_\_

*pù f*

Les é - cla - tants rayons du glai - - - ve \_\_\_\_\_

*pù f*

airs \_\_\_\_\_ Les é - cla - tants rayons du glai - ve du glai - ve

*pù f*

Les é - cla - tants rayons du glai - - - ve \_\_\_\_\_

*pù f*

Les é - cla - tants rayons du glai - - - ve \_\_\_\_\_

*pp*  
Com - me les feux des glaciers clairs

*pp cantabile.*  
Com - me les feux des glaciers clairs Où l'au - be aux yeux d'ar -

*pp cantabile.*  
Com - me les feux des glaciers clairs Où l'au - be aux yeux d'ar -

*pp cantabile.*  
Com - me les feux des glaciers clairs Où l'au - be aux yeux d'ar -

*mf cresc. ff*  
Où l'au - be aux yeux d'ar - gent se lè - ve, Où l'au - be d'ar -

*mf cresc. ff*  
- gent se lè - ve, Où l'au - be aux yeux d'ar - gent se lè - ve, Où l'au - be d'ar -

*mf cresc. ff*  
- gent se lè - ve, Où l'au - be aux yeux d'ar - gent se lè - ve, Où l'au - be d'ar -

*mf cresc. ff*  
- gent se lè - ve, Où l'au - be aux yeux d'ar - gent se lè - ve, Où l'au - be d'ar -

- gent se lè - - - ve  
 - gent se lè - - - ve  
 - gent se lè - - - ve  
 - gent se lè - - - ve

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a high register, with the lyrics '- gent se lè - - - ve' written below each staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*mf poco a poco cresc.*

Sur nos vieux monts et sur les eaux

Sur nos vieux monts et sur les eaux

*mf poco a poco cresc.*

Sur nos vieux monts et sur les eaux

Sur nos vieux monts et sur les eaux

*mf poco a poco cresc.*

Sur nos vieux monts et sur les eaux

Sur nos vieux monts et sur les eaux

*mf poco a poco cresc.*

Sur nos vieux monts et sur les eaux

Sur nos vieux monts et sur les eaux

*mf poco a poco cresc.*

The piano accompaniment for the second system features a consistent eighth-note pattern in the right hand and a bass line with occasional rests. The dynamics are marked *mf poco a poco cresc.*

Vous com-bat-trez race a-guer-ri-e A-me vi-  
 Vous com-bat-trez race a-guer-ri-e A-me vi-  
 Vous com-bat-trez race a-guer-ri-e A-me vi-  
 Vous com-bat-trez race a-guer-ri-e A-me vi-

*ff*

-van-te des vais-seaux Et du vieux  
 -van-te des vais-seaux Et du vieux  
 -van-te des vais-seaux Et du vieux  
 -van-te des vais-seaux Et du vieux

*ff*



*fff*

sol de la pa-tri - e Dans la neige et -

*fff*

sol de la pa-tri - e Dans la neige et

*fff*

sol de la pa-tri - e Dans la neige et -

*fff*

sol de la pa-tri - e Dans la neige et

— dans les prés verts Vous frap-pe-rez a - vec l'é - pé - e

dans les prés verts — Vous frap-pe-rez a - vec l'é - pé - e

— dans les prés verts Vous frap-pe-rez a - vec l'é - pé - e

dans les prés verts — Vous frap-pe-rez a - vec l'é - pé - e

Et vous di\_ rez à l'u\_ ni\_ vers Plus d'u\_ - ne san\_

Et vous di\_ rez à l'u\_ ni\_ vers Plus d'u\_ - ne san\_

Et vous di\_ rez à l'u\_ ni\_ vers Plus d'u\_ - ne san\_

Et vous di\_ rez à l'u\_ ni\_ vers Plus d'u\_ - ne san\_

- glante é\_ po\_ pé - e, Plus d'u\_ - ne san\_ glante é\_ po\_ pé - e.

- glante é\_ po\_ pé - e, Plus d'u\_ - ne san\_ glante é\_ po\_ pé - e.

glante é\_ po\_ pé - e, Plus d'u\_ - ne san\_ glante é\_ po\_ pé - e.

- glante é\_ po\_ pé - e, Plus d'u\_ - ne san\_ glante é\_ po\_ pé - e.

(Pendant ce temps, Eiof qui s'est mêlé au jeu, au bout de peu de temps a successivement désarmé ses adversaires. Il finit par se trouver seul devant Gudlek. Le chœur s'arrête et l'on devient plus attentif.)

*dim.*

Même mou!

HILDA, (aux deux combattants)

Souye - rez - vous, le prix est don - né de ma

EIOLF, (à part)

main! De sa main!.. Quelle est belle ain - si!

HILDA, (aux deux combattants)

Dieu vous pro - té - ge!

GUDLEIK (à Eiof en se préparant au combat)  
lourdement.

Par la ruse et le sor - ti - le - ge

Pen - ses - tu tri - om - pher ainsi - - - - jusqu'à de - main?

EIOLF (fièrement)

Le meilleur sorti - lège et la ru - se su - prê - me

C'est mon a - dresse et ma va - leur.

GUDLEIK,

J'en doute avec rai -

Clos ta bouche, ou mal - heur aux tiens. Aussi bien qu'à toi - mê - me!

- son,

E1  
C'est toi qui m'in\_sul\_tes!

G1  
Tu me\_nas., Pour quoi regardais-

*fp* *pp*

G1  
-tu d'un air trou\_blé ma fi\_an\_cé\_e? Ma fier\_té tout à

*poco* *crece*

E1011.  
Et\_le me plaît!

G1  
l'heure en fut tou\_ \_te bles\_sé\_e, C'est

*dim.* *pp*

G1  
(Ils se battent)

bien, cheva\_lier, défends-toi!

*f marcato*

Ténors.

La lutte cette fois est poignante et ré - el - le!

Basses.

Oui,

1<sup>r</sup> Sop.*ff*2<sup>d</sup> Sop.*ff*

Arrêtons - les!

Arrêtons-les! arrêtons - les!

*ff*

Arrêtons-les! arrêtons-les! arrêtons - les!

*ff*

c'est un vrai com - bat!

Arrêtons-les! arrêtons - les!

Les 1<sup>rs</sup> Ténors.

Le du -

A - mis, ces hommessoient loy - aux!

1<sup>rs</sup> Sop.

2<sup>ds</sup> Sop. *pp*

Tous. *pp*

-el est per\_mis! C'est vrai, c'est vrai! Et pour qui Et pour qui

BULDA (à part)

Mon Ei\_olf! sois victo\_ri\_eux!

donc se battent - ils?

donc se battent - ils?

(montrant Hulda)

Pour el\_ le!

*mf*

Le sang coule dé\_

*mf*

Le sang coule dé\_

1<sup>res</sup> Basses. 2<sup>des</sup> Basses.

Gud-leik a le bras vif! Ei-oll' a la main sû-re!

*p* *cresc.*

*f* (Gudleik tombe blessé mortellement)

-jà par plus d'u-ne bles-su-re.

-jà par plus d'u-ne bles-su-re.

Tous les Tenors,

par plus d'u-ne bles-su-re.

Toutes les Basses,

Le sang coule!

*f* *sempre cresc.*

*ff*



Molto lento.

HILDA.

GEDREN. Il n'est plus!

Grands Dieux! Ah! mon fils! mort, lui! mort!

ASLAK.

Molto lento. *ff* *dim.* *p* *ff* *dim.*

THORDIS.

Il res - pi - re! Il res - pi - re!

Il res - pi - re! Il res - pi - re!

GEDREN. Non! non!

GUNNAR. Il res - pi - re! Il res - pi - re!

*pp* *f* *f*

Th. Ô pau - vre bien - ai - mé!

G<sup>1</sup>. Ô pau - vre bien - ai - mé!

G<sup>2</sup>. Ô pau - vre bien - ai - mé!

ASLAK. Ô pau - vre bien - ai - mé!

*dim.* *ppp*

(La foule menace Eiof,

Th. Son vi\_s\_a - ge pâ - lit et son œil s'est fer - mé.

G<sup>2</sup> Son vi\_s\_a - ge pâ - lit et son œil s'est fer - mé.

G<sup>1</sup> Son vi\_s\_a - ge pâ - lit et son œil s'est fer - mé.

A<sup>s</sup> Son vi\_s\_a - ge pâ - lit et son œil s'est fer - mé.

il l'écarte, et sort)

1<sup>er</sup> Sop.2<sup>d</sup> Sop.

Ténors.

Basses.

Adieu! a -

Adieu! a -

Notre cœur se dé.

*p* *express.*

*ff*

Notre cœur se dé - chi - re : A -

*cresc.*

- dien! adieu! *ff* Notre cœur se dé -

*cresc.*

- dien! adieu! *ff* Notre cœur se dé -

- chi - re , *ff* Notre cœur se dé -

*cresc.* *ff*

ASTAB.

A - dieu mon

*dim.* *p*

- dieu! hé - ros in - for - tu - né.

*dim.* *p*

- chi - re! Adieu! hé - ros in - for - tu - né.

*dim.* *p*

- chi - re! Adieu! hé - ros in - for - tu - né.

*dim.* *p*

- chi - re! Adieu! hé - ros in - for - tu - né. *espress.*

*dim.* *p* *pp*

## GEDRÜN.

AS.

fils! Adieu ma vi - e!

Adieu! a - - -

Adieu! a - - -

A - dieu vaillante é -

*p*

*crese.* *ff*

A - dieu, vaillante é - pé - - - e,

*crese.* *ff*

\_ dien! adieu! A - dieu, vaillante é -

*crese.* *ff*

\_ dien! adieu! A - dieu, vaillante é -

- pé - e A - dieu, vaillante é -

*crese* *ff*

## GUDRUN.

Adieu mon beau Gud.

*dim. - p*

à notre espoir ra - vi - e !

*dim. - p*

- pé - e, à notre espoir ra - vi - e !

*dim. - p*

- pé - e, à notre espoir ra - vi - e !

*dim. - p*

- pé - e, à notre espoir ra - vi - e !

*dim. - p*

*espress.*

*pp espress.*

- leik! adieu mon premier - né !

*pp*

## HULDA.

A - dieu! tu vas dor - mir San -

Hu. *crisp.*  
 - glant et so - li - tai - re Dans ton lit imp - ti -

Hu. *dim.*  
 - al et loin de tes a - mours,

Hu.  
 - Sous les té - nè - bres de la ter - re, Où ton pre - mier som -

Hu. *poco a poco rall.* *a Tempo.*  
 - meil de - vra du - rer tou - jours!  
*poco a poco rall.* *a Tempo.* *molto* *crisp.*

*f*

A - dieu, guer-rier su -

CHŒUR.

*f*

A - dieu, guer-rier su -

*f*

A - dieu, guer-rier su -

*f*

A - dieu, guer-rier su -

*ff*

*ff*

per- - -be, A - me trop tôt bri -

per- - -be, A - me trop tôt bri -

-per- - -be, A - me trop tôt bri -

-per- - -be, A - me trop tôt bri -

*molto dim.* **p** *e cantabile.*

- sé - - - e! Le ma - tin d'hy - mé -  
 - sé - - - e! Le ma - tin d'hy - mé -  
 - sé - - - e! Le ma - tin d'hy - mé -  
 - sé - - - e! Le ma - tin d'hy - mé -

*molto dim.*

This system contains four vocal staves and two piano staves. The vocal parts are in G major and 3/4 time. The piano accompaniment features a complex texture with triplets and arpeggiated chords.

- né - - - e est un ma - tin de  
 - né - - - e est un ma - tin de  
 - né - - - e est un ma - tin de  
 - né - - - e est un ma - tin de

This system continues the vocal and piano parts from the first system. It includes four vocal staves and two piano staves. The piano accompaniment continues with similar textures, including triplets and arpeggiated figures.



*cresc.* *f*

deuil! Et c'est la pâ - le fi - an -

*cresc.* *f*

deuil! Et c'est la pâ - le fi - an -

*cresc.* *f*

deuil! Et c'est la pâ - le fi - an -

*cresc.* *f*

deuil! Et c'est la pâ - le fi - an -

*f*

*ff* *b*

- cé - - - e Dont les trem - blan - - tes

*ff*

- cé - - - e Dont les trem - blan - . - tes

*ff*

- cé - - - e Dont les trem - blan - - tes

*ff*

- cé - - - e Dont les trem - blan - - tes

*ff*

mains vont te mettre au cer -  
 mains vont te mettre au cer -  
 mains vont te mettre au cer -  
 mains vont te mettre au cer -

*p*

- cueil! A dieu, toi dont l'esprit s'en vo - le vers un  
 - cueil! A dieu, toi dont l'esprit s'en vo - le vers un  
 - cueil! A dieu, toi dont l'esprit s'en vo - le vers un  
 - cueil! A dieu, toi dont l'esprit s'en vo - le vers un

*cresc.* *ff* *mf*

*ff*

un au - tre monde empor - té! Tu meurs sans a - voir

*ff*

au - tre monde empor - té! Tu meurs sans a - voir

*ff*

au - tre monde empor - té! Tu meurs sans a - voir

*ff*

au - tre monde empor - té! Tu meurs sans a - voir

*mf* *ff*

dit aux tiens u - ne pa - ro - le,

dit u - ne pa - ro - le,

dit u - ne pa - ro - le,

dit u - ne pa - ro - le,

Tu t'en vas, ————— tu t'en

Tu t'en vas, tu t'en

Tu t'en vas, tu t'en

Tu t'en vas, tu t'en

Tu t'en vas, tu t'en

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part features a series of chords and a melodic line that moves upwards. The left-hand part has a steady bass line with some harmonic support.

vas ————— pour l'é - ter - ni - té, —————

vas pour l'é - ter - ni - té,

vas pour l'é - ter - ni - té,

vas pour l'é - ter - ni - té,

vas pour l'é - ter - ni - té,

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a bass line. The right-hand part has a melodic line that moves upwards, and the left-hand part has a steady bass line with some harmonic support.

*dim.*

Tu l'en vas pour l'é - ter - ni -

*dim.*

Tu l'en vas pour l'é - ter - ni -

*dim.*

Tu l'en vas pour l'é - ter - ni -

*dim.*

Tu l'en vas pour l'é - ter - ni -

*rall.* *pp*

- té, pour l'é - ter - ni - té.

*pp*

- té, pour l'é - ter - ni - té.

*pp*

- té, pour l'é - ter - ni - té.

*pp*

- té, pour l'é - ter - ni - té.

*rall.*

- té, pour l'é - ter - ni - té.

*pp*

*crese.* *ff*

*Le sommet d'une terrasse crénelée.*

*Au fond une ceinture de montagnes vertes et de glaciers sur lesquels la terrasse se profile en noir.*

*On est au déclin du jour. — Ciel très clair, nuit d'été.*

*On entend au loin les sonneries des troupeaux.*

### ENTR' ACTE.

Lento.

PRIMA.

Musical score for PRIMA voice part, measures 1-5. The melody is in G major, 4/4 time, marked Lento. It begins with a forte (f) dynamic and ends with a pianissimo (ppp) dynamic.

SECONDA.

Musical score for SECONDA voice part, measures 1-5. The part is mostly silent, with a few notes in the final measure marked ppp.

Piano accompaniment for measures 1-5. The right hand features a melodic line with slurs and dynamics ranging from pp to ppp. The left hand provides harmonic support with chords and a bass line.

Piano accompaniment for measures 6-10. The right hand continues the melodic line with slurs and dynamics ranging from pp to ppp. The left hand continues the harmonic support.

musical score system 1, first system. Treble clef, bass clef. Dynamics: *meno p*, *pp*.

musical score system 2, second system. Treble clef, bass clef. Dynamics: *meno p*, *pp*, *f*.

musical score system 3, third system. Treble clef, bass clef. Dynamics: *f*, *pp*, *f*, *p*.

musical score system 4, fourth system. Treble clef, bass clef. Dynamics: *f*, *pp*, *f*, *p*.

musical score system 5, fifth system. Treble clef, bass clef. Dynamics: *pp*, *p*, *f*.

musical score system 6, sixth system. Treble clef, bass clef. Dynamics: *pp*, *p*, *f*, *pp sostenuto*.

First system of musical notation. The top staff is a treble clef with a melodic line. The middle two staves are a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *cresc.* and *f*.

Second system of musical notation. The top staff continues the melodic line. The middle two staves continue the piano accompaniment. Dynamics include *dim.*, *pp*, *cresc.*, and *poco a poco*.

Third system of musical notation. The top staff continues the melodic line. The middle two staves continue the piano accompaniment. Dynamics include *dim.*, *pp*, *cresc.*, and *poco a poco*.

Fourth system of musical notation. The top staff continues the melodic line. The middle two staves continue the piano accompaniment. Dynamics include *pp*.

Fifth system of musical notation. The top staff continues the melodic line. The middle two staves continue the piano accompaniment. Dynamics include *pp*.



Musical score for piano and strings, page 141. The score is in B-flat major and 3/4 time. It features a piano part with various dynamics and articulations, and a string part with trills and tremolos.

**System 1:**

- Piano (right hand): *pp*
- Piano (left hand): *dim.*
- Strings: *tr...* *tr...*

**System 2:**

- Piano (right hand): *espress.* *marcato.*
- Piano (left hand): *pp*

**System 3:**

- Piano (right hand): *trb...* *trb...* *tr...* *tr...* *trb...* *trb...* *cresc.* *f* *molto sost.*
- Piano (left hand): *cresc.* *molto sost.*

**System 4:**

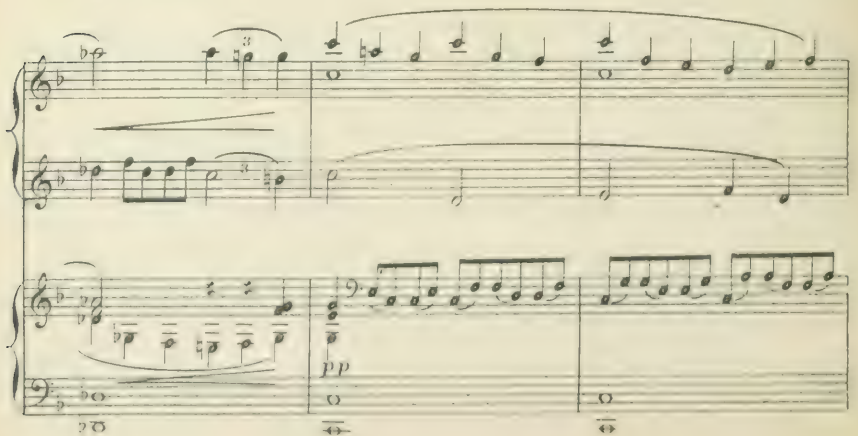
- Piano (right hand): *molto dim.* *pp*
- Piano (left hand): *molto dim.* *pp*



First system of musical notation. It consists of four staves: Treble, Piano (Right Hand), Piano (Left Hand), and Bass. The key signature has one flat (B-flat). The first staff has a treble clef and contains a melodic line with triplets and a fermata. The second staff has a treble clef and contains piano accompaniment with triplets and a *pp* dynamic marking. The third staff has a bass clef and contains piano accompaniment. The fourth staff has a bass clef and contains piano accompaniment with dynamic markings  $\Omega$  and  $\leftrightarrow$ .



Second system of musical notation. It consists of four staves: Treble, Piano (Right Hand), Piano (Left Hand), and Bass. The key signature has one flat (B-flat). The first staff has a treble clef and contains a melodic line with triplets and a fermata. The second staff has a treble clef and contains piano accompaniment with triplets and a fermata. The third staff has a bass clef and contains piano accompaniment. The fourth staff has a bass clef and contains piano accompaniment with dynamic markings  $\Omega$  and  $\leftrightarrow$ .



Third system of musical notation. It consists of four staves: Treble, Piano (Right Hand), Piano (Left Hand), and Bass. The key signature has one flat (B-flat). The first staff has a treble clef and contains a melodic line with a fermata. The second staff has a treble clef and contains piano accompaniment with a fermata. The third staff has a bass clef and contains piano accompaniment. The fourth staff has a bass clef and contains piano accompaniment with dynamic markings *pp* and  $\leftrightarrow$ .

This system contains the first two systems of a musical score. The top system consists of a piano (right) staff and a bass (left) staff. The piano staff begins with a treble clef and a key signature of one flat (B-flat). It features a rapid sixteenth-note melody in the right hand and a slower eighth-note accompaniment in the left hand. The instruction *molto cresc.* is written below the piano staff. The bass staff begins with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment in the left hand and a slower eighth-note accompaniment in the right hand. The instruction *molto cresc.* is written below the bass staff. Both systems are marked with a double bar line and a repeat sign.

This system contains the third and fourth systems of the musical score. The top system consists of a piano (right) staff and a bass (left) staff. The piano staff begins with a treble clef and a key signature of one flat. It features a rapid sixteenth-note melody in the right hand and a slower eighth-note accompaniment in the left hand. The instruction *fff* is written below the piano staff. The bass staff begins with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment in the left hand and a slower eighth-note accompaniment in the right hand. Both systems are marked with a double bar line and a repeat sign.

This system contains the fifth and sixth systems of the musical score. The top system consists of a piano (right) staff and a bass (left) staff. The piano staff begins with a treble clef and a key signature of one flat. It features a rapid sixteenth-note melody in the right hand and a slower eighth-note accompaniment in the left hand. The instruction *fff* is written below the piano staff. The bass staff begins with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment in the left hand and a slower eighth-note accompaniment in the right hand. Both systems are marked with a double bar line and a repeat sign.

musical score for the first system, featuring piano and bass staves with complex chordal textures and melodic lines.

*molto sostenuto*

musical score for the second system, including piano and bass staves with dynamic markings like "molto dim." and "pp".

*molto dim.*

*pp*

musical score for the third system, showing piano and bass staves with various musical notations and dynamics.

1 2

## ASLAK père (sur la terrasse)

En tre les bras d'El.

## GUDRUN.

(avec certitude)

El le! Hulda!

olf tu l'as vu e, i ci même?

*pp*

Deux temps valent un du mouy! précédent mais un peu retenu.

J'en de \_ \_ meure encor tout indigné!

## GUDRUN.

Rentrons Aslak la nuit sap pro che

*dim.*

*pp*

Ils sortent par la gauche, au même moment Hulda apparaît sur la droite; elle reste rêveuse et inquiète quelques instants.

musical score system 1, featuring piano accompaniment with dynamic marking *meno p*.

musical score system 2, featuring piano accompaniment with dynamic marking *pp*.

musical score system 3, featuring piano accompaniment with dynamic marking *dolce molto espress.*

musical score system 4, featuring piano accompaniment.

musical score system 5, featuring piano accompaniment.

*ppp*

Piano introduction with treble and bass staves. The treble staff features chords and melodic fragments, while the bass staff has a rhythmic accompaniment of eighth notes.

HILDA.

Heure ché - ri - e, te voilà

Vocal line for Hilda with lyrics "Heure ché - ri - e, te voilà". The piano accompaniment continues with chords and melodic lines in both staves.

Hu.

donc venue en - co - re!

Vocal line for Hilda with lyrics "donc venue en - co - re!". The piano accompaniment continues with chords and melodic lines in both staves.

U.

Les der.

Vocal line for Hilda with lyrics "Les der.". The piano accompaniment continues with chords and melodic lines in both staves, including dynamic markings *pp*.

Bu

\_niers bruits du soir meurent sous le ciel

Ha

d'or. Des trou-

Bu

\_peaux vibre au loin la clai- re sonne-ri-e!

Ha

O



fl. *monts silen - ci - eux aux solennels con - tours.*

*p*

fl. *ô glaciers scintil - lants, O premiè-res é - toi - les,*

*meno p*

fl. *O lacs — baignés de bru - me Ou s'ef - fa - cent les*

fl. *vo - les, A - bri - tez dou - ce - ment mes pre -*

*poco rall.*

Ha. *pressez.*  
 \_ fon - des a - mours. Amours cou - pa\_bles? *pressez.*  
*mf*

Ha. *f*  
 Non! certes! *molto stacc.* Un Dieu lui-

Ha. mè\_me, Pour dé\_li\_vrer mon cœur d'un hy - men dé\_tes -

Ha. - té, A fait sur\_gir Ei - off, ce jus\_ticier su -

Ha. - pré - me Qui m'a sou\_dai - ne\_ment rendu la li\_ber -

Les temps ont la même valeur que dans le mouvt précédent.  
avec chaleur.

Hu. - té! Ei - olf, je suis à toi, sans trê - ve, pour la

*cantabile.*

Hu. vi - e; A toi, comme vengeur su - bli - me, A

*plus douc.*

*dim. pp*

Ped.

Hu. *chc* toi comme a - mant! A tes yeux ma fier.té

*express.*

Hu. veut res - ter as - ser - vi - e Et tu

*passionné.*

*cresc.*

Hu. *dois en mon cœur*

*Vivre*

Hu. *é - ter - nel - le - ment!* *Ma voix s'ap -*

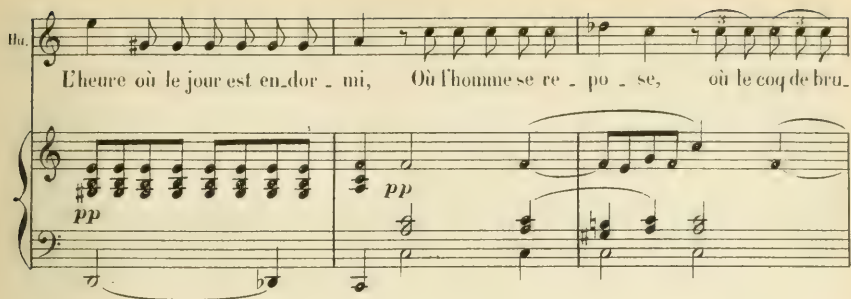
*ff*

Hu. *- pel - le!* *Oh!* *viens!*

*dour.*

Hu. *C'est l'heu - re cou - miè - re,*

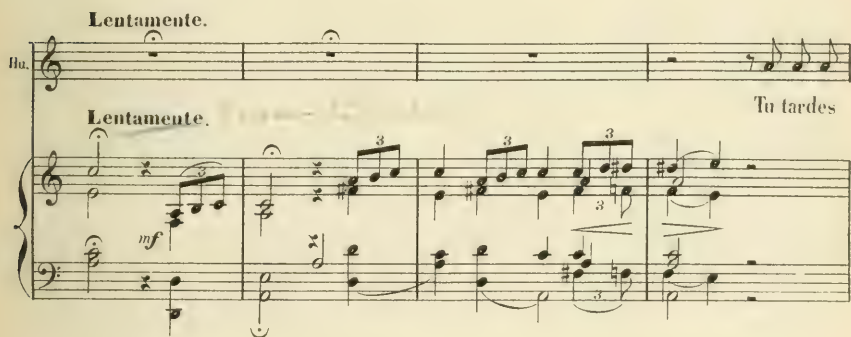
*dim.* *p*

Hu.  L'heure où le jour est en dor - mi, Où l'homme se re - po - se, où le coq de bru -

*pp*

Hu.  - yè - re Dans les forêts de pins a longue - ment gé - mi!

**Lentamente.**

Hu.  Tu tardes

**Lentamente.**

*mf*

Hu.  trop, Eiolf! Viens! Mais, quelle pen - sé - e se glisse tout à

*mf*

IIa. *p*  
 coup dans mon âme oppres - sé - e! Oui! Si quel - que dan -

The musical score for IIa consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'coup' followed by eighth notes 'dans mon âme oppres - sé - e!'. There is a full bar rest, followed by a quarter note 'Oui!' and eighth notes 'Si quel - que dan -'. The piano accompaniment features a treble clef with a half note chord and a bass clef with a half note chord. Dynamics include *sf* and *pp*.

IIa. *f dim*  
 - ger me na - çait mon a - mant! Où s'il me tra - his - sait dans l'om - bre, lâ - che -

The musical score for IIa continues with a vocal line and piano accompaniment. The vocal line has eighth notes '- ger me na - çait mon a - mant!' followed by a half note 'Où s'il me tra - his - sait dans l'om - bre, lâ - che -'. The piano accompaniment has a treble clef with a half note chord and a bass clef with a half note chord. Dynamics include *f dim*.

IIa. *ppp*  
 - ment!... J'en sais une aux beaux yeux qui

The musical score for IIa continues with a vocal line and piano accompaniment. The vocal line has a half note '- ment!...' followed by eighth notes 'J'en sais une aux beaux yeux qui'. The piano accompaniment features a treble clef with a continuous eighth-note accompaniment and a bass clef with a continuous eighth-note accompaniment. Dynamics include *ppp*.

IIa. *f*  
 l'ai - me sans rien di - re! Swanhil - de!

The musical score for IIa continues with a vocal line and piano accompaniment. The vocal line has eighth notes 'l'ai - me sans rien di - re!' followed by a half note 'Swanhil - de!'. The piano accompaniment features a treble clef with a continuous eighth-note accompaniment and a bass clef with a continuous eighth-note accompaniment. Dynamics include *f*.

(avec brusquerie)

## Un peu animé.

Hu. Et pourquoi donc follement y son-ger? Ei - off — n'est point trom-

Un peu animé.

*cresc.*

## Très large.

Hu. - peur, Son cœur — n'est point lé - ger! Je règne seule en lu

*rall.*

## Allegro.

Hu. com-me dans mon em - pi - re!

Allegro.

(écoutant)

Hu. C'est lui! j'entend ses pas!

Ha. Viens, mon Ei - olf! Oh! viens!

*sempre cresc.*

EIOLF (en entrant en scène) *ff*

Ha. viens! Hul - - -

(avec tendresse) **Più lento.**

Ha. Ré - pète encor mon nom! (avec douceur et tendresse)

Ei. - da! *molto dim.* **Più lento.** Hul - - - *molto dolce.*

*express.*

**Animato.**

Ha. Chère à - - - me, chère à - - - me!

Ei. - da!

**Animato.**



*très passionné.*

U. Lais-se mes yeux ar-dents se mi- rer dans les tiens,

U. Et mon amour mu-et débor-der dans leur flam-me!

*cresc.* *rall.* (elle le contemple longuement)

156 *Tempo.*

*molto dolce.*

EIOLE (avec feu et tendresse)

Ah! par toi, le pas-sé sanglant s'é-va-nou-

Ei. - il! Je

*espress.*

Ei. *pp.*

sens en ton re - gard com - - me un pouvoir é -

Ei.

- tran - - ge Et tu n'appa - rais dans la nuit

Ei. *molto cresc.*

A - vec le beau mys - tère

Ei. *ff* *ad lib.*

et la splen - deur d'un an - ge!

*ff* *p* *pp*

*surrez.*

*molto dolce.*

Ei. Sous les étoi - les dorpà-li, Viens, je voux

Ei. boire en ta ca - res - se Ei - vres - se de là -

HULDA.

*rall.* Ta pa-role est a-  
 Ei. -mour et cel - le de l'ou - bli

*suiv.* *ppp*

Hu. -dente, Ei-olf, et sem - ble vrai - e;

*m. q.*

Ped.

Hu. Mais ju-re moi tou-jours que tout ton cœur est

Hu. mien. EIOLE. *f* Quel noir pen-ser te trou-ble et

Ei. *dim.* quel soup-çon t'ef-frai-e! Tu

F. sais que rien ne peut bri-ser no-tre li-

HILDA. *p*

A quel - ques sours re -

Ei. - en.

*pp*

*espress.*

Hu. - mords n'es - tu ja - mais en proie, De -

Hu. - puis l'é - clo - - si - on de nos

Hu. à - - - - pres a - mours! *f* ETOILE. *f*

Chère

Ei. *ff*

Hul - da! Je bé - nis lon - gue - ment les beaux

Ei. *molto dim.* *molto dolce.*

jours — Où le des - tin permet en - cor que —

HILDA.

Ei. *ad lib.*

Le des - tin? o mon

je te voi - e!

*pp suivez.* *marcato p*

Hl. *mf* *dim.*

mai - tre: ô mon Ei - olf ai - mé!

Hu. - - - - -  
 Nous par - lons de des - tin! c'est l'a - mour qu'il faut

Hu. di - re Oui c'est - par l'amour seul que ton bras ful -

Hu. - mé Pour m'af - frai - chir en fin d'un in - jus - te mar -

Hu. - ty - re!

EIOLE

C'est l'a - mour qui pou - sait mes pas Sur le che -

Et. *cresc.*  
 - min où tu fus par mes yeux — tout à coup ren - con - tré - el

*espress.* *cresc.* *f*

HULDA  
 La gran - de li - ber - té si long temps dé - si - ré - e

*mf*

Hu  
 Nous sou - vi - ra bien - tôt dans no - tre ardent hy - men!

*p*

Hu  
 Le jour ap - pro - che! le jour appro - che!

*très doux* *rall. poco a poco*

*rall. poco a poco*



HU

Ta main tremble! Est-ce d'amour? est-ce de peur?

EIOLE. Animato.

C'est de peur et d'a - mour ensemble Car ton regard de feu char -

Animato.

*f* *f* *espress* *dim*

FI

- me et brû - le mon cœur. Sauras-tu m'obé -

*pp* *espress*

Largement.

HU

- ir? Sois donc sans crainte et par - tons Ré -

EIOLE

Tou - jours!

*poco f* *ff* *espress* *ppp*

avec chaleur

Hr.

- nis dans u. ne même é. trein. te, Vers le pa - ys de mes aï - eux Ei -

Hr.

- olf, moncheva - lier, c'est moi qui te le de - man - de. Par -

*molto cresc.*

Hr.

- tons vers la fa. rouche ls - lan. de, Vers ses â - pres vol - eans qui

*f*

Hr.

fu - ment dans les cieus.

*ff*

EIOLE

Je te suivrai!

*dim*

Più lento.

*mf molto espress.*

*espress.*

EIOLF *molto dolce*

Di - vine ex -

*pp sempre e Ped.*

HULDA *molto dolce*

Di - vine ex - tase! où nos

- tase! où nos yeux é - blou - is Qu'un

*pp sempre e Ped.*

Hu. yeux é - blou - is — Voient rayon -

Ei. même amour em - brâ - se Voient dans de bleus loin - tains

Hu. - ner l'a - ve - nir! Tels les ma -

Ei. rayon - ner l'a - ve - nir!

Hu. - rins bat - tus des ou - ra - gans sau - va - ges A - per -

Ei. Tels les ma - rins bat - tus des ou - ra - gans sau -

*molto dolce*

Hu. - çoi - vent sou - dain les merveil - leux ri - va - ges

Ei. - va - ges A - per - çoi - vent sou - dain les merveil - leux ri -

*ppp* *molto cresc.*

Ped.

Hu. Qui sem - blaient à jamais les fuir.

Ei. - va - ges Qui sem - blaient à jamais les fuir.

*ff avec feu*

Hu. Oui le vent chante - ra dans nos voi - les gon - flé - es

*ff* *dim.*

*molto più dolce*

Hu. Nous quitte - rons ces mers, ces monts et ces val - lé - es

*p*

*molto espress.*

Il  
 Où ma jeu - nes - se a tant souf - fert.

*pp*

EIOLEF *molto dolce*

Ah! quand ton œil me fi - xe et quand ta main me

*pp*

EI  
 pres - se Tout ne se - rait pour moi que printemps et - qu'i -

*pp* *mf*

III LIDA *dolcissimo*

Di - *dolcissimo*

EI  
 - vres - se Au fond du plus mor - ne dé - sert. Tout

tu  
\_ vine ex tase Où nos yeux é - blou -

Ei.  
n'est qu'i - vres - se, tout n'est que prin -

*pp*

tu  
\_ is Qu'un même a - mour em - brâ - se!

Ei.  
\_ temps, Oui, tout n'est qu'i - vres - se! Di -

*poco f*

tu  
Di - vine ex -

Ei.  
\_ vine ex - tase Où nos yeux é - blou -

*mf*

Hu. *p*  
 - tase Où nos yeux é - blou - is — Voient  
 Ei.  
 - is — Qu'un même amour em - brâ - se

Hu.  
 dans de bleus loïn\_fains — rayon - ner l'a - ve - nir.  
 Ei. *p* *cresc.*  
 Voient dans de bleus loïn\_fains rayon - ner l'a - ve -

Hu.  
 Tels les ma - rins battus — des ou - ragans sau - va - ges A - per -  
 Ei.  
 - nir. Tels les ma - rins battus — des ou - ragans sau - va - ges A - per -



Hu. *ff* *coi - vent sou - dain les*

Ei. *ff* *coi - vent sou -*

*ff* *molto dim.*

Hu. *pp* *mer - veil - leux ri - va - ges Qui sem - blaient à ja*

Ei. *pp* *dain ces ri - va - ges Qui sem - blaient*

*pp* *molto stargando.*

Hu. *ff* *mais les fuir.*

Ei. *ff* *à jamais les fuir.*

*ff*

*cresc.* *ff*

*Le grand parc Royal, la nuit. Les arbres sont illuminés.*

*Au fond le château et les fenêtres éclairées — A gauche, un lac, dont la verte clarté s'étend au loin.*

*Dans la foule beaucoup de torches.*

### MARCHE ET CHŒUR.

All<sup>o</sup> maestoso.

PRIMA.

ff ff pp

SECOND A.

All<sup>o</sup> maestoso. ff pp ma

ff sempre pp ff ff

marcato. ff

ff sempre pp

ff pp ma marcato. ff pp

*sostenuto non troppo.*

First system of musical notation. The piano staff (top) begins with a whole rest, followed by a half note chord, and then a melodic line starting with a half note. The bass staff (bottom) features a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *pp* in the piano staff, and *sf* in the bass staff.

Second system of musical notation. The piano staff (top) has a melodic line with a *p* dynamic and a *sf* accent. The bass staff (bottom) features a *ff* dynamic and a trill (*tr*) in the right hand. The system concludes with a *p espress* marking in the piano staff.

Third system of musical notation. The piano staff (top) has a melodic line with a *mp* dynamic. The bass staff (bottom) features a complex chordal texture with a *ff* dynamic and a trill (*tr*) in the right hand. The system concludes with a *mp* dynamic in the piano staff.

This musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4.

**System 1:**

- Treble Clef:** Starts with a melodic line marked *molto cresc.*. It features a dynamic shift from *p* (piano) to *sf* (sforzando) in the second measure.
- Bass Clef:** Provides harmonic support with chords and bass lines, also marked *molto cresc.* and *p*.

**System 2:**

- Treble Clef:** Continues the melodic line with a trill (*tr*) and a fortissimo (*ff*) dynamic. It then transitions to *mf* (mezzo-forte).
- Bass Clef:** Features a trill (*tr*) and dynamic markings of *ff*, *p*, *sf*, and *mf*.

**System 3:**

- Treble Clef:** Shows a *cresc.* (crescendo) leading to a fortissimo (*ff*) section.
- Bass Clef:** Also marked *cresc.* and *ff*, providing a strong harmonic foundation.

ff *marcatissimo*

ff *marcatissimo*

*p cantabile.*

*cantabile.*

*pp cantabile.*

*ff*

*p cantabile.*

*ff*

*pp*

*cantabile.* *mf* *cresc.* *f*

*molto dolce.* *f* *cresc.*

ENTRÉE DU ROI ET DE LA REINE. CORTÈGE.

*f* *ff*

(Le Chœur, s'adressant au Roi et à la Reine)

Sop.

Ténors.

Basses.

Salut, — Sa-lut ô — rayonnants é -

Salut, — ô rayonnants é -

*dim**f**dim.**f*

Sa-lut, — Sa-lut nos maî- - - tres!

- poux! Sa-lut, — Salut nos maî- - - tres!

- poux! Sa-lut, — Salut nos maî- - - tres!

*ff tr**p**f**ff tr**tr**ff**ff**tr*

Offre aux yeux d'un peuple enchan-

dont la cou-tu-miè-re bon-té

dont la cou-tu-miè-re bon-té

*p espress.* *pp* *pp*

té le pa-lais où vi-vaient les an-cê-tres.

Le palais, le parc où vi-vaient les an-cê-tres. Salut.

Le palais, le parc où vi-vaient les an-cê-tres. Salut.

*pp* *molto cresc.* *p*

*molto cresc.* *p*



Sa - lut! Salut, — sa - lut nos  
 — sa - lut, ô — rayonnants é - poux Salut, — sa - lut nos  
 — ô rayonnants é - poux

*f* *ff* *tr* *f*

mai - tres! mai - tres! Dont la cou - tu - miè - re bon -  
 Sa - lut! — Dont la cou - tu - miè - re bon -

*ff* *tr* *mf*

Offre aux yeux d'un peuple — enchan,té Le pa-lais où vi-vaient les an-  
 - té Le palais, le parc — où vi-vaient les an-  
 - té Le palais, le parc où vi-vaient les an-

*crese* *ff*

*crese.* *ff*

- cê - tres,  
 - cê - tres,  
 - cê - tres.

*ff* *m. g.*

*ff*

*dolce.*

Salut, — sa . lut nos mai - tres

Sa . lut, — sa . lut nos maitres!

Sa . lut, — sa . lut nos maitres!

*p cantabile.* *cresc.* *ff*

*pp* *mf cantabile.* *cresc.* *ff*

Sop.

Altos.

Ténors.

Basses.

Oui, sa . lut — rayonnants é .

ray - on - nants é .

*p cantabile.*

- pour Dont la cou- tu- miè- re bon-  
 - pour Dont la bon-  
 Oui sa- lut rayonnants é- pour Dont la bon-  
 ray- on- nants é- pour Dont la bon-

*molto dolce.*

*mf cantabile.*

*pp*

- té Offre à nos yeux en- chan- tés le pa- lais ou vi-  
 - té Offre à nos yeux en- chan- tés le pa- lais ou vi-  
 - té Offre à nos yeux le pa- lais ou vi-  
 - té Offre à nos yeux le pa- lais ou vi-

*ff marc.*

vaient les an-cé-tres. Hon-

vaient les an-cé-tres. Honneur à nos maîtres!

vaient les an-cé-tres. Honneur à nos

vaient les an-cé-tres. Honneur à nos maîtres! Hon-

*ff* *mf*

*ff* *p* *crusc.*

neur à nos maîtres! Hon-neur à vous!

Honneur à nos maîtres! Hon-neur à vous!

maîtres! Honneur à nos maîtres! Hon-neur à vous!

neur à nos maîtres! Hon-neur à vous! Hon-

*ff* *ff* *p*

Honneur à nos maîtres!  
 Honneur à nos maîtres! Honneur à nos  
 Honneur à nos maîtres!  
 \_neur à nos maîtres! Honneur à nos maîtres!  
*p* *cresc.*  
 Honneur à vous dont la  
 maîtres! Honneur à vous dont la  
 Honneur à nos maîtres! Honneur à vous dont la  
 Honneur à vous dont la  
*ff* *ff* *sempre ff*  
*ff* *sempre ff*

Musical score for a piece titled "Honneur à nos maîtres!". The score is arranged in two systems, each with five staves. The top two staves of each system are vocal parts, and the bottom three are piano accompaniment. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes dynamic markings such as *p*, *cresc.*, *ff*, and *sempre ff*. The lyrics are in French and are placed below the vocal staves.

bon\_té \_\_\_\_\_ Offre aux yeux \_\_\_\_\_

bon\_té \_\_\_\_\_ Offre aux yeux \_\_\_\_\_

bon\_té \_\_\_\_\_ Offre aux yeux \_\_\_\_\_

bon\_té \_\_\_\_\_ Offre aux yeux \_\_\_\_\_

de ton peuple Le palais et le parc où vi\_vaient

de ton peuple Le palais et le parc où vi\_vaient

de ton peuple Le palais et le parc où vi\_vaient

de ton peuple Le palais et le parc où vi\_vaient

de ton peuple Le palais et le parc où vi\_vaient

de ton peuple Le palais et le parc où vi\_vaient

de ton peuple Le palais et le parc où vi\_vaient

de ton peuple Le palais et le parc où vi\_vaient

les an - cê - tres. Sa-lut ô ray-on -  
 les an - cê - tres. Sa-lut ô ray-on -  
 les an - cê - tres. Sa-lut ô ray-on -  
 les an - cê - tres. Sa-lut ô ray-on -

- nants é - poux!  
 - nants é - poux!  
 - nants é - poux!  
 - nants é - poux!

a Tempo animato.  
 a Tempo animato.

*fff*  
*fff*  
*fff*  
*fff rit.*  
*fff rit.*



Le Roi, la Reine et le Cortège, se sont rendus dans le château et assistent d'un balcon

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains several measures of music, including rests. The second staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic melody of eighth and sixteenth notes. The third and fourth staves are the left-hand piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

à la fête qui représente: la lutte du printemps et de l'hiver.

The second system of music continues the composition with four staves. The vocal line (top staff) has more rests, with some notes appearing in the final measure. The piano accompaniment (staves 2-4) continues with its rhythmic and harmonic patterns, showing some changes in texture and dynamics.

The third and final system of music on the page consists of four staves. The vocal line (top staff) concludes with a final note and a fermata. The piano accompaniment (staves 2-4) ends with a final cadence, featuring a series of chords and a concluding bass line.

## BALLET ALLEGORIQUE

## Lutte de l'hiver et du printemps.

*L'Hiver apparaît frissonnant sous les fourrures.*

*Des jeunes filles, en longs manteaux de neige, le suivent en grelottant et le supplient de les épargner.*

*Il les repousse... elles restent étendues sans vie à ses pieds.*

## I

**Allegretto tempo.**

PRIMA.

Musical score for the Prima part, measures 1-5. The music is in 3/4 time and features a dynamic pattern of *ff*, *p*, *ff*, *p*, *ff*. The notation includes chords and melodic lines with slurs.

**Allegretto tempo.**

SECONDA.

Musical score for the Secunda part, measures 1-5. The music is in 3/4 time and features a dynamic pattern of *ff*, *p*, *ff*, *p*, *ff*. The notation includes chords and melodic lines with slurs.

**Poco lento.**

Musical score for the first system, measures 6-10. The music is in 3/4 time and features a dynamic pattern of *ff*, *p*, *ff*, *p*, *ff*. The notation includes chords and melodic lines with slurs.

**Poco lento.**

Musical score for the second system, measures 1-5. The music is in 3/4 time and features a dynamic pattern of *ff*, *p*, *ff*, *p*, *ff*. The notation includes chords and melodic lines with slurs.

Musical score for the third system, measures 1-5. The music is in 3/4 time and features a dynamic pattern of *pp*, *p*. The notation includes chords and melodic lines with slurs.

Musical score system 1, measures 1-3. The system consists of two grand staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a *pp* dynamic marking. The first measure contains a whole note chord. The second and third measures feature a sixteenth-note scale starting on G4, with fingerings 6, 6, and 6 indicated. A slur spans the scale, and a dashed line with an '8' above it indicates an octave extension. The lower staff is in bass clef with the same key signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The dynamic marking *più f* *sostenuto.* appears in the third measure.

Musical score system 2, measures 4-6. The system consists of two grand staves. The upper staff continues the sixteenth-note scale from the previous system, with fingerings 6, 6, and 6. A slur and an octave extension line with an '8' are present. The lower staff continues with a quarter note chord, followed by a half note chord, and then a quarter note chord. The dynamic marking *dim.* appears in the fifth measure. The lower staff also includes the markings *m.g.*, *cresc.*, *f staccatissimo. dim.*, and *senza Ped*.

Musical score system 3, measures 7-9. The system consists of two grand staves. The upper staff begins with a *pp* dynamic marking and a whole note chord. The lower staff begins with a *pp* dynamic marking and a whole note chord. Both staves continue with a series of chords. The dynamic marking *poco rf* appears in the eighth measure of both staves. The system concludes with a final chord in the ninth measure.

**Animato.**

First system of music. Treble clef, piano (p), *rall.*, *cresc.*, *8<sup>a</sup>*. The music features a melodic line in the right hand with slurs and a bass line with chords. A fermata is placed over the final notes of the right hand.

**Animato.**

Second system of music. Treble clef, piano (p), *f*, *rall. dim.*, *Ped.*, *cresc.*, *m g*. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. A pedal point is indicated in the bass.

Third system of music. Treble clef, piano (p), *pp*. The right hand features triplet patterns. The left hand has a rhythmic accompaniment with slurs.

Fourth system of music. Treble clef, piano (p), *espress.*, *f*. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with slurs.

Fifth system of music. Treble clef, piano (p), *dolce espress.*, *poco rf*, *m g*. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with slurs.

Sixth system of music. Treble clef, piano (p), *staccatissimo.*, *poco rf*, *pp*, *espress.*. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with slurs.

Musical score system 1, consisting of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. Dynamics include *f*, *pp*, *mf*, and *f*.

Musical score system 2, consisting of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. Dynamics include *sostenuto.*, *dim.*, and *f*.

Musical score system 3, consisting of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. Dynamics include *f*, *pp*, and *pp*.

System 1: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. The word "Animato." is written above the treble staff. A first ending bracket labeled "8" spans the final two measures.

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. The word "Animato." is written above the treble staff. Dynamics include *p* and *ff*. A first ending bracket labeled "8" spans the final two measures.

System 3: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *ff*, *dim.*, and *molto cantabile.*. A first ending bracket labeled "8" spans the final two measures.

System 4: Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *dim.*, *f*, and *pp*. A first ending bracket labeled "8" spans the final two measures.

First system of musical notation. It consists of four staves. The top two staves are grouped by a brace on the left. The bottom two staves are also grouped by a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure shows a melody in the upper staff and a chordal accompaniment in the lower staff. The second measure features a dynamic marking of *f* (forte) and continues the accompaniment. The bass line in the third staff is a complex sixteenth-note pattern with a '6' (sixth) fingering indicated above it. The fourth staff has a few notes and rests.

Second system of musical notation. It consists of four staves. The top two staves are grouped by a brace on the left. The bottom two staves are also grouped by a brace on the left. The key signature has two flats, and the time signature is 3/4. The first measure has a dynamic marking of *pp* (pianissimo). The second measure has a dynamic marking of *f* (forte). The bass line in the third staff continues with the sixteenth-note pattern and '6' fingering. The fourth staff has a few notes and rests.

Third system of musical notation. It consists of four staves. The top two staves are grouped by a brace on the left. The bottom two staves are also grouped by a brace on the left. The key signature has two flats, and the time signature is 3/4. The first measure has a dynamic marking of *mf* (mezzo-forte). The second measure has a dynamic marking of *f* (forte). The bass line in the third staff continues with the sixteenth-note pattern and '6' fingering. The fourth staff has a few notes and rests.

This page of musical notation is divided into three systems, each containing three staves. The notation is as follows:

- System 1:**
  - Top Staff (Treble Clef):** Contains chords and melodic fragments, including a half note chord with a fermata.
  - Middle Staff (Treble Clef):** Contains chords, some marked with an 'x'.
  - Bottom Staff (Bass Clef):** Features a complex, continuous sixteenth-note pattern with a '6' (finger number) under the notes.
- System 2:**
  - Top Staff (Treble Clef):** Contains chords, with a dynamic marking of *f* (forte) appearing in the second measure.
  - Middle Staff (Treble Clef):** Contains chords.
  - Bottom Staff (Bass Clef):** Continues the sixteenth-note pattern, with a dynamic marking of *f* appearing in the second measure.
- System 3:**
  - Top Staff (Treble Clef):** Contains chords, with a dynamic marking of *pp* (pianissimo) in the first measure.
  - Middle Staff (Treble Clef):** Contains chords.
  - Bottom Staff (Bass Clef):** Continues the sixteenth-note pattern, with a dynamic marking of *pp* in the first measure.



Musical score system 1, measures 1-4. The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. The first measure contains a whole note chord. The second measure contains a whole note chord with the instruction *dolce espress.* written above it. The third and fourth measures contain a melodic line in the upper treble staff and a bass line in the lower bass staff. The bass line features sixteenth-note runs marked with a '6' (sixteenth notes).

Musical score system 2, measures 5-8. The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. The first measure contains a whole note chord. The second measure contains a whole note chord. The third and fourth measures contain a melodic line in the upper treble staff and a bass line in the lower bass staff. The bass line features sixteenth-note runs marked with a '6'. The dynamic markings *poco rf* and *pp* are present.

Musical score system 3, measures 9-12. The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. The first measure contains a melodic line in the upper treble staff and a bass line in the lower bass staff. The second measure contains a whole note chord. The third and fourth measures contain a whole note chord with the instruction *smorz.* written above it. The dynamic markings *pp* and *ppp* are present.

## DANSE DE L'HIVER.

Allegretto.

PRIMA.

Musical score for PRIMA part, measures 1-5. The music is in 2/4 time and B-flat major. The first two measures are rests. The third measure begins with a *ff* dynamic and a *pesante* marking. The melody consists of eighth notes with accents (^) over the notes.

Allegretto.

*pesante.*

SECONDA.

Musical score for SECONDA part, measures 1-5. The music is in 2/4 time and B-flat major. The first two measures are rests. The third measure begins with a *ff* dynamic and a *pesante* marking. The melody consists of eighth notes with accents (^) over the notes. A *8<sup>a</sup> bassa* marking is present in the first measure.

Musical score for PRIMA part, measures 6-10. The music continues with eighth notes and accents. A *ff* dynamic and a *tr* (trill) marking are present in the final measure.

Musical score for SECONDA part, measures 6-10. The music continues with eighth notes and accents. A *sempre ff* marking is present in the final measure.

Musical score for PRIMA part, measures 11-15. The music continues with eighth notes and accents. A *tr* (trill) marking is present in the first two measures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of six measures with various rhythmic patterns and accents.

Second system of musical notation, continuing the piece. It includes a dynamic marking *poco meno f* above the treble staff.

Third system of musical notation, continuing the piece. It includes a dynamic marking *poco meno. ff* below the bass staff.

Fourth system of musical notation, continuing the piece. It features complex rhythmic patterns and chordal structures.

Fifth system of musical notation, continuing the piece. It features complex rhythmic patterns and chordal structures.

*pp*

*p*

*dim.*

*dim.*

Au loin des Hautbois annoncent l'arrivée du  
PRINTEMPS.

**And<sup>no</sup> non troppo lento.**

*pp*

**And<sup>no</sup> non troppo lento.**

*pp sostenuto.*

**Allegretto.** L'hiver écoute avec inquiétude, puis reprend sa danse.

*p*  
*pp una corda.*

**Allegretto.**

*pp*  
*pp una corda.*

Il est vaincu par le charme tout puissant du Printemps.  
**And<sup>no</sup> non troppo.**  
tre corde.

*meno dolce.*

**And<sup>no</sup> non troppo.**  
tre corde.

*meno dolce.*

*pp*

*pp*

*più forte.*  
*ppp*  
*ppp*

This system contains two staves. The upper staff begins with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes and a dynamic marking of *più forte.* The lower staff, in bass clef, provides harmonic support with chords and a triplet of eighth notes. A *ppp* dynamic marking is present in both staves.

*ppp*  
*mf*  
*pp*  
*cresc.*  
*pp*  
*mf sostenuto.*  
*pp*  
*sostenuto.*  
*cresc.*

This system continues the piece with two staves. The upper staff has a treble clef and contains a melodic line with various dynamics: *ppp*, *mf*, and *pp*. It includes a *cresc.* marking and a triplet of eighth notes. The lower staff, in bass clef, features a melodic line with dynamics *pp*, *mf sostenuto.*, and *pp*, along with a *sostenuto. cresc.* marking.

*sempre cresc.*  
*sempre cresc.*

This system consists of two staves. The upper staff, in treble clef, shows a melodic line with a *sempre cresc.* marking. The lower staff, in bass clef, features a melodic line with a *sempre cresc.* marking. The system concludes with a double bar line and a repeat sign.

Musical score system 1, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first measure is marked *ff*. The music consists of complex chords and melodic lines, with some triplets in the right hand of the second system.

Musical score system 2, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first measure is marked *molto dim.* and *p*. The music continues with complex chords and melodic lines, including a triplet in the right hand of the second system. The bottom two staves have dynamic markings *molto dim.*, *p*, *p*, and *p ma marcato.*

Musical score system 3, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The music continues with complex chords and melodic lines. The right hand of the second system has dynamic markings *p*, *ppoco sf*, and *pp*.

Touchées par le rameau verdoyant du Printemps, les jeunes filles se dressent ranimées, métamorphosées en Elfes et en Ondines. *rall.*

*poco sf* *pp* *espress.* *ppp*

*poco sf* *espress. rall.*

*cresc.* *dim.* *pp* *espress.*

*cresc.* *dim.* *pp* *pp*

*rall*



## DANSE DES ELFES.

Allegretto.

8-----,

First system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music features chords and single notes. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). A first ending bracket is shown above the first measure of the upper staff.

Allegretto.

Second system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 2/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *ff*, *dim.* (diminuendo), *p non legato*, and *ff*.

Third system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 2/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *p* (piano) and *pp* (pianissimo). A hairpin crescendo/decrescendo symbol is present between the two staves.

Fourth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 2/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *pp*, *meno p* (meno piano), and *pp*.

Fifth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 2/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *molto cresc.* (molto crescendo) and *f* (forte).

Sixth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 2/4. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *molto cresc.* and *f*.

Musical score system 1, featuring a treble and bass clef. The treble clef part begins with a melodic line marked *ff* (fortissimo) and *pp* (pianissimo), transitioning to *molto cresc.* (molto crescendo). The bass clef part provides a rhythmic accompaniment, also marked *ff* and *pp*, with *molto cresc.* dynamics. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

Musical score system 2, continuing the piece. The treble clef part features a melodic line marked *f* (forte) and *molto dolce.* (molto dolce). The bass clef part provides a rhythmic accompaniment marked *f* and *p* (piano). The key signature remains two flats, and the time signature is 2/4.

Musical score system 3, continuing the piece. The treble clef part features a melodic line marked *mf* (mezzo-forte) and *md* (molto dolce). The bass clef part provides a rhythmic accompaniment marked *mf* and *md*. The key signature remains two flats, and the time signature is 2/4.

Musical score for piano, consisting of six systems of staves. The score is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It features complex piano textures with arpeggiated chords, trills, and dynamic markings such as *mf*, *f*, *dim.*, and *p*. The piece concludes with a final cadence.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The tempo/mood markings are *poco rall.* and *molto dolce.* The piano part includes a trill (*tr.*) and dynamic markings *p* and *pp*.

Musical score for the second system. The key signature remains B-flat major. The tempo/mood markings are *dim* and *p*. The piano part includes dynamic markings *pp* and *p marcato.*

Musical score for the third system. The key signature changes to C major (no flats). The tempo/mood markings are *pp*, *ff marcato.*, and *f*. The piano part includes dynamic markings *pp* and *ff*.

Musical score system 1, first system. The top staff (treble clef) contains a melodic line with dynamics *sf*, *mf*, and *ff*. It includes two instances of *ten.* (tension) markings. The bottom staff (bass clef) contains a bass line with dynamics *mf* and *f*.

Musical score system 2, second system. The top staff (treble clef) contains a melodic line with dynamics *pp* and *m.g.* (mezzo-giochiato). The bottom staff (bass clef) contains a bass line with dynamics *ff*, *f*, and *pp*.

Musical score system 3, third system. The top staff (treble clef) contains a melodic line with dynamics *molto cresc.* and *ff*, and includes a *m.d.* (mezzo-dolce) marking. The bottom staff (bass clef) contains a bass line with dynamics *molto cresc.* and *ff*.

Musical score for piano and violin, consisting of six systems of staves. The key signature is two sharps (D major or F# minor). The score includes various dynamic markings and performance instructions:

- System 1:** Violin part begins with a melodic line. Dynamic markings include *pp* and *pp*. A *m.g.* (more grave) marking appears in the piano part.
- System 2:** Features a *pp* marking in the piano part, followed by *espress.* (espressivo) in the violin part, and another *pp* marking in the piano part.
- System 3:** The violin part has a *m.d.* (more deciso) marking. The piano part includes *molto cresc.* (molto crescendo) and a *ff* (fortissimo) marking.
- System 4:** The violin part has a *pp* marking and *espress.* markings in both parts.
- System 5:** The piano part has a *pp* marking, and the violin part has a *mf* (mezzo-forte) marking.

*molto cresc.* *ff*

*molto cresc.* *ff*

*fff*

*molto*

dim. - - - - - pp

molto dim. - - - - - pp

molto cresc. - - - - - f - - - - - molto dolce.

molto cresc. - - - - - f - - - - - p

p

p



First system of musical notation, measures 1-4. The score is written for two staves (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble staff features slurs and accents. The bass staff provides a supporting line with chords and single notes.

Second system of musical notation, measures 5-8. The score is written for two staves (treble and bass clefs). The key signature is three flats. The melody in the treble staff features slurs and accents. The bass staff provides a supporting line with chords and single notes.

8

Third system of musical notation, measures 9-12. The score is written for two staves (treble and bass clefs). The key signature is three flats. The melody in the treble staff features slurs and accents. The bass staff provides a supporting line with chords and single notes. Dynamics include *p*, *molto cresc.*, and *ff*.

## IV

## DANSE ET CHŒUR DES GNDINES.

**Pochissimo lento.**

PRIMA.

*p* *ppp*

**Pochissimo lento.**

SECONDA.

*dolce espress.* *più dolce.*

**a Tempo.**

*ff* *p* *ppp* *molto dolce.*

**a Tempo.**

*ff* *p* *ppp* *poco rall.* *molto dolce*

The musical score is arranged in three systems. The first system features two vocal parts, PRIMA and SECONDA, with piano accompaniment. The PRIMA part begins with a rest, followed by notes marked *p* and *ppp*. The SECONDA part starts with *dolce espress.* and *più dolce.* The second system continues the vocal lines, with PRIMA marked *ff*, *p*, and *ppp*, and SECONDA marked *ff*, *p*, *ppp*, and *poco rall.*. Both systems include the tempo marking **a Tempo.** and the dynamic *molto dolce.* The third system shows the piano accompaniment for the PRIMA and SECONDA parts, with various dynamics and articulation marks.

Musical score for the first system, featuring treble and bass staves. The treble staff begins with a *mf* dynamic and includes a *dim.* marking. The bass staff begins with a *mf* dynamic and includes a *pp* marking. The music consists of flowing sixteenth-note passages in the treble and block chords in the bass.

Musical score for the second system, featuring treble and bass staves. The treble staff includes a *pp molto legato.* marking and contains a triplet of sixteenth notes. The bass staff includes a *pp* marking. The treble part continues with intricate sixteenth-note patterns, while the bass part provides harmonic support with block chords.

Musical score for the third system, featuring treble and bass staves. The treble staff includes a *pp poco rall.* marking. The bass staff includes a *pp poco rit.* marking. The treble part features a triplet of sixteenth notes and continues with sixteenth-note passages. The bass part consists of block chords with some melodic movement.

*dolciss.*

*dolciss.*

*f molto più f*

*f*   *p*   *pp*   *pp*

*cresc.*   *f*   *cresc.*

*cresc.*

Musical score for piano, consisting of six systems of staves. The score includes various musical notations such as notes, rests, dynamics (*ff*, *dim.*, *pp*), and articulation marks (accents, slurs). The key signature changes from B-flat major to D major. The first system has a treble and bass staff. The second system has a grand staff. The third system has a grand staff with an 8-measure rest in the treble. The fourth system has a grand staff with triplets in the bass. The fifth system has a grand staff with accents. The sixth system has a grand staff with accents and a final *pp* dynamic.

Sop. et Altos.

Tén.

Basses.

Bles - sé d'abord par la lumiè - re Du clair so -

Bles - sé d'abord par la lumiè - re Du clair so -

8 -

*pp*

*molto dolce.*

- leil, L'Elfe est sorti de la bruyè - re à son ré -

- leil, L'Elfe est sorti de la bruyè - re à son ré -

Sop.  
Aux mur\_mu - res de la feuil\_lé - e Et des oi -

Alto  
Aux mur\_mu - res de la feuil\_lé - e Et des oi -

veil, Et char - mé de revoir la ter - re, Cli -

veil, Et char - mé de revoir la ter - re, Cli -

*pp*

-seaux Lon - di - ne sur - git réveil - lé - e Du

-seaux Lon - di - ne sur - git réveil - lé - e Du

-gnant des yeux, Il sourit avec un mys - tère Ma

-gnant des yeux, Il sourit avec un mys - tère Ma

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

sein des eaux.

sein des eaux.

- li - ci - eux. Bles - se d'abord par la lumie - re Du clair so -

- li - ci - eux Bles - se d'abord par la lumie - re Du clair so -

*molto dolce.*

*pp*

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves at the top, each with a line of French lyrics. Below the vocal staves is a grand staff (treble and bass clefs) for piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Performance markings include 'molto dolce.' and 'pp' (pianissimo).

- leil L'Elfe est sorti de la bruyè - re A son ré -

- leil L'Elfe est sorti de la bruyè - re A son ré -

Detailed description: This system contains the second two systems of the musical score. It continues the vocal and piano parts from the first system. The vocal staves have the lyrics '- leil L'Elfe est sorti de la bruyè - re A son ré -'. The piano accompaniment continues with similar melodic and harmonic patterns. The system concludes with a final cadence in the piano part.



*ppp*

Aux mur - mu - res de la feuil - lé - e

*ppp*

Aux mur - mu - res de la feuil - lé - e

-veil *ppp* Et char - mé de re - voir la

-veil *ppp* Et char - mé de re - voir la

*pp*

*pp*

Et des oi - seaux, L'on - di - ne sur - git, réveil -

Et des oi - seaux, L'on - di - ne sur - git, réveil -

ter - re, Cli - gnant des yeux, Il sourit a - vec un mys -

ter - re, Cli - gnant des yeux, Il sourit a - vec un mys -

*cresc.*

*f*

*cresc.*

*f*

- lé - e, Du sein des eaux !

- lé - e, Du sein des eaux !

- tè - re, Ma - li - ci - eux !

- tè - re, Ma - li - ci - eux !

*dolce.*

*molto dim.*

Au moment où les Elfes et les Ondines sont enlacs, le chœur chante.

*molto dolce.*

Les a - mants et les fi - an - cés  
 Don - nent  
 Et les fian - cés  
 Et les fian - cés

*pp*

*pp*

Donnent tout leur es\_sor.  
 à leurs chan\_des pen\_sé\_es tout leur es\_sor.  
 Donnent tout leur es\_sor.  
 Donnent tout leur es\_sor.

*rit.* *dim subito*

*rit.* *ff* *dim subito.*

*ppp*

Mon-  
*ppp*

Mon-  
*ppp*

Mon-  
*ppp*

Mon-  
*ppp*

Mon-  
*ppp*

*molto.*

- tagnes, fo-rêts et val-lé-es Vont ê-tre sou-dain repeu-plé-es

- tagnes, fo-rêts et val-lé-es Vont ê-tre sou-dain repeu-plé-es

- tagnes, fo-rêts et val-lé-es Vont ê-tre sou-dain repeu-plé-es

- tagnes, fo-rêts et val-lé-es Vont ê-tre sou-dain repeu-plé-es

*poco*

*f* *f* *pp* *pp*

De rê- ves d'or! de rê- ves

De rê- ves d'or! de rê- ves

De rê- ves d'or! de rê- ves

De rê- ves d'or!

*sempre ppp*

*sempre pp*

*pppp*

d'or! *pppp* de rê- ves d'or! de rê- ves d'or!

d'or! *pppp* de rê- ves d'or! de rê- ves d'or!

d'or! *pppp* de rê- ves d'or! de rê- ves d'or!

d'or! *pppp* de rê- ves d'or! de rê- ves d'or!

de rê- ves d'or! de rê- ves d'or!

(Les Esprits dansent alors une ronde autour du printemps)

*ppp*

## V

## RONDE GÉNÉRALE.

All<sup>o</sup> brioso.

PRIMA.

First system of the PRIMA part. It consists of a treble and a bass staff. The treble staff begins with a *ff* dynamic marking. The music is in 2/4 time and features a melodic line with eighth and sixteenth notes, interspersed with rests.

All<sup>o</sup> brioso.

SECONDA.

First system of the SECONDA part. It consists of two bass staves. The top staff begins with a *ff* dynamic marking. The music is in 2/4 time and features a rhythmic accompaniment with eighth notes and rests.

Second system of the score, featuring a treble and a bass staff. The treble staff continues the melodic line from the PRIMA part, while the bass staff provides a rhythmic accompaniment.

Third system of the score, featuring a treble and a bass staff. The treble staff continues the melodic line, and the bass staff provides a rhythmic accompaniment with chords.

Fourth system of the score, featuring a treble and a bass staff. The treble staff continues the melodic line, and the bass staff provides a rhythmic accompaniment. A *p* dynamic marking appears at the end of the system.

Fifth system of the score, featuring a treble and a bass staff. The treble staff continues the melodic line, and the bass staff provides a rhythmic accompaniment. A *p* dynamic marking appears at the end of the system.

System 1: Treble and Bass staves. Treble clef, key signature of two flats, 2/4 time. The system contains two measures. The first measure has a treble staff with eighth notes and a bass staff with a whole note chord. The second measure has a treble staff with eighth notes and a bass staff with a whole note chord.

System 2: Treble and Bass staves. Treble clef, key signature of two flats, 2/4 time. The system contains two measures. The first measure has a treble staff with eighth notes and a bass staff with a whole note chord. The second measure has a treble staff with eighth notes and a bass staff with a whole note chord.

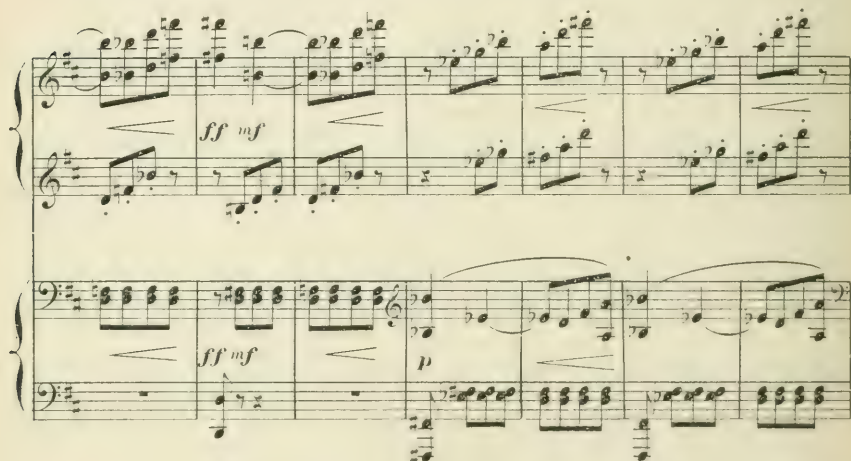
System 3: Treble and Bass staves. Treble clef, key signature of two flats, 2/4 time. The system contains two measures. The first measure has a treble staff with eighth notes and a bass staff with a whole note chord. The second measure has a treble staff with eighth notes and a bass staff with a whole note chord.

System 4: Treble and Bass staves. Treble clef, key signature of two flats, 2/4 time. The system contains two measures. The first measure has a treble staff with eighth notes and a bass staff with a whole note chord. The second measure has a treble staff with eighth notes and a bass staff with a whole note chord. A dynamic marking 'p' is present in the second measure.

System 5: Treble and Bass staves. Treble clef, key signature of two flats, 2/4 time. The system contains two measures. The first measure has a treble staff with eighth notes and a bass staff with a whole note chord. The second measure has a treble staff with eighth notes and a bass staff with a whole note chord.



First system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. The music is in 4/4 time and includes dynamic markings *ff* and *mf*. The right-hand part consists of two staves with melodic lines and chords, while the left-hand part consists of two staves with a steady bass line. A fermata is placed over the final measure of the system.



Second system of musical notation, continuing the grand staff. It features complex textures with many beamed notes and chords. Dynamic markings include *ff*, *mf*, and *p*. The right-hand part has a dense, rhythmic texture, while the left-hand part provides a harmonic foundation with chords and moving lines.



Third system of musical notation, concluding the page. It features a grand staff with two treble clefs and two bass clefs. The music is marked *cantabile.* and *dim.*. The right-hand part has a more lyrical, flowing quality, while the left-hand part maintains a steady, rhythmic accompaniment. Dynamic markings include *pp*.



First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The upper staff begins with a piano (*pp*) dynamic marking. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a prominent triplet pattern in the bass line, with eighth notes in the treble line.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with eighth and sixteenth notes, featuring slurs and dynamic markings.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex rhythmic pattern with triplets and slurs.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a melodic line in the treble with slurs and a more active bass line.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex rhythmic pattern with triplets and slurs, ending with a double bar line.

This musical score is arranged in three systems, each with a grand staff (treble and bass clefs) and a single treble clef staff. The first system includes dynamic markings *cresc.* and *f*. The second system includes *ff*. The third system includes *ff*, *p*, and *pp*. The notation includes various note values, rests, and articulation marks.

System 1: Treble and Bass clefs. Treble clef has a *pp* dynamic marking. Bass clef has a *fff* dynamic marking. The system contains four measures of music.

System 2: Treble and Bass clefs. Treble clef has a *p* dynamic marking. Bass clef has a *pp* dynamic marking. The system contains four measures of music.

System 3: Treble and Bass clefs. Treble clef has a *pp* dynamic marking. Bass clef has a *pp* dynamic marking. The system contains four measures of music.

System 4: Treble and Bass clefs. Treble clef has a *pp* dynamic marking. Bass clef has a *pp* dynamic marking. The system contains four measures of music.

System 5: Treble and Bass clefs. Treble clef has a *pp* dynamic marking. Bass clef has a *ff* dynamic marking. The system contains four measures of music.

System 6: Treble and Bass clefs. Treble clef has a *pp* dynamic marking. Bass clef has a *ff* dynamic marking. The system contains four measures of music.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure of the upper staff contains a melodic line with eighth notes and a dynamic marking of *pp*. The second measure contains a chord with a dynamic marking of *ff*. The system concludes with a measure marked with a fermata and the number 8.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure of the upper staff contains a melodic line with eighth notes and a dynamic marking of *pp*. The second measure contains a chord with a dynamic marking of *ff*. The system concludes with a measure marked with a fermata and the number 8.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure of the upper staff contains a melodic line with eighth notes and a dynamic marking of *f*. The second measure contains a chord with a dynamic marking of *f*. The system concludes with a measure marked with a fermata and the number 8.

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure of the upper staff contains a melodic line with eighth notes and a dynamic marking of *f*. The second measure contains a chord with a dynamic marking of *f*. The system concludes with a measure marked with a fermata and the number 8.

Fifth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The first measure of the upper staff contains a melodic line with eighth notes and a dynamic marking of *f*. The second measure contains a chord with a dynamic marking of *f*. The system concludes with a measure marked with a fermata and the number 8.

tr *f*

tr *f*

tr *f*

tr *f*

tr *f*

*fff*

Detailed description: This system contains five measures of music. The top staff features a melodic line with trills and slurs, marked with a forte (*f*) dynamic. The middle staff continues the melodic line with eighth notes and slurs. The bottom staff provides a rhythmic accompaniment of eighth notes, marked with fortissimo (*fff*).

tr

3 7

3 7

3 7

3 7

Detailed description: This system contains five measures. The top staff has a melodic line with trills and triplets, marked with a forte (*f*) dynamic. The middle staff continues the melodic line with eighth notes and slurs. The bottom staff provides a rhythmic accompaniment of eighth notes, marked with fortissimo (*fff*).

*dim.*

*p*

*p ma marcato.*

*dim.*

Detailed description: This system contains five measures. The top staff features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The middle staff continues the melodic line with eighth notes and slurs. The bottom staff provides a rhythmic accompaniment of eighth notes, marked with piano (*p*) dynamic. The system concludes with the instruction *p ma marcato.*

pp

First system of a piano score. The upper staff (treble clef) features a melodic line with slurs and accents, while the lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. The dynamic marking *pp* is present.

pp

Second system of the piano score. The upper staff continues the melodic line, and the lower staff has a more active accompaniment with eighth notes. The dynamic marking *pp* is present.

pp *cresc.*

Third system of the piano score. The upper staff has a more complex melodic line with slurs and accents. The lower staff accompaniment is also more active. The dynamic marking *pp* is present, and *cresc.* (crescendo) is indicated.

pp *cresc.*

Fourth system of the piano score. The upper staff continues with slurs and accents. The lower staff accompaniment is active. The dynamic marking *pp* is present, and *cresc.* (crescendo) is indicated.

*molto cresc.*

Fifth system of the piano score. The upper staff has a complex melodic line with slurs and accents. The lower staff accompaniment is very active. The dynamic marking *molto cresc.* (molto crescendo) is indicated.

*molto cresc.*

Sixth system of the piano score. The upper staff continues with slurs and accents. The lower staff accompaniment is very active. The dynamic marking *molto cresc.* (molto crescendo) is indicated.

8

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a key signature of two sharps (F# and C#). The bass staff has a bass clef and the same key signature. The music is marked with a forte dynamic (*ff*). The grand staff features a complex melodic line with many beamed notes and slurs, while the bass staff provides a steady accompaniment of chords and single notes.

Second system of the musical score, continuing the three-staff format. The notation is consistent with the first system, showing intricate melodic patterns in the grand staff and a supporting bass line. The dynamic remains *ff*.

8

Third system of the musical score. The notation continues across the three staves. The grand staff shows a continuation of the complex melodic development, and the bass staff maintains its accompaniment. The dynamic is still *ff*.

Musical score for the first system. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The bottom staff is in bass clef with the same key signature. The music consists of a melodic line in the upper voice and a more active accompaniment in the lower voice. A *cresc.* marking is present in the right-hand staff.

Musical score for the second system. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. The bottom staff is in bass clef with the same key signature. The music continues with a melodic line in the upper voice and a more active accompaniment in the lower voice.

Musical score for the third system. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *ff*. The bottom staff is in bass clef with the same key signature. The music features a melodic line in the upper voice and a more active accompaniment in the lower voice. A *con molto fuoco* marking is present in the right-hand staff.



Musical score for piano, consisting of three systems of staves. The first system has two grand staves (treble and bass clef). The second system also has two grand staves. The third system has two grand staves, with a trill (tr) and a dynamic marking of *mf*. The score is in G major and 2/4 time.

This musical score is arranged in three systems, each containing a piano (piano) part and a trumpet (tr) part. The key signature is one sharp (F#), and the time signature is 2/4.

**System 1:**

- Piano Part:** Features a melodic line with eighth-note patterns and a bass line with a steady eighth-note accompaniment. A *cresc.* marking is present in the second measure.
- Trumpet Part:** Starts with a trill (*tr*) in the first measure, followed by a trill with a breath mark (*tr* ~~~~~) in the second measure. The third measure contains a slanted line indicating a rapid ascent, and the fourth measure features a trill with a breath mark (*tr* ~~~~~).

**System 2:**

- Piano Part:** Continues the melodic and accompanimental patterns. A *fff* dynamic marking appears in the fourth measure.
- Trumpet Part:** Includes a trill with a breath mark (*tr* ~~~~~) in the first measure, followed by a trill with a breath mark (*tr* ~~~~~) in the fourth measure.

**System 3:**

- Piano Part:** Maintains the eighth-note accompaniment and melodic line. A *fff* dynamic marking is present in the second measure.
- Trumpet Part:** Features a trill with a breath mark (*tr* ~~~~~) in the first measure, a trill with a breath mark (*tr* ~~~~~) in the second measure, and another trill with a breath mark (*tr* ~~~~~) in the fourth measure.

Musical score for the first system, featuring piano and bass staves. The piano part includes triplets of eighth notes and a *dim.* marking. The bass part features a steady eighth-note accompaniment.

Musical score for the second system, marked **Animato.** The piano part includes triplets and a *p ma marcato* marking. The bass part features a steady eighth-note accompaniment.

Musical score for the third system, featuring piano and bass staves. The piano part includes a melodic line with a *pp* marking. The bass part features a steady eighth-note accompaniment.

sempre cresc.

sempre cresc.

tr

ff

ff

The image displays a musical score for piano and orchestra, organized into three systems. Each system consists of a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as trills (tr), slurs, and dynamic markings like *tr* and *tr*. The first system features a prominent trill in the right hand. The second system shows a more complex texture with multiple voices in the piano part. The third system continues the melodic and harmonic development. The page is numbered 241 in the top right corner.

A ce moment, les accents d'un Orchestre de bal éclatent au château; la foule écoute

Animé, mais pourtant pas trop vif.

PIANO. *f*

Moderato.

UN HÉRAUT

Au château de nos rois le festin vous appelle; Le

(aux Elfes et aux Ondines)

un H  
bal et ses splen-deurs vous at - ten - dent là - bas; Et

*dim.*

un H  
vous jeu - nes es - prits trou - pe ra - pide et bel - le ve -

*p*

un H  
- nez auprès de nous pro - longer vos é - bats.

**Assez animé.**

(Orchestre du bal)

*f*





(1) **Poco lento.**

*p*  
Orchestre.

SWANHILDE. (seule)

Tout me blesse!

*m.d.*

Sv

les bruits éclatants de la fête, Et la clarté du

(1) Ici s'arrête la réduction pour piano, définitivement mise au point par l'Auteur. L'accompagnement, à partir de cet endroit, a été tiré des notes manuscrites de mon père, avec le dévoué concours de mon ami: SAMUEL ROUSSEAU. (GEORGES FRANCK)

joûr et la paix de la nuit. Hé - las! et mon a-mour fa -

- tal que rien n'ar - rê - te As - pi - re vai - ne - ment au

cal - me qui le fuit! Ei - olf! pour -

- quoi m'as-tu quit - té - e A - près - - a-voir con -

Soprano

nu mon amoureux se - cret? Ton

Soprano

à - me vers le mal brusquement empor - té - e A donc

Soprano

fui pour tou - jours l'è - tre qui t'a - do -

*poco rall.*

Soprano

- rait? Thordis!

THORDIS. (entrant lentement)

Swan - hil - de!

Tb. *toi, demeurer so - li - tai - re Lorsque tout rit et chante i -*

Tb. *- ci ? Viens au châ - teau!*

*(S'approchant)*

Es. *Des pleurs? Quel est donc ce mys - tère? Par - le! mon a - mi -*

SWANHILDE.

Tb. *- tié vent chasser ton sou - ci .*

*l'ami - tié ne peut rien, jeune et douce épou -*

Soprano: sé\_e, Dans un cœur a mou\_reux pour la première fois!

Thénor: Est-ce toujours Ei.

*p*

Soprano: Tou\_jours!

Thénor: olf qui trou\_ble ta pen\_sé\_e? Il te fuit donc?

*p*

Soprano: Hé\_las! Oui! je le crois!

Thénor: Ne pleu\_re

*pizz.*

*avec animation.*

T  
pas. Il l'aime en - co - re! Je vais le voir, Swan -

*cresc.*

Ti  
- hil - de, et je le flé - chi - rai!

*dim.*  
*dim.*  
*pp*

Ti  
Val! S'il fut ou - bli - eux du mal qui te dé - vo - re Il re - vien -

*cresc.*  
*cresc.*

Ti  
- dra, il re - vien - dra vers toi con - fi - ant et na -

*molto dim.*  
*pp*  
*molto dim.*  
*pp*

## SWANHILDE.

fasse le juste ciel que tu sois en - ten - du - e!

- vré!

*m.g.* *rall.*

**Più lento.**

At - tends pa - ti - em - ment dans la paix de la

**Più lento.**

*pp*

nuit! A - dieu! Swan - hil - de! Es - pè - re!

## SWANHILDE. (seule)

Ah! je suis bien per - du - e Si mon rê - ve s'é - va - nou -

5.

*Un - it.*  
Un peu plus lent que la 1<sup>re</sup> fois.

*pp*

SWANHILDE

6.

fol es - poir d'hy - men!

7.

O dou - ceurs é - clip - se -



Soprano  
- es! Ren - con - tres où le

Soprano  
front rou - gill... A - veux mu -

Soprano  
- ets!.. ten - dres heu - res d'a - mour,

*p*

Soprano  
Heu - res vi - te pas - sé - es!... Oh! bai -

*cresc.*

Soprano  
- sers!.. ai - je donc tout per - du, pour ja - mais! —

*rall. dim.*

*f*

*rall.*

*dim.*

Pendant qu'elle se lamente une troupe d'Elfes rentrant par le fond de la scène, entourant Eiof et conduite par Thordis, s'avance vers Swanhilde

**Mouv! du pas des ondines  
mais un peu retenu.**

THORDIS.

(à Eiof)

Quasi lento. Souviens - toi de celle qui

Ti. t'ai - me, Vierge au cœur pur, fière beauté,

Ti. chas.te po.ë - me, Frais et profond Com - me la - zur;

Ti. Les esprits bienfai - sants te ra - mè - nent vers el - le,

Ti. Preux cheva - lier, ton âme est trop forte et trop

Th. - bel - le pour l'oubli - er.

(Les esprits disparaissent avec Thordis)  
EIOLE. (s'avancant timidement) (à part)

Ah! Swan - hilde! **Allegro.**

SWANHILDE.

(à part)

Ei.olf!

O sou - ve - nir qui charme — et qui dé - chi - re!

le sang mé - touf - fe, et reflue à mon cœur!

Soprano: il reste mu - et!

EIOLE (à part) Que lui di - re lorsque j'ai mé-ri-

*poco sf*

Soprano: Tu viens pour les a -

Eiole: - té sa plus â-pre ri - gueur?

*Quasi lento.*

*pp*

Soprano: - dieux? Réponds-moi! Ton si-len - ce tra -

Soprano: - hit ton in-fi-dé-li - té! Mais bien que ma fier-

*rall.*

Soprano

te jus - te - ment sen - se, Mon malheureux a - mour n'en est point ir - ri -

Soprano

- té! Oui, je suis sans co - lè - re, Et voi -

*VIOLE*

Hé - - las!

*Poco meno lento.*

Soprano

- là bien long - temps que je pleu - re tout bas.

Soprano

Sur ton es - prit chan - geant

*pp*

*Soprano*

et que plus rien né - clai - re Et sur le noir des -

*cresc.*

*f*

*Soprano*

- tin qui s'at - ta - che à tes pas! Te souviens -

*molto dim.* *très doux.*

*molto dim.* *ppp*

*Soprano*

- tu, dis-moi, des hen - res é - cou -

*Soprano*

- lé - es, Des laes si - len - ci -

*Soprano*

- eux, près des - quels nous ré -

Soprano: -vions, Des monts, des verts sa -

Soprano: -pins, des gor - ges dé - so -

*cresc.*

Soprano: -lé - es Que notre amour nais - sant em - plis - sait de ray -

*f* *dim.* *pp*

*dim.*

**Poco più lento.**

Soprano: -ons? Te souviens-tu des fiords, des neiges solen -

**Poco più lento.**

Soprano: - nel les, Et de tous les en - droits ter - ribles ou char - mants

Soprano  
Où nos es - prits ou - vraient leurs ai - les A - vec de

*pp* *cresc.*

Soprano *f*  
longs fré - mis - se - ments?

*f*  
Ped. \*

Soprano  
Hé - las! quoi pas même u - ne

*molto dim.* *pp* *Animato.* *pp*

Soprano  
lar - me! Ton gla - ci - al dé -

Soprano  
- dain ré - pond à mes dou -



Soprano

leurs! L'infer - na - le beau - té qui ta je - te ce

Soprano

char - me, Ta - tel - le désap - pris les

Soprano

pleurs? Ei - oï! tout en toi mé - pou - van - te!

*très doux.*

Soprano

A défaut de l'a - mour que tu veux re - ni - er E - coute l'a - mi -

Soprano

- tié toujours jeune et vi - van - te Qui vient sau - ver du mal un

no - - ble che - va - lier!

Swan - hil - de, que veux-tu

The first system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "no - - ble che - va - lier!". The middle staff is another vocal line with the lyrics "Swan - hil - de, que veux-tu". The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a melodic line.

Oh! tu le sais! ta

di - re?

**Assez animé.**

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Oh! tu le sais! ta". The middle staff is another vocal line with the lyrics "di - re?". The bottom staff is a piano accompaniment. The tempo marking "Assez animé." is placed above the piano part. The piano part features a rhythmic pattern of eighth notes with triplets.

vi - e reste à de sombres yeux Tris - te - ment as - ser -

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "vi - e reste à de sombres yeux Tris - te - ment as - ser -". The middle staff is another vocal line. The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a melodic line.

vi - e Mais ton re - pen - tir cri - e Et —

The fourth system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "vi - e Mais ton re - pen - tir cri - e Et —". The middle staff is another vocal line. The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a melodic line.

Lent.

*avec transport.*

Su. — veut à voir son tour! C'est mon a —

EIOLE.

Qui te l'a — dit?

*pp* *Lent.*

Su. — mour!

*Moderato.* *molto cresc.*

EIOLE

J'en de meure troublé jusqu'au fond de mon è — tre!

*ff*

Ei. Ton re — gard nillu — mine et ta

Ei

voix me pé - nè - tre! La pu - re splen - deur - du pas - sé - Se

Ei

lève en moi - - comme une au - ro - re! Je t'ai - me!

*avec tendresse.*

*molto cresc.*

*pp*

SWANHILDE.

Oh! tu m'aimes en - co - - re! Oui, tu m'aimes en -

Ei

Chère Swan - hil - de!

*cresc.*

- co - - re, Ei - oï! ton cœur n'est pas - - à tout ja -



S. *m*ai - mes en - co - re! Oui, —

ri. J'ai pris dans tes bai - sers u - ne for - ce nou - vel - le

S. — tu m'aimes en - co - re!

Ei. et mon es - prit en - tier — re - naît — à *stargando.*

Ei. ta - clar - té! Hulda apparait voilée, au fond.

**Molto animato.**

*ff*

**Poco meno lento.**

rall. Quel - qu'un a soupi - ré là -

*molto dim.* *ppp*

## SWANHILDE.

S. Non, c'est la bri - se Qui se joue à tra -

Ei.

bas?

S. vers les ar - bres, dans la nuit.

Ei.

Mais, j'ai cru voir flot -

(avec inquiétude)

S. C'est un buis - son courbé par le

Ei.

ter u - ne forme in - dé - ci - se?

*molto rall.*

S. vent qui s'enfuit

Ei.

Non troppo lento.

*ppp*

## EIOLE.

Ah! sur ton sein je me re-po-se, Sur ton sein je me re-po-se!

U-ne sé-ré-ni-té nou-vel-lement é-clo-se

## SWANHILDE.

*molto cresc.* *avec chaleur.* O — grande âme, en-  
M'en va - lit comme un clair so - leil.

- traînée un — moment vers l'a - bi-me, A — me de  
Oui, c'en est fait!



S. bon vouloir qui co - toy - ais le cri - me,

HULDA. (à part)

L'a - mour en tra - hi - son s'a -

S. ce que j'a - dore en toi C'est l'é - poux qui m'est

Hu. - chère - ve! Je sens que je perds tout

S. cher, C'est aussi le hé - ros qui recommence à vi - vre,

Hu. en perdant ce beau rê - ve!

*ppp*

S. C'est le jus - te qui se dé - li - vre des amours té - né -

EIOLF.

C'est le prin -

*pp*

*poco a poco*

S. - breux ins - pirés par l'en - fer! — Ce que j'a - dore en

E. - temps! c'est le ré - veil! Sur ton

*cresc.*

S. toi — c'est l'époux qui m'est cher, —

HULDA.

Et me voilà ren - du - e à mon i - so - le -

E. sein je me re - po - - se

*cresc.*

S. c'est le jus - te qui se dé - li - vre

Hu. -ment! —

Ei. a - près les sombres nuits — et les sanglantes scènes,

*sempre cresc.*

S. Des a - mours té - né - breux inspi - rés par l'en -

Hu. Oui, c'en est fait!

Ei. A - près les dé - ses - poirs les terreurs et les

S. -fer! C'est l'époux qui m'est cher que ja - do - re en toi.

Hu. Oui, c'en est fait! je sens que je perds tout.

Ei. haï - nes. C'est le prin - temps, c'est le ré - veil

*ff*

S. C'est le - poux qui m'est cher que ja - dore en toi,

Hu. En per - dant ce beau rê - ve Je sens que je perd tout

Ei. C'est le - printemps! c'est le ré - veil!

*ff* *molto dim.*

*molto rall.* **Tempo.**

S. C'est le poux qui m'est cher que ja - dore en toi!

Ei. C'est le prin - temps! c'est le ré - veil!

HULDA. (folle de douleur)

Hai - ne des anciens jours, Viens à moi, sombre hai - ne!

Hu. Fais - qu'en ma ven - geance pro - chaine

(Eiolf et Svanhild  
sortent se tenant enlacés.)

Le parjure odieux trouve son châ - ment!

**Molto lento.**

**Poco molto agitato.**

HILDA, (seul.)

Ils s'en vont,

en i - vres d'es - poir! moi, je de - meure. **Moderato.** Avec mon cœur qui

sai - gne **poco rit.** et ma hai - ne qui pleu - re! **Lento.**

**Molto lento**

fl. *Se ven - ger! quel beau rê - ve, a - près au tant d'a - mour!*

ENTRÉE DES ASLAKS. (Hulda les apercevant) **Animé.**

fl. *Soyez les bienve -*

THROND. (la repoussant)

fl. *- nus! Tu nous railles, in - fa - me! Frères, pas.*

**Poco Allegro.**

EYRIC. *mf*

EYNAR. *mf*

fl. *C'est bien toi la dernie - re femme Que nous*

fl. *C'est bien toi la dernie - re femme Que nous*

fl. *- sous.*

HULDA. (se dressant devant eux)

Soyez les bienvenus!

E<sup>+</sup> attendions en ce jour!

E<sup>-</sup> attendions en ce jour!

THROND. Un peu retenu.

Certes, elle a le délire, passons!

Un peu retenu.

HULDA.

Vous êtes trois, que craignez-vous? (avec impatience)

As -

-sez! Hulda! Tu n'as rien à nous dire?

HILDA.

Beaucoup plus que vous ne le pen-

EYRIC.

Non! non! non!

EYNAR.

Non! non! non!

Hu

-sez. Ce

THROND.

Tu me troubles a vec tes pa-ro-les é-tran-ges.

Hu

sont vos sen-ti-ments qui par-lent par ma voix.

EYRIC, EYNAR.

Quel mys

T<sup>1</sup>

Quel mys.



EF  
 EF  
 - tère é - ton - nant, é - cou - tons! Quelque-  
 TF  
 - tère é - ton - nant, é - cou - tons!  
 Piano accompaniment

EF  
 EF  
 - fois on peut trouver son compte a - vec les mauvais an - ges.  
 Piano accompaniment

HULDA.  
**Risoluto non vivo.** Vous tons \_\_\_\_\_ qui m'a - vez  
 Piano accompaniment

Ho  
 prise en horreur pour ja - mais Qui donc \_\_\_\_\_ dé - tes - tez -  
 Piano accompaniment

Hu. vous le plus, après moi mē - me?

EYNAR

C'est Ei - olf! c'est ce lui qui

THROUD.

C'est Ei - olf! c'est ce lui qui

Hu. C'est Ei - olf qu'à présent je

Er. t'ai - me!

Td. t'ai - me!

Hu. hais! Dé - sor - mais, ma haine est la

A.C. 8910.

Hu. vô - tre!

Et Pourquoi donc?

Et Pourquoi donc? Pourquoi donc?

Tb Pourquoi donc? pourquoi donc?

(*mi-voix*)

Hu. Il en aime une au - tre, Swan - hil - de!.. Il a tra -

Hu. - hi tous ses serments d'é - poux. Et je veux sa mort!

LES ASLAKS.

Comme

As.

nous, Hul - da; mais de quel - le ma - niè - re?

*mf* *sf*

Animez un peu.

HULDA.

Animez un peu. La jus - tice i - ci - bas est trop

Ho.

lente à ve - nir: Il faut demain \_ vous ré - u -

*sf* *sf*

Ho.

. nir, Pour ser - vir ma fu - reur der -

*p* *f* *rall.*

Hu. ni - re, pour ser - vir ma fu - reur der - niè - re

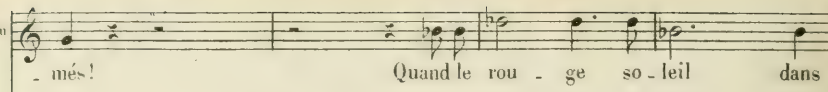
*p* *sf*

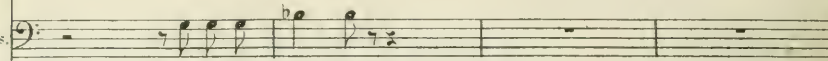
Hu. LES ASLAKS. Vous connais - sez les grands sapins du  
C'est dit!


*rall.*

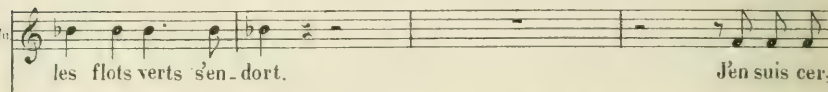
Hu. pas vite, pas fort, mais accentué.  
fiord au - près de son châlet sau - va - ge Il faut qu'il

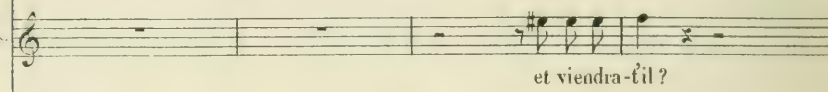
Hu. me - re! Soyez-y donc! Ar -  
LES ASLAKS. Ar - més?


H<sup>o</sup>  - més! Quand le rou - ge so - leil dans

A<sup>s.</sup>  Et vers quelle heu\_re?



H<sup>o</sup>  les flots verts s'en - dort. J'en suis cer-

A<sup>s.</sup>  et viendra-t-il ?



**Plus lent.**

H<sup>o</sup>  - tai - ne! Je lui di - rai: c'est pour l'adieu d'a - mour. Ce se -

A<sup>s.</sup>  Con ve - nu!

**Plus lent.**



*extrêmement accentué.*

Hu. *ra pour l'a-dieu de la hai-ne. Pour le cha-ti-ment sans re-*

*ppoco rf* *suivent.*

*Assez vite.*

Hu. *-tour.*

*f* *p* *crusc.*

Les doubles croches comme les croches du mouvt précédent.

*f* *dim.* *pp*

HULDA.

Puis que d'u-ne mê-me co-lè-re Nos

EYRIC. EYNAR.

Puis que d'u-ne mê-me co-lè-re Nos

THROND.

Puis que d'u-ne mê-me co-lè-re Nos

H<sup>o</sup> som - bres cœurs sont a - ni - més, — Ju - rons! dans cet - te

E<sup>c</sup>  
E<sup>t</sup> som - bres cœurs sont a - ni - més, — Ju - rons! dans cet - te

T<sup>l</sup> som - bres cœurs sont a - ni - més, — Ju - rons! dans cet - te

H<sup>o</sup> nuit, — Mys - té - ri - euse et clai - re De ven - *cresc.* *rall.*

E<sup>c</sup>  
E<sup>t</sup> nuit, — Mys - té - ri - euse et clai - re De ven - *cresc.* *rall.*

T<sup>l</sup> nuit, — Mys - té - ri - euse et clai - re De ven - *cresc.* *rall.*

a Tempo.

H<sup>o</sup> - ger des morts bien ai - més. —

E<sup>c</sup>  
E<sup>t</sup> - ger des morts bien ai - més. —

T<sup>l</sup> - ger des morts bien ai - més. —



EE  
EE

Retirons - nous!

THROND.

On vient!

*dim.* *p* *poco rall.*

Detailed description: This system contains the first vocal and piano entries. The vocal line (treble clef) begins with a rest followed by the lyrics 'Retirons - nous!'. The bass line (bass clef) begins with a rest followed by the lyrics 'On vient!'. The piano accompaniment (grand staff) starts with a *dim.* dynamic, followed by a *p* dynamic, and ends with a *poco rall.* marking. The piano part features chords and a melodic line in the bass.

HULDA.

Mouv: du commencement de l'Acte.

LES ASLAKS.

A dieu!

La Vi - o -

Detailed description: This system continues the musical score. The vocal line (treble clef) has a rest followed by the lyrics 'A dieu!'. The bass line (bass clef) has a rest followed by the lyrics 'La Vi - o -'. The piano accompaniment (grand staff) features chords and a melodic line in the bass, with dynamics *pp* and *ppp*. The tempo marking 'Mouv: du commencement de l'Acte.' is present above the vocal line.

lu - ce de ma hai - ne.

Detailed description: This system continues the musical score. The vocal line (treble clef) has the lyrics 'lu - ce de ma hai - ne.'. The piano accompaniment (grand staff) features chords and a melodic line in the bass.

Veut l'ombre é - paisse et le si - len - ce

Detailed description: This system continues the musical score. The vocal line (treble clef) has the lyrics 'Veut l'ombre é - paisse et le si - len - ce'. The piano accompaniment (grand staff) features chords and a melodic line in the bass.

(La foule envahit la scène)

musical score system 1, featuring a piano accompaniment with a treble and bass clef. The tempo marking is *poco a poco cresc.*

musical score system 2, continuing the piano accompaniment.

musical score system 3, continuing the piano accompaniment.

musical score system 4, continuing the piano accompaniment.

musical score system 5, continuing the piano accompaniment. A dynamic marking *s* is present at the beginning.

musical score system 6, continuing the piano accompaniment.

Sop. *f*  
Ah! voi-ci no-tre Rei.

Ténors. *f*  
Ah! voi-ci no-tre Rei.

Basses. *f*  
Ah! voi-ci no-tre Rei.

*p*  
- ne, La Reine aux regards bleus.

*p*  
- ne, La Reine aux regards bleus.

*p*  
- ne, La Reine aux regards bleus.

*cresc.*

Le prin - temps nous l'a - mè - - ne Et l'a -

*cresc.*

Le prin - temps nous l'a - mè - - ne Et l'a -

*cresc.*

Le prin - temps nous l'a - mè - - ne Et l'a -

zur - du ciel rit dans ses yeux.

zur - du ciel rit dans ses yeux.

zur - du ciel rit dans ses yeux.

**Plus de mouv!**

Ah! voi - ci no - tre Rei - - ne, La rei -

Ah! voi - ci no - tre Rei - - ne, La rei -

Ah! voi - ci no - tre Rei - - ne, La rei -

**Plus de mouv!**

*cresc.*

aux regards bleus \_\_\_\_\_ Le prin - temps nous l'a -

*cresc.*

aux regards bleus \_\_\_\_\_ Le prin - temps nous l'a -

*cresc.*

aux regards bleus \_\_\_\_\_ Le prin - temps nous l'a -

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. The lyrics are 'aux regards bleus' followed by a long line and then 'Le prin - temps nous l'a -'. The dynamic marking 'cresc.' is placed above the first and second vocal staves.

- mè - - - ne Et nos cœurs é - mus sont

*f*

- mè - - - ne Et nos cœurs é - mus sont

*f*

- mè - - - ne Et nos cœurs é - mus sont

Detailed description: This system contains the next three vocal staves and the piano accompaniment. The vocal parts continue with the lyrics '- mè - - - ne Et nos cœurs é - mus sont'. The piano accompaniment continues with chords and a bass line. The dynamic marking 'f' is placed above the second and third vocal staves.

*dim.*

tout joy - eux. \_\_\_\_\_

*dim.*

tout joy - eux. \_\_\_\_\_

*dim.*

tout joy - eux. \_\_\_\_\_

Detailed description: This system contains the final three vocal staves and the piano accompaniment. The vocal parts conclude with the lyrics 'tout joy - eux.' followed by a long line. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. The dynamic marking 'dim.' is placed above the first, second, and third vocal staves.

Vi - ve no - tre rei - - - ne!

Vi - ve no - tre rei - - - ne!

Vi - ve no - tre rei - - - ne!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a homophonic setting, with the lyrics "Vi - ve no - tre rei - - - ne!" written below each staff. The piano accompaniment features a steady bass line and a treble line with chords and some melodic movement.

Vi - ve

Vi - ve

Vi - ve

The second system continues the vocal lines and piano accompaniment. The vocal parts have rests for the first three measures, followed by the lyrics "Vi - ve" in the fourth measure. The piano accompaniment continues with a similar harmonic structure.

no - tre rei - - - ne!

no - tre rei - - - ne!

no - tre rei - - - ne!

The third system concludes the vocal lines and piano accompaniment. The vocal parts have rests for the first three measures, followed by the lyrics "no - tre rei - - - ne!" in the fourth measure. The piano accompaniment provides a final harmonic resolution.

En son hon -

En son hon -

En son hon -

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics 'En son hon -'. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and sixteenth notes.

- neur

- neur

- neur

The second system continues the vocal lines and piano accompaniment. The lyrics '- neur' are present on the vocal staves. The piano accompaniment continues with similar rhythmic complexity.

Faisons vi - brer nos ac - cents

Faisons vi - brer nos ac - cents

Faisons vi - brer nos ac - cents

The third system features the vocal lines and piano accompaniment. The lyrics 'Faisons vi - brer nos ac - cents' are present on the vocal staves. The piano accompaniment continues with similar rhythmic complexity.

Fai - sons vi - brer

Fai - sons vi - brer

Fai - sons vi - brer

nos ac - cents.

*ppp*

nos ac -



cent's, nos

*tr*

*tr*

*tr*

- ve no - tre rei - ne!

- ve no - tre rei - ne!

ac - cents.

*tr*

Fin du 4<sup>e</sup> Acte.  
Changement à vue.

## ÉPILOGUE.

*Une falaise dominant la mer, un bois de sapins à droite et des rochers.  
Le soir.*

**Poco lento.**

PIANO.

## Plus animé.

First system of music, marked *Plus animé.* The piece is in 5/4 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Performance markings include *serrez* (tighten) and *rall. e dim.* (rallentando and diminuendo). A hairpin symbol indicates a gradual decrease in volume.

## a Tempo.

Second system of music, marked *a Tempo.* The piece is in 6/8 time. It features a triplet of eighth notes in the right hand, marked *serrez.* (tighten), followed by a *rall.* (rallentando) section. The dynamic is marked *dim* (diminuendo). The system concludes with a double bar line and repeat signs, with first and second endings indicated by the numbers 6 and 8.

1<sup>re</sup> Mouvement.

Third system of music, marked *1<sup>re</sup> Mouvement.* The piece is in 6/8 time. The right hand has a melodic line starting with a forte (*f*) dynamic, which then transitions to a mezzo-forte (*mf*) dynamic. The left hand consists of a series of chords. A slur is placed over the right-hand melody.

## Plus animé.

Fourth system of music, marked *Plus animé.* The piece is in 5/4 time. The right hand has a melodic line, and the left hand has a bass line. The dynamic is marked *p* (piano). A slur is placed over the right-hand melody. The system ends with a *Ped.* (pedal) marking and a star symbol.

Fifth system of music, marked *Plus animé.* The piece is in 5/4 time. The right hand has a melodic line, and the left hand has a bass line. The dynamic is marked *p* (piano). A slur is placed over the right-hand melody. The system ends with a *Ped.* (pedal) marking and a star symbol.

a Tempo.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with eighth notes. A *rall.* marking is present in the second measure. A hairpin symbol indicates a dynamic change.

Second system of musical notation. The treble clef has a melodic line with eighth notes and some slurs. The bass clef has a bass line with eighth notes and slurs. Pedal markings (*Ped.*) are placed below the bass line in the second, fourth, and sixth measures, each accompanied by a star symbol.

Third system of musical notation. The treble clef has a melodic line with eighth notes and slurs. The bass clef has a bass line with eighth notes and slurs. Pedal markings (*Ped.*) are placed below the bass line in the second, fourth, and sixth measures, each accompanied by a star symbol. The marking *mf marcato il canto.* is present in the third measure.

Fourth system of musical notation. The treble clef has a melodic line with eighth notes and slurs. The bass clef has a bass line with eighth notes and slurs. *mf* markings are placed below the treble clef in the first, second, and third measures. *mf* markings are placed below the bass clef in the second and fourth measures. Star symbols are placed below the bass clef in the first, third, and fifth measures.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a phrase marked *m. g.* (mezzo-gusto). The bass clef staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff features a melodic line with a long, sweeping slur. The bass clef staff has a steady accompaniment. The instruction *p marcato il canto* is written in the left margin.

Third system of musical notation. The treble clef staff has a melodic line with triplets and slurs. The bass clef staff has a more active accompaniment. The instruction *dim. rall.* is written in the left margin. A *Ped.* (pedal) marking is present at the beginning, and a star symbol  $\star$  is at the end of the system.

Fourth system of musical notation. The treble clef staff has a melodic line with triplets and slurs. The bass clef staff has a steady accompaniment. The instruction *esce.* (crescendo) is written in the left margin. A *Ped.* (pedal) marking is present at the end of the system, followed by a star symbol  $\star$ .

3

pp cresc. rall.

3 Animez. roll

*energico.*

*f* molto *cresc.* poco *animato.*

*cresc.* - - - *ff*

*ff*

*ff*

*ff*

dim.

Ped.

This system shows the first two staves of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex texture of chords and moving lines. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature, containing a simple bass line. A 'dim.' (diminuendo) marking is placed above the upper staff in the second measure. A 'Ped.' (pedal) marking is located below the lower staff in the third measure.

a Tempo.

pp espressivo.

This system continues the musical score. The upper staff shows a melodic line with a triplet of eighth notes in the third measure. The lower staff has a bass line with a triplet of eighth notes in the third measure. The tempo marking 'a Tempo.' is placed above the upper staff in the third measure, and the dynamic marking 'pp espressivo.' is placed below the upper staff in the same measure.

rall.

This system features a 'rall.' (rallentando) marking above the upper staff in the second measure. Both the upper and lower staves contain triplet markings over eighth notes in the second and fourth measures.

sempre rall.

This system includes a 'sempre rall.' (sempre rallentando) marking above the upper staff in the second measure. The upper staff has a quintuplet of eighth notes in the first measure and triplet markings in the second and fourth measures. The lower staff has a triplet of eighth notes in the second measure.

This system shows the final two staves of the page. Both the upper and lower staves feature triplet markings over eighth notes in the first, second, and third measures.



And<sup>no</sup> poco All<sup>to</sup>

Sop.

*pp très doux.*

Des paysans passent sur la scène.

Le lac sou - rit, Les voi - les blan - ches Glissent sans bruit

Contr.

Le lac sou - rit, Les voi - les blan - ches Glissent sans bruit .

Ténors.

Le lac sou - rit, Les voi - les blan - ches Glissent sans bruit

Basses.

Le lac sou - rit, Les voi - les blan - ches Glissent sans bruit

And<sup>no</sup> poco All<sup>to</sup>*pp*

Sur les flots clairs, La fleur em - baume Et sur les branches

Sur les flots clairs, La fleur em - baume Et sur les branches

Sur les flots clairs, La fleur em - baume Et sur les branches

Sur les flots clairs, La fleur em - baume Et sur les branches

*p*

Tous les bourgeois se sont ouverts. Par u\_ne mou\_ran\_te lu\_mière -

Tous les bourgeois se sont ouverts. Par u\_ne mou\_

Tous les bourgeois se sont ouverts. Par u\_ne mou\_

Tous les bourgeois se sont ouverts.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for grand piano. The music is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "Tous les bourgeois se sont ouverts. Par u\_ne mou\_ran\_te lu\_mière -". A dynamic marking of *p* (piano) is present at the beginning of the first vocal line.

- re Est bai\_gné le joy\_eux a\_zur.

- ran\_te lu\_mière Est bai\_gné le joy\_eux a\_zur.

- ran\_te lu\_mière Est bai\_gné le joy\_eux a\_zur.

Par u\_ne mou\_ran\_te lu\_mière - re

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "- re Est bai\_gné le joy\_eux a\_zur.", "- ran\_te lu\_mière Est bai\_gné le joy\_eux a\_zur.", "- ran\_te lu\_mière Est bai\_gné le joy\_eux a\_zur.", and "Par u\_ne mou\_ran\_te lu\_mière - re". The piano accompaniment continues with chords and melodic lines.

Dans les vents flotte un par-fum pur De frais sa-pins

Dans les vents flotte un par-fum pur De frais sa-pins

Dans les vents flotte un par-fum pur De frais sa-pins

Par u - ne mou - van - te lu - miè - re Est bai - gné le joy -

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the left hand, with a right-hand part that begins in the second measure. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'Dans les vents flotte un par-fum pur De frais sa-pins' repeated three times, followed by 'Par u - ne mou - van - te lu - miè - re Est bai - gné le joy -'.

et de bru-yè-re. Sa - lut ô charman-tes lan-gueurs — Qu'en

et de bru - yè-re. Sa - lut ô charman-tes lan-gueurs — Qu'en

et de bru - yè-re. Sa - lut — ô char - mantes lan -

- eux a - zur. Sa - lut ô char-man-tes lan-gueurs —

Detailed description: This system continues the vocal and piano parts. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the left hand, with a right-hand part that begins in the second measure. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'et de bru-yè-re. Sa - lut ô charman-tes lan-gueurs — Qu'en' repeated three times, followed by '- eux a - zur. Sa - lut ô char-man-tes lan-gueurs —'.

nous le printemps fait é - clo - - re Sa - lut ô charman - tes lan -  
 nous le printemps fait é - clo - - re Sa - lut ô charman - tes lan -  
 - gueurs Qu'en nous le printemps fait é - clo - re Sa - lut ô char -  
 - gueurs Que le printemps fait é - clo - re Sa - lut ô char -

- gueurs ——— Qu'en nous le printemps fait é - clo - - re. Ce  
 - gueurs ——— Qu'en nous le printemps fait é clo - - re.  
 - man - tes lan - gueurs Qu'en nous le printemps fait é - clo - re. Ce  
 - man - tes lan - gueurs ——— Qu'en nous le printemps fait é - clo - re  
 - man - tes lan - gueurs ——— Qu'en nous le printemps fait é - clo - re. Ce

soir est beau comme une au - ro\_re Pour la na - ture et pour les

soir est beau comme une au - ro\_re Pour la na - ture et pour les

Ce soir est beau comme une au - ro\_re Pour la na - ture et

soir est beau comme une au - ro\_re Pour la na - ture et pour les

*cresc.*

*molto dim.* *p*

cœurs Ce soir est beau comme une au - ro - re Pour la na -

cœurs Ce soir est beau pour les cœurs

pour les cœurs Ce soir est beau comme une au - rore Pour

cœurs Ce soir est beau comme une au - ro - re Pour la na -

*molto dolce.*

ture et pour les cœurs. Le lac sou-

pour les cœurs. Le lac sou-

la na - tu - re et pour les cœurs. Le lac sou-

ture et pour les cœurs. Le lac sou-

rit, Les voiles blanches Glissent sans bruit

rit, Les voiles blanches Glissent sans bruit

rit, Les voiles blanches Glissent sans bruit

rit, Les voiles blanches Glissent sans bruit

Sur les flots clairs. La fleur em - baume et sur les branches

Sur les flots clairs. La fleur em - baume et sur les branches

Sur les flots clairs. La fleur em - baume et sur les branches

Sur les flots clairs. La fleur em - baume et sur les branches

Tous les bour - geons se sont ou - verts.

Tous les bour - geons se sont ou - verts.

Tous les bour - geons se sont ou - verts.

Tous les bour - geons se sont ou - verts.

*poco più forte.*

Musical score for the first system, featuring vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal staves (Soprano and Alto) begin with a rest followed by the syllable "Sa -" marked with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for the second system, including lyrics and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal staves continue with the lyrics:

- lut, ô char - man - tes lan - gueurs ——— Qu'en nous le prin-  
 - lut, ô char - man - tes lan - gueurs ——— Qu'en nous le prin-  
 Sa - lut, ——— ô char - man - tes lan - gueurs qu'en  
 Sa - lut, ô char - man - tes lan - gueurs ——— qu'en

The piano accompaniment continues with chords and a bass line, providing harmonic support for the vocal lines.



\_temps fait é - clo - re. Sa - lut, ô char - man - tes lan - gueurs —  
 - temps fait é - clo - Sa - lut, ô char - man - tes lan - gueurs —  
 nous le prin - temps fait é - clo - re. Sa - lut, ô char -  
 nous le prin - temps fait é - clo - re. Sa - lut, ô charman - tes lan -

— Qu'en nous le printemps fait é - clo - re Sa - lut! — Sa -  
 — Qu'en nous le printemps fait é - clo - re Sa - lut! — Sa -  
 - mantes - langueurs Qu'en nous le printemps fait é - clo - re Sa - lut! — Sa -  
 - gueurs — Qu'en nous le prin - temps fait é - clo - re Sa - lut! — Sa -

*poco rinf.* *rall.* *pp*  
*poco rinf.* *pp*  
*poco rinf.* *pp*  
*poco rinf.* *pp*  
*pp* *poco rinf.* *pp* *vall.*

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

*f*

*f*

*f*

*f*

*a Tempo.*

*rall*

HULDA. Ils disparaissent.

Ils sen

vont en chan\_tant le bonheur d'être au monde. Moi, je n'attends plus

*Poco lento.*

rien de lu\_ni\_ vers... plus rien! Et la ven\_

*molto rall.*

\_geance est mon seul bien, Le seul mot dé\_ sor\_ mais au\_ quel mon cœur ré\_

*a Tempo.*

- pon - de!

HULDA.

Ils vont ve\_nir... Le soir est ron\_ ge!

Hu. *Je crois qu'à travers*

Hu. *l'ombre ils s'avan - cent tous trois.* *poco accelerando.*

Hu. *Oui, ce sont eux.*

Hu. *Poco lento.* *Salut!*

LES ANAKS

*Salut!*

LES ASLAKS.

l'instant est pro-che ou là cho-se doit s'accom-plir.

HULDA.

**Poco Allegro.**

E. tes-vous prêts?

*sempre p*

LES ASLAKS.

Nous tous frapperons sans pâ-lir et

HULDA.

C'est bien! der-

sans trem-bler.

Hu. *riè-re cet-te ro-che ca-chez-vous*

THROND.

*Quand vien-dra le moment so-len-nel?*

HULDA. *Lent.*

*Quand vous m'entendrez di-re: A - dieu!*

THROND

*C'est dit! Le glaive at-ten-dra,*

*(Ils se cachent.)*

*long.*

Plus lent

pp

Two staves of piano introduction. The upper staff is in bass clef and the lower staff is in bass clef. The music is in a minor key and features a slow, atmospheric texture with chords and moving lines.

HULDA. (seule)

Voi - la donc l'heu - re que veut le

HULDA. (seule) vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are "Voi - la donc l'heu - re que veut le".

Hu  
ciel! Un long fré - mis - se - ment en moi - mê - me sé -

HULDA. vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are "ciel! Un long fré - mis - se - ment en moi - mê - me sé -".

Hu  
le - ve Et l'es - poir

HULDA. vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are "le - ve Et l'es - poir".

Hu  
Fait bondir mon cœur; Voi - ci des

HULDA. vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are "Fait bondir mon cœur; Voi - ci des".

Hu. pas, c'est lui!

*ppp*

Hu. **EIOLE (à part)**  
C'est elle, hé -

*pp*

Ei. - las! Je ne sais que lui di - re, Je sens en

Ei. moi l'amour qui me par. le tout bas, Mais de ce triste a .



Ei

- mour la som - bre flamme ex - pi - re.

*rall.*

HULDA. (s'approchant d'EIolf)

Hé - las! ce n'est pas moi qui pourrai te char - mer! Ei -

Hu.

- olf! je le vois bien à ton regard fa - rou\_che, C'en est fait des ser -

Hu.

- ments qu'a pronon\_cés ta bou\_che Et tu ne n'aimes

H<sup>a</sup> plus?... Je te

EIOLF.

Je ne dois plus t'ai - mer!..

The first system of the musical score consists of three staves. The top staff is a vocal line for a soprano (H<sup>a</sup>) with the lyrics "plus?... Je te". The middle staff is a vocal line for a tenor (EIOLE) with the lyrics "Je ne dois plus t'ai - mer!..". The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines.

H<sup>a</sup> vois une âme ac.ca - blé - e, Et je ne\_xi\_ge

*express*

The second system of the musical score consists of three staves. The top staff is a vocal line for a soprano (H<sup>a</sup>) with the lyrics "vois une âme ac.ca - blé - e, Et je ne\_xi\_ge". The middle staff is a vocal line for a tenor (EIOLE) with the lyrics "vois une âme ac.ca - blé - e, Et je ne\_xi\_ge". The bottom staff is a piano accompaniment with a treble and bass clef, marked with the instruction "express".

H<sup>a</sup> pas des a\_vaux dé\_chi - rants, Je sais tout!.. je sais

The third system of the musical score consists of three staves. The top staff is a vocal line for a soprano (H<sup>a</sup>) with the lyrics "pas des a\_vaux dé\_chi - rants, Je sais tout!.. je sais". The middle staff is a vocal line for a tenor (EIOLE) with the lyrics "pas des a\_vaux dé\_chi - rants, Je sais tout!.. je sais". The bottom staff is a piano accompaniment with a treble and bass clef.

H<sup>a</sup> tout!.. Cet\_te

EIOLF.

*p*

The fourth system of the musical score consists of three staves. The top staff is a vocal line for a soprano (H<sup>a</sup>) with the lyrics "tout!.. Cet\_te". The middle staff is a vocal line for a tenor (EIOLE) with the lyrics "tout!.. Cet\_te". The bottom staff is a piano accompaniment with a treble and bass clef, marked with the instruction "p".

## HULDA.

Tu l'as  
 fem - me voi - lé.e, dans le parc, c'était toi!

dit.  
 Je comprends!

*poco accelerando.*

C'en est fait entre nous?

**Lento ma deciso.**

Oui, pour tou - - jours, ()

*accelerando.*

## Poco Allegro.

Et. fem - me, nous som - mes sé - pa - rés Par

Et. un ruisseau de sang! Gud\_leik!. Gud\_leik!.. Cru -

Et. - el sou - ve - nir!... A pré - sent, tes re -

HILDA.  
Et. - gards in - fer - naux E - pou - van - tent mon â - me. Tu

tu. vas m'abandon-ner?

EIOLE.

Oui, Swan - hil - de mat -

Ei. - tend N'espè-re plus jamais en moi Mauvais gé-

Ei. - ni - e et ce - lui que tu vois C'est Ei -

HULDA.

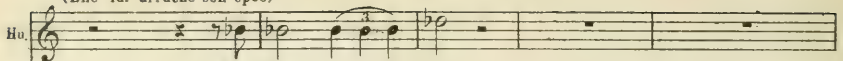
A - dien!

Ei. - lof repen-tant, Il faut par - tir!

**Lento.**

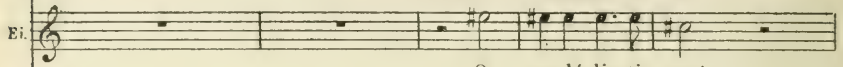
**All<sup>o</sup>**  
molto cresc.

(Elle lui arrache son épée)

Hu. 

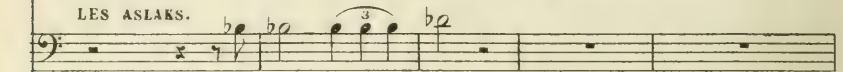
Ton heure est ar.ri - vée.

(cherchant à se défendre)

Ei. 

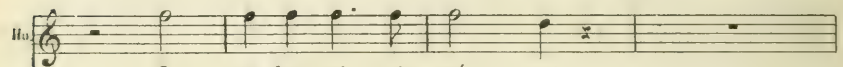
O ma.lé.dic.ti - on!

LES ASLAKS.



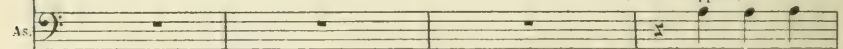
Ton heure est ar.ri - vée.



Hu. 

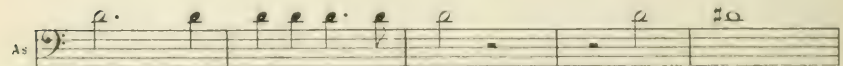
O vo.lup.té.rè.vé.e!

(Ils le frappent)

As. 

Nous te frap -



As. 

-pons au nom de notre ai - né.

Meurs donc,



## EILOF. (frappé et expirant)

so - li - taire et sans par - don!

As.

A

moi, les miens! à moi!

As.

Trop tard.

## HULDA.

Je

suis ven - gé - e!

Hu.

fla

LES ASLAKS.

Que di - tes -

Nous pas en - co - re !

-vous ?

AS

Que no - tre é - pée est jus - te Et veut

AS

è - tre plon - gée en ton sein, Que tu vas suivre Ei -

AS

- off, ton é - poux !



## LES GENS D'ÉIOLE. (entrant et apercevant Eiof mort)

No - tre

**Molto meno vivo.**

*ff*

(Se retournant vers les Aslaks.)

maî - tre n'est plus!.. Les assas-

*f*

*ff*

**Vite.** (Les Aslaks s'enfuient poursuivis par les Gens d'Eiof.)

-sins, à mort!

*ff*

*f*

Le peuple envahit la scène)

*f*

*ff*

1<sup>re</sup> Sop. (à Hulda) *sempre ff*

Et toi, que fais-tu

2<sup>de</sup> Sop.

Et toi, que fais-tu

Tenors.

Et toi, que fais-tu

Basses.

Et toi, que fais-tu

*sempre ff*

*m.d.*

*m.g.*

là? Peut être mérites-tu le même sort.

là? Peut être mérites-tu le même sort.

là? Peut être mérites-tu le même sort.

là? Peut être mérites-tu le même sort.

*ff*

*p molto rall.*

Quasi lento molto  
largamente. (ad lib) (avec transport)

HULDA.

Tous ont pé-ri par moi, par a-

Ho. - mour!...

1<sup>re</sup> Sop.

Que dît-el - le?

Ah!

2<sup>de</sup> Sop.

Que dit-el - le?

Ah!

Ténors.

Que dit - el - le?

Elle est fol - le!

Basses.

Que dit - el - le?

Elle est fol - le!

a Tempo.

sempre molto largamente.

(en se reculant vers la mer)

Ho. N'approchez pas de moi, Car je meurs de mon gré! II

Hu. faut- que mon â - me s'en - vo - - le Vers le re - pos longue -

Ar - rêtez ses pas!

Elle est fol - le! Ar - rêtez ses pas!

Elle est fol - le! Ar - rêtez ses pas!

Elle est fol - le! Ar - rêtez ses pas!

Hu. - ment dé - si - rél.


Quel mys - tère ef - fray - ant!

Quel mys - tère ef - fray - ant!

Quel mys - tère ef - fray - ant!

Quel mys - tère ef - fray - ant!

(avec une exaltation croissante)

Hu. 

J'entends dé\_jà des

Quel mys\_tè\_re quel mys\_

Quel mys\_tè\_re Quel mys\_

Quel mys\_tè\_re Quel mys\_

Hu. 

voix Dont l'étran\_ ge dou\_ ceur vers fa\_b\_ i\_ me m'ap\_ pel\_ le!..

- tè\_ \_ re!

- tè\_ \_ re!

- tè\_ \_ re!

- tè\_ \_ re!

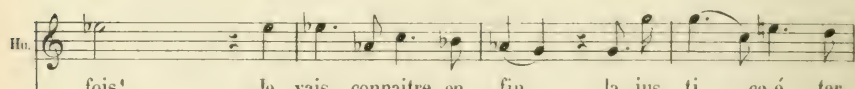
Hu.  Ter - re, maudi - te, a - dieu, a - dieu pour la der - niè - re

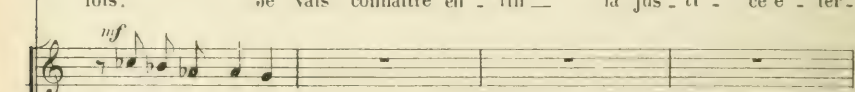
1<sup>er</sup> et 2<sup>d</sup>s Sop. 


Tenors.  Que dit - el - le? *mf* Que dit -

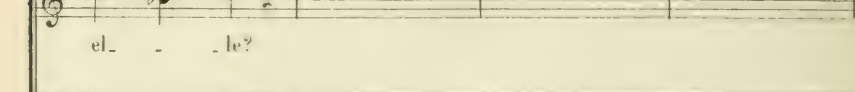
Basses.  Que dit - el - le? *mf* Que dit -




Hu.  fois! Je vais connaître en - fin - la jus - ti - ce é - ter -

*mf*  Mais que dit el le?

 el - - - le?

 el - - - le?



Ho. nel - le Dans Vin - son - dable im - men - si -

El - le va toujours plus haut.

El - le va toujours plus haut.

El - le va toujours plus haut.

Ho. - té! . . . . . Ter - - re man -

La ter - re va lui man - quer, la ter - re va lui man - quer.

La ter - re va lui man - quer, la ter - re va lui man - quer.

La ter - re va lui man - quer, la ter - re va lui man - quer.

Ped.

llu. *di - te! Ter - re mau - di - te!*

*O ciel!*

*O ciel!*

*O ciel!*

llu. *Pour la dernière fois A - dieu!*

*A molto rit.* *dieu!* *(Elle se précipite dans les flots)*

**All<sup>o</sup> molto.** *fff*



Sop. *fff*  
En - glou - ti - - - e!

Tén. *fff*  
En - glou - ti - - - e!

Basses. *fff*  
En - glou - ti - - - e!

FIN.



