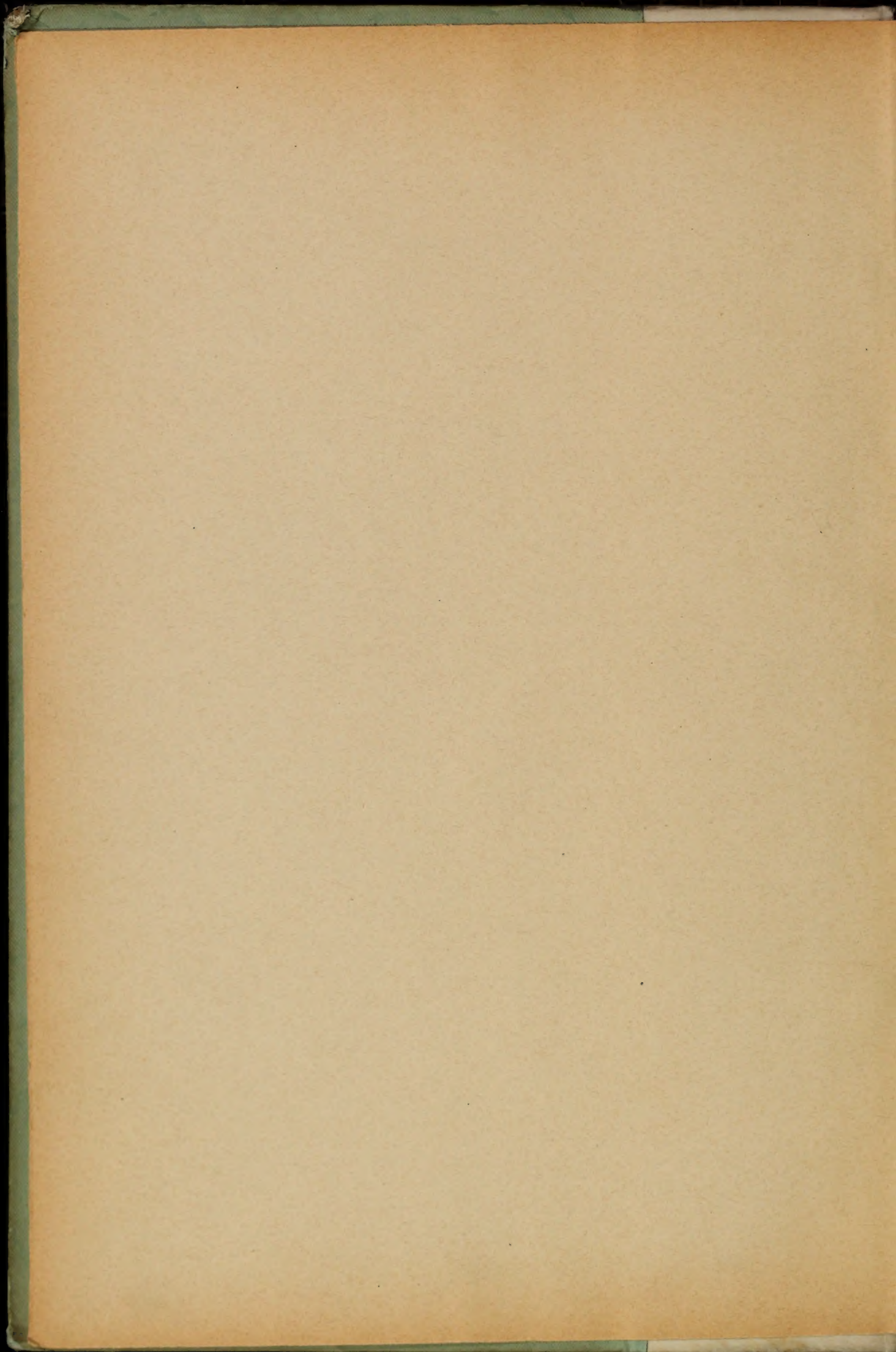


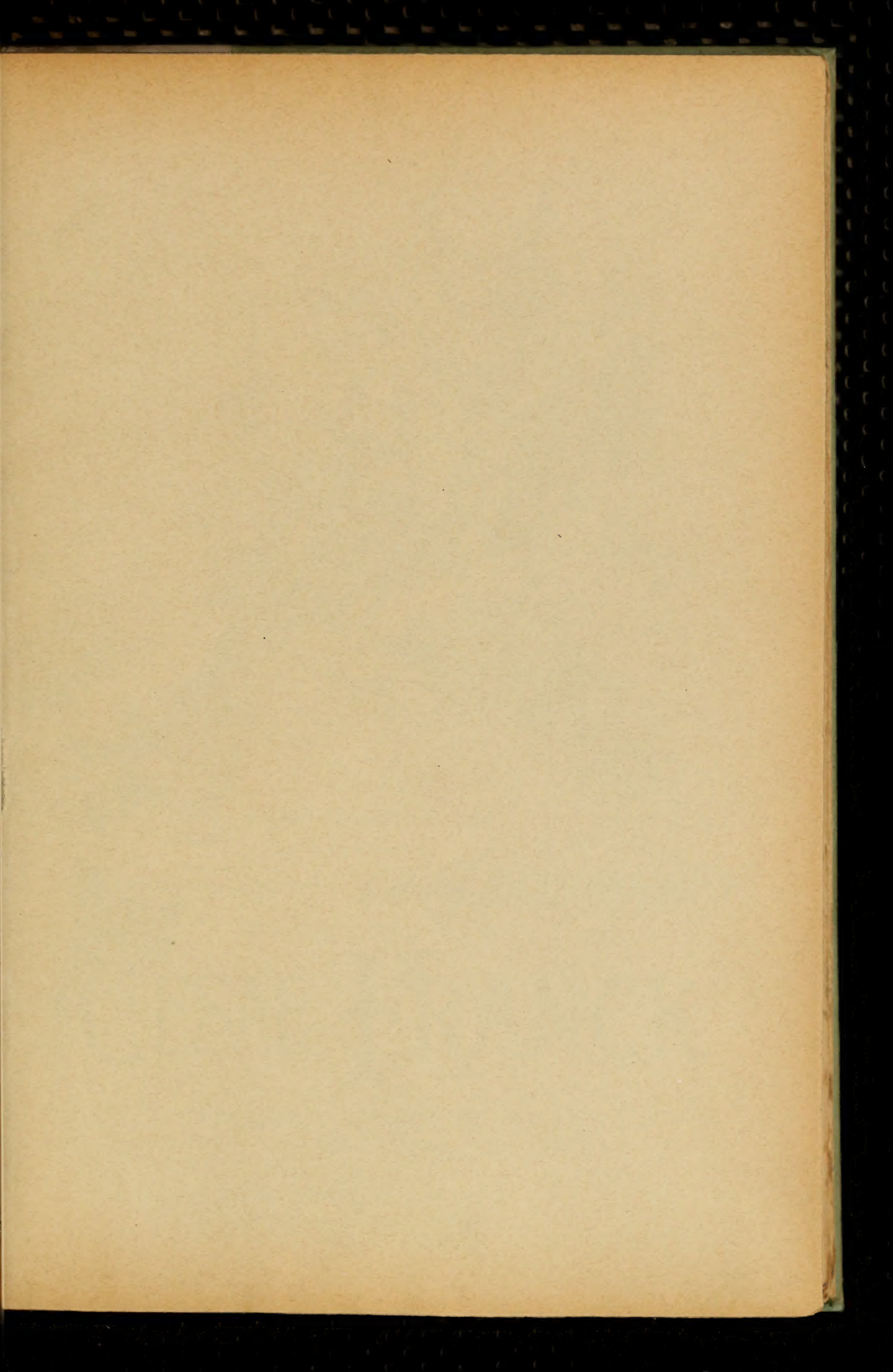
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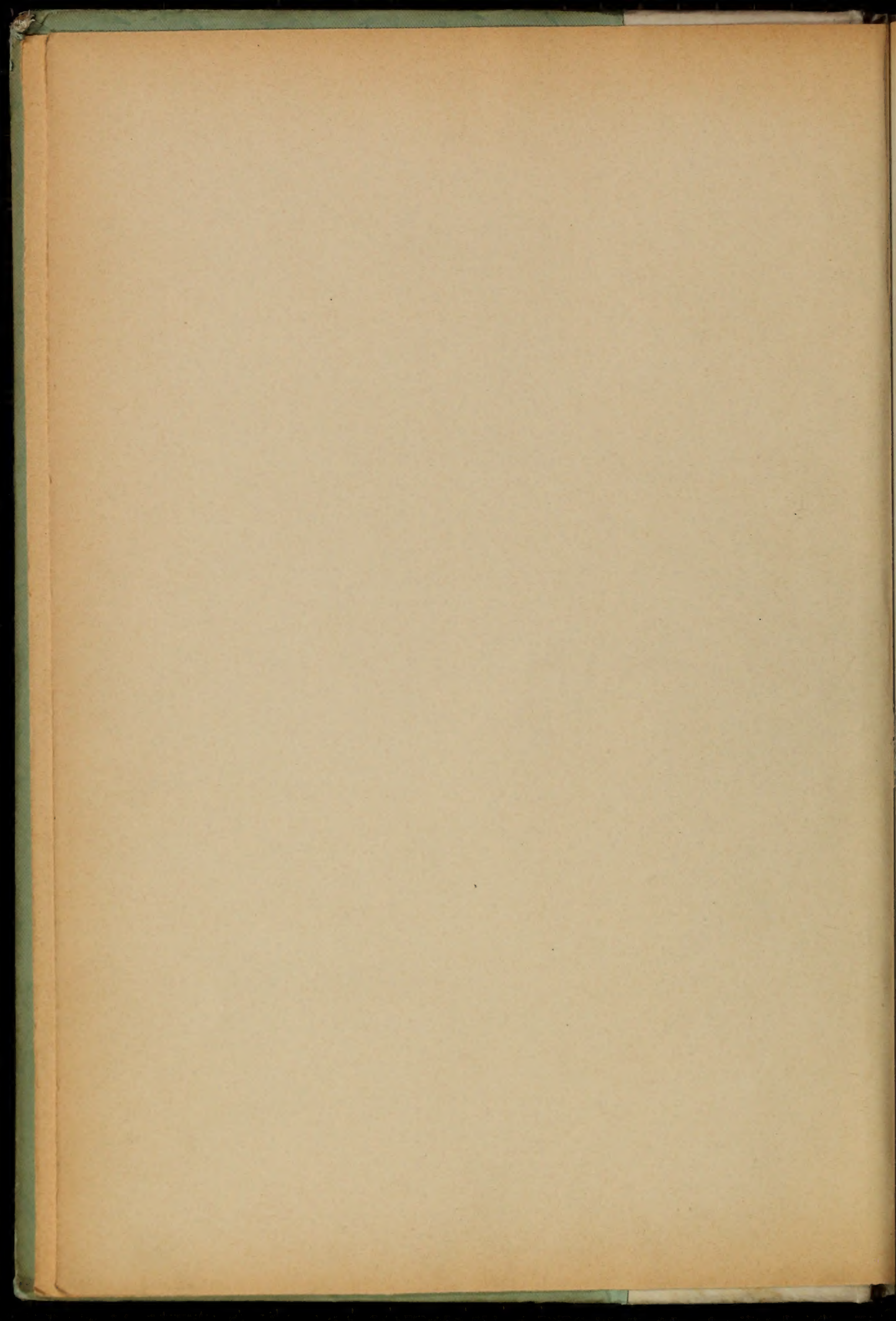
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HULDIA

Opéra

en Quatre Actes et un Epilogue

(Legende Scandinave)

Poème de

d'après

BJØERNSTJERNE BJOERNSON

CH. GRANDMOUGIN

MUSIQUE DE

CESAR FRANCK

Partition Chant et Piano

Prix: 20^f net.

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HULDA

MONTE-CARLO
Première Représentation
- Mars 1894 -

PARIS
Première Représentation

Direction de M^r RAOUL GUNSBORG
Chef d'Orchestre M^r JEHIN

	Personnages:	Voix:	
M ^{mes} DESCAMPS-JEHIN	HULDA	Falton	M ^{mes}
— D'ALBA	SWANHILDE	Soprano	—
— RISLER	LA MÈRE DE HULDA	Mezzo-Soprano	—
— DARTOIS	GUDRUN	Mezzo-Soprano	—
— SIGNA	THORDIS	Soprano	—
MM. SALEZA	EIOLF	Ténor	MM.
— LHÉRIE	GUDLEIK aîné des Aslaks	Baryton	—
— JOËL FABRE	ASLAK Père	Basse Chantante	—
— BORIE	GUNNARD	Ténor	—

(4 FILS D'ASLAK) — EYRIC, M^r — THROND, M^r — EYNAR, M^r — ARNE, M^r

HALGERDE, Sœur d'Aslak

LE ROI — LA REINE — SEIGNEURS — PAYSANS — GUERRIERS

- En Norvège - XI^e 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*

A.C. 8910

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First system of musical notation. The treble clef staff contains a melodic line with slurs and accidentals. The bass clef staff contains a bass line with slurs and a dynamic marking of *p*. A *mf* dynamic marking is placed above the bass line in the second measure.

Second system of musical notation. The treble clef staff has a dynamic marking of *poco rf* above the first measure. The bass clef staff has a dynamic marking of *p* above the first measure.

Third system of musical notation. The treble clef staff has a dynamic marking of *f* above the first measure. The bass clef staff has a dynamic marking of *f* above the first measure and a *p* dynamic marking below the first measure.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *f* above the first measure. The bass clef staff has a dynamic marking of *p* below the first measure.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *ff* above the first measure. The bass clef staff has a dynamic marking of *ff* above the first measure and a *p espress.* dynamic marking above the second measure.

dim.
ppp tranquillo.

dolce.
p. sostenuto.

più f

HULDA

poco rall.
ppp

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

meno p
più p

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

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

f *p*

LA MÈRE

Laisse - rat - il pas - ser —

pp *f* *p*

poco rall. - - - Più animato.

1^a M. *u - ne nouvelle au - ro - re Sans re - po - ser auprès de nous? Pourquoi*

Più animato.

poco rall. - - - f

Più lento.

1^a M. *donc al - lait - il chas - ser — sur la — mon - ta - gne? Je sens u - ne tristesse im -*

poco rf *dim.*

rall. **Più animato.**

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

dim. - - pp rall. **Più animato.**

HULDA

Que craignez-vous pour lui ma mè - re?

la M. Laven - gean - ce des As - lak dont ja -

p *f*

la M. - mais la hai - ne ne s'en - dort, Et dont la re_doutable en - gean - ce Ne

f *ff* *dim.*

HULDA. **a Tempo, ma più animato.**

Leur fa -

la M. *poco rall.* rê - ve plus pour nous que ru - ine et que mort!

a Tempo, ma più animato.

poco rall. *pp* *m.y.*

Hu. - mille, il est vrai,

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

Hu. - reur, de - puis long - temps, En

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

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

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

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

teneramente. Più lento.

Più lento.

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

espress.

Mouv. du commenc.

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

Mouv. du commenc.

sempre legato.

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

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

Hu. - que grot - te de nos fiords.

LA MÈRE

Hul - da! ma fiLle bien ai - mé - e! Ton es - poir me rassure un

peu; Mais je me sentirai, je crois, - moins a - lar - mé - e

Après avoir cour - bé les genoux devant Dieu! Con - fi -

- an - - tes dans sa jus - ti - ce, Pri - ons - le

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

poco cresc.

la M.
 maux il com - pa - tis - se Et qu'aux

mf

la M.
 nô - - tres il don - - ne

cresc. rall.

la 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 plays a rhythmic accompaniment of eighth notes. The tempo is marked 'In Tempo ma più lento' and the mood is 'dolce espress.'.

LA MÈRE.

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

pp *mf*

The first system of the vocal part is for 'LA MÈRE.' The vocal line is on a single staff. The piano accompaniment is on two staves. The piano part starts with a piano (*pp*) dynamic and moves to mezzo-forte (*mf*) in the second measure. The lyrics are 'Maitre é - ter - nel en qui ma faibles - se se fi - e, Dont la'.

I^{re} M.

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

pp *espress.*

con 8^a ad lib.

The second system of the vocal part is for the first voice ('I^{re} M.'). The vocal line is on a single staff. The piano accompaniment is on two staves. The piano part starts with a piano (*pp*) dynamic and moves to *espress.* in the second measure. The lyrics are 'grâ - ce me for - ti - fi - e Au mi - lieu des mauvais mo -'.

I^{re} M.

- ments, Prends en pi - tié le

espress.

The third system of the vocal part is for the first voice ('I^{re} M.'). The vocal line is on a single staff. The piano accompaniment is on two staves. The piano part starts with a piano (*pp*) dynamic and moves to *espress.* in the second measure. The lyrics are '- ments, Prends en pi - tié le'.

cœur qui jusqu'à toi s'é - lè - ve Et

cresc. *mf*

chas - se comme un mauvais rê - ve

pp

Tout le fu - nèbre es - saim

espress.

de mes pressen - ti - ments. HULDA. (avec force) Es -

poco rall. *poco rall.* *molto cresc.*

Hu. - prits par qui les mers sombres — sont déchainé - es,

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

Hu. O vous qui remplis_séz nos nuits —

f *dim.*

Hu. et nos journé - es De sanglots ou de

mf *pp* *espress.* *p*

Hu. chants joy - eux, Sau - vez-nous du pé -

cresc. *f* *dim.*

Hu. *- ril, dé - fendez no - tre*

p
marcato.
f

Hu. *cau - se Fai -*

p
espress.

Hu. *- tes que cet - te nuit _____ chacun des miens re -*

pp
espress.

Hu. *- po - se Au foyer sa - cré des a -*

ppp
rall.
3

a Tempo. *mf* (ardemment)

Hu. - ieux Sau - vez ô noirs es - prits nos

LA MÈRE. *mf*

Pro - tège ô Dieu ven - geur nos

a Tempo.

express.

p

cresc. **f**

Hu. â - mes i - so - lé - es, Sau - vez ô noirs es -

cresc. **f**

La M. â - mes i - so - lé - es, Pro - tège ô Dieu ven -

cresc. **f**

cresc. **ff**

Hu. - prits nos â - mes i - so - lé - es Frap -

cresc. **ff**

La M. - geur nos â - mes i - so - lé - es Frap -

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

Hu. *p* -pez cru-el le-ment frap-pez tous nos vieux en ne -
 la M. *mf* -pe de ton cour-roux les mé-chants in-ter-

Hu. *ff* **Largement.** - mis Et qu'à tra-vers les monts les
 la M. *ff* - dits Et qu'à tra-vers l'a-zur des
f *ff* *molto dim.*

Hu. *molto dim.* bois et des val-lées
 la M. vou-tes cons-tel-lées
pp *dolce* *1* *1* *espress.* *1*

Hu. Ma vo_lon_té sau - va - ge ait raison des mau.

la M. No_tre pri_ère ar - ri - ve,

m.d. *poco 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. ait rai_son des mau_dits!

la M. saint pa - ra - dis!

ff *in Tempo ma animato.*

ff *in Tempo ma animato.*

dim.
p
rall.

LA MÈRE. **Poco più lento.**

pp
pp

É - cou - te! quelle voix loin.

Ténors. Ah! Ah!

PÊCHEURS INVISIBLES

Basses. Ah! Ah!

Poco più lento.

pp
pp

- taine a vi - bré faiblement dans l'air? Nous vient el - le des

Ah! Ah!

la
M.

monts, du val ou de la plai - ne?

Ah!

Ah!

p

HCLDA. **Même mouvement.**

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

sempre p

Voguons, a -

Même mouvement.

pp

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

poco rf

perendosi.

cri — des blancs go — ë — lands Ne nous an — non — cent la tem —

(Ils paraissent en mer au fond de la scène)

più f

- pê - te! Un bon vent

più f

d'Est — frais et lé — ger — a gonflé dou — ce —

cresc.

- ment dou — cement nos voi — les; Les é — toi — les 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 - gnez

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

rien, — ne craignez rien, — Dormez bien, Dormez bien! — Et

rien, — ne craignez rien, — Dormez bien, Dormez bien! — Et

LA MÈRE. a Tempo.

Leur voix

rall. que le bon Dieu vous pro - tè - - ge.

perdendosi.

que le bon Dieu vous pro - tè - - ge.

rall. *pp* a Tempo.

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

m.d.

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

dim.

Mon âpre inqui - é - tude à nouveau me tor -

Animé. f

Animé. *f* *dim.*

HELDA. (avec force)

Oh! que n'en -

tu - rel..

The first system of music includes a vocal line with the lyrics "Oh! que n'en -" and a piano accompaniment. The piano part features a complex, rhythmic melody in the right hand and a more active bass line in the left hand.

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

ff *f*

The second system continues the vocal line with the lyrics "- tends - je en ce mo - ment les fan - fa - res accoutu - mé - es Que le". The piano accompaniment includes dynamic markings *ff* and *f*.

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

mf *cresc.*

The third system continues the vocal line with the lyrics "pè - re fait re - ten - tir Lorsque du haut des monts, il veut nous a - ver -". The piano accompaniment includes dynamic markings *mf* and *cresc.*

Più moderato.

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

Più moderato.

pp

The fourth system begins with the tempo marking **Più moderato.** and includes the lyrics "- tir Qu'il s'en revient joy - eux vers les â - mes ai - mé - es!". The piano accompaniment includes dynamic markings *pp* and a change in time signature to 6/8.

LA MÈRE. HULDA.

Écou - tons! dans les pins

espress.

Hu.

- par la brume ca - chés C'est la

sempre pp

Hu.

bri - se qui se la - men - te! Et là-bas?

LA MÈRE.

mf espress.

pp

HULDA.

c'est l'onde é - cu - man - te 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. *4 3 2*

HILDA.

É - cou - te!

La M. *cors - vibrent au loin!*

pp *f* *m.g.* *m.g.* *m.d.* *3 2 1*

LA MÈRE.

-Mal - heur! ce n'est pas mon époux!

m.g. *pp* *f*

m.d. *4 3 2*

Piano introduction for the first system, featuring a treble and bass staff with chords and triplets.

LA MERE (avec effroi)

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

Musical score for 'LA MERE' with vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*, and a *cresc.* instruction.

1a M. dou - - tel.. Malheur à nous!

Musical score for the first vocal part with piano accompaniment. The piano part includes dynamic markings *ff* and *f*.

GUDLEIK et les ASLAKS. (INVISIBLES)

Ténors: *ff* Nous som - mes vainqueurs et la bête est

Basses: *ff* Nous som - mes vainqueurs et la bête est

Musical score for 'GUDLEIK et les ASLAKS' with vocal lines and piano accompaniment. The piano part includes dynamic markings *ff* and *ffp*, and fingerings like 4 3 2 1.

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

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

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

LA MÈRE.

Les voi-là fu-ri - eux

mf

Je trem - ble et d'épouvante et de fu -

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

- reur Ce sont eux!

ff *mf* *ff*

Tous les miens sont massa-crés! hor -

p *sempre marcato* *molto cresc.*

HULDA. (à la Mère)

Ah! s'il le faut, mourons en-semble!
 - reur!

All^o molto. *SUR LA MONTAGNE.*
 Ténors. *ff*

GUDLEIK et LES ASLAKS. Là-bas, leur sang brille aux ronces gelées!
 Basses. *ff*
 Là-bas, leur sang brille aux ronces gelées!

All^o molto.

A ceux qui passent, elles diront toujours.
 A ceux qui passent, elles diront toujours.

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

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

EN SCÈNE. (Gudleik cherche *ff*)

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

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. *f*
U - ne large hos-pi-ta-li-té!

cresc. *f*
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

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

cresc. *ff*

Gt. trou - ve - ras chez nous de nou - vel - les amours!

f *p* *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!

la M. - fants, mon é - poux!

Très lent.

suivrez. molto dim. *pp* *pp*

Quasi allegro.

Ténors.

GUDLEIK
et LES ASLAKS.

Basses.

Vic - toi - re! Hur - rah!

Vic - toi - re! Hur - rah!

Quasi allegro.

ff

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 - pè - re Sur les corps de

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

toujours en mesure

As - sez! As - sez!

nos en - ne - mis!

nos en - ne - mis!

f *ff*

rall. **Moderato.**

GUDLEIK. (ironique)

O toi dont la beau-té m'en - i - - - vre, O

rall. **Moderato.**

molto dim. *p*

ck

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

rall. **Allegro.**

sui - vre Au do - mai - ne de nos a - - - ieux.

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

**Molto meno allegro
e maestoso.**

HELDA (à Gudleik)

ad lib.

Eh bien! je te sui -

**Molto meno allegro
e maestoso.**

molto cresc. *ff*

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

p

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

m. g.

Hu. - vant — la ma - jes - té de tou - te la na -

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

cresc. *cresc.*

Hu. *rè - guent 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

Hu. chaus - d'un res - te de vi - - - e,

molto cresc.

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

p

Hu. est in - carnée en moi! Va! ne ris pas ain -

cresc. *f* *dim.*

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

ben tenuto. *cresc.*

liez.

point *liez.* Quand le cœur est de fer le

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

f *ff* *dim. subito.*

-fâ - 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^{er} Acte.

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^{no} quasi allegretto.

PIANO.

f *dim.* *p* *long.*

p *molto cresc.* *ff*

1^{re} Sop. *dolce.*
Her - mi - nes qui glis -

2^{de} Sop. *dolce.*
Her - mi - nes qui glis -

Altos. *dolce.*
Her - mi - nes qui glis -

dolce.

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

- 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 - 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

ter dou - ce - ment les é - pau - 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! *pp* les é -
 da - mes et des sei - gneurs! *pp* les é -
 da - mes et des sei - gneurs! *pp* les é -

- pau - les des da - mes et des sei - gneurs! *sempre pp* Her -
 - par - les des da - mes et des sei - gneurs! *sempre pp* Her -
 - pau - les des da - mes et des sei - gneurs! *sempre pp* Her -

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

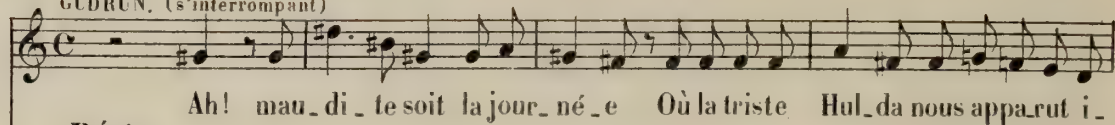
bois.

ppp

ff

Récit.

GUDRUN. (s'interrompant)



Récit.

fp *pp*

Mesuré pas vite.

HALGERDE.

-ei! 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

cresc. GUDRUN.

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

Plus lent.

G. 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?

HALGERDE. *f* Pourquoi donc?

G. - fant, je crains Hul - da! Je l'i -

cresc.

6^e *gnore! Mais tout me dit hé . las! depuis plus d'une au . ro . re Qu'elle est pour nous le*

6^e *mal et la fa . ta . li . té.*

ENTRÉE DE SWANHILDE et de QUELQUES JEUNES FILLES.
SWANHILDE.

Je viens me ré . jouir a . vec toi, douce a . mi . e.

THORDIS.
Chère Swan.

1^{re} *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'Ei -

The first system shows the vocal line for Swanhilde and the piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a complex harmonic structure with many accidentals and dynamic markings, including *pp*.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a mix of eighth and quarter notes. The piano accompaniment includes dynamic markings such as *cresc.*, *mf*, and *pp*.

s.
 jours dé - jà nom - breux. Parle-moi d'autres

THORDIS.

Hé - las! que je te plains!

The third system shows the vocal line for Thordis and the piano accompaniment. The vocal line consists of quarter and eighth notes. The piano accompaniment features a steady rhythmic accompaniment with many accidentals.

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

The fourth system shows the vocal line for Swanhilde and the piano accompaniment. The vocal line has a mix of eighth and quarter notes. The piano accompaniment features a complex harmonic structure with many accidentals and dynamic markings, including *pp*.

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

Ped.

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

THORDIS.

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

SWANHILDE.

cresc.

f

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

rall. -

rall. -

espress.

Un peu plus animé.

S. *- dieu!*

THORDIS *f*
Mais, reviens pour l'hy - men! Re -

HALGERDE
Re - viens pour l'hy - men!

Un peu plus animé.

SWANHILDE
Jy 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 - meu - re!

Animez. (tumulte au dehors) Allegro.

cresc.
f *p*

TRORDIS
Que est ce bruit?
THROND *f*

(au dehors) Mauvais
ABNE *f*
Mauvais

f *p*

GUDLEIK (au dehors) *f*

Allons! laissez-moi!
EYRIC *f*
Gudleik é_coute - nous!

EYNAR *f*
Gudleik é_coute - nous!

T^d frè_re! *f*
Gud_leik é_coute-nous!

Ar. frè_re! *f*
Gud_leik é_coute-nous!

f

ct

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

ct

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)

Oui, 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.

resc.

f

yeux!

EYRIC *p*

Nous vé - né -

EYNAR *p*

Nous vé - né - rons ton droit d'ai -

THROND *p*

Nous vé - né - rons ton droit d'ai -

ARNE *p*

Nous vé - né -

p ma marcato.

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

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

T^d - vons que tout l'est per - mis, nous le sa - vons, Mais

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

dim.

E^c nous t'ensup-pli - ons é - cou - te - nous, dé - lais - se, Dé - lais - se la fil - le

E^r nous t'ensup-pli - ons é - cou - te - nous, dé - lais - se, Dé - lais - se la fil - le

T^d nous t'ensup-pli - ons é - cou - te - nous, dé - lais - se, Dé - lais - se la fil - le

Ar. nous t'ensup-pli - ons é - cou - te - nous, dé - lais - se, Dé - lais - se la fil - le

mf

GUDLEIK (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

-reuses, Et devous seu - le - ment vous ê - tes oc - cu - pés, Vos per - fi - des eon -

mf

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

p

ck

- pés! Tai - sez-vous! *ff* (irrités et menaçants)

EYRIC *f* *ff*

In - so - lent! Non, commen - ce toi -

EYNAR *f* *ff*

In - so - lent! Non, commen - ce toi -

THROND *f* *ff*

In - so - lent! Non, commen - ce toi -

ARNE *f* *ff*

In - so - lent! Non, commen - ce toi -

GEDRUN (se dressant et avançant vers eux)

Mes en -

E¹ - mê - me!

E² - mê - me!

T^d - mê - me!

Ar. - mê - me!

dim.

Non troppo lento.

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

Non troppo lento.

mf *p* *p*

très expressif.

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

Gⁿ ai - me, Ou - bli - ez, ou - bli - ez tous vo - tre cour.

rall. **Più lento.**

Gⁿ - roux. La vieil - les - se, dé - jà m'ac - ca - ble, Ne brisez

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

Gn pas — mon fai_ble cœur Par le spec - ta - cle é - pou_van -

Gn - ta - ble De vo - tre cou - pa - ble fu - reur! Gud -

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

Gn avec beaucoup de douceur.

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

1^{re}

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

m. g.

2^{de}

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

più f

più f

3^e

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

4^e

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

molto rall.

molto rall.

Lento.

G^o -ez pitié de ma pri - è - re!

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

EYNAR. Ma mè-re apaisez-

THROND. Ma mè-re, ma mè-re apaisez-

ARNE. Ma mè-re apaisez-

espress. **Lento.**

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

E^o -vous. — Nous vous o.bé-i - rons!

E^o *pp* -vous. — Nous vous o.bé-i - rons!

T^d *pp* -vous. — Nous vous o.bé-i - rons!

Ar. *pp* -vous. — Nous vous o.bé-i - rons!

mf *pp* *p* *espress.*

GUDRUN. (à Thordis et à Halgerde)

Quel tris - te début de jour.

Gⁿ - né - e! Je sens s'accroître en-

f *dim.*

Gⁿ - co - re mon fu - nè - bre sou - ei, Et je

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

pp

THORDIS. (avec tristesse)
p

Hé - las! Hé - las! —

HALGERDE. (avec tristesse)
p

Hé - las! Hé - las!

pp

GUDRUN. (avec émotion)

J'entends Hul - da re - tirons-nous aussi!

Eistesso tempo.

SORTIE DES FEMMES.

Eistesso tempo.

p

ENTRÉE DE HULDA.

cresc.

Ped.

HULDA. (seule)

Deux ans — sont écou - lés de - puis ce jour fu -

p

f

pp *espress.*

Ped.

très accentué et expres. if.

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

*molto rall.**dim.**doux.*

Hu. - ri - - ble me reste; Mais l'a -

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

Hu. O dou - leur! O dou -

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "leur. Et ce - lui qu'é - per - du - ment j'a -". The piano accompaniment features a series of triplets in both the right and left hands, creating a rhythmic accompaniment for the vocal melody.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "- do - re, Ce - lui que je nom - me tout bas, Peut -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Hu. - ê - tre que le mal dont je souf - fre il l'i - gno - re, Et

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "- ê - tre que le mal dont je souf - fre il l'i - gno - re, Et". The piano accompaniment includes dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte). A piano dynamic marking *p* is also present below the first measure.

Hu. - - - - - Un peu moins lent.

que ses yeux ai - més ne me chercheront pas!

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "Un peu moins lent." followed by "que ses yeux ai - més ne me chercheront pas!". The piano accompaniment includes performance instructions: *dim. suivez.* (diminuendo, follow) and *m.g.* (more gently). A *rall.* (rallentando) marking is also present above the vocal line.

The fifth system of music shows the piano accompaniment for the final part of the page. It features complex chordal textures with many accidentals (flats and naturals) and is written in a style characteristic of late 19th or early 20th-century music.

HULDA. (avec sentiment et chaleur)

O toi qui m'apparus 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. - meu - re, Par - mi — mes en-ne - mis, Je lan -

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

(très passionné) *cresc.*

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 -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and sustained chords in the left hand.

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

Poco animato.

sempre espress.

cresc.

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for the first measure, then quarter notes G4, A4, Bb4, and C5. The piano accompaniment includes a section marked 'Poco animato' with a 2/4 time signature change, and a 'cresc.' marking in the right hand.

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

avec force.

p

f

The third system continues the vocal line and piano accompaniment. The vocal line has a rest for the first measure, then quarter notes G4, A4, Bb4, and C5. The piano accompaniment features a section marked 'avec force' with a dynamic shift from piano (p) to forte (f).

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

très doux.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a rest for the first measure, then quarter notes G4, A4, Bb4, and C5. The piano accompaniment features a section marked 'très doux' with a dynamic shift to piano (p).

rall.

Hu. — mysté_ri_eux a - mant!

suivez. *pp*

ppp

Assez animé. HCLDA.

Assez animé. A nos pleurs pourtant faisons

pp *poco r.f*

Hu. trè_ ve, Ne sa_vourons 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.*

Hu
 - sui - vre son cours. —

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

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

cresc.

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

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

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

f (avec force)

Quasi all^o.

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

Quasi all^o.

ad lib.

Hu. Comment ? je ne sais pas en -

mf *espress.* **Lento.**

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

mf *molto dim.* *pp*

Lento.

Hu. - 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

Hu. miens, om - bres bles - sé - es;

HULDA.

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

Hu. ius - pi - re mes pen - sé - es! Et

molto slargando.

pour les châti - ments, Au - me et gui - de mon

Mod^o ma non troppo.

Ha.

bras!

ffpp marcato.

cresc.

1^{rs} Sop.

2^{ds} Sop.

CHŒUR au dehors.
Ténors.

Basses.

ff Hymé - né -

ff Hymé - né -

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.

HCLDA

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 -

pp

Detailed description: This system contains the first vocal line with lyrics 'Ô douleur! qui fait saigner mon âme!' and a piano accompaniment. The piano part is marked 'pp' and features a triplet of eighth notes in the right hand. Below the vocal line, there are four staves for a choir, each with the lyrics 'Hy-mé-' and the instruction 'sempre f'. The piano accompaniment continues with chords and moving lines in both hands.

Hu

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

- né - - e!

- né - - e!

- né - - e!

- né - - e!

Detailed description: This system contains the second vocal line with lyrics 'Les voix de tout un peuple emplissent le palais!' and a piano accompaniment. Below the vocal line, there are four staves for a choir, each with the lyrics '- né - - e!'. The piano accompaniment continues with chords and moving lines in both hands.

cresc.

HULDA

(Le Chœur toujours au dehors)

1^{re} Sop. *ff* Et c'est moi

2^{de} Sop. *ff* Hy - mé - né - - - e!

Ténors. *ff* Hy - mé - né - - - e!

Basses. *ff* Hy - mé - né - - - e!

ff *ffpp*

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

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

Hu. hais! Hé - las!

ff

ENTRÉE DE LA FOULE, PEUPLE ET GENS DE FAMILLE, SWANHILDE, GUERRIERS.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some eighth-note movement. The lower staff is in bass clef and features a more active melodic line with eighth and sixteenth notes, often moving in parallel motion with the chords above. The key signature has two sharps (F# and C#).

The second system continues the musical texture. The upper staff shows a melodic line with some grace notes and slurs. The lower staff has a more complex rhythmic pattern with slurs and trills. A dynamic marking of *p* (piano) is present in the lower staff. Trills are indicated by 'tr' above notes in both staves.

The third system shows a change in dynamics. The upper staff has a *ff* (fortissimo) marking. The lower staff has a *p* (piano) marking. The texture remains similar to the previous systems, with chords in the upper staff and a more active line in the lower staff.

The fourth system continues with dynamic markings of *ff* in the upper staff and *f* (forte) in the lower staff. The melodic lines in both staves show some variation in rhythm and articulation.

The fifth system concludes the page with dynamic markings of *ff* in the upper staff and *p* (piano) in the lower staff. The final measures show a resolution of the musical ideas presented in the previous systems.

Più mod^{to}

fff

a Tempo.

rit.

dim.
p

1st Sop. *p*
C'est un double hy-mé - né - e, c'est un double hy-mé - né - e,

2^{ds} 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*

-né-e A cel-le de vail-lants é-poux.-

-né-e A cel-le de vail-lants é-poux.-

-né-e A cel-le de vail-lants é-poux.-

-né-e A cel-le de vail-lants é-poux.-

mf

mf C'est un doublehymé - né - e, *f* Vi - vent les bel - les au cœur doux

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

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

mf C'est un doublehymé - 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 regret - tez —
cresc. - - - *dim.* *mf*
 Vos jeu - nes mo - ments de ja - dis, — Ne regret - tez
mf
 Ne regret - tez
mf
 Ne regret - tez —

sf sf 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'hy - men — soit pour vous — une è - re meil -

cresc. *pp*
Que l'hy - men — soit pour vous — une è - re meil -

cresc. *pp*
Que l'hy - men — 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.

- 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,

Detailed description: This system contains the first two systems of music. The first two staves are vocal lines for two voices, both with the lyrics '— l'âme assou - vi - e. —'. The third and fourth staves are piano accompaniment. The third staff has a piano (*p*) dynamic marking and the lyrics 'Vi - vez donc radi - eux,'. The fourth staff also has a piano (*p*) dynamic marking and the lyrics 'Vi - vez donc radi - eux,'. The piano accompaniment consists of chords and moving lines in both hands.

f Que cha -

f Que cha -

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

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

Detailed description: This system contains the second two systems of music. The first two staves are vocal lines. The first staff has a forte (*f*) dynamic marking and the lyrics 'Que cha -'. The second staff also has a forte (*f*) dynamic marking and the lyrics 'Que cha -'. The third and fourth staves are piano accompaniment. The third staff has a crescendo (*cresc.*) dynamic marking and the lyrics 'rê - veurs, — l'âme assou - vi - e. —'. The fourth staff also has a crescendo (*cresc.*) dynamic marking and the lyrics 'rê - veurs, — l'âme assou - vi - e. —'. The piano accompaniment features a prominent bass line with a crescendo and various chordal textures.

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 the lyrics '-cun de vos jours soit plus doux que le miel.' and marked with a *dim.* (diminuendo) dynamic. The third and fourth staves are piano accompaniment, starting with a *f* (forte) dynamic and the lyrics 'Que cha_cun de vos jours soit plus'.

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 four staves. The top two staves are vocal lines, both starting with the lyrics 'Et qu'à travers les fleurs s'é - coule votre vi - e, Et' and marked with a *ff* (fortissimo) dynamic and a *molto dim.* (molto diminuendo) dynamic. The third and fourth staves are piano accompaniment, starting with a *ff* dynamic and the lyrics 'doux que le miel. Et qu'à travers les fleurs s'é - coule votre vi - e,'.

Revenez peu à peu
au 1^{er} Mouvt!

ppp

qu'à travers les fleurs s'é - coule votre vi - e Comme un ruisseau d'argent sous l'a -

pp *ppp*

Et qu'à tra - vers les fleurs s'é - - - cou - le

pp *ppp*

Et qu'à tra - vers les fleurs s'é - - - cou - le

pp *ppp*

Et Revenez peu à peu tra - vers les fleurs s'é - - - cou - le
au 1^{er} Mouvt!

1^{er} Mouvt

- sur - d'un beau ciel. _____

vo - - tre vie. _____

vo - - tre vie. _____

vo - - tre vie. _____

1^{er} Mouvt

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.

sempre pp

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^{er} Sop. *dolce*

JEUNES FILLES (aux fiancés) Les

2^{es} 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 époux sont forts Com - me des sapins
Et les époux sont forts Com - me des sapins

mf *cresc.* *f* *ff*
mf *cresc.* *f* *ff*
mf *cresc.* *Ped.* *ff*

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_ront Des fils de bon_ne_ra_ce,

don_ne_ront 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.

1^{re} Sop. *molto dolce*
JEUNES FILLES A - dieu char - man - tes é - pou - sé - es!

2^{de} Sop. *molto dolce*
A - dieu char - man - tes é - pou - sé - es!

cresc.
A - dieu! a - dieu! que vos maî -

cresc.
A - dieu! a - dieu! que vos maî -

- 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 flowing melody in the right hand and a harmonic accompaniment in the left hand.

JEUNES HOMMES

Ténors *meno dolce*Basses *meno dolce*

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

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

meno dolce

The second system continues the vocal and piano parts. The vocal staves are labeled 'Ténors' and 'Basses'. The piano accompaniment includes the instruction 'meno dolce'.

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

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

f

The third system concludes the vocal and piano parts. The vocal staves are labeled 'Ténors' and 'Basses'. The piano accompaniment includes the instruction 'f'.

1^{re} Sop. *sempre pp*
JEUNES FILLES A - dieu char - man - tes

2^{de} 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^{to}*

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 (designant 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'EIOLF.... **Mouvement.**

- se!

Animé.

p *cresc.*

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

ASLAK

Ei -

sempre cresc. *ff*

- olf! sa - lut — fier cheva - lier! **Ame intré.**

As. - pïde et sans é - ga - le, Roy.al re - présen - tant de notre cour roy -

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

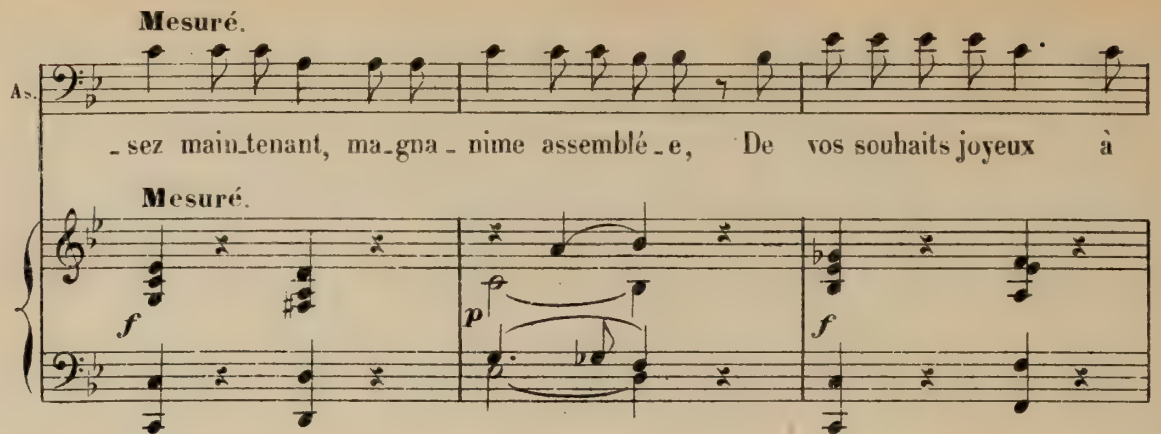
As. - er! **Allegro.**

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

As. C'est as -

Plus lent.

Mesuré.

As. 

-sez main_tenant, ma_gna - nime assemblé_e, De vos souhaits joyeux à

Mesuré.

As. 

ces nouveaux é_poux. A -

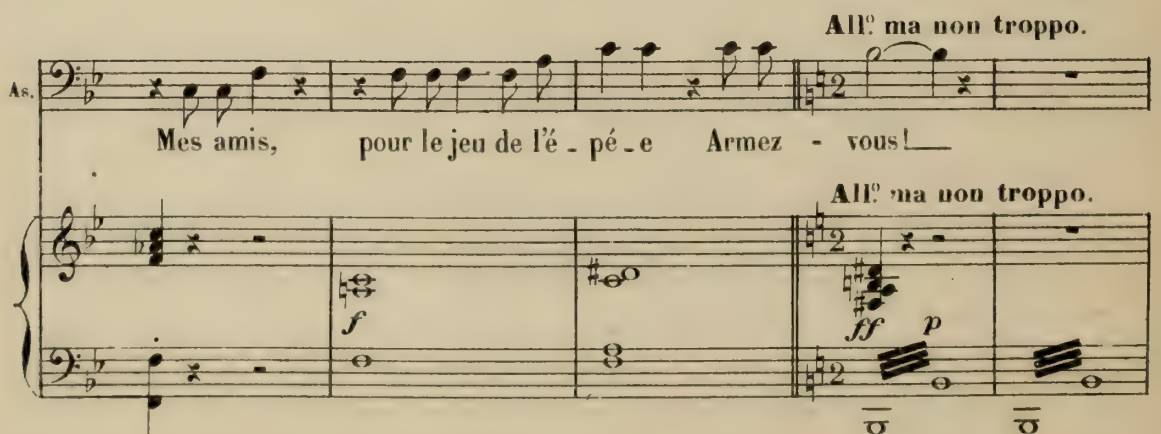
Allegro.

As. 

-vec u - ne fu - reur no_blement si_mu - lé - e,

ad lib.

Allegro.

As. 

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

All^o ma non troppo.

All^o ma non troppo.

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

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The music is in a key with two sharps (F# and C#). Dynamic markings include *ff* and *p*.

Second system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The music continues in the same key and style as the first system.

Third system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). Dynamic markings include *mf* and *f*.

GUDLEIK. (S'apercevant de l'émotion d'Hulda)

Fourth system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (two staves). The vocal line has the lyrics "Hul - da!". Dynamic markings include *ff* and *p*.

Fifth system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (two staves). The vocal line has the lyrics "Quel fris - son te pé - nè - tre? Hul -". Dynamic markings include *ff* and *p*.

G♯
- da pour - quoi pâ - lir ain - si?

cresc.
f

G♯
Est - ce l'a - mour, ou le sou -

dim.

HULDA. (troublée)
Je n'ai rien!

G♯
- ci?

sempre pp

(avec autorité après avoir surpris un regard d'Hulda à Eiof)
C'est Ei - olf qui te trou - ble.

mf
p

HULDA.

Peut - ê - tre!

SVANHILDE. (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^{to} molto moderato.

The first system of the piano accompaniment consists of two staves. The right staff (treble clef) features a rhythmic pattern of eighth and sixteenth notes. The left staff (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

The second system continues the piano accompaniment. The right staff has more complex rhythmic figures. Dynamics include *dim.*, *p* (piano), and *ff* (fortissimo).

The third system shows a continuation of the piano accompaniment with consistent rhythmic patterns in both staves.

The fourth system features a prominent melodic line in the right hand with a large slur. Dynamics include *f*, *p*, *ff*, and *p*.

The fifth system concludes the piano accompaniment with a melodic flourish in the right hand. Dynamics include *f*, *mf* (mezzo-forte), and *dim.*

First system of musical notation. The treble clef staff contains a melody of eighth notes with a dynamic marking of *f* (forte) at the beginning and *dim.* (diminuendo) in the second measure. The bass clef staff contains a bass line of eighth notes with a fermata over the first measure.

Second system of musical notation. The treble clef staff continues the melody, with a dynamic marking of *dim.* at the start and *ff* (fortissimo) appearing in the third measure. The bass clef staff continues the bass line with a fermata over the first measure.

Third system of musical notation. The treble clef staff features a more complex melodic line with slurs and ties. The bass clef staff continues the bass line with a fermata over the first measure.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *molto dim.* (molto diminuendo). The bass clef staff has a dynamic marking of *p* (piano) and includes a fermata over the first measure.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *ff* (fortissimo) in the fifth measure. The bass clef staff continues the bass line with a fermata over the first measure.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs. Dynamics include *p* (piano) in the bass line and *p* in the treble line.

Second system of musical notation. The bass line includes dynamic markings *cresc.* (crescendo) and *ff* (fortissimo). There are also *p* (piano) markings in the bass line at the end of the system.

Third system of musical notation. The bass line includes dynamic markings *dim.* (diminuendo) and *p* (piano).

Fourth system of musical notation. The bass line includes dynamic markings *cresc.* (crescendo) and *ff* (fortissimo).

Fifth system of musical notation, primarily consisting of block chords in both the treble and bass staves.

Sixth system of musical notation, primarily consisting of block chords in both the treble and bass staves. The bass line ends with a *dim.* (diminuendo) marking.

p *mf*

Ténors. *ff*
 Dans nos fo - rêts et sur les eaux

Basses. *ff*
 Dans nos fo - rêts et sur les eaux

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

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 -

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

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

1^{re} Sop.
 Vous ai - me - rez comme u - ne sœur Lé - pée à

2^{de} Sop.
 Vous ai - me - rez comme u - ne sœur Lé - pée à
 Vous ai - me - rez

Ténors.
p Vous ai - me - rez Lé - pée à

Basses.
p Vous ai - me - rez com -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are for Soprano 1, Soprano 2, Tenors, and Basses. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: 'Vous ai - me - rez comme u - ne sœur Lé - pée à' for the sopranos and tenors, and 'Vous ai - me - rez com -' for the basses. The piano part begins with a piano (*p*) dynamic and includes various musical notations such as slurs and ties.

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 lé - pé - e, Vous ai - me - rez

The second system of the musical score continues the vocal and piano parts. The vocal parts are for Soprano 1, Soprano 2, Tenors, and Basses. The piano accompaniment continues with the right-hand melody and left-hand bass line. The lyrics are: 'vo - tre bras li - vré - e,' for the sopranos and tenors, and '- me u - ne sœur lé - pé - e, Vous ai - me - rez' for the basses. The piano part continues with various musical notations such as slurs and ties.

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

- 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

comme une - 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 -

pp

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

p

mf poco a poco cresc.

Sur nos vieux monts et sur les eaux

mf poco a poco cresc.

Sur nos vieux monts et sur les eaux

mf poco a poco cresc.

Sur nos vieux monts et sur les eaux

mf poco a poco cresc.

Sur nos vieux monts et sur les eaux

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

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

dim.

Même mouv^t

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines. Dynamics include 'p' (piano).

HULDA. (aux deux combattants)

HULDA. (aux deux combattants)
Souve-nez - vous, le prix est don - né de ma

EIOLF. (à part)

EIOLF. (à part)
main! De sa main!.. Qu'elle est belle ain - si!

HULDA. (aux deux combattants)

HULDA. (aux deux combattants)
Dieu vous pro - tè - ge!

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

GUDLEIK (à Eiof en se préparant au combat)
lourdement.
Par la ruse et le sor - ti - le - ge

6k Pen - ses - tu tri - om - pher ainsi - - - - - jusqu'à de - main?

EIOLF (fièrement)
Le meil - leur sor - ti - lège et la ru - se su - pré - me

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

GUDLEIK,
J'en doute a - vec rai -

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

6k - son.

E♭

C'est toi qui m'in_sul_tes!

G♯

Tu me_nas., Pour_quoi regardais-

fp *pp*

G♯

-tu d'un air troublé ma fi_an_cé_e? Ma fier_té tout à

poco *crese*

E♭

EIOLF.

El_le me plait!

G♯

l'heure en fut tou_te bles_sé_e, C'est

dim. *pp*

G♯

(Ils se battent)

bien, cheva_lier, défends-toi!

f marcato

Ténors.

La lutte cette fois est poignante et ré_ el_ le!

Basses.

Oui,

1^{rs} Sop.

ff

2^{ds} Sop.

ff

Arrêtons - les!

Arrêtons-les! arrêtons - les!

ff

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

c'est un vrai com_bat!

Arrêtons-les! arrêtons - les!

Les 1^{rs} Ténors.

p

Le du_

A_ mis, ces hommessont loy_ aux!

dim.

mf

1^{re} Sop.

2^{de} Sop.

Tous.

pp Et pour qui

pp Et pour qui

_el est per_mis! C'est vrai, c'est vrai!

HULDA (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^{res} Basses. 2^{des} Basses.
Gud-leika le bras vif! Ei-olf a la main sû-re!

p *cresc.*

f (Gudleik tombe blessé mortellement)
-jà par plus d'u-ne bles-su-re.

f
-jà par plus d'u-ne bles-su-re.

Tous les Ténors.
par plus d'u-ne bles-su-re.

Toutes les Basses.
Le sang coule!

sempre cresc.

ff

Molto lento.

HCLDA.

GEDREN. Il n'est plus!

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

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

THORDIS. *p*

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

Hu. Il res - pi - re! Il res - pi - re!

GEDREN. Non! non!

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

pp f f

Th. Ô pau - vre bien - ai - mé!

G^a. Ô pau - vre bien - ai - mé!

G^r. Ô pau - vre bien - ai - mé!

ASLAK. Ô pau - vre bien - ai - mé!

dim. - - - ppp

(La foule menace Eioff,

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

G⁴ Son vi - sa - ge pâ - lit et son œil s'est fer - mé.

G⁵ Son vi - sa - ge pâ - lit et son œil s'est fer - mé.

As. Son vi - sa - ge pâ - lit et son œil s'est fer - mé.

il l'écarte, et sort).

1^{rs} Sop.

2^{ds} Sop. Adieu! a -

Ténors. Adieu! a -

Basses. Notre cœur se dé.

p *espress.*

sf

ff

Notre cœur se dé - chi - re . A -

cresc. *ff*

- dieu! adieu! Notre cœur se dé -

cresc. *ff*

- dieu! adieu! Notre cœur se dé -

ff

- chi - re, Notre cœur se dé -

cresc. *ff*

ASLAR.

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*

GUDRUN.

As.

fils! Adieu ma vi - e!

Adieu!

a - - -

Adieu!

a - - -

A - dieu vaillante é -

p

cresc.

ff

A - dieu, vaillante é - pé - - - e,

cresc.

ff

- dieu! adieu! A - dieu, vaillante é -

cresc.

ff

- dieu! adieu! A - dieu, vaillante é -

ff

- pé - e A - dieu, vaillante é -

cresc.

ff

GUDRUN.

Adieu mon beau Gad.

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!

espress.

dim. - p

pp espress.

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- leik! adieu mon premier - né!

pp

HULDA.

A - dieu! tu vas dor - mir San -

Hu. *cresc. -*

- glant et so - li - tai - re Dans ton lit nup - 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 cresc.

A - dieu, guer-rier su -

CHOEUR. A - dieu, guer-rier su -

A - dieu, guer-rier su -

A - dieu, guer-rier su -

ff

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The first three staves are for individual voices, and the fourth is labeled 'CHOEUR'. All vocal lines begin with a rest followed by a quarter note 'A', a quarter note 'dieu,', a quarter note 'guer-rier', and a half note 'su -'. The piano accompaniment starts with a rest, followed by a quarter note 'A', a quarter note 'dieu,', a quarter note 'guer-rier', and a half note 'su -'. The piano part features a strong dynamic of *ff* and includes triplet figures in the right hand.

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 -

ff

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The vocal parts continue with the lyrics 'per- - -be, A - me trop tôt bri -'. The piano accompaniment features a strong dynamic of *ff* and includes triplet figures in the right hand.

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.

- 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

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 -

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

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

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
p
p
p

- cueil! A.dieu, toi dont l'esprit s'en vo - le vers —
 - 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*
cresc. *ff* *mf*
cresc. *ff* *mf*
cresc. *ff* *mf*

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

mf *ff* *ff* *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,

mf *ff*

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

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,

dim.

Tu t'en vas pour l'é - ter - ni -

dim.

Tu t'en vas pour l'é - ter - ni -

dim.

Tu t'en vas pour l'é - ter - ni -

dim.

Tu t'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. *pp*

cresc. *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.

Lento.

SECONDA.

f *ppp*

ppp

pp *pp* *pp*

meno p pp

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains four measures of music with dynamics *meno p* and *pp*. The lower staff is in bass clef and contains four measures of music, including a melodic line in the final measure.

meno p pp f

The second system consists of two staves. The upper staff is in bass clef and contains four measures of music with dynamics *meno p*, *pp*, and *f*. The lower staff is in bass clef and contains four measures of music, primarily consisting of chords.

f pp f p

The third system consists of two staves. The upper staff is in treble clef and contains four measures of music with dynamics *f*, *pp*, *f*, and *p*. The lower staff is in bass clef and contains four measures of music, including a melodic line in the final measure.

f pp f p

The fourth system consists of two staves. The upper staff is in bass clef and contains four measures of music with dynamics *f*, *pp*, *f*, and *p*. The lower staff is in bass clef and contains four measures of music, primarily consisting of chords.

pp p f

The fifth system consists of two staves. The upper staff is in treble clef and contains four measures of music with dynamics *pp*, *p*, and *f*. The lower staff is in bass clef and contains four measures of music, including a melodic line in the final measure.

pp p f pp sostenuto.

The sixth system consists of two staves. The upper staff is in treble clef and contains four measures of music with dynamics *pp*, *p*, *f*, and *pp sostenuto.*. The lower staff is in bass clef and contains four measures of music, primarily consisting of chords.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains several measures of music with notes and rests. The lower staff has a bass clef and contains several measures of music with notes and rests. Dynamic markings include *cresc.* and *f*.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains several measures of music with notes and rests. The lower staff has a bass clef and contains several measures of music with notes and rests. Dynamic markings include *dim.*, *pp*, *cresc.*, and *poco a poco.*

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains several measures of music with notes and rests. The lower staff has a bass clef and contains several measures of music with notes and rests. Dynamic markings include *dim.*, *pp*, *cresc.*, and *poco a poco.*

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains several measures of music with notes and rests. The lower staff has a bass clef and contains several measures of music with notes and rests. Dynamic markings include *dim.*, *pp*, *cresc.*, and *poco a poco.*

Fifth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains several measures of music with notes and rests. The lower staff has a bass clef and contains several measures of music with notes and rests. Dynamic markings include *dim.*, *pp*, *cresc.*, and *poco a poco.*

pp
tr... tr...
dim. pp
espress
marcato.

trb... trb... tr... tr... cresc. f molto sost.
cresc. molto sost.

molto dim. pp
molto dim. pp

First system of musical notation. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a key with one flat (B-flat). The first staff has a melodic line with a triplet of eighth notes. The second staff has a melodic line with a triplet of eighth notes and a dynamic marking of *pp*. The third and fourth staves provide harmonic accompaniment with chords and moving lines. There are three fermatas at the end of the system.

Second system of musical notation, continuing from the first. It features four staves. The right hand has a melodic line with a triplet of eighth notes and a trill. The left hand has a bass line with a triplet of eighth notes and a trill. The system concludes with a fermata.

Third system of musical notation, the final system on the page. It consists of four staves. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes and a dynamic marking of *pp*. The system ends with a fermata.

musical score system 1, featuring piano and bass staves with the instruction *molto cresc.*

musical score system 2, featuring piano and bass staves with the instruction *fff*

musical score system 3, featuring piano and bass staves

musical score system 1, featuring piano and bass staves with dynamic markings *molto sostenuto*.

musical score system 2, featuring piano and bass staves with dynamic markings *molto dim.* and *pp*.

musical score system 3, featuring piano and bass staves with first and second endings marked 1 and 2.

ASLAK père (sur la terrasse)

En-tre les bras d'Ei-

GUDRUN.

(avec certitude)

El-le! Hulda!

-olf tu l'as vu-e, i-ci mêmê?

pp

Deux temps valent un du mouv.^t précédent mais un peu retenu.

J'en de-meure encor tout indigné!

GUDRUN.

Rentrons Aslak

la nuit s'ap-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 in G major, 3/4 time. The system consists of two staves (treble and bass clef) with a grand staff bracket. The music includes chords and melodic lines. A dynamic marking of *meno p* is present in the fifth measure.

musical score system 2, continuing the piano accompaniment. It features a more active melodic line in the treble clef. A dynamic marking of *pp* is present in the fourth measure.

musical score system 3, continuing the piano accompaniment. A dynamic marking of *dolce molto espress.* is present above the first measure.

musical score system 4, continuing the piano accompaniment with sustained chords and melodic fragments.

musical score system 5, continuing the piano accompaniment with melodic lines in both staves.

Musical score for piano introduction. The right hand features a melodic line with a trill on the first note of the first measure. The left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *ppp* is present.

HULDA.

Heure ché - ri - e, te voilà

Musical score for the vocal part of HULDA. The vocal line begins with a rest followed by the lyrics "Heure ché - ri - e, te voilà". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

tu.

donc venue en - co_re!

Musical score for the vocal part of "tu.". The vocal line begins with a rest followed by the lyrics "donc venue en - co_re!". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

u.

Les der.

Musical score for the vocal part of "u.". The vocal line begins with a rest followed by the lyrics "Les der.". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking *pp* is present.

Bu. *niers bruits du soir meurent sous le ciel*

Hu. *d'or. Des trou-*

Hu. *-peaux vibre au loin la clai- re sonne- ri- e!*

Hu. *0*

Hu. monts silen - ci - eux aux solennels con - tours,

p

Hu. Ô glaciers scintil - lants, O premiè - res é - toi - les,

meno p

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

poco rall.

Hu. voi - les, A - bri - tez dou - ce - ment mes. pre -

poco rall.

Hu. *pressez.*
 - fon - des a - mours. Amours cou - pa - bles? *pressez.*
mf

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

Hu. mè - me, Pour dé - li - ver mon cœur d'un hy - men dé - tes -
mf

Hu. - té, A fait sur - gir Ei - olf, ce jus - ti - crier su -
mf

Hu. - prê - me Qui m'a soudai - ne - ment rendu la li - ber -
mf

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

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

Hu. *plus doux.*
vi - e, A toi, comme vengeur su - bli - me, A
dim. pp
Ped.

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

Hu. *passionné.*
vent res - ter as - ser - vi - e Et tu

Hu. *crese.*
 dois en mon cœur *Vivre*

Hu. é - ter - nel - le - ment! Ma voix t'ap -

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

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

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!

Hu. **Lentamente.** Tu tardes

Lentamente. *mf*

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

mf

Hu. coup dans mon âme oppres - sé - e! Oui! Si quel - que dan -

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

du. - ment!... J'en sais une aux beaux yeux qui

Hu. l'ai - me sans rien di - re! Swanhil - de!

(avec brusquerie)

Un peu animé.

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

Un peu animé.

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

cresc. **Très large.**

Hu. com_me dans mon em - pi - re!

rall. **Allegro.**

Allegro.

suivez. *f* *p* *poco f*

Hu. (écoutant) C'est lui! j'entend ses pas!

p *cresc.*

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

sempre cresc.

EIOLF (en entrant en scène)

Hu. viens! Hul - - -

ff

(avec tendresse) **Più lento.**

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

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

express.

Animato.

Hu. Chère â - - - mè, chère â - - - me!

Ei. - da!

Animato.

très passionné.

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

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

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

a Tempo.

molto dolce.

EIOLF (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 m'appa - rais dans la nuit

molto cresc.
Ei. A - vec le beau mys - tè - - re

ff ad lib.
Ei. et la splen - deur d'un an - ge!

ff *p* *pp*
suivrez.

molto dolce.

Ei. Sous les étoi - les d'or pâ - li, Viens, je veux

Ei. boire en ta ca - res - se Li - vres - - se de la -

HULDA.

Ei. Ta pa - role est ar -
-mour et cel - - le de l'ou - bli!

rall.

suivez. *ppp*

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

m.g.

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

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

HULDA.

p

A quel - ques sourds re -

Ei. - en .

pp
espress.

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

pp

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

pp

Hu. â - - - - - pres a - mours!

EIOLE. *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 —

HULDA.
 Le des - tin? o mon
 je te voi - e!

ad lib.
pp *suivrez.* *marcato p*

Hu.
 maî - tre; ô mon Ei_olf ai - mé!

mf *dim.*

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 fut ar -*

Hu. *- mé Pour m'af - franchir enfin d'un in - jus - te mar -*

Hu. *- ty - re!*

EIOLF

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

Ei. *cresc.*
 - min où tu fus par mes yeux — tout à coup ren - con - tré - e!

espress. *cresc.* *f*

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

mf

Hu.
 Nous sou - ri - 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.*

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

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

Hu. *Largement,*
- ir? Sois donc sans crainte et par - tons Ré - u -
 EIOLE
Tou - jours!

avec chaleur

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

The first system consists of a vocal line (Hu.) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "nis dans u. ne même é. trein. te, Vers le pa - ys de mes aï - eux Ei -". The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and moving lines.

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

molto cresc.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "olf, moncheva - lier, c'est moi qui te le de - man - de, Par -". The piano accompaniment includes the instruction "molto cresc." and a dynamic marking "f".

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

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "tons vers la fa.rouche ls. lan. de, Vers ses â - pres vol - cans qui". The piano accompaniment features a dynamic marking "f".

Hu. *fu - ment dans les cieux. —*

EIOLE

Je te suivrai! —

ff *dim.*

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "fu - ment dans les cieux. —" and "Je te suivrai! —". The piano accompaniment includes dynamic markings "ff" and "dim.".

Più lento.

mf molto espress.

espress.

EIOLF *molto dolce*

Di - vine ex -

pp sempre e Ped.

HULDA *molto dolce*

Di - vine ex - tase! ou nos

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

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

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

EIOLE *molto dolce*

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

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

BULDA *dolcissimo*

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

nu. *vine ex tase Où nos yeux é - blou -*
 Ei. *n'est qu'i - vres - se, tout n'est que prin -*
pp

Hu. *- is Qu'un même a - mour em - brâ - se!*
 Ei. *- temps, Oui, tout n'est qu'i - vres - se! Di -*
poco f

Hu. *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 loin - tains rayon - ner l'a - ve - nir.

Ei. *p* *cresc.*
 Voient dans de bleus loin - tains rayon - ner l'a - ve -

pp *cresc.*

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 -

ff

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

Ei. *ff* - _coi - - - vent sou -

ff *molto dim.*

Hu. *pp* *molto slargando.* mer - veil - leux ri - va - ges Qui sem - blaient à j

Ei. *pp* - _dain - - - ces ri - va - ges Qui semblaient -

pp *molto slargando.*

Hu. *ff* - _mais les fuir.

Ei. *ff* à jamais les fuir.

p.

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^o maestoso.

PRIMA.

ff *ff pp*

SECONDA.

All^o maestoso.

ff *pp ma*

ff sempre pp *ff* *ff*

marcato. *ff*

ff sempre pp

ff *pp ma marcato.* *ff pp*

The musical score is written for two vocal parts, Prima and Seconda, and piano accompaniment. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked 'All^o maestoso'. The score consists of three systems of music. The first system shows the vocal entries with dynamics *ff* and *ff pp*. The second system continues the vocal lines with dynamics *ff sempre pp*, *ff*, and *ff*, and includes a piano part marked *marcato.* and *ff*. The third system concludes the piece with dynamics *ff sempre pp*, *ff*, *pp ma marcato.*, and *ff pp*.

sostenuto non troppo.

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of eighth notes. The bass staff features a rhythmic accompaniment of eighth notes. Dynamic markings include *ff* and *pp* in the bass staff, and *sf* in the treble staff. There are also hairpins indicating crescendos and decrescendos.

Second system of musical notation. The treble staff contains a melodic line with a trill (*tr*) and a dynamic marking of *p*. The bass staff has a trill (*tr*) and a dynamic marking of *ff*. A *sf* marking is present in the treble staff, and *p espress* is written at the end of the system.

Third system of musical notation. The treble staff features a trill (*tr*) and a dynamic marking of *ff*. The bass staff has a trill (*tr*) and a dynamic marking of *ff*. A *p* marking is in the bass staff, and a *sf* marking is in the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with a dynamic marking of *pp*. The bass staff has a dynamic marking of *pp*.

Fifth system of musical notation. The treble staff has a melodic line with a dynamic marking of *pp*. The bass staff has a dynamic marking of *pp*.

musical score system 1, first system. Treble and bass staves. Treble staff: *molto cresc.*, *p*, *sf*. Bass staff: *molto cresc.*, *p*, *sf*. Includes dynamic markings and slurs.

musical score system 2, second system. Treble and bass staves. Treble staff: *tr*, *ff*, *sf*, *mf*. Bass staff: *tr*, *ff*, *p*, *sf*, *mf*. Includes trills, dynamics, and slurs.

musical score system 3, third system. Treble and bass staves. Treble staff: *cresc.*, *ff*. Bass staff: *cresc.*, *ff*. Includes dynamics and slurs.

Two systems of piano accompaniment. The first system consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with eighth notes and rests. The dynamic marking *ff marcato* is present in both systems.

ff marcato

ff marcato

Two systems of piano accompaniment. The first system consists of a treble and bass staff. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests. The dynamic marking *p cantabile* is present in the first system, and *cantabile* is present in the second system.

p cantabile.

cantabile.

pp cantabile.

Two systems of piano accompaniment. The first system consists of a treble and bass staff. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests. The dynamic marking *ff* is present in the first system, and *p cantabile.* is present in the second system.

ff

p cantabile.

ff

pp

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music is marked *cantabile.* in the first measure, *mf* in the second, *cresc.* in the third, and *f* in the fourth. The first measure contains a half note, followed by a whole note in the second measure. The third and fourth measures contain eighth and sixteenth notes with slurs. The lower staff features a steady accompaniment of eighth notes.

Second system of musical notation, continuing from the first system. The upper staff is marked *molto dolce.* in the first measure, *f* in the second, and *cresc.* in the third. The lower staff is marked *pp* in the first measure, *f* in the second, and *cresc.* in the third. The first measure of the upper staff contains a whole rest. The second measure contains a half note. The third and fourth measures contain eighth notes with slurs. The lower staff continues with eighth-note accompaniment.

ENTRÉE DU ROI ET DE LA REINE, CORTÈGE.

Third system of musical notation, titled "ENTRÉE DU ROI ET DE LA REINE, CORTÈGE." It consists of two grand staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music is marked *f* in the first measure and *ff* in the second. The first measure contains a half note, followed by a whole note in the second measure. The third and fourth measures contain eighth and sixteenth notes with slurs. The lower staff features a steady accompaniment of eighth notes.

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

tr

ff

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*

p

-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

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

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-
 - cê-tres.
 - cê-tres.
 - cê-tres.

cresc. *ff*
cresc. *ff*
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.

Oui, sa - lut — rayonnants é -

Altos.

ray - on - nants é -

Ténors.

Basses.

p cantabile.

- poux Dont la coutu - miè - re bon -
- poux Dont la bon -
Oui sa - lut rayonnants é - poux Dont la bon -
ray - on - nants é - poux 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 -

cresc.

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

ff *mf*
ff *p* *cresc.*

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

8
ff *p*

Honneur à nos maîtres!

Honneur à nos maîtres! Honneur à nos

Honneur à nos maîtres!

Honneur à nos maîtres! Honneur à nos maîtres!

p *cresc.*

Detailed description: This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of two staves (Right and Left Hand). The vocal lines are in French and repeat the phrase 'Honneur à nos maîtres!'. The piano accompaniment includes dynamic markings 'p' (piano) and 'cresc.' (crescendo). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

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*

Detailed description: This system contains the third and fourth systems of music. It features the same four vocal staves and piano accompaniment as the first system. The vocal lines continue with the phrase 'Honneur à vous dont la'. The piano accompaniment includes dynamic markings 'ff' (fortissimo) and 'sempre ff' (sempre fortissimo). A fermata is placed over the final note of the vocal line in the first system of this section. The music continues in the same key and time signature.

bon_té Offre aux yeux

bon_té Offre aux yeux

bon_té Offre aux yeux

bon_té Offre aux yeux

de ton peu ple Le palais et le parc où vi_vaient

de ton peu ple Le pa_lais et le parc où vi_vaient

de ton peu ple Le palais et le parc où vi_vaient

de ton peu ple Le pa_lais et le parc où vi_vaient

les an - cê - tres. *fff* Sa - lut ô ray - on -
 les an - cê - tres. *fff* Sa - lut ô ray - on -
 les an - cê - tres. *fff* Sa - lut ô ray - on -
 les an - cê - tres. *fff* Sa - lut ô ray - on -

- nants é - poux!
 - nants é - poux!
 - nants é - poux!
 - nants é - poux!

fff rit.
fff rit.
 a Tempo animato.
 a Tempo animato.

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 two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some chords and rests.

à la fête qui représente: la lutte du printemps et de l'hiver.

The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues in the same key and time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some chords and rests.

The third system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues in the same key and time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some chords and rests. An 8-measure rest is indicated in the top staff of this system.

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 **Eistesso tempo.**

PRIMA.

SECONDA.

Poco lento.

Poco lento.

pp

pp

pp 6 6 6 8-
più f sostenuto.

This system contains two systems of staves. The upper system has a treble clef and a bass clef. The treble clef part features a melodic line with sixteenth-note runs, marked with 'pp' and '6'. The bass clef part has a bass line with a '6' marking. The lower system has a bass clef and a treble clef. The bass clef part has a bass line with a '6' marking. The treble clef part has a treble line with a '6' marking and a 'più f sostenuto.' marking.

8- 3 3 3
dim.
m.g.
cresc. Ped
f staccatissimo. dim. senza Ped

This system contains two systems of staves. The upper system has a treble clef and a bass clef. The treble clef part features a melodic line with sixteenth-note runs, marked with '8-' and '3'. The bass clef part has a bass line with a '6' marking. The lower system has a bass clef and a treble clef. The bass clef part has a bass line with a '6' marking. The treble clef part has a treble line with a '6' marking and a 'dim.' marking. The bass clef part has a bass line with a 'Ped' marking and a 'cresc.' marking. The treble clef part has a treble line with a 'f staccatissimo. dim.' marking and a 'senza Ped' marking.

pp poco rf
pp poco rf

This system contains two systems of staves. The upper system has a treble clef and a bass clef. The treble clef part features a melodic line with sixteenth-note runs, marked with 'pp' and 'poco rf'. The bass clef part has a bass line with a 'poco rf' marking. The lower system has a bass clef and a treble clef. The bass clef part has a bass line with a 'pp' marking. The treble clef part has a treble line with a 'poco rf' marking.

Animato.

The musical score consists of several systems of staves. The first system shows a treble clef staff with a **3/4** time signature and a **rall.** marking, followed by a **p** dynamic and a **cresc.** marking leading to an **8^a** octave. The second system features a bass clef staff with a **f** dynamic, a **rall. dim.** marking, and a **Ped** (pedal) marking, leading to a **cresc.** marking and an **m.g.** (mezzo-giochiato) marking. The third system includes a **pp** dynamic and a **8^a** octave. The fourth system is marked **espress.** and **f**. The fifth system is marked **dolce espress.**, **poco rf.**, and **m.g.**. The sixth system is marked **staccatissimo.**, **poco rf.**, **pp**, and **espress.**

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. It begins with a dynamic marking of *f*, followed by *pp*. The lower staff has a bass clef and begins with a dynamic marking of *f*, followed by *pp*, *mf*, *pp*, and *f*. There are various musical notations including notes, rests, and slurs.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. It features a dynamic marking of *sostenuto.* and includes a triplet of sixteenth notes. The lower staff has a bass clef and a key signature of two flats. It features a dynamic marking of *dim.* and includes a triplet of sixteenth notes.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. It features a dynamic marking of *f* and *pp*. The lower staff has a bass clef and a key signature of two flats. It features a dynamic marking of *pp* and includes a triplet of sixteenth notes.

The musical score is arranged in four systems, each with two staves (treble and bass clef).
System 1: Features triplets in both hands. The right hand has a melodic line with triplets, and the left hand has a more complex rhythmic accompaniment. The tempo marking **Animato.** is present. The time signature is 3/4.
System 2: Continues the piece. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. The tempo marking **Animato.** is present. The time signature is 3/4.
System 3: Features a change in dynamics. The right hand starts with **sf** and **dim.**, then transitions to **molto cantabile.** The left hand has a melodic line with slurs and accents, starting with **dim.** and **sf**, then **pp**. The time signature is 3/4.
System 4: Continues the piece. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. The time signature is 3/4.

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 music is in a key with one flat (B-flat) and a 3/4 time signature. The first measure shows a melodic line 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 melodic and harmonic development. The lower two staves contain a complex bass line with sixteenth-note patterns and fingerings indicated by the number '6'.

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 music is in the same key and time signature as the first system. The first measure is marked with *pp* (pianissimo). The second measure features a dynamic marking of *pp* and includes a hairpin crescendo/decrescendo symbol. The lower two staves continue with the complex bass line and fingerings.

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 music is in the same key and time signature. The first measure is marked with *mf* (mezzo-forte). The second measure features a dynamic marking of *mf* and includes a hairpin crescendo/decrescendo symbol. The lower two staves continue with the complex bass line and fingerings.

This musical score is arranged in three systems, each containing two grand staves (treble and bass clef). The first system features a complex texture with sixteenth-note runs in the bass clef of both staves, marked with '6' for sixteenth notes. The second system introduces a dynamic shift to *f* (forte) in the bass clef of both staves. The third system begins with a *pp* (pianissimo) dynamic in the treble clef of both staves, with the bass clef continuing its sixteenth-note patterns. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur and the instruction *dolce espress.* below it. The lower staff is in bass clef and contains a bass line with a slur and a fermata. The key signature has one flat.

Second system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and a fermata. The lower staff has a bass line with slurs and a fermata. The instruction *poco rf* is written above the lower staff, and *pp* is written above the upper staff. The key signature has one flat.

Third system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and a fermata. The lower staff has a bass line with slurs and a fermata. The instruction *pp* is written above the upper staff. The key signature has one flat.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and a fermata. The lower staff has a bass line with slurs and a fermata. The instruction *pp* is written above the upper staff, *smorz.* is written above the lower staff, and *ppp* is written above the upper staff. The key signature has one flat.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and a fermata. The lower staff has a bass line with slurs and a fermata. The instruction *f* is written above the upper staff, *pp* is written above the lower staff, *smorz.* is written above the lower staff, and *ppp* is written above the upper staff. The key signature has one flat.

DANSE DE L'HIVER.

PRIMA. *Allegretto.* *ff pesante.*

SECONDA. *Allegretto.* *pesante.* *ff 8^a bassa*

ff tr

sempre ff

The first system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 7/8. The music features a melodic line in the treble with eighth-note patterns and a bass line with chords and eighth-note accompaniment. Accents (^) are placed above several notes in both staves.

The second system continues the musical piece. It maintains the same key signature and time signature. The treble staff continues with its melodic line, while the bass staff provides harmonic support with chords and rhythmic patterns. Accents (^) are used throughout to highlight specific notes.

The third system includes the dynamic marking *poco meno. f* in the upper right. The music continues with similar melodic and harmonic textures. The bass line shows some changes in chord voicing and rhythm.

The fourth system features the dynamic marking *poco meno. ff* in the lower right. The music continues with the established melodic and harmonic patterns. The bass line has some rests and specific rhythmic markings.

The fifth system shows more complex chordal textures in both staves. The treble staff has some notes beamed together, and the bass staff features dense chordal accompaniment. The overall texture is more intricate than in the previous systems.

The sixth system concludes the page. It features a final melodic phrase in the treble and a corresponding bass line. The music ends with a clear cadence in both staves.

pp

p

This system contains two systems of music. The first system has a treble and bass staff with a mezzo-piano (*pp*) dynamic. The second system has a bass staff with a piano (*p*) dynamic. Both systems are in 3/4 time and feature chords and melodic lines with accents.

dim.

dim.

This system contains two systems of music. The first system has a treble and bass staff with a *dim.* marking. The second system has a bass staff with a *dim.* marking. Both systems are in 3/4 time and feature chords and melodic lines.

Au loin des Hautbois annoncent l'arrivée du
PRINTEMPS.

And.^{no} non troppo lento.

3/4

2/4

This system contains two systems of music. The first system has a treble and bass staff with a 3/4 time signature and a triplet. The second system has a bass staff with a 2/4 time signature. Both systems are in 3/4 time and feature chords and melodic lines.

And.^{no} non troppo lento.

pp sostenuto.

3/4

2/4

This system contains two systems of music. The first system has a bass staff with a *pp sostenuto.* marking and a 3/4 time signature. The second system has a bass staff with a 2/4 time signature. Both systems are in 3/4 time and feature chords and melodic lines.

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^{no} non troppo.
tre corde.

meno dolce.

And^{no} non troppo.
tre corde.

meno dolce.

pp

pp

più forte. *ppp*

ppp

ppp *mf* *pp* *cresc.*

pp *mf sostenuto.* *pp* *sostenuto. cresc.*

sempre cresc.

sempre cresc.

ff

ff

molto dim. *p*

molto dim. *p* *p* *p ma marcato.*

p *poco sf* *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*

espress. rall.

poco sf

cresc. *dim.* *pp* *espress.*

cresc. *dim.* *pp* *pp*

rall.

DANSE DES ELFES.

Allegretto.

8-----,

First system of musical notation. 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 begins with a piano (*ff*) dynamic, followed by a piano (*pp*) dynamic, and ends with a piano (*ff*) dynamic. There are rests in the first measure of both staves.

Allegretto.

Second system of musical notation. 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 begins with a piano (*ff*) dynamic, followed by a piano (*ff*) dynamic with a *dim.* marking, then a piano (*p non legato*) dynamic, and ends with a piano (*ff*) dynamic.

Third system of musical notation. 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 begins with a piano (*p*) dynamic, followed by a piano (*pp*) dynamic.

Fourth system of musical notation. 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 begins with a piano (*pp*) dynamic, followed by a piano (*pp*) dynamic, then a piano (*meno p*) dynamic, and ends with a piano (*pp*) dynamic.

Fifth system of musical notation. 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 begins with a piano (*molto cresc.*) dynamic, followed by a piano (*f*) dynamic.

Sixth system of musical notation. 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 begins with a piano (*molto cresc.*) dynamic, followed by a piano (*f*) dynamic.

ff pp molto cresc.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). The music features a complex texture with many sixteenth and thirty-second notes. The first measure of the upper staff is marked *ff* and the first measure of the lower staff is marked *pp*. The phrase *molto cresc.* appears in the third measure of both staves.

f molto dolce. p

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains three flats. The music continues with intricate rhythmic patterns. The first measure of the upper staff is marked *f* and the first measure of the lower staff is marked *p*. The phrase *molto dolce.* is written in the second measure of the upper staff.

This system contains the third and fourth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains three flats. The music continues with intricate rhythmic patterns and dynamic markings.

This system contains the fifth and sixth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains three flats. The music concludes with intricate rhythmic patterns and dynamic markings.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a dynamic marking of *mf*. Bass clef contains a bass line with a slur and a dynamic marking of *f*. The key signature has three flats.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a slur, a dynamic marking of *f*, and a dynamic marking of *dim.* leading to a dynamic marking of *p*. Bass clef contains a bass line with a slur and a dynamic marking of *dim.* leading to a dynamic marking of *p*. The key signature has three flats.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with a slur, a dynamic marking of *mf*, a dynamic marking of *f*, and a dynamic marking of *dim.*. Bass clef contains a bass line with a slur and a dynamic marking of *f*, and a dynamic marking of *dim.*. The key signature has three flats.

poco rall. *molto dolce.*

tr.

p

dim. *p* *pp*

pp *p marcato.*

pp *ff mordente..* *f*

ff

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *sf*, *mf*, and *ff*. It includes two instances of the marking *ten.* above the notes. The lower staff (bass clef) contains a bass line with dynamics *mf* and *f*.

Second system of musical notation. The upper staff (treble clef) features a melodic line with dynamics *pp* and *m.g.*. The lower staff (bass clef) contains a bass line with dynamics *ff* and *f*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *pp* and *m.g.*. The lower staff (bass clef) contains a bass line with dynamics *ff* and *f*.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *molto cresc.* and *ff*. It includes the marking *m.d.* above the notes. The lower staff (bass clef) contains a bass line with dynamics *molto cresc.* and *ff*.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *molto cresc.* and *ff*. The lower staff (bass clef) contains a bass line with dynamics *molto cresc.* and *ff*.

pp m.g.

pp espress. pp

pp

Detailed description: This system contains the first two systems of a musical score. The top system consists of two staves (treble and bass clef) with a grand staff bracket. The bottom system also consists of two staves (treble and bass clef) with a grand staff bracket. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *pp* (pianissimo) and *m.g.* (mezzo-forte). The word *espress.* (espressivo) is written above the bass staff in the second measure of the bottom system.

m.d.

molto cresc. ff

Detailed description: This system contains the third and fourth systems of the musical score. The top system consists of two staves (treble and bass clef) with a grand staff bracket. The bottom system also consists of two staves (treble and bass clef) with a grand staff bracket. The music continues in the same key and time signature. Dynamics include *m.d.* (mezzo-forte), *molto cresc.* (molto crescendo), and *ff* (fortissimo). The *ff* dynamic is written above the bass staff in the third measure of the bottom system.

pp espress. mf

espress. mf

pp mf

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system consists of two staves (treble and bass clef) with a grand staff bracket. The bottom system also consists of two staves (treble and bass clef) with a grand staff bracket. The music continues in the same key and time signature. Dynamics include *pp* (pianissimo), *espress.* (espressivo), and *mf* (mezzo-forte). The *mf* dynamic is written above the bass staff in the third measure of the bottom system.

molto cresc. *ff*

molto cresc. *ff*

fff

molto.

dim. - - - - - *pp*

molto dim. - - - - - *pp*

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

molto cresc. - - - - - *f* - - - - - *p*

molto cresc. - - - - - *f* - - - - - *p*

molto cresc. - - - - - *f* - - - - - *p*

p

p

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). The music begins with a half rest in the upper staff and a quarter note in the lower staff. The upper staff has a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a series of chords and melodic fragments, often with slurs. The lower staff has a more active bass line with eighth and sixteenth notes, providing a rhythmic and harmonic foundation for the upper part.

The third system shows a continuation of the dense, chordal texture. The upper staff is filled with chords, some with slurs, and the lower staff continues with its active bass line, often using chords and moving lines to support the upper part.

The fourth system features a more active bass line in the lower staff, with eighth and sixteenth notes. The upper staff continues with chords and some melodic movement, maintaining the overall harmonic and textural complexity.

8

The fifth system is marked with a piano (*p*) dynamic at the beginning. It features a *molto cresc.* (much crescendo) marking across the system, leading to a fortissimo (*ff*) dynamic at the end. The music consists of dense, sixteenth-note patterns in both staves.

The sixth system is also marked with a piano (*p*) dynamic at the beginning and a *molto cresc.* (much crescendo) marking, leading to a fortissimo (*ff*) dynamic at the end. The music continues with dense, sixteenth-note patterns in both staves.

IV

DANSE ET CHŒUR DES GNDINES.

PRIMA.

Pochissimo lento.

p *ppp*

SECONDA.

Pochissimo lento.

dolce espress. *più dolce.*

a Tempo.

ff *p* *ppp* *molto dolce.*

a Tempo.

ff *p* *ppp* *poco rall.* *molto dolce.*

The musical score is written for two vocal parts, Prima and Seconda, and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into three systems. The first system is marked 'Pochissimo lento' and features the vocal parts with dynamics *p* and *ppp*, and the piano accompaniment with *dolce espress.* and *più dolce.* The second system is marked 'a Tempo' and features the vocal parts with dynamics *ff*, *p*, and *ppp*, and the piano accompaniment with *ff*, *p*, *ppp*, *poco rall.*, and *molto dolce.* The third system continues the piano accompaniment with various dynamics and articulation marks.

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a dynamic marking of *mf* and contains a melodic line with various intervals and a *dim.* (diminuendo) hairpin. The bass staff provides harmonic support with chords and single notes. A *pp* (pianissimo) dynamic marking appears in the treble staff towards the end of the system.

Second system of musical notation. The treble staff features a melodic line with a *pp molto legato.* (pianissimo, very legato) instruction. It includes a triplet of eighth notes. The bass staff continues the harmonic accompaniment with a *pp* dynamic marking.

Third system of musical notation. The treble staff has a melodic line with a *pp poco rall.* (pianissimo, a little slower) instruction. The bass staff also has a *pp poco rall.* instruction. The system concludes with a double bar line.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music is marked *dolciss.* in both staves. The upper staff contains a melodic line with some rests, while the lower staff has a more active accompaniment.

Second system of musical notation, continuing from the first. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music is marked *dolciss.* in the first part and *f molto più f* in the second part. The upper staff has a melodic line with some rests, while the lower staff has a more active accompaniment.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats (Bb and Eb). The lower staff has a bass clef and the same key signature. The music is marked *cresc.* in the first part and *f* in the second part. The upper staff has a melodic line with some rests, while the lower staff has a more active accompaniment.

The musical score is arranged in four systems, each consisting of two staves (treble and bass clef). The first system is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a melody in the upper staff and accompaniment in the lower staff. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The second system continues the piece, with dynamic markings *ff dim.* and *pp*. It includes an 8-measure rest in the upper staff. The third system is in a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melody in the upper staff and accompaniment in the lower staff. Dynamic markings include *pp*. The fourth system continues the piece, with dynamic markings *pp*. It includes an 8-measure rest in the upper staff and a 3-measure rest in the lower staff.

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 -

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 -
 Altos
 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 L'on - di - ne sur - git réveil - lé - e Du
 -seaux L'on - di - ne sur - git réveil - lé - e Du
 -gnant des yeux, Il sourit a - vec un mys - tè - re Ma
 -gnant des yeux, Il sourit a - vec un mys - tè - re Ma

cresc. *f* *dim.*

cresc. *f* *dim.*

sein des eaux.

sein des eaux.

- li - ci - eux. Bles - sé d'abord par la lumiè - re Du clair so -

- li - ci - eux. Bles - sé d'abord par la lumiè - re Du clair so -

molto dolce.

pp

- leil L'Elfe est sorti de la bruyè - re A son ré -

- leil L'Elfe est sorti de la bruyè - re A son ré -

ppp
 Aux mur - mu - res de la feuil - le - e
ppp
 Aux mur - mu - res de la feuil - le - e
 -veil *ppp* Et char - mé de re - voir la
 -veil *ppp* Et char - mé de re - voir la

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are for piano accompaniment. Dynamics include *ppp* and *pp*. The key signature has two sharps (F# and C#).

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*

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are for piano accompaniment. Dynamics include *cresc.* and *f*. The key signature has two sharps (F# and C#).

- 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 enlacés, le chœur chante.

dolce.

molto dim.

molto dolce.

Les a - mants et les fi - an - cés

Don - neit

Et les fian - cés

Et les fian - cés

pp

pp

Donnent tout leur es_sor.

à leurs chau_des pen_sé_es tout leur es_sor.

Donnent tout leur es_sor.

Donnent tout leur es_sor.

rinf. *dim subito.*

rinf. *mf* *dim subito.*

ppp
Mon-
ppp
Mon-
ppp
Mon-
ppp
Mon-

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

sf sf 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 rondé autour du printemps)

ppp

V
RONDE GÉNÉRALE.

All^o brioso.

PRIMA. *ff*

All^o brioso.

SECONDA. *ff*

p

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together, and slurs. The key signature has two sharps (F# and C#).

The second system of music consists of two staves, both in bass clef. The upper staff contains a melodic line with quarter and eighth notes, some beamed together, and slurs. The lower staff contains a bass line with quarter and eighth notes, some beamed together, and slurs. The key signature has two sharps (F# and C#).

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together, and slurs. The key signature has two sharps (F# and C#). A dynamic marking 'p' is present in the lower staff.

The fourth system of music consists of two staves, both in bass clef. The upper staff contains a melodic line with quarter and eighth notes, some beamed together, and slurs. The lower staff contains a bass line with quarter and eighth notes, some beamed together, and slurs. The key signature has two sharps (F# and C#). A dynamic marking 'p' is present in the lower staff.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together, and slurs. The key signature has two sharps (F# and C#).

The sixth system of music consists of two staves, both in bass clef. The upper staff contains a melodic line with quarter and eighth notes, some beamed together, and slurs. The lower staff contains a bass line with quarter and eighth notes, some beamed together, and slurs. The key signature has two sharps (F# and C#).

Musical score for the first system, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *ff* and *mf*.

Musical score for the second system, continuing the piece. The right hand has a more complex texture with many beamed notes. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*, *mf*, and *p*.

Musical score for the third system, concluding the page. The right hand features a *cantabile.* section with a smooth, flowing melody. The left hand continues with a rhythmic accompaniment. Dynamics include *pp* and *dim.*

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with slurs and accents, and a dynamic marking of *pp* (pianissimo) with a hairpin crescendo. The lower staff is in bass clef, providing a harmonic accompaniment with chords and single notes.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff features a prominent triplet pattern in the bass clef, with a dynamic marking of *p* (piano).

Third system of musical notation. The upper staff continues the melodic line. The lower staff provides a harmonic accompaniment with chords and single notes.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff features a prominent triplet pattern in the bass clef, with a dynamic marking of *p* (piano).

Fifth system of musical notation. The upper staff continues the melodic line with slurs and accents. A dynamic marking of *p* (piano) is present. A bracket with the number '8' spans across the first four measures of the upper staff.

Sixth system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff features a prominent triplet pattern in the bass clef, with a dynamic marking of *p* (piano).

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 music consists of eighth and sixteenth notes. Dynamic markings include *cresc.* and *f*.

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 consists of eighth and sixteenth notes. Dynamic markings include *cresc.* and *f*.

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 consists of eighth and sixteenth notes. Dynamic marking is *ff*.

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 consists of eighth and sixteenth notes. Dynamic marking is *ff*.

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 consists of chords and rests. Dynamic markings include *ff* and *p*.

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 consists of chords and rests. Dynamic markings include *p*, *pp*, and *tr*.

First system of musical notation. The treble clef part begins with a trill marked *p tr*. The bass clef part has a trill marked *p*. The system concludes with a *fff* dynamic marking.

Second system of musical notation. The bass clef part features dynamics of *p*, *pp*, and *pp*. The treble clef part features dynamics of *pp* and *fff*.

Third system of musical notation. Both the treble and bass clef parts consist of continuous sixteenth-note patterns. Dynamics are marked as *pp* and *pp*.

Fourth system of musical notation. The treble clef part has a sixteenth-note pattern with dynamics of *pp* and *pp*. The bass clef part has a sustained bass line.

Fifth system of musical notation. The treble clef part has a sixteenth-note pattern with dynamics of *pp* and *ff*. The bass clef part has a sustained bass line.

Sixth system of musical notation. The bass clef part has a sixteenth-note pattern with dynamics of *pp* and *ff*. The treble clef part has a sustained treble line.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *pp* and *ff*. There are 'x' marks above some notes in the upper staff. A measure rest of 8 measures is indicated at the end of the system.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *pp* and *ff*. There are 'x' marks above some notes in the upper staff. A measure rest of 8 measures is indicated at the beginning of the system. Trills are marked with 'tr' and a wavy line.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *f*. Trills are marked with 'tr' and a wavy line.

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *f*. Trills are marked with 'tr' and a wavy line.

Fifth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a rhythmic accompaniment. Dynamics include *f*. Trills are marked with 'tr' and a wavy line.

tr *f*

fff

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features several trills marked with 'tr' and a dynamic marking of *f*. The lower staff is in bass clef with the same key signature and time signature, starting with a dynamic marking of *fff*. The music consists of eighth and sixteenth notes.

tr

3 7 3 7 3 7 3 7

This system contains the next two staves. The upper staff has a trill marked 'tr' and a dynamic marking of *f*. The lower staff features a rhythmic pattern of eighth notes with a dynamic marking of *f*. The music continues with eighth and sixteenth notes.

dim. *p* *ma marcato.*

dim.

This system contains the final two staves. The upper staff begins with a dynamic marking of *dim.*, followed by a *p* marking and a *ma marcato.* instruction. It includes triplet markings (3) and a dynamic marking of *f*. The lower staff also begins with a *dim.* marking and features a complex rhythmic pattern of eighth notes.

pp

Musical notation for the first system, right-hand part. It features a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines, starting with a piano (*pp*) dynamic. The notation includes slurs and accents.

pp

Musical notation for the first system, left-hand part. It features a bass clef and a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines, starting with a piano (*pp*) dynamic. The notation includes slurs and accents.

pp

cresc.

Musical notation for the second system, right-hand part. It features a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines, starting with a piano (*pp*) dynamic and increasing in volume (*cresc.*). The notation includes slurs and accents.

pp

cresc.

Musical notation for the second system, left-hand part. It features a bass clef and a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines, starting with a piano (*pp*) dynamic and increasing in volume (*cresc.*). The notation includes slurs and accents.

8

molto cresc.

Musical notation for the third system, right-hand part. It features a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines, starting with a piano (*pp*) dynamic and increasing in volume (*molto cresc.*). The notation includes slurs and accents.

molto cresc.

Musical notation for the third system, left-hand part. It features a bass clef and a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines, starting with a piano (*pp*) dynamic and increasing in volume (*molto cresc.*). The notation includes slurs and accents.

8-----

ff

ff

This system contains the first system of music. It features a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music is marked with a forte dynamic (*ff*). The top staff contains chords with slurs, while the middle and bottom staves contain rhythmic patterns of eighth and sixteenth notes.

8-----

This system contains the second system of music, continuing the grand staff notation and dynamics from the first system. It maintains the same key signature and dynamic markings, with complex rhythmic and harmonic structures across all three staves.

8-----

This system contains the third system of music, concluding the page's musical content. It follows the same grand staff format and dynamic intensity as the previous systems, ending with a final cadence.

The musical score consists of six systems of staves, each system containing two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic and includes a *cresc.* marking. The second system features a forte (*f*) dynamic. The third system also features a forte (*f*) dynamic. The fourth system begins with a fortissimo (*ff*) dynamic and includes the instruction *con molto fuoco.* A first ending bracket with an 8-measure repeat sign is present above the first staff of this system. The fifth system also begins with a fortissimo (*ff*) dynamic and includes the instruction *con molto fuoco.*

This musical score is arranged in three systems, each consisting of two grand staves (treble and bass clef). The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues this pattern with similar melodic and accompanimental lines. The third system introduces a more complex texture, with the treble staff containing a melodic line and a trill (tr) in the final measure, while the bass staff provides a steady accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf*.

This musical score is arranged in five systems, each containing a grand staff (piano) and a single staff (violin). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as trills (tr), trills with a flat (tr b), and dynamic markings including *pp*, *cresc.*, *f*, and *fff*. The piano part features a consistent eighth-note accompaniment in the left hand and more complex melodic lines in the right hand. The violin part includes trills and melodic phrases that often mirror the piano's right-hand line.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains several measures with triplets of eighth notes and chords, followed by a section marked *dim.* (diminuendo). The lower staff has a bass clef and contains a bass line with eighth notes and rests.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains several measures with triplets of eighth notes and chords, followed by a section marked *Animato.* and *pp* (pianissimo). The lower staff has a bass clef and contains a bass line with eighth notes and rests. The dynamic marking *p ma marcato.* (piano ma marcato) is also present.

Third system of musical notation. It consists of two grand staves. The upper staff has a bass clef and a key signature of one sharp (F#). It contains several measures with triplets of eighth notes and chords, followed by a section marked *Animato.* and *pp* (pianissimo). The lower staff has a bass clef and contains a bass line with eighth notes and rests.

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains several measures with chords and rests, followed by a section marked *pp* (pianissimo). The lower staff has a bass clef and contains a bass line with eighth notes and rests.

Fifth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains several measures with eighth notes and chords, followed by a section marked *pp* (pianissimo). The lower staff has a bass clef and contains a bass line with eighth notes and rests.

The musical score is arranged in six systems, each consisting of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes the instruction *sempre cresc.* in both staves. The second system also includes *sempre cresc.* in the upper staff. The third system features a trill in the upper staff of the final measure, marked with a dashed line and the number 8. The fourth system includes a trill in the upper staff of the final measure, marked with *tr*. The fifth system includes a trill in the upper staff of the final measure, marked with *ff tr*. The sixth system includes a fortissimo (*ff*) marking in the lower staff of the final measure.

8

tr

8

8

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 fes-tin vous ap-pel-le; 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 -

un H. - nez auprès de nous pro-longer vos é - bats.

Assez animé.
(Orchestre du bal)

f

sempre f
f

poco a poco *dim.*

(1) **Poco lento.**

SWANHILDE. (seule)

Tout me blesse!

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)

Soprano

joir et la paix de la nuit. Hé - las! et mon a_mour fa -

Soprano

- tal que rien n'ar - rê - te As - pi - re vai - ne - ment au

Soprano

cal - me qui le fuit! Eï - olf! pour -

Soprano

- quoi m'as-tu quit - té - e A - près a - voir con -

Sv.
nu mon a_moureux se - cret? Ton

Sv.
à - me vers le mal brusquement empor - té - e A donc

Sv.
fui pour tou - jours l'ê - tre qui t'a - do -

poco rall.

Sv.
- 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)

Tb.

Des pleurs? Quel est donc ce mys - tère? Par - le! mon a - mi -

SWANHILDE.

L'ami - tié ne peut rien, jeune et douce épou -

Tb.

- tié veut chasser ton sou - ci .

Sv
_ sé - e, Dans un cœur a - mou - reux pour la première fois!

Th.
Est-ce toujours Ei -

Sv
Tou - jours!

Th.
_ olf qui trou - ble ta pen - sé - e? Il te fuit donc?

Sv
Hé - las! Oui! je le crois!

Th.
Ne pleu - re

avec animation.

T. pas. Il t'aime en - co - re! Je vais le voir, Swan -

cresc.

Th. - hil - de, et je le flé - chi - rai!

dim.

dim. *pp*

Th. Va! S'il fut ou - bli - eux du mal qui te dé - vo - re Il re - vien -

cresc.

cresc.

Th. - 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

nuît! 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 -

Sv.

Un - it.
Un - peu plus lent que la 1^{re} fois.

pp

SWANHILDE.

Sv.

fol es - poir d'hy - men!

Sv.

O dou - ceurs é - clip - sé -

Sv. *- es!* Ren - con - tres où le

Sv. front rou - git!.. A - veux mu -

Sv. *- ets!..* ten - dres heu - res d'a - mour,

Sv. Heu - res vi - te pas - sé - es!... Oh! bai -

Sv. *- sers!..* ai - je donc tout per - du, pour ja - mais! —

(Pendant qu'elle se lamente une troupe d'Elfes rentrant par le fond de la scène, entourant Eiolf et conduite par Thordis, s'avance vers Swanhilde)

**Mouvt. du pas des ondines
mais un peu retenu.**

THORDIS.

(à Eiolf)

Quasi lento. Souviens - toi de celle qui

Tb. t'ai - me, Vierge au cœur pur, fière beauté,

Tb. chas - te po - ë - me, Frais et profond Com - me l'a - zur;

Tb. Les esprits bienfai - sants te ra - mè - nent vers el - le,

Tb. Preux che - va - lier, ton âme — est trop forte et trop

Th. *bel - le pour l'oubli - er.*

(Les esprits disparaissent avec Thordis)

EIOLF. (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!

Sw. *le sang mé - touf - fe, et reflue à mon cœur!*

Sv
il reste mu - et!

EIOLE (à part)
Que lui di - re lorsque j'ai mé - ri -

poco sf

Sv
Tu viens pour les a -

Ei
- té sa plus â - pre ri - gueur?

Quasi lento.

pp

Sv
- dieux? Réponds-moi! Ton si - len - ce tra -

Sv
- hit ton in - fi - dé - li - té! Mais bien que ma fier.

rall.

Sv. *te jus_tement s'en of_fen_se, Mon malheureux a_mour n'én est point ir_ri.*

The first system consists of a vocal line (Soprano) and a piano accompaniment. The vocal line has a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "te jus_tement s'en of_fen_se, Mon malheureux a_mour n'én est point ir_ri." The piano accompaniment has a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

Sv. *- té! Oui, je suis sans co_lè_re, Et voi_*

VIOLE.

Hé - - las!

Poco meno lento.

The second system includes a vocal line (Soprano), a violin line (VIOLE), and a piano accompaniment. The vocal line continues with the lyrics: "- té! Oui, je suis sans co_lè_re, Et voi_". The violin line has a treble clef and a key signature of three sharps, with the lyrics "Hé - - las!" written below it. The piano accompaniment has a grand staff and is marked "Poco meno lento." It features a complex texture with many chords and moving lines in both hands.

Sv. *- là bien long_temps que je pleu_re tout bas.*

The third system consists of a vocal line (Soprano) and a piano accompaniment. The vocal line has a treble clef and a key signature of three sharps, with the lyrics: "- là bien long_temps que je pleu_re tout bas." The piano accompaniment has a grand staff and features a steady accompaniment with some triplet markings (indicated by a '3' over a group of notes) in the right hand.

Sv. *Sur ton es_prit chan_geant*

pp

The fourth system consists of a vocal line (Soprano) and a piano accompaniment. The vocal line has a treble clef and a key signature of three sharps, with the lyrics: "Sur ton es_prit chan_geant". The piano accompaniment has a grand staff and is marked "pp" (pianissimo). It features a steady accompaniment with some chords marked with an 'x' in the right hand.

Sv. et que plus rien né - clai - re Et sur le noir des -

crese.

Sv. - tin qui s'at - ta - che à tes pas! Te souviens -

molto dim. *très doux.*

molto dim. *ppp*

Sv. - tu, dis-moi, des heu - res é - cou -

Sv. - lé - es, Des lacs si - len - ci -

Sv. - eux, près des - quels nous ré -

Sv. *vions, Des monts, des verts sa -*

Sv. *- pins, des gor - ges dé - so -*

esce.

Sv. *- lé - es Que notre amour nais - sant em - plis - sait de ray -*

f dim. pp

Sv. *- ons? Te souviens-tu des fiords, des neiges solen -*

Poco più lento.

Sv. *- nel - les, Et de tous les en - droits ter - ribles ou char - mants*

Sv. Où nos es - prits ou - vraient leurs ai - les A - vec de

pp *cresc.*

Sv. longs fré - mis - se - ments?

f Ped. *

Sv. Hé - las! quoi pas même u - ne

Animato. *molto dim.* *pp* *Animato.* *pp*

Sv. lar - me! Ton gla - ci - al dé -

Sv. - dain ré - pond à mes dou -

Soprano: leurs! L'infer - na - le beau - té qui ta je - té ce

Soprano: char - me, Ta - tel - - le désap - pris les

Soprano: pleurs? Ei - o! tout en toi nié - 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

Sw
no - ble che - va - lier!

Ei
Swan - hil - de, que veux-tu

Sw
Oh! tu le sais! ta

Ei
di - re? **Assez animé.**

Sw
vi - e reste à de sombres yeux Tris - te - ment as - ser -

Sw
- vi - e, Mais ton re - pen - tir cri - e Et —

Lent.

avec transport.

Sv. — veut a voir son tour! C'est mon a -

EIOLE.

Qui te l'a - dit?

pp **Lent.**

Sv. - mour!

Moderato. *molto cresc.*

EIOLE

J'en de-meu-re trou-blé jus-qu'au fond de mon ê-tre!

ff

Ei.

Ton re-gard mil-lu-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.

Sw
 - co - re, Ei - olf! ton cœur n'est pas — à tout ja -

S. *f* - mais - gla - cé!

EIOLF.

Ta pa - ro - le me donne - une in - vin - cible i.

ppp *ppp*

espress.

Ei. - vres - se, Ton œil qui me sou - rit - et ta main qui me

Harpe.

espress.

Ei. - pres - se Tout sem - ble m'affran - chir. - d'un rê - ve redou -

animez un peu.

SWANHILDE.

Oh! - mon Ei - olf! *très passionné.* Tu

Ei. - té. Ton sein pal - pi - te et ta lèvre m'ap - pel - le!

S. m'ai - mes en - co - re! Oui, —

vi. J'ai pris dans tes bai - sers u ne for - ce nou - vel - le

S. — tu m'aîmes en - co - re!

vi. et mon es - prit en - tier — re - nait — à *stargando.*

vi. ta — clar - té! *Molto animato.*

ff

Hulda apparait voilée, au fond.

Poco meno lento.

vi. *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

EIOLF.

Ah! sur ton sein je me re-po-se, Sur ton sein je me re-po-se!

Ei. U-ne sé-ré-ni-té nou-vel-lement é-clo-se

SWANHILDE.

molto cresc. *avec chaleur.* O — grande âme, en-
M'en-va-hit comme un clair so-leil.

S. - trainée un — moment vers l'a-bi-me, A — me de
Ei. 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. -chè - 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

Ei. - 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 -

Ei. 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 scè - nes,

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

sempre cresc.

S. - fer! C'est l'époux qui m'est cher que j'a - 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 l'é - poux qui m'est cher que j'a - dore en toi,

Hu. En per - dant ce beau rê - ve Je sens que je perdstout

Ei. C'est le printemps! c'est le ré - veil!

ff *molto dim.*

molto rall. **Tempo.**

S. C'est l'époux qui m'est cher que j'a - 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 Swanhilde
sortent se tenant enlacés)

Hu.
Le parjure odieux trouve son châti - ment!

Molto lento.

Poco molto agitato.

HULDA. (seule)

Ils s'en vont,

Hu.
enivrés des poir! moi, je demeure. **Moderato.** Avec mon cœur qui

poco rit. **Lento.**

sai - gne et ma main ne qui pleu - re!

Molto lento.

Hu. *Se ven - ger! quel beau rê - ve, a - près au - tant d'a - mour!*

ENTRÉE DES ASLAKS.

(Hulda les apercevant)

Animé.

Hu. *Soyez les bienve -*

THROND. (la repoussant)

Hu. *- nus! Tu nous railles, in - fa - me! Frères, pas -*

Poco Allegro.

EYRIC.

mf

C'est bien toi la derniè - re femme Que nous

EYNAR.

mf

C'est bien toi la derniè - re femme Que nous

T^d *- sons.*

sons.

HULDA. (se dressant devant eux)

Soy - ez — les bienve - nus!

attentions en ce jour!

attentions en ce jour!

f

THROND.

Un peu retenu.

Certes, elle a le dé - li - re, pas - sons!

Un peu retenu.

HULDA.

Vous ê - tes trois, que craignez - vous? (avec impatience)

As -

- sez! Hul - da! Tu n'as rien à nous di - re?

f

HULDA.

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.

molto sf

Hu sont vos sen - ti - ments qui par - lent par ma voix.

EYRIC, EYNAR.

Quel mys -

Quel mys -

molto sf *pp*

E♭
E♭
T♯

- tère é - ton - nant, é - cou - tons! Quelque-

- tère é - ton - nant, é - cou - tons!

E♭
E♭

- fois on peut trouver son compte a - vec les mauvais an - ges.

mf cresc.

HULDA.

Risoluto non vivo. Vous tous — qui ma - vez

H.

prise en horreur pour ja - mais Qui donc — dé - tes - tez -

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

Ef. t'ai - me!

Td. t'ai - me!

Hu. hais! Dé - sor - mais, ma haine est la

A.C. 8910.

Hu. vò - tre!

Ec. Pourquoi donc ?

Et. Pourquoi donc? Pourquoi donc?

Tl. Pourquoi donc? pourquoi donc?

Hu. (à mi-voix) Il en aime une au - tre, Swan - hil - del.. Il a tra -

Hu. - hi tous ses serments dé - poux. Et je veux sa mort!

LES ASLAKS.

Comme

As. nous, Hul - da; mais de quel - le ma - niè - re?

Animez un peu.
HULDA.
Animez un peu. La jus - tice i - ci - bas est trop

Hu. lente à ve - nir; Il faut demain — vous ré - u -

Hu. - nir, Pour ser - vir ma fu - reur der -

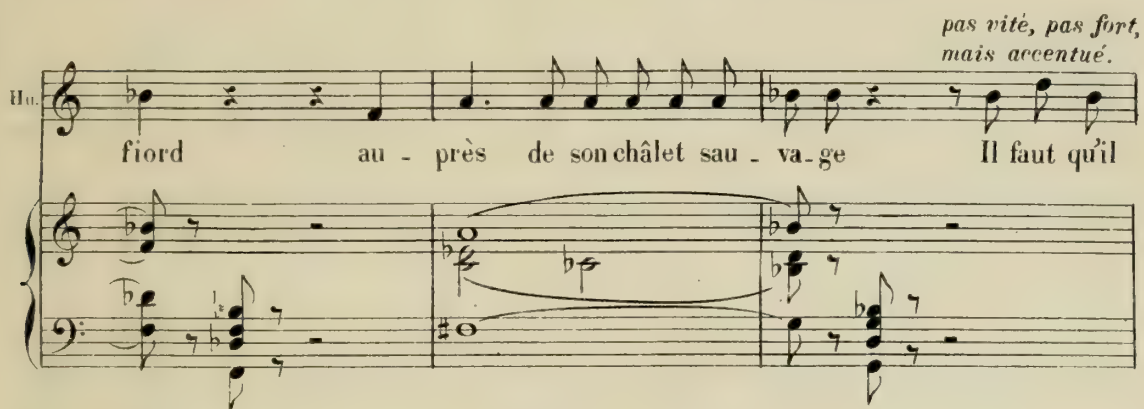
Hu. *niè - re, pour ser - vir ma fu - reur der - niè - re*



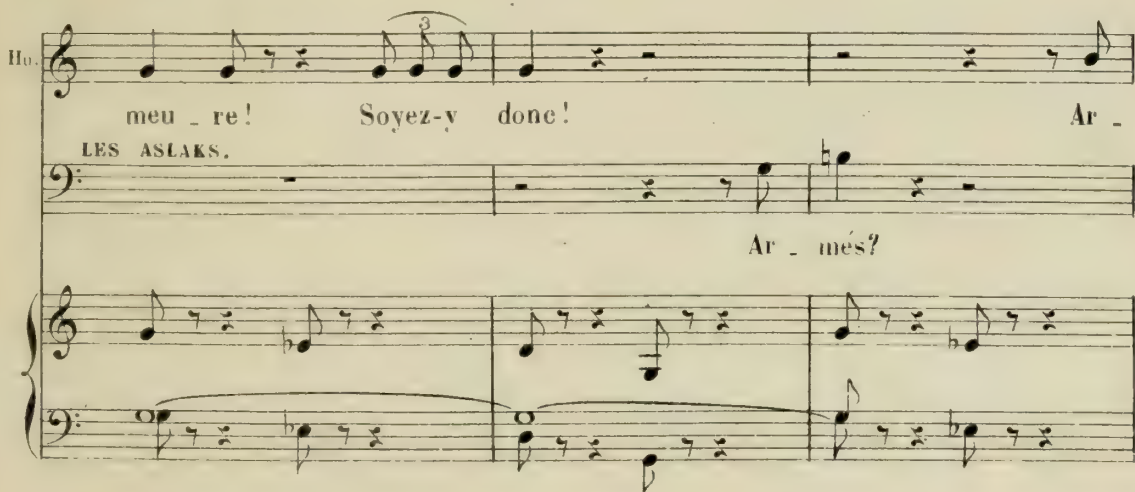
Hu. *LES ASLAKS. Vous connais - sez les grands sapins du*
C'est dit!



Hu. *pas vite, pas fort, mais accentué.*
fiord au - près de son châlet sau - va - ge Il faut qu'il



Hu. *meu - re! Soyez - y donc! Ar -*
LES ASLAKS. Ar - més?



Hu. *- més!* Quand le rou - ge so - leil dans

As. Et vers quelle heu - re?

Hu. les flots verts s'en - dort. J'en suis cer -

As. et viendra-t'il ?

Plus lent.

Hu. - tai - ne! Je lui di - rai: c'est pour l'adieu d'a - mour. Ce se -

As. Con - ve - nu!

Plus lent.

extrêmement accentué.

Hu. *ra pour l'a-dieu de la hai-ne. Pour le châ-ti-ment sans re-*

poco rf *suivez.*

Assez vite.

Hu. *-tour.*

f *p* *cresc.*

f *dim.* *pp*

Les doubles croches comme les croches du mou^v précédent.

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

Ho. som - bres cœurs sont a - ni - més, — Ju - rons! dans cet - te
 Es. som - bres cœurs sont a - ni - més, — Ju - rons! dans cet - te
 Et. som - bres cœurs sont a - ni - més, — Ju - rons! dans cet - te
 Td. som - bres cœurs sont a - ni - més, — Ju - rons! dans cet - te

Ho. nuit, — Mys - té - ri - euse et clai - re De ven. *cresc.* *rall.*
 Es. nuit, — Mys - té - ri - euse et clai - re De ven. *cresc.* *rall.*
 Et. nuit, — Mys - té - ri - euse et clai - re De ven. *cresc.* *rall.*
 Td. nuit, — Mys - té - ri - euse et clai - re De ven. *cresc.* *rall.*

a Tempo.

Ho. - ger des morts bien ai - més. —
 Es. - ger des morts bien ai - més. —
 Et. - ger des morts bien ai - més. —
 Td. - ger des morts bien ai - més. —

Et Et

Re-ti-rons - nous!

THROND.

On vient!

dim. *p* *poco rall.*

HULDA.

Mouv! du commencement de l'Acte.

La vi - o -

LES ASLAKS.

A dieu!

pp *ppp*

II

len - ce de ma hai - ne.

III

Vent l'ombre é - paise et le si - len - ce.

(La foule envahit la scène)

poco a poco cresc.

Sop.

f

Ah! voi - ci no - tre Rei -

Ténors.

f

Ah! voi - ci no - tre Rei -

Basses.

f

Ah! voi - ci no - tre Rei -

- ne, *p* La Reine aux regards bleus. _____

- ne, *p* La Reine aux regards bleus. _____

- ne, *p* La Reine aux regards bleus. _____

cresc. *f*

Le prin - temps nous l'a - mè - - ne Et l'a -

cresc. *f*

Le prin - temps nous l'a - mè - - ne Et l'a -

cresc. *f*

Le prin - temps nous l'a - mè - - ne Et l'a -

- sur - du ciel rit dans ses yeux.

- sur - du ciel rit dans ses yeux.

- sur du ciel rit dans ses yeux.

Plus de mouv! *p*

Ah! voi - ci no - tre Rei - - ne, La rei -

p

Ah! voi - ci no - tre Rei - - ne, La rei -

p

Ah! voi - ci no - tre Rei - - ne, La rei -

Plus de mouv!

aux regards bleus _____ Le prin - temps nous l'a -

aux regards bleus _____ Le prin - temps nous l'a -

aux regards bleus _____ Le prin - temps nous l'a -

cresc.

cresc.

cresc.

- mè - - ne Et nos cœurs é - mus sont

- mè - - ne Et nos cœurs é - mus sont

- mè - - ne Et nos cœurs é - mus sont

f

f

f

tout joy - eux.

tout joy - eux.

tout joy - eux.

dim.

dim.

dim.

dim.

pp

Vi - ve no - tre rei - ne!
 Vi - ve no - tre rei - ne!
 Vi - ve no - tre rei - ne!

Vi - ve
 Vi - ve
 Vi - ve

no - tre rei - ne!
 no - tre rei - ne!
 no - tre rei - ne!

This musical score is for the hymn "Vi - ve no - tre rei - ne!". It consists of four systems of music. The first system includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The second system features three vocal staves with rests and the word "Vi - ve" at the end of each line, and a piano accompaniment. The third system has three vocal staves with rests and the words "no - tre rei - ne!" at the end of each line, and a piano accompaniment. The fourth system continues with three vocal staves and piano accompaniment. The piano part includes various chords and melodic lines, with some notes marked with accents and slurs. The key signature is one flat (B-flat), and the time signature is 4/4.

En son hon -

En son hon -

En son hon -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "En son hon -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

- neur

- neur

- neur

The second system continues the vocal and piano parts. The vocal staves have a long note with a fermata, and the piano accompaniment continues with its characteristic rhythmic pattern.

Faisons vi - brer nos ac - cents

Faisons vi - brer nos ac - cents

Faisons vi - brer nos ac - cents

The third system concludes the page with the lyrics "Faisons vi - brer nos ac - cents". The vocal parts have a long note with a fermata, and the piano accompaniment provides harmonic support.

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^e 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.

f serrez - - - *rall. e dim.*

a Tempo.

3 serrez. rall. *dim*

1^{er} Mouvement.

f *mf*

Plus animé.

p Ped. *

Ped. * Ped. * Ped. *

a Tempo.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a simple accompaniment. A 'rall.' (rallentando) marking is placed in the middle of the system, with a hairpin indicating a gradual deceleration.

The second system continues the piece. The upper staff features a triplet of eighth notes. The lower staff has a more complex accompaniment with chords and moving lines. Pedal markings ('Ped.') are placed below the bass staff, accompanied by star symbols (☆) to indicate specific pedal points.

The third system introduces a change in dynamics and articulation. The upper staff has a melodic line with some grace notes. The lower staff has a dense accompaniment. The marking 'mf' (mezzo-forte) is present. The instruction 'marcato il canto.' is written above the upper staff. Pedal markings and star symbols are used throughout the system.

The fourth system features a melodic line in the upper staff with 'm.g.' (mezzo-giochiato) markings, which are small 'v' symbols indicating a light touch. The lower staff continues the accompaniment with 'm.g.' markings. The system concludes with a final chord in the upper staff.

First system of musical notation. The treble clef staff contains a series of chords and eighth notes, with an accent (^) and the marking *m.g.* above the final measure. The bass clef staff contains a series of chords and eighth notes.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff contains chords. The instruction *p marcato il canto* is written in the left margin.

Third system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains chords. Dynamic markings *dim.* and *rall.* are present. A *Ped.* marking is at the bottom left, and a star symbol (*) is below the first measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains chords. A *cresc.* marking is present. A *Ped.* marking is at the bottom right, and a star symbol (*) is below the final measure.

3

First system of musical notation, featuring a treble and bass clef with a 3-measure triplet in the treble staff.

3

pp cresc. *rall.*

Second system of musical notation, including a dynamic marking of *pp cresc.* and a tempo marking of *rall.* with an upward-pointing arrow above the treble staff.

Third system of musical notation, showing a continuation of the piece with various note values and rests.

Fourth system of musical notation, featuring a treble clef and a bass clef with a 7-measure rest in the bass staff.

3 *Animez.* *rall.*

Fifth system of musical notation, starting with a 3-measure triplet and dynamic markings of *Animez.* and *rall.*

energico.

f molto cresc. *poco animato.*

cresc. - - - - *ff*

ff

dim.

Ped.

a Tempo.

pp espressivo.

rall.

sempre rall.

3

And^{no} poco All^{to}

Sop.

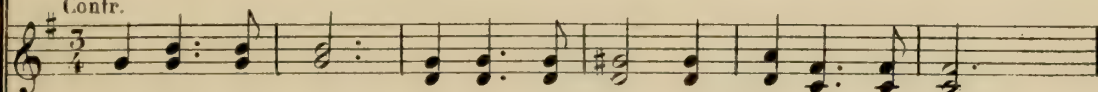
pp très doux.

Des paysans passent sur la scène.



Le lac sou - rit, Les voi - les blan - ches Glissent sans bruit

Contr.



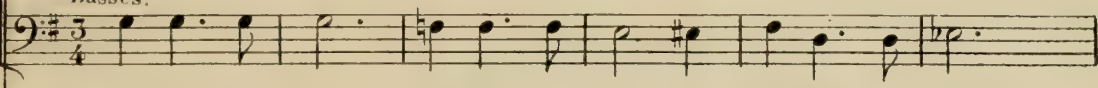
Le lac sou - rit, Les voi - les blan - ches Glissent sans bruit .

Ténors.



Le lac sou - rit, Les voi - les blan - ches Glissent sans bruit

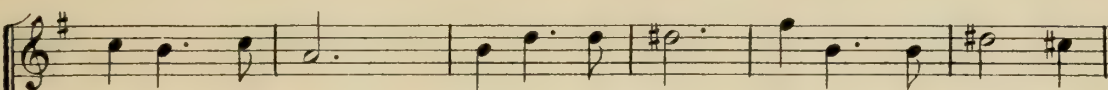
Basses.



Le lac sou - rit, Les voi - les blan - ches Glissent sans bruit

And^{no} poco All^{to}

pp

 Piano accompaniment for the first system, grand staff (treble and bass clefs), 3/4 time signature, key of D major. The right hand plays chords: G4-B4, A4-C5, B4-G4, and F#4-A4. The left hand plays a simple bass line: G3, A3, B3, C4.


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

Piano accompaniment for the second system, grand staff (treble and bass clefs), 3/4 time signature, key of D major. The right hand plays chords: G4-B4, A4-C5, B4-G4, and F#4-A4. The left hand plays a simple bass line: G3, A3, B3, C4.

p

Tous les bourgeons se sont ouverts. Par u-ne mou-ran-te lu-mière -

Tous les bourgeons se sont ouverts. Par u-ne mou-

Tous les bourgeons se sont ouverts. Par u-ne mou-

Tous les bourgeons se sont ouverts.

- re Est bai-gné le joyeux a-zur.

- ran-te lu-mière Est bai-gné le joyeux a-zur.

- ran-te lu-mière Est bai-gné le joyeux a-zur.

Par u-ne mou-ran-te lu-mière - re

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-

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

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 voi - les blan - ches Glissent sans bruit
 - rit, Les voi - les blan - ches Glissent sans bruit.
 - rit, Les voi - les blan - ches Glissent sans bruit
 - rit, Les voi - les blan - ches 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.

This system contains four staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). The first vocal staff has a dynamic marking of *f* and the word "Sa -" written below it. The second vocal staff also has a dynamic marking of *f* and "Sa -" below it. The third staff is a piano accompaniment in treble clef, and the fourth staff is in bass clef. The piano part consists of chords and single notes, with a dynamic marking of *f* at the end.

This system contains five staves. The first two staves are vocal parts in treble clef with lyrics: "lut, ô char - man - tes lan - gueurs Qu'en nous le prin-". The third staff is a vocal part in treble clef with lyrics: "Sa - lut, — ô char - man - tes lan - gueurs qu'en". The fourth staff is a vocal part in bass clef with lyrics: "Sa - lut, ô char - man - tes lan - gueurs qu'en". The fifth staff is a piano accompaniment in bass clef. The piano part features chords and single notes, with a dynamic marking of *f* at the end.

_ 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* *rall.*

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

- lut! Sa - lut!

a Tempo.

rall.

HULDA. Ils disparaissent.

Ils s'en

Hu.

vont en chan_tant le bonheur d'être au monde. Moi, je n'attends plus

Poco lento.

Hu. rien de l'u_ni_ vers.... plus rien! Et la ven_

Hu. _geance est mon seul bien, Le seul mot dé_ sor_ mais au_ quel mon cœur ré_

molto rall.

a Tempo.

Hu. - pon - de!

HULDA.

Hu. Ils vont ve_nir... Le soir est rou_ 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.* *Sa - lut!*

LES ASLAKS

Salut!

LES ASLAKS.

L'instant est pro - che ou la cho - se doit s'accom - plir.

Poco Allegro.

HULDA.

Ê - 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_chéz -vous.

sf p

THROND.

Quand vien_dra le moment so-len - nel?

HULDA.

Lent.

Quand vous m'entendrez di_re: A - dieu!

THROND.

(Ils se cachent.)

C'est dit! Le glaive at_ten - dra.

long.

Plus lent

pp

The piano introduction consists of two staves. The right hand plays a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Plus lent' and the dynamics are 'pp'.

HULDA. (seule)

Voi - la donc l'heu - re que veut le

The vocal line begins with a rest, followed by the lyrics 'Voi - la donc l'heu - re que veut le'. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

Hu. ciel! Un long frémis - se - ment en moi - mê - me sé -

The vocal line continues with the lyrics 'ciel! Un long frémis - se - ment en moi - mê - me sé -'. The piano accompaniment remains consistent.

Hu. - le - ve Et l'es - poir

The vocal line continues with the lyrics '- le - ve Et l'es - poir'. The piano accompaniment continues with the same accompaniment.

Hu. Fait bondir mon cœur; Voi - ci des

The vocal line concludes with the lyrics 'Fait bondir mon cœur; Voi - ci des'. The piano accompaniment continues with the same accompaniment.

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'à pronon - cés ta bou - che Et tu ne m'aimes

Hu. plus?... Je te

EIOLE.

Je ne dois plus t'ai - mer!..

Hu. vois une âme ac-ca - blé - e, Et je ne_xi - ge

espress

Hu. pas des a - veux dé_chi - rants, Je sais tout!.. je sais

Hu. tout!.. Cet - te

EIOLE.

p

HULDA.

Tu l'as

Ei. fem - me voi - lé - e, dans le pare, c'était toi!

Hu. dit.

Ei. Je comprends!

poco accelerando.

Hu. C'en est fait en - tre nous?

Ei. **Lento ma deciso.**
Oui, pour tou - - jours, O

accelerando.

Poco Allegro.

Ei. fem - me, nous som - mes sé - pa - rés Par

Ei. un ruisseau de sang! Gud_leik! Gud_leik!.. Cru -

Ei. - el sou - ve - nir!... A pré - sent, tes re -

HULDA.
Ei. - gards in - fer - naux É - pou - van - tent mon â - me. Tu

Hu. vas — m'abandon_ner ?
EIOLF.

Oui, Swan — hil — de mat —

Ei. — tend N'espè_re plus jamais en moi Mauvais gé —

cresc.

Ei. — ni — e et ce — lui que tu vois C'est Ei —

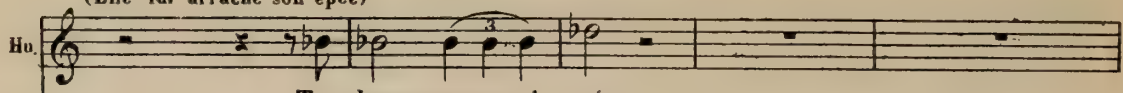
HULDA.

Lento. A — dieu!

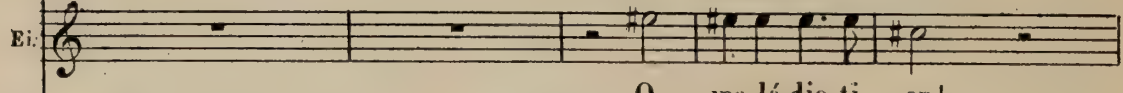
Ei. — lof repen_tant, Il faut par_tir!

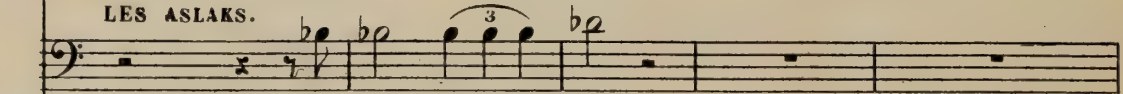
All^o
molto cresc.


(Elle lui arrache son épée)

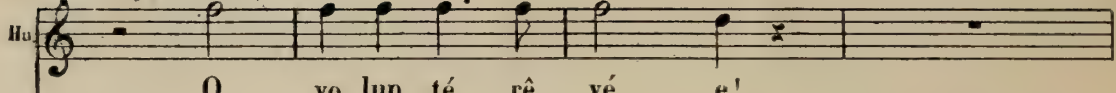
Ho. 
 Ton heure est ar - ri - vée.

(cherchant à se défendre)

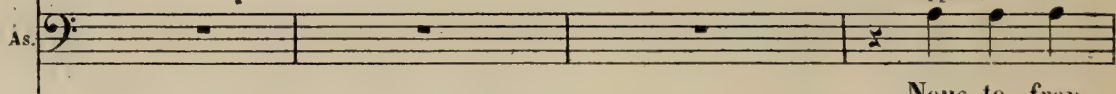
Ei. 
 O ma.lé.dic.ti - on!

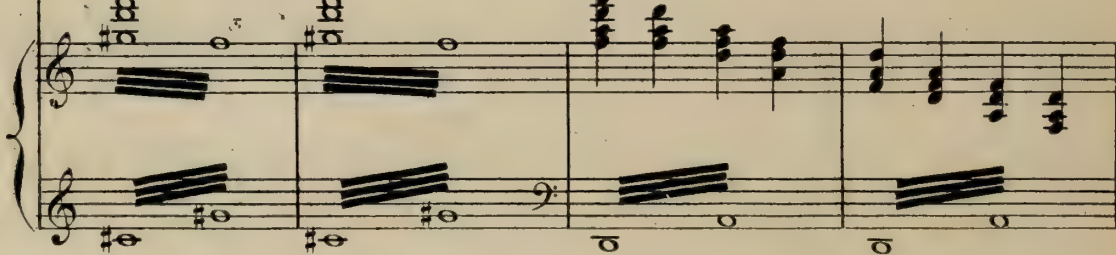
LES ASLAKS. 
 Ton heure est ar - ri - vée.




Ho. 
 O vo - lup - té rê - 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.

Ru

LES ASLAKS.

Que di - tes -

Nous pas en - co - re !

-vous ?

As.

Que no - tre é - pée est jus - te Et veut

As.

é - tre plon - gée en ton sein, Que tu vas suivre Ei -

As.

- oll, ton é - poux !

LES GENS D'EIOLF. (entrant et apercevant Eiof mort)

No - tre

Molto meno vivo.

ff

(Se retournant vers les Aslaks)

maî - tre n'est plus!.. Les assas -

Vite. (Les Aslaks s'enfuient poursuivis par les Gens d'Eiof.)

-sins, à mort!

Le peuple envahit la scène)

1^{re} Sop. (à Hulda) *sempre ff*

Et toi, que fais-tu

2^{de} Sop.

Et toi, que fais-tu

Ténors.

Et toi, que fais-tu

Basses.

Et toi, que fais-tu

sempre ff

m.d. *m.g.*

là? Peut être mé-ri-tes - tu le même sort.

là? Peut être mé-ri-tes - tu le même sort.

là? Peut être mé-ri-tes - tu le même sort.

là? Peut être mé-ri-tes - 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-

Hu. - mour!...

1^{re} Sop.

Que dit-el - le? Ah!

2^{de} 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.

Que dit - el - le? *sempre molto largamente.*

Elle est fol - le!

(en se reculant vers la mer)

Hu. N'approchez pas de moi, Car je meurs de mon gré! Il

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 - ré!.

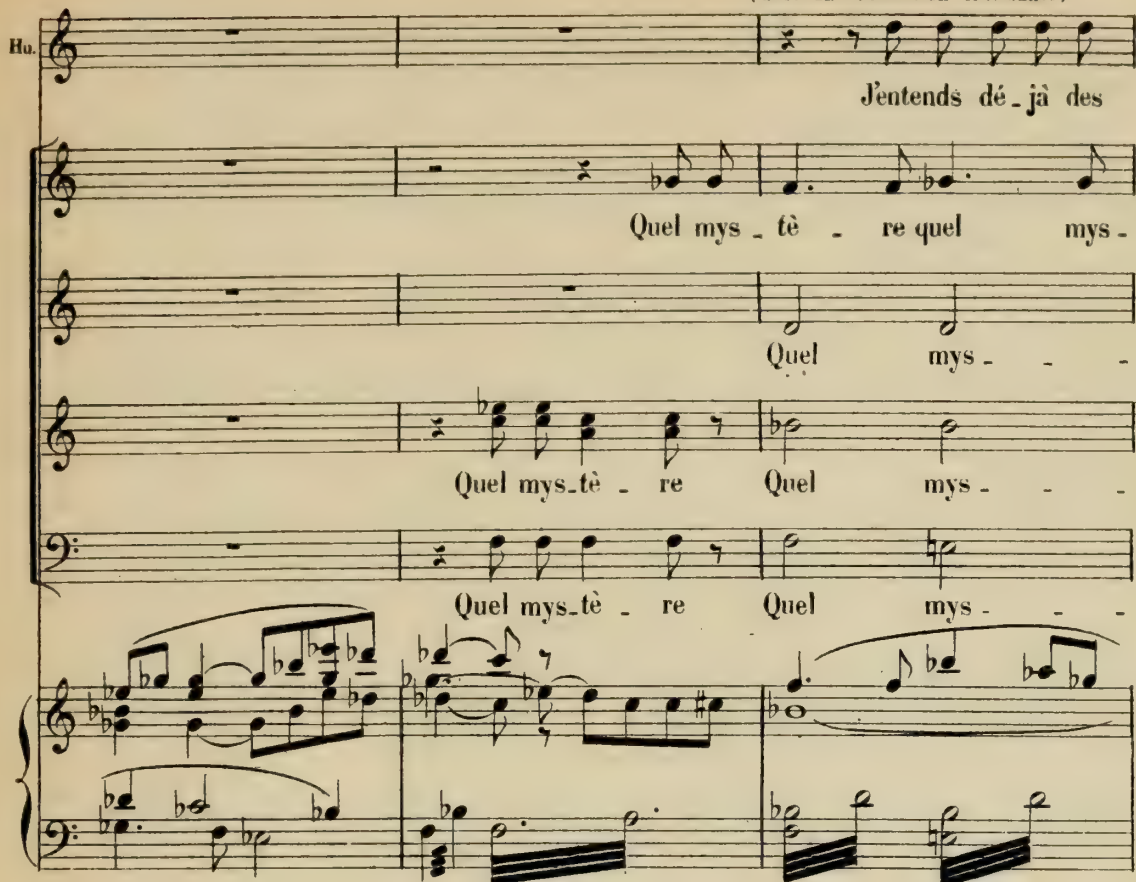
Quel mys - tère ef - fray - ant!

Quel mys - tère ef - fray - ant!

Quel mys - tère ef - fray - ant!

Quel mys - tère ef - fray - ant!

(avec une exaltation croissante)

Hu.  Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "J'entends dé_jà des". The piano accompaniment consists of chords and moving lines in both hands.

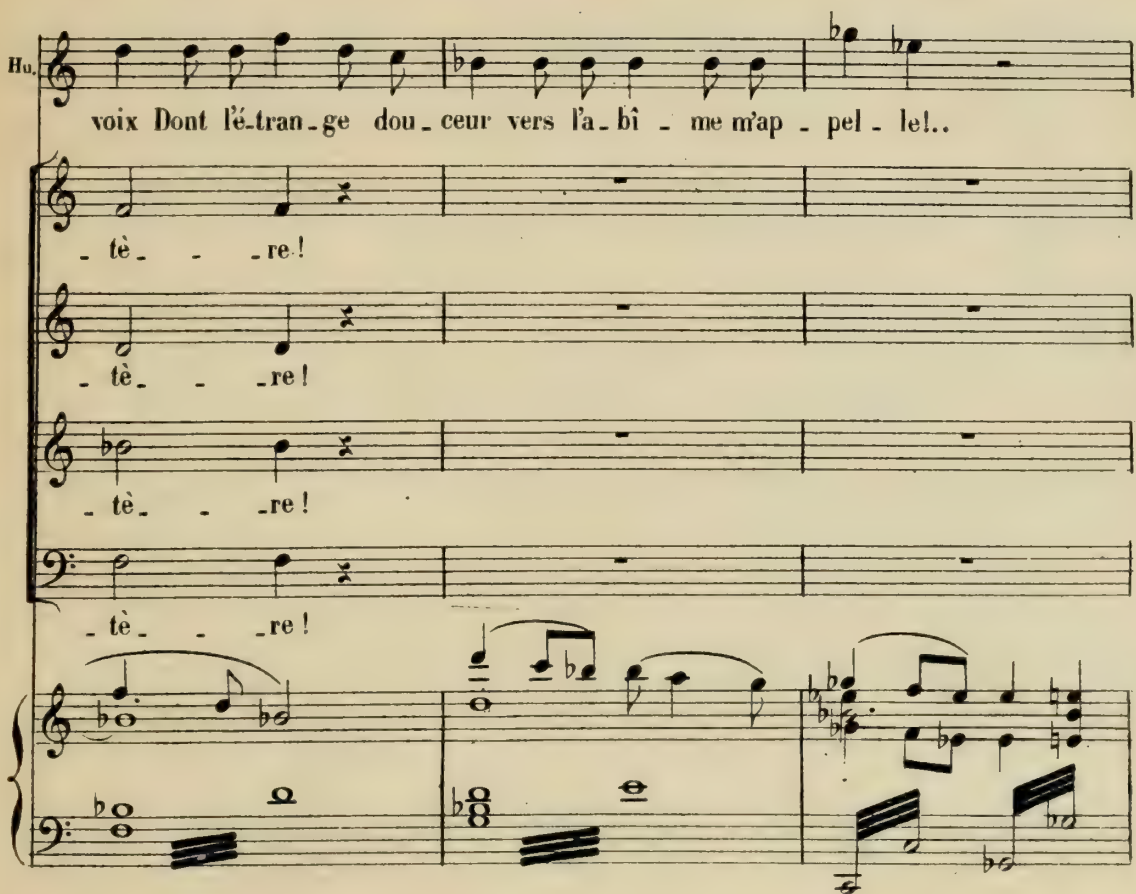
J'entends dé_jà des

Quel mys_tè - re quel mys -

Quel mys - - -

Quel mys_tè - re Quel mys - - -

Quel mys_tè - re Quel mys - - -

Hu.  Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal line continues with the lyrics "voix Dont lé_tran_ge dou_cœur vers la_bî - me m'ap - pel - le!..". The piano accompaniment continues with chords and moving lines.

voix Dont lé_tran_ge dou_cœur vers la_bî - 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^{rs} et 2^{ds} Sop.

Ténors. *Que dit - el - le? Que dit -* *mf*

Basses. *Que dit - el - le? Que dit -* *mf*

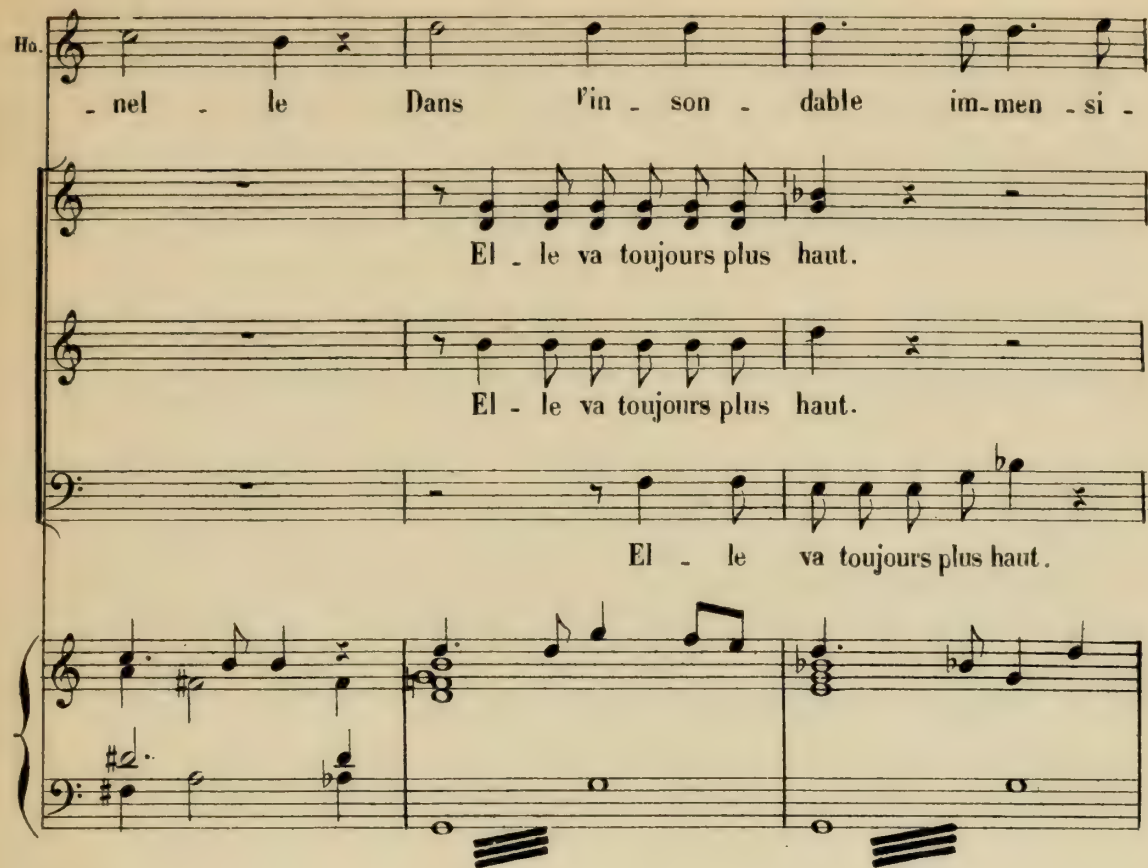
Hu. *fois! Je vais connaître en - fin - la jus - ti - ce é - ter -*

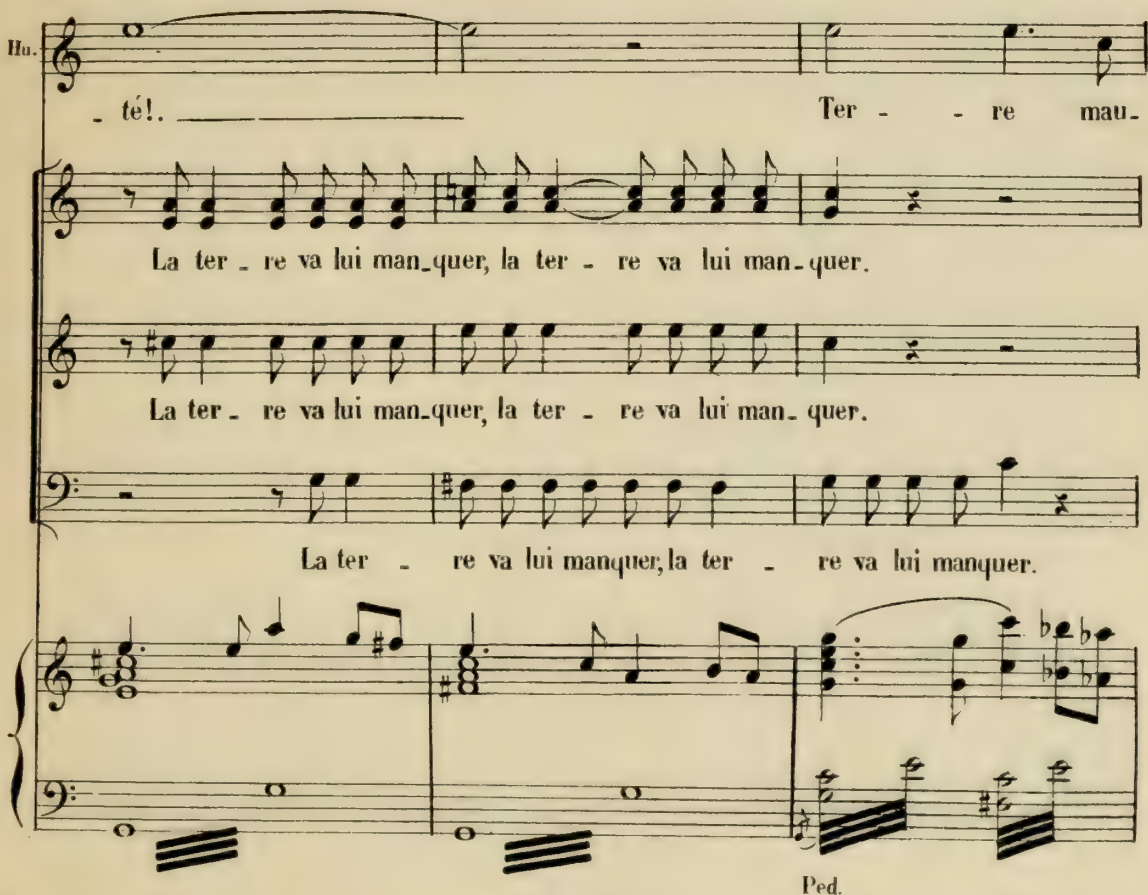
mf

Mais que dit el le?

el - - - le?

el - - - le?

Ho. 
 - nel - le Dans l'in - 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 mau -
 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 manquer, la ter - re va lui manquer.

Ped.

Hu. *di - te! Ter - re mau - di - te!*

O ciel!

O ciel!

O ciel!

Hu. *Pour la dernière fois A - dieu!*

A - dieu! (*Elle se précipite dans les flots*)

molto rit.

All^o molto.

fff

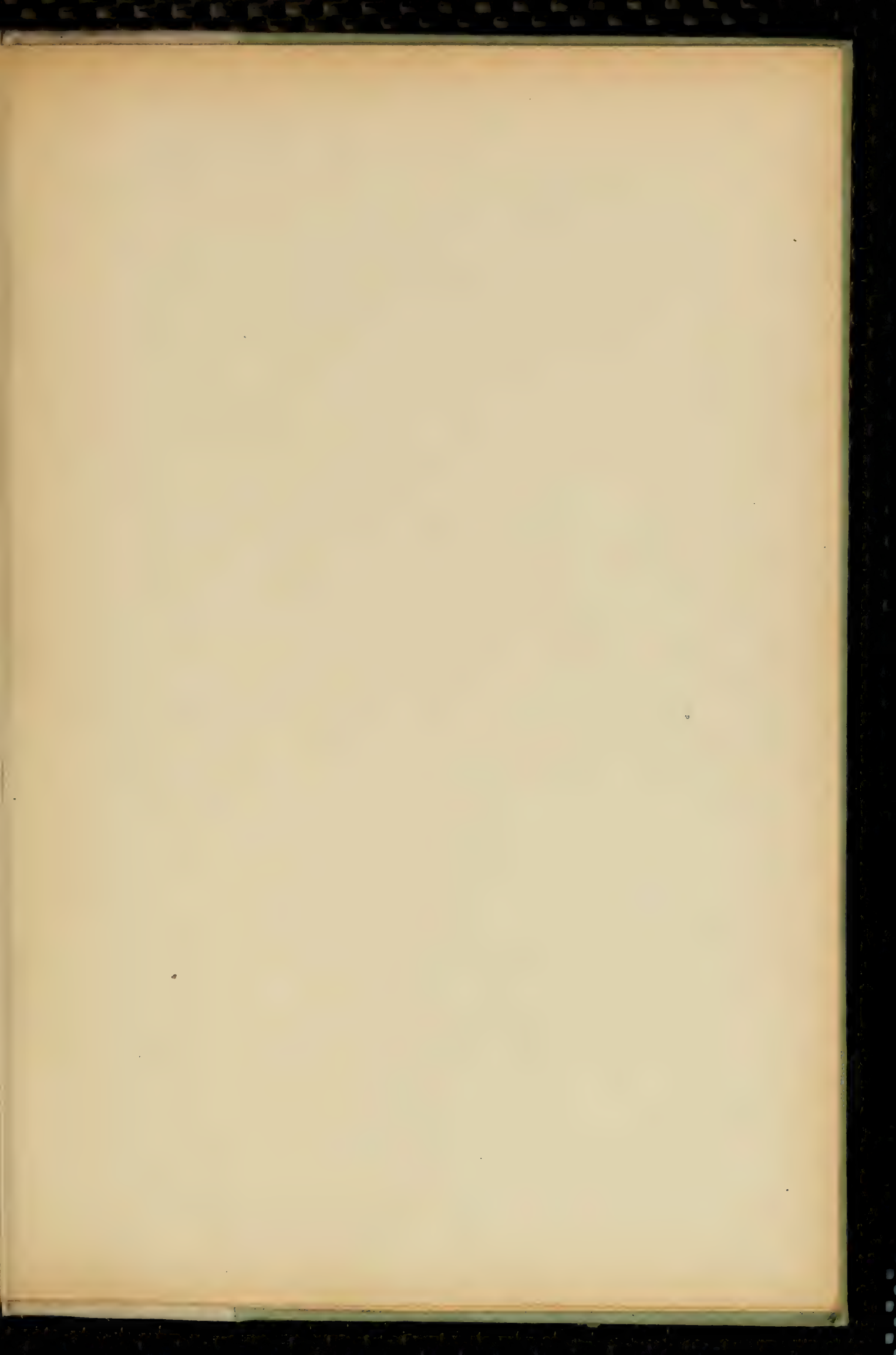
Sop. *fff*
En - glou - ti - - - - e!

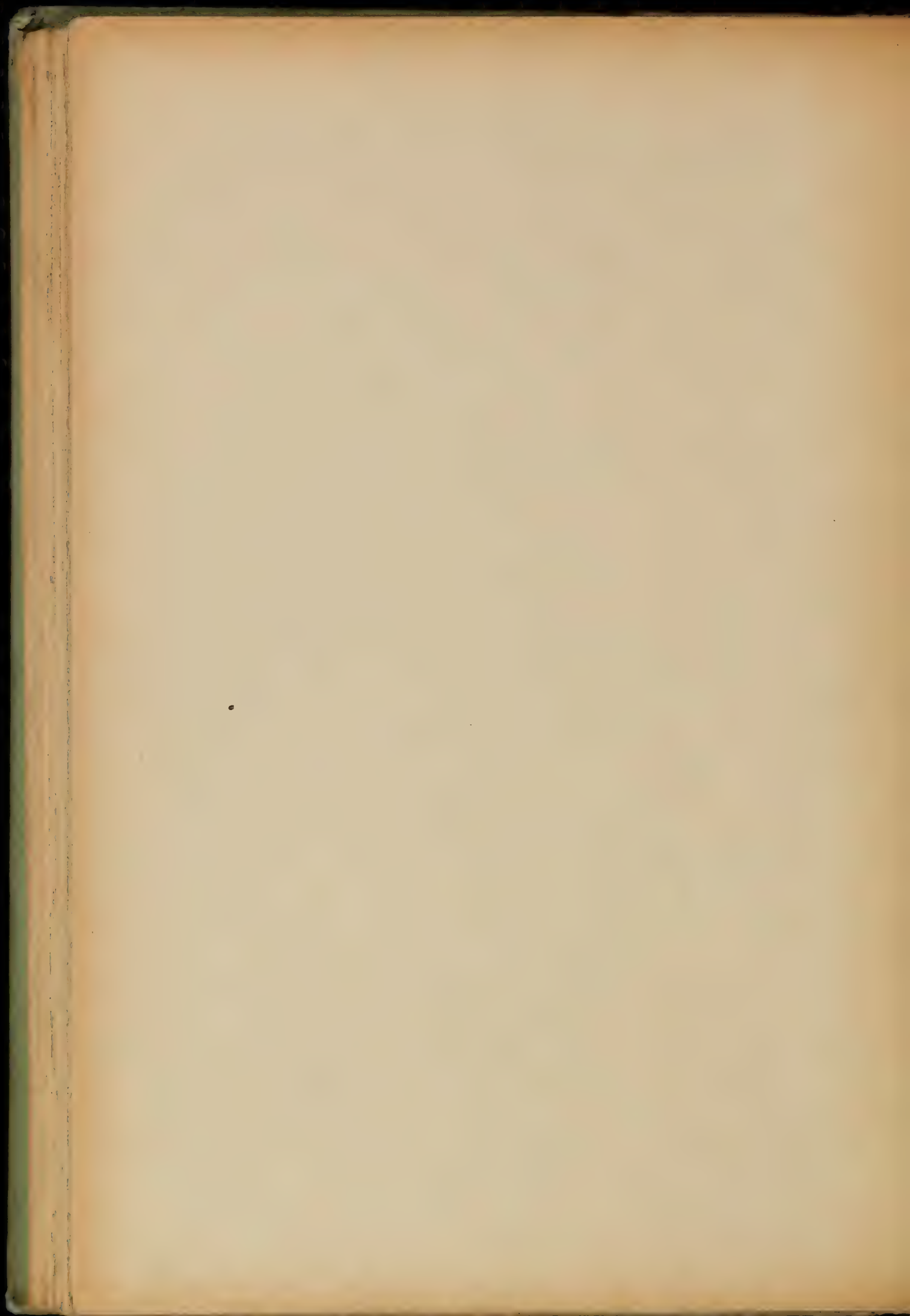
Tén. *fff*
En - glou - ti - - - - e!

Basses. *fff*
En - glou - ti - - - - e!

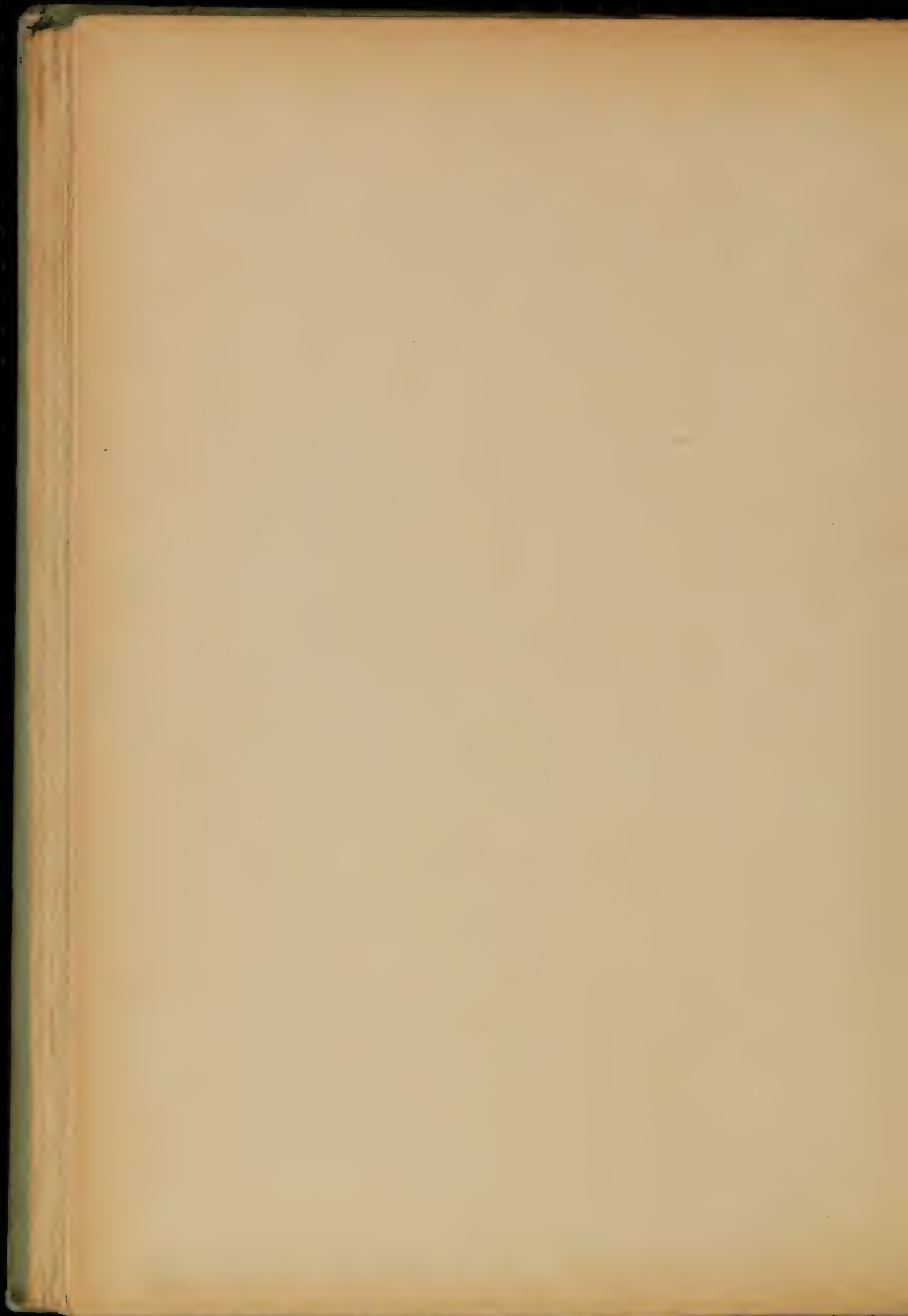
FIN.

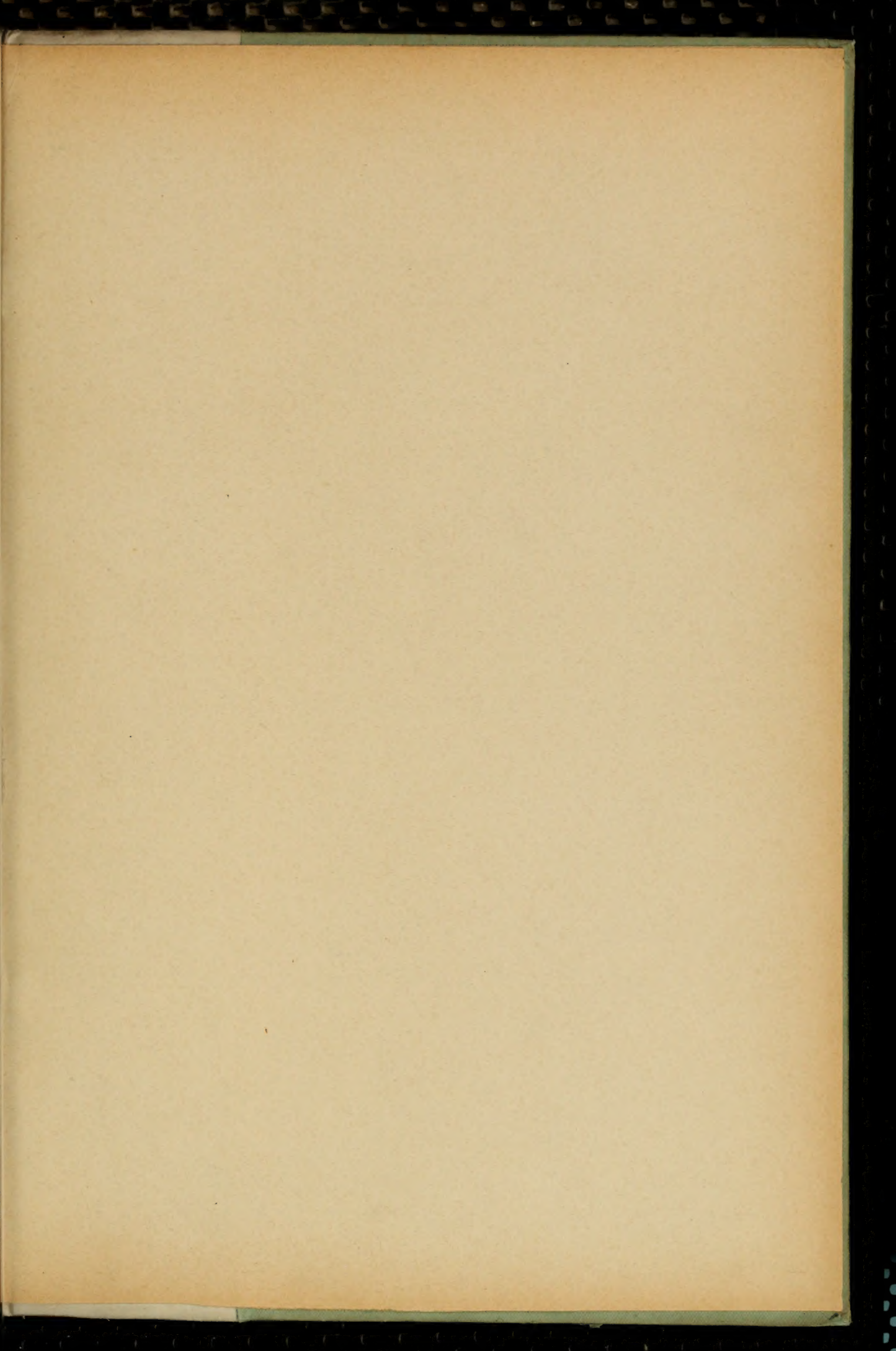
464
S

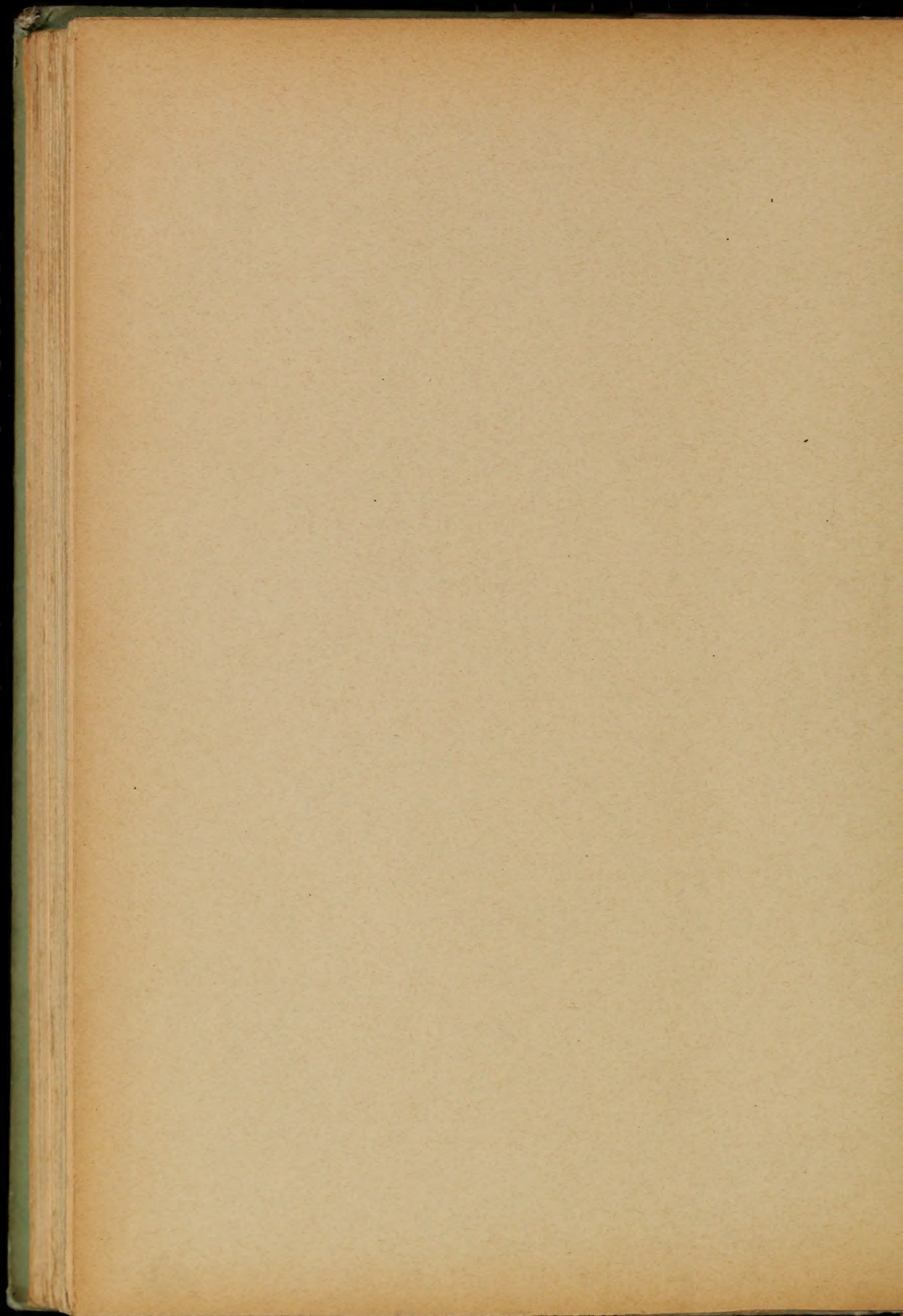




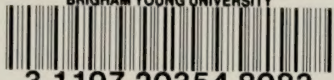








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