

MUSIC - UNIVERSITY OF TORONTO



3 1761 04519 3422

E. REYER



SIGURD




UNIVERSITY OF TORONTO  
LIBRARY

*presented to the  
Edward Johnson Memorial Library*

by

MRS. DOUGLAS HENDERSON





Digitized by the Internet Archive  
in 2010 with funding from  
University of Ottawa













OPÉRA EN 4 ACTES  
ET 9 TABLEAUX

de MM

CAMILLE DU LOCLE & ALFRED BLAU

MUSIQUE DE

E. REYER

*Partition pour Chant & Piano*

*Réduite par PAUL VIDAL.*

Prix: 20 <sup>f</sup> net.

---

Paris, AU MÉNESTREL 2<sup>me</sup> Rue Vivienne, HEUGEL & C<sup>ie</sup> Editeurs

*Tous Droits de reproduction & Traduction des Représentations réservés.*

AU MÉNESTREL  
2<sup>BIS</sup> R. Vivienne  
HEUGEL & C<sup>ie</sup>



770225

M

1503

R457S5

# SIGURD

OPERA

EN QUATRE ACTES ET NEUF TABLEAUX.

Représenté pour la première fois à Bruxelles.

sur le théâtre de la Monnaie

le 7 Janvier 1884

Représenté à Paris, à l'Académie Nationale

de Musique

le 12 Juin 1885.

Direction de MM. STOUYON et CALABRÉSI.

Direction de MM. RITT et GAILHARD.

## PERSONNAGES

## DISTRIBUTION

	BRUXELLES	PARIS
SIGURD, héros Franc .....	MM JOURDAIN.	MM SELLIER.
GUNTHER, roi des Burgondes .....	DEVRIÈS.	LASSALLE.
HAGEN, guerrier, compagnon de Gunther .....	GRESSE.	GRESSE.
UN PRÊTRE D'ODIN .....	RENAUD.	BÉRARDI.
UN BARDE .....	***	***
RUDIGER .....	BOUSSA.	LAMBERT.
IRNFRID .....	GOFFOEL.	VOULET.
HAWART .....	MANSUÈDE.	GIRARD.
RAMUNC .....	STALPORT.	CRÉPAUX.
BRUNEHILD, Valkyrie chassée du ciel .....	M <sup>mes</sup> CARON.	M <sup>mes</sup> CARON.
HILDA, sœur de Gunther .....	BOSMAN.	BOSMAN.
UTA nourrice d'Hilda .....	DESCHAMPS.	RICHARD.

GUERRIERS BURGONDES, PEUPLE BURGONDE, PEUPLE ISLANDAIS, PRÊTRES,  
FEMMES DES GUERRIERS BURGONDES, SERVANTES DE LA REINE ET D'HILDA, VALETS, Etc., Etc.

## BALLETS

réglés par M. L. MERANTE:

AU DEUXIÈME ACTE

*Les trois Normes, Valkyries, Nixes, Elfes, Kobolds.*

AU TROISIÈME ACTE

*Guerriers et Femmes,*

APOTHEOSE

*Le Paradis d'Odin*

Mise en scène de M. A. LAPISSIDA.

Pour traiter de la location de la partition et des parties d'orchestre s'adresser à M<sup>rs</sup> HEUGEL et C<sup>ie</sup> Éd<sup>rs</sup>  
à Paris, 25<sup>is</sup> rue Vivienne (AU MÉNESTREL) seuls propriétaires pour tous pays.

H. et C<sup>ie</sup> 7150.

# TABLE

## ACTE I

		Pages.
OUVERTURE .....	(Orchestre) .....	1
Scène I.	INTRODUCTION ET CHŒUR.....	21
	UTA .....	31
	HILDA .....	34
	Ma mère, un songe malgré moi me glace!.....	41
	J'aime! Et j'aime sans espérance.....	41
Scène II.	UTA .....	55
Scène III.	ENTRÉE DU ROI ET DE SA SUITE... (Orchestre).....	63
	Quand on court depuis le matin!.....	65
	GUNTHER.....	69
	Emplissez ma coupe profonde!.....	76
	Barde, prends ta harpe sonore!.....	83
	LE BARDE.....	83
	Odin! Dieu farouche et sévère!.....	83
Scène IV.	CHŒUR.....	104
	Salut! Salut à la plus belle!.....	104
Scène V.	ENTRÉE DE SIGURD.....	120
	Prince du Rhin, au pays de mon père!.....	120
	ENSEMBLE .....	126
	Sigurd! Le héros invincible!.....	126
	GUNTHER.....	131
	O fils de Sigeman! Sigurd!.....	131
	SIGURD, GUNTHER.....	156
	Nous nous promettons devant vous.....	156
	SIGURD.....	154
	Dieux! Quel trouble s'empare de mon cœur!.....	154

## ACTE II

### PREMIER TABLEAU

Scène I.	CHŒUR DES PRÊTRES.....	170
	Dieux terribles!.....	170
	LE GRAND-PRÊTRE.....	174
	Et toi, Freia, déesse de l'amour!.....	174
Scène II.	SIGURD, GUNTHER, LAGEN.....	185
	O Erunehild, ô vierge armée!.....	185
	LE GRAND-PRÊTRE, LES CHŒURS.....	189
	Tremblez!.. Les esprits invisibles.....	189
	Bientôt le Voland alerte.....	196
	Un seul de Brunehild rompra l'enchantement.....	204
Scène III.	GUNTHER.....	215
	Lequel de nous va tenter l'aventure?.....	215
	SIGURD.....	217
	Noi!.. J'ai gardé mon âme ingénue.....	217
	L'AGEN, CHŒUR (dans la coulisse).....	221
	Déjà descend vers nous la blanche théorie!.....	221
Scène IV.	LE GRAND-PRÊTRE.....	226
	Trends ce cor sacré.....	226
Scène V.	SIGURD.....	235
	Le bruit des chants s'éteint dans la forêt immense.....	235
	Hilda! vierge au pôle sourire!.....	236
Scène VI.	SIGURD, NORNES, VALEÏRIES, KOBOLDS.....	241
	Pourquoi vos yeux sont-ils remplis de larmes!.....	241
Scène VII.	LES MÊMES, NIXES, ELFES.....	250
	DANSES (Orchestre).....	250

### DEUXIEME TABLEAU

Scène I.	SIGURD.....	265
	La voilà! C'est elle!.....	265
	BRUNEHILD.....	267
	Salut! Splendeur du jour!.....	267
	O mon saureur silencieux!.....	272
	La Valkyrie est ta compagne!.....	272

## ACTE III

### PREMIER TABLEAU

Scène I.	CHŒUR INVISIBLE.....	285
Scène II.	GUNTHER.....	288
	Suis-je donc le jouet d'un rêve?.....	288
	SIGURD.....	292
	Oui, Sigurd est vainqueur!.....	292
	Sous ces ombrages frais.....	295

Scène III.	GUNTHER.....	<i>La voilà donc la Léesse entormiel!</i> .....	296
	CHŒUR INVISIBLE.....	<i>Notre tâche est remplie!</i> .....	298
	BRUNEHILD.....	<i>Où me conduit ma destinée!</i> .....	299
	GUNTHER.....	<i>Les bords que vous fûtes</i> .....	500
	BRUNEHILD, GUNTHER.....	<i>Vêtu de fer, la visière baissée</i> .....	504
	GUNTHER.....	<i>Je suis Gunther, roi des Burgondes!</i> .....	508
	BRUNEHILD.....	<i>Echangeons nos serments</i> .....	511
	GUNTHER.....	<i>O Brunehild, jamais vierge plus désirée</i> .....	512
Scène IV.	HILDA.....	<i>Il m'aime; ti ma mère!</i> .....	320

#### DEUXIÈME TABLEAU

Scène V.	CHŒUR.....	<i>Les premiers feux du matin</i> .....	328
Scène VI.	HAGEN, CHŒUR.....	<i>Au nom du roi Gunther</i> .....	338
		<i>Semons ces bords de joncs et de rameaux fleuris!</i> .....	340
Scène VII.	HILDA.....	<i>Mes sœurs, Brunehild va paraître!</i> .....	344
	ENTRÉE DE BRUNEHILD, CHŒUR.	<i>Soyez la bienvenue!</i> .....	348
	PIVERTISSEMENT. PAS GUERRIER. (Orchestre)		360
Scène VIII.	SIGURD.....	<i>Roi Gunther, digne fils des héros!</i> .....	369
	ENSEMBLE.....	<i>Frappons les airs joyeux!</i> .....	378
	UTA.....	<i>Ah! je lis dans tes yeux!</i> .....	379

#### ACTE IV

Scène I.	CHŒUR DE FEMMES.....	<i>Emplissons nos urnes précieuses</i> .....	386
		<i>Que notre tâche est légère!</i> .....	394
Scène II.	BRUNEHILD.....	<i>Mes filles, menez-ri vers cette source pure</i> .....	398
		<i>O palais radieux!</i> .....	405
Scène III.	HILDA.....	<i>Jeune reine, au soir</i> .....	421
		<i>Chasse la farouche tristesse!</i> .....	422
		<i>Qu'il, pour qu'enfin toute espérance</i> .....	427
	BRUNEHILD.....	<i>Le héros que les Dieux ont choisi pour mon maître!</i> .....	427
		<i>Brunehild encor vierge et pure</i> .....	450
	BRUNEHILD, HILDA.....	<i>Sigurd m'aime!</i> .....	458
Scène IV.	CHŒUR.....	<i>Le sang des héros</i> .....	447
Scène V.	HILDA, GUNTHER, HAGEN.....	<i>Ah! frappe, frappe mon frère!</i> .....	449
Scène VI.	GUNTHER.....	<i>Il m'aime!</i> .....	450
	HAGEN.....	<i>Ce n'est pas toi qui dois mourir!</i> .....	451
Scène VII.	SIGURD.....	<i>Un souvenir poignant, dans mon âme troublée</i> .....	460
Scène VIII.	BRUNEHILD.....	<i>Sigurd! les Dieux dans leur clémence!</i> .....	463
		<i>Prends ces fleurs de verveine!</i> .....	467
	SIGURD, BRUNEHILD.....	<i>Avec ces fleurs que l'eau traîne en courant</i> .....	468
	SIGURD.....	<i>Comme un harp altéré de sang</i> .....	472
	BRUNEHILD, SIGURD.....	<i>Oublies les vœux soufferts!</i> .....	477
Scène IX.	BRUNEHILD.....	<i>Comme un harp altéré de sang</i> .....	481
		<i>Comme un harp altéré de sang</i> .....	482
	HILDA.....	<i>Tout ce que de te voir au bras de ma rivale!</i> .....	485
	CHŒUR.....	<i>O douleur! O colère!</i> .....	492
	SIGURD.....	<i>Pardonnez-moi, compagnons!</i> .....	495
	HILDA.....	<i>Frappe! Que de tes mains</i> .....	497
	CHŒUR FINAL.....	<i>Comme un harp altéré de sang</i> .....	500



# SIGURD

OPÉRA EN QUATRE ACTES ET NEUF TABLEAUX.

Poème de

C. DU LOCLE et A. BLAU.

Musique de

E. REYER.

## OUVERTURE

All<sup>o</sup> con fuoco

PIANO

*f*

Tromp.

First system of musical notation, featuring a treble and bass clef. The treble clef contains chords and triplets, while the bass clef contains a rhythmic accompaniment. A dynamic marking of *ff* is present.

Second system of musical notation, continuing the piece with similar chordal and triplet patterns in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and triplets.

Fifth system of musical notation, with intricate chordal textures and triplet figures.

Sixth system of musical notation, concluding the page with dense triplet and chordal passages.



First system of musical notation, featuring piano accompaniment with treble and bass staves. The music includes triplets and a dynamic marking of *ff*.

Second system of musical notation, continuing the piano accompaniment with treble and bass staves.

Third system of musical notation, including a trumpet part labeled "Tromp." and piano accompaniment. The trumpet part features a triplet.

Fourth system of musical notation, primarily piano accompaniment with treble and bass staves, featuring numerous triplets.

Fifth system of musical notation, starting with the tempo marking "Andante" and the instruction "long". It includes piano accompaniment and a dynamic marking of *pp*. The tempo changes to "Même mouvt.".

Sixth system of musical notation, starting with the tempo marking "Poco più mosso cl." and the instruction "p croisez". It includes piano accompaniment and a dynamic marking of *pp*. The word "QUATUOR" is written above the staff.

Seventh system of musical notation, featuring a tuba part labeled "Tub." with a dynamic marking of *p*.

Cl. solo

Musical score system 1: Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

Musical score system 2: Piano accompaniment for the second system, including a 'Cor' part in the treble staff and 'Hautb.' dynamic marking.

Musical score system 3: Piano accompaniment for the third system, including a 'von' part in the treble staff and 'Hautb.' dynamic marking.

Musical score system 4: Piano accompaniment for the fourth system, including a 'Hautb. et Cor' part in the treble staff and 'M. D.' dynamic marking.

Musical score system 5: Piano accompaniment for the fifth system, including a 'M. G.' part in the treble staff and 'sfz' dynamic marking.

pp

Ped

This system features a treble clef with a 2/2 time signature. The right hand plays a melodic line with eighth notes and rests, while the left hand plays a rhythmic accompaniment of eighth notes. A *pp* dynamic marking is present. A *Ped* (pedal) marking is located below the first measure.

*molto crescendo*

This system continues the piece with similar melodic and accompaniment patterns. A *molto crescendo* marking is placed above the right hand staff in the third measure.

*p*

This system shows a change in texture with more complex melodic lines in the right hand. A *p* dynamic marking is located below the right hand staff in the third measure.

*pp*

This system features a return to a simpler accompaniment pattern. A *pp* dynamic marking is placed above the right hand staff in the second measure.

This system continues with the same melodic and accompaniment patterns as the previous system, maintaining the *pp* dynamic.

pp  
Harp  
M. D.

This system shows a piano part with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. A harp part is indicated by 'Harp' and 'M. D.' with a series of chords. The dynamics are marked 'pp'.

All<sup>o</sup> feroce

*f*

This system is marked 'All<sup>o</sup> feroce' and begins with a forte (*f*) dynamic. It features a piano part with a driving, rhythmic melody in the right hand and a supporting bass line in the left hand. The music is characterized by frequent triplets.

This system continues the 'All<sup>o</sup> feroce' section with intricate piano textures. The right hand features a series of triplets and sixteenth-note patterns, while the left hand provides a steady accompaniment with some triplet figures.

This system continues the 'All<sup>o</sup> feroce' section. The piano part is highly technical, with the right hand playing rapid triplet patterns and the left hand providing a rhythmic foundation. The dynamics remain strong.

This system concludes the 'All<sup>o</sup> feroce' section. It features a piano part with a driving melody in the right hand and a supporting bass line in the left hand. The music is characterized by frequent triplets and a strong rhythmic pulse.

The first system of musical notation consists of two staves. The upper staff (treble clef) features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes and a group of seven sixteenth notes. The lower staff (bass clef) provides a harmonic accompaniment with quarter and eighth notes, including a triplet of eighth notes.

The second system continues the musical piece. The upper staff includes a dynamic marking *v* (accent) and a triplet of eighth notes. The lower staff features a triplet of eighth notes and a dynamic marking *v* (accent).

The third system shows a progression of chords and rhythmic patterns. The upper staff has several triplet markings. The lower staff includes a dynamic marking *mf* (mezzo-forte) and the instruction *sempre cresc.* (always crescendo).

The fourth system features a dense texture with many triplets in both staves. The upper staff has a dynamic marking *v* (accent). The lower staff includes a dynamic marking *ff* (fortissimo) and a *rit.* (ritardando) marking.

The fifth system concludes the page with a final flourish. The upper staff has a dynamic marking *v* (accent). The lower staff includes a dynamic marking *ff* (fortissimo) and a *rit.* (ritardando) marking.

Battez à 2 temps

*p*

*sempre cresc.*

*p*

Battez à 4 temps

*Poco riten.*  
*Temp.*

*mf lusingando*

*cresc.*

*poco sfz*

Vlles et Altos

*Poco più mosso*

*f*

*sempre cresc.*

*crosez von*

Tr. ab

*a Tempo*

*f*

*p*

*sfz*

*leggiere*

*leggiere* *sfz* *cresc.* 8 -

8 *molto cresc.* **Battez à 2 temps**

*molto*

**Battez à 4 temps** *f* *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two staves. The upper staff contains a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with triplet markings. The lower staff has a bass line with chords. Dynamics markings include *ff* (fortissimo) and *f* (forte). The key signature has one sharp (F#).

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with triplet markings. The lower staff has a bass line with chords. The key signature has one sharp (F#).

Battez à 2 temps

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff contains a melodic line with triplet markings. The lower staff contains a bass line with chords. A dynamic marking of *f* (forte) is present. A section for Trompe (Trumpet) is indicated on the right side of the system.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff contains a melodic line with triplet markings. The lower staff contains a bass line with chords. The key signature has one sharp (F#).



8 3 3

*ff*

This system features a treble and bass staff. The treble staff begins with a triplet of eighth notes, followed by a group of eighth notes marked with an '8' above them. The bass staff contains a triplet of eighth notes and a series of chords. A dynamic marking of *ff* is placed in the center of the system.

Battez à 4 temps

*ff* *f*

This system is marked 'Battez à 4 temps' at the top. It contains a treble and bass staff. The treble staff has a series of chords and a triplet of eighth notes. The bass staff has a triplet of eighth notes and a series of chords. Dynamic markings of *ff* and *f* are present.

8 3 3

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

This system features a treble and bass staff. The treble staff has a triplet of eighth notes, a group of eighth notes marked with an '8', and another triplet. The bass staff has a triplet of eighth notes and a series of chords. Dynamic markings include *mf*, *dim.*, and *f*.

*mf dim.*

This system features a treble and bass staff. The treble staff has a triplet of eighth notes and a series of chords. The bass staff has a series of chords. A dynamic marking of *mf dim.* is present.

*f* *crese. poco a poco f*

This system features a treble and bass staff. The treble staff has a series of chords and a triplet of eighth notes. The bass staff has a series of chords and a triplet of eighth notes. Dynamic markings include *f* and *crese. poco a poco f*.

Battez à 2 temps

First system of musical notation, labeled "Battez à 2 temps". It consists of two staves (treble and bass clef). The music features a complex rhythmic pattern with many triplets. A dynamic marking of *ff* (fortissimo) is present in the second measure of the bass staff.

Second system of musical notation, continuing the piece. It features two staves with complex rhythmic patterns and triplets. The piece concludes with a series of six horizontal lines in the treble staff, indicating a sustained or tremolo effect.

Battez à 4 temps

Third system of musical notation, labeled "Battez à 4 temps". It consists of two staves with complex rhythmic patterns and triplets. The music is more melodic and flowing than the previous section.

Fourth system of musical notation, continuing the piece. It features two staves with complex rhythmic patterns and triplets. Dynamic markings include *cresc.* (crescendo) and *sempre cresc.* (sempre crescendo).

Fifth system of musical notation, continuing the piece. It features two staves with complex rhythmic patterns and triplets. A dynamic marking of *ff* (fortissimo) is present in the first measure of the treble staff.

Sixth system of musical notation, labeled "Battez à 2 temps". It consists of two staves with complex rhythmic patterns and triplets. Dynamic markings include *M.G.* (Mourning/Grief), *ff* (fortissimo), and *p* (piano).

Musical score system 1, featuring a treble and bass clef. The bass clef part contains a dense texture of chords, with the instruction *sempre cresc.* written above it. The treble clef part has a melodic line with triplets.

Musical score system 2, featuring a treble and bass clef. The treble clef part has a melodic line with triplets and the instruction *Battez à 4 temps* above it. The bass clef part has a rhythmic accompaniment.

Musical score system 3, featuring a treble and bass clef. The treble clef part has a melodic line with triplets and the instruction *Poco rit.* above it. The bass clef part has a rhythmic accompaniment with the instruction *p lusingando e legato* and *cresc.*

Musical score system 4, featuring a treble and bass clef. The treble clef part has a melodic line with triplets and the instruction *Reprenez le 1<sup>er</sup> Mouv<sup>t</sup> (Allegro)* above it. The bass clef part has a rhythmic accompaniment with the instruction *f* and *f* 3.

Musical score system 5, featuring a treble and bass clef. The treble clef part has a melodic line with triplets and the instruction *leggiero sfz* above it. The bass clef part has a rhythmic accompaniment with the instruction *f*.

Musical score system 6, featuring a treble and bass clef. The treble clef part has a melodic line with triplets and the instruction *legg sfz cresc.* above it. The bass clef part has a rhythmic accompaniment with the instruction *8--* and *3*.

Battez à 2 temps

Musical notation for the first system, measures 8-10. The key signature is two sharps (F# and C#). The music is in 2/4 time. The right hand features chords and eighth-note patterns, while the left hand has a steady eighth-note accompaniment. A dynamic marking of *ff* is present in measure 9. Trill ornaments are indicated above the notes in measure 10.

Musical notation for the second system, measures 11-13. The right hand continues with chords and eighth-note patterns. The left hand features a prominent triplet eighth-note accompaniment. A dynamic marking of *ff* is present in measure 12.

Musical notation for the third system, measures 14-16. The right hand has a melodic line with trills. The left hand continues with a triplet eighth-note accompaniment. A dynamic marking of *ff* is present in measure 15.

Battez à 4 temps

Musical notation for the fourth system, measures 17-19. The key signature changes to one sharp (F#). The music is in 4/4 time. The right hand features a melodic line with trills. The left hand has a steady eighth-note accompaniment. A dynamic marking of *f* is present in measure 18.

Musical notation for the fifth system, measures 20-22. The right hand has a melodic line with trills. The left hand features a triplet eighth-note accompaniment. A dynamic marking of *ff* is present in measure 21.

Musical notation for the sixth system, measures 23-25. The right hand continues with a melodic line and trills. The left hand has a steady eighth-note accompaniment. A dynamic marking of *ff* is present in measure 24.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many triplets. A dynamic marking of *f* (forte) is present in the first measure. The key signature has two sharps (F# and C#).

Battez à 2 temps

Second system of the musical score. It continues the two-staff format. The music is characterized by dense chordal textures and rhythmic patterns. A dynamic marking of *f* is visible in the second measure. The key signature remains two sharps.

Third system of the musical score. The two-staff format is maintained. A section for Tromba (trumpet) is indicated in the second measure. The music continues with complex rhythmic and harmonic structures. The key signature is two sharps.

Fourth system of the musical score. It features a mix of melodic lines and dense chordal passages. The two-staff format is consistent. The key signature is two sharps.

Battez à 4 temps

Fifth and final system of the musical score. It continues the two-staff format. The music features a dynamic marking of *ff* (fortissimo) in the first measure. The key signature changes to one sharp (F#) in the final measure. The system concludes with a complex rhythmic pattern.

First system of musical notation. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present. A triplet of eighth notes is marked with a '3' above it.

Second system of musical notation. The right hand continues with triplet patterns. The left hand has a more active accompaniment. A dynamic marking of *p* (piano) is shown, followed by the instruction *ritenuto* (ritardando). A triplet of eighth notes is marked with a '3' above it.

Andante come prima Cl Solo cantando e

Third system of musical notation. The tempo is marked *Andante come prima*. The right hand has a sparse, chordal texture. The left hand plays a simple accompaniment. Dynamic markings include *pp* (pianissimo), *p* (piano), and *pp* (pianissimo). The instruction *Cl Solo cantando e* is written above the right hand.

*legato* 2 Ped.

Fourth system of musical notation. The right hand features a flowing melodic line with triplets. The left hand has a rhythmic accompaniment with triplets. The instruction *legato* is written above the right hand, and *2 Ped.* (two pedals) is written below the left hand.

Fifth system of musical notation. The right hand has a complex texture with triplets and sixteenth notes. The left hand has a rhythmic accompaniment with triplets. A dynamic marking of *pp* (pianissimo) is present. The instruction *M. D.* (Messa di Voce) is written above the right hand.

*poco sfz*

M. D.

M. D.

3

5

Detailed description: This system contains two systems of music. The top system has a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *poco sfz*. The melody consists of eighth and sixteenth notes, often beamed together. The bottom system has a bass clef staff. It features a melodic line with a dynamic marking of *M. D.* and a triplet of eighth notes. Further down, there is another *M. D.* marking and a triplet of eighth notes.

3° Main ad lib.

Timb.

Detailed description: This system continues the piece. The top system has a treble clef staff with a key signature of two sharps and a 3/4 time signature. It features a melodic line with a dynamic marking of *pp* and a *f* marking. The bottom system has a bass clef staff. It includes a section labeled *3° Main ad lib.* and a section labeled *Timb.* (Timpani) with a series of sixteenth notes.

*f deciso*

*pp*

*p*

*f*

6

Detailed description: This system contains two systems of music. The top system has a treble clef staff with a key signature of two sharps and a 3/4 time signature. It begins with a dynamic marking of *f deciso*. The melody consists of eighth and sixteenth notes, often beamed together. The bottom system has a bass clef staff. It features a melodic line with a dynamic marking of *pp* and a *f* marking. There is also a *p* marking. A section of six notes is marked with a '6' above it.

Tempo 1° (All° con fuoco)

*f*

3

3

3

3

Detailed description: This system contains two systems of music. The top system has a treble clef staff with a key signature of two sharps and a 3/4 time signature. It begins with a tempo change to *Tempo 1° (All° con fuoco)* and a dynamic marking of *f*. The melody consists of eighth and sixteenth notes, often beamed together. The bottom system has a bass clef staff. It features a melodic line with a dynamic marking of *f* and several triplet markings (3).

First system of a musical score. The right hand (treble clef) features a melodic line with triplets and slurs. The left hand (bass clef) has a rhythmic accompaniment with slurs. Dynamics include *f* and *molto cresc.*. A dashed line labeled "basso" is positioned below the bass staff.

Second system of the musical score. The right hand continues with triplets and slurs. The left hand features a bass line with slurs and triplets. Dynamics include *f* and *ff*. The number "8-1" is written below the bass staff.

Third system of the musical score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs.

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs and triplets. Dynamics include *ff*.

Fifth system of the musical score. The right hand has a melodic line with slurs and triplets. The left hand has a rhythmic accompaniment with slurs and triplets. Dynamics include *f*.



First system of musical notation. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides a steady accompaniment. The tempo/mood is indicated as *ben marcato*. Dynamics include *f* and *ff*.

Second system of musical notation. The right hand continues with intricate patterns. A new instruction *Battez à 2 temps* is present. The dynamic *ff* is marked.

Third system of musical notation. The right hand has triplet markings. The left hand features dense chordal textures. Dynamics include *f* and *ff*.

Fourth system of musical notation. The right hand includes triplet markings and a fermata. The left hand continues with rhythmic accompaniment. Dynamics include *f* and *ff*.

Fifth system of musical notation. The right hand features a fermata and a *tr* (trill) marking. The left hand has a *tr* marking. The instruction *molto cresc.* is present.

Tromp. Viol.

*ff* Tromb. *pp* *ff*

3

Tromp. Viol.

*f* *ff* Tromb.

3 8

*f*

3 3 3 3 3 3 3

*ff*

Enchaînez avec l'Introduction

# ACTE I

Une salle du burg de Gunther.

## INTRODUCTION

Andantino

Cors. 3

PIANO

a Tempo

First system of a musical score. The upper staff (treble clef) contains a melodic line with a triplet of eighth notes in the final measure. The lower staff (bass clef) contains a rhythmic accompaniment. A dynamic marking *ffles* is present in the lower staff.

Second system of a musical score. The upper staff features a melodic line with a *sfz* marking. The lower staff has a rhythmic accompaniment. A dynamic marking *sfz poco a poco* is written in the lower staff.

Third system of a musical score. The upper staff has a melodic line with a *f* marking. The lower staff has a rhythmic accompaniment with a *ff* marking.

Fourth system of a musical score. The upper staff contains a melodic line with triplet markings and a *f* marking. The lower staff has a rhythmic accompaniment with triplet markings. A dynamic marking *poco rit.* is written in the lower staff. The system concludes with the instruction *f' (RIDEAU)* and the tempo marking *a Tempo*.

Fifth system of a musical score. The upper staff features a melodic line with a *Andante* tempo marking and a *p* dynamic marking. The lower staff has a rhythmic accompaniment with a *Fimb.* marking.

Andantino

1<sup>re</sup> Sop.

*mf*

Bro - dons des é - ten - dards et

2<sup>de</sup> Sop.

*mf*

Bro - dons des é - ten - dards et

*p*

cl.

*p*

Trabd.  
Vcllo et C. B.

*poco sfz*

pré - parons des ar - mes, Le roi Gun -

pré - parons des ar - mes, Le roi Gun -

-ther est las de son re - pos ——— Il veut cou -

-ther est las de son re - pos ——— Il veut cou -

-rir à des exploits nou - veaux. -  
 -rir à des exploits nou - veaux. -

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a treble and bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "-rir à des exploits nou - veaux. -".

*p* *espressivo*

Que de beaux yeux bien-tôt vont ré - pan - dre des lar - mes!  
 Que de beaux yeux bien-tôt vont ré - pan - dre des lar - mes!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a treble and bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "Que de beaux yeux bien-tôt vont ré - pan - dre des lar - mes!". The dynamic marking is *p* and the instruction is *espressivo*.

*f*

Victo - ri - eux, de gloire et d'or cou -  
 Victo - ri - eux, de gloire et d'or cou -

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a treble and bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "Victo - ri - eux, de gloire et d'or cou -". The dynamic marking is *f*.

*cresc.*

- vert, — Il re - vien - dra le bra - ve roi Gun -

- vert, — Il re - vien - dra le bra ve roi Gun -

*cresc.*

*ff*

- ther. — Bro - dons des é - ten - dards et

- ther. — Bro - dons des é - ten - dards et

*ff*

pré - parons des ar - mes.

pré - parons des ar - mes.

*p*

HILDA

Récit mesuré  
avec énergie

Celui-là seul est heu -

- reux Qui porte un cœur valeu - zeux Dans la mè - lée o - ra -

- geu - se! Celle - là

seule est heu - ren - se Que ché - rit jusqu'à la mort Un



H.

chef courageux et fort!

*f* *dim.*

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

Bro - dons des é - ten - dards et

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

Bro - dons des é - ten - dards et

*p*

pré - parons des ar - mes.

pré - parons des ar - mes.

2 Cors dans la Coulisse

*f* *mf*

DEMI-CHŒUR *mf*

Le roi Gun -

DEMI-CHŒUR

Entendez-vous le cor au fond des bois? \_\_\_\_\_

2<sup>o</sup>

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for the Demi-Chœur, starting with a whole rest followed by a rhythmic pattern of eighth notes. The second staff is another vocal line for the Demi-Chœur, with lyrics 'Entendez-vous le cor au fond des bois?'. The piano accompaniment consists of two staves (treble and bass clef) with a simple harmonic accompaniment.

- ther \_\_\_\_\_ suit un cerf aux a - bois. *sf*

TUTTI l - ma - ge des com -

*sf* l - ma - ge des com -

Detailed description: This system contains the third and fourth staves of music. The vocal lines continue with lyrics '- ther' and 'suit un cerf aux a - bois.' followed by 'TUTTI l - ma - ge des com -'. The piano accompaniment continues with a rhythmic pattern of eighth notes. There are dynamic markings *sf* and a 'TUTTI' instruction.

- bats la chasse en a les char - mes.

- bats la chasse en a les char - mes.

1<sup>o</sup>

*f*

Detailed description: This system contains the fifth and sixth staves of music. The vocal lines continue with lyrics '- bats la chasse en a les char - mes.' repeated. The piano accompaniment continues with a rhythmic pattern of eighth notes. There are dynamic markings *f* and a '1<sup>o</sup>' instruction.

Le roi Gun -

*f*

2<sup>o</sup>

-ther va conquérir en - cor Quelque vieux

*f*

Le roi Gunther va conquérir en - cor Quelque vieux

*f*

*cresc.*

burg, quel-que ri - che trésor. *ff* Bro.

burg, quel-que ri - che trésor. *ff* Bro.

*ff*

-dous des é - ten - dards et pré - parons des  
 -dous des é - ten - dards et pré - parons des

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 rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

ar - mes .  
 ar - mes .

The second system continues the vocal and piano parts. The vocal staves have a long rest for the second measure. The piano accompaniment includes a triplet of eighth notes in the right hand in the second measure.

*pp*

The third system shows the piano accompaniment with triplet markings over the right hand in the first two measures. The dynamic marking *pp* (pianissimo) is indicated in the second measure.

UVA

Toujours songeuse et pâle, Hilda... D'où vient ta

6 6

*pp*

peine? Le roi Gunther, ton frère, accédant à tes

3 3

*sempre pp*

vœux, Re-jette d'Attila les désirs glori-

3 3 3

-eux Et les Huns indomptés ne l'auront pas pour

3 3

U. rei - ne.

U. Tu sou-pi-res! Tes

U. <sup>6</sup> *molto espress.* yeux sont humides de pleurs! Par-le, dis ta souf-

U. *dolce* <sup>3</sup> - fran-ce ou ta tris-se pen-sée A

cel - le qui de - main - vent mon - vir - si tu

The first system of music consists of three staves. The top staff is a vocal line in G major with lyrics: "cel - le qui de - main - vent mon - vir - si tu". The middle staff is the piano's right hand, and the bottom staff is the left hand, featuring a complex, rhythmic bass line with many sixteenth notes.

meurs, Qui te , don - nant son

The second system continues the vocal line with lyrics: "meurs, Qui te , don - nant son". The piano accompaniment continues with the same dense bass line.

lait dans ses bras t'a ber -

The third system continues the vocal line with lyrics: "lait dans ses bras t'a ber -". The piano accompaniment continues with the same dense bass line.

ce - e. Ma

MI DA Lent

The fourth system concludes the piece. It features a vocal line with lyrics: "ce - e. Ma". Above the vocal line, the text "MI DA" and "Lent" are written. The piano accompaniment ends with a final chord and a double bar line.

## Récit

II. *Cl.*  
*vll<sup>le</sup> C. B.*

mère, un songe, malgré moi, Me gla-ce d'un mortel effroi.

## Moderato

*misterioso*

II. *Cor*  
*Alto et Basse*

Ja - dis j'ai recuei -

*legato*  
*vll<sup>es</sup> divisés*

II.

- li dans la fo-rêt pro - chai - ne Un mi - lan vo - letant à

II.

pei - ne, Et de mes mains je l'ai nour - ri.



M. D.

Poco più vivo

*f* M. G.

*ff*

Musical score for piano introduction. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Poco più vivo'. The score begins with a treble clef staff containing a melodic line with eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The dynamic marking is *f* M. G. (mezzo-forte). The piece concludes with a double bar line and a fortissimo (*ff*) dynamic marking.

HILDA

Daus mon rè - ve j'ai

Vocal line for Hilda. The melody is written in a treble clef with a key signature of two flats. The lyrics are 'Daus mon rè - ve j'ai'. The music features a series of eighth notes followed by a phrase of beamed eighth notes. The dynamic marking is *sfz* (sforzando). The piano accompaniment consists of eighth notes in both hands.

vu s'élançer d'un nu - a - ge Un

Vocal line for Hilda. The melody is written in a treble clef with a key signature of two flats. The lyrics are 'vu s'élançer d'un nu - a - ge Un'. The music features a series of beamed eighth notes. The dynamic marking is *v* (accent). The piano accompaniment consists of eighth notes in both hands.

aigle affamé de car - na - ge, Frappant

*sempre* *crese.*

Vocal line for Hilda. The melody is written in a treble clef with a key signature of two flats. The lyrics are 'aigle affamé de car - na - ge, Frappant'. The music features a series of beamed eighth notes. The dynamic marking is *v* (accent). The piano accompaniment consists of eighth notes in both hands. The instruction *sempre crese.* (always crescendo) is written below the piano part.

Par d'un lu - gu - bre eri. 8

Je cachais dans mon

sein, troublée et frémissante, Le pauvre oi -

-seau trem - blant.

u

De son bec a ce.

*p*

*cresc. poco a poco.*

u

-ré, Malgré mes vains ef- forts et mes eris d'épou-

u

-van - te, Lai - glo - eru-

Tomb.

u

-el - la déchi- ré!

*p*

## Moderato (Récit mesuré)

UTA.

Ma fille, le som-

*pp* *col canto.* *pp*

-meil est pour moi sans mys - tè - re! Ce mi -

-lan, C'est un noble é - poux!

Gar - de qu'ne ri - vale, un jour en sa co - lè - re, Dans tes

*f*  
bras — ne le fasse expirer sous ses coups!

*una corda*  
*pp*

HILDA.  
Je veux vivre à jamais sans a — mour!

O blas —

J'ai refusé le trô — ne d'Atti —  
-phé — me!

-la; Quel moins di — gne voudrait se con — dam — ner lui —

H. *-même* Au dé - dai - nu du cœur qui dort

H. *U? UTA.* Un héros vient toujours, Et c'est celui qu'on

H. *Même mou! (a tempo)* Eh bien!

V. *ai - me!*

B. Il est venu, ma mè - re, ce héros!

II. *J'aime, et j'ai - - me sans es - pé -*

*Cl. Altes.*

*vlls*

II. *- rad - ce! De - puis qu'il a pa - ru j'ai per -*

*Fl. lib.*

II. *- du le re - pos! J'aime! j'aime et j'*

*Fl. lib.*

II. *meurs de ma souf - frau - - ce!*

*p*

*pp*

V. III.

pp

Même mouvt

cresc.

ff

HILDA

Comme le so - leil au ciel pur — Sou - dain vous fait pa -

pp

- lir, As - tres que la nuit sè - me; Tel, parmi les vail -

cresc.

cresc.

- lants. bril - le celui que j'ai - me, Le noble et va - leu -

poco a poco

poco a poco



II

-reux — Si — guerd —

*ff*

*ff*

HILDA

*molto espress*

tu te sou-

II

-viens de ces jours pleins de lar - mes On la vic-

10

foire a - vant tra - hi nos ar - mes, Mon pè - re

11

mort en guerrier valeu - reux, De nos vain -

12

queurs traînant la lour - de chaî - ne, J'étais es -

*très accentué*

13

- clave au palais de leur rei - ne Servant sa

*con fuoco.*

II. *table et tressant ses che - veux;*

*deciso* *ff staccato*

II. *Un vengeur vint, calme et su - per - be!*

*f*

II. *Comme un faucheur ——— moissonné*

*ff*

II. *Her - be Il al - lait couchant devant lui Les güt -*

H. *riers qui n'avaient pas fui.*

*ff marcato.*

H. Sa beauté sé - vère Est cel - le des Dieux. L'éclat de ses

H. yeux Fait trembler la ter - - - re. Du haut - ve d'ai -

H. - rain, Dont s'ar - me sa main, Jaillit un feu som - - -

*p*  
 -bre, Par lui les guerriers Sen-  
*p*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The lyrics are "-bre, Par lui les guerriers Sen-". The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *p* (piano) and *f* (forte) markings.

*p*  
 -dor ment sans nom bre Sur leurs bouch-  
*fz*

The second system continues the musical score. The vocal line has the lyrics "-dor ment sans nom bre Sur leurs bouch-". The piano accompaniment features a *fz* (forzando) marking. Dynamics include *p* (piano) and *fz* (forzando).

-ers.  
*mf* *dim.*

The third system shows the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo).

*pp*

The fourth system continues the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include *pp* (pianissimo).

*10*

The fifth system is the final system on the page. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *10* is present. The system ends with a double bar line and a repeat sign.

Récit mesuré.

ii

Sigurd brisa nos fers, Puis, tout sanglant en-

ii

.cora, Sans daigner seulement sur nous lever les

ii

*cresce poco a poco.*

yeux, Calme et fier, il re- prit son che-

*pp cresce poco a poco.*

ii

*f*

-nim glo- ri- eux!

8

7

11

Ma mère, tu con - nais le mal qu'im - mé - di - ate - ment,

*p*

11

Que rien ne peut a - pa - i - ser désor - mais, Il n'a pas

*f*

11

vu que je l'ai - mais!

*p*

*ff*

DEMI-CHŒUR

4<sup>1</sup>es Soprani.

*p*

Fil - le des Rois que te sert d'être bel - le! Pour -

4<sup>2</sup>es Soprani

*p*

Fil - le des Rois que te sert d'être bel - le!

un peu retenu

-quoi — ré - pan dre en secret tant de pleurs? Espé - rance — a ton

*a Tempo.*

Pourquoi ré - pan dre en secret tant de pleurs? Espé - rance — a ton

un peu retenu

*a Tempo*

*p stacc.*

age, Hilda Souris comme elle, Souris, le gai prin -

age, Hilda, Souris comme elle, Souris, le gai prin -



— temps — sur ta lettre est en fleurs.

— temps — sur ta lettre est en fleurs.

*grazioso.*

*staccato*

Uta.

— L' nuit vient, les chasseurs ont quitté les halliers ;

*Poco ritenuto.*

Fem - mes, il faut cé - der out-to-sabre aux guer.

4<sup>es</sup> Sop.

Voilà les étendards, les cuirasses, les

2<sup>es</sup> Sop.

Voilà les étendards, les cuirasses, les

*p*

ar mes! Avec le jour finira le festin,

ar mes! Avec le jour finira le festin,

*tr*

Le Roi Gunther part aux feuxdumatin.

Le Roi Gunther part aux feuxdumatin.

*p*

Nous l'attendrons i - ci sans pleurs et sans a -

*p*

Nous l'attendrons i - ci sans pleurs et sans a -

- lar - mes ; Vic - to - ri - eux ,

- lar - mes ; Vic - to - ri - eux ,

*f*

*f*

de gloire et d'or cou - vert, — Il re - vien -

de gloire et d'or cou - vert, — Il re - vien -

*crusc.*

*ff*

-dra! le bra - - ve Roi Gun - ther! — — — — — Voi -

*ff*

-dra! le bra - - ve Roi Gun - ther! — — — — — Voi -

*ff*

-là les éten\_dards, les cui\_ras - ses, les armes!

-là les éten\_dards, les cui\_ras - ses, les armes!

*tr*

*p*

(LE CHOEUR SORT)

*p*

8<sup>e</sup> bassa-----

Récit. *Mod<sup>to</sup>*

Je savais tout! J'avais lu dans ton cœur Tu a-

*f*

*dolce*

-mour pour ce fier vainqueur, Tes tourments, - ta uni-se-re;

*p*

Hilda, Si-gurd i-ci bientôt vien-dra,

*p*

HILDA

*rit. dolce*

Dieu!

Et d'un ardent a-mour bientôt il Gai-ne-ra!

*p*

Lent.

U. Les destins n'ont pas de secrets pour ta mè - re! a Tempo

(Même mou!)

UTA.

Je sais des secrets merveil - leux, — Jadis ap -

U. -pris à nos a - leux Par les es - prits ter - ri -

U. -bles; Je sais des char - mes redou - tés Soumet -  
1<sup>re</sup> Fl.

U. *tant à nos volon-tés Les ê-tres in-vi-si-*

U. *-bles! J'ai conju-ré l'esprit de*

U. *fair D'al-ler vers Sigurd au cœur fier Et de lui porter la pen-*

U. *-sée De ve-nir au burg de Gunther!*

U. *Il vient, il vient! O pauvre*  
*din. molto.*

U  
 à - me bles - sé - e, Le fi - an - cé que tu choi - sis, O

U  
 fleur par lo - ra - ge las - sé - e, Il

U  
 vient! Sèche tes

*dolce*

U  
 pleurs, sou - ris!

*rit.* *a Tempo*

*col canto.*



u. Par u-ne belle nuit d'é-

*p*

*pp* *cl.* *p*

u. -té, La lune i-pondant de clar-té Les laes bor-dos d'y-

u. -eu - ses, En in-vo-quant Fréia trois fois, J'ai cueil-

*f*

*Cor* *Fl.* *Ron*

u. -li, dans l'ombre des bois, Des plan-tes mer-veil-leu-

U

-ses; Mon art en a su compo-

T

-ser Un philtre, où Sigurd va pui - ser Les

U

feux d'une ardeur in\_sen - sé - e Qui pour Hil - da - va l'embra -

U

-ser! Il vient, il

vient! O pau - vre à - me bles -

*dim molto* *sfz poco*

-sé e, Le fi - an - cé que tu choi - sis, O

*p*

fleur par l'o - ra - ge las - sé - e, Il

*f*

vient! Sèche tes pleurs, sou -

*f* *mf* *p* *dolce rit.*

-ris!  
a Tempo

*a Tempo*

HILDA

Andante

Ah! je tremble!

Cors

Musical score for Hilda's first system. It features a vocal line for Hilda and a piano accompaniment. The tempo is marked 'Andante'. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'Ah! je tremble!'. The piano accompaniment includes a horn part marked 'Cors' and a bass line with chords. A dynamic marking 'f' is present in the piano part.

UTA

Ecoutons!...

Ténors

CHOEUR (dans la coulisse)

Basses

Voi.là le fier chas.seur!

Voi.là le fier chas.seur!

Musical score for Uta and the Chorus. It features vocal lines for Uta, Tenors, and Basses, along with a piano accompaniment. The tempo is 'Andante'. The key signature has one sharp (F#). Uta's line begins with 'Ecoutons!...'. The Tenors and Basses sing 'Voi.là le fier chas.seur!'. The piano accompaniment includes a horn part and a bass line with chords. A dynamic marking 'f' is present in the bass line.

HILDA

(HILDA et UTA sortent)

Ah! ma mère, j'ai peur!

Voi.là le roi Gunther!

Voi.là le roi Gunther!

Fimb

f

Musical score for Hilda's second system. It features a vocal line for Hilda and a piano accompaniment. The tempo is 'Andante'. The key signature has one sharp (F#). Hilda's line begins with the lyrics 'Ah! ma mère, j'ai peur!'. The piano accompaniment includes a horn part marked 'Fimb' and a bass line with chords. A dynamic marking 'f' is present in the bass line.

## ENTRÉE DU ROI ET DE SA SUITE.

*Moderato*

*ff*

*poco rit.*

*a Tempo*

*f*

The musical score is written for piano and consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system is marked 'Moderato' and 'ff'. The second system continues the 'Moderato' tempo. The third system is marked 'poco rit.' and features a dynamic change to 'f'. The fourth system is marked 'a Tempo' and 'f'. The fifth system continues the 'a Tempo' section. The score includes various musical notations such as triplets, slurs, and dynamic markings.

First system of a piano score. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a steady accompaniment with quarter and eighth notes. The key signature is three sharps (F#, C#, G#).

Second system of the piano score. The right hand continues with a melodic line of eighth notes, marked with a 'p' (piano) dynamic. The left hand maintains its accompaniment. The key signature remains three sharps.

Third system of the piano score. The right hand features a dense texture of chords and sixteenth notes. The left hand continues with a rhythmic accompaniment. The key signature is three sharps.

Fourth system of the piano score. The right hand has a series of chords, some marked with an accent (^). The left hand continues with a rhythmic accompaniment. The key signature is three sharps.

Fifth system of the piano score. The right hand features a melodic line with a slur and a 'p' dynamic. The left hand continues with a rhythmic accompaniment. The key signature is three sharps.

Sixth system of the piano score. The right hand features a melodic line with a slur and a 'p' dynamic. The left hand continues with a rhythmic accompaniment. The key signature is three sharps.

Ténors *f* 3

CHOEUR

Basses *f* 3

Quand on court depuis le ma - tin Les forêts, les

Quand on court depuis le ma - tin Les forêts, les

8

*p*

monts et la plai - ne, Il est doux de reprendre ha - lei - ne As -

monts et la plai - ne, Il est doux de reprendre ha - lei - ne As -

*p*

*cresc.*

-sis auprès d'un gai fes - tin; As - sis, as - sis au - près d'un gai fes -

-sis auprès d'un gai fes - tin; As - sis, as - sis au - près d'un gai fes -

*cresc.*

*f*

3 3 3

- tin, as - sis au - près d'un gai fes.

- tin, as - sis au - près d'un gai fes.

- tin.

- tin.

Que les é - chos des salles

Que les é - chos des salles



*poco rit.* 3

hauts Ré - pe - tent un joy eux hurrah! Gloire à Gunther!

hauts Ré - pe - tent un joy eux hurrah! Gloire à Gunther!

*a Tempo* *ff*

Gloire à ses hô - tes! Gloire aux en voy -

Gloire à ses hô - tes! Gloire aux en voy -

-és d'Attila! Gloire! Gloire! Gloire aux en voy -

-és d'Attila! Gloire! Gloire! Gloire aux en voy -

es d'Atti - la!  
es d'Atti - la!

The first system consists of two vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "es d'Atti - la!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth notes, while the left hand provides harmonic support with a steady eighth-note bass line.

The third system features piano accompaniment with triplets in the right hand. The triplets are marked with a '3' and a slur. The left hand continues with a rhythmic bass line.

The fourth system continues the piano accompaniment. The right hand has a melodic line with some rests, and the left hand maintains the eighth-note bass line.

GUNTHER

Récit mesuré

J'aime à

poco rit

*p ten*  
*pp*

The fifth system includes a vocal line for GUNTHER, which begins with the lyrics "Récit mesuré" and "J'aime à". The piano accompaniment is marked "poco rit" and features dynamics of *p ten* and *pp*. The piano part consists of sustained chords in the right hand and a simple bass line in the left hand.

And<sup>te</sup> mosso.

ten.

G. voir as-sis à ma table A-vec vous, mes guerriers, Ces chefs pleins de va-

Récit

col canto.

G. -leur Que le noble Alti - la, Chef d'un peuple innom - bra - ble, Envoy - a vers ma

Récit.

G. seur! Emplis-sez ma coupe pro-

G. -fon - - de, Ver-sez l'hydromel à la

a Tempo.

a Tempo. Récit.

C. ron - de! Amis, avec

a Tempo

*f* *ten.* *f*

a Tempo.

G. moi buvez tous Au roi des

G. Huns, à ses guerriers, à vous!

Tempo. 1<sup>o</sup>

Ténors *f*

Basses *f*

Gloi - re!

Gloire à Gunther!

*f*

Gloire à Gunther!

Gloi - - - re! Que les é - chos - - - des sa - les

Gloire à Gun - ther! - - - Que les é - chos - - - des sa - les

*tr* *ff*

*ff*

han - tes Ré - pè - tent un joy - eux hurrah!

han - tes Ré - pè - tent un joy - eux hurrah!

*poco rit:*

Gloire à Gun - ther! - - - Gloire à ses hò -

Gloire à Gun - ther! - - - Gloire à ses hò -

a tempò

tes! *ff* Gloire — aux envoy — és d'At-ti-la!

tes! *ff* Gloire — aux envoy — és d'At-ti-la!

3

*f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns. A '3' is written above the first piano chord, and a 'ff' dynamic marking is present above the vocal lines. The key signature has three sharps (F#, C#, G#).

Gloire! — Gloire! — Gloire — aux en - voy-

Gloire! — Gloire! — Gloire — aux en - voy-

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns. The key signature has three sharps (F#, C#, G#).

— és d'Atti - la! .

— és — d'Atti - la!

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns. The key signature has three sharps (F#, C#, G#).

Detailed description: This system contains the final two staves of music. The top staff is a piano line in treble clef with chords and rhythmic patterns. The bottom staff is a piano line in bass clef with chords and rhythmic patterns. The key signature has three sharps (F#, C#, G#).

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a sixteenth-note triplet. The bass staff features a steady eighth-note accompaniment. There are several 'x' marks below the notes in both staves, likely indicating fingerings or specific performance techniques.

The second system continues the piece. The treble staff has a triplet of eighth notes. The bass staff maintains the eighth-note accompaniment. There are 'x' marks below the notes in the bass staff.

The third system shows the treble staff with several triplet markings over eighth notes. The bass staff continues with the eighth-note accompaniment. There are 'x' marks below the notes in the bass staff.

The fourth system features the treble staff with chords and the bass staff with the eighth-note accompaniment. There are 'x' marks below the notes in the bass staff.

The fifth system concludes the piece. The treble staff has chords and the bass staff has the eighth-note accompaniment. The word "stave." is written in the bass staff. There are 'x' marks below the notes in the bass staff.

## Récit (dans le mouvement)

HAGEN.

Donnons encor ce soir aux fêtes, Pour de nouveaux combats Nous partirous de.

*a tempo.* *Audantino.* *f*  
 - main. Voy-

*pp*  
 -ez à ces pa - rois briller nos ar - mes prêt - tes!

Ténors. *3* *3* *3*  
 De quel - le nou - vel - le con - quê - te Veux -

Basses. *3* *3* *3*  
 De quel - le nou - vel - le con - quê - te Veux -

*pp*



- tu nous montrer le che - min?  
 - tu nous montrer le che - min?

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

## GUNTHER.

A cette table à tous ou - verte, Est-il as - sis ce barde aux cheveux

Musical notation for the second system, including Gunther's vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

blancs Que nous a - vous trouvé, traînant ses pas er - rants, Un

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

soir, dans les sen - tiers de la fo - rêt dé - ser -

Musical notation for the fourth system, including a vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

-te?

Ténors.

O vieil-lard, lè - ve - toi, Et

Basses.

O vieillard, lè-ve-toi, Et

Poco più lento:

*f*

*ten.*

mar - che vers le Roi!

mar - che vers le Roi!

*p*

*p*

GUNTHER

Bar - de, prends ta harpe so-

- no - re Et, devant les guerriers assis à ce fes - tio, — Au roi Gun-

- ther redis en - co - re Le chant de Bru - ne -

- hild, — pri - son - niè - re — d'O - di! —

Tenors

Basses

Au roi Gun -

Au roi Gun -

- ther redis en - co - re Le chant de Bru - ne -

- ther redis en - co - re Le chant de Bru - ne -

- hild, — prison-niè - re — d'O - din!

- hild, — prison-niè - re — d'O - din!

LE BARDE. Récit mesuré

Il est une î-le som - bre où le sol calci - né

Ca - che des lacs de feu sous des plaines de neige;

Au-tour d'el - le mu - git — l'Océ - au déchaî -

1. B. *né, Deses noirs tourbil - lous la tem - pê - te las -*

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "né, Deses noirs tourbil - lous la tem - pê - te las -". The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

GUNTHER *p* *C'est l'Islan - de!*

1. B. *- sù - ge!*

The second system features a vocal line in bass clef with the name "GUNTHER" above it. The lyrics are "C'est l'Islan - de!" and "- sù - ge!". The piano accompaniment includes a dynamic marking of *ff* and features a complex, dense texture with many beamed notes.

*Allegro* *C'est là!*

Ténors *p* *C'est l'Islan - de!*

Basses *p* *C'est l'Islan - de!*

*Allegro*

The third system includes vocal lines for Tenors and Basses, both with lyrics "C'est l'Islan - de!". The piano accompaniment is marked *Allegro* and features a rhythmic pattern of triplets and accents. The system concludes with a final chord in the piano part.

G. 

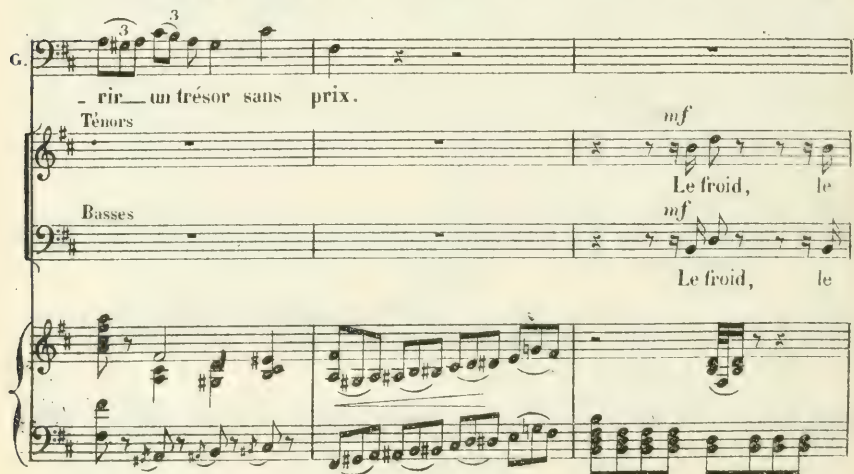
que je veux, mes a\_mis, Por\_tant la lance et la fra -

G. 

- mé - e, Combattant seul contre une ar -

G. 

- mé - e, Conqué - rir un trésor sans prix, Con - qué -

G. 

- rir un trésor sans prix.

Ténors *mf*  
Le froid, le

Basses *mf*  
Le froid, le

*cresc.*

feu, la nuit ni l'on - de N'ar-rê - tent les cœurs gé - né -

feu, la nuit ni l'on - de N'ar-rê - tent les cœurs gé - né -

*fieramente.*

- reux; Nous te sui - vrons — au bout du

- reux; Nous te sui - vrons — au bout du

*cresc.*  
mon - de, Roi va - leureux! Nous te sui -

mon - de, Roi va - leureux! Nous te sui -

vrons au bout du monde, Roi va-leu-  
 vrons au bout du monde, Roi va-leu-

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics 'vrons au bout du monde, Roi va-leu-'. The second line is a vocal line in bass clef with lyrics 'vrons au bout du monde, Roi va-leu-'. The piano accompaniment consists of two staves: the upper staff has a complex rhythmic pattern of sixteenth notes, and the lower staff has a simpler bass line. There are trill ornaments above some notes in the vocal lines.

*sempre più f*  
 reux! Nous te sui-vrons au bout du  
 reux! Nous te sui-vrons au bout du

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line in treble clef with lyrics 'reux! Nous te sui-vrons au bout du'. The second line is a vocal line in bass clef with lyrics 'reux! Nous te sui-vrons au bout du'. The piano accompaniment continues with the same rhythmic pattern as the first system. The dynamic marking 'sempre più f' is placed above the first measure of the vocal lines.

mon-de, Roi va-leu-reux!  
 mon-de, Roi va-leu-reux!

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line in treble clef with lyrics 'mon-de, Roi va-leu-reux!'. The second line is a vocal line in bass clef with lyrics 'mon-de, Roi va-leu-reux!'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a final chord in the piano part.



The first system of the musical score consists of four staves. The top staff is a vocal line in G major, 2/4 time, with a treble clef. The bottom two staves are piano accompaniment, with a bass clef and a grand staff. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

The second system continues the musical score. It includes a vocal line and piano accompaniment. The piano part has a dynamic marking of *pp* (pianissimo) and includes some trills in the right hand.

Même mouv.

LE BARDE

(battez à 2 temps)

O - diu, Dieu farouche et sé - ve - re,

The third system shows the vocal line and piano accompaniment. The piano part has a dynamic marking of *f* (forte) and includes the instruction *staccato* for some of the chords.

O - diu, qui voit sous sa co - lè - re Trembler le

The fourth system continues the musical score with the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords.

monde é - pou - van - té, O - di - n,

Harpe

— de courroux transpor - té, Un jour chassa du ciel une vier - ge guer -

- re Qui, pour com - bat - tre sur la ter - re, Avait o -

- sé quitter — le séjour enchan - té.

*p*

Cé -

*legato*

Harpes

*sfz* *p*

- tait Brune - hild, la plus bel - le. Les

*p*

lar - mes de ses sœurs, intercé - dant pour el - le,

*sfz*

N'ont pu flé - chir le Dieu cru - el!

*sfz*

*sompre crese.*

*poco rit.*

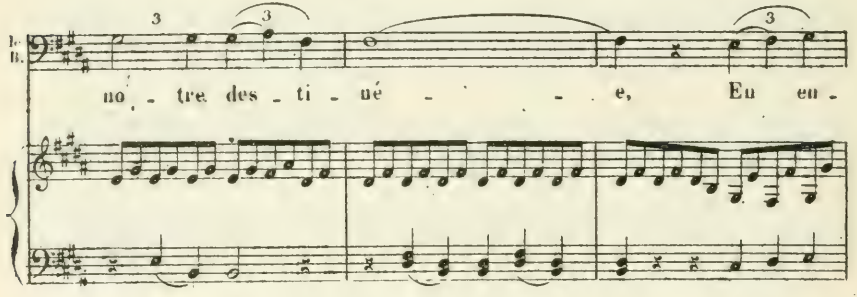
I. 

La Val-ky-a ri - e

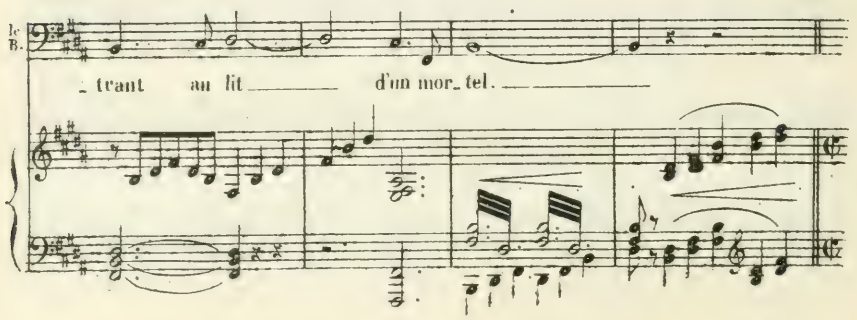
*p poco rit.*

II. 

est condam-né - e A su - bir

I. 

no - tre des - ti - né - e, Eu en -

II. 

- trant au lit d'un mor- tel.

*3* *poco più mosso*

*ff*

LE BARDE

*fieramente*

Qu'un guerrier au cœur fier se lève, Qu'il

*1.<sup>a</sup>*  
*B.*

mar - che hardi vers la grève Où flamboie un château en

*1.<sup>a</sup>*  
*B.*

feu; \_\_\_\_\_ *rit.* Que bri - sant tes fers, — ô Dé -

*ff* *rit.*

a Tempo.

1.  
B.

- es - se, Il ob - tien - ne pour a jeu -

rit.

3

a Tempo.

1.  
B.

- nes - se, Une é - pou - se di - gue d'un Dieu!

*f* *ff*

*p*

3

GUNTHER

Je franchirai de main ton gouffre, ô mer pro - fon -

G.

- de!

Ténors *mf*

Le froid, le fer, la nuit ni l'on - de Nar-

Basses *mf*

Le froid, le fer, la nuit ni l'on - de Nar-

Même mouv!  $\text{♩}$

- rè - tent les cœurs gé - né - reux. Nous te sui -

- rè - tent les cœurs gé - né - reux. Nous te sui -

- vrons - au bout du mon - de, Roi va - len -

- vrons - au bout du mon - de, Roi va - len -

- reux!                    Nous                    te\_sui - vrons —                    au bout du

- reux!                    Nous                    te\_sui - vrons —                    au bout du

mon - de,                    Roi                    va - len\_reux!

mon - de,                    Roi                    va - len\_reux!

Nous                    te\_sui - vrons —                    au bout du mon - de,

Nous                    te\_sui - vrons —                    au bout du mon - de,



Roi va - leu - reux!

Roi va - leu - reux!

The first system consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in a major key with a treble clef and a bass clef respectively. The piano accompaniment features a rhythmic pattern of chords in the right hand and a more melodic line in the left hand.

The second system continues the piano accompaniment from the first system. It features a complex rhythmic pattern with many sixteenth notes in both hands, creating a dense texture.

LE BARDE

Même mouvt. *misterioso*

Dans un pa -

*pp*

The third system introduces the character of 'LE BARDE'. It features a vocal line in the bass clef and a piano accompaniment. The piano part begins with a *pp* dynamic and a *misterioso* tempo. The vocal line starts with the text 'Dans un pa -'.

le  
B. -lais aux murs de flamme, Gar - dé par un enchante -

*mf*

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with 'le B. -lais aux murs de flamme, Gar - dé par un enchante -'. The piano accompaniment features a rhythmic pattern of chords in the right hand and a more melodic line in the left hand. The dynamic is marked *mf*.

1. *rit.*  
 - ment, Brune\_hild, la charmaute fem - me, At -

*col canto*  
*pp*

1. *a Tempo*  
 - tend un époux en dor - mant.

*p*

1. *cresc.*  
 Des ko - bolds, des monstres ter - ri - bles Gardent les

*cresc.*

1. *bords i - nac.ces - si - bles Ou l'on voit sa pri - son - bril -*

le  
B.

ler. Un guerrier, braaye entre les

le  
B.

bra - ves Doit dé - l i - vrer de ses en - tra - ves La jeune vierge et éveill

le  
B.

ler!

Même mouvt

le  
B.

Qu'un guer - rier au cœur fier se lè - ve, Qu'il

1.  
B.

mar - che hardi vers la grè - ve Où flamboie un château de

1.  
B.

feu; *f* *rit.* Que brisant tes fers, ô dé-

a Tempo

1.  
B.

- es - se, Il obtien-ne pour sa jeu-

*a Tempo.* *rit.*

1.  
B.

- nes - se Une é - pou - - se di - gue d'un

a Tempo

le  
B.

Dieu!

GUNTHER.

*f*

Je franchi - rai de - main ton

gouffre ô mer pro - fon - de!

Ténés.

Le froid, le

Basses.

Le froid, le

*mf*

feu, la nuit ni fon - de Nar -

feu, la nuit ni fon - de... Nar -

8

- ré - tent les cœurs gé - né - reux!  
 - ré - tent les cœurs gé - né - reux!

The first system consists of three staves. The top two staves are vocal lines (soprano and bass) with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "- ré - tent les cœurs gé - né - reux!". There are triplets in the vocal lines and piano accompaniment.

Nous te sui - vrons au bout du  
 Nous te sui - vrons au bout du

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "Nous te sui - vrons au bout du". There are triplets in the vocal lines and piano accompaniment.

mon - de, Roi va - leureux!  
 mon - de, Roi va - leureux!

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "mon - de, Roi va - leureux!". There are triplets in the piano accompaniment.

Nous te sui - vrons au bout du  
 Nous te sui - vrons au bout du

This system contains the first two lines of music. The vocal parts (treble and bass clefs) sing the lyrics. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. There are triplets and accents in the vocal lines.

mon - - de, Roi va - - leu-  
 mon - - de, Roi va - - leu-

This system contains the next two lines of music. The vocal parts continue with the lyrics. The piano accompaniment maintains the rhythmic pattern.

- reux! Nous te sui-  
 - reux! Nous te sui-

This system contains the final two lines of music on the page. The vocal parts conclude with the lyrics. The piano accompaniment ends with a final chord.

-vrons — au bout du mou - - - de,  
 -vrons — au bout du mon - - - de,

This system contains the first two systems of music. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Roi va - - - leu - reux!  
 Roi va - - - leu - reux!

This system contains the next two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a similar rhythmic pattern, including some triplet figures in the right hand.

This system contains the final two systems of music on the page. The top two staves are empty, indicating a rest for the vocalists. The bottom two staves are piano accompaniment, featuring a more active melodic line in the right hand and a steady bass line in the left hand.



rit.

*f*

First system of a musical score with treble and bass staves. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment. A dynamic marking of *f* is present, along with a *rit.* (ritardando) marking.

Même mouvement

And<sup>te</sup> con moto.

*ten.* *ten.*

*p* 3 3 3 *rit.*

*marcato il basso*

Second system of the musical score. It features a change in tempo to *And<sup>te</sup> con moto.* and includes markings for *ten.* (tenuto), *p* (piano), triplets (3), and *rit.* (ritardando). The instruction *marcato il basso* is written below the bass staff.

Third system of the musical score, showing dense chordal textures in both the treble and bass staves.

*mf: molto.*

*molto legato.*

Fourth system of the musical score. It features a dynamic marking of *mf: molto.* and the instruction *molto legato.* written across the staves.

*p*

Fifth system of the musical score, concluding with a dynamic marking of *p* (piano).

## LES AMBASSADEURS D'ATILA

IRNFRID

Prin - ce du Rhin! — nous partons dès l'au - ro - re,

HAWART

Prin - ce du Rhin! — nous partons dès l'au - ro - re,

RUDIGER

Prin - ce du Rhin! — nous par - tons dès l'au - ro - re,

RAMUNC

Prin - ce du Rhin! — nous par - tons dès l'au - ro - re,

I. Et nous de - vons — pren - dre congé de toi.

II. Et nous de - vons — pren - dre congé de toi.

R. Et nous de - vons — pren - dre congé de toi.

B. Et nous de - vons — pren - dre congé de toi.

*molto legato*

I. *p>* Fais cepen\_dant — que nous puissions en\_

II. *p>* Fais cepen\_dant — que nous puissions en\_

Ro. *p>* Fais cepen\_dant — que nous puissions en\_

Ra. *p>* Fais cepen\_dant — que nous puissions en\_

I. *sf:* *sempre sfz*  
\_co\_re Dire à ta sœur, — dire à la belle Hil\_

II. *sf:* *sempre sfz*  
\_co\_re Dire à ta sœur, — dire à la belle Hil\_

Ro. *sf:* *sempre sfz*  
\_co\_re Dire à ta sœur, — dire à la belle Hil\_

Ra. *sf:* *sempre sfz*  
\_co\_re Dire a ta sœur, — dire à la belle Hil\_

## GUNTHER

3

Que votre dé\_

I  
\_da les vœux de notre roi!

II  
\_da les vœux de notre roi!

Ru.  
\_da les vœux de no\_tre roi! —

R.  
\_da les vœux de notre roi! —

*mf*

— sir — s'accom\_plisse! — Il ne dé\_pendra pas de moi qu'il il\_

*cresc. molto*

G.  
\_da Ne sente dans son cœur sa fierté qui flé\_chisse Et ne monte joy\_ eu\_ — se au

*cresc. molto*

*f*

tro - nel'Atti - la!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "tro - nel'Atti - la!". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is present in the lower staff.

The second system continues the piano accompaniment. It features a prominent melodic line in the right hand that rises towards the end of the system. A dynamic marking of *f* is visible in the lower staff. The word *espress* is written above the right-hand staff.

The third system shows the piano accompaniment with a dynamic marking of *f* in the lower staff. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving bass lines.

The fourth system continues the piano accompaniment. The right hand features a melodic line with grace notes, and the left hand has a steady bass line. A dynamic marking of *f* is present in the lower staff.

The fifth system concludes the piano accompaniment. It starts with a dynamic marking of *p* in the lower staff. The right hand has a melodic line with grace notes, and the left hand has a bass line. The word *poco rit* is written above the right-hand staff. The system ends with a double bar line and a repeat sign.

1<sup>rs</sup> Tenors *mf* *p* 3  
 Sa\_lut! sa\_lut à la plus bel - le! Un

2<sup>es</sup> Tenors *mf* *p*  
 Sa\_lut! sa\_lut à la plus bel - le! Un

1<sup>rs</sup> Basses *mf* *p*  
 Sa\_lut! sa\_lut à la plus bel - le!

2<sup>es</sup> Basses *mf* *p*  
 Sa\_lut! sa\_lut à la plus bel - le!

*pp*

2 Ped. 2 Ped.

lys, à l'au - ro - re nou - vel - le, Est moins gra - ci -

lys, à l'au - ro - re nou - vel - le, Est moins gra - ci -

Un lys, à l'au - ro - re nou - velle, Est moins gra - ci -

Un lys, à l'au - ro - re,

*p*

\_eux. et \_ moins pur! Ses cheveux sont d'or; — de \_ mi  
 \_eux et \_ moins pur! Ses cheveux sont d'or; de \_ mi  
 \_eux! Ses cheveux sont d'or; de \_ mi  
 est moins pur! Ses cheveux sont d'or; de \_ mi

clo \_ ses, Ses lèvres sont de \_ jeu \_ nes ro \_ ses; Et ses yeux bleus, — et ses yeux  
 clo \_ ses, Ses lèvres sont des ro \_ ses; Et ses yeux  
 clo \_ ses, Ses lèvres sont des ro \_ ses; Et ses yeux  
 clo \_ ses, Ses lèvres sont des ro \_ ses; Et ses yeux

bleus, — des fleurs d'a — zur! —

bleus, — des fleurs d'a — zur!

bleus, — des fleurs d'a — zur!

bleus, — des fleurs d'a — zur!

*p*

*pp*

RUDIGER

Le chef des

*p*

*sfz*

Hans — par no — tre voix, — Belle Hil — da, vous implore en — co — re; Son Em —

*p sfz*

- pi — re s'é — tend — des Al — pes au Bos — pho — re Et le

*p*

B<sup>7</sup>



Ru. mon - de Ro - main vit tremblant sous ses lois!

IRREFRÉD

*p* *staccato* S'il vous

C. B. pizz

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef with lyrics 'mon - de Ro - main vit tremblant sous ses lois!'. Below it is a piano accompaniment in bass clef. The piano part has a 'C. B. pizz' marking. The system concludes with a vocal line in treble clef with the lyrics 'S'il vous' and a piano accompaniment in bass clef. The piano part features a 'p staccato' marking and a triplet of eighth notes.

*poco più mosso*

plait d'avoir pour cou - roa - ne Le di - a - dè - me brillant De l'Em - pereur d'O - ri -

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with lyrics 'plait d'avoir pour cou - roa - ne Le di - a - dè - me brillant De l'Em - pereur d'O - ri -'. The piano accompaniment in bass clef consists of a steady eighth-note accompaniment. The tempo marking 'poco più mosso' is placed above the first staff.

-ent, Le fier At - ti - la vous le don

*sfz* *p*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with lyrics '-ent, Le fier At - ti - la vous le don'. The piano accompaniment in bass clef features a triplet of eighth notes. Dynamic markings 'sfz' and 'p' are present above the vocal line.

-ne!

RAMUNC *sempre più mosso*

Si vous voi - lez sur vos ha - bits, Sur vos voi - les, ô jeu - ne

*f* *staccato*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in bass clef with lyrics '-ne!'. Below it is a piano accompaniment in bass clef with the name 'RAMUNC' and the tempo marking 'sempre più mosso'. The system concludes with a vocal line in treble clef with lyrics 'Si vous voi - lez sur vos ha - bits, Sur vos voi - les, ô jeu - ne' and a piano accompaniment in bass clef. The piano part features a 'f staccato' marking and a steady eighth-note accompaniment.

Rei - ne, Semez les per - les, les ru - bis, — De tré - sors Rome est en - cor

*stacc*

IRNFRIED *f* At - ti - la pent pour vous, ô beau - té sans se -

HAWART At - ti - la pent pour vous, ô beau - té sans se -

RUDIGER At - ti - la pent pour vous, ô beau - té sans se -

plei - ne! At - ti - la pent pour vous, ô beau - té sans se -

*And.<sup>te</sup> 1<sup>o</sup> Tempo*

I - con - de, Mettre en dé - pouillant le vieux mon - de, Tous ces tré -

H - con - de, Mettre en dé - pouillant le vieux mon - de, Tous ces tré -

Ru - con - de, Mettre en dé - pouillant le vieux mon - de, Tous ces tré -

B. - con - de, Mettre en dé - pouillant le vieux mon - de, Tous ces tré -

*rit molto*

I. *p*  
-sors à vos ge-noux!

II. *p*  
-sors à vos ge-noux!

III. *p*  
-sors à vos ge-noux!

R. *p*  
-sors à vos ge-noux!

*p* *ff Poco più mosso.*

*sf molto.* *rit e dim.* *Più lento.* *espress.*

*dim* *sf molto* *pp* 8-

*p*

GUNTHER.

Récit.

a Tempo.

Récit.

J'aurais voulu qu'Hilda, reconnaissante et fière, Eût par-ta-

-gé la fortune guer-rière Dum chef'il - lustre, entre tous redou-

-té; Il lui plaît de res-ter vierge, au burg de son frère,

*simplex.* Tempo  
Son vœu doit être respec - té!

*Lento.*  
après la parole.

Lento. *f* And: mosso.

Em-plis - sez ma cou - pe pro - fon - de,

Trmb.

Récit.

Versez l'hydromel à la rou - ae!

Récit.

Amis, avec moi, buvez tous,

Récit.

Au roi des Huns, à ses guerriers, à

G. 6

vous!  
Ténors.

Bassés.

Gloire à Gun - ther!

7

Gloi - re

Gloire à Gun - ther!

8

Gloi - re! Que les é - chos des salles

Gloire à Gun - ther! Que les é - chos des salles

*poco rit.*

hautes Re - pè - tent un joy - eux hurrah! Gloire à Guether!

hautes Ré - pètent un joy - eux hurrah! Gloire à Guether!

*ff* a Tempo

Gloire à ses hô - tes! Gloire aux envoy -

Gloire à ses hô - tes! Gloire aux envoy -

*ff*

a Tempo.

- es d'At - ti - la! Gloi - re! gloi - re!

- es d'At - ti - la! Gloi - re! gloi - re!

gloi - re aux en - voy - és - d'Atti - la!

gloi - re aux en - voy - és - d'Atti - la!

The first system consists of two vocal staves (treble and bass clef) and a grand staff for piano accompaniment. The vocal lines are in French and contain the lyrics "gloi - re aux en - voy - és - d'Atti - la!". The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

The second system continues the vocal and piano parts. The piano accompaniment includes a prominent triplet of eighth notes in the bass line. There are some markings above the piano staff, including a dashed line and an 'x'.

The third system shows the continuation of the piece. The piano accompaniment is highly rhythmic, featuring multiple triplet markings (indicated by the number '3') over eighth notes in both the treble and bass staves.

The fourth system concludes the page. The piano accompaniment continues with complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal lines are not present in this system, suggesting the end of the vocal part on this page.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes several triplet markings (indicated by '3' above the notes) and dynamic markings such as *f* and *ff*.

Timp. dans la coulisse. Orch.

Second system of musical notation, including the instruction "Timp. dans la coulisse. Orch." above the staff. The music features a *f* dynamic marking in the bass line and a *ff* dynamic marking in the treble line.

Timp.

Third system of musical notation, including the instruction "Timp." above the staff. The music features a *f* dynamic marking in the bass line.

Fourth system of musical notation, featuring a *ff* dynamic marking in the bass line.

Più mosso Allegretto

Fifth system of musical notation, including the instruction "Più mosso Allegretto" above the staff. The music features a *f* dynamic marking in the bass line.

4 T. Tenors Solo *mf*

Même mou!

Le son bel-li-queux des trom-pet-tes Au

Le son bel-li-queux des trom-pet-tes Au

*Alleg. pizz.*

*poco staccato.*

Même mou!

pied des murs a re-ten-ti! Quel homme est as-sez har-

pied des murs a re-ten-ti! Quel homme est as-sez har-

*f* TUTTI.

Même mou!

*poco staccato.*

*f*

-di Pour o-ser troubler nos fê-tes?

-di Pour o-ser troubler nos fê-tes?

*Forc.*

HAGEN

Recit. 3

Un guer-

- rier à l'air noble et fier, Cou-vert d'une armure é-cla-tan-té,

Vient vers le vail-lant roi Gun-ther!

HILDA. Più lento

Dieu!

GUNTHER.

Devant moi qu'il se pré-sen-te!

Più lento

Moderato.

First system of musical notation. The treble clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass clef staff contains a piano accompaniment starting with a piano (p) dynamic marking and a piano-piano (pp) dynamic marking. The music is in 2/4 time and the key signature has one sharp (F#).

Second system of musical notation. The treble clef staff features a series of chords, with the instruction *animando poco a poco.* written below the staff. The bass clef staff continues the accompaniment with eighth notes and chords.

Third system of musical notation. The treble clef staff shows a melodic line with eighth notes and quarter notes. The bass clef staff features a complex accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble clef staff continues the melodic development with eighth notes and quarter notes. The bass clef staff provides a steady accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and quarter notes. The bass clef staff continues the accompaniment with chords and eighth notes.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex rhythmic pattern of chords and eighth notes. The bass staff contains a melodic line with eighth notes. A dynamic marking *mf* is present in the middle of the system.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a complex rhythmic pattern of chords and eighth notes. The bass staff contains a melodic line with eighth notes. A dynamic marking *mf* is present in the middle of the system.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a complex rhythmic pattern of chords and eighth notes. The bass staff contains a melodic line with eighth notes. A dynamic marking *mf* is present in the middle of the system. The instruction *(Tromp. sur le théâtre)* is written above the treble staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex rhythmic pattern of chords and eighth notes. The bass staff contains a melodic line with eighth notes. A dynamic marking *mf* is present in the middle of the system. The instruction *(Orchestre)* is written below the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex rhythmic pattern of chords and eighth notes. The bass staff contains a melodic line with eighth notes. A dynamic marking *mf* is present in the middle of the system. The instruction *(Tromp. sur le théâtre)* is written above the treble staff. The instruction *(Orchestre)* is written below the bass staff. The instruction *diminuendo* is written below the bass staff. The instruction *f rit* is written above the treble staff.

## SIGURD. Récit mesuré (Andante)

Prin - ce du Rhin, au pa - ys de mon

pè - re Le récit me fut fait qu'à Worms, auprès de toi, Soutre - u -

- nis Les meilleurs gens de guer - re Qui ja -

- mais ser - vi - rent un Roi! Je viens te défi -

er, Gunther, et me soumet - - tre Le domaine o - pu -

Tombé.

- lent ——— dont le ciel t'a fait maî - tre, Car, tu veux comme

souple croise.

moi ——— con-qué-rir la beau-té Qu'Odin tient pri-son -

fp

niè - re En un burg en-chan - té, ——— En un burg enchan -

dolce. sfz.

## Allegro feroce

S. -té.

Ténors. *f*

Basses. *f*

Il faut châ-ti-er tant d'au-da-ce, Il

Il faut châ-ti-er tant d'au-da-ce, Il

## Allegro feroce

*f*

faut qu'il meure à cet-te pla-ce l'in-so-lent, qui vient jus-qui-

faut qu'il meure à cet-te pla-ce l'in-so-lent, qui vient jus-qui-

x

con 8. basses

- ci, Gunther, Gunther te dé-fi-er ain-si!

- ci, Gunther, Gunther te dé-fi-er ain-si!



## Récit. (Lento)

GENTHER.

Qui donc es-tu, toi qui m'oses bra- ver Avec ces pa-roles har-

## Allegro feroce

- di - es ?  
Tenors.  
Es - tu di - - gue de

Basses.  
Es - tu di - - gue de

## Allegro feroce

voir Ce - lui que tu dé-

voir Ce - lui que tu dé-

- fi - es Pour te com-bat - tre se le -

- fi - es Pour te com-bat - tre se le -

Récit Andante.

SICURO

ver? O nobles guerriers, votre é-

- ver?

*poco rallent*

a Tempo.

s - pé - e D'un sang plus pur ne peut être trem-pé - e, Si vous voulez sa-

a Tempo.

*sfz poco a poco*

voir ma patrie et mon nom, Je suis Si - gard, fils du roi Sige -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "voir ma patrie et mon nom, Je suis Si - gard, fils du roi Sige -". The piano accompaniment consists of rhythmic chords and moving lines in both hands. A "rit." (ritardando) marking is present at the end of the system.

- mon!..

à Tempo

The second system begins with the vocal line and piano accompaniment. The vocal line has the lyrics "- mon!..". Below the piano part, the instruction "à Tempo" is written. The piano accompaniment is marked with a forte dynamic "ff".

The third system shows the piano accompaniment for the second system, continuing the rhythmic and harmonic patterns established in the previous system.

The fourth system continues the piano accompaniment, featuring more complex rhythmic figures and chordal textures.

The fifth system concludes the piano accompaniment on this page, ending with a piano "p" dynamic marking.

HILDA  
Sigurd! le hé -

GUNTHER  
Sigurd! le hé - ros in - vin -

Sop.  
Si - gurd! le hé -

Ténors  
Si - gurd! le hé -

HAGEN avec les 1<sup>es</sup> Basses  
Si - gurd! le hé -

*cresc. poco a poco*  
*marcato il basso*

II. - ros in - vin - ci - ble, Ap - pa -

C. - ci - ble, Au bras tou - jours vic -

Si - gurd! le hé - ros in - vin -

3  
- ros invinci - ble! Sigurd!

3  
- ros invinci - ble! Si -

II. rait encor à mes yeux, Brillant de  
 G. -to-rieux! Si-gurd! Si-  
 -ci-ble Sigurd! qui  
 au bras toujours victori-eux, Qui  
 -gurd! au bras toujours victori-eux, Sigurd. qui

II. la beau-té des dieux!  
 G. -gurd qui sort de la race des dieux! Sigurd! Si-  
 sort de la ra-ce des dieux!  
 sort de la ra - ce des dieux! Sigurd! qui  
 sort de la ra - ce des dieux! Sigurd! qui

*crese. sempre*

En le voy -

- gurd qui va calme et ter -

Si - gurd qui

va calme et terri - ble Moissonnant,

va calme et terri - ble Moissonnant,

- ant calme et ter - ri - ble, Je

- ri - ble, Mois - son - nant, com - me des é -

va, calme et ter - ri - ble, Mois - son -

comme des é - pis, Les chefs

comme des é - pis, Les chefs

II  
 sans défail- lire mes es- prits! D'amour, d'a-  
 C.  
 pis, Les chefs courageux et har-  
 I. Sop.  
 nant, comme des é- pis, Les  
 II. Sop.  
 nant, comme des é- pis, Les  
 courageux et hardis!

courageux et hardis!

8

II  
 - mour et d'ef-froi, d'a- mour et d'ef-froi, je fré-  
 C.  
 - dis  
 chefs coura-geux et har- dis, Les les  
 chefs cou- ra- geux, les  
 Si- gard, le hé-ros in-vin-  
 Si- gard, le hé-ros in-vin-

8

*cresc. poco a poco*

- mis! *cresc. poco a poco*  
 Les chefs, les chefs har - dis, les  
 chefs, les chefs har - dis, les  
 chefs, les chefs har - dis, Les chefs, les  
 chefs, les chefs har - dis, les  
 - ci - ble! Si - gurd, -  
 - ci - ble! Si - gurd, -  
 Si - gurd, - Si - gurd!  
 chefs hardis, les chefs har - dis!  
 chefs hardis, les chefs har - dis!  
 chefs hardis, les chefs har - dis!  
 chefs hardis, les chefs har - dis!  
 Si - gurd, - Si - gurd!  
 Si - gurd, - Si - gurd!



Même mon!

GUNTHER

O fils de Si-ge - mon,

*legato*

-gard, chef plein de gloi - re, Je n'ai jamais con -

*cresc. poco a poco*

- nu la feinte ni la peur, Mais ton nom est vi - vant au fond de ma mè -

*cresc. poco a poco*

- moire Et je veux sans com - bat te proclamer vainqueur!

*f marcato*

O fils de Si - ge - mon, Si - gard, — mon hé - ri -

*sf*

- ta - ge Fut un jour an pou - voir d'en - nemis in - hu -

*poco più mosso*

*poco più mosso*

*crese poco a poco.*

main, Tu se-con-rus a-lors non im-puis-sant cou-

*crese poco a poco*

*f* Revenez au 1<sup>er</sup> mou<sup>t</sup>

Et dé-ti-vas ma sœur cap-tive en-tre leurs

Revenez au 1<sup>er</sup> mou<sup>t</sup>

Tempo E

main O fils de Sa-gu-mon, Si-

*p*

*Andante*

-gard, mon noble frere. De mes biens, de mon or je t'offre la moi-

*p* *Alto 4<sup>ta</sup>*

*Viv. Cor*

6

- tié, Anprès de moi prends place Au trône de mon père, Echangeons un ser-

6

- ment d'immortelle ami - tié, Echangeons un serment d'immortelle ami - tié!

*sempre sfz*

*sempre sfz*

*marcato*

6

*sfz* *b* *f* *rit.* *3* *a Tempo.*

O fils de Si - ge - mon! O fils de Si - ge - mon!

Soprani *p* O fils de Si - ge - mon!

Ténors. *p* O fils de Si - ge - mon!

Basses *p* Si - gurd!

*p* *p* *f*

## SIGURD

Je le veux, je le veux, jurons  
*cres poco a poco.*

- nous une ami - tié sin - cè - re!

Ténors. *2<sup>o</sup>. f* Jurez! Jurez!  
*1<sup>o</sup>. f*

Basses *2<sup>o</sup>. f* Jurez! Jurez!  
*1<sup>o</sup>. f*

*sempre cresc*


Même mouvt!

Soprani. *f* Jurez! ju - rez!  
*ff*

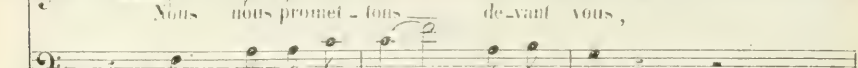
Meis. *f* Jurez! ju - rez!  
*ff*

Bais. *f* Jurez! ju - rez!  
*ff*

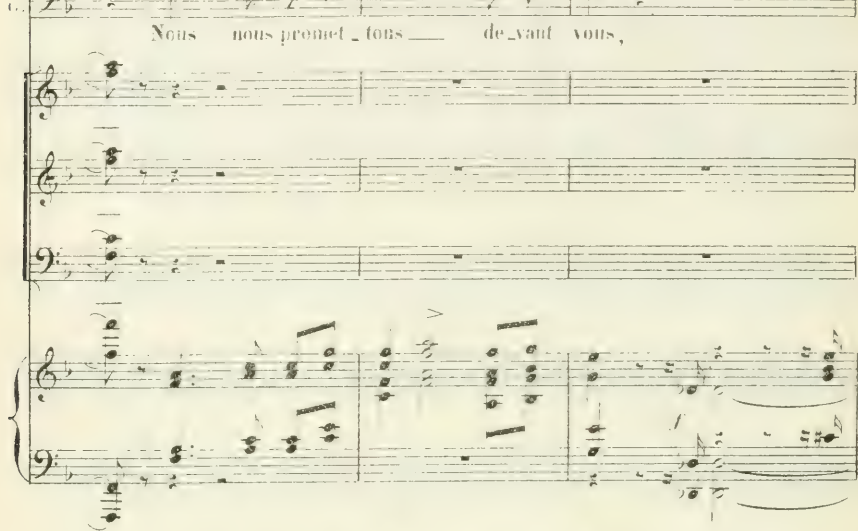
Même mouvt!

5. 

Nous nous promet - tons de\_vant vous ,

6. 

Nous nous promet - tons de\_vant vous ,



5. 

Dieux qui pu\_nis - sez le par - ja - re ,

6. 

Dieux qui pu\_nis - sez le par - ja - re ,



5. 

*mf* Une a - mi - tié fi - dèle et pu - re ,

6. 

*mf* Une a - mi - tié fi - dèle et pu - re ,

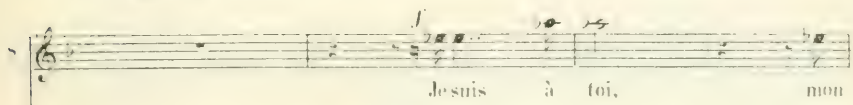




une a - mi - tié fidèle et pu - re.



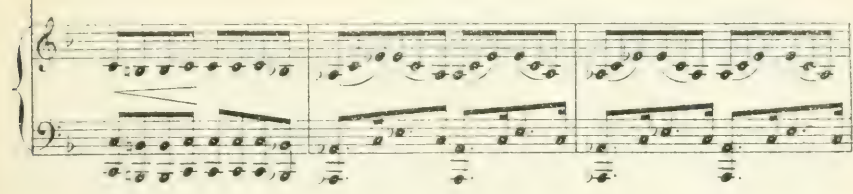
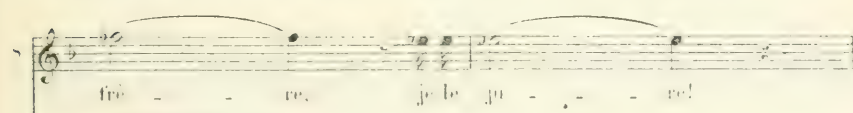
une a - mi - tié fidèle et pu - re.

Je suis à toi, mon



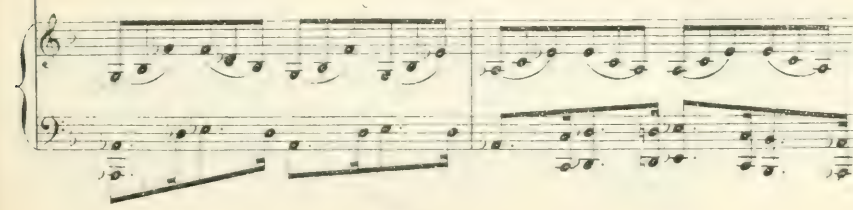
Je suis à toi, mon

frère, je te ju - re!



frère, je te ju - re!



Je suis à toi, mon

Je suis à toi, mon

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Je suis à toi, mon'. The middle staff is a bass line in bass clef with lyrics 'Je suis à toi, mon'. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) showing arpeggiated chords and melodic lines.

frère, je le jure!

frère, je le jure!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'frère, je le jure!'. The middle staff is a bass line in bass clef with lyrics 'frère, je le jure!'. The bottom staff is a piano accompaniment with a grand staff showing arpeggiated chords and melodic lines.

Devant le

Devant le

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Devant le'. The middle staff is a bass line in bass clef with lyrics 'Devant le'. The bottom staff is a piano accompaniment with a grand staff showing arpeggiated chords and melodic lines, including a triplet in the right hand.



S  
ciel! devant le

C  
ciel! devant le

S  
ciel, devant mes

C  
ciel, devant mes

S  
ar - mes, de - vant tous! De - vant

C  
ar - mes, de - vant tous! De - vant

le ciel, de - vant le ciel, de - vant mes

le ciel, de - vant le ciel, de - vant le

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'le ciel, de - vant le ciel, de - vant mes'. The middle staff is a vocal line in bass clef with lyrics 'le ciel, de - vant le ciel, de - vant le'. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f'.

ar - mes, de - vant tous! de - vant tous!

ciel, de - vant mes armes, de - vant tous!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'ar - mes, de - vant tous! de - vant tous!'. The middle staff is a vocal line in bass clef with lyrics 'ciel, de - vant mes armes, de - vant tous!'. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues with similar rhythmic patterns and includes dynamic markings like 'f'.

The third system of the musical score consists of two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings like 'f' and 'V'.

The fourth system of the musical score consists of two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues with complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings like 'f' and 'V'.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides harmonic accompaniment. Dynamics include *p* (piano) and *ff* (fortissimo).

Second system of musical notation. The upper staff features a series of slurs and accents. The lower staff continues the accompaniment. The dynamic marking is *p staccato*.

Third system of musical notation. It includes a vocal line at the top with the lyrics "MADA." and "Récit mesuré." Below it, the piano accompaniment is shown. Dynamics include *f* (forte) and *p* (piano).

Fourth system of musical notation. The vocal line contains the lyrics "vas et l'honneur et la vi - e, O chef - tou -". The piano accompaniment is shown below.

Fifth system of musical notation. The vocal line contains the lyrics "-jeux - vainqueur!" and "Vient de ses". The piano accompaniment is shown below.

ii. mains t'of - frir cet - te li - queur!

ii. Scel - lez la coupe en main le ser -

ment qui vous lie!

Soprani *f* Scel - lez la coupe en main le ser -

Ténors *f* Scel - lez la coupe en main le ser -

Basses *f* Scel - lez la coupe en main le ser -

GUNTHER.

A la ron - - - de ver -  
-ment qui vous lie!  
-ment qui vous lie!  
-ment qui vous lie!

*p*

-sez. l'hy\_dro - mel par - fu -  
*crescendo* - - *poco*  
*crescendo* *poco*

*a poco*  
-me! Il faut boire  
*a poco*

à notre hôte ai - mé!

Ténors.

A notre

Basses.

A notre

*sempre cresc.*

SIGURD.

Nous nous promet.

GUNTHER.

Nous nous promet.

hôte ai - mé!

hôte ai - mé!

S. *— tons — devant vous, Dieux — qui pu — nis —*

C. *— tons — devant vous, Dieux — qui pu — nis —*

*f* Dieux! *f* Dieux!

S. *— sez — le par — ju — re, Une a — mi —*

C. *— sez le par — ju — re, Une a — mi —*

Il s ont ju — ré de — vant vous

Il s ont — ju — ré de — vant vous

*mf*

S. *fi - dèle et pu - re, Une a - mi -*

C. *fi - dèle et pu - re, Une a - mi -*

*p*  
T. *Une a - mi - tie*

*p*  
B. *Une a - mi - tie*

*mf*

S. *fi - dèle et pu - re.*

C. *fi - dèle et pu - re*

*p*  
T. *fi - dèle et pu - re.*

*p*  
B. *fi - dèle et pu - re*



de suis à

de suis à

ils ont ju-

ils ont ju-

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The music is in a 7/8 time signature. The lyrics are: "de suis à", "de suis à", "ils ont ju-", and "ils ont ju-".

toi, mon frè - - re, je le

toi, mon frè - - re, je le

-ré de - - vant le

-ré de - - vant le

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "toi, mon frè - - re, je le", "toi, mon frè - - re, je le", "-ré de - - vant le", and "-ré de - - vant le". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

S.  
ju - - ro! Je suis à

C.  
ju - ro! Je suis à

ciel, de - vant leurs

ciel, de - vant leurs

S.  
toi, mon frè - - re, Je le

C.  
toi, mon frè - - re, Je le

ar - - mes, De - vant tous

ar - - mes, De - vant tous ils

S. ju - re!

C. ju - re!

S. Ils ont ju-

C. ont ju - re, ils

S. Devant le ciel.

C. Devant le ciel.

S. - re, ils

C. ont ju - re, ils ont ju-

S.  devant le ciel,

G.  devant le ciel,

 ont ju - ré, ils

 - ré, ils ont ju -



S.  devant mes ar - mes, de - vant

G.  devant mes ar - mes, de - vant

 ont ju - ré De - vant le

 - ré Devant le ciel de -



S. tous, De - vant le ciel, de - vant le ciel, devant mes

C. tous, De - vant le ciel, de - vant le ciel, de - vant le

ciel, de - vant le ciel, de - vant le -

- vant le ciel, ils ont ju - ré de -

Detailed description: This system contains the first four staves of music. The top two staves are for the vocalists (Soprano and Contralto), and the bottom two are for the piano accompaniment. The lyrics are: 'tous, De - vant le ciel, de - vant le ciel, devant mes' for Soprano; 'tous, De - vant le ciel, de - vant le ciel, de - vant le' for Contralto; 'ciel, de - vant le ciel, de - vant le -' for the piano; and '- vant le ciel, ils ont ju - ré de -' for the piano. The music is in a minor key with a common time signature.

S. ar - mes, de - vant tous, de - vant tous!

C. ciel, de - vant mes armes, de - vant tous!

ciel, de - vant tous!

- vant leurs ar - mes, devant tous!

Detailed description: This system contains the next four staves of music. The top two staves are for the vocalists, and the bottom two are for the piano accompaniment. The lyrics are: 'ar - mes, de - vant tous, de - vant tous!' for Soprano; 'ciel, de - vant mes armes, de - vant tous!' for Contralto; 'ciel, de - vant tous!' for the piano; and '- vant leurs ar - mes, devant tous!' for the piano. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

First system of piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and some triplet figures.

Second system of piano accompaniment. Similar to the first, it continues the melodic and harmonic development with prominent triplet patterns in both hands.

Third system of piano accompaniment. The right hand has a more active melodic line with slurs and accents. The left hand features dense chordal textures. Dynamics markings include *ff* and *p*.

Fourth system of piano accompaniment. The right hand continues with a melodic line, while the left hand has a more rhythmic accompaniment. Dynamics markings include *ff* and *p*.

Fifth system of piano accompaniment. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The system ends with a double bar line.

RUDIGER - Récit (à l'italien).

a Tempo

Avant que nous quit - tions à jamais ce ri - va - ge,

Sixth system, featuring the vocal line for Rudiger and piano accompaniment. The vocal line is in the bass clef. The piano accompaniment is in the bass clef. Dynamics markings include *sp* and *f*.

II

De l'amour d'Atti - la daiguez prendre ce ga - ge;      S'il le recoit de

vous par quelque messa - ger Il viendra vous dé - fendre ou si\_ou non vous ven -

R.

- ger!

SIGARD

Même mouvt *poes riten.*

Dieux! Quel trouble nouveau s'em - pa-re Demon

*rall. col canto* *p*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "Dieux! Quel trouble nouveau s'em - pa-re Demon". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It includes the instruction "rall. col canto" and a dynamic marking "p". The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The system concludes with a double bar line and a repeat sign.

3  
cœur a - gi - té, Ma raison chancelle et s'é - ga - re

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp. It contains the lyrics "cœur a - gi - té, Ma raison chancelle et s'é - ga - re". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The system concludes with a double bar line and a repeat sign.

A l'aspect de cet - te beau - té!

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp. It contains the lyrics "A l'aspect de cet - te beau - té!". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The system concludes with a double bar line and a repeat sign.

6  
C'est comme un char - me qui m'enchan - te,

*sfz*

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp. It contains the lyrics "C'est comme un char - me qui m'enchan - te,". The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It includes a dynamic marking "sfz". The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The system concludes with a double bar line and a repeat sign.



S.

Je vois tant d'attraits, tant de grâ - ce tou -

- chan - te Pour la premiè - re fois!

*pp*

*sub*

Moderato

*pp stacc.*

GUNTHER

Sans fausser le ser - ment d'amitié qui nous li - e, Je veux te dis - pu -

- ter le ra - dieux ré - veil De la vier - ge qui

G

dort — d'un ma - gi - que som - meil! —

SIGURD

Pour conqué - ri - la Valky - rie Et briser ses li -

*cresc poco a poco*

S

-ens, ô roi! si tu le veux, dans les mê - mes pé -

Même mouvt.

-rils nous combattons tous deux!

*pp*

Mais au retour dans ta pa - trie, — Au sang que près de toi, frère, je verse.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Mais au retour dans ta pa - trie, — Au sang que près de toi, frère, je verse." The piano accompaniment is in a bass clef and features a complex texture with many chords and moving lines in both hands.

—rai, Tu donneras le prix

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "—rai, Tu donneras le prix". The piano accompaniment continues with dense chordal textures.

Que je réclame - rai!

GUTHRIE

J'en fais ser - ment d'un cœur sin -

The third system features a vocal line and piano accompaniment. The vocal line has the lyrics "Que je réclame - rai!". Below the vocal line, the name "GUTHRIE" is written. The piano accompaniment includes dynamic markings such as *sfz* and *poco sfz*. The system concludes with the lyrics "J'en fais ser - ment d'un cœur sin -".

SIGURD

—cè - re Et la main dans la main!

The fourth system features a vocal line and piano accompaniment. The vocal line has the lyrics "—cè - re Et la main dans la main!". Above the vocal line, the name "SIGURD" is written. The piano accompaniment includes dynamic markings such as *pp* and *sfz*.

S. *rie Brunehild la guerrière - re Nous parti\_rons demain,*  
 GUNTHER

Pour conqui\_

S. *Nous parti\_rons demain!*  
 G. *rie Brunehild la guerrière - re Nous parti\_rons demain!*

Même mouvement

S. *Nous nous promet\_tons devant vous,*  
 G. *Nous nous promet\_tons devant vous,*

HILDA avec les Soprani

Dieux!

Dieux!

Ténors

Dieux!

Dieux!

HAGEN avec les Basses

Dieux!

Dieux!

S. Dieux qui punis - sez le par - ju - re, Une a - mi -

G. Dieux qui punis - sez le par - ju - re, Une a - mi -

Ils ont ju - ré devant tous

Ils ont ju - ré devant tous

Ils ont ju - ré devant tous

S. -tié fi - dèle et pu - re, une a - mi -

G. -tié fi - dèle et pu - re, une a - mi -

une a - mi - tié

une a - mi - tié

une a - mi - tié

S. *fi - dèle et - pu - re;*

C. *fi - dèle et - pu - re;*

*fi - dèle et - pu - re;*

*fi - dèle et - pu - re;*

*fi - dèle et - pu - re;*

S. *Jesuis à toi, mon*

C. *Jesuis à toi, mon*

*Ils ont ju - ré de.*

*Ils' ont ju - ré de.*

*Ils ont ju - ré de.*

S  
frère, je le ju - re!

C  
frère je le ju - re!

avant le ciel, de

avant le ciel, de

avant le ciel, de

S  
Je suis à toi, mon

C  
Je suis à toi, mon

avant leurs ar - mes,

avant leurs ar - mes,

avant leurs ar - mes,

frè - re! je le ju - ré!

frè - re! je le ju - ré!

de - vant tous! Ils ont ju -

de - vant tous!

de - vant tous! Ils ont ju -

The piano accompaniment consists of two staves with a 6/8 time signature. The right hand features a melodic line with sixteenth-note patterns and rests, while the left hand provides a steady bass line with eighth notes.

Devant le

Devant le

- ré de\_vant le

Ils ont ju - ré

- ré de\_vant le

The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand and eighth-note patterns in the left hand.



S. ciel, devant le

C. ciel, devant le

ciel, Ils ont ju-

Ils ont ju-

ciel, Ils ont ju - ré,

S. ciel, devant mes ar - mes,

C. ciel, devant mes ar - mes,

ré, Ils ont ju - ré devant leurs

ré, Ils ont ju - ré devant leurs

Ils ont ju - ré devant leurs

S. de - vant tous, devant le ciel, de - vant le

C. de - vant tous, devant le ciel, de - vant le

ar - mes, devant tous, devant le ciel,

ar - mes, devant tous devant le ciel,

ar - mes, devant tous, devant le ciel.

S. ciel, de - vant mes ar - mes, de - vant tous, de - vant

C. ciel, de - vant le ciel, de - vant mes armes, de - vant

de - vant tous, de - vant

de - vant tous, de - vant

de - vant tous, de - vant leurs ar - mes, devant

S.  
tous! Devant mes

B.  
tous! Devant mes

T.  
tous! ils ont ju - ré de - vant le ciel,

B.  
tous! ils ont ju - ré de - vant le ciel,

B.  
tous! ils ont ju - ré de - vant le ciel,

T.  
ar - mes, de - vant tous!

B.  
ar - mes, de - vant tous!

T.  
ils ont ju - ré de - vant le

B.  
ils ont ju - ré de - vant le

B.  
ils ont ju - ré de - vant le

2.  
1.  
devant mes ar - mes, de - vant tous!  
devant mes ar - mes, devant tous!

ciel, devant leurs  
ciel, devant leurs  
ciel, devant leurs

3

3  
devant tous!  
devant tous!

ar - mes, de - vant tous!  
ar - mes, de - vant tous!  
ar - mes, de - vant tous!

3

The first system of musical notation consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of chords and eighth-note patterns, with a large 'x' above the first measure. The Bass staff begins with a bass clef and contains a series of eighth-note patterns, with a large 'x' above the first measure. Both staves feature numerous triplets and slurs.

The second system of musical notation consists of two staves, Treble and Bass. The Treble staff continues the piece with chords and eighth-note patterns, featuring a large 'x' above the first measure. The Bass staff continues with eighth-note patterns and triplets.

The third system of musical notation consists of two staves, Treble and Bass. The Treble staff features chords and eighth-note patterns with triplets. The Bass staff continues with eighth-note patterns and triplets.

The fourth system of musical notation consists of two staves, Treble and Bass. The Treble staff features chords and eighth-note patterns with triplets. The Bass staff continues with eighth-note patterns and triplets.

The fifth system of musical notation consists of two staves, Treble and Bass. The Treble staff features chords and eighth-note patterns with triplets. The Bass staff continues with eighth-note patterns and triplets.

Fin du 1<sup>r</sup> Acte

## ACTE II

## PREMIER TABLEAU

ISLANDE. — UNE FORÊT SOMBRE AVEC DES DOLMENS

*Le Grand-Prêtre célèbre un sacrifice; d'autres prêtres l'entourent et prient avec lui.**Le peuple est prosterné autour d'eux*

Andante sostenuto

PIANO.

The musical score is divided into four systems, each with a grand staff (treble and bass clefs) and a percussion line above the treble clef.

- System 1:** The piano part begins with a *pp* dynamic. The percussion line includes a *Timb* (timpani) roll and a *G. C. et Cymb.* (Gong and Cymbal) strike. The tempo is *Andante sostenuto*.
- System 2:** The piano part continues with a *dîm* (diminuendo) marking. The percussion line features a *Timb* roll and a *G. C. et Cymb.* strike.
- System 3:** The piano part includes a *pp* dynamic and a *Ped.* (pedal) marking. The percussion line has a *Timb* roll and a *G. C. et Cymb.* strike.
- System 4:** The piano part begins with a *pp* dynamic and a *Con Solo.* (Con Solo) marking. The percussion line has a *Timb* roll and a *G. C. et Cymb.* strike.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two flats, and the time signature is 3/4. The melody consists of quarter and eighth notes, while the accompaniment features chords and eighth-note patterns.

Second system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes. The bass clef staff continues the accompaniment with chords and eighth notes. A fermata is placed over the final note of the treble staff.

Ped

Third system of musical notation. The bass clef staff features a melodic line with a triplet of eighth notes. The treble clef staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the final note of the bass staff.

Fourth system of musical notation. The bass clef staff has a melodic line with a triplet of eighth notes. The treble clef staff features a melodic line with a triplet of eighth notes. A fermata is placed over the final note of the treble staff. Dynamics include *pp* and *p*. A *Ped.* marking is present below the bass staff.

Fifth system of musical notation. The bass clef staff features a melodic line with a triplet of eighth notes. The treble clef staff provides a harmonic accompaniment with chords and eighth notes. Dynamics include *pp*. A *Ped.* marking is present below the bass staff.

LE CH. PRÊTRE.

*f* Dieu ter - ri - bles qui vous plai -

LES PRÊTRES.  
Basses.

*f* Dieu ter - ri - bles qui vous plai -

-sez, Dans les nu - a - ges embra - sés, Qu'en vos

-sez Dans les nu - a - ges embra - sés, Qu'en vos

Soprano.

*f* Qu'en vos mains

LE PEUPLE.

Tenors.

*f* Qu'en vos mains

Basses.

*f* Qu'en vos mains



C<sup>d</sup>  
P.

mains dor-me le ton-ner - - re; Dieux fa-rou-ches dont les au-  
 mains dor-me le ton-ner - - re; Dieux fa-rou-ches dont les au-  
 dor - me le ton-ner - - re;  
 dor - me le ton-ner - - re;  
 dor - me le ton-ner - - re.

Detailed description: This system contains six staves. The top two staves are vocal parts in bass clef with lyrics. The next two staves are vocal parts in treble clef. The bottom two staves are piano accompaniment in bass clef, featuring chords and melodic lines.

C<sup>d</sup>  
P.

- tels Sont rou-gis du sang des mor-tels, Lais-  
 - tels Sont rou-gis du sang des mor-tels, Lais-  
 Lais - sez flé -  
 Lais - sez flé -  
 Lais - sez flé -  
 Lais - sez flé -

Detailed description: This system contains six staves. The top two staves are vocal parts in bass clef with lyrics. The next two staves are vocal parts in treble clef. The bottom two staves are piano accompaniment in bass clef, featuring chords and melodic lines.

-sez fléchir vo-tre co-lè-re! Dieux cru-els qui volez, la  
 -sez fléchir vo-tre co-lè-re! Dieux cru-els qui volez, la  
 -chir votre co-lè-re!  
 -chir votre co-lè-re!  
 -chir votre co-lè-re!

nuit, Sur un char par la mort con-duit, Détournez vos  
 nuit, Sur un char par la mort con-duit. Détournez vos  
 Détournez vos  
 Détournez vos  
 Détournez vos  
 Détournez vos

cel. P.  
yeux de la ter - re!

les P.  
yeux de la ter - re!

yeux de la ter - re!

yeux de la ter - re!

V<sup>le</sup> C.R. o Tab.

clib

clib

clib

clib

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

First system of musical notation, featuring a treble clef and a bass clef. The music consists of a series of chords and melodic lines, with a piano accompaniment in the bass line.

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. A pedal point is indicated by a 'Ped.' symbol and a thick black bar.

Third system of musical notation, showing further development of the piano accompaniment. It features a treble clef and a bass clef. A 'B<sup>us</sup>' marking is present in the bass line.

Fourth system of musical notation, continuing the piano accompaniment. It includes a treble clef and a bass clef. A 'B<sup>us</sup>' marking is present in the bass line.

LE 6<sup>e</sup> PRÊTRE (comme inspiré)

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is in the bass clef and includes the lyrics: "Et toi, Fré - ia, dé -". The piano accompaniment is in the treble and bass clefs. Dynamics include *pp* and *pppp*.

G<sup>1</sup>  
P

- es - se de l'Amour, - Belle é - pou - se d'O - din qui par - ta - ges son

G<sup>1</sup>  
P

tro - ne, Des vier - ges, au le -

G<sup>1</sup>  
P

- ver du jour, Ont pour toi de leurs mains tres - sé - cette con -  
*dim.*

G<sup>1</sup>  
P

- roume. De -

*pp* *p* *pp*

es - se charman - te, Re - çois cette of -

*molto sf.*

- frande avec un sou - ri - re. Par toi tout

*Poco più mosso.*

*pp.*

ame et tout res - pi - re. Par toi tout aime et tout res -

*cresce poco a poco.*

pi - re, Fré - ia, qui pour mi - roir prends les lacs de ces

*mf.* *sempre cresc.* *M.D.*

*M.C.* *mf.*

*rit.*

bois, Fré - ia, quipour mi - roir prends les lacs de ces

*a Tempo*

bois,

*Cres. Solo.*

Ped.

*cresc.*  
pp  
Ped.

*cresc. sempre*  
ff

LE 6<sup>e</sup> PRÊTRE.

LES PRÊTRES.

Dieux - ri - - bles qui vous plai -  
Dieux - ri - - bles qui vous plai -

ff  
8 9 10

sez Dans les nu -  
sez Dans les nu -

8 9 10



a - - ges em - bra - sés,  
 a - - ges em - bra - sés,  
 Qu'en vos  
 Qu'en vos  
 Qu'en vos mains dorme le ton - ner  
 Qu'en vos mains dorme le ton - ner  
 mains dor - me le ton - ner  
 mains dor - me le ton - ner  
 Qu'en vos mains dor - me le ton - ner  
 Qu'en vos mains dor - me le ton - ner

Musical notation includes vocal staves (Soprano and Bass), piano accompaniment (Right and Left Hand), and a grand staff. The score features various musical notations such as slurs, trills (tr), and dynamic markings like *ff*.

I. P

- re! Dieux fa - rou - - ches dont les au -

- re!

- re!

- re!

8

9

10

I. P

- tels Sont rou -

8

9

10

-gi - du sang des mor - tels, Lais -  
 Lais -  
 Lais -  
 Lais - sez flé - chir vo - tre co -  
 Lais - sez flé - chir vo - tre co -  
 Lais - sez flé - chir vo - tre co -

S.  
A.  
T.  
B.

le re! Dieux cru -

le re!

le re!

le re!

*tr*

*tr*

*f*

S.  
A.  
T.  
B.

le- qui vo - lez, la

8

10

9

1

2

1. *mf*

mif sur un

8-

9 10 11

2

char par la mort con - duit,

De\_tour\_

De\_tour\_

8-

9 10 11

nez. Dé - tour - nez vos yeux de la

Dé - tour - nez vos yeux de la

- nez vos yeux de la

Dé - tour - nez vos yeux de la

This system contains the first four staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: 'nez. Dé - tour - nez vos yeux de la' on the first staff, 'Dé - tour - nez vos yeux de la' on the second, '- nez vos yeux de la' on the third, and 'Dé - tour - nez vos yeux de la' on the fourth. The piano accompaniment is in the bass clef, marked with a forte 'f' dynamic. It features a complex rhythmic pattern with sixteenth notes and eighth notes, including sixteenth-note triplets and sixteenth-note chords. The number '6' is written below several measures of the piano part.

ter - - - re!

ter - - - re!

ter - - - re!

ter - - - re!

This system contains the next four staves of music. The vocal parts continue with the lyrics: 'ter - - - re!' on the first staff, 'ter - - - re!' on the second, 'ter - - - re!' on the third, and 'ter - - - re!' on the fourth. The piano accompaniment continues in the bass clef, marked with a forte 'f' dynamic. It maintains the complex rhythmic pattern from the first system, with sixteenth-note triplets and sixteenth-note chords. The number '6' is written below several measures of the piano part.

*f*

This system contains the final two staves of music. The piano accompaniment continues in the bass clef, marked with a forte 'f' dynamic. It maintains the complex rhythmic pattern from the previous systems, with sixteenth-note triplets and sixteenth-note chords. The number '6' is written below several measures of the piano part.

*f*

STU-ED (dans la coulisse)

O Bru - ne - hild, ——— O vierge ar - mée! Dans un

GUNE-ER (dans la coulisse)

O Bru - ne - hild, ——— O vierge ar - mée! Dans un

RAGEN (dans la coulisse)

O Bru - ne - hild, ——— O vierge ar - mée! Dans un

*p*

burg de flamme enfer - mé - e, Vers toi, par ce sombre chemin, Nous marchons, nous mar-

burg de flamme enfer - mé - e, Vers toi, par ce sombre chemin, Nous marchons, nous mar-

burg de flamme enfer - mé - e, Vers toi, par ce sombre chemin, Nous marchons, nous mar-

S. - chons le glaive à la main!  
 T. - chons le glaive à la main!  
 B. - chons le glaive à la main!  
 LE 1<sup>r</sup> PRÊTRE.

Quels pro-fa - nes au  
 fond de ces an - tres sau - va - ges Por - tent leurs  
 pas au - da - ci - eux!

Soprani. Bra - vant no - tre cour.  
 Tenors. Bra - vant no - tre cour.  
 Basses. Bra - vant no - tre cour.



-roux et ce-lui de nos dieux, Quels é - tran - gers ont franchi ces ri -  
 -roux et ce-lui de nos dieux, Quels é - tran - gers ont franchi ce ri -  
 -roux et ce-lui de nos dieux, Quels é - tran - gers ont franchi ces ri -

SIEGFRIED (en scène)  
 Nous som - mes trois guerriers nés au pa -  
 GUNTHER (en scène)  
 Nous som - mes trois guerriers nés au pa -  
 HAGEN (en scène)  
 Nous som - mes trois guerriers nés au pa -

- va - - - - -  
 - va - - - - -  
 - va - - - - -

du Rhin, Nous ve - nous con - que - rir la

du Rhin, Nous ve - nous con - que - rir la

du Rhin, Nous ve - nous con - que - rir la

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a bass vocal line with the same lyrics. The third staff is a bass vocal line with the same lyrics. The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

bel - le Val - ky - ri - e Qui, dans son pa - lais en - dor -

bel - le Val - ky - ri - e Qui, dans son pa - lais en - dor -

bel - le Val - ky - ri - e Qui, dans son pa - lais en - dor -

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a bass vocal line with the same lyrics. The third staff is a bass vocal line with the same lyrics. The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. A dynamic marking of *p* is present in the piano part.

*sfz*

- mi - e, Attend le - poux que lui promet O - din, At -

- mi - e, Attend le - poux que lui promet O - din, At -

- mi - e, Attend le - poux que lui promet O - din, At -

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a bass vocal line with the same lyrics. The third staff is a bass vocal line with the same lyrics. The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. A dynamic marking of *sfz* is present in the vocal part.

\_tend l'é - poux que lui promet O - din  
 \_tend l'é - poux que lui promet O - din  
 \_tend l'é - poux que lui promet O - din .

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a steady bass line and a more active treble line with eighth notes.

1. <sup>o</sup> PRÊTRE *f* Même mou!  
 Trem - blez! les es - prits in - vi -

The second system begins with a vocal line for the Priest (1. o PRÊTRE) and piano accompaniment. The tempo is marked 'Même mou!' and the dynamics are 'f'. The piano accompaniment has a rhythmic pattern of eighth notes in both hands.

- si - bles Vont sor - tir me - na - çants, ter - ri - bles, Des

The third system continues the vocal line and piano accompaniment from the previous system. The piano accompaniment maintains its rhythmic pattern.

arbres, des rochers et des lacs de ces bois, Tremblez! c'est à la

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

G<sup>1</sup>  
P.

mort! que vous marchez tous trois!

Sop. Tremblez!

Ténors Tremblez!

Basses Tremblez!

les esprits in-vi-si-bles Vont sor-tir, me-na-gants, ter-

les esprits in-vi-si-bles Vont sor-tir, me-na-gants, ter-

les esprits in-vi-si-bles Vont sor-tir, me-na-gants, ter-

ri-bles, Des ar-bres, des rochers et des lacs de ces bois, Trem.

ri-bles, Des ar-bres, des rochers et des lacs de ces bois, Trem.

ri-bles, Des ar-bres, des rochers et des lacs de ces bois, Trem.

blez! c'est à la mort que vous mar\_chez tous

blez! c'est à la mort que vous mar\_chez tous

blez! c'est à la mort que vous mar\_chez tous

blez! c'est à la mort que vous mar\_chez tous

blez! c'est à la mort que vous mar\_chez tous

blez! c'est à la mort que vous mar\_chez tous

le 1<sup>er</sup> PRÊTRE

Du champ sa\_ cré voi\_ là les

trois! —

trois! —

trois! —

*p*

hor\_ nes, Ceux, par qui ces dolmens déjà furent franchis, Ont se\_

tr. 1  
p.

-mé ces déserts mor - nes De leurs os blan -

Sop. *f* Trem.

Ténors *f* Trem.

Basses *f* Trem.

*ff*

tr. 1  
p.

-chis!

blez! les es-prits in - vi - si - bles Vont sor -

blez! les es-prits in - vi - si - bles Vont sor -

blez! les es-prits in - vi - si - bles Vont sor -

Le 6<sup>e</sup> PRÊTRE

*les PRÊTRES*

Tremblez! — les es\_prits in\_visibles Vont sor-  
tir, me\_na\_cants, ter\_ri\_bles, Des ar\_bres, des rochers et des

*ff*

*le P.*

*le P.*

\_tir \_\_\_\_\_ de ces bois! Tremblez! c'est à la  
\_tir \_\_\_\_\_ de ces bois! Tremblez! c'est à la

lacs de ces bois, Trem\_blez! c'est à la mort

lacs de ces bois, Trem\_blez! c'est à la mort

lacs de ces bois, Trem\_blez! c'est à la mort

mort que vous mar - chez — tous trois, Trem -  
 mort que vous mar - chez — tous trois, Trem -  
 que vous mar - chez — tous trois, Trem -  
 que vous mar - chez — tous trois, Trem -  
 que vous mar - chez — tous trois, Trem -

Detailed description: This system contains five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

\_blez! c'est à la mort que vous mar - chez tous  
 \_blez! c'est à la mort que vous mar - chez tous  
 \_blez! c'est à la mort que vous marchez tous  
 \_blez! c'est à la mort que vous marchez tous  
 \_blez! c'est à la mort — que vous marchez tous

Detailed description: This system contains five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.



SIGURD

O Bru - ne\_hild! ——— ô vierge ar -

GUNDEH

O Bru - ne\_hild! ——— ô vierge ar -

BAGNY

O Bru - ne\_hild! ——— ô vierge ar -

trois!

trois!

trois!

trois!

trois!

*ff*

- me - e Dans un burg de flamme en\_fer - mé - e, Vers

- mé - e, Dans un burg de flamme en\_fer - mé - e, Vers

- mé - e, Dans un burg de flamme en\_fer - mé - e, Vers

S.  
 toi, par ce sombre chemin, nous marchons, nous marchons le glaive à la

T.  
 toi, par ce sombre chemin, nous marchons, nous marchons le glaive à la

B.  
 toi, par ce sombre chemin, nous marchons, nous marchons le glaive à la

All<sup>o</sup> vivace (une mesure équivalent à un temps de la mesure précédente)

Sop. *p stacc.*

Ténors *p stacc.*

Basses *p stacc.*

main!

main!

main!

Bien - tôt le Ko - hold a -

Bien -

All<sup>o</sup> vivace (une mesure équivalent à un temps de la mesure précédente)

*dim.* *p*

- ler - te Et l'Elle à la ro - be  
 - tôt le Ko - hold a - ler - te Et  
 - tôt le Ko - hold a - ler - te Et

ver - te, Vont se - mer ces hords sa -  
 l'Elle à la ro - be ver - te, Vont se -  
 l'Elle à la ro - be ver - te, Vont se -

- crès De vos mem - bres dé - chi -  
 - mer ces hords sa - crès De vos  
 - mer ces hords sa - crès De vos

- res ; *f*  
 Et vos  
 mem - bres dé - chi - rés,  
 mem - bres dé - chi - rés.

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment, featuring chords and triplets. A dynamic marking of *f* is placed above the second vocal staff.

LE 6<sup>d</sup> PRÊTRE *cresc. sempre.*

*f*  
 Et vos corps sans sé-pul - tu - re,

LES PRÊTRES

*f*  
 Et vos corps sans sé-pul - tu - re.

corps sans sé - pul - tu - re, Ou - -

*f*  
 Et vos corps sans sé-pul - tu - re,

*f*  
 Et vos corps sans sé-pul - tu - re,

*cresc. sempre.*

The second system continues the musical score with five staves. It includes vocal lines for the 6th Priest and the Priests, and piano accompaniment. Dynamic markings of *f* and *cresc. sempre.* are used throughout. The lyrics are: "Et vos corps sans sé-pul - tu - re, Ou - -".

Ou - tra - gés, mis en lam -  
 Ou - tra - gés, mis en lam -  
 - tra - gés, mis en lam - beaux,  
 Ou - tra - gés, mis en lam -  
 Ou - tra - gés, mis en lam -

- beaux, — Vont deve - nir la pâ - tu - re  
 - beaux, — Vont deve - nir la pâ - tu - re  
 Vont deve - nir la pâ - tu - re Des vau -  
 - beaux, — Vont deve - nir la pâ - tu - re  
 - beaux, — Vont deve - nir la pâ - tu - re

Pea.

d. P. Des vau - tours et des cor - beaux,  
 b. P. Des vau - tours et des cor - beaux,  
 - tours et des cor - beaux, et  
 Des vau - tours et des cor - beaux,  
 Des vau - tours et des cor - beaux,

The first system of the score consists of six staves. The top two staves are vocal parts in bass clef, labeled 'd. P.' and 'b. P.'. The next two staves are vocal parts in treble clef. The bottom two staves are piano accompaniment in bass clef. The lyrics are 'Des vau - tours et des cor - beaux, et'.

SIGERD  
 GUNTHER  
 HAGEN  
 O Bru - ne -  
 O Bru - ne -  
 O Bru - ne -  
 et des cor - beaux!  
 et des cor - beaux!  
 des cor - beaux!  
 et des cor - beaux!  
 et des cor - beaux!



The second system of the score consists of six staves. The top three staves are vocal parts in treble clef, labeled 'SIGERD', 'GUNTHER', and 'HAGEN'. The bottom three staves are vocal parts in bass clef. The piano accompaniment is in bass clef. The lyrics are 'O Bru - ne -' and 'et des cor - beaux!'.


S.  -bild! — ô vierge ar - mé - e, Dans un  
 C.  -bild! — ô vierge ar - mé - e, Dans un  
 II.  -bild! — ô vierge ar - mé - e, Dans un



S.  burg de flamme en - fer - mé - e, Vers  
 C.  burg de flamme en - fer - mé - e, Vers  
 II.  burg de flamme en - fer - mé - e, Vers



S.  toi, par ce som - bre che - min, Nous marchons, nous mar -  
 C.  toi, par ce som - bre che - min, Nous marchons, nous mar -  
 II.  toi, par ce som - bre che - min, Nous marchons, nous mar -



S. - chous le glaive à la main!

G. - chous le glaive à la main!

H. - chous le glaive à la main!

LE 1<sup>er</sup> PRÊTRE. Récit

Eh bien, puis qu'ici - bas rien ne peut vous soustraire Aux arrêts du des.

- tin! Guerriers, qu'anime un espoir témé-rai - re, Ecou-



cel. p. - tez les décrets d'O - diu!

LES PRÊTRES *p* E - cou - tez d'un dieu ter -

Sop. *p* E - cou - tez d'un dieu ter -

Tenors *p* E - cou - tez d'un dieu ter -

Basses *p* E - cou - tez d'un dieu ter -

*And<sup>mo</sup> mosso*

*f* - ri - ble l'ar - rêt in - fle -

*f* - ri - ble l'ar - rêt in - fle -

*f* - ri - ble l'ar - rêt in - fle -

*f* - ri - ble l'ar - rêt in - fle -

*f* *sempre più f*

- xi - - - ble!

- xi - - - ble!

- xi - - - ble!

- xi - - - ble!

*ff* *pp* *pp*

LE 6<sup>d</sup> PRÊTRE

Un seul, de Brume.

- hild rompra l'enchan\_te\_ment, Un seul peut éveil\_

*pp* *mf* *pp*

Tomb et Timb.

G<sup>1</sup>  
P. *mf*  
-ler la déesse exi - lé - e! Sonnant le cor sa -

G<sup>1</sup>  
P. - cré Dans la som - bre val - lé - e, Un

G<sup>1</sup>  
P. seul, héros au cœur de di - a - mant, Des es - prits in - fer -

G<sup>1</sup>  
P. - naux vainera la troupe ailé - e!

*p*  
Et ce - lui - là, plus

*pp*  
pur que l'au - be d'un beau

jour, Vier - ge de corps et

dà - me, N'au - ra jamais su -

G<sup>1</sup>  
P

hi le jour d'au - cu - ne fem -

Detailed description: This system contains a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a half rest followed by the lyrics 'hi le jour d'au - cu - ne fem -'. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a simple bass line.

G<sup>1</sup>  
P

- me, Si mur - mu - ré ja - mais des pa - ro - les da -

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has the lyrics '- me, Si mur - mu - ré ja - mais des pa - ro - les da -'. The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a steady left-hand bass line.

G<sup>1</sup>  
P

- mour!

LES PRÊTRES.

*f* *sempre più f.*

Soprani.  
Vous sa - vez d'un Dieu ter - ri - ble Lar.

Ténors.  
Vous sa - vez d'un Dieu ter - ri - ble Lar.

Basses.  
Vous sa - vez d'un Dieu ter - ri - ble Lar.

*cres poco a poco.*

Detailed description: This system introduces vocal parts for 'LES PRÊTRES'. It includes staves for Soprani, Ténors, and Basses, all with the lyrics 'Vous sa - vez d'un Dieu ter - ri - ble Lar.'. The piano accompaniment is highly rhythmic, featuring dense patterns of sixteenth and thirty-second notes. Dynamic markings include *f* and *sempre più f.*, and the instruction *cres poco a poco.* is written below the piano part.

SIGURD.

Récit.

Prê - tres! appor - tez -

ret in - fle - xi - - - - ble!

ret in - fle - xi - - - - ble!

ret in - fle - xi - - - - ble!

ret in - fle - xi - - - - ble!

All<sup>o</sup> vivace

nous le cor sacré d'O - din! L'un de nous vers le burg va se mettre en che - min!

Soprani.

Ténors.

Basses.

Bien - tôt le Ko - hold a - ler - te

Bien - tôt le Ko -

Bien - tôt le Ko -

Et l'Elle à la ro - be ver - te  
 - bold a - ler - te Et l'Elle à la  
 - bold a - ler - te Et l'Elle à la

*p*

Vont se - mer ces bords sa - crés  
 ro - be ver - te Vont se - mer ces  
 ro - be ver - te Vont se - mer ces

De vos mem - bres dé - chi - rés,  
 bords sa - crés De vos mem - bres  
 bords sa - crés De vos mem - bres

## LE CHŒUR.

## LES PRÊTRES.

*f*

Et

*f*

Et

Et vos corps

de - chi - res,

*f*

Et

de - chi - res,

*f*

Et

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

sans sé - pul - tu - re,

Ou -

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,

vos corps sans sé - pul - tu - re,



Ou - - tra - - gés, mis en lam-  
 Ou - - tra - - gés, mis en lam-  
 -tra - gés, mis en lam - beaux,  
 Ou - - tra - - gés, mis en lam-  
 Ou - - tra - - gés, mis en lam-

The first system of the musical score consists of six staves. The top two staves are bass clefs, the third and fourth are treble clefs, and the bottom two are a grand staff (treble and bass clefs). The music is in 4/4 time with a key signature of one sharp (F#). The vocal lines are in French, and the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- beaux, Vont deve - nir la pa - tu - re  
 - beaux, Vont deve - nir la pa - tu - re  
 Vont deve - nir la pa - tu - re des vau-  
 - beaux, Vont deve - nir la pa - tu - re  
 - beaux, Vont deve - nir la pa - tu - re

The second system of the musical score consists of six staves, similar in layout to the first system. The vocal lines continue with the lyrics. The piano accompaniment includes some dynamic markings such as *mf* and *f*, and features more complex rhythmic patterns with sixteenth notes in the right hand.

des vai - tours et des cor - beaux,  
 des vai - tours et des cor - beaux,  
 - tours et des cor - beaux, et  
 des vai - tours et des cor - beaux,  
 des vai - tours et des cor - beaux,

et des cor - beaux!  
 et des cor - beaux!  
 des cor - beaux! Tremblez!  
 et des cor - beaux! Tremblez!  
 et des cor - beaux! Tremblez!

Les  
P.

*ff*

Tremblez! c'est à la

Tremblez! c'est à la mort

Tremblez! c'est à la mort

Tremblez! c'est à la mort

Les  
P.

mort que vous marchez tous trois!

que vous mar - chez tous trois! Tremblez!

que vous mar - chez tous trois! Tremblez!

que vous mar - chez tous trois! Tremblez!

Le 6<sup>e</sup> PRÊTRE

Que vous marchez tous trois! Trem.

Que vous marchez tous trois! Trem.

c'est à la mort que vous mar - chez tous

c'est à la mort que vous mar - chez tous

c'est à la mort que vous mar - chez tous

*(Les PRÊTRES et le CHŒUR s'éloignent)*

\_blez!

\_blez!

trois!

trois!

trois!

First system of piano accompaniment. The treble clef part features a series of chords with moving lines, while the bass clef part provides a steady accompaniment. Dynamics include *p*.

Second system of piano accompaniment, continuing the texture established in the first system.

Third system of piano accompaniment, concluding with a *ff* dynamic marking.

GUNTHER

Récit

Lequel de nous va tenter l'aven-

And<sup>te</sup> mosso

Vocal entry for Gunther. The vocal line begins with the word "Récit" and the text "Lequel de nous va tenter l'aven-". The piano accompaniment is marked *f* and *And<sup>te</sup> mosso*. The score includes triplets and slurs.

-tu-re?

HAGEN

Qui de

Vocal entry for Hagen. The vocal line begins with the text "Qui de". The piano accompaniment is marked *p*.

H

nous res\_te\_ra \_\_\_\_ dans la fo\_rêt obs\_cu\_re?

SIGURD

Moi!

Les Dieux sont ar\_

Tromb

p

(à Gunther)

Quand Brune\_

II

\_més d'inexo\_rables traits! Que peut contre eux notre fai\_bles\_se?

Récit

\_bild se\_ra dans ton pa\_lais, Souviens-toi seule\_ment, Gunther, de ta pro\_mes\_se,

3

p

*a Tempo*

S. Et des ser-ments que tu m'as faits!

*dolce*

S. J'ai gar - dé mon âme in - gé - nue — A la fi - ancée in - con -

*p*

*col. canto legato*

*poco rit.* *a Tempo*

S. - nue — Qui sur mon cœur devait ré - gner, Et ja - mais un mot de ma

*sfz*

S. bou - che N'offen - sa sa fierté — fa - rou - che, C'est moi, qu'en ses de -

S. - cret, O - din veut dé - si - gner!

*ff* *ff*

Même nous!

HAGEN

*à Gunther*

Ce lui qui parve

Musical score for Hagen's first vocal line, including piano accompaniment. The vocal line is in bass clef with lyrics: "Ce lui qui parve". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

Musical score for Hagen's second vocal line, including piano accompaniment. The vocal line is in bass clef with lyrics: "près de la Val-ky-rie, Ren-dra la déesse à la". The piano accompaniment continues with a steady rhythmic accompaniment.

Musical score for Hagen's third vocal line, including piano accompaniment. The vocal line is in bass clef with lyrics: "vie, Devien-dra pour ja-mais son". The piano accompaniment features a dense texture of chords and moving lines.

Musical score for Gunther's vocal line, including piano accompaniment. The vocal line is in bass clef with lyrics: "Adieu donc, les pé-ri-les, son é-poux". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.



- fils — je veux — les braver — tous!

SIGURD *dolce*  
 Tempo 4<sup>o</sup> Un autre a-mour m'a pris mon a-me tout en-

*meno rit.* *sfz* a Tempo  
 - tie - re. Brune-hild ne meverra pas, Sous ton cas que d'ai-

- rai, sans le vi- lu- vi- si- re, Je la conduirai dans tes

bras! Par mon a-mour,

S  
 — mon frère, je te ju - re de - te l'ame.  
*dolce poco rit.*  
*dim molto*

S  
 \_ner vierge et pu - re!  
*pp*  
*p*

GUNTHER  
 Demande alors ce que tu veux! Quand Brunehild sera ma  
*pp*

femme, Quelque prix que Sigurd ré - cla - me,  
*mf*  
*p*

Je ju - re! je ju - re de combler ses  
*poco sfz*  
*poco sfz*



R  
-ter le cor-my-té-ri-eux A qui veut dé-li-vrer la bel-le Valky-

H.  
P  
-roux, O puissant O-din! Dieu sé-vè-re! Le

O puissant O-din! Dieu sé-vè-re!

-roux, O puissant O-din! Dieu sé-vè-re!

-roux, O puissant O-din! Dieu sé-vè-re! Le

## SIGURD.

A-mis, rece-vez mes adieux!

H.  
-ri-e!

H.  
P  
ciel-et la-ter-re sont à-tes ge-noux!

Le ciel-et la-ter-re sont à-tes ge-noux!

Le ciel-et la-ter-re sont à-tes ge-noux!

ciel-et la-ter-re sont à-tes ge-noux!

HAGÈN (a part)

*p*  
Son or - gueil le mè - ne à sa per - te!

4 CORYPHÉES SOLI.

(en scène)

Dieu, qui don - nes la vic - te -

Il dormira de - main sur la grè - ve dé - ser -

- re, Son - ris dans ta gloi - re à ce guerrier

*p*  
foet Qui vient, quit - tant sa pa - tri -

- e, Pour la Val - ky - ri - e - Affron - ter la

mont. Soprano

Toi

Fais

O p u i s s a n t O . . . d i u !

O p u i s s a n t O . . . d i u !

*p*

*f*

*ff*

*p*

Toi qui de seules a -

Toi, qui de seules a -

*p*

Fais dans les o - r a - ges Bri - ler - ton cour roux. O p u i s s a n t O

ges. O p u i s s a n t O

Toi qui fais dans les o - r a - ges Bri - ler - ton cour roux.

*f*

D - i - vere Le ciel et la terre ont les ge  
 Opus au O - di' Dieu ve Le ciel et la terre sont a  
 Opus au O - di' Dieu re! Le ciel et la terre sont a

Musical notation includes treble and bass staves with lyrics. Dynamics include *p* and *ff*.

nous, Sont a tes genoux a tes ge nous.  
 nous, Sont tes nous a ge no !  
 -no x. Sont tes enoux, es ge nous!

Musical notation includes treble and bass staves with lyrics. Dynamics include *f*, *p*, and *pp*.

Musical notation for piano accompaniment, including treble and bass staves.

LE 2<sup>e</sup> PRÊTRE

Récit

Lequel de vous, guerriers, va marcher plein d'au-  
dace Vers le palais de

stacc. Tempo 1<sup>o</sup>

Moi!

feu?  
Tempo 1<sup>o</sup>

LE 1<sup>er</sup> PRÊTRE.

Récit (Lento)

Prends ce cor sa-  
cré, Présen-  
de notre

And<sup>te</sup> mosso.

Dieu! — Si l'épou-  
van-  
te ne te gla-  
ce, A-

Ped.



*crise*

al P  
 lors qu'au tour de toi les Ko-holds vont rugir,

*crise*

*f*

al P  
 Son - u - trois fois ce cor so -

al P  
 - no - re! D'un lac dont la flam - me de -

al P  
 vo - re. A ton troi - sième ap - pel, le pa -

*ff*

44

Don - ne!

sur -

*mf*

*mf*

*mf*

*mf*

Re -

Survivez - en - vous, vous qui, par votre

*mf*

*B*

Re -

Le - gèr - teur de l'ère de la civilisation.

*mf*

a Tempo.

-cus, jusqu'aux rives du Rhin Il se - ra ramené sou - dain!

*mf*

G1  
P.

Telle est \_\_\_\_\_ des

*ff*

G1  
P.

dieux \_\_\_\_\_

*ff* *cresc.*

G1  
P.

la vo - lon - té ter -

*ff*

ble!

*mf* *p*

## GUNTHER (à Sigurd)

Puisse s'ouvrir pour toi le burg i-nac-es - si-ble!

HAGEN (à Sigurd)

Puisse s'ouvrir pour toi le burg i-nac-es - si-ble!

*crescendo poco a poco*

6. Puisses-tu triompher des colè - res d'un Dieu!

11. Puisses-tu triompher des colè - res d'un Dieu!

12. SIGURD.

Puisses-tu revenir près de Gun - ther!

13. \_dieu!

Même mouvt

LE CH<sup>o</sup> PRÊTRE.

O puissant O - din!

LES PRÊTRES.

O puissant O - din!

Soprano

O puissant O - din! Toi, qui du

Tenors

O puissant O - din!

Basses

Puissant O - din!

Même mouvt

(Le chœur s'éloigne)

sein des nu - a - ges, Fais dans les o -

Toi, qui du sein des nu - a - ges,

LES PRÊTRES. (avec les Basses)

Toi qui

*f*

- ra - ges Brill - ler ton cour - roux, O puis - sant O -

Fais dans tes o - ra - ges Brill - ler ton cour - roux,

Fais dans tes o - ra - ges Brill - ler — ton cour - roux,

- din! Dieu sé - vè - re! Le ciel et la

O puis - sant O - din! Dieu sé - vè - re! Le ciel et la

O puis - sant O - din! Dieu sé - vè - re! Le ciel et la

*p*

ter - re sont à tes ge - noux, Sont à tes ge -

ter - re sont à tes ge - noux, Sont à tes ge -

ter - re sont à tes ge - noux, Sont à tes ge -

*f* *p* *f*

## Même mouvt!

- noux, A tes ge - noux!

- noux, A tes ge - noux!

- noux, A tes ge - noux!

Même mouvt!

*p* *pp* *p* *p staccato*

ST. URD. Récit. Tempo *f*

Le bruit des chants s'éteint dans la fo-rêt im - men-se!

*pp*

Sous les tilleuls sa-crés — tout est ombre et si-

## Allegro con fuoco.

len-ce, Et je me sens au cœur l'au-da-ce d'un hé-ros!

*subito. col canto. f*

## Récit. (dans le mouvt)

Pourquoi tarder? Que le combat com-

*vo*

## a Tempo

men-ce!

*f*

O cor, — de ces bois noirs éveï-le les é-ches!

*f* *P ten.* *a Tempo Allegro.* *pp* *pp*



Recit

Non! Si ma force et mon cou-ra-ge

*ad lib.*

Lento.

Succombent dans l'e-f-fort, Si la mort n'attend

*Allegro.*

dans cette î - le sau - ve! Es -

*p*

Cors *sourdines pp*

Même mou-  
-vrits, — gardiens de ces lieux vé - né - rés, Sachez quel

S. *non, redit par votre bou - che, M'éveil - le - ra sur ma funèbre*

S. *con - che, Lorsque j'y dormi - raj!*

*sfz*

Même mou -  
SICURD. *pp*

*pp* *Hil - da! vierge au pâ - le sou - ri -*

S. *Jeune lys - tremblant - sous ses fleurs,*

*espress*

S. C'est ton doux nom — que vien — dra di — re,

S. Sur ma tom-be, la nuit — en pleurs! Hil —

*dim.* *pp* *velles*

S. — da! Hil — da! c'est ton doux

*sf*

S. nom que vien — dra di — re. Sur ma

*molto cresc.* *p*

tom - be, la nuit - en pleurs!

*pp*

*All<sup>o</sup> con fuoco*

elles solo sans sourdines

*f*

**SIGURD** *deciso*

Mais non! ——— point de tris - te pré -

*f*

-sa - ge! Mon amour double - ra ma force et mon cou -

S. - ra - go! El - ves, ko - holds Es -

S. - prits, paraissez tous!

Une mesure entière équivant à un temps de la mesure précédente

S. Je viens à vous!

*dim. poco a poco* *ff* *pp*

*Il s'agit du son (dans la mesure)*

*(Le ciel s'obscurcit, le tonnerre gronde, le vent fait entendre parmi les arbres des gémissements sinistres)*

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, while the bass staff features a more complex rhythmic pattern with some beamed notes. The key signature has one flat, and the time signature is 4/4.

The second system continues the piece. It features a dynamic marking of *ff* (fortissimo) in the middle. A fermata is placed over a chord in the treble staff, indicating a moment of suspension or emphasis. The bass staff continues with a steady eighth-note accompaniment.

The third system shows a change in key signature to two sharps (D major). The treble staff has a more active melodic line with many sixteenth notes, while the bass staff maintains a consistent eighth-note accompaniment.

The fourth system also features a dynamic marking of *ff*. Similar to the second system, a fermata is used over a chord in the treble staff. The overall texture remains dense with many notes in both staves.

*(Un rocher disparaît et laisse voir trois femmes penchées sur une fontaine)*

The fifth system concludes the page. The treble staff is characterized by a complex, block-like texture of chords, while the bass staff provides a steady accompaniment of eighth notes. The key signature remains two sharps.

*Elles lavent un vêtement blanc et semblent se hâter à l'ouvrage*

*p staccato*

SIGURD (*aux trois lavandières*)

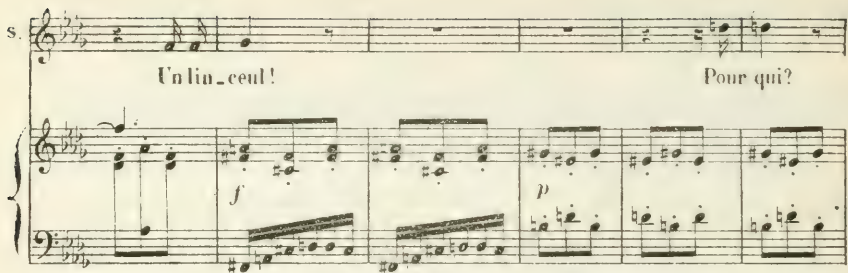
Pour-quoi vos yeux sont-

*2*  
ils rem-plis de lar-mes? Jeunes fil-les, pour-quoi

*2*  
— ces vê-te-ments de deuil? Que lavez-

*(Les trois norves se dressent devant Sigurd et lui font signe que c'est un linéol qu'elles lavent)*

vous dans cette ou-de?

S. 

Un lin\_ ceul! Pour qui?

*(Les trois notes indiquent à Sigurd que le lin ceul lui est destiné)*

S. 

Par\_ lez! Pour

*(Les trois notes disparaissent dans la fontaine)*

S. 

moi!..

S. 

Point de lâ\_ ches a\_ lar\_ mes! Fan\_



S. *to mes, qui ve nez au de vant de mes pas,*

S. Vos pré sa ges de mort

S. ne m'ar ré teront pas!

*Il se prépare à sonner pour la seconde fois du cor sacré. A la fois les déités des Valkyries armées apparaissent.*

*sont de tous côtés et cherchent à le lui arracher. Sigurd lutte vaillamment contre elles. Des Kobolds viennent*

First system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The music consists of eighth and sixteenth notes, with some notes beamed together. The bass staff has a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with eighth and sixteenth notes in the treble and a consistent eighth-note accompaniment in the bass.

Third system of musical notation. The treble staff shows more complex rhythmic patterns, including some notes marked with an 'x'. The bass staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble staff features a series of slanted eighth-note passages. The bass staff has a similar slanted eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

Fifth system of musical notation. The treble staff has a series of dotted eighth notes. The bass staff has a more complex accompaniment with some chords. A dynamic marking of *ff* is present in the bass staff.

Sixth system of musical notation. The treble staff has a series of dotted eighth notes. The bass staff has a complex accompaniment with some chords. A dynamic marking of *ff* is present in the bass staff.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, continuing the musical texture with sustained chords and moving lines.

SIGARD

de vous vain - crai

*mf*

Vocal line for Sigard and piano accompaniment for the third system. The vocal line begins with a rest, followed by the lyrics "de vous vain - crai". The piano accompaniment features a steady bass line and chords.

S

peuple sans pou - voir Des fils de l'ou - bre!

Vocal line for the Soprano (S) and piano accompaniment for the fourth system. The vocal line contains the lyrics "peuple sans pou - voir Des fils de l'ou - bre!". The piano accompaniment continues with a consistent harmonic support.

*Une nuée de fantômes et de lutins de toute sorte se joint aux Valkyres et aux Kaldesvatn brillant au tour de Sigard.*

*p* *crescendo* *poco a poco*

Piano accompaniment for the fifth system, marked with a piano (*p*) dynamic and including the instructions *crescendo* and *poco a poco*. The music features a prominent bass line with a gradual increase in volume.

First system of a musical score, consisting of two staves. The upper staff is in bass clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Second system of a musical score, consisting of two staves. The upper staff is in bass clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Third system of a musical score, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Fourth system of a musical score, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking *ff* is present in the lower staff.

Fifth system of a musical score, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

STURD' *Allegro* à la main, appuyé contre un ches.

Ar - rié - re! Ko - holds!

*crese poco a poco.*

Ar - rié - re! noirs es - prits! Ar -

- rié - re! Pour la se - con - de

*p*

fois, cor sa - cré, re - ten - tis!

*pp*

(Il sonne du Cor)

Musical score for the beginning of the scene. It consists of a single staff for the horn (labeled '(Il sonne du Cor)') and a grand staff for piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo) in the final measure.

Le fait du théâtre s'avère: un luo apparaît haigné par une douce c'arté. Les Valkyries et les Kobolds se sont levés. Des Elfes sortent lentement du lac et des roseaux. Ils cherchent en enlaçant Sigurd dans leurs bras à l'entraîner dans leurs danses voluptueuses, à le conduire vers le rocher pour le précipiter dans le lac. Sigurd résiste.

Andante. (Un temps de cette mesure équivalent à une mesure précédente)  
(dans la coulisse)

Musical score for the Andante section. It features a grand staff for piano accompaniment and a vocal line. The piano part has a dynamic marking of *pp* (pianissimo) and includes a section marked *pp* *legato molto*. The vocal line is marked *p* (piano). The tempo is Andante, and the time signature is 7/8.

1<sup>re</sup> et 2<sup>de</sup>s Soprani. (bouche fermée)

*pp* legato molto.

Musical score for the vocal parts. It includes staves for the 1<sup>re</sup> and 2<sup>de</sup>s Soprani (labeled '1<sup>re</sup> et 2<sup>de</sup>s Soprani. (bouche fermée)') and Tenors (labeled 'Tenors (bouche fermée)'). The vocal lines are marked *pp* *legato molto*. Below the vocal staves, there is a section labeled 'CHOEUR INVISIBLE' with piano accompaniment.

Musical score for the piano accompaniment of the vocal parts. It features a grand staff with piano accompaniment. The tempo is marked *poco sf* (poco sforzando) and the dynamic is *sf* (sforzando). The piano part consists of a series of chords and single notes, providing harmonic support for the vocal lines.

First system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. A dynamic marking 'pp' is present in the bass staff. A 'Tub.' marking with a '3' is located below the bass staff. A 'M.G.' marking is in the upper right of the bass staff. A dashed line labeled '8 basses' spans the bottom two staves.

Second system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar notation. A 'pp' dynamic marking is in the bass staff. A 'M.G.' marking is in the upper right of the bass staff.

Third system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar notation. A 'pp' dynamic marking is in the bass staff. A 'M.G.' marking is in the upper right of the bass staff. A dashed line labeled '8 basses' spans the bottom two staves.

DANSES

*PIANO*

*p*

una corda

This system shows the beginning of a piano piece. The treble clef contains a melodic line with several triplet markings. The bass clef provides a harmonic accompaniment with chords and moving lines. The dynamic is marked *p* (piano). The instruction *una corda* is written below the bass staff.

*p*

This system continues the piano accompaniment. The treble clef features more triplet figures. The bass clef accompaniment remains consistent with the first system. The dynamic *p* is maintained.

This system continues the piano accompaniment with similar melodic and harmonic patterns as the previous systems.

Soprani

*p*

*ppp*

*sf*

*CHOEUR INVISIBLE.*

This system is for the Soprano voice. It features a long, sustained note with a dynamic marking of *ppp* (pianissimo) and a crescendo leading to *sf* (sforzando). The instruction *CHOEUR INVISIBLE.* is written below the staff.

Ténors

*ppp*

This system is for the Tenor voice. It features a long, sustained note with a dynamic marking of *ppp*.

*mf*

*mf*

This system concludes the piano accompaniment. The dynamic is marked *mf* (mezzo-forte). The treble clef continues with triplet figures, and the bass clef provides a final harmonic accompaniment.



mf

p

una corda.

ff

SIGURD (S'arrachant aux Elfes)

Non! sur moi, com-me l'épouvan-te, La vo-lup-

7

-té doit res - ter im - puis - san - te!

*ff* *p*

8

*pp* *p*

8

*pp* *cresc: poco a poco*

8

8

Piano accompaniment for the first system, featuring complex rhythmic patterns with triplets and sixteenth notes in both hands.

Tempo F. (Cette mesure équivaut à un temps de la mesure précédente)

Piano accompaniment for the second system, marked with a forte (*f*) dynamic, showing a change in tempo and rhythm.

SIGURD

Reten-tis dans ces sombres-bois,

Piano accompaniment for the third system, marked with mezzo-forte (*mf*) dynamic, accompanying the vocal line.

S

O cor sa-cré, Pour la troi-siè-me fois!

Vocal line and piano accompaniment for the fourth system, including the vocal melody and accompaniment.

*(Il sonne du cor)**(Dans l'éclat)*

The first system of the musical score consists of two staves, piano (top) and bass (bottom). The piano staff begins with a fortissimo (*ff*) dynamic marking and contains several chords and melodic fragments. The bass staff also starts with *ff* and features a series of chords. A dynamic shift to mezzo-piano (*mp*) occurs in the second measure of the piano staff. The system concludes with a double bar line and repeat signs.

*Les éclats du tonnerre, les sifflements de la tempête recommencent avec furie. Les trois nornes sortent du lac et s'avancent vers Sigurd. Elles lui montrent le lac qui lentement se change en une fournaise ardente au milieu de laquelle s'élève un palais de feu. Sigurd conduit par les trois nornes du milieu des Valkyries et des Kobolds des Elfes qui le ramènent, se dirige vers le lac enflammé. Des monstres sortent du lac et se dirigent vers Sigurd.*

The second system continues the musical piece with two staves. The piano staff is marked fortissimo (*ff*) and features a series of chords, some with long horizontal lines indicating sustained notes. The bass staff contains a rhythmic pattern of eighth notes. The system ends with a double bar line and repeat signs.

The third system consists of two staves. The piano staff has a complex texture with many notes and some chords. The bass staff continues with a rhythmic pattern of eighth notes. The system concludes with a double bar line and repeat signs.

The fourth system consists of two staves. The piano staff is marked fortissimo (*ff*) and features a series of chords. The bass staff continues with a rhythmic pattern of eighth notes. The system ends with a double bar line and repeat signs.

The fifth system consists of two staves. The piano staff is marked *sempre più* (always more) and features a series of chords. The bass staff continues with a rhythmic pattern of eighth notes. The system concludes with a double bar line and repeat signs.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The right hand plays a complex, multi-measure chordal texture, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of the musical score, continuing the complex textures from the first system. It includes dynamic markings such as *mf* and *f*, and features some multi-measure rests in the right hand.

Third system of the musical score, marked with *p staccato*. The right hand plays a simple, rhythmic melody of eighth notes, while the left hand continues with a steady accompaniment.

Fourth system of the musical score, marked with *f Truub.* The right hand plays a melody of eighth notes, and the left hand features a more active accompaniment with some slurs.

Fifth system of the musical score, marked with *p*. The right hand continues with eighth-note patterns, and the left hand has a more complex accompaniment with some slurs and ties.

Sixth system of the musical score, marked with *f*. The right hand plays a melody of eighth notes, and the left hand has a complex accompaniment with some slurs and ties.

First system of a musical score. It 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 two flats (B-flat and E-flat). The music features a steady accompaniment in the bass and a melody in the treble. A dynamic marking 'p' (piano) is placed below the bass staff towards the end of the system.

Second system of the musical score. It continues the grand staff notation. The text *sempre crescendo* is written across the middle of the system. The music shows a gradual increase in volume and intensity.

Third system of the musical score. The grand staff continues with the same key signature and rhythmic patterns. The bass line features more complex rhythmic figures, and the treble line has a more active melody.

Fourth system of the musical score. The notation remains consistent with the previous systems. The accompaniment in the bass becomes more dense and rhythmic.

Fifth system of the musical score. The final system on the page. It concludes with a final chord in the bass and a melodic phrase in the treble. A small 'x' is marked above the final measure of the treble staff.

8

8

SIGURD.

Hil - da, le lac flamboie Et mon cœur bat de

s.

joie! Au com-bat! au combat!

8

*Rideau de nuages.*

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and rests. The treble staff has a melodic line with some grace notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the musical piece. It features a prominent melodic line in the treble staff with a slur over several notes. The bass staff continues with a steady accompaniment. The notation includes various note values and rests, maintaining the complex texture.

The third system shows further development of the musical themes. The treble staff has some notes marked with 'x', possibly indicating a specific performance technique or a correction. The bass staff continues with its accompaniment. The overall mood is dramatic and intense.

The fourth system features a significant change in the treble staff, with a series of notes marked with 'x' and a slur, suggesting a rapid or specific performance. The bass staff continues with its accompaniment. The music is highly rhythmic and complex.

The fifth and final system of the page shows the music reaching a climactic point. Both the treble and bass staves feature rapid, slurred passages of notes. The treble staff has a series of notes marked with 'x' and a slur, indicating a specific performance technique. The music ends with a final chord in the bass staff.



First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests. Includes dynamic markings *fp* and *rit.*

Maestoso

8<sup>e</sup> basse

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests. Includes dynamic markings *ff* and *ppp*.

Fin du 1<sup>er</sup> Tableau du 2<sup>e</sup> acte

## . DEUXIÈME TABLEAU.

Une salle d'un palais magique. Brunchild extormie.

Même mouvement.

PIANO. *pp* *Pressez.*

The first system of music is for piano. It consists of two staves. The right-hand staff begins with a triplet of eighth notes. The music features a crescendo from *pp* to *p*. The tempo is marked 'Même mouvement' and 'Pressez.'.

*a tempo.* *pp* *Pressez.* *a tempo.* *p*

The second system continues the piano accompaniment. It includes a triplet and dynamic markings of *pp*, *p*, and *p*. The tempo markings are *a tempo.*, *Pressez.*, and *a tempo.*

And<sup>te</sup> mosso. *Cor.* *lour.* *fp* *p*

The third system introduces a horn part (labeled 'Cor.') and continues the piano accompaniment. The horn part is marked *fp* and *lour.* The piano accompaniment is marked *p*. The tempo is *And<sup>te</sup> mosso.*

*fp*

The fourth system continues the piano accompaniment with a forte dynamic marking of *fp*.


Tempo I<sup>o</sup> *fp*

The fifth system features a tempo change to *Tempo I<sup>o</sup>* and a forte dynamic marking of *fp*. The piano accompaniment is more rhythmic and active.

les 2 Ped.



First system of a musical score. The upper staff contains a continuous sixteenth-note pattern with slurs. The lower staff has a few notes and rests, with the instruction *p espress* written below it.



Second system of the musical score. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes and rests.



Third system of the musical score. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes and rests.



Fourth system of the musical score. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes and rests.



Fifth system of the musical score. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes and rests, with the instruction *piu mosso* written above and *fp* written below it.



Sixth system of the musical score. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes and rests.

*♩ tempo*

First system of musical notation. The upper staff features a continuous sixteenth-note pattern with slurs. The lower staff contains a few notes with a long, sweeping slur underneath.

Second system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes with a long, sweeping slur underneath.

Third system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes with a long, sweeping slur underneath.

Fourth system of musical notation. The upper staff has a few notes with a long, sweeping slur underneath. The lower staff has a few notes with a long, sweeping slur underneath. The tempo marking *poco più mosso* is present.

Fifth system of musical notation. The upper staff has a few notes with a long, sweeping slur underneath. The lower staff has a few notes with a long, sweeping slur underneath. The tempo marking *Andante* is present, along with the dynamic marking *pp*.

First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of the musical score, continuing the composition. It maintains the same key signature and time signature as the first system.

Third system of the musical score, showing further development of the musical themes.

Fourth system of the musical score. The treble staff begins with the dynamic marking *poco sfz*. The bass staff features a prominent, rhythmic accompaniment consisting of repeated chords.

Fifth system of the musical score. The treble staff begins with the dynamic marking *p*. The music concludes with a final cadence in both staves.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a dynamic marking of *p* in the second measure. The bass clef staff contains a rhythmic accompaniment of eighth notes with a slur over the first two measures.

Second system of musical notation. The treble clef staff has a dynamic marking of *pp* in the first measure and *ppp* in the second measure. The bass clef staff features a dense texture of sixteenth notes in the first measure, followed by a more sparse accompaniment in the second measure.

Third system of musical notation. The treble clef staff has a complex melodic line with many slurs and ties. The bass clef staff has a rhythmic accompaniment with slurs and ties.

Fourth system of musical notation. The treble clef staff has a complex melodic line with many slurs and ties. The bass clef staff has a rhythmic accompaniment with slurs and ties.

Fifth system of musical notation. The treble clef staff has a complex melodic line with many slurs and ties. The bass clef staff has a rhythmic accompaniment with slurs and ties. A dynamic marking of *pp* is present in the second measure of the treble staff.

## Andante mosso quasi Allegretto

Musical score for the first system, featuring a vocal line and piano accompaniment in 2/2 time. The tempo is marked "Andante mosso quasi Allegretto".

SIGNEE (Il entre, l'épée à la main, conduit par les trois norves)

Maestoso

Récit

Musical score for the second system, including vocal lines and piano accompaniment. The tempo is "Maestoso" and the section is "Récit". Dynamics include "f" and "ff".

Je suis vainqueur! L'avola, c'est

Andante

f Récit

Musical score for the third system, including vocal lines and piano accompaniment. The tempo is "Andante" and the section is "f Récit". Dynamics include "pp" and "f dim."

el - le!... Puissances du ciel! quelle est

a Tempo

And<sup>te</sup> sostenuto

Musical score for the fourth system, including vocal lines and piano accompaniment. The tempo is "a Tempo" and "And<sup>te</sup> sostenuto". Dynamics include "p".

bel - le! Quel sourire char - mant -

pare sa lèvre en fleur!...

Récit

Elle ne verra pas mon vi-sa-ge, et du

rit. a Tempo (Il abaisse la visière de son casque.)

roi La noble loyau-té ne sera pas trom-pée!

*mf col canto* *f*

Récit

Et mainte-nant sous mon é-pé-e, O Brune-hild, é-veil-le-

*dim. e rit.*



Andante *dolor*

S. - toi! O Brune - hild, a - voi - le - toi!

*sf* *crescendo* *poco a poco*

BRUNEHILD

*ff*

B. - lui! - splen - deur du jour!

*dim*

R

Salut! astre au front pur, — Qui de tes rayons

M. D.

R

dor semes l'im - men - se a - zur!..

*ff* *fp*

R

*p* Dieux! a - baissez sur nous des re -

- gards fa - vo - ra - bles,

R

Aux dou - leurs des hu -

R.

- mains mon - trez - vous se - cou -

B.

*sf:*

- ra - bles! Aux douleurs des lu -

B.

- mains mon - trez - vous se - cou - ra -

*dim*

*p*

R.

- bles!

*p*

B.

Sa - lut, ter - re! Sa -

*f*

B. *mf*  
 lut! nourrice au sein fé - cond, Qui fais eroi - tre pour  
*f*

B. *dim.* *p*  
 nous — l'é - pi — du fro - ment blond!..  
*f*

B. *tr* *marcato*  
 Dieux! — que vo - tre bon - té nous donne en sa lar - ges - se: La  
*tr* *marcato*

B. *mf* *pp*  
 for - ce, la rai - son, — le sa - voir, lu sa -  
*p* *fp*

B

pp p

p f

BRUNEHILD *And<sup>te</sup> maestoso*

Mais quel guerrier vaillant et fort, Bravant pour moi l'afreuse

p

B

mort, A, par le pouvoir de ses armes, De ma pri-

mf

## Larghetto

-son rompu les charmes?

*p*

*(à Sigurd)*

Poco più mosso

O mon sau\_ veur si\_ len\_ ci\_ eux, La Valkyrie

*M. D.*

*Poco più mosso*

*Cor Anglais M. G.*

est ta conquê - te, Et ne crains pas qu'elle re -

- gret - te Près de toi les palais \_\_\_\_ des cieux!

And<sup>te</sup> mosso

BRUNHILD

Les esprits dé\_ploy\_ant leurs

ai - les Vont vers les demeu - res mor - tel - les Bien -

-tot m'emporter a\_vec toi! Guerrier, prends

R.  
place au - près de moi!

R.  
*p*  
Brune\_hild en - cor - vierge et

R.  
*sfz*  
pu - re, Pour toi dénou - ant - sa cein -

R.  
*dolce*  
- tu - re . Te la donne en ga - ge d'a - mour!



*p semplice*

R.

A ton foy - er, ———— pai -

R.

-sible, — as - si - se, El - le vi - sta

R.

*sfz* fière et sou - mi - se, *sfz poco a poco* En t'ai - mant

R.

*dim et rall.* jusqu'au dernier jour! — En — t'ai - mant — jusqu'au dernier

*dim.*

Larghetto *(Elle s'endort)*

B.

jour!

*pp*

B.

*dolce*

La Valkyrie est ta conquête!

cl.

Même mouvt

SIGFRED *(relevant son casque)*

Récit

O Gunther! mon ami, mon frère, Tu n'auras

2 Ped.

pas en vain comp - té — Surma force et maloyau - té!

STÉPH. P. et ses pupes (entre Basses et Tenors)

Gla - ve, sépare-moi de la vierge guer -

*f*

*col canto*

Troude.

- rié - re! Perc mon cœur, — ô noble fer, — Siméten - dant — sur cette

couche, Ace voile - sacré — je tou - che:

Allegro vivace.

*ad lib.*

Et vous que j'ai vain-

*sfz* *col canto.*

*ad lib.*

-cus, Ko-holds, esprits de

*a Tempo*

*f* *col canto*

*ad lib.* *a tempo.*

fair! Por - - tez - nous — au

*a tempo.* *col canto*

*rit.* *a tempo.*

burg de — Gun-ther!

*col canto* *ff*

Presto

*p staccato.*

*f*  
*cresc.*

*M.G.*  
*M.D.*

*sempre cresc*  
*M.G.*

Larghetto

*ff*

Fin del 2.° Acto.

## ACTE III

Un jardin du Burg de Gunther.

A gauche le palais de Gunther avec une fenêtre éclairée. — La nuit.

Andantino.

Cors. B<sup>2</sup>s  
 PIANO. *p*  
 Tamb.   
 S<sup>1</sup> bass.   
 H<sup>1</sup>. Cl.  
 Alou. V<sup>1</sup>s  
*poco rit.* *p*  
*pp*  
 Tamb. *p*

First system of musical notation, featuring a treble and bass clef. The music is marked *sf* (sforzando) and includes various rhythmic patterns and dynamics.

Second system of musical notation, featuring a treble and bass clef. The music is marked *dim.* (diminuendo) and includes various rhythmic patterns and dynamics.

Third system of musical notation, featuring a treble and bass clef. The music is marked *dim.* (diminuendo) and includes various rhythmic patterns and dynamics.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked *tr* (trill) and *dim.* (diminuendo) and includes various rhythmic patterns and dynamics.

Fifth system of musical notation, featuring a treble and bass clef. The music is marked *p* (piano) and *sfp* (sforzando piano) and includes various rhythmic patterns and dynamics.

Sixth system of musical notation, featuring a treble and bass clef. The music is marked *tr* (trill), *ff* (fortissimo), and *dim.* (diminuendo) and includes various rhythmic patterns and dynamics.

First system of piano accompaniment. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with long notes.

*diminuendo poco a poco.*

Second system of piano accompaniment, continuing the piece with a gradual decrease in volume as indicated by the *diminuendo* instruction.

Third system of piano accompaniment, showing further development of the musical texture.

Fourth system of piano accompaniment, marked *p staccato*, indicating a change in articulation and dynamics.

Soprani.

CHŒUR INVISIBLE. A la

Tenors. A la

dim.

Fifth system of music, featuring vocal parts for Soprano and Tenor, and piano accompaniment. The vocal parts are marked *CHŒUR INVISIBLE* and *A la*. The piano accompaniment includes a *dim.* (diminuendo) instruction.



voix des esprits de l'air, — O roi, viens dans ce jar-din som-bre! Si-

voix des esprits de l'air, — O roi, viens dans ce jar-din som-bre! Si

-gurd t'attend i - ci dans l'ombre! Sors de ta cou- che, o roi — Guu-

-gurd t'attend i - ci dans l'ombre! Sors de ta cou- che, o roi Guu-

UTA.

Viens, — Hilda!

-ther!

-ther!

*pp* 6

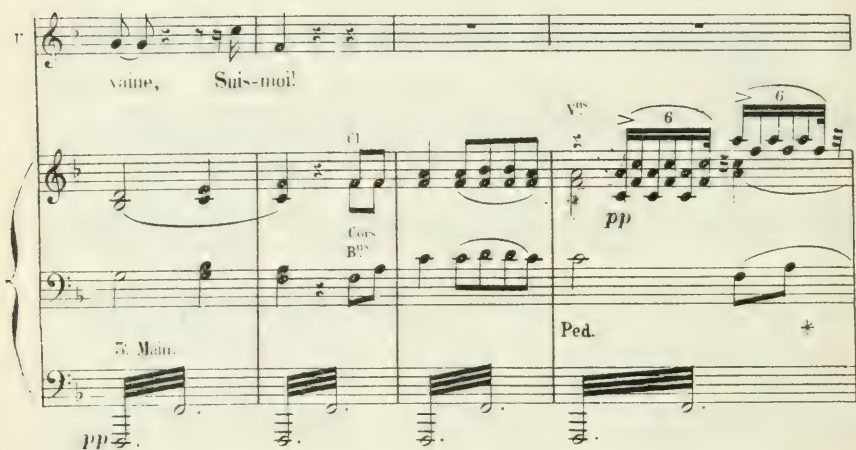
U.  *Ce n'est point une illusion*

*pp* *6*

*6*

*6*

*6*

V.  *vaine, Suis-moi!*

*Cl*

*Cors B<sup>2</sup>*

*V<sup>ins</sup>* *pp* *6* *6*

*5. Man.* *Ped.*

*pp*

U.  *J'entends dans les airs endormis,* *P<sub>1</sub>*

*3* *3* *6* *6*

U

reils au bruit léger du ruisseau sur la rène, Les frémissements sourds

This system contains the first line of music. The vocal line (treble clef) features three triplet markings over the notes 'reils', 'rène', and 'sourd'. The piano accompaniment (grand staff) consists of sustained bass notes in the left hand and chords in the right hand.

des ailes des esprits!

This system contains the second line of music. The vocal line (treble clef) includes a '5' marking above the first measure. The piano accompaniment (grand staff) is more complex, with the right hand featuring sixteenth-note patterns and sixteenth-note chords, and the left hand playing sustained bass notes. A 'pp' (pianissimo) dynamic marking is present in the lower right of the system.

Ne tremble pas! il faut con-

This system contains the third line of music. The vocal line (treble clef) has a '3' marking above the first measure and the lyrics 'Ne tremble pas! il faut con-'. The piano accompaniment (grand staff) features sixteenth-note passages in both hands, with a 'p' (piano) dynamic marking in the lower right.

U

3

maître Quel office mysté-ri-eux Viennent remplir i-ci ces messagers des

*Alto*

*crese. molto.*

U

Dieux, Dont mon sa-voir est aus-si maî-tre!..

*p*

6

VII. DA.

Je me sens frémir malgré moi

*pp*

6

H

d'une ter-reur mor-tel-le!.. Je veux marcher et je chan-

*pp*

6

3

3

H

- cel - le... demi - mor - te def - froi!..

*poco sfz*

H

UTA

C'est Gunther!..

Un guerrier vient sous l'épais-se ra - mu-re...

*fp*

8<sup>e</sup> bassa..

H

C'est le Roi!

Cache nous bien, — ô nuit obs - cu-re!..

*molto sfz*

8<sup>e</sup> bassa..

*pp*

Soprani.

CHŒUR INVISIBLE. A la voix des es-prits de l'air, — O Roi, viens dans ce jardin  
 Toi-même.  
 A la voix des es-prits de l'air, — O — Roi, viens dans ce jardin

8<sup>e</sup> bassa

som-bre, Si-gurd l'attend — i — ci dans l'ombre! Sors de ta cou-che, ô  
 som-bre, Si — gurd l'attend i — ci dans l'ombre! Sors de ta cou — che, ô

roi — Gun-ther!  
 roi Gun-ther!

Ped.

GUNTHER  
Récit

Suis-je donc le jouet d'un rê-ve? Non! de confuses voix

mf *arrachant au sommeil*      *Ont murmuré mon nom!*

*Pour*

*a Tempo*

*tant le jour vermeil      A peine à l'Ori - ent se le - ve ..*

*sf: molto*

*pp*

Piano introduction for the first system, featuring a treble and bass staff with a key signature of one flat and a 3/4 time signature. The music includes chords and a melodic line in the right hand.

GENTIL.

Vocal and piano accompaniment for the first system. The vocal line is in the bass staff, and the piano accompaniment is in the treble and bass staves. The lyrics are "Grands Dieux! sous l'a\_bri du houleau".

Vocal and piano accompaniment for the second system. The vocal line is in the bass staff, and the piano accompaniment is in the treble and bass staves. The lyrics are "Dans la clar\_té de l'a\_u - be pâ - le,".

Vocal and piano accompaniment for the third system. The vocal line is in the bass staff, and the piano accompaniment is in the treble and bass staves. The lyrics are "Veil\_lant sur Bru\_ne - hild, la beau-".



-té sans é - ga - le, Si - gard n'est appa -  
 -ru dans le ma - tin nou - veau!

-ru dans le ma - tin nou - veau!

Musical score for the third system, featuring piano accompaniment with 'p' markings and a '7 7' marking.

Musical score for the fourth system, featuring piano accompaniment with 'poco sfz', 'cresc.', and 'sfz' markings.

Musical score for the fifth system, featuring piano accompaniment with 'sempre cresc. stringendo' and 'tr' markings.

*All<sup>to</sup> con fuoco*

*f*

Oui, Si

ard est vainqueur! Gunther, prends ton armure.

*mf*

Si tôt que le soleil lui ra

*mf* *f*

*dolce.* *sfz*

sous la ramure, Ta belle fiancée, ô Roi, Va s'éveiller.

*p* *sfz*

*poco riten.* *a tempo*

ler et des - cen - dre vers toi!

*poco riten* *f*

*poco rit.*

*pp*

SIGURD *dolce*

Sous ces om - bra - ges frais de

*p*

*sempre dolce*

hé - tres et de char - mes Les es - prits vont en -

Tempo I<sup>o</sup>

cor la garder jusqu'au jour!

*più mosso*

*f* Le jour ve - nu, te couvrant de - tes

ar - mes, Pa - rais! et hardi - ment ré - cla - me son a -

*rit.*

*a tempo* - mour! *misterioso* J'ai, roi Gin -

*p*

ther, gar - dé la foi - ju - ré - e,

*cresc.*

Souge à te\_nir aus - si - - ta promesse sa - cre

*misterioso* *cresc.*  
 - e, Quand je viendrai - - te réclamer le

*f*  
 prix - - A mes ex - ploits pro - mis!

*poco rit.*  
*dim.* *p*

GUNTHER

Récit

La voilà donc la déesse exilé - e Que dans mon

Lento

cœur des longtemps j'ado - rais... Les dieux ja -

Andte mosso

- leux, en vain, dans leurs dé - crets Pour vain - cre les dé -

6

*rit.*

— nous — les El — fes, troupe ai — lé — e Ont désigné Si —

*rit.*

Tempo 1<sup>o</sup> poco più lento

6

Récit *f*

— gard! Brunchild est à

*f* *ff*

6

*rit.*

moi! — Mes guer — riers — la verront aux côtés de leur

*col cando* *rit.*

Tempo 1<sup>o</sup> poco più lento

6

roi!

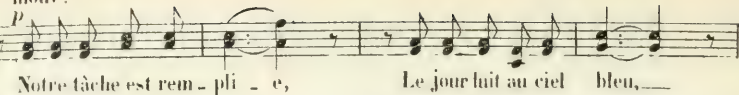
*f* *M. G.* *p* *dim.*

*mf*

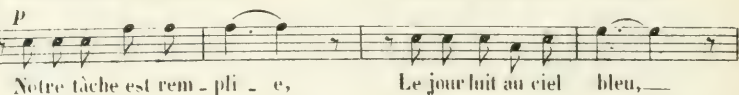
## CHŒUR INVISIBLE

Même mouv!

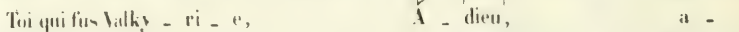
Sop.



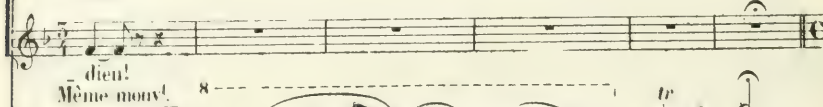
Ténors



Même mouv!



Même mouv!



Même mouv!





BRUNEHILD (*s'écriant*)

Récit

Où me conduit ma des-ti - né - e? Et sur quels bords inconnus ra-me -

- né - e Vois-je naître du jour les premières clar - tes?

D'où vient que mon é - poux n'est plus à mes cô -

- tes?

## CHŒUR INVISIBLE

Sop.  
Notre tâche est rem - pli - e! Le jour luit au ciel bleu, —

Ténors  
Notre tâche est rem - pli - e! Le jour luit au ciel bleu, —

*pp*

Toi qui fus Valky - ri - e, A - dieu, — a -

Toi qui fus Valky - ri - e, A - dieu, — a -

And<sup>te</sup> sostenuto

- dieu! —

- dieu! —

And<sup>te</sup> sostenuto

Maestoso

*pp*

*f*

*marcato molto*

2 Ped.

GUNTHER

Ces bords — que vous foulez,

*mf*

6. *Rei - ne, sont votre em - pi - re!* Ces

6. *plai - nés, ces val - lons, — ces for - êts* sont à

6. *vous!* *Ceux* *bourgeois* -

6. *le,* *qui dans le Rhin se mi - re,* *Est le palais*

*poco più mosso*

6. *de votre époux!* *Est le pa - lais* *a Tempo.*

*sempre cresc.*

de votre é - poux!

BRUNEHILD.

Cet é poux que est-il?

GUNTHER.

Unguerrier qui vous ai - - me!...

BRUNEHILD.

Pourquoi — ne vient il pas — me conduire lui-

B. *mê - me Au banquet nupti - al qu'on va dres.ser pour*

B. nous?  
GUNTHER. *p* Ce - lui qui teccin -

G. -dra bientôt le di - a - dê - me, Bru - ne - hild, Bru - ne - hild, *rall.*

G. *a Tempo più mosso. Andante.* est à tes ge - noux! *f* *p* *M.G.*

## Moderato.

BRUNEHILD.

*sotto voce.*

Moderato. Vêtu... de fer...

la visière... bais - sé - e... C'est toi... qui

vins dans mon palais brû - lant

Tou - cher mon front de ton glai - ve san - glant? a Tempo.

*mf* Des noirs es - prits la

R. *p*  
 fou - - le terras - sé - e, C'est

R. *f* *dim.*  
 toi qui vins, voi - lé. si lenci -

R. *f*  
 - eux, Com - me l'é - poux que n'ont donné les

R. *solto voce.*  
 Dieux?  
 GUNTER.  
 Vêtu... de fer,...

*cresc.*

6. *la visière* *bais - sé.e,..* *C'est moi* *qui*

7. *vins* *dans ton palais* *brû - lant*

8. *Tou - cher ton* *front de monglai - ve* *sanglant!*

9. *Des* *noirs* *es*



G. *p* - prits — la fou — le terras.

G. - sé - e, *p* C'est moi — qui *cresc.*

G. vins, — voi - lé, — *p* si - lenci -

G. - eux, — *poco rit.* Com - me l'é - poux que t'ont donné les

BRUNEHILD.

*recit.*

Quidone es-tu,      toi qui donnois ta

Dieux!

*a Tempo.*

vi-e      Pour défi - yrer      la Val-ky - ri - e?

*long.*

GÜNTHER.

*Andante maestoso.*

Je suis Gun - ther,      Roi des Burgon - des, Prince du

Rhin!

Sur les cam-pagnes fé -

6 - con - des, Que le grand fleu ve - ger -

This system contains the first two measures of the piece. The vocal line is in a bass clef with a key signature of one flat. The piano accompaniment consists of a treble and bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

6 - main Bai - gne de ses eaux pro -

This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic texture, with some melodic movement in the right hand.

6 - fon - des, Tout est sou - mis à mon sceptre d'ai -

This system contains the next two measures. The vocal line continues. The piano accompaniment features a more active bass line with some chromaticism.

6 - rain! Tout est sou - mis à mon sceptre d'ai -

This system contains the next two measures. The vocal line continues. The piano accompaniment features a more active bass line with some chromaticism.

6 - rain! Je suis Gun -

*crese molto*

This system contains the final two measures of the page. The vocal line concludes with the lyrics. The piano accompaniment features a more active bass line with some chromaticism. The word *crese molto* is written below the piano part.

C.

- ther! Roi des Bur - gon - des, Prince du

C.

Rhin!

BRUNEHILD. *riten.*

Je suis à toi, Gun - ther!...

*col canto.*

*poco più lento.* *largo.*

mon époux et mon maî - tre! Vail - lant Roi de ce beau pa -

## Andante maestoso.

B. *ss!* E - changeons

*f* *p* *legato.*

B. nos ser - ments en - tre les mains du

B. prè - tre! Et que les Dieux soient o - hó -

*M. b.*

B. - is! Et que les Dieux soient o - hó -

B

Et que les

B

*poco rit.* *a Tempo.*

Dieux soient o - bé - is!

*poco rit.* *f* *a Tempo.*

Poco più mosso.  
GUNTHER. *dolce espress.*

O Brunehild, jamais vier - ge plus dé - si - ré - e

*legato. p* *sordana*

G.

N... d'un é - poux franchi — le seuil joy - eux! — Ja...

6. *ma-* *au* *près* *d'u-* *ne* *femme* *a-* *do-* *ré* *e* *Guer-*

*rier* *ne* *fut* *plus* *ra-* *di-* *eux!* *Guer-*

*dim.* *f*

*resc.* *f*

*rier* *ne* *fut* *plus* *ra-* *di-* *eux!*

*mf*

*p*

*legato molto.*

## BRUNEHILD.

Je suis à toi, Gun-ther! je suis à toi, Gun-

*f*

Largo. Elle est à moi!

*fp* *f*

*allargando. poco riten. And<sup>te</sup> maestoso.*

ther, vaillant Roi de ce beau pays!

Elle est à moi! je suis le maître D'un trésor qu'un autre a conquis! *And<sup>te</sup> maestoso.*

*f*

*mf*

E-changeons nos ser-ments en-tre les mains du

Que bientôt nos ser-ments-

*mf*



B. prê - tre, Et que les Dieux soient obé - is! —

G. Soient bénis par le prê - tre! Tout ap - par - tient aux cœurs hardis!



B. Et que les Dieux soient o - bé -

G. Tout ap - par -



B. - is! — Et que les

G. - tient aux cœurs har - dis!



I  
 Dieux soient o - bé - is!

G  
 Aux cœurs har - dis! E - chan - geons nos ser -

B  
 E - chan - geons nos ser -

G  
 - ments, E - changeons nos ser -

B  
 - ments, Et que les

G  
 - ments,

B. *mf* Dieux soient o bé .

G. Et que les Dieux soient o bé .

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "Dieux soient o bé ." and begins with a mezzo-forte (*mf*) dynamic marking. The middle staff is a vocal line in bass clef with the lyrics "Et que les Dieux soient o bé ." The bottom staff is a piano accompaniment in bass clef, featuring a complex texture with multiple voices and slurs.

B. *p* Et que les

G. Et que les

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "Et que les" and begins with a piano (*p*) dynamic marking. The middle staff is a vocal line in bass clef with the lyrics "Et que les". The bottom staff is a piano accompaniment in bass clef, featuring a complex texture with multiple voices and slurs, including a section marked "poussez.".

B. *pp* Dieux soient o bé .

G. Et que les Dieux

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "Dieux soient o bé ." and begins with a pianissimo (*pp*) dynamic marking. The middle staff is a vocal line in bass clef with the lyrics "Et que les Dieux". The bottom staff is a piano accompaniment in bass clef, featuring a complex texture with multiple voices and slurs, including a section marked *mf*.

R. *f* Et que les

G. soient o - bé - is! Tout ap - par -

*allargando.*

*mf* *ff*

R. a Tempo. Dieux et que les

G. - tient aux cœurs har - dis!

a Tempo.

*pp*

R. Dieux soient o - bé -

G. Tout ap - par - tient aux cœurs har - dis, aux cœurs har -

*rit.*

R.  - is!

G.  - dis!



*p*



*molto cresc*



*ff*

## Allegro con fuoco.

*f*

HILDA

Il m'ai-me! il m'ai-me! il

*poco riten.  
dolce.*

m'ai - me! O ma mè - re!

*a Tempo.*

*col canto. p*

Des es-prits, des monstres vainqueur, Il

a. pour ob - tenir mon cœur, Li - vré Brunehild à mon

frè - re, Li - vre Bru - ne hild à mon frè - re!

me! ai

me! O - so - leil ra - di - eux! Quel - le dou - ce - clar -

*poco più lento.*

te, quel - le dou - ce - clar - te tu nous ver - ses d'as -

*Rit. ad lib.*

*p* *Col canto.*

a Tempo.

ceux!

LTA.

Garde bien le secret ter-

- ri - ble Que nous a - vons sur - pris!

Un pressentiment hor - ri - ble A frap - pé mes es -

- prits!... Je



t

vois de vant nous un grand fleu - ve OÙ le sang cou - le à

t

flots, La ter - re de ses guerriers veu - ve Re - ten -

HILDA.

Il m'ai -

t - tit de san - glots!

*crusc. molto.* *ff*

me! O ma mè - re!

*poco rit. dolce.* *a Tempo.* *p*

ii

Des es - prits, des monstres vainqueur, ||

ii

,, pour ob - tenir mon cœur, Li - vré Brunehild à mon

ii

frè - re, Li - vré Bru - nehild à mon frè - re!

ii

Il m'ai -

ii

me! O - so - leil ra - di - eux! QueLle dou - ce clar -

*poco più lento.* *sempre più lento.*

II

té — Quelle dou — ce clar — té tu nous ver — ses des cieux! *a Tempo.*

*p* *col canto.*

II

UTA

*p* Marchons sans bruit, quittons ces lieux!

8- - - - -

*p* Marchons sans bruit, quittons ces lieux!

II

*Elles disparaissent.*

Dérobons nous à tous les yeux!

III

Dérobons nous à tous les yeux!

*sempre pp*

*Le théâtre change.*

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

## DEUXIÈME TABLEAU

Une large terrasse devant le château de Gunther. —  
 À droite, le château avec une porte à laquelle on arrive par plusieurs marches;  
 À gauche, des habitations de paysans et de grands arbres. —  
 Au fond le Rhin.

Allegro

PIANO

*p* *cresc.* *poco*

*a* *poco* *ff*

*f* *p*

*crescendo* *poco* *a* *poco.*

First system of musical notation. The treble clef staff features a series of slurs over sixteenth notes, with a dynamic marking of *ff*. The bass clef staff contains a steady accompaniment of eighth notes.

8.

Second system of musical notation, starting with a measure rest. The treble clef staff has a dynamic marking of *f* and features slurs over sixteenth notes. The bass clef staff continues with eighth notes.

Third system of musical notation. The treble clef staff shows slurs over sixteenth notes. The bass clef staff continues with eighth notes.

Fourth system of musical notation. The treble clef staff features slurs over sixteenth notes. The bass clef staff continues with eighth notes.

Fifth system of musical notation. The treble clef staff has slurs over sixteenth notes. The bass clef staff continues with eighth notes.

Sixth system of musical notation. The treble clef staff features slurs over sixteenth notes. The bass clef staff continues with eighth notes. Dynamic markings *cresc.* and *poco* are present in the bass staff.

sempre cresc.

*ff*

Soprani.  
Les premiers feux du ma - tin ———— Ont do - ré les flots du

Ténors.  
Les premiers feux du ma - tin ———— Ont do - ré les flots du

Basses.  
Les premiers feux du ma - tin ———— Ont do - ré les flots du

Rhin; ———— Sur la ter - re tout s'é - veil - le! Re - tour -

Rhin; ———— Sur la ter - re tout s'é - veil - le! Re - tour -

Rhin; ———— Sur la ter - re tout s'é - veil - le! Re - tour -

- nous à nos tra - vaux! Sur les champs et sur les  
 - nous à nos tra - vaux! Sur les champs et sur les  
 - nous à nos tra - vaux! Sur les champs et sur les

The first system consists of three vocal staves (Soprano, Alto, Bass) and two piano staves (Right and Left Hand). The vocal lines are in a major key with a key signature of one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'b' for flats.

eaux A lui l'au-ro-re ver -  
 eaux A lui l'au-ro-re ver -  
 eaux A lui l'au-ro-re ver -

The second system continues the vocal and piano parts. The vocal lines are in a major key with a key signature of one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'b' for flats. The lyrics are: "eaux A lui l'au-ro-re ver -".

- meil - le!  
 - meil - le!  
 - meil - le!

The third system continues the vocal and piano parts. The vocal lines are in a major key with a key signature of one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'b' for flats. The lyrics are: "- meil - le!".

2<sup>es</sup> Basses. LES LABOUREURS.

Al - lons charger nos chars — de nos

1<sup>rs</sup> Ténors. LES CHASSEURS.

Al - lons au fond des bois — for -  
blés — jau - nis - sants! —

cer les dains a - gi - les!

2<sup>ds</sup> Ténors. LES MARINIERS.

Al - lons guider sur l'eau — la



LES FEMMES. 1<sup>re</sup> Soprani.

Al - lons cueillir les fruits de  
barque aux lar - ges flancs!

nos vergers ser - ti les  
*1<sup>res</sup> Basses.* LES SOLDATS (*es'oeillant*) A - ler - te! compa - gnons! le so -

- leil est le - ve! Le feu de veille ex - pi - re, a -

## JEUNES FILLES et JEUNES GENS se disant adieu.

Six 1<sup>res</sup> Soprani et six 2<sup>es</sup>  
Six 1<sup>res</sup> Tenors et six 2<sup>es</sup>  
Au dé - clin du so -  
- ler - te! Au dé -

leil, le la - beur a - che - vé, Nous  
 - ein du so - leil, le la - beur a - che -

re - vien\_drons i - ci dan - ser sur l'her - be  
 - vé, Nous re - vien\_drons dan - ser sur l'her - be

1<sup>rs</sup> S. ver - te! Dan -  
 2<sup>ds</sup> S. ver - te! Dan - ser Dan -  
 1<sup>rs</sup> T. ver - te! Dan -  
 2<sup>ds</sup> T. ver - te! Dan - ser

- ser sur l'her - be ver

- ser sur l'her - be ver

- ser sur l'her - be ver

*tr* *Cresc* *poco*

1<sup>rs</sup> et 2<sup>ds</sup> S.  
te!

1<sup>rs</sup> et 2<sup>ds</sup> T.  
te!

*tr* *a* *poco* *tr* *tr*

1<sup>rs</sup> et 2<sup>ds</sup> Sup.  
Les premiers feux du ma - tin Ont do - ré les flots du

Ténors.  
Les premiers feux du ma - tin Ont do - ré les flots du

Basses.  
Les premiers feux du ma - tin Ont do - ré les flots du

Rhin, — Sur la ter — re tout s'è — veil — le! Re\_tour —

Rhin, — Sur la ter — re tout s'è — veil — le! Re\_tour —

Rhin, — Sur la ter — re tout s'è — veil — le! Re\_tour —

The piano accompaniment consists of a right-hand part with a melodic line of eighth and sixteenth notes, and a left-hand part with chords and moving bass lines.

— nons à nos — tra — vau! — Sur les champs et sur — les

— nons à nos — tra — vau! — Sur les champs et sur — les

— nons à nos — tra — vau! — Sur les champs et sur — les

The piano accompaniment continues with similar rhythmic patterns, including some chromatic movement in the bass line.

eaux A lui l'au — ro — re ver —

eaux A lui l'au — ro — re ver —

eaux A lui l'au — ro — re ver —

The piano accompaniment features a more active right-hand part with sixteenth-note runs and a left-hand part with sustained chords and moving bass lines.

*piu. ed. en.*

meil le! Les premiers feux du ma-

meil le! Les premiers feux du ma-

meil le! Les premiers feux du ma-

*al canto.*

*ten.* a Tempo.

tin— Ont do—ré les flots du Rhin!

*ten.*

tin— Ont do—ré les flots du Rhin!

*ten.*

tin— Ont do—ré les flots du Rhin! a Tempo.

First system of musical notation, featuring a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs and accents, while the bass clef part provides harmonic support with chords and moving lines.

(Trompettes en scène.)

Second system of musical notation, starting with the instruction "(Trompettes en scène.)". The piano accompaniment continues with a treble and bass clef. The treble clef part features a melodic line with slurs, and the bass clef part has a rhythmic accompaniment with chords.

Third system of musical notation, continuing the piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs, and the bass clef part has a rhythmic accompaniment with chords.

Fourth system of musical notation, continuing the piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs, and the bass clef part has a rhythmic accompaniment with chords. A "Ped" marking is present below the bass clef staff.

Fifth system of musical notation, continuing the piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs, and the bass clef part has a rhythmic accompaniment with chords. A "Ped" marking is present below the bass clef staff.

Soprani. *mf* *poco rit.*  
 Le clai\_ron des hé\_raults son\_ne, Sa\_chons ce qu'il nous or\_  
 Tenors. *mf*  
 Le clai\_ron des hé\_raults son\_ne, Sa\_chons ce qu'il nous or\_  
 Bâsses. *mf*  
 Le clai\_ron des hé\_raults son\_ne, Sa\_chons ce qu'il nous or\_  
 col canto

*a Tempo.*  
 - don - - ne!  
 - don - - ne!  
 - don - - ne!  
*a Tempo.*

And<sup>te</sup> mosso.

HAGEN.

*f*

Au nom du Roi Gunther,      Peu - ple je viens vers

And<sup>te</sup> mosso.

*f pesante.*

ii.

toi!

ii.

*mf*

Des Dieux,      maî - tres du

*p*

ii.

ciel, la bonté souve - rai - - ne      Don - ne la Valky -



rie à l'amour de ton Roi, Et Brune-hild va devenir ta

rei - ne!

*poco più mosso.*

Se - mez ces bords de joncs et de rameaux fleuris! Bientôt ap - pa - raî -

tra la pompe nocturne! Sui - vant de Brune.

11

-bild lamachetrim - pha - - - le,

11

Peu - ple, fais re - ten - tir les airs, peu - ple, fais re - ten -

11

-tir les airs, fais re - ten - tir les airs de joyeux cris!

Soprani.  
Semons ces bords de

Tenors.  
Semons ces bords de

Basses.  
Semons ces bords de

jones et de rameaux fleuris! Bientôt ap - pa - rai - tra la pompe nupti -  
 jones et de rameaux fleuris! Bientôt ap - pa - rai - tra la pompe nupti -  
 jones et de rameaux fleuris! Bientôt ap - pa - rai - tra la pompe nupti -

- a - le! Sui - vant de Brune -  
 - a - le! Sui - vant de Brune -  
 - a - le! Sui - vant de Brune

- hild lamarchetriom - pha - - - - le,  
 - hild lamarchetriom - pha - - - - le,  
 - hild lamarchetriom - pha - - - - le,

Peu - ple, fais re - ten - tir les airs peu - ple, fais reten -

Nous ferons re - tentir les airs, nous fe - rons

Nous ferons re - tentir les airs, nous fe - rons

Nous ferons re - tentir les airs, nous fe - rons

The first system of the musical score consists of five staves. The top staff is a bass clef vocal line with lyrics. The second, third, and fourth staves are vocal lines in treble clef, each with lyrics. The fifth staff is a piano accompaniment in bass clef. The music is in 3/4 time and B-flat major. The lyrics are: "Peu - ple, fais re - ten - tir les airs peu - ple, fais reten -", "Nous ferons re - tentir les airs, nous fe - rons", "Nous ferons re - tentir les airs, nous fe - rons", and "Nous ferons re - tentir les airs, nous fe - rons".

\_tir les airs, fais re - ten - tir les airs de joyeux cris!

re - tentir les airs de joy - eux cris!

re - tentir les airs de joy - eux cris!

re - tentir les airs de joy - eux cris!

The second system of the musical score consists of five staves. The top staff is a bass clef vocal line with lyrics. The second, third, and fourth staves are vocal lines in treble clef, each with lyrics. The fifth staff is a piano accompaniment in bass clef. The music is in 3/4 time and B-flat major. The lyrics are: "\_tir les airs, fais re - ten - tir les airs de joyeux cris!", "re - tentir les airs de joy - eux cris!", "re - tentir les airs de joy - eux cris!", and "re - tentir les airs de joy - eux cris!".

Musical score for the first system, featuring piano accompaniment with triplets and sixteenth-note patterns.

Musical score for the second system, including piano accompaniment and a trumpet part labeled "Tromp. dans la coulisse."

Musical score for the third system, primarily piano accompaniment with chords and a dynamic marking of "p".

And<sup>te</sup> sostenuto.  
dolciss.

Musical score for the fourth system, marked "And<sup>te</sup> sostenuto, dolciss.", with piano accompaniment and a dynamic marking of "p".

(Entrée d'Hilda.)

Allegretto.

Musical score for the fifth system, marked "Allegretto.", with piano accompaniment, dynamic markings "p" and "f", and sextuplets.

*dim.* *poco rit.*

*p* *pp* *f* *rit.* *a Tempo.* Tromp.

HILDA. *Récit. (mesuré.)*

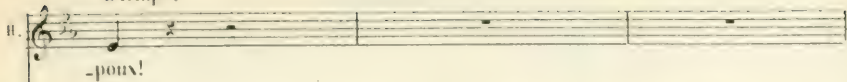
Mes sœurs, Brunehildva pa-raître! Et je viens, au milieu de

*p*

*fieramente.* *rit.*

vous, Sa-lu-er la beau-té dont le Roi, notre maî-tre, Va de-ve-nir Pé-

a tempo.



Soprani.



Ténors.



Basses.



a tempo.



\_ hild la marche triom - pha - - - le!  
 \_ hild la marche triom - pha - - - le!  
 \_ hild la marche triom - pha - - - le!

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios. The lyrics are "hild la marche triom - pha - - - le!" repeated on each staff.

HAGEN  
 Peu - ple! fais re - ten - tir les airs,      Peu - ple! fais reten -  
 Nous ferons \_\_\_\_\_ re - tenir les airs      Nous ferons \_\_\_\_\_  
 Nous ferons \_\_\_\_\_ re - tenir les airs,      Nous ferons \_\_\_\_\_  
 Nous ferons \_\_\_\_\_ re - tenir les airs,      Nous ferons \_\_\_\_\_

The second system begins with the character name "HAGEN" above the bass line. It features four vocal staves (Bass, Tenor, Alto, and Soprano) and a piano accompaniment. The lyrics are "Peu - ple! fais re - ten - tir les airs,      Peu - ple! fais reten -" followed by "Nous ferons \_\_\_\_\_ re - tenir les airs      Nous ferons \_\_\_\_\_" repeated on each staff. The piano accompaniment continues with a similar rhythmic pattern, including some chords and arpeggios.



II. 

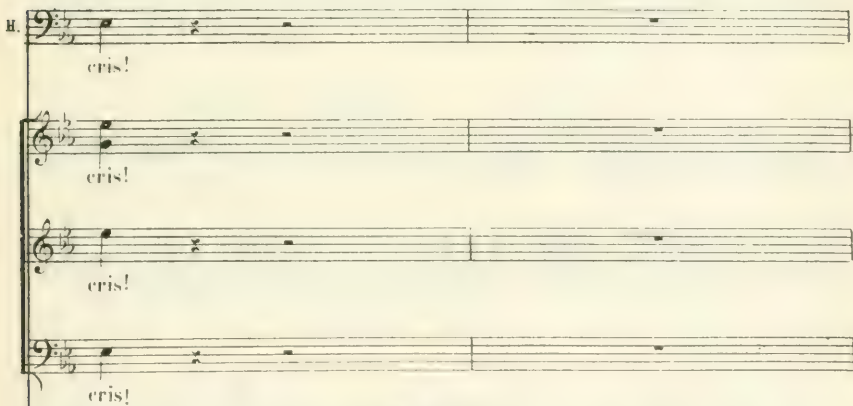
— tir les airs, Fais re - ten - tir les airs de joy - eux

— re - ten - tir — les airs de joy - eux

— re - ten - tir — les airs de joy - eux

— re - ten - tir — les airs de joy - eux



II. 

cris!

cris!

cris!

cris!



Musical score for the first system, featuring piano accompaniment with triplets and a melodic line in the right hand.

(Trompettes dans la coulisse.)

Musical score for the second system, including a trumpet part in the right hand and piano accompaniment in the left hand.

Musical score for the third system, featuring piano accompaniment with triplets and a melodic line in the right hand.

Poco più mosso.

Musical score for the fourth system, featuring piano accompaniment with triplets and a melodic line in the right hand.

And<sup>te</sup> mosso. (Tempo di Marcia)

Musical score for the fifth system, featuring piano accompaniment with triplets and a melodic line in the right hand.

*cresc. molto.*

(Trompete e Clarinetto)

(Trompete e Clarinetto)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and includes a dynamic marking of *ff* (fortissimo).

Second system of musical notation, continuing the grand staff from the first system.

Third system of musical notation, continuing the grand staff.

Fourth system of musical notation, continuing the grand staff.

LES GUERRIERS (1<sup>re</sup> et 2<sup>de</sup> Basses)

Fifth system of musical notation, showing the bass line for the vocal part. The lyrics are: "Nous vous offrons, selon l'usage des Germains, Ces che-"

Nous vous offrons, selon l'usage des Germains, Ces che-

Sixth system of musical notation, showing the piano accompaniment for the vocal part.

Seventh system of musical notation, showing the bass line for the vocal part. The lyrics are: "-vaux, cesar - mes bril - lan - tes; Il faut, tout est obs -"

-vaux, cesar - mes bril - lan - tes; Il faut, tout est obs -

Eighth system of musical notation, showing the piano accompaniment for the vocal part.

1.  
6.

eur dans le sort des humains, — Qu'une reine ait les mains vail-

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a soprano range. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The lyrics are: "eur dans le sort des humains, — Qu'une reine ait les mains vail-".

1.  
6.

-lan - tes!

FOUR

*p* Bapes.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system. The piano accompaniment includes a section marked "FOUR" and "Bapes." with a dynamic marking of *p*. The lyrics are: "-lan - tes!".

Detailed description: This system shows the piano accompaniment for the third system, continuing the grand staff from the previous system.

LES FEMMES  
1<sup>re</sup> et 2<sup>de</sup> Soprani.

*p*

Re - ce

Detailed description: This system contains the musical score for the section titled "LES FEMMES". It features two vocal lines (1<sup>re</sup> and 2<sup>de</sup> Soprani) and piano accompaniment. The lyrics are: "Re - ce".

## HILDA

Recevez, ô rei-ne charmante, Cet-te que-nouille et ces fu-

Soprano solo (coryphée)

Recevez, ô rei-ne charmante, Cet-te que-nouille et ces fu-

-vez, ô rei-ne charmante, Cet-te que-nouille et ces fu-

-seaux, Em - blé - mes des obs - curs travaux Chers à l'é -

-seaux, Em - blé - mes des obs - curs travaux Chers à l'é -

-seaux, Em - blé - mes des obs - curs travaux Chers à l'é -

-pou - se di - li - gen - - te,

-pou - se di - li - gen - - te,

-pou - se di - li - gen - - te,

Fl.

First system of piano accompaniment, featuring a treble and bass clef with complex chordal textures and melodic lines.

Second system of piano accompaniment, continuing the musical texture with various dynamics and articulations.

LES LABOUREURS (V<sup>e</sup> et 2<sup>e</sup> Tenors)

Third system featuring vocal lines for Tenors 1 and 2 and piano accompaniment. The lyrics are: "Nous nous offrons le blé semé par notre main, Em-blé-me des". Dynamics include *mf* and *sf*.

Fourth system featuring vocal lines and piano accompaniment. The lyrics are: "biens vé-ri-ta-bles; Reine, auprès de l'é-".

Fifth system featuring vocal lines and piano accompaniment. The lyrics are: "-pi qui nous don-ne le pain,". Dynamics include *f*.

*ff*

Tous les trésors, tous les trésors

sors sont mépri-sables!

*cresc. molto.*

*ff*



Soprani,  
Bouheur et longs jours à la  
Ténors,  
Basses,  
Bon

Rei - - - ue!  
- heur et longs jours à la Rei - - -

Bouheur et longs jours à la Rei - - -  
- ue! Gloire à Gunther!

Gloire à Gunther!

-ne!  
*ff* Bon - heur, bon -  
*ff* Gloire à Gunther, au puis - sant  
*ff* Gloire à Gunther, au puis - sant

Sa - grâ - ce, sa beau -  
 -heur et longs jours à la Rei - ne! Sa grâce, sa beau -  
 Roi Bur - gon - de! A Gunther le maî - tre du  
 Roi Bur - gon - de! A Gunther le maî - tre du

- té feront,  
 le - font vivre à jamais, feront vivre à ja -  
 mon - de! A Gunther le maî - tre du monde, au puis - sant  
 mon - de! A Gun - ther le maî - tre du monde, au puissant Roi

*ff*

Poco più mosso.

3  
 - mais notre Rei - ne! Bonheur et longs jours, - Bon-  
 Roi, au puissant Roi Gunther! Gloire à Gunther!  
 maî-tre du mon - do! Gloire à Gunther!

Poco più mosso.

3  
 heur et longs jours à la Rei - ne! Sa grâ - ce, sa beau-  
 Gloire à Gunther! le puissant Roi Bur -  
 Gloire à Gunther! le puissant Roi Bur -

1<sup>o</sup>  
 - té Fe-ront vivre à jamais no-tre Rei - ne!  
 - gonde! A Gunther, à Gun-ther le puissant Roi Bur-  
 - gonde, A Gunther no-tre Roi, A Gunther no-tre Roi!

Gloire à notre souve - rai - ne Gloire et bon -

Gloi - re! gloi - re! gloi - re!  
 - gon - de! Gloire! à Gun - ther, au puissant  
 Gloire au puissant roi Bur - gon - de! Gloire à Gun -

-heur

Gloire et bon - heur à no - tre Reine, à no - tre  
 Roi, Gloire à Gun - ther, au puissant Roi maî - tre du  
 - ther, Gloire à Gun - ther, au puissant Roi maî - tre du

Rei - ne!  
 mon - de!  
 mon - de!

First system of piano introduction, featuring a treble and bass clef with complex rhythmic patterns and triplets.

Second system of piano introduction, marked *Allegro*. It continues with intricate rhythmic figures and triplets.

HAGEN.  
Reçoit mesure (avec lenteur)

Des jeux guerriers que le tournoi com-

Piano accompaniment for the first line of Hagen's vocal part, including treble and bass staves with triplets.

Hagen's second line of vocal part, starting with the text: *men - ce* devant le Roi Gunther vous combatrez - ci. Pour ce com-

Piano accompaniment for the second line of Hagen's vocal part, including treble and bass staves.

Hagen's third line of vocal part, starting with the text: *- bai loyal - armez-vous de la lan - ce Et prenez le glaive aussi!*

Piano accompaniment for the third line of Hagen's vocal part, including treble and bass staves.

### ENTRÉE DES GUERRIERS

Introduction for the entrance of the warriors, marked *Poco più mosso*. It features a treble and bass clef with a *Forc.* dynamic and a *sempre cresc.* marking.

## DIVERTISSEMENT

## PAS GUERRIER ET DANSES

Même mouvement.

PIANO

*ff* *tr* *sec.*

Un peu moins vite ( $\text{♩} = 88$ )

*ff* *p* 3

*ff* *f*

*mf*

*ff* *tr*

First system of a piano score. The right hand (treble clef) features a melodic line with trills (tr) and a dynamic marking of *f*. The left hand (bass clef) provides a rhythmic accompaniment with trills (tr). The word *stacc.* is written above the right hand.

Second system of a piano score. The right hand (treble clef) has a melodic line with trills (tr) and a dynamic marking of *f*. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *cresc.*

Third system of a piano score. The right hand (treble clef) features a melodic line with trills (tr) and a dynamic marking of *f*. The left hand (bass clef) has a rhythmic accompaniment with trills (tr). The word *stacc.* is written above the right hand.

Fourth system of a piano score. The right hand (treble clef) has a melodic line with trills (tr) and a dynamic marking of *cresc.*. The left hand (bass clef) has a rhythmic accompaniment.

Fifth system of a piano score. The right hand (treble clef) has a melodic line with a dynamic marking of *mf*. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *f*.

Sixth system of a piano score. The right hand (treble clef) has a melodic line with a dynamic marking of *ff*. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *ff*. A fermata is placed over the final measure of the right hand, which contains a triplet of eighth notes.

First system of a musical score in B-flat major, 3/4 time. The right hand begins with a trill (tr) on a whole note, followed by a series of eighth notes. The left hand has a trill on a whole note, followed by a series of eighth notes. Dynamics include *tr*, *ff*, and *p*.

Second system of the musical score. The right hand continues with eighth notes and some slurs. The left hand has a series of eighth notes. Dynamics include *ff* and *f*.

Third system of the musical score. The right hand features a series of eighth notes with slurs. The left hand has a series of eighth notes. Dynamics include *f*.

Fourth system of the musical score. The right hand has a series of eighth notes with slurs. The left hand has a series of eighth notes. Dynamics include *p stacc.*

Fifth system of the musical score. The right hand has a series of eighth notes with slurs. The left hand has a series of eighth notes. Dynamics include *p stacc.*

Sixth system of the musical score. The right hand has a series of eighth notes with slurs. The left hand has a series of eighth notes with triplets. Dynamics include *f*.



First system of a piano score. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Second system of the piano score. The right hand continues with triplet patterns. The left hand accompaniment is consistent. Dynamic markings include *cresc.* (crescendo), *pp* (pianissimo), and *a poco* (a little).

Third system of the piano score. The right hand features more triplet patterns. The left hand accompaniment remains. A dynamic marking of *sempre cresc.* (always crescendo) is present.

Fourth system of the piano score. The right hand continues with triplet patterns. The left hand accompaniment is consistent. A dynamic marking of *ff* (fortissimo) is present.

Fifth system of the piano score. The right hand features a trill (*tr*) and a staccato section (*staccato*). The left hand accompaniment is consistent. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Sixth system of the piano score. The right hand features a trill (*tr*) and a staccato section (*staccato*). The left hand accompaniment is consistent. Dynamic markings include *f* (forte) and *pp* (pianissimo).

First system of a piano score. The right hand (treble clef) features a trill (*tr*) on the first measure, followed by a series of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *staccato* markings.

Second system of the piano score. The right hand continues with trills (*tr*) and eighth-note patterns. The left hand maintains its accompaniment. A *cresc.* (crescendo) marking is present in the right hand.

Third system of the piano score. The right hand features a trill (*tr*) and eighth-note runs. The left hand has a more active accompaniment with some sixteenth-note passages. Dynamics include *f* and *p staccato* (piano staccato).

Fourth system of the piano score. The right hand has a trill (*tr*) and eighth-note runs. The left hand continues with eighth-note accompaniment. Dynamics include *f* and *p staccato*.

Fifth system of the piano score. The right hand features a trill (*tr*) and eighth-note runs. The left hand has a more active accompaniment with some sixteenth-note passages. Dynamics include *f*.

Sixth system of the piano score. The right hand features a trill (*tr*) and eighth-note runs. The left hand continues with eighth-note accompaniment. Dynamics include *f*.

First system of a piano score. The right hand features a complex rhythmic pattern with many beamed sixteenth notes. The left hand plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand continues with intricate sixteenth-note passages. The left hand has a more active role with eighth-note patterns. A dynamic marking of *p* (piano) is present.

Third system of a piano score. The right hand features several triplet markings. The left hand has a steady accompaniment. Dynamic markings include *cresc.*, *poco*, and *a poco*.

Fourth system of a piano score. The right hand continues with triplet patterns. The left hand has a steady accompaniment. A dynamic marking of *sempre cresc.* is present.

Fifth system of a piano score. The right hand features a series of sixteenth-note chords. The left hand has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Sixth system of a piano score. The right hand features a series of sixteenth-note chords. The left hand has a steady accompaniment with triplet markings.

First system of a musical score. The right hand (treble clef) features a melody with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents.

Second system of a musical score. The right hand (treble clef) has a melody with many slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents.

Third system of a musical score. The right hand (treble clef) has a melody with many slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents.

Fourth system of a musical score. The right hand (treble clef) has a melody with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. Dynamics markings *ff* and *p* are present.

Fifth system of a musical score. The right hand (treble clef) has a melody with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. Dynamics markings *ff* and *f* are present.

Sixth system of a musical score. The right hand (treble clef) has a melody with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. Dynamics markings *ff* and *f* are present. The system ends with a double bar line and a repeat sign.

And<sup>te</sup> mosso

*p*

HAGEN

*poco rit.*

La barque qu'ivous doit conduire à l'autre

ri - ve, Sous les ombrages chers - à nos Dieux véné - rés, Aux bords où vos ser -

- ments vont être consa - crés, Par les prêtres me - née, à cet te grève ar -

- ri - ve!

*p*

GUNTHER (à Brunehild)

Même mieux!

Te plaît-il de me suivre au bois sacré d'Oudin?

*sfz*

*p*

Detailed description: This system contains the first line of dialogue. The vocal line (bass clef) has a treble clef and a key signature of two sharps (D major). The lyrics are "Te plaît-il de me suivre au bois sacré d'Oudin?". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamic markings include *sfz* and *p*.

BRUNEHILD

Oui!

oui!

Oui!

oui!

Detailed description: This system contains Brunehild's first line of dialogue. The vocal line (treble clef) has a key signature of two sharps. The lyrics are "Oui!" and "oui!". The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

J'obé - is aux Dieux, j'obé - is aux

Detailed description: This system contains Brunehild's second line of dialogue. The vocal line (treble clef) has a key signature of two sharps. The lyrics are "J'obé - is aux Dieux, j'obé - is aux". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand and a more melodic line in the left hand.

Dieux, — maî - tres de mon des - tin !..

Dieux, — maî - tres de mon des - tin !..

Detailed description: This system contains Brunehild's third line of dialogue. The vocal line (treble clef) has a key signature of two sharps. The lyrics are "Dieux, — maî - tres de mon des - tin !..". The piano accompaniment continues with the complex rhythmic pattern from the previous system.

Pressez le mou!

Pressez le mou!

M. D.

M. D.

Detailed description: This system contains an instrumental section. The piano accompaniment (treble and bass clefs) features a complex rhythmic pattern with many sixteenth notes in the right hand and a more melodic line in the left hand. The section is marked with "M. D." (Molto Doloroso) and "Pressez le mou!".

a Tempo

First system of piano accompaniment. The right hand features dense, block-like chords, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *f* and *ff*.

Second system of piano accompaniment. The texture remains dense with block chords. Dynamics include *ff*. The system concludes with a double bar line and the instruction "8<sup>e</sup> bassa..." below the staff.

SIGURD (*à cheval, avec une suite nombreuse*) Même mouvt.

First vocal entry system. The vocal line (Soprano) begins with the text "Roi Gunther!". The piano accompaniment continues with dense chords. Dynamics include *f* and *mf*. The system concludes with a double bar line and the instruction "8<sup>e</sup> bassa..." below the staff.

Second vocal entry system. The vocal line (Soprano) begins with the text "digne fils des héros, tes aïeux!". The piano accompaniment continues with dense chords. Dynamics include *f*. The system concludes with a double bar line and the instruction "8<sup>e</sup> bassa..." below the staff.

Third vocal entry system. The vocal line (Soprano) begins with the text "toi marche aux aïtels des dieux!". The piano accompaniment continues with dense chords. Dynamics include *f* and *mf*. The system concludes with a double bar line and the instruction "8<sup>e</sup> bassa..." below the staff.

S. *foi juré - e, Si - gurd vient récla - mer la promesse sa -*

S. *- cré - e Que tu lui fis ja - dis pour ce*

S. *jour glo - ri - eux!*

GUNTHER *Un peu moins vite*

*Alto et B<sup>♭</sup> cantabile e legato*  
*p* *Vers nous c'est un Dieu qui t'en - voie, O*

G. *fil - s de Si - ge - mon; Si - gurd, chef valeu -*



BRUNHILD (à part)

O Sigurd!

- reux! Prends ma droite, mon frè - re,

et l'objet de tes vœux Gun - ther te le donne avec joi - e!...

SIGURD. Pressez le mouvement!

Tempo 1<sup>o</sup> (Allegretto)

(deriso)

Le présent qui te peut — envers moi déli —

*sempre crescendo* *ff*

- er, — Un plus noble n'est pas aux mains d'Odin lui - mè - me!

*mf*

*molto rit.* *espress.*

C'est Hil-da, c'est la sœur que j'ai - me! Hil -

*a Tempo*

- da, — qui dès long - temps a mon cœur — tout en - tier! —

GUNTHER (*à Hilda*)

*espress.* Consens-tu, noble fil - le, à dé - li - er ma foi Envers ce

*Roith.*

HILDA.

*Allegretto*

A - dieu, mon

*chef?* *Allegretto*

frère! a - dieu, — mon roi! Hil - da ———— suivra Si -

*ad lib*

*col canto*

Moderato

- gurd dans la paix, dans la guer - re!

*f*

*p*

GUNTHER

O ——— Brune - bild, ——— prends leurs deux

*p*

*3*

*ad lib.*

mais ——— Et ——— réunis - les dans la tienne!

*p*

*3*

HILDA

*p*

Où, — que notre bon - heur — soit ton ou -

SIGURD

*p*

Où, — que notre bon - heur — soit ton ou -

*p*

II  
- vra - ge, ô rei - ne!..

BRUNEHILD (*d'une voix contenue et avec une expression de douleur*)

Le ciel à vos a -

- vra - ge, ô rei - ne!..

*fp*

*p*

- mours .... donne ... d'heureux des - tins!..

*molto cresc.*

*fff*

II

O Sigurd! quel poi-son dans mes veines cir-cu-le!

*p*

M. D.

HILDA

Quel trouble d'eux s'est empa-

SIGURD

O Brunehild, ta main me brû-le!

*poco sfz*

Più mosso

- ré?

UTA

Ciel! le voile fa - tal s'est-il donc déchi - ré?...

Più mosso

*f* *molto cresc.*

GUNTHER

La foudre au ciel se - rein

*ff* *mf*

est un heureux pré - sa - ge!

*rit.* *3* *Audantino*

*col canto* *Cor Anglais* *p*

(à Sigurd)

Prends la main — que ma sœur te li - vre comme un ga - ge!

*sf*

Et sur l'autre rive du Rhin Les ministres sacrés d'O - din — Vont cé - lé -

*M. B.*

Piu mosso

- brer un double ma - ri - a - - - ge!

UTA

Lamort pla - ne sur notre tête - - -

*col canto*

*f*

- te!

O jour de

*col canto*

a Tempo.

sang, O déplorable fê - - - te!

*f*

*III*

Soprani  
Frappons les airs joyeux de hurrahs et de cris! Voici marcher au

Ténors  
Frappons les airs joyeux de hurrahs et de cris! Voici marcher au

Basses  
Frappons les airs joyeux de hurrahs et de cris! Voici marcher au

Rhin la pompe nup-ti - a - le!

Rhin la pompe nup-ti - a - le!

Rhin la pompe nup-ti - a - le!

Chan-tons de Brune-hild la beauté sans é - ga

Chan-tons de Brune-hild la beauté sans é - ga

Chan-tons de Brune-hild la beauté sans é - ga



-le Chantons, chantons la fière Hilda! Chan

-le Chantons la fière Hilda!

-le Chantons la fière Hilda!

-tons, chantons la fière Hilda dont Sigurd est é-

Chantons la fière Hilda dont Sigurd est é-

Chantons la fière Hilda dont Sigurd est é-

dont Sigurd est é-

ITA *avec opuscolo* Battez à 2 temps (Più mosso)

Ah! je lis dans les cieux! leurs destins sont écrits!

- pris!

- pris!

- pris! Battez à 2 temps (Più mosso)

U. *El-le pla-ne sur eux la mort sanglante et pâ-le! Dieux sans pi-*

T. *-tié, frappez, frappez, Je vous mau-dis!*

U. *Je - tez - moi dans l'ombre in - fer -*

Soprani. *- le! Armez - vous des traits de fé - clair!*  
 Gloire à Si gurd!

Tenors. *Gloire à Gunther!*

Basses. *Gloire à Gunther!*

u.

Dieux ——— maudits! Dieux ——— au-cœur-de-

Devant la marche triom - phale ———

De -

Devant la marche triom -

*f*

*f*

(Elle tombe inanimée)

for!..

é - veil - lez - vous, é -

-vant la marche tri - om - phale, é - vei - lez -

-phale, é - veil - lez - vous, é - veil - lez -

*molto cresc.*

Ped.

-chos de l'air! De\_vant la  
 -vous, échos de l'air! De\_vant la  
 -vous, échos de l'air! E\_veil\_lez-vous, échos de

*ff*

-phale, E\_veil\_lez - vous, échos de

mar - che tri\_om - phale, Eveillez - vous, échos de  
 mar - che tri\_om - phale, Eveillez - vous, échos de  
 l'air, éveillez-vous éveillez - vous, Eveillez - vous échos de

l'air! E\_veil\_lez - vous, éveil\_lez - vous, E -  
 l'air! E\_veil\_lez - vous, éveil\_lez - vous, E -  
 l'air! E\_veil\_lez - vous, éveil\_lez - vous, E -

8

*ff*  
- chos de l'air! *ff* Bonheur et longs jours à la Rei - -  
*ff*  
- chos de l'air! *ff* Bonheur et longs jours à la Rei - -  
*ff*  
- chos de l'air! *ff* Gloire à Gun -

*poco rit*

*ff*

Detailed description: This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are marked with a forte dynamic (*ff*) and a tempo of *Andante* (indicated by the '2' in the time signature). The lyrics are in French. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The system concludes with a *poco rit* marking and a final chord.

*Tempo I*  
- ne!  
- ne!  
- ther!

*Tempo I*

Detailed description: This block contains the second system of the musical score. It features three vocal staves and a piano accompaniment. The tempo is marked *Tempo I*. The vocal parts have lyrics in French. The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a steady left-hand accompaniment. The system ends with a double bar line.

*ff*  
*ff*  
*ff*

Ped.

Detailed description: This block contains the third system of the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are marked with a forte dynamic (*ff*). The piano accompaniment is highly rhythmic and complex, featuring many sixteenth notes and chords. A *Ped.* (pedal) marking is present at the end of the system. The system concludes with a double bar line.

## ACTE IV

Une terrasse du burg de Guinher.

♩. Allegretto.

PIANO

Musical score for piano, Acte IV, "Une terrasse du burg de Guinher". The score consists of five systems of two staves each (treble and bass clef). The first system includes the tempo marking "Allegretto", the dynamic "p", and "dim.". The music is in 3/4 time with a key signature of two flats. The score features various piano techniques such as chords, arpeggios, and melodic lines in both hands.

*rit.*

*pp*

*pp*

*pp*

*a Tempo.*

Trub.

*pp*

Vcl. Fl.

*poco rit.*

pp

a Tempo Tmb.

This block shows the piano introduction in G major, 4/4 time. It features a bass line with a steady eighth-note accompaniment and a treble line with chords and melodic fragments. The dynamic is *pp* and the tempo is *a Tempo*.

pp

This block shows the piano accompaniment for the first system, continuing the eighth-note bass line and chordal texture in the treble.

LES FEMMES DES SOLDATS. (1<sup>re</sup> et 2<sup>de</sup>s Sop.)

*p*

Emplis -

This block contains the vocal line for the first system and its piano accompaniment. The vocal line is for Soprano 1 and 2, starting with the word "Emplis". The piano accompaniment continues with the eighth-note bass line.

Les  
E

-sons nos urnes pro - fon - des Au cou - rant de ces fraî - ches

*pp*

This block contains the vocal line for the second system and its piano accompaniment. The vocal line continues with the lyrics "sons nos urnes pro-fon-des Au cou-rant de ces fraî-ches". The piano accompaniment continues with the eighth-note bass line.

Les  
E

on - des!

This block contains the vocal line for the third system and its piano accompaniment. The vocal line concludes with the lyrics "on-des!". The piano accompaniment continues with the eighth-note bass line.



LES SERVANTES (1<sup>re</sup> et 2<sup>de</sup> Sop.)

S.

Dans nos ur - nes al - lons cher - cher, Eau

S.

pu - re, fil - le d'ur - cher.

## LES FEMMES DES SOLDATS.

Peu - dant que la sour - ce ja - se,

En em - plis - sant cha - que va - se, I - mi - tous - le

flot ja - seur... Di - tes - nous quelques nou -

-vel - - les, Vous les ser - van - tes fi - dé - les

Les F.

De Dieu - tier no - tre sei - gneur!

*poco stringendo.*

LES SERVANTES

*a tempo.* Hé - las! tout le pa - lais est en -

Les S.

- pli de tris - tes - se, Les pleurs ont rem - pla - cé le rire et l'allé -

*poco rit.*

Les S. - gresse. ; Un mal mysté - rieux, cru - el, va cons - u - mer - La

a Tempo.

S.  
 bel - le Brune-hild, la reine au front char-mant.

*molto legato.*

## LES FEMMES DES SOLDATS.

Ni les lan-ces, ni les pi-ques, De ces voû-tes magni-

*cresc.*

-fi-ques, Ne chassent le déses-poir; Et les lu-mai - nes mi-sè-res, Plus sou-

*poco rit*      *a Tempo*      *cresc. poco a poco.*

*cresc. poco a poco.*

Dans les palais vont s'as-

*poco rit.*      *p*

-vent qui nos char-mie-res, Dans les palais vont s'as-seoir!      vont s'as-

LES SERVANTES.

Les  
S.

-seoir! Par de som - brestourments Brune-hild é - cra - sé - e Lau -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "-seoir! Par de som - brestourments Brune-hild é - cra - sé - e Lau -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

S.

*poco rit*

-guit comme une fleur dont la tige est bri - sé - e! Sans cesse el le ré -

The second system of music continues the vocal line and piano accompaniment. The tempo marking is *poco rit*. The lyrics are: "-guit comme une fleur dont la tige est bri - sé - e! Sans cesse el le ré -". The piano accompaniment maintains the rhythmic pattern from the first system.

S.

-pand - des pleurs silenci - eux, - Son front pâle est cour - bé sous le cour -

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "-pand - des pleurs silenci - eux, - Son front pâle est cour - bé sous le cour -". The piano accompaniment includes some chordal textures in the right hand.

S.

*a tempo.*

-roux des Dieux!

The fourth system of music continues the vocal line and piano accompaniment. The tempo marking is *a tempo.* The lyrics are: "-roux des Dieux!". The piano accompaniment features a more active bass line with eighth notes.

## LES FEMMES DES SOLDATS.

L'air - là! languis-

The first system of the score features a vocal line in treble clef with a 7/8 time signature. The lyrics are "L'air - là! languis-". Below it is a piano accompaniment in grand staff (treble and bass clefs) with a 2/2 time signature. The piano part consists of a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. Dynamics include a piano (*p*) marking.

- san - te... Et se - traî - nant à

The second system continues the vocal line with the lyrics "- san - te... Et se - traî - nant à". The piano accompaniment continues with the same rhythmic pattern. The key signature changes to two flats (B-flat and E-flat).

LES SERVANTES.

peine! Et - le - vient... en ce lieu! ... La voi-

The third system is for the vocal part, labeled "LES SERVANTES." The lyrics are "peine! Et - le - vient... en ce lieu! ... La voi-". The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats.

- là! re - spec - tons le se -

The fourth system continues the vocal line with the lyrics "- là! re - spec - tons le se -". The piano accompaniment continues with the same rhythmic pattern. The key signature changes to one flat (B-flat).

-cret de la rei - ne, Et di - sous -  
 nous a - dieu! LES DEUX CHŒURS Et di - sous -  
 Contralti *P* Et di - sous -

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) has lyrics '-cret de la rei - ne, Et di - sous -'. The piano accompaniment (bass clef) features a rhythmic pattern of eighth notes with chords. The key signature has two sharps (F# and C#) and the time signature is 3/4.

nous a - dieu! *Soprani P* Et di - sous -  
 LES DEUX CHŒURS *Contralti P* Et di - sous -

Detailed description: This system continues the vocal entry. The vocal line (treble clef) has lyrics 'nous a - dieu! LES DEUX CHŒURS Et di - sous -'. The piano accompaniment (bass clef) continues with the rhythmic pattern. The key signature and time signature remain the same.

nous a - dieu!  
 nous a - dieu!

Detailed description: This system shows the vocal lines (treble clef) with lyrics 'nous a - dieu!' and 'nous a - dieu!'. The piano accompaniment (bass clef) continues with the rhythmic pattern. The key signature and time signature remain the same.

Ah!  
 Ah!

Detailed description: This system features the vocal lines (treble clef) with lyrics 'Ah!' and 'Ah!'. The piano accompaniment (bass clef) continues with the rhythmic pattern. The key signature changes to one sharp (F#) and the time signature changes to 4/4. The dynamic marking *PPP* is present above the vocal lines.

Que no-tre tâche est lé-gè-re! Nous pas-sons —

Que no-tre tâche est lé-gè-re! Nous pas-sons —

sur cet-te ter-re

sur cet-te ter-re

Sans souf-frir les maux de ceux — Que pour —

Sans souf-frir les maux de ceux — Que pour —



- tant — on nomme heu - reux!  
 - tant — on nomme heu - reux!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "- tant — on nomme heu - reux!" on the top vocal staff and "- tant — on nomme heu - reux!" on the bottom vocal staff.

*sf*  
 Sans souf - frir — les maux de  
 Sans souf - frir — les maux de

The second system begins with a dynamic marking of *sf* (sforzando). It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "Sans souf - frir — les maux de" on the top vocal staff and "Sans souf - frir — les maux de" on the bottom vocal staff.

ceux — Que pour - tant — en nomme heu - reux!  
 ceux — Que pour - tant — en nomme heu - reux!

The third system features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "ceux — Que pour - tant — en nomme heu - reux!" on the top vocal staff and "ceux — Que pour - tant — en nomme heu - reux!" on the bottom vocal staff.

Soprani

Contralti

Comme foi - seau de la hai - e

Comme foi -

Qu'un peu de so - leil é - gai - e, Et qu'un

- seau,

comme foi - seau

grain - de blé - nour - rit,

Le ciel nous gar -

qu'un grain de blé nour - rit,

Le ciel nous gar -

*poco rit.*

de, il me - su - re La dou -

de, il me - su - re

*p*

*poco rit.*

- leur et la froi - du - re Pour le faible

Et la froi - du - re Pour le faible

et le pe - tit!

et le pe - tit!

## BRÜNEHILD Récit

Mes filles, menez-moi vers cette source pure Qui dort sous l'épaisse ra-

*p*

*S*

Lento

Tempo 1<sup>o</sup> (Allegretto)

- mu-re!

*allegretto*

And<sup>te</sup> mosso

BRÜNEHILD

Récit *espress*

Ah! que ne puis-je er-

*f*

*allegretto*

B. - rer. au sein des bois é - pais, Sur les monts couron - nés par la neige é - cla -

*allegretto*

*p*

- tan - te! La lu - mière me brû - le et l'om - bre m'épou -

- van - te, Où mon cœur é - per - du trou - ve - ra - t - il la

Tempo I'

paix!

And<sup>te</sup> mosso

*poco rit*

BRUNEHILD Récit

Eh! qu'oî? de ma vaine pa - rure Vous voulez encor prendre soin? E - loigoez-

vous... Je ne veux pour té - moîn De mes pleurs que cet an - tre où l'eau pleure et mur -

Tempo 1<sup>o</sup> (Allegretto)

- mur -

*sempre p*

Soprani

*pp*

(dans la coelisse) Ah! — Que no - tre tâche est lé -

Contralti *pp*

Ah! — Que no - tre tâche est lé -

- ge - re! Nous pas - sons sur cet - te ter - re  
 - ge - re! Nous pas - sons sur cet - te ter - re

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The music features a steady eighth-note bass line and a more melodic upper line with some triplets.

Sans souf - frir les maux de  
 Sans souf - frir les maux de

The second system continues the vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part includes several triplet figures in the right hand and a consistent eighth-note bass line.

ceux - - - - - Que pour - tant - - - - on nomme heu - reux!  
 ceux - - - - - Que pour - tant - - - - on nomme heu - reux!

The third system concludes the vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part features a more active right hand with eighth-note patterns and a steady eighth-note bass line.

*sfz*

Sans souf -

Sans souf -

*sfz*

frir — les maux de ceux — Que pour - tant —

- fir les maux de ceux Que pour - tant —

ou nomme heu - reux!

ou nomme heu - reux!



Piano accompaniment for the first system, consisting of two staves. The right hand features arpeggiated chords, while the left hand provides a rhythmic accompaniment with similar arpeggiated patterns.

And<sup>te</sup> maestoso  
BRUNEHILD

Vocal and piano accompaniment for the second system. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The lyrics are: "O pa-lais radi-eux la". Dynamics include *pp* and *Ped.*

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics: "voûte étoilé - e! O demeures du ciel dont je suis exi-". Dynamics include *sf*.

Vocal and piano accompaniment for the fourth system. The vocal line concludes with the lyrics: "lé - tres qui nous ver-". Dynamics include *p*.

B

sez vos rayons purs et doux,

*pp*

3 M. G.

B

Je n'o-se plus, hé-las!

3

B

je n'o-se plus, hé-las! le

*f*

3

B

ver le front vers vous!

M. D.

*pp*

*poco rit.*

3 M. G.

37

Allegro

*f*

*molto cre - - scen - - do*

BRUNEHILD

*f*

Un

B

trait i - ne - xo - ca - - ble Brû - le mon cœur ble -

*mf*

B

- sé - Un poi - son, re - dou - ta - - ble Dans mes

*f*

1: *o a glis-sé, Dans mes os a glis-sé!*

*mercato*

BRUNEHILD 3

*Ha-letan-te, é-garé-e, De douleur*

B

*en i-uré e, Je tends les bras vers*

*con express. dolente*

B. *toi, Si - gard' Si - gard!*

*fp* *cresc.*

*f*

*Hou - te mor - tel - le! Hou - te mor -*

*f*

B. *- tel le! Prends-*

*f* *long*

B. *moi, nuit é - ter - nel - le! Prends-*

*fp* *cresc. poco a poco*

I. 
  
moi, ..... nuit é - ter - nel - le! ( )

V. 
  
ter - re, en - glou - tis - moi!

B. 
  
ô ter - re, ô ter -

B. 
  
re, en glou - tis - moi, ... ô ter - re, ô ter -

B

engloutis - moi! engloutis - moi!

BRUNEHILD.

O din, — je fus coupable en bravant ta dé-

B

- fen - se Quand au combat malgré toi je vö - lai!

*mf*

B

Quand Je m'enfuis du ciel et n'ai mai de la

B

lau - ce, Pour se - courir Si - gurd par le

B

nombre ac - ca - blé! Pour se - courir Si -

B

-gurd par le nombre ac - ca - blé!



don.

*p*

BRUNEHILD.

*And<sup>te</sup> mosso.*

*p legata.*

*dolente.*

Mais cou - sè - re - en

B.

ta jus - ti - ce Ma fai - te au - près de mon sup -

*pp*

*poco rit.*

Tempo 1<sup>o</sup> (Allegro)

B.

-phée!.. O Dieu cru -

*p*

*narrato il basso.*

B. *-el, Tu m'a si - vrée au Roi Gam - ther, En don -*

B. *- naut a Si - gard mon âme tout en -*

B. *- tié - re! Et tu dé - chi - res mon cœur*

B. *fier Par les honteux tour - nents de la - mour a - dul -*

B. *- tè - re! Par les honteux tour - nents de la - mour a - dul -*

*très accentué.*

*marcato il basso.*

B

- re!

BRUNEHILD.

Andante

*espressivo legato.*

Pi - té, pi -

B

- té! Lance sur moi la foudre qui dévore! Pitié! je suis dé-

B

- es - se! Et ne puis que par' toi ren - trer au né -

B. *p*  
 -ant que j'im - plo - re! Pitié! — grand Dieu! pi-  
*rit.*

B. - tie!  
*a tempo.*

B. *f* *p* Vœux impuis -  
*f*

B. -sants, hélas! — Le feu du ciel sur moi ne tombe pas!  
*f*

*poco più mosso*

Grand Dieu! Grand

B  
Dieu! quel trait in-ex-o-ra-ble

B  
brû-le mon cœur bles-sé? Quel poi-son re-dou-

B  
-ta-ble dans mes os a glis-sé? Dans mes

B  
os a glis-sé?

B.

Ha - leaute,

B.

é - garée, de douleur — E - nivrée,

B.

je tends les bras vers toi! Si - gard, Si -

B.

-gard! Hon - te mor -

E

- le! - le! Hon - te mor - tel -

B

- le! Prends-moi,

*long fp*

B

- mit é - ter - nel - le! Prends-

*cresce poco a poco.*

B

- moi, mit é - ter - nel - le!

B. *O* terre, en - glou - tis -

The first system consists of a vocal line in a soprano clef and a piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a half note 'O', a quarter rest, and then a half note 'terre,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

B. - moi! *O* terre,

The second system continues the vocal line with a half note '- moi!', a whole rest, and then a half note '*O* terre,'. The piano accompaniment becomes more complex, with the right hand playing sixteenth-note chords and the left hand maintaining a rhythmic accompaniment. Dynamics include *f* and *ff*.

B. terre, en - glou - tis -

The third system shows the vocal line with a half note 'terre,', a whole rest, and then a half note 'en - glou - tis -'. The piano accompaniment continues with a rhythmic accompaniment, featuring a *ff* dynamic marking.

F. - moi! *O* terre, *o* terre,

The fourth system features a vocal line in a soprano clef with a half note '- moi!', a whole rest, a half note '*O* terre,', a whole rest, and a half note '*o* terre,'. The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.



R

en - glou - tis - moi,                      engloutis - moi

*f molto*

BRUNEHILD.

Récit mesuré

Grand Dieu!                      cruel                      té

B

- moi                      du                      destin                      qui                      mac - ca -                      ble!                      Dé

*f*

B.

-tour - ne de mon front - ta co - lère impla-

B.

a Tempo

-ca - - ble!

*ff*

Andante mosso.

*p legato.*

HILDA *dolce.* Même mouvt  
 Jeune Reine, ma

II sœur, Nes-tu pas ré-si-gué A

II vi-vre par-mi nous? Te verrons nous ton-

II jours de tes lar-mes bai-gué-e?

II. *La terre t'offre en vain tous ses biens les plus doux? Un*

trône, des trésors, Et l'amour d'un é-

*(avec intention) vil.*

BRUNEHILD

-poux? — Hélas! Hélas!

HILDA.

— Chas — se ma soeur, — ta fa — rou — chetris.

II

- tes - se! Que le sourire en - fin sur tes

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

II

le - ves re - nais - se! Le so -

*piu mosso*

The second system continues the vocal line and piano accompaniment. The tempo marking *piu mosso* is placed above the vocal staff. The piano accompaniment maintains the rhythmic pattern.

II

- leil a dé - ja quit - té le ciel d'a - zur,

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a dense texture of chords in the treble and bass.

Ped.

II

Viens, allons dans la plai - ne Voir les jeux des guerriers, Un

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a dense texture of chords in the treble and bass.

*(à part)*

H. *chef hardi les mè\_ne! C'est Si\_gurd! Elle a fré\_*

*sf:*

BRUNEHILD.

H. *\_mi! — Dieux puissants! je chancel\_le!.*

*sempre cresc.*

HILDA.

*— Au seul nom de Si\_gurd La flamme malgré toi Dans tes yeux mou\_*

H. *\_rants é\_fin\_cel\_le! Pourquoi donc tain tremble-t-el\_le! Pour\_*

*f*

II

— quoi — no ses-tu plus le ver les yeux sur moi!

## Récit mesuré.

II

Ecou - te! Il n'est plus temps de

## Récit.

II

feindre! Mon courroux, mon mépris sont las de se con - traindre! Re -

II

- gar - de ce tis - su fait de soie et d'or pur! a Tempo

Récit.

BRUNEHILD.

HILDA. (*fièrement*)

Qui ta fait ce pré-sent? — C'est mon é-poux Sigurd!

*ff col canto.*

BRUNEHILD.

— O trou - - ble! ô lumiè - re fa -

- tale! Gestma cem - tu-re vir - gi -

- na - le! De mes mains mon sau - veur voilé A



V

pris ce fils, su constel - tel,

III. DA.

Oui! om, pour qu'en - fin toute espe - rance Se -

II

- tei - gne dans ton - cœur jaloux, se - tei - gne dans ton -

II

cœur jaloux, Sache le donc: - - - - - fa dé - li - vran - ce fut

H

l'ou - vrede Si - gard, de mon vail - lant é -

H

- poux! C'est lui, qui tra - ver - sant la mu - rail - le de

H

flam - me, A fran - chi le seuil re - dou - té Pour chan -

H

- ger la déesse en femme Et l'es - cla - va -

H

- ge, l'es - cla - vage en li - ber - té!

BRUNEHILD.

Le héros que les Dieux ont choisi pour moi

*cresc poco a poco.*

maître, Qui, dérobant ses traits

Sous le masque d'airain, Vint m'éveiller, le glaive en

main, Le guerrier que mes yeux

n'ont pas su reconnaître, Ce n'était pas Guin.

HILDA.

ther? — C'était le fier Si-gurd!

BRUNEHILD.

Ce n'était pas Gun-ther! — Si-gurd! c'était Si-

*dolce.*

gurd! Brune-hild, en -

- cor — vierge et pu - re, Pour lui dé-nou-

B

-ant sa cin - tu - re Lui don - na ce ga - ge d'a -

B

-mour,

B

En ju - rant de l'ai - mer, En ju -

B

-rant de l'ai - mer jus - qu'à son der - nier

And: sostenuto

B. *And: sostenuto*

jour. Mais a - lors, c'est Sigurd que tremblante, égaré - e, j'ai re -

3

B.

- eu dans mes bras et ser - ré sur mon cœur! Hé - las! Je me souviens, à

P.

peine délivré - e, Je me suis endormie au - près de mon vainqueur Si -

ILDA

Sigurd

*sfz*

B.

- gard!

H.

mai - me! En brisant ta chaî - ne, En te li -

*f*

*mf*

II

vrant cap\_tive au roi, Sigurd ne vou\_lait, pau\_vre

Detailed description: This system contains the first three measures of the piece. The vocal line is in a soprano register, with lyrics: 'vrant cap\_tive au roi, Sigurd ne vou\_lait, pau\_vre'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

III

rei - ne, D'au - tre récom\_pen - se que moi! Si -

Detailed description: This system contains the next three measures. The vocal line continues with: 'rei - ne, D'au - tre récom\_pen - se que moi! Si -'. The piano accompaniment continues with similar harmonic support.

IV

\_gard, Sigurd ne vou\_lait, pau\_vre rei - ne, D'autre récom -

Detailed description: This system contains the next three measures. The vocal line continues with: '\_gard, Sigurd ne vou\_lait, pau\_vre rei - ne, D'autre récom -'. The piano accompaniment continues.

V

- pen - se - que moi! - Dieux! A mes

BRUNHILD

Detailed description: This system contains the next three measures. The vocal line continues with: '- pen - se - que moi! - Dieux! A mes'. A section titled 'BRUNHILD' begins in the second measure of this system, marked with a double bar line and a key signature change to two flats. The piano accompaniment features a more complex texture with chords and moving lines.

VI

pieds la fou\_dre toni - he! Sigurd

Detailed description: This system contains the final three measures. The vocal line continues with: 'pieds la fou\_dre toni - he! Sigurd'. The piano accompaniment continues with a steady harmonic accompaniment.

*molto dolente e rit.*

B. *est mon li\_bé-ra-teur! Et j'appar-tiens à Gunther l'im\_pos-*

B. *-teur! Que ne puis-je à ja\_mais m'en -dor-mir dans la*

*p*

BILDA

B. *tom-be! -O pâ-le Bru-ne*

B. *-hild, ma sœur! Ou\_bliez-moi l'amour dédai-*



H. *gnée!* A l'a\_mour du roi ré - si -

H. *gnée,* Ca\_che les lar\_mes de ton

*col canto* *ad lib.* *rit*

a Tempo più mosso

H. cœur!

*p* *prosser* *f*

All<sup>o</sup>  
BRUNEHILD

Récit

Qui donc l'a révé\_lé ce secret redou\_

*ff*

Al<sup>ro</sup> HILDA

E

- fa - ble? - Dans un é - lan d'a - mour - Si - gurd m'a tout ap -

a Tempo

BRUNEHILD

H

- pris! - Si - gurd a pu rem - plir

HILDA

B

pac - te de tes - ta - ble! - Il m'ai -

H

- me! il m'ai - me! pour toute autre il n'a

*rit.* a Tempo BRUNERILD

— que du mé pris! — Non! non!

*Poco rit.*

Quand j'unis vos mains, d'une horreur inou-

— me! comme moi, — Signé — a trem-blé! Et le —

*Poco più mosso*

choir meçant, — qui jaillit dans la nu — e. A bel.

le dans son cœur troublé!

Il

*ff*

m'ai - me! Si, brisant ma chaî - ne Il me li -

Si - gard m'ai - me! Enbrisant ta

-vra cap - tive au roi, Des Dieux la bon - té sou - ve -

chaîne, Sigurd, Si - gard ne voulait, pauvre

rai - ne Pour ja - mais - le liait à moi!

rei - ne, D'au - tre récom - pen - se que moi! Si -

B des Dieux la honte sou - ve - rai - ne Pour ja -

H - gard, Sigurd ne - vou - lait pau - vre - rei - ne D'au - tre re - in

B - mais le lait à moi! Si - gurd m'ai

H pen - se - que moi! Si - gurd m'ai

B - me! Si - gurd m'ai - me!

H - me! Si - gurd m'ai - me!

Allegro (le double plus vite)

*f* *ff*

HILDA

Récit

Tu portes haut l'orgueil d'un amour a\_dul - tè\_re!

a Tempo

*ff*

BRUNEHILD

Récit (Andante)

C'est en me livrant à ton

*f*

frè\_re Que j'ai commis le crime in\_digne de par\_don!

Mes larmes ont pour

Più lento

*rit.* *p* *col canto*

-tant touché le ciel sé\_vè\_re,

Dans la nuit où je

B. stis Descend comme un rayon!

HILDA. Sigurd ne craint

*p* *pp*

B. Allegro vivace. (fièrement) Par quel poi-

H. pas! fu mens!

Allegro vivace. *mf*

B. -son, par quel sorti-ège exé- crable, As-tu donc du hé-

B. -ros é-garés la raison? Turlébatou

B

tour Et la hon - - te fac - ca - ble!

B

Pleure sur ton amour cou - pa - ble! Pleure sur ton amour cou -

B

- pa - ble! Pleure sur nous que l'enfer doit pu - nir!

*molto cresc.*

And<sup>te</sup> maestoso.  
BRÜNHILD.

BILDA

Ceux qu'ont u - nis les

And<sup>te</sup> maestoso

Ah! — mon cœur se dé - chire, —



B. Dieux qui peut les désumir?

H. Et la hon-te m'a-ca-ble! Le ciel, le

B. Ceux qu'ont mis les Dieux,

H. ciel ven-geur, Le ciel, le

B. Ceux qu'ont mis les Dieux,

H. ciel ven-geur Sapprète à me punir! Le

B. *ceux qui ont mis les Dieux* *Qui peul les dé-su-*

H. *ciel vengeur, Le ciel, le ciel ven-geur*

*dim poco a poco*

B. *- nir?* *les dé-su - nir?*

H. *Sapprête à me pu - nir,* *à me pu - nir!*

HILDA

H. *Ah!* *le froid de la*

H. *peur* *s'infiltré dans mes vei - nes...*

II. Ciel, rendez ses menaces vaines!

Même moi!

HAGEN.

Compagnons, — parmi les hal-

Trompettes

- liers. Faites briller les feux et battez les sentiers,

Günther vous suit!

Gün - ther, Roi perfide et men-teur, Je foule aux

pièds ton di - a - de - me, Si - gard est mon li - bé - ra -

-teur, Les Dieux me l'ont donné, Je l'ai - me tant qu'il vi -

-vra je suis à lui! Il faut qu'un de vous deux suc - com - be! Que Si -

-gard ou toi dans la tom - - be

Dorme, a - vant que le jour ait lui!

GÜNTHER.

O

HILDA.

O ter - reur mor -

hon - - te mor - tel - le!

HAGEN.

O ter - reur mor -

Cor. 3

## Allegretto

H1

- tolle!

H2

- tolle!

## Allegretto

Viol. I. & II.

Ténors.

*f*

Ah! — la nuit — se — ra bel — le! Le Roi Gunther chasse

Ah! — la nuit — se — ra bel — le! Le Roi Gunther chasse

*f*

aux flambeaux, Le Roi Gunther chasse aux flambeaux! Que

aux flambeaux, Le Roi Gunther chasse aux flambeaux! Que

de milliers d'as — tres nouveaux La fo — rê — joyeuse é — fin —

de milliers d'as — tres nouveaux La fo — rê — joyeuse é — fin —

cel - le La fo - rêl joyeuse é - tin - cel  
cel - le La fo - rêl joyeuse é - tin - cel

The first system consists of two vocal staves (soprano and bass) and a piano accompaniment. The vocal lines are in a major key with a common time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The lyrics are "cel - le La fo - rêl joyeuse é - tin - cel" repeated on both staves.

The second system continues the piano accompaniment from the first system. It consists of two staves (treble and bass clef) with a consistent rhythmic and melodic pattern.

The third system continues the piano accompaniment. It includes dynamic markings: *pp* (pianissimo) at the beginning and *sfz* (sforzando) later in the system. The piano part features a mix of eighth and sixteenth notes.

HILDA *poco rit.*  
Ah! — frappe - moi! mon frè - re,

The fourth system introduces a vocal line for HILDA. The vocal staff is in a major key with a common time signature. The piano accompaniment is marked *f* (forte) and features a dense texture of sixteenth notes. The lyrics are "Ah! — frappe - moi! mon frè - re,".

H. La - ve dausmonsang ta co - le - re! J'ai tra - hi Sigurd avec

The fifth system features a vocal line for H. (Hilma) and a piano accompaniment. The vocal line is in a major key with a common time signature. The piano accompaniment consists of a steady eighth-note accompaniment. The lyrics are "La - ve dausmonsang ta co - le - re! J'ai tra - hi Sigurd avec".

H. *toi!* J'ai dit à Bru - ne -

The first system consists of a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics 'toi!' and 'J'ai dit à Bru - ne -'. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

H. - hild, par la haine é - ga - ré - e, Que Si -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics '- hild, par la haine é - ga - ré - e, Que Si -'. The piano accompaniment maintains the rhythmic pattern from the first system.

B. - gurd la con - quise Et qu'il te la li - vré - e!

GUNTHER.

The third system introduces a new vocal line in the treble clef with lyrics '- gurd la con - quise Et qu'il te la li - vré - e!'. Below the vocal line, the name 'GUNTHER.' is written. The piano accompaniment continues with the same rhythmic pattern.

Mal -

The fourth system shows the piano accompaniment continuing. The right hand has a more complex rhythmic pattern with some slurs. The left hand continues with the bass line. The word 'Mal -' is written at the end of the system.

- heur sur vous! Malheur sur

HAGEN.

Mal - heur ! mal -

The fifth system introduces a new vocal line in the bass clef with lyrics '- heur sur vous! Malheur sur'. Below the vocal line, the name 'HAGEN.' is written. The piano accompaniment continues with the same rhythmic pattern. The words 'Mal - heur ! mal -' are written at the end of the system.

The sixth system shows the piano accompaniment continuing. The right hand has a more complex rhythmic pattern with some slurs. The left hand continues with the bass line. The word 'Cello' is written in the left hand.



G. vous! — Ah! — frappe-moi!

H. heur! sur vous!

HAGEN

Al -

*ff* 8 bassa

H. -lez — parle sen-tier aux tentes de la plai - ne, Ob-te-

*staccato e molto marcato.*

H. -noz de - Si - gard quâ sonburg il - vous niè - -

I

- ne! Partez a-vant le jour par les bois, les hal - liers, Pressez le pas des ca - va -

II

- liers, Le Roi Gun - ther saura garder la

III

Rei - - ne!

dim

p

And<sup>e</sup> sostenuto

p

CHANTER

Récit

Mon orgueil ma per- du! De quel front sou- tenir ton re-

Lento a Tempo

-gard, Déesse ir-ri- te- e!

O juste op- probre, honte mé- ri- te -

Récit.

Mais que tar- de-je à me pu- nir! Più mosso

*col canto.*

HAGEN.

Le double plus vite.

Ce n'est pas toi — qui dois mou - rire! Si-gurd garde mal sa pa-

a Tempo

- ro - le Dans l'or-gueil de son âme fol - le A ta sœur il a dé - voi -

- lé Le secret ———— quelle a ré - vé - lé! Si -

- gurd est ai-mé de la Rei - ne; Chaque nuit son a -

II

\_mour — en ce lieu — le ra — me — ne, Les

II

sombres profon — deurs de ce bois té — né — breux — N'ont

II

pu le cacher à mes yeux! Sigurd va ve —

II

\_uir, — voici l'heu — re! Il te tra —

II

-hit, il faut qu'il meu - re! Garde tonserment ré - vé -

II

-ré, Ton servi - teur n'a rien ju - ré!

## GUNTHER.

A cette trahi -

6.

-son crois-tu que je con - seu - te? J'ai trop marché dé -

6.

-ja dans la rou - te glis - san - te Qui mène du mensonge aux plus lâ - ches for -

6. faits!

Il ar... no Brune.

11. bild, Gunther! et je le hais Cet é - ternel vain -

11. -queur à l'audace in - so - len - te!

Un peu moins vite.

*pp* *meno rit* *pp*

11. Vois! une ombre a glis - se... les bruy - mes du

soir, Gunther, viens sous l'a\_bri de ce portique

The first system of music consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

noir! a Tempo. Sigurd pa -

The second system continues the vocal line with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment includes a section marked 'a Tempo' and 'p' (piano), with a fermata over a whole note in the vocal line.

\_rait, voici l'heu - re! Il te tra -

The third system features a vocal line with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment includes a section marked 'p' (piano) and 'f' (forte), with a fermata over a whole note in the vocal line.

\_hit, il faut qu'il meu - re! Garde ton serment ré\_vé

The fourth system features a vocal line with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment includes a section marked 'mf' (mezzo-forte), with a fermata over a whole note in the vocal line.

\_ré, Ton ser\_vi - teur n'a rien ju - ré..

The fifth system features a vocal line with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment includes a section marked 'p' (piano), with a fermata over a whole note in the vocal line.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands, with some chords and rests.

Second system of musical notation. The tempo marking *Même mouvt (And<sup>te</sup> mass.)* is centered above the staff. The dynamics *p* are marked in both the treble and bass staves. The music includes chords and melodic lines.

Third system of musical notation. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines, with some notes marked with a '2' above them, possibly indicating a second ending or a specific fingering.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music includes chords and melodic lines, with some notes marked with a '2' above them.

Fifth system of musical notation. The dynamics *p* are marked in the treble staff, and *pp* are marked in the bass staff. The music includes chords and melodic lines.

## Récit mesuré.

SIGURD. *espress.*

Un souvenir — poi — gnant — dans mon âme trou — blée — Me fait sen —

## Récit mesuré

\_tir son aiguillon — de fer! Je te revois tou —

*dolce.*

jours. ô de — sesse ex i — lé — e. Subissant dans les

*poco rit.*

pleurs l'amour du Roi Gun — ther! Ô — Brune — hild, ô ma pau —

S. *ave à me!* *N'ai-je bra-vé fleur-*

S. *reux* *De ta prison — de flam-me, Où du moins — le som-*

S. *meil — fer-mait tes yeux charmants, — Que pour te voir en*

*Animato*

S. *proie* *à ces cru-els tour-ments?*

a Tempo

Ah! quand pour - rai - je in - for - tu - né - e

Dont mes cruel les mains ont fait la desti - ne - e, *poco rit.* Voir sur ta lèvre é -

*pp*

*pppoco rit.*

- clo - re un sou - ri - re non - veau? Et t'en - tend - re chan -

a Tempo

a Tempo

- ter - en tournant - ton fa - seau!..

*p*

*p*

*p*

FRÉDÉRIC (Reçoit mesure) Lento non troppo

*p*  
Si — regard — les Dieux dans leur clé — men — ce Vers

Allegro

me — l'ont con — duit par la — main!

RAGEN. (à Gunther) **Récit.**

Vois, Brune - hild vers lui s'a - van - ce!...

*fp*

a Tempo **TRUENELLE**

a Tempo De tes ten - tes, Si - gurd, je pre - nais le che -

*p*

*molto*

- min!

*M.D.*

*Lomb.*

*p*

Des pré\_sents de Gan\_ther je ne suis plus pa\_

\_ré\_e, Je por\_te la ver\_wei\_ne et la sau\_ge pour\_

\_pré\_e Qui bri\_sent les enchan\_tements, Qui bri\_sent les enchan\_tements!

*p*

\_ments! Viens! Si\_gurd\_ que crains tu\_

*p*

V. *Viens où la lu - ne é - clai - re Et mi - rant' Son front pâle.*

B. *à cet - te sour - ce clai - re Ar - gen - te les flots é - cu -*

V. *- mants!*

*SIGURD.* *Pourquoi me - conduis - tu — près de cette fon -*



S.

- toi ne, O Brane - bild?

8

pp

BRI NEHILD.

Sigurd, — prends ces fleurs de ver - veine Et li - vre -

B.

les au courant de ces flots En in - voquant — O — din,

f

B.

en courrant ces mols.

p

Andantino

« Avec ces fleurs — que l'eau traîne en cou-  
 rant, A vec ces fleurs — qui  
 vont aux préci-pices, A vec ces  
 fleurs ter-ri-bles malé-fi-ces, Tom-  
 bez pou-vez. fuy-

Musical score for voice and piano. The score is in 3/4 time and consists of five systems. Each system has a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns, including sixteenth-note runs and triplets. The lyrics are in French and describe a scene of flowers being carried away by water. The score includes various musical notations such as slurs, accents, and dynamic markings like "dim.".

SIGURD

*Poco animato*

B. *ez dans le tor - rent* *Quels magi - ques li - ens* *vau - tu donc que je*

7. *bri - se? Mon à - me est elle donc sou - mi - se A l'as - son*

*Poco ritenuto*

S. *- dant des noirs es - prits? Suis - je donc en - chaîné par un*

FRUSTR.

S. *char - me? - CH6*

Tempo I.

I. *is!* *« Avec ces fleurs*

SIGURD. *« Avec ces*

*p* *pp* *M.G.*

II. *que l'eau traîne en cou - rant,*

III. *fleurs que l'eau traîne en cou -*

*M.G.*

IV. *Avec ces fleurs qui vont aux préci -*

V. *- rant, Avec ces fleurs qui vont aux pré-ci -*

*6*

B  
-pi-ces, A - vec ces

S  
-pi - ces, A - vec ces

B  
fleurs, ter - ri - bles malé - fi - ces, Tom-

S  
fleurs, ter - ri - bles malé - fi - ces,

B  
-bez, Roulez, fuy-

S  
A - vec ces fleurs, avec ces fleurs, fuy-

*dimin.*

*p*

- ez dans le tor - rent!

- ez dans le tor - rent!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 9/8 time signature. The piano accompaniment features a prominent bass line with chords and moving lines.

This system consists of piano accompaniment for the first system. It shows the continuation of the bass line and chords in the piano part.

And<sup>te</sup> maestoso

And<sup>te</sup> maestoso

O lumie\_re sou\_

This system contains two vocal staves and a piano accompaniment. The tempo is marked "And<sup>te</sup> maestoso". The vocal lines are in a 9/8 time signature. The piano accompaniment features a prominent bass line with chords and moving lines.

- dai - ne Dont l'éclat m'éblouit! Je portais u\_ne

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 9/8 time signature. The piano accompaniment features a prominent bass line with chords and moving lines.

S. *chaî - ne, Mais tout s'évanou - it!*

S. *Brunchild, ô dé - es - se, Oprésent, que les Dieux ont fait a ma jeu -*

S. *nes - se! Je fai - me! - Justes*

*pp* *BRUNCHILD.*

*All<sup>o</sup> agitato*

B. *ciens! un poi - gnard a bril - lé dans*

B

l'om - bre! Tout est piège en ce palais som - bre!

B

Ar - me ta main, ô hé - ros, De ton glaive qui flam - boie!

*diviso.*

SIGURD

Où ce glaive et Sigurd n'auront plus de re -

B

- pos Qu'ils ne t'aient recon - quies, Trésor qu'Odin m'en - voie!



BRUCH III. Andante

Maitre que mont donné les

Desse:

La Valkyrie est la conqué - te, Et ne crains

pas quelle re - gret - te Près de toi les palais des

col entre.

SIGURD

B

cieux — O Brune Hild! — le remords me dé-

S

-chi - re, Et de bon - heur pourtant mon cœur est eni -

BRUNEHILD.

S

-vré! — Un sorti - lège — a - vait tes esprits é - ga - ré! Un

B

charme a vait soumis ton cœur à son en -

B. *pi - re!* Oubliions les  
 SIGURD. Oubliions les

8

Ped.

F. maux soufferts, Pour nous les cieus sont ou -  
 S. maux soufferts, Pour nous les cieus sont ou -

B. -verts! Que nos â - mes con - fon -  
 S. -verts! Que nos â - mes con - fon -

*p*

B. *f*  
 - du - es, Dans leur i - vres - - se - per -

S. *f*  
 - du - es, Dans leur i - vres - - se - per -

B. *fz*  
 - du - - es, Chan - tent l'hym - ne so - len -

S. *sfz*  
 - du - - es, Chan - tent l'hym - ne so - len -

B. *f*  
 - nel - - De leur - a - mour é - ter - nel!

S. *f*  
 - nel - - De leur - a - mour é - ter - nel!

47

*Allegretto*

*Allegretto*

Vi — nit — se — ra  
 Ah! — la — nit — se — ra

le — le! Le — Roi — Gunther — chasse — aux — Hainbeaux, Le — Roi — Gunther — chasse  
 le — le! Le — Roi — Gunther — chasse — aux — Hainbeaux, Le — Roi — Gunther — chasse

aux flambeaux! Que de milliers d'as - trés nouveaux la fo - rêt joyeuse é - tin -

aux flambeaux! Que de milliers d'as - trés nouveaux la fo - rêt joyeuse é - tin -

(Orchestre) (Dans la coulisse)

*mf* *f*

SIGURD.

- cel le, La fo - rêt joyeuse é tin - cel - le

- cel le, La fo - rêt joyeuse é tin - cel - le

(Orchestre) (Dans la coulisse) (Orchestre)

*f* *ff*

Même mouv! Récit.

- dien! Si - gurd va te reconquerir Dans

*f* *f*

un loyal com - bat, — Que Gun - ther ou lui tom - - be!

a Tempo

*f* *ff*

Tomb.

GÜNTHER.

*rit.*

*a Tempo.*

*f* **Frappo!**  
*Dans la coulisse.*

*rit.* à ce perfi\_de la tom.be!

*f* **Tromp.** *col canto.* *p*

BRUNEHILD.

*Orch*

Gun - ther!

*rit.*

*Allegretto.*

**Dieux! Sigurd va mou - rir!** *Allegretto.*

*Dans la coulisse.*

*p*

*dim. M. G.*

*poco rit.*

Ah! — Si-gurd va mourir!..


HILDA.

Dieux puis -

*poco rit.*

*ff*

*f*

E. 

H. 

*mf* 

*staccato il basso.*

E. 



B. 



B. 





*récit. espressivo.*

Andante.

B

Tu fai - mes! Comme moi tu veux le sau -

*récit.*

*p*

B

ver! *pressez.* Allegro.

*molto sf* *ff*

Tromp. 3

HILDA.

Non! *f* *mf* *f*

Plu - tôt que de le voir aux bras de ma ri -

B

- va - le, Je veux que dans l'hor - reur de la nuit infer -

*f*

B

- na - le Des - cen - de Sigurd, ce hé - ros! Mais sa

II. 

mort, par mes mains, se - ra si bien ven -

*f*

Tromp.

II. 

- gó - e Que le Rhin dé - bor - dant en

*f*

II. 

sang ver - ra chan - gé - e La pu - re clar -

*dim.*

*dim.*

BRUNEHILD. *meno mosso.*

O Dieux qui li - sez dans mon

II. 

- té de ses flots!

*meno mosso.*

H.

â - me, O Dieux! Maîtres du ciel vor -

*espress.*

- meil, Ren - dez - moi mon pa - lais \_\_\_\_\_ de -

*p*

flam - me, Ren - dez - moi mon cal - me som - meil!

*pp*

HILDA.

*poco rit.*

Renonce \_\_\_\_\_ à sou -

*tr* *sf* *poco rit* *tr*

Ped

H. *tr* mour! ju re de l'oubli-er, De chasser do ton

H. cœur ta tendresse a\_dul - tè - re! Tu

H. peux - sauver Si\_gurd ducourroux de mon frè-re! De ces sombres to -

*plus lent. 3 sotto voce.*

*pp plus lent.*

BRUNEHILD. Tempo 1°

O Dieux! qui li - sez dans mon

re - çus je sais chaque sentier... Tempo 1°

B.

à me O dieux! maîtres du ciel ver.

B.

*espress.*

meil, Ren - dez - moi mon pa - lais de

B.

flam - me! Ren - dez - moi mon cal - me som.

B.

meil!

*ff Più mosso*

Ténors. *CHASSEURS dans la coulisse.*

Basses.

Ah! la nuit se - ra bel - le! le Roi Gunther chasse dans la coulisse.

*dans la coulisse.*

*dans la coulisse.*

Orch. *f*

HILDA.

Entends-tu ces cris reten - tir?

aux flambeaux, le Roi Gunther chasse aux flambeaux!

aux flambeaux, le Roi Gunther chasse aux flambeaux!

Orch.

Cordes

*Poco più lento.*

*Poco più lento.* Celui que nous ai - mons, Brune - hild, va mou -

-rir!

BRUNEHILD.

Sau - ve Si - gurd! et je te ju - re

De renoncer à lui!

Sou - ve Si - gurd! de main des cots j'aurai

Tromp.

HILDA.

fui! - Viens! et trem - blo d'è - tre par.

M.G.

ju - re! Viens! là - bas des flambeaux ont lui!

ff

Tromp

BRUNEHILD. Récit. (Presque parlé.)

Hestrop tard! Sigurd est frappé par Gunther! J'ai senti dans mon

Lento.

cœur le froid àigu du fer! Sigurd meurt!

Clar. *p*

*Smorzando.*

Tempo I<sup>o</sup>

(Avec joie.)

Et je



B

meurs! Les dieux me font mourir, moi, la femme qu'il aime.

The first system of music consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

B

Mourir... du coup... qui l'a frappé! Le glaive de Gun

*f*

*ff*

The second system continues the vocal and piano parts. The vocal line has a dramatic pause before the final phrase. The piano accompaniment becomes more intense, with a crescendo leading to a fortissimo (ff) section. The piano part features a series of sixteenth-note runs in the right hand.

B

a Tempo

ther de monsangestrem - pé!

RIEDA.

*f*

*a Tempo*

Si\_gurd! Si\_gurd!

The third system begins with a tempo change to 'a Tempo'. The vocal line has a long note followed by a rest. The piano accompaniment is sparse, with a few chords. The system ends with a repeat sign and the instruction 'a Tempo'.

*p*

The fourth system is a piano accompaniment section. It features a melodic line in the right hand with triplets and a more active bass line in the left hand. The dynamics range from piano (p) to fortissimo (ff).

*pp*

*ppp*

*ff*

The fifth system is a piano accompaniment section. It features a melodic line in the right hand with triplets and a more active bass line in the left hand. The dynamics range from pianissimo (pp) to fortissimo (ff).

*Maestoso.*

First system of piano introduction. Treble and bass staves. Treble clef, bass clef. Time signature C. Dynamics: *ff*. Fingerings: 6, 6, 6. Includes some X marks on notes.

Second system of piano introduction. Treble and bass staves. Treble clef, bass clef. Time signature C. Dynamics: *pp*, *p*. Includes a 3-measure rest and a Tam Tam effect.

Vocal introduction and accompaniment. Soprani, Tenors, Basses. Treble and bass staves. Treble clef, bass clef. Time signature C. Dynamics: *ff*. Lyrics: O dou - leur! ô co - lè - re! Un traître a de Si -

Vocal and piano accompaniment. Treble and bass staves. Treble clef, bass clef. Time signature C. Dynamics: *ff*, *pp*. Lyrics: -gurd marqué l'heure dernière! Hest tom - bé leguerrier fort!

*pp*  
Si - gurd est mort!

*pp*  
Si - gurd est mort!

*pp*  
Si - gurd est mort!

*p* *pp* *f* *pp*

Tan-tan.

C.B. pizz.

*f*

SIGURD.

Portez-moi, compagnons, là -

*p* Cor

-bas où les é - toi - les...

S. 
  
Surmonfront pâissant... pourront briller sans

S. 
  
voi - les! Je veux re - voir le

S. 
  
ciel u - ne der - niè - re fois!

BRUNEILD. 
  
Je meurs avec toi!

Brunchild!

Soprani. *ff*  
 O dou - leur! ô co - le - re! Un traître a de Si -

Tenors. *ff*  
 O dou - leur! ô co - le - re! Un traître a de Si -

Basses. *ff*  
 O dou - leur! ô co - le - re! Un traître a de Si -

-gurd marqué l'heu\_re dernière! Il est tom - bé le guerrier fort!

-gürd marqué l'heu\_re dernière! Il est tom - bé le guerrier fort!

-gurd marqué l'heu\_re dernière! Il est tom - bé le guerrier fort!

*pp*  
 Si - gurd est mort!

*pp*  
 Si - gurd est mort!

*pp*  
 Si - gurd est mort!

*p* *pp* *f* *pp*

GUNTHER.

Même mouvt Récit.

De nos pères suivant l'u-

Même mouvt

*f*

*p* Col canto

- sa - ge Formez pour eux un bûcher de feuil - la - ge! Lemeurtrier se - ra pu -

HILDA.

Allegro.

Ah!

- ni, si je suis Roi!

Allegro.

*f*

*ff*

Les Dieux te frappent donc! Lemeurtri - er: C'est

*f*

H. *toi!*  
GUNTHER.

Sopran. *Ah! maudite insen-*  
Gunther! Gunther!

Ténors.  
Gunther!

Basses  
Gunther!

H. *recit.* *a Tempo.*  
Frap - pe! que de tes mains je tombe aussi per - cée!

G. - sée!

H. *f*  
Va! bientôt les

H. 
 Dieux ir-ri-tés Lan-ço-ront sur toi leur ton-

H. 
 -ner-re! Des ex-tré-mi-tés de la ter-re Vien-

H. 
 -dront les vengeurs sou-hai-tés! D'At-ti-la les hor-des sau-

H. 
 -va-ges Appor-te-ront sur ces ri-va-ges: La

H. 
 mort, les-cla-va-ge, la faim! Et j'au-rai la su-prê-me



II. joie, — Te voyant à ces maux en proie, — De rire a —

II. — lors, — de rire a — lors — de ton des tin!

HAGEN.

Meurs — avant de rem —

II. — plir — cette me\_nace im — pie! —

Moderato.

— Récit. (Presque parlé.)

a Tempo.

HILDA.

(à Gta.)

Ma mère, ô toi qui m'as nourri.e, Entend sta fille...

Moderato.

a Tempo.

Coro vocal  
villero

pp

Récit

Me voi-là! Que veux-tu de moi, pauvre Hil - da?

*C. l' canto.*

Récit.

Por-té ce brace-let au vengeur Atti - la!

1<sup>rs</sup> Sop.

2<sup>ds</sup> Sop.

Ténors.

Basses.

O pro-

*Cresc.*

*Cresc poco a poco.*

- di - ge! par - mi la flam - me qui sé -

O pro-di-ge! parmi la flam.me qui sé -

O pro-di-ge! par - mi la flam - me qui sé -

O pro-di-ge! parmi la flam.me qui sé -

*Cresc*

1<sup>rs</sup> et 2<sup>ds</sup> S.

-lan - ce, Sigurd et Brune - hild

-lan - ce, Si - gurd et Brune - hild

-lan - ce, Sigurd et Brune -

*Sempre cresc.*

vont dans la zur im - men - so!

vont dans la zur im - men - so!

-hild vont dans la zur im - men - so!

1<sup>rs</sup> S.

2<sup>ds</sup> S.

Oubliez les mauxsoufferts! Pour

Ou - bliez les mauxsoufferts, les mauxsoufferts!

*ff* Oubliez les mauxsoufferts! Pour

Ou - bliez les mauxsoufferts, les mauxsoufferts!

*ff*

vous les cieux sont ou - vèrts! Que vos  
 Que vos  
 vous les cieux sont ou - vèrts!

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'vous les cieux sont ou - vèrts! Que vos'. The second system continues the vocal lines with 'Que vos' and the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

à mes con - fon - du - es, Dans leur i -  
 Que vos à - mes con - fon - du - es,  
 Que vos à - mes con - fon - du - es,  
 à mes con - fon - du - es, Dans leur i -

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and piano accompaniment. The lyrics are 'à mes con - fon - du - es, Dans leur i -'. The fourth system continues with 'Que vos à - mes con - fon - du - es,'. The piano accompaniment continues with the same rhythmic pattern as the first system.

-vres - se - per - du - es,  
 Dans leur i - vres - se per - du - es,  
 Dans leur i - vres - se per - du - es,  
 -vres - se - per - du - es,

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and piano accompaniment. The lyrics are '-vres - se - per - du - es,'. The sixth system continues with 'Dans leur i - vres - se per - du - es,'. The piano accompaniment continues with the same rhythmic pattern.

Chan - tent l'hym - ne so - len - nel De leur a -

Chan - tent l'hym - ne so - len - nel De leur a -

Chan - tent l'hym - ne so - len - nel De leur a -

- mour é - ter - nel!

- mour é - ter - nel!

- mour é - ter - nel!

(Le rideau s'abaisse lentement.)













M           Reyer, Ernest .  
1503        [ Sigurd. Piano-vocal  
R457        score. French, ]  
S5           Sigurd.  
Music

PLEASE DO NOT REMOVE  
SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO  
LIBRARY

