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E. REYER

SIGURD

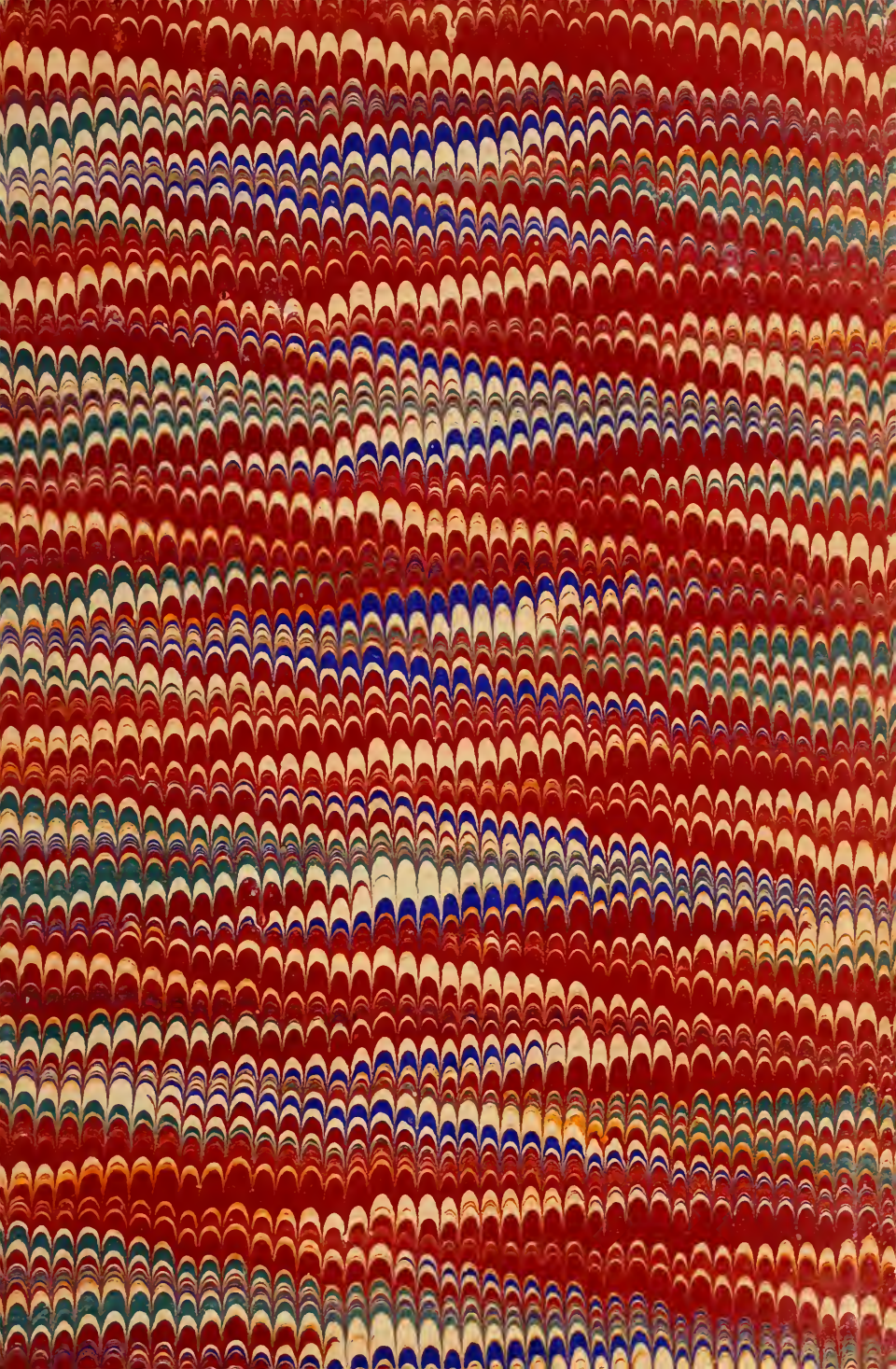


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Sigurd

OPERA 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 f. net.

Paris. AU MÉNESTREL 2^{bis} Rue Vivienne. HEUGEL & C^{ie} Editeurs.

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SIGURD

OPÉRA

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. STOUEMON 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. | HÉRARDI. |
| UN BARDE | *** | *** |
| RUDIGER | BOUSSA. | LAMBERT. |
| IRNFRID | GOFFOEL. | VOULET. |
| HAWART | MANSUÈDE. | GIRARD. |
| RAMUNC | STALPORT. | CRÉPAUX. |
| BRUNEHILD, Valkyrie chassée du ciel | M ^{mes} CARON. | M ^{mes} CARON. |
| HILDA, sœur de Gunther | BOSMAN. | BOSMAN. |
| UTA nourrice d'Hilda | DESCHAMPS. | RICHARD. |

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BALLETS

réglés par M. L. MÉRANTE:

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.

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SIGURD

OPÉRA EN QUATRE ACTES ET NEUF TABLEAUX.

Poème de

C. DU LOCLE et A. BLAU.

Musique de

E. REYER.

OUVERTURE

All^o con fuoco

PIANO

The musical score for the Overture of Sigurd is presented in five systems. The first system is for the piano, marked *f* (forte) and *All^o con fuoco*. It features a complex texture with triplets in both the right and left hands. The second system introduces the trumpet part, marked *Tromp.*, which plays a melodic line with triplets. The third system continues the piano accompaniment with intricate triplet patterns. The fourth and fifth systems further develop the piano part, maintaining the triplet motif and dynamic intensity. The score is written in a key with one sharp (F#) and a common time signature (C).

First system of a piano score. The right hand features a melodic line with triplets and a sharp sign, while the left hand provides a rhythmic accompaniment. A dynamic marking of *ff* is present.

Second system of the piano score, continuing the melodic and rhythmic patterns from the first system.

Third system of the piano score, featuring a prominent triplet in the right hand and a dynamic marking of *ff*.

Fourth system of the piano score, showing a continuation of the melodic line with triplets.

Fifth system of the piano score, with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Sixth system of the piano score, concluding the page with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

First system of musical notation, featuring piano accompaniment with triplets and a dynamic marking of *ff*.

Second system of musical notation, continuing the piano accompaniment with various rhythmic patterns.

Third system of musical notation, including a *Tromp.* (Trumpet) part and piano accompaniment with triplets and a dynamic marking of *f*.

Fourth system of musical notation, primarily piano accompaniment with numerous triplets and a dynamic marking of *f*.

Fifth system of musical notation, marked *Andante* and *Même mouvt.*, with dynamic markings *long* and *pp*.

Sixth system of musical notation, marked *Poco più mosso* and *QUATUOR*, with dynamic markings *p* and *pp*. Includes a *Timp.* (Timpani) part at the bottom.

Cl. solo

The first system of the musical score consists of two staves. The upper staff is for the Clarinet (Cl.) and contains a solo line with various ornaments and slurs. The lower staff is for the piano accompaniment, featuring a steady bass line with chords and some melodic movement.

The second system continues the musical piece. The upper staff is marked "Hautb." (Horns) and includes a dynamic marking of *p* (piano). The lower staff continues the piano accompaniment with sustained chords and rhythmic patterns.

The third system features a vocal line in the upper staff, marked "von" and "Hautb." with a dynamic marking of *p*. The lower staff continues the piano accompaniment, showing a mix of chords and melodic fragments.

The fourth system includes a section for "Hautb. et Cor" (Horns and Cor Anglais) in the upper staff, with a dynamic marking of *M. D.* (Moderato). The lower staff continues the piano accompaniment, marked with *sfz* (sforzando).

The fifth and final system on this page shows the piano accompaniment in both staves. The upper staff has a dynamic marking of *M. G.* (Moderato) and features a complex, rhythmic texture with many beamed notes. The lower staff provides a steady bass line.

First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes. A *pp* dynamic marking is present. A *Ped.* (pedal) instruction is written below the staff.

Second system of the piano score. The right hand continues the melodic line. The left hand accompaniment becomes more complex with sixteenth-note patterns. A *molto crescendo* instruction is written above the staff.

Third system of the piano score. The right hand has a dense texture of sixteenth-note chords. The left hand features a prominent sixteenth-note arpeggiated pattern. A *p* dynamic marking is present.

Fourth system of the piano score. The right hand continues with sixteenth-note chords. The left hand has a more active accompaniment. A *pp* dynamic marking is present.

Fifth system of the piano score. The right hand features a very dense texture of sixteenth-note chords. The left hand accompaniment is also active with sixteenth-note patterns.

pp
Harp
M. D.

All^o feroce
Viv
f

M. G. 3

f

First system of a piano score. The right hand features a complex rhythmic pattern with triplets and a 7-measure rest. The left hand has a steady eighth-note accompaniment with triplet markings.

Second system of the piano score. The right hand continues with rhythmic patterns and triplet markings. The left hand maintains the eighth-note accompaniment with triplet markings.

Third system of the piano score. The right hand has a dense texture of chords with triplet markings. The left hand has a steady eighth-note accompaniment. The instruction *sempre cresc.* is written in the right hand.

Fourth system of the piano score. The right hand features a series of chords with triplet markings and a dynamic marking of *ff*. The left hand has a steady eighth-note accompaniment with triplet markings.

Fifth system of the piano score. The right hand has a series of chords with triplet markings and a dynamic marking of *ff*. The left hand has a steady eighth-note accompaniment with triplet markings. The instruction *M. 17.* is written in the right hand.

Battez à 2 temps

p

sempre cresc.

p

Battez à 4 temps

Poco riten.
Tromp.

mf lusingando

cresc.

Vlles et Altos

poco sfz

Poco più mosso
Tromb

f

sempre cresc.

a Tempo

f

leggiervo

p

sfz

First system of a musical score in G major. The right hand starts with a *leggiere* (light) texture, marked *sfz* (sforzando) and *cresc.* (crescendo). The left hand provides a rhythmic accompaniment. A dashed line with an 'x' above it spans the first two measures, and another dashed line with an '8' above it spans the last two measures.

Second system of the musical score. The right hand is marked *molto cresc.* (much crescendo). The tempo is indicated as *Battez à 2 temps* (beat in 2 time). The system includes a dashed line with an '8' above it at the beginning and a *^* (accent) mark above the right hand in the final measure.

Third system of the musical score, featuring prominent triplet patterns in both the right and left hands. The right hand has a *^* (accent) mark above the first measure.

Fourth system of the musical score, continuing the triplet patterns in both hands. The right hand has a *^* (accent) mark above the first measure.

Fifth system of the musical score. The tempo is indicated as *Battez à 4 temps* (beat in 4 time). The right hand is marked *f* (forte) and *ff* (fortissimo). The system includes a *^* (accent) mark above the right hand in the first measure and a *^* (accent) mark above the right hand in the final measure.

First system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature complex rhythmic patterns with numerous triplets. The music is marked with a forte dynamic (*f*).

Second system of the musical score. It continues the complex rhythmic patterns from the first system. The top staff has a forte dynamic (*f*) and the bottom staff has a mezzo-forte dynamic (*mf*).

Third system of the musical score. The rhythmic complexity continues with many triplets. The top staff has a forte dynamic (*f*) and the bottom staff has a mezzo-forte dynamic (*mf*).

Battez à 2 temps

Fourth system of the musical score, starting with the instruction "Battez à 2 temps". The top staff has a forte dynamic (*f*) and the bottom staff has a mezzo-forte dynamic (*mf*). A Trombone part is introduced in the right-hand portion of the system.

Fifth system of the musical score. The top staff has a forte dynamic (*f*) and the bottom staff has a mezzo-forte dynamic (*mf*). The Trombone part continues in the right-hand portion of the system.

First system of a piano score. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* is present. A dashed line with the number '3' above it spans the first two measures of the right hand.

Second system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. A dynamic marking of *ff* is present. The instruction "Battez à 4 temps" is written above the staff. A dynamic marking of *f* is present in the second measure of the right hand.

Third system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamic markings include *mf*, *dim.*, *f*, and *f*. A dashed line with the number '8' above it spans the first two measures of the right hand.

Fourth system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. A dynamic marking of *mf dim.* is present. A dynamic marking of *f* is present in the second measure of the right hand.

Fifth system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. A dynamic marking of *f* is present. The instruction "cresc. poco a poco f" is written above the staff. A dynamic marking of *f* is present in the second measure of the right hand.

Battez à 2 temps

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets. A *ff* dynamic marking is present in the right hand.

Second system of musical notation. The right hand continues with melodic triplets and slurs. The left hand maintains the accompaniment with triplets. A *ff* dynamic marking is present in the right hand.

Battez à 4 temps

Third system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets. A *ff* dynamic marking is present in the right hand.

Fourth system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets. A *ff* dynamic marking is present in the right hand. The text *cresc.* and *sempre cresc.* is written in the left hand.

Fifth system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets. A *ff* dynamic marking is present in the right hand.

Battez à 2 temps

Sixth system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets. A *ff* dynamic marking is present in the right hand. The text *M. G.* and *p* is written in the left hand.

Musical score system 1, featuring piano accompaniment. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment of chords. The instruction *sempre cresc.* is written in the right hand.

Musical score system 2. The right hand continues with triplets. The left hand has a steady accompaniment. The instruction *Battez à 4 temps* is written above the right hand.

Musical score system 3. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. The instruction *Poco rit.* is written above the right hand, and *p lusingando e legato* is written below the left hand. The instruction *cresc.* is written in the right hand.

Musical score system 4. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. The instruction *Reprenez le 1^{er} Mouvt (Allegro)* is written above the right hand. The instruction *f* is written below the right hand.

Musical score system 5. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. The instruction *f* is written below the right hand. The instruction *leggiere* is written above the right hand, and *sfz* is written below the right hand.

Musical score system 6. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. The instruction *legg* is written above the right hand, and *sfz* is written below the right hand. The instruction *cresc.* is written above the right hand. The instruction *8--* is written above the right hand.

Battez à 2 temps

The first system of music consists of three measures. The right hand (treble clef) features a series of chords and eighth-note patterns. The left hand (bass clef) has a steady eighth-note accompaniment with triplets. A dynamic marking of *ff* is placed above the second measure. A first ending bracket is shown above the final measure of the system.

The second system contains three measures. The right hand continues with chords and eighth-note runs. The left hand maintains the eighth-note accompaniment with triplets. The *ff* dynamic marking is present.

The third system consists of three measures. The right hand has more complex eighth-note patterns. The left hand continues with the eighth-note accompaniment. The *ff* dynamic marking is present.

Battez à 4 temps

The fourth system consists of three measures. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. A dynamic marking of *f* is present.

The fifth system consists of three measures. The right hand features a melodic line with triplets. The left hand has a bass line with triplets. A dynamic marking of *ff* is present.

The sixth system consists of three measures. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. A dynamic marking of *ff* is present.

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 sharps (F# and C#). The music features a series of triplet eighth notes in both hands, with a dynamic marking of *f* (forte) in the first measure.

Battez à 2 temps

Second system of the musical score. It continues the grand staff notation. The tempo instruction "Battez à 2 temps" is centered above the staff. The music includes triplet eighth notes and a dynamic marking of *f*.

Third system of the musical score. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps. The music includes triplet eighth notes and a dynamic marking of *f*. The word "Tromb" is written above the bass staff in the second measure.

Fourth system of the musical score. It continues the grand staff notation with triplet eighth notes and a dynamic marking of *f*.

Battez à 4 temps

Fifth system of the musical score. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music includes triplet eighth notes and a dynamic marking of *ff* (fortissimo). The tempo instruction "Battez à 4 temps" is centered above the staff.

ff

3

This system shows the first two measures of a musical piece. The right hand features a continuous eighth-note pattern, while the left hand plays a steady eighth-note accompaniment. The first measure is marked *ff*. The second measure contains a triplet of eighth notes in the right hand, indicated by a '3' above the notes.

p *ritenuto*

3

This system contains the next two measures. The right hand continues with triplet patterns, marked with '3' above the notes. The left hand maintains its accompaniment. The first measure is marked *p* and the second measure is marked *ritenuto*.

Andante come prima

Cl Solo cantando e

pp *p* *pp*

This system marks a change in tempo to *Andante come prima*. The right hand plays a series of chords, with the first measure marked *pp*, the second *p*, and the third *pp*. The left hand continues with a simple accompaniment. The instruction *Cl Solo cantando e* is written above the right hand.

legato

2 Ped.

3

This system features a *legato* texture. The right hand plays a series of chords, with the first measure marked *legato*. The left hand continues with a steady accompaniment. The instruction *2 Ped.* is written below the right hand. Triplet markings '3' are present above the notes in both hands.

mp

M. D. 3

3

This system concludes the piece with a *mp* dynamic. The right hand features a series of chords, with the first measure marked *mp*. The left hand continues with a steady accompaniment. The instruction *M. D. 3* is written below the right hand. Triplet markings '3' are present above the notes in both hands.

poco sfz

M. D.

M. D.

3

3

3^e Main ad lib.

Timb.

f deciso

pp

p

f

6

6

Tempo 1^o (All^o con fuoco)

f

3

3

3

3

Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music begins with a forte (*f*) dynamic. The right hand contains several triplet figures. The left hand plays a steady eighth-note accompaniment. The system concludes with the instruction *molto cresc.*

Musical score system 2, continuing the piece. The right hand features more complex triplet patterns. The left hand includes some octaves, indicated by the number 8. The dynamic shifts to fortissimo (*ff*) in the final measure of the system.

Musical score system 3, showing a continuation of the rhythmic patterns. The right hand has a dense texture of sixteenth notes, while the left hand provides a steady accompaniment.

Musical score system 4, featuring a fortissimo (*ff*) dynamic. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

Musical score system 5, concluding the page. It features a forte (*f*) dynamic. The right hand has a melodic line with triplet figures, and the left hand has a rhythmic accompaniment. The system ends with a final triplet figure.

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. Dynamics include *f* and *ff*. The tempo/mood is indicated as *ben marcato*.

Second system of musical notation. The right hand continues with melodic development, including a fermata. The left hand has a more active accompaniment. Dynamics include *ff*. The tempo/mood is indicated as *Battez à 2 temps*.

Third system of musical notation. The right hand features triplets and a fermata. The left hand has a dense, rhythmic accompaniment. Dynamics include *ff*.

Fourth system of musical notation. The right hand features triplets and a fermata. The left hand has a dense, rhythmic accompaniment. Dynamics include *ff*.

Fifth system of musical notation. The right hand features a fermata and trills. The left hand has a dense, rhythmic accompaniment. Dynamics include *molto cresc.* and *tr*.

Tromp. Viol.

ff Tromb. *pp* *ff*

3

Tromp. Viol.

f *ff* Tromb.

3 8

f

8 3 3 3 3 3 3

JJ

Enchaînez avec l'Introduction

ACTE I

Une salle du burg de Gunther.

INTRODUCTION

PIANO

Andantino
Cres. 3

f *p*

f

a Tempo

3

mf *rit.* *p*

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. The music features chords in the upper staff and a melodic line in the lower staff. A trill is marked above the first measure of the lower staff. A fermata is placed over the final measure of the system. A '3' above the final measure indicates a triplet.

Second system of the musical score. The upper staff continues with chords and a melodic line. The lower staff features a rhythmic pattern of eighth notes. A dynamic marking of *sfz* (sforzando) is present, followed by the instruction *poco a poco* (gradually). A fermata is placed over the final measure of the system.

Third system of the musical score. The upper staff contains chords and a melodic line. The lower staff features a rhythmic pattern of eighth notes. Dynamic markings include *f* (forte) and *ff* (fortissimo). A fermata is placed over the final measure of the system.

Fourth system of the musical score. The upper staff features a melodic line with triplets. The lower staff features a rhythmic pattern of eighth notes. Dynamic markings include *poco rit.* (ritardando) and *f'* (fortissimo). The instruction *a Tempo* is written above the staff. The word *Tromp.* (Trumpet) is written above the final measure. The instruction *f' (RIDEAU)* is written below the final measure. A fermata is placed over the final measure of the system.

Fifth system of the musical score. The upper staff features a melodic line with triplets. The lower staff features a rhythmic pattern of eighth notes. The tempo marking *Andante* is written above the staff. A dynamic marking of *p* (piano) is present. The instruction *Fimb.* (Timpani) is written below the final measure. A fermata is placed over the final measure of the system.

Andantino

1^{re} Sop.*mf*

Bro - dons des é - ten - dards et

2^{de} Sop.*mf*

Bro - dons des é - ten - dards et

p

cl.

*p*Timb.
Vlc 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 non - veaux. -
 -rir à des exploits non - veaux. -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "-rir à des exploits non - veaux. -".

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

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

f
 Victo - ri - eux, de gloire et d'or con -
f
 Victo - ri - eux, de gloire et d'or con -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Victo - ri - eux, de gloire et d'or con -". The first vocal staff has a dynamic marking of *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 hen -

- reux — Qui porte un cœur — valet - eux Dans la mè - lée o - ra -

- geu - se! Celle - là

dim. seule est hen - ren - se *sf* Que ché - rit jusqu'à la mort *f* Un

H.

chef courageux et fort!

f *dim.*

1^{re} Sop.

p

Bro - dons des é - ten - dards et

2^{de} 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^o *mf*

DEMI-CHŒUR *mf*

Le roi Gu -

Entendez-vous le cor au fond des bois? _____

DEMI-CHŒUR

2^o

- ther — suit un cerf aux a - bois. TUTTI *sf* l. - ma - ge des com -

l - ma - ge des com -

sf

- bats la chasse en a les char - mes.

- bats la chasse en a les char - mes.

1^o *f*

Le roi Gu -

f

2^o

Detailed description: This system contains the first two systems of music. The top system has two vocal staves. The first vocal staff has a rest followed by a measure with a dynamic marking of *f* and the lyrics 'Le roi Gu -'. The second vocal staff has a rest followed by a measure with a dynamic marking of *f*. The piano accompaniment consists of two staves. The right hand has a melodic line with a dynamic marking of *f* and a fermata. The left hand has a rhythmic accompaniment of eighth notes.

-ther va conquérir en - cor Quelque vieux

Le roi Gunther va conquérir en - cor Quelque vieux

f

Detailed description: This system contains the third and fourth systems of music. The top system has two vocal staves. The first vocal staff has the lyrics '-ther va conquérir en - cor Quelque vieux'. The second vocal staff has the lyrics 'Le roi Gunther va conquérir en - cor Quelque vieux' and a dynamic marking of *f*. The piano accompaniment consists of two staves. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a rhythmic accompaniment of eighth notes.

cresc. burg, quel-que ri - che trésor. Bro -

burg, quel-que ri - che trésor. Bro -

ff

ff

ff

Detailed description: This system contains the fifth, sixth, and seventh systems of music. The top system has two vocal staves. The first vocal staff has the lyrics 'burg, quel-que ri - che trésor. Bro -' and a dynamic marking of *ff*. The second vocal staff has the lyrics 'burg, quel-que ri - che trésor. Bro -' and a dynamic marking of *ff*. The piano accompaniment consists of two staves. The right hand has a melodic line with a dynamic marking of *ff*. The left hand has a rhythmic accompaniment of eighth notes.

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

ar - mes.
 ar - mes.

3 3 3
 pp

UTA

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

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

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

-eux Et les Huns indomptés ne feront pas pour-

pp

sempre pp

6

6

3

3

3

3

3

3

U. rei - ue.

pp

U. Tu sou-pi-res! Tes

U. ⁶ yeux sont humides de pleurs! Par-le, dis ta souf-

molto espress.

U. ³ - fran-ce on ta tris-fé pen-se-e A

dolce

U. cel - le qui de - main - - - - - veut mon - rir si tu

U. meurs, - - - - - Qui te don - nant son

U. lait - - - - - dans ses bras t'a ber -

U. - cé - - - - - e. - - - - - Ma

HILDA *Lent.*

Récit

H. 

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

Cl.
vl. C. B.

Moderato

misterioso

H. 

Ja - dis j'ai recueil -

Cor
Alto et Basse

legato

vlls divisés

H. 

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

vl. divisés

H. 

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

vl. divisés

M. D.

Poco più vivo

f M.G.*ff*

HILDA

Dans mon rè - ve j'ai

vu s'élan - cer d'un nu - a - ge Un

aigle affamé de car - na - ge, Frappant

sempre cresce.

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

Je cachais dans mon

sein, troublée et frémis - san - te, Le pauvre oi -

- seau trem - blant.

u

De son hee a cé.

p

cresc. poco a poco.

u

-ré, Malgré mes vains ef - forts et mes cris d'épon -

u

-van - te, Lai - gle erü.

Tromb.

u

-el la déchiré!

p

Moderato (Récit mesuré)

UTA.

Ma fille, — le son.

pp

col canto.

pp

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

-lan, C'est un noble é - poux!

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

U. *J*
bras — ne le fasse expirer sous ses coups!
una borda.
pp

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

H. *3*
J'ai refusé le trô — ne d'Atti —
U. — phé — me!
3

H. — la; Quel moins di — gne voudrait se con — dam — ner lui —
U. *fz*

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

H. *UT.*
Un héros vient toujours, Et c'est celui qu'on

H. *Même mou! (a tempo)*
Eh bien!

U. *ai - me!*

B. Il est venu, ma mè - re, ce héros!

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

cl. *Alto*

vlls

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

Fl. *lib.*

H. - du le re - pos! J'aime! j'aime et je

Fl. *lib.* *sf*

H. meurs de ma souf - fran - - ce!

p

pp

V^e Hb.

pp

Même mouvt.

cresc. *ff*

HILDA

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

pp

-li, 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 — gard!

ff

ff

HILDA

molto espress.

Tu le sou-

II

-viens de ces jours pleins de lar- mes. Oh! la vic-

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

11. *mort en guerrier valen - reux, De nos vain -*

f

12. *très accentué*
- queurs traînant la lour - de chaî - ne, J'étais es -

ff *Timb.*

13. *- clave au, palais de leur rei - ne Servant sa*

con fuoco.
f

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 giter.

riers qui n'avaient pas fui.

ff marcato.

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

ff marcato.

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

ff marcato.

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

ff marcato.

p

-bre, Pu lui les gner-riers S'en-

p

-dor - ment sans nom - bre Sur leurs bouchi-

-ers.

mf *dim.*

pp

10

Récit mesuré.

II

Sigurd brisa nos fers, Puis, tout sanglant en-

II

-core, Sans daigner seulement sur nous lever les

II

cresc. poco a poco.

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

pp cresc. poco a poco.

II

f

-ain glo- ri - eux!

1

II.

Ma mère, tu con - nais le mal qu'im - médiate - ment, ...

p

III.

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

f

IV.

vu que je l'ai - mais!

ff

DEMI-CHŒUR

p 4^{ts} Soprani.
 Fil - le des Rois que te sert d'être bel - le! Pour.

4^{ts} Soprani
 Fil - le des Rois que te sert d'être bel - le!

un peu retenu *a Tempo.*
 -quoi — ré - pandre en secret tant de pleurs? Espé - rance — a tou

Pourquoi ré - pandre en secret tant de pleurs? Espé - rance — a tou
un peu retenu *a Tempo*

âge, Hilda, Souris comme el - le, Souris, le gai prin-

âge, Hilda, Souris comme el - le, Souris, le gai prin-

.temps — sur ta lèvre est en fleurs
 .temps — sur ta lèvre est en fleurs.

grazioso.

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in G major, with lyrics in French. The piano accompaniment is in the bottom two staves, featuring a rhythmic pattern of chords in the right hand and a more melodic line in the left hand. The tempo marking 'grazioso' is placed above the piano part.

staccato

Detailed description: This system shows the piano accompaniment for the second system. The right hand has a series of staccato chords, while the left hand plays a steady bass line. The tempo marking 'staccato' is written above the right-hand staff.

UTA.
 La nuit vient, les chasseurs ont quitté les halliers;

Detailed description: This system contains the third system of the musical score. It begins with the vocal line for 'UTA.' with the lyrics 'La nuit vient, les chasseurs ont quitté les halliers;'. The piano accompaniment continues with a similar rhythmic pattern. The key signature changes to E minor for the piano part.

U
 Fem - mes, il faut cé - der cet - te salle aux guer-

Poco ritenuto.

Detailed description: This system contains the fourth system of the musical score. It begins with the vocal line for 'U' with the lyrics 'Fem - mes, il faut cé - der cet - te salle aux guer-'. The piano accompaniment continues. The tempo marking 'Poco ritenuto.' is placed above the piano part. The key signature changes to D major for the piano part.

1^{ers} Sop.
 riers! Voi - là les é - tendards, les cui - ras - ses, les

2^{ds} Sop.
 Voi - là les é - tendards, les cui - ras - ses, les

p

ar - mes! Avec le jour fi - nira le fes - tin, —

ar - mes! Avec le jour fi - nira le fes - tin, —

tr

— Le Roi Gunther part aux feux duma - tin. —

Le Roi Gunther part aux feux duma - tin. —

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 ,

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

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

cresc.

ff

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

ff

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

ff

-là les étendards, les cuirasses, les armes!

-là les étendards, les cuirasses, les armes!

tr

tr *p*

(LE CHOEUR SORT)

p

8^e basse

Récit. *Mod^{to}*

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

f

dolce

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

p

Hilda, Si-gurd Ici bientôt vien-dra,

HILDA

rit. dolce. *3* Dieu!

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

f

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 - îeux Par les es - prits ter - ri -

u. -bles; Je sais des char - mes redou - tés Soumet -
1^{re} Ft.

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 peu -

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

U. Il vient, il vient! O pauvre

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!

col canto.

rit. *a Tempo*

u. Par u-ne belle nuit de-

p

pp
cl.
p

u. -te, La lune i-nondant de clar-te Les laes bor-des d'y-

u. -en - ses, En in-vo-quant Fréïa trois fois, J'ai cueil-

f

f

pp Fl.
Ron

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

U
vient! O pan - vre à - me bles -

dim molto sfz poco

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

p

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

f

U
vient! Sèche tes pleurs, sou -

f mf p dolce rit.

U
- ris!
a Tempo

a Tempo

BILDA Andante

Ab! je tremble!

Cors

UTA

Écoutez!...

Ténors

CHOEUR (dans la coulisse)

Basses

Voi...là le fier chas...seur!

Voi...là le fier chas...seur!

BILDA (BILDA et UTA sortent)

Ah! ma mère, j'ai peur!

Voi...là le roi Gunther!

Voi...là le roi Gunther!

Timb.

f

ENTRÉE DU ROI ET DE SA SUITE.

Moderato

First system of the musical score. The tempo is marked "Moderato". The music is in 3/4 time and the key signature has three sharps (F#, C#, G#). The piece begins with a forte dynamic (*ff*). The right hand features a melodic line with triplets and slurs, while the left hand plays a steady eighth-note accompaniment with triplets.

Second system of the musical score. The right hand continues with a melodic line, incorporating triplets and slurs. The left hand maintains its eighth-note accompaniment with triplets.

Third system of the musical score. The tempo is marked "poco rit." (poco ritardando). The right hand features a melodic line with triplets and slurs. The left hand continues with its eighth-note accompaniment, including triplets.

Fourth system of the musical score. The tempo is marked "a Tempo". The right hand features a melodic line with triplets and slurs. The left hand continues with its eighth-note accompaniment, including triplets.

Fifth system of the musical score. The right hand features a melodic line with triplets and slurs. The left hand continues with its eighth-note accompaniment, including triplets.

First system of musical notation. The treble clef staff features a series of chords and eighth notes, with a slur over the first two measures and a triplet of eighth notes in the third measure. The bass clef staff contains a simple eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff shows a sequence of chords with a slur over the first two measures. The bass clef staff continues the eighth-note accompaniment. The key signature has three sharps.

Third system of musical notation. The treble clef staff features a complex texture with many beamed eighth notes and chords. The bass clef staff has a steady eighth-note accompaniment. The key signature has three sharps.

Fourth system of musical notation. The treble clef staff has a series of chords with some notes marked with an 'x'. The bass clef staff features a steady eighth-note accompaniment. The key signature has three sharps.

Fifth system of musical notation. The treble clef staff has a complex texture with many beamed eighth notes and chords, with a slur over the first two measures. The bass clef staff has a steady eighth-note accompaniment. The key signature has three sharps.

Sixth system of musical notation. The treble clef staff has a series of chords with some notes marked with an 'x'. The bass clef staff features a steady eighth-note accompaniment. The key signature has 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.

3 3 3

- tin, as - sis an - près ————— d'un gai fes -
 tin, as - sis an - près ————— d'un gai fes -

This system contains the first two systems of music. The top system shows vocal lines in treble and bass clefs with lyrics. The bottom system shows piano accompaniment in treble and bass clefs. Dynamics include *f* and *mf*. There are triplets and a fermata in the vocal lines.

- tin
 - tin.

This system contains the third and fourth systems of music. The top system shows vocal lines with lyrics. The bottom system shows piano accompaniment. Dynamics include *f*. There are triplets and a fermata in the vocal lines.

Que les é - cho - ————— des salles
 Que les é - chos ————— des salles

This system contains the fifth and sixth systems of music. The top system shows vocal lines with lyrics. The bottom system shows piano accompaniment. Dynamics include *f* and *ff*. There are triplets and a fermata in the vocal lines.

poco rit. 3

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

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

a Tempo

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

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

ff

-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!

8

GUNTHER

Récit mesuré

J'aime à

poco rit

p ten

pp

Aud^{te} mosso.

ten.

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

Récit

col canto.

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

Récit.

G. sour! Emplis-sez ma coupe pro-

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

a Tempo.

a Tempo. Récit.

G. *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. f!

Ténors *f*

Basses *f*

Gloi - re!

Gloire à Gunther! Gloire à Gunther!

f

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

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

tr *sf* *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 hô -

Gloire à Gun - ther! - - - Gloire à ses hô -

a tempo

tes! Gloire aux envoyés d'At-ti-la!

tes! Gloire aux envoyés d'At-ti-la!

3

ff

f

Detailed description: This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts start with a fermata on the word 'tes!'. The piano accompaniment begins with a triplet of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *ff* for the vocal entries and *f* for the piano accompaniment.

Gloire! Gloire! Gloire aux en-voy-

Gloire! Gloire! Gloire aux en-voy-

Detailed description: This system continues the vocal lines and piano accompaniment. The vocal parts have a fermata on 'Gloire!'. The piano accompaniment features a more active bass line with eighth-note patterns. The system concludes with a fermata on the word 'Gloire'.

-és d'At-ti-la!

-és d'At-ti-la!

Detailed description: This system focuses on the vocal lines, showing the continuation of the phrase '-és d'At-ti-la!'. Both vocal staves have a fermata on the final note of the phrase.

Detailed description: This system is primarily piano accompaniment. It features a complex texture with sixteenth-note runs in the right hand and a rhythmic bass line in the left hand. The system ends with a fermata on a chord.

First system of musical notation. The right hand (treble clef) plays a series of eighth-note chords, while the left hand (bass clef) plays a steady eighth-note bass line. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The right hand features a complex texture with sixteenth-note chords and triplets. The left hand continues with eighth-note accompaniment. A fermata is placed over a triplet in the right hand.

Third system of musical notation. The right hand has a series of chords, some with triplets. The left hand has a melodic line with a fermata and a triplet. The key signature remains three sharps.

Fourth system of musical notation. The right hand consists of block chords. The left hand has a fast-moving eighth-note bass line with triplets. The key signature is three sharps.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. The key signature is three sharps. The system concludes with the instruction "stacc." in the right hand.

Récit (dans le mouvement)

HAGEN.

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

...main. Voy...

...ez à ces pa-rois briller nos ar-mes pré-tes!

Ténors.
Basses.

De quel-le nou-vel-le cou-qué-te Veux-
De quel-le nou-vel-le cou-qué-te Veux-

- tu nous montrer le che - miu?
- tu nous montrer le che - miu?

p

GUNTHER.

A cette table à tous on - verte. Est-il as - sis ce barde aux cheveux

p

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

f

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

p

-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 - diu!

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!

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "- hild, — prison-niè - re — d'O - din!". The piano accompaniment features several triplet patterns in both hands.

The second system shows the piano accompaniment for the second system of music. It continues with the same key signature and time signature, featuring more triplet patterns and some sustained chords.

LE BARDE. Récit mesuré

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

The third system begins with the section "LE BARDE. Récit mesuré". It features a vocal line in bass clef and piano accompaniment. The lyrics are "Il est une î-le som - bre où le sol calci - né". The piano accompaniment includes triplet patterns.

Ca - che des laes deî feu sous des plaines de neige;

The fourth system continues the vocal line and piano accompaniment. The lyrics are "Ca - che des laes deî feu sous des plaines de neige;". The piano accompaniment features triplet patterns.

Au-tour d'eî-le mu - git — l'Océ-an déchâ -

The fifth system continues the vocal line and piano accompaniment. The lyrics are "Au-tour d'eî-le mu - git — l'Océ-an déchâ -". The piano accompaniment features triplet patterns and a more active rhythmic texture.

le B. *né, Des ses noirs tourbil - lous la tem - pè - te l'as -*

GUNTHER *p*
C'est l'Is - lan - de!

le B. *si - ge!*

ff

Allegro
C'est là!

Ténors *p*
C'est l'Is - lan - de!

Basses *p*
C'est l'Is - lan - de!

f *Allegro*

G. 

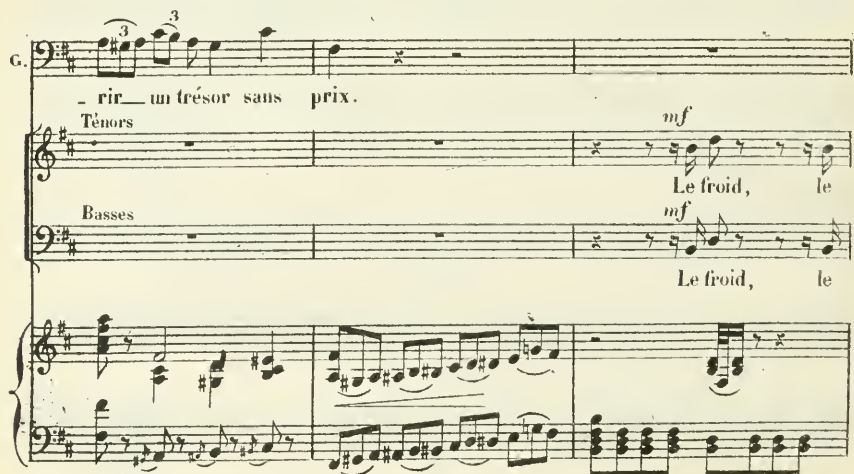
que je veux, mes a_mis, Por_tant la lance et la fra -

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 mon — de, Roi va — leu —
 - vrons — au bout du mon — de, Roi va — leu —

The first system consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics '- vrons — au bout du mon — de, Roi va — leu —'. The middle staff is the bass line in bass clef, also with the same key signature and time signature, containing the lyrics '- vrons — au bout du mon — de, Roi va — leu —'. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs). It features a complex rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. There are triplets and slurs throughout the system.

sempre più f

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

The second system consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics '- reux! Nous te sui — vrons — au bout du'. The middle staff is the bass line in bass clef, also with the same key signature and time signature, containing the lyrics '- reux! Nous te sui — vrons — au bout du'. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs). It features a complex rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. There are triplets and slurs throughout the system.

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

The third system consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics 'mon — de, Roi va — leu — reux!'. The middle staff is the bass line in bass clef, also with the same key signature and time signature, containing the lyrics 'mon — de, Roi va — leu — reux!'. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs). It features a complex rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. There are triplets and slurs throughout the system.

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a rhythmic pattern of chords in the left hand and a melodic line in the right hand.

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *ff* and *pp*, and a section marked *rit.* (ritardando).

Même mou^t.

LE BARDE

(battez a 2 temps) O_din, Dieu farouche et sé - vé - re,

O_din, qui voit sous sa co - le - re Trembler le

The third system contains the vocal line with lyrics and the piano accompaniment. The piano part includes dynamic markings such as *f* and *staccato*.

le B. monde é - pou - van - té, O - din,

Harpe

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

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

le B. - sé quitter le séjour enchan - té.

1. *p*
 2. *C'è*
 3. *legato*
 Harpes

1. *sfz* *p*
 2. *p*
 - tait Bruue_hild, la plus bel - le, Les

1. *p*
 2. *p*
 lar - mes de ses seurs, intercè - dant pour el - le,

1. *sfz*
 2. *sfz*
 N'out pu flé - chir le Dieu cru - el!
sempre cresc.

poco rit.

1. B. *3*
 La - Val - ky - a - ri - e

1. B. *3*
 est con - dan - né - e A - su - bir

1. B. *3* *3*
 no - tre des - ti - né - e, Eu - en -

1. B.
 - trant au lit d'un mor - tel.

poco più mosso

ff

LE BARDE

fieramente

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

1.
B.

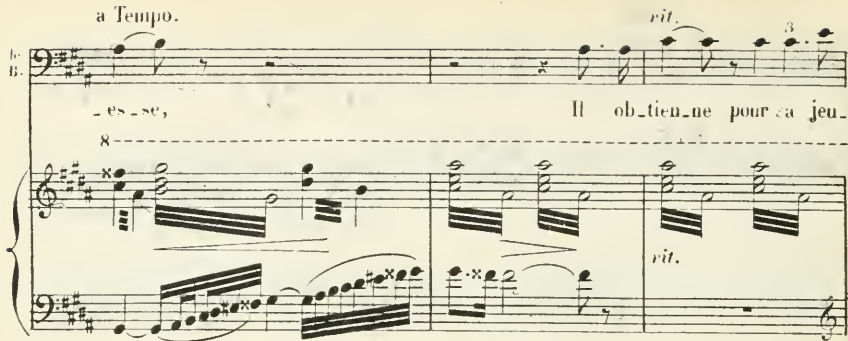
mar - che hardi vers la grève Où flamboie un château en

1.
B.

feu; Que bri - sant tes fers, — ô Dé-

ff *rit.*

a Tempo.

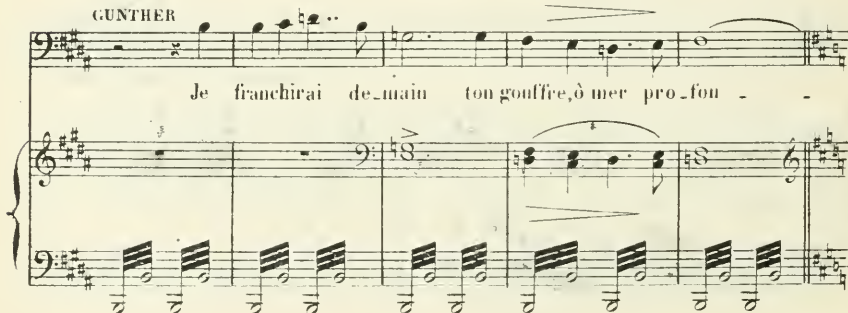
I. 
 B. *rit.* *3*
 - es - se, Il ob - tien - ne pour sa jeu -
rit.

a Tempo.

I. 
 B. *f* *M*
 - nes - se, Une é - pou - se di - gue d'un Dieu!


p *3*

GUNTHER

I. 
 B. *V*
 Je franchirai de main ton gouffre, ô mer pro - fon -

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! ♩

- 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 - leu -

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

- reux! Nous te_sui - vrons - au hont du
 - reux! Nous te_sui - vrons - au hont du

The first system consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with a dense, rhythmic texture of chords.

mon - de, Roi va - len_reux!
 mon - de, Roi va - len_reux!

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with a dense, rhythmic texture of chords.

Nous te_sui - vrons - au hont du mon - de,
 Nous te_sui - vrons - au hont du mon - de,

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with a dense, rhythmic texture of chords.

Roi va - leu - reux!

Roi va - leu - reux!

This system contains two vocal staves and two piano staves. The vocal parts are in a soprano and tenor range, both singing the lyrics "Roi va - leu - reux!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

This system continues the piano accompaniment from the first system, featuring a more active right hand with sixteenth-note patterns and a steady bass line.

LE BARDE

Même mouv. *misterioso*

Dans un pa -

mp

This system introduces the character "LE BARDE" and includes the instruction "Même mouv. misterioso". The vocal line begins with the lyrics "Dans un pa -". The piano accompaniment is marked *mp* and features a rhythmic pattern of eighth notes.

-lais aux murs de flamme, — Gar - dé par un enchan -

mf

This system continues the vocal line with the lyrics "-lais aux murs de flamme, — Gar - dé par un enchan -". The piano accompaniment is marked *mf* and continues with a similar rhythmic texture.

1.
B.

rit.

- ment, Brune_hild, la charmaute fem - me, At -

col canto

pp

1.
B.

- tend un époux, en dor - mant.

a Tempo

p

1.
B.

cresc.

Des ko - bolds, des monstres ter - ri - bles Gardent les

1.
B.

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

le
B.

- ler. Un guerrier, brave entre les

le
B.

bra - ves Doit dé - livrer de ses en - tra - ves La jeune vierge et févil

le
B.

- ler!

Même mouvt

le
B.

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

1.
B.

mar - e bardi vers la grè - ve Où flamboie un château de

1.
B.

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

a Tempo

1.
B.

- et - 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!

Ténors.

Basses.

Le froid, le

Le froid, le

mf

feu, la mit ni fon - de Nar -

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

8-

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

This system contains the first two systems of music. The top system shows the vocal lines (treble and bass clefs) with the lyrics. The piano accompaniment (grand staff) features chords and triplets. The second system continues the vocal lines and piano accompaniment.

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

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics. The piano accompaniment features a dense texture of chords and triplets.

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

This system contains the fifth and sixth systems of music. The vocal lines conclude with the lyrics. The piano accompaniment continues with chords and triplets.

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 lines (treble and bass clefs) are in G major and 4/4 time. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line with triplets and accents in the left hand.

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

This system contains the next two lines of music. The vocal lines continue with a melodic line and rests. The piano accompaniment continues with the same rhythmic pattern.

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

This system contains the final two lines of music. The vocal lines end with a triplet. The piano accompaniment concludes with a final chord and a double bar line.

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

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics in French. The top staff has a treble clef and the bottom staff has a bass clef. The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics in French. The top staff has a treble clef and the bottom staff has a bass clef. The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The third system consists of three staves. The top two staves are empty, indicating a rest for the vocalists. The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

rit.

Même mouvement

ten. *ten.*

p *3* *3* *3* *rit.*

And^{te} con moto.

marcato il basso

mf: molto.

molto legato.

p

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 - vous — pren - dre congé de toi.

H. Et nous de - vous — pren - dre congé de toi.

Ro. Et nous de - vous — pren - dre congé de toi.

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

molto legato

I. *p* > Fais cepen_dant — que nous puissions en —

H. *p* > Fais cepen_dant — que nous puissions en —

Bu. *p* > Fais cepen_dant — que nous puissions en —

Ba. *p* > Fais cepen_dant — que nous puissions en —

I. *sfz* _co_re Dire à ta sœur, — *sempre sfz* dire à la belle Hil_

H. *sfz* _co_re Dire à ta sœur, — *sempre sfz* dire à la belle Hil_

Bu. *sfz* _co_re Dire à ta sœur, — *sempre sfz* dire à la belle Hil_

Ba. *sfz* _co_re Dire à ta sœur, — *sempre sfz* dire à la belle Hil_

GUNTHER

3

Que votre dé-

I
_da les vœux de notre roi!

II
_da les vœux de notre roi!

III
_da les vœux de no_tre roi! —

IV
_da les vœux de notre roi! —

mf

V
_sir — s'accom-plisse! — Il ne dé_pendra pas de moi qu'il il —

crise, molto

VI
_da Ne sente dans son cœur sa fierté qui flé_chisse Et ne monte joy_en — se an

crise, molto

f

trò - ne d'Atti - la!

f

espress.

f

p

poco rit

1^{rs} Ténors *mf* *p* Sa_lut! sa_lut à la plus bel - le! Un

2^{es} Ténors *mf* *p* Sa_lut! sa_lut à la plus bel - le! Un

1^{rs} Basses *mf* *p* Sa_lut! sa_lut à la plus bel - le!

2^{es} 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

The first system of the musical score consists of five staves. The top four staves are vocal parts: two soprano lines and two bass lines. The bottom staff is the piano accompaniment. The music is in a minor key with a 3/4 time signature. Dynamics include *pp* (pianissimo) and *sfz* (sforzando). The piano part features arpeggiated chords and a triplet in the final measure.

clo - ses, Ses lèvres sont de jennes 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

The second system of the musical score consists of five staves. The top four staves are vocal parts: two soprano lines and two bass lines. The bottom staff is the piano accompaniment. The music continues in the same key and time signature. Dynamics include *sfz* (sforzando). The piano part features arpeggiated chords and a triplet in the final measure.

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

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

p sfz

R. — pi — re s'é — tend — des Al — pes, au Bos — pho — re Et le

p

Bos

Ru.

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

IRNFRIED

p *staccato*

p *staccato*

C. B. pizz

poco più mosso

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

sfz *p*

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

f

ne!

RAMEUC

sempre più mosso

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

f *staccato*

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

stacc

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

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

BUDILIER *f* 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.^{te} 1^o Tempo

I. _con - de, Mettre en dépoillant le vieux mon - de, Tous ces tré -

H. _con - de, Mettre en dépoillant le vieux mon - de, Tous ces tré -

Ku. _con - de, Mettre en dépoillant le vieux mon - de, Tous ces tré -

R. _con - de, Mettre en dépoillant le vieux mon - de, Tous ces tré -

rit molto

I. *p* *3*
-sors - à - vos - ge-noux!

II. *p*
-sors - à - vos - ge-noux!

III. *p*
-sors - à - vos - ge-noux!

IV. *p*
-sors - à - vos - ge-noux!

p *3*
mf Poco più mosso.

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

dim *sfz 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 D'un chef'il-lustre, entre tous redou-

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

simplex. Tempo
Son vou doit être respec-té!

après la parole.

Lento.

Lento. *f* And' mosso.

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

Récit.

Versez l'hydromel à la rou - ae!

Récit.

Amis, avec moi, buvez tous,

Récit.

Au roi des Huns, à ses guerriers, à

G.

vous! _____
Ténors.

Basses.

Gloire à Gai - ther!

Gloi - - re

Gloire à Gai - ther!

Gloi - - re! Que les é - chos _____ des salles

Gloire à Gai - ther! Que les é - chos _____ des salles

tr

tr

poco rit.

hautes Ré - pè - tent un joy - eux hurrah! Gloire à Guuther!

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

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 of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "gloi - re aux en - voy - és - d'Atti - la!" written below them. The bottom two staves are for the piano accompaniment, featuring a complex texture with many beamed notes and chords.

The second system of the musical score consists of two staves for the piano accompaniment. It continues the complex texture from the first system, with many beamed notes and chords. A dashed line above the top staff indicates a continuation of a melodic line from the previous system.

The third system of the musical score consists of two staves for the piano accompaniment. It continues the complex texture from the previous systems, with many beamed notes and chords. The texture is particularly dense with many beamed notes.

The fourth system of the musical score consists of two staves for the piano accompaniment. It continues the complex texture from the previous systems, with many beamed notes and chords. The texture is particularly dense with many beamed notes.

First system of musical notation. The treble clef contains a series of chords, each marked with a '3' above it, indicating triplets. The bass clef contains a melodic line with a triplet of eighth notes and a sixteenth-note figure.

Timp. dans la coulisse. Orch.

Second system of musical notation. The treble clef has chords, with the first two marked with a '3'. The bass clef has a melodic line with triplets. Dynamics include *f* and *ff*. The word 'Orch.' is written above the treble staff.

Timp.

Third system of musical notation. The treble clef has chords, with the first two marked with a '3'. The bass clef has a melodic line with triplets. The word 'Timp.' is written above the treble staff.

Fourth system of musical notation. The treble clef has chords, with the first two marked with a '3'. The bass clef has a melodic line with triplets. The dynamic *ff* is written in the bass staff.

Più mosso Allegretto.

Fifth system of musical notation. The treble clef has chords, with the first two marked with a '3'. The bass clef has a melodic line with triplets. The tempo marking 'Più mosso Allegretto.' is written above the treble staff.

4 T^s Tenors Solo *mf* Mème moult!

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

4 B's Basses Solo *mf*

Corn. V^{ls}
Alto. pizz.

poco staccato.

Mème moult!

ped des murs a re - ten - ti! Quel homme est assez har.

TUTTI.

ped des murs a re - ten - ti! Quel homme est assez har.

TUTTI.

Mème moult!

poco staccato.

di Pour o - ser troubler nos fê - tes?

di Pour o - ser troubler nos fê - tes?

di Pour o - ser troubler nos fê - tes?

Forob.

di Pour o - ser troubler nos fê - tes?

HAGEN Récit. 3

Un guer-

ri - er à l'air noble et fier, Con - vert d'une armure é - cla - tan - té,

Vient vers le vai - 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 begins with a piano (*p*) dynamic marking. The bass clef staff begins with a pianissimo (*pp*) dynamic marking. The music is in 2/4 time and features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. The treble clef staff begins with the instruction *animando poco a poco.* The music continues with the same melodic and accompanimental patterns as the first system.

Third system of musical notation. The treble clef staff continues the melodic line, while the bass clef staff provides a steady accompaniment.

Fourth system of musical notation. The treble clef staff features a more active melodic line with some grace notes. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff shows a melodic phrase with grace notes. The bass clef staff continues the accompaniment.

First system of musical notation. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with eighth-note patterns. The tempo marking "Cres. Temp." and the dynamic marking "Fmb." are positioned above the lower staff.

Second system of musical notation. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the bass line with eighth-note patterns. A fermata is placed over the final measure of the upper staff.

Third system of musical notation. The upper staff features a sustained chordal texture with the instruction "(Trompes sur le théâtre)" above it. The lower staff features a rhythmic pattern of eighth notes with the instruction "(Orchestre)" below it. A fermata is placed over the final measure of the upper staff.

Fourth system of musical notation. The upper staff features a sustained chordal texture with the instruction "(Tromp. sur le théâtre)" above it. The lower staff features a rhythmic pattern of eighth notes with the instruction "(Orchestre)" below it. A fermata is placed over the final measure of the upper staff.

Fifth system of musical notation. The upper staff features a sustained chordal texture with the instruction "(Tromp. sur le théâtre)" above it. The lower staff features a rhythmic pattern of eighth notes with the instruction "(Orchestre)" below it. The dynamic marking "diminuendo" is placed above the lower staff, and "f rit" is placed above the final measure of the lower staff. A fermata is placed over the final measure of the upper staff.

SIGURD. Récit mesuré (Andante)

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

mf

mf
Cres. *Alles. div.*

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

- nis Les meil - leurs gens de guer - re Qui ja -

f

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

f

er, Gauthier, et me sonnet - tre Le domaine o - pu -

Troub-

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

sempre cresce.

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

dolce.

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

con 8^e bassa

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

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

8^e

con 8^e bassa

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

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

8^e

Récit. (Lento)

GUNTHER.

Qui donc es-tu, toi qui moses bra- ver Avec ces paroles har-

f

Allegro feroce

- di - es?

Ténors.

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.

- 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 -

mon!..

a Tempo

ff

HILDA

GUNTHER

Sop.

Ténors

HAGEN avec les 1^{es} Basses

cresc. poco a poco

marcato il basso

Si - gard! le hé - ros in - vin - ci - ble, Ap - pa -

Si - gard! le hé - ros in - vin - ci - ble, Au bras ton - jours vic -

Si - gard! le hé - ros in - vin - ci - ble! Si - gard!

Si - gard! le hé - ros in - vin - ci - ble! Si -

II. *raît encor à mes yeux, Brillant de*

G. *-to-rieux! Sigurd! Si-*

-ci-ble Sigurd! qui

au bras toujours victorieux, Qui

-gurd! au bras toujours victorieux, Sigurd. qui

II. *la beauté des dieux!*

G. *-gurd qui sort de la race des dieux! Sigurd! Si-*

sort de la race des dieux!

sort de la race des dieux! Sigurd! qui

sort de la race des dieux! Sigurd! qui

cresc. sempre

En le voy -

- gard qui va calme et ter -

Si - gard 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

8

II sans défaut, les mes es - prits! D'amour, d'a -
 C. Les chefs courageux et har-
 Ist Sop. naut, comme des é - pis, Les
 IInd Sop. naut, comme des e - pis, *dim.* Les
 courageux et hardis!
 courageux et hardis!
 x
 p
 II - mour et d'effroi, d'a - mour et d'effroi, je fré -
 C. - dis
 chefs cou-ra-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 -
 x
 cresc. poco a poco

II. *cresc. poco a poco*
 - mis!
 Les chefs, les chefs har - dis, les
 chefs, les chefs har - dis, les
 chefs courageux et 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 mouv!

p ten.
Basso e l'Vlles Altos

GUNTHER

O fils de Si-ge - mon,
legato

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

cresc. poco a poco

- mi 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 - gurd, — mon hé - ri -

sf

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

poco più mosso

poco più mosso

crese poco a poco.

c. *crese poco a poco.*

- mains, Tu se - cum - rus a - lors non im - puis - sant cou -

Mus

crese poco a poco

c. *f* *Revenez au 1^{er} mouvt*

- va - ge Et dé - li - vras ma sœur cap - tive en - tre leurs

Revenez au 1^{er} mouvt

Tempo E *sfz*

c. *p*

mains O fils de Si - go - mon, Si -

p

Andato

c. *p*

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

Alto E^{na}

Alto Cor

6

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

sf

6

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

sempre sfz

sempre sfz

marcato

6

sfz *poco rit.* *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!

SIGURD

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

S

- nous une amitié sin - cè - re!

Ténors. *2^{te} f* *1^{re}*
 Jurez! Jurez!

Basses. *2^{te} f* *1^{re} f*
 Jurez! Jurez!

sempre cresc

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

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

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

ff
 Même mou!

S. Vous nous promet - tons de - vant vous ,
 C. Vous nous promet - tons de - vant vous ,

S. Dieu x — qui pu - nis - sez — le par - ju - re ,
 C. Dieu x — qui pu - nis - sez — le par - ju - re ,

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

me a - mi - tié fidele et pu - re.

me a - mi - tié fidele et pu - re.

Alto.

Vop.

f Je suis à toi, mon

f Je suis à toi, mon

fré - - re, je le ju - - re!

fré - - re, je le ju - re!

S. Je suis à toi, mon
C. Je suis à toi, mon

The first system of the musical score consists of three staves. The top staff is the vocal line (Soprano), the middle staff is the vocal line (Cello), and the bottom staff is the piano accompaniment. The lyrics are "Je suis à toi, mon". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

S. frè - re, je le ju - re!
C. frè - re, je le ju - re!

The second system of the musical score consists of three staves. The top staff is the vocal line (Soprano), the middle staff is the vocal line (Cello), and the bottom staff is the piano accompaniment. The lyrics are "frè - re, je le ju - re!". The piano accompaniment continues with a similar melodic and rhythmic pattern to the first system.

S. Devant le
C. Devant le

The third system of the musical score consists of three staves. The top staff is the vocal line (Soprano), the middle staff is the vocal line (Cello), and the bottom staff is the piano accompaniment. The lyrics are "Devant le". The piano accompaniment features a more complex rhythmic pattern with triplets and a prominent bass line.

S. ciel! devant le

G. ciel! devant le

S. ciel, devant mes

G. ciel, devant mes

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

G. ar - mes, de - vant tous! De - vant

S. le ciel, de - vant le ciel, de - vant mes

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

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

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

First system of musical notation, featuring piano accompaniment. The right hand contains triplets and a dynamic marking of *p*. The left hand features chords and a dynamic marking of *ff*.

Second system of musical notation, featuring piano accompaniment. The right hand contains staccato markings and a dynamic marking of *p*. The left hand features chords and a dynamic marking of *ff*.

Third system of musical notation, featuring vocal line and piano accompaniment. The vocal line includes the text "III DA." and "Récit mesuré." The piano accompaniment includes dynamic markings of *f* and *p*.

Fourth system of musical notation, featuring vocal line and piano accompaniment. The vocal line includes the text "vas et l'honneur et la vi - e, O chef - tou -". The piano accompaniment includes dynamic markings of *f* and *p*.

Fifth system of musical notation, featuring vocal line and piano accompaniment. The vocal line includes the text "-jour - vainqueur!" and "Vient de ses". The piano accompaniment includes dynamic markings of *f* and *p*.

II.

mais tol - lér ce - te li - queur!

II.

Scel - lez la coupe en main le ser -

II.

ment qui vous lie!

Soprani

Ténors

Basses

Scel - lez la coupe en main le ser -

Scel - lez la coupe en main le ser -

Scel - lez la coupe en main le ser -

GUNTHER.

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

p 3 3 3 3 3 3 3 3

- ser - - - Fly - dro - mel par - fu -
crescendo - - *poco*
crescendo *poco*

- me!
a poco Il faut boire

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. *— tous — devant vous, Dieux — qui pu — nis —*

T. *— tous — devant vous, Dieux — qui pu — nis —*

f Dieux! *f* Dieux!

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

T. *— 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

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

Detailed description of the first system: This system contains the first two systems of music. The first system has a vocal line (Soprano) and a piano line (Piano). The vocal line starts with a treble clef and a key signature of one flat. The lyrics are '-tié fi - dèle et pu - re, Une a - mi -'. The piano line starts with a bass clef and a key signature of one flat. The lyrics are '-tié fi - dèle et pu - re, Une a - mi -'. The second system has a vocal line (Soprano) and a piano line (Piano). The vocal line starts with a treble clef and a key signature of one flat. The lyrics are 'Une a - mi - tié'. The piano line starts with a bass clef and a key signature of one flat. The lyrics are 'Une a - mi - tié'. The piano line includes dynamic markings *p* and *mf*.

-tié fi - dèle et pu - re.
 -tié fi - dèle et pu - re
p fi - dèle et pu - re.
p fi - dèle et pu - re
mf

Detailed description of the second system: This system contains the third and fourth systems of music. The third system has a vocal line (Soprano) and a piano line (Piano). The vocal line starts with a treble clef and a key signature of one flat. The lyrics are '-tié fi - dèle et pu - re.'. The piano line starts with a bass clef and a key signature of one flat. The lyrics are '-tié fi - dèle et pu - re'. The fourth system has a vocal line (Soprano) and a piano line (Piano). The vocal line starts with a treble clef and a key signature of one flat. The lyrics are 'fi - dèle et pu - re.'. The piano line starts with a bass clef and a key signature of one flat. The lyrics are 'fi - dèle et pu - re'. The piano line includes dynamic markings *p* and *mf*.

S.  de suis à

C.  de suis à

 ils ont ————— ju-

 ils ont ————— ju-



S.  toi, mon frè - - re, je le

C.  toi, mon frè - - re, je le

 - ré de - - vant le

 - re de - - vant le



S. ju - re! Je suis à
 C. ju - re! 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

ju - re!

ju - re!

ils ont ju -

ont ju - ré, ils

Devant le ciel,

Devant le ciel,

- ré, ils

ont ju - ré, 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 De - vant 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 -

S. ar - mes, de - vant tous, de - vant tous!
 C. ciel, de - vant mes armes, de - vant tous!
 ciel, de - vant tous!
 - vant leurs - armes, devant tous!

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many triplets and slurs. The bass clef part provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and rhythmic patterns as the first system, with prominent triplets in both staves.

Third system of musical notation. The treble clef part shows a series of chords and melodic fragments, while the bass clef part continues with a steady accompaniment. Dynamics markings like *ff* and *p* are visible.

Fourth system of musical notation. This system is characterized by a series of chords in the treble clef, creating a harmonic texture. The bass clef part has a more active melodic line.

Fifth system of musical notation. It begins with a tempo change marking *And.^{te}*. The music becomes more melodic and slower in pace. The system concludes 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 of musical notation, which includes the vocal line and piano accompaniment for the recitative. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part features chords and a simple melodic line.

H.

De l'amour d'Atti - la daignez prendre ce ga - ge; Sil le recoit de

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a series of eighth notes, followed by a quarter rest and then more eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

H.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a prominent bass line and chords, with some dynamics markings like 'p' and 'f'.

R.

- ger!

The third system is a piano solo, consisting of three staves. It begins with a dynamic marking of 'f' (forte). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. There are also dynamic markings of 'p' (piano) and 'f' throughout the system.

SIGURD

Même mouvt. poco riten.

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

rall. col canto

2 Fl.

Detailed description: This system contains the first two measures of the piece. The vocal line (Soprano) begins with a fermata on the first measure, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of 'p' is present. A '2 Fl.' instruction is placed above the piano part.

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

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment continues with its rhythmic pattern, featuring arpeggiated chords in the right hand.

A l'aspect de cet - te beau - té!

Detailed description: This system contains measures 5 and 6. The vocal line has a fermata at the end of the phrase. The piano accompaniment features a consistent eighth-note accompaniment in the left hand and arpeggiated chords in the right hand.

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

sfz

Detailed description: This system contains measures 7 and 8. The vocal line has a fermata at the end of the phrase. The piano accompaniment features a consistent eighth-note accompaniment in the left hand and arpeggiated chords in the right hand. A dynamic marking of 'sfz' is present.

S.

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

S.

- chan - te Pour la premie - re fois!

pp Fin

Moderato

pp stacc.

GUNTHER

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

G.

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

G

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

SIGURD

Pour conqué-ri-r 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.

S

-rils nous combattrons tous deux!

pp

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a melodic phrase: "Mais au retour dans la pa - trie, —" followed by "Au sang que près de toi, frère, je verse". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

-ra, Tu donneras le prix

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "-ra," and then continues with "Tu donneras le prix". The piano accompaniment maintains its rhythmic pattern, with some changes in the right hand's texture.

GUNTHER Que je réclame - rai! — *sfz* J'en fait serment d'un cœur sin -

The third system introduces a new character, GUNTHER. The vocal line is in a treble clef and begins with "Que je réclame - rai! —" followed by "J'en fait serment d'un cœur sin -". The piano accompaniment is in a bass clef and features a more complex rhythmic pattern with sixteenth notes. Dynamic markings include *sfz* and *poco sfz*.

SIGURD Pour conqué -

G. -cè - re Et la main dans la main!

The fourth system features two vocal lines and a piano accompaniment. The first vocal line is for SIGURD, in a treble clef, with the lyrics "Pour conqué -". The second vocal line is for G., in a bass clef, with the lyrics "-cè - re Et la main dans la main!". The piano accompaniment is in a bass clef and features a complex rhythmic pattern with sixteenth notes. Dynamic markings include *pp* and *sfz*.

S
 _rir Brunehild la guer_riè - re Nous par_tir_ons demain,
 GUNTRER

Pour conqui_

S
 Nous parti_ons demain!
 _rir Brunehild la guerriè - re Nous parti_ons 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. *mf*
Dieux qui punis - sez le par - ju - re, Une a - mi -

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

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

p une a - mi - tié —

p une a - mi - tié —

p 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.  frè - re, je le ju - re!

G.  frè - re, je le ju - re!

 _vant le ciel, de_

 _vant le ciel, de_

 _vant le ciel, de_



S.  Je suis à toi, mon

G.  Je suis à toi, mon

 _vant leurs ar - mes,

 _vant leurs ar - mes,

 _vant leurs ar - mes,



S. frè - re! je le ju - ré!

C. frè - re! je le ju - ré!

de - vant tous! Ils ont ju -

de - vant tous! Ils ont ju -

S. devant le

C. devant le

- ré de - vant le

- Ils ont ju - ré

- ré de - vant le

S. ciel, devant le
 G. ciel, devant le
 ciel, Ils ont ju-
 Ils ont ju-
 ciel, Ils ont ju-ré,

S. ciel, devant mes ar - mes,
 G. 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, devant 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

5.

tous! Devant mes

tous! Devant mes

tous! Ils ont juré de vant le ciel,

tous! Ils ont juré de vant le ciel,

tous! Ils ont juré de vant le ciel,

5.

ar mes, de vant tous!

ar mes, de vant tous!

Ils ont juré de vant le

Ils ont juré de vant le

Ils ont juré de vant le

2. *avant* mes ar - mes, de - vant tous!

1. *avant* mes ar - mes, *avant* tous!

ciel, *avant* leurs

ciel, *avant* leurs

ciel, *avant* leurs

Piano accompaniment featuring triplets and arpeggiated chords.

2. *avant* tous!

1. *avant* tous!

ar - mes, de - vant tous!

ar - mes, de - vant tous!

ar - mes, de - vant tous!

ar - mes, de - vant tous!

Piano accompaniment featuring triplets and arpeggiated chords.

The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a piano (p) dynamic marking. It features a series of chords and melodic lines, with a first ending bracket marked with an 'x' above it. The lower staff is in bass clef and contains a bass line with triplets and other rhythmic patterns.

The second system continues the piece. The upper staff shows a first ending bracket with an 'x' above it. The lower staff continues with a bass line featuring triplets and other rhythmic patterns.

The third system shows the continuation of the musical piece. The upper staff contains chords and melodic lines, while the lower staff features a bass line with triplets and other rhythmic patterns.

The fourth system features a more complex texture. The upper staff has a series of chords and melodic lines, with some chords marked with accents (^). The lower staff has a bass line with triplets and other rhythmic patterns.

The fifth system concludes the piece. The upper staff has chords and melodic lines, with some chords marked with accents (^). The lower staff has a bass line with triplets and other rhythmic patterns.

Fin du 1^{er} Acte

ACTE II

PREMIER TABLEAU.

ISLANDE. — UNE FORÊT SOMBRE AVEC DES DOLMENS.

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

Andante sostenuto

PIANO.

Tomb. G. C&C et Cymb. Tomb. G. C&C et Cymb. *f* *dim*

pp *ff* *pp* *Ped.*

dim *For Solo.* *p*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a melodic line with quarter and eighth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

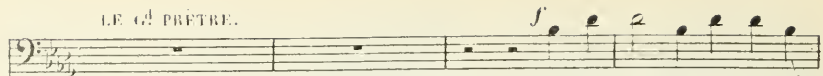
The second system continues the piece. The upper staff features a triplet of eighth notes in the second measure. The lower staff continues with chordal accompaniment, including a prominent B-flat note in the final measure.

Ped

The third system shows the continuation of the musical texture. The lower staff (bass clef) has a triplet of eighth notes in the second measure. The upper staff (treble clef) contains chords and rests.

The fourth system is more complex. The upper staff (treble clef) has a melodic line with a dynamic marking of *pp* (pianissimo) and a *p* (piano) marking. The lower staff (bass clef) has chords and rests. A *Ped.* marking is present below the lower staff.

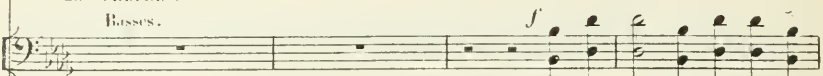
The fifth system concludes the page. Both the upper (treble) and lower (bass) staves feature chords and rests. A *pp* marking is visible at the beginning of the system.

LE 1^{er} PRÊTRE.

Dieux ter - ri - bles qui vous plai -

LES PRÊTRES.

BASSES.



Dieux ter - ri - bles qui vous plai -

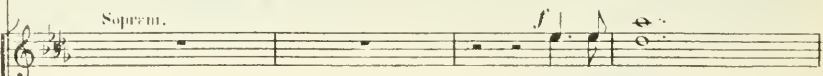


-sez, Dans les nu - a - ges embra - sés, Qu'en vos



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

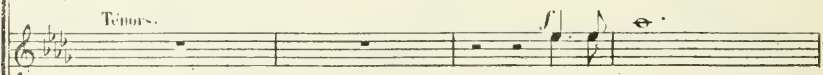
Soprani.



Qu'en vos mains

LE PEUPLE.

Ténors.



Qu'en vos mains

Basses.



Qu'en vos mains



Cd
P

mais dor-me le ton-ner - - re; — Dieux fa - rou-ches dont les an -
 mais dor-me le ton-ner - - re; — Dieux fa - rou-ches dont les an -
 dor - me le ton-ner - - re; —
 dor - me le ton-ner - - re; —
 dor - me le ton-ner - - re; —

Cd
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 -

-sez fléchir vo-tre co-lè-re! Dieu-x-er-n-els qui volez, la
 -sez fléchir vo-tre co-lè-re! Dieu-x-er-n-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
 Détour- nez vos
 Détournez vos
 Détour- nez vos
 Détournez vos

cel. P.
yeux de la ter - re!

tes. P.
yeux de la ter - re!

yeux de la ter - re!

yeux de la ter - re!

yeux de la ter - re!

Vcllo C.B. o. Tuba.

clib. dillit illit illit illit Ped. *

Cl.

Ped. * Ped. * Ped. * Ped. *

Ped. Ped.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and phrasing.

Second system of musical notation, continuing the piece. It includes a 'Ped.' (pedal) marking with a symbol consisting of three horizontal lines and a vertical line, indicating a change in the pedal point.

Third system of musical notation, showing a triplet of eighth notes in the bass line and a 'B^{us}' marking, likely indicating a breath mark for a vocal line.

Fourth system of musical notation, featuring another triplet of eighth notes and a 'B^{us}' marking, continuing the musical development.

LE C^h PRÊTRE

(comme inspiré)

Et toi, Fré - ia, dé -

Fifth system of musical notation, which includes a vocal line for the priest and a piano accompaniment. The piano part features a 'pp' (pianissimo) dynamic marking and a 'd^{iff}' marking, possibly indicating a change in articulation or phrasing.

61
P.

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

62
P.

frô - ne, Des vier - ges, au le -

63
P.

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

dim.

64
P.

- roume. Dé -

En Solo.

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

molto sf:

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

Poco più mosso.

pp

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

cresce poco a poco.

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

mf *sempre cresc.*
M. D.

M. D.
mf

rit.

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

a Tempo

bois,

Cres. Solo.

Ped. *

3
cresc.
pp
Ped. *

cresc. sempre
ff

LE 1^{er} PRÊTRE.

Dieux - ri - - - bles qui vous plai -

LES PRÊTRES.

Dieux - ri - - - bles qui vous plai -

ff

-sez Dans les nu -

8
9
10

Gd
 P. *tr*
 - a - - vos em - bra - sés,
 - a - - vos em - bra - sés,
 Qu'en vos
 Qu'en vos
 x
tr
 Gd
 P. Qu'en vos mains dorme le ton - ner
 P. 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
 x
tr
ff

I.
 P
 -re! Dieux fa - rou - - ches dont les au -

-re!
 -re!
 -re!

8 9 10

I.
 P
 -tes Sont rou -

-tes Sont rou -

8 9 10

-gis 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 -

Musical score for a vocal and piano piece. The score is in 2/2 time and features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent descending scale in the right hand and a supporting bass line in the left hand. The lyrics are: "-gis du sang des mor - tels, Lais -", "Lais -", "Lais -", "Lais - sez flé - chir vo - tre co -", "Lais - sez flé - chir vo - tre co -", and "Lais - sez flé - chir vo - tre co -". The score includes various musical notations such as dynamics (*f*, *m*, *tr*), articulation (accents), and performance markings (*x*, dashed lines).

P. *re!* Dieux cru -
re!
re!
re!
tr *tr* *tr* *f*
 P. *f* - el - qui vo - lez, la
 8 10 9 1
 8

1. p.
mil sur mi

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in bass clef with a key signature of two flats and a 2/2 time signature. It features three notes: 'mil' (middle C), 'sur' (C4), and 'mi' (C4). The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff is currently empty.

8-
9 10

This system shows the piano accompaniment for the first system. It features a grand staff with a treble clef and a bass clef. The right hand has a complex melodic line with many sixteenth notes, marked with a slur and a dashed line above it. The left hand has a simple bass line. The system is numbered 8- and contains measures 9 and 10.

2 p.
char par la mort con - duit,
De_tour_
De_tour_

This system contains the vocal line and piano accompaniment for the second system. The vocal line is in bass clef with a key signature of two flats and a 2/2 time signature. It features five notes: 'char' (C4), 'par' (C4), 'la' (C4), 'mort' (C4), and 'con - duit,' (C4). The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff is currently empty. The text 'De_tour_' appears at the end of the system.

8-
9 10

This system shows the piano accompaniment for the second system. It features a grand staff with a treble clef and a bass clef. The right hand has a complex melodic line with many sixteenth notes, marked with a slur and a dashed line above it. The left hand has a simple bass line. The system is numbered 8- and contains measures 9 and 10. The system concludes with a double bar line and a key signature change to one flat.

- nez De - 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

Musical score for the first system. It includes a vocal line (Soprano/Alto) and a piano accompaniment. The piano part features a dense texture of sixteenth notes in the left hand, with dynamic markings *f* and *tr*. The vocal line is in a higher register, with lyrics in French.

ter - - - re!
 ter - - - re!
 ter - - - re!
 ter - - - re!

Musical score for the second system. It includes a vocal line (Soprano/Alto) and a piano accompaniment. The piano part continues with sixteenth-note patterns, marked with *f* and *p*. The vocal line has lyrics in French.

Musical score for the third system, primarily piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, both with dynamic markings *f* and *p*.

STU RD (dans la coulisse)

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

GUNT 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

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

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

burg de flamme enfer-mée, 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^{er} PRÊTRE.

Quels pra. fa - nes au

fond de ces au - 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 -

SIGFRI (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 -

ff
 -va - - - - -
ff
 -va - - - - -
ff
 -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 in treble clef with lyrics 'du Rhin, Nous ve - nous con - que - rir la'. The second staff is a vocal line in bass clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The bottom two staves are a piano accompaniment in G major, 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 in treble clef with lyrics 'bel - le Val - ky - ri - e Qui, dans son pa - lais en - dor -'. The second staff is a vocal line in bass clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The bottom two staves are a piano accompaniment in G major, with the right hand playing a melodic line and the left hand providing harmonic support. A piano (*p*) dynamic marking is present.

sf

- 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 in treble clef with lyrics '- mi - e, Attend le - poux que lui promet O - din, At -'. The second staff is a vocal line in bass clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The bottom two staves are a piano accompaniment in G major, with the right hand playing a melodic line and the left hand providing harmonic support. A fortissimo (*sf*) dynamic marking is present.

tend l'é - poux que lui promet O - diu
 tend l'é - poux que lui promet O - diu
 tend l'é - poux que lui promet O - diu

le PRÊTRE *f*
 Trem - blez! les es - prits in - vi -

Même moui!

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

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

G^d
P.

mort! que vous marchez tous trois!

Sop. Trem_blez!

Ténors Trem_blez!

Bassos Trem_blez!

les esprits in_vi_sibles Vont sor_tir, me_na_gants, ter_

les esprits in_vi_sibles Vont sor_tir, me_na_gants, ter_

les esprits in_vi_sibles 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

le 6^d PRÊTRE

Du clamp sa _ cré voi _ là les

trois! —

trois! —

trois! —

p

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

mf
p.

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

Sop. *f*
 Trem.

Ténors *f*
 Trem.

Basses *f*
 Trem.

ff

mf
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 -

1. 6^e PRÊTRE

les PRÊTRES

Tremblez! les es_prits in_visibles Vont sor_

_tir, me_na_gants, ter_ri_bles, Des ar_bres, des rochers et des

_tir, me_na_gants, ter_ri_bles, Des ar_bres, des rochers et des

_tir, me_na_gants, ter_ri_bles, Des ar_bres, des rochers et des

*ff*6^e
P

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

les
P

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

lacs de ces bois, Tremblez! c'est à la mort

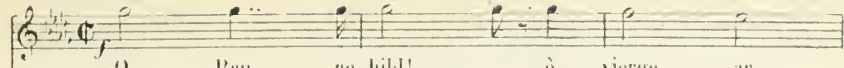
lacs de ces bois, Tremblez! c'est à la mort

lacs de ces bois, Tremblez! c'est à la mort

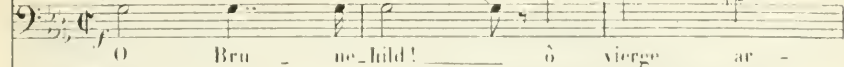
1. P. mort que vous mar - chez — tous trois, Trem -
 2. P. mort que vous mar - chez — tous trois, Trem -
 que vous mar - chez tous trois, Trem -
 que vous mar - chez tous trois, Trem -
 que vous mar - chez tous trois, Trem -
 que vous mar - chez tous trois, Trem -

1. P. _blez! c'est à la mort que vous mar - chez tous
 2. P. _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

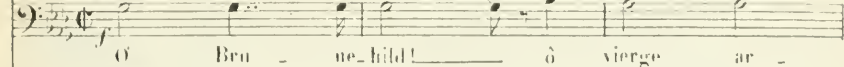
SIGFRID



GUNTHER



BAGN



trois!

trois!

trois!

trois!

trois!

ff

S. — mé - e, Dans un burg de flamme en fer - mé - e, Vers

G. — mé - e, Dans un burg de flamme en fer - mé - e, Vers

H. — 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

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

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

All^o vivace (une mesure équivalent à un temps de la mesure précédente)

S.
 main!

G.
 main!

H.
 main!

Sop. *p stacc.*
 Bien - tôt le ko - hold à -

Ténors *p stacc.*
 Bien -

Basses *p stacc.*
 Bien -

All^o 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 -

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

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

The first system consists of three staves. The top two staves are vocal lines in G major (one treble, one bass). The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes and triplets. A dynamic marking of *f* is placed above the piano staff.

LE 6^d PRÊTRE *cresc. sempre.*

Et vos corps sans sépul - tu - re,

LES PRÊTRES

Et vos corps sans sépul - tu - re.

corps sans sé - pul - tu - re, Ou - -

Et vos corps sans sépul - tu - re,

Et vos corps sans sépul - tu - re,

cresc. sempre.

The second system continues the musical piece. It features five vocal staves and a piano accompaniment. The vocal parts are: LE 6^d PRÊTRE (bass), LES PRÊTRES (bass), a vocal line in treble clef, another vocal line in treble clef, and a vocal line in bass clef. The piano accompaniment is in the bottom staff, featuring a complex rhythmic pattern with many beamed notes. Dynamic markings include *f* and *cresc. sempre.*

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 vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

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

The second system of the musical score consists of six 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 two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The word "Pea." is written at the bottom left of the piano part.

Des vau - tours et des cor - beaux,

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,

SIGURD

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!

S.  - hild' — ô vierge ar - mé - e, Dans un

T.  - hild' — ô vierge ar - mé - e, Dans un

B.  - hild' — ô vierge ar - mé - e, Dans un



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

T.  burg de flamme en - fer - mé - e, Vers

B.  burg de flamme en - fer - mé - e, Vers



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

T.  toi, par ce som - bre che - min, Nous marchons, nous mar -

B.  toi, par ce som - bre che - min, Nous marchons, nous mar -



S
- chous le glaive à la main!

T.
- chous le glaive à la main!

B.
- chous le glaive à la main!

LE 1^{er} 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, Econ-

And^{mo} mosso
 - tez les décrets d'O - diu!
 LES PRÉTIRES
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^{mo} mosso
p

f *sempre più f*
 - ri - ble Ear - ret in - fle -
f
 - ri - ble Ear - ret in - fle -
f
 - ri - ble Ear - ret in - fle -
f
 - ri - ble Ear - ret in - fle -
f *sempre più f*

- xi - - - ble!
 - xi - - - ble!
 - xi - - - ble!
 - xi - - - ble!

ff *cresc.* *p*
pp *p*

LE 6^d PRÊTRE

Un seul, de Bruue.

pp *mf*

- hild rompra fenchan.te.ment, Un seul peut éveil.

pp
 Tamb. et Timb.

G^d
P. *sf:*
-ler la déesse exi - lé - e! Sonant le cor sa -

Tromb. et B.C.

G^d
P. -éré Dans la som - bre val - lé - e, Un

Cors

G^d
P. seul, héros au cœur de di - a - mant, Des es - prits in - fer -

G^d
P. -naux vainera la troupe ailé - e!

Cors

p
Et ce - lui - là, plus

pp
pur que l'an - ge d'un beau

jour, Vier - ge de corps et

dà - me, Nan - ra jamais su -

G¹
P.

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

G¹
P.

- me, Au mur - mu - re ja - mais des pa - ro - les da -

G¹
P.

- mour!

LES PRÊTRES.

f *sempre più f.*

Vous sa - vez d'un Dieu ter - ri - ble l'ar.

Sopran.

Vous sa - vez d'un Dieu ter - ri - ble l'ar.

Ténors.

Vous sa - vez d'un Dieu ter - ri - ble l'ar.

Basses.

Vous sa - vez d'un Dieu ter - ri - ble l'ar.

cres poco a poco.

sigurd.

Récit.

f *3*

Prê - tres! appor - tez -

le -
p.

_rét in - fle - xi - - - - ble!

_rét in - fle - xi - - - - ble!

_rét in - fle - xi - - - - ble!

_rét in - fle - xi - - - - ble!

ten. *3* *All^o vivace*

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

Soprani.

Bien - tôt le Ko - hold a - ler - te

stacc.

Ténors.

Bien - tôt le Ko -

p stacc.

Basses.

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 1^{er} PRÊTRE.

LES PRÊTRES.

Et

Et

Et vos corps

dé - chi - rés, Et

dé - chi - rés, Et

f

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,

f

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 five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems: the first system has two staves (Soprano and Alto) and the second system has three staves (Tenor, Bass, and another Soprano/Alto). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "Ou - - tra - - gés, mis en lam-". The second system continues with the lyrics: "Ou - - tra - - gés, mis en lam-". The third system has a vocal line with lyrics: "-tra - gés, mis en lam - beaux," and a piano accompaniment. The fourth system has a vocal line with lyrics: "Ou - - tra - - gés, mis en lam-" and a piano accompaniment. The fifth system has a vocal line with lyrics: "Ou - - tra - - gés, mis en lam-" and a piano accompaniment.

- beaux, Vont deve - nir la pa - tu - re
 - beaux, Vont deve - nir la pa - tu - re
 Vont deve - nir la pa - tu - re des van-
 - 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 five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems: the first system has two staves (Soprano and Alto) and the second system has three staves (Tenor, Bass, and another Soprano/Alto). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "- beaux, Vont deve - nir la pa - tu - re". The second system continues with the lyrics: "- beaux, Vont deve - nir la pa - tu - re". The third system has a vocal line with lyrics: "Vont deve - nir la pa - tu - re des van-" and a piano accompaniment. The fourth system has a vocal line with lyrics: "- beaux, Vont deve - nir la pa - tu - re" and a piano accompaniment. The fifth system has a vocal line with lyrics: "- beaux, Vont deve - nir la pa - tu - re" and a piano accompaniment. The word "Ped" is written at the bottom left of the piano accompaniment.

G¹
 P.
 des van - tours et des cor - beaux,

les
 P.
 des van - tours. et des cor - beaux,

-tours et des cor - beaux, et

des van - tours et des cor - beaux,

des van - tours et des cor - beaux,

G²
 P.
 et des cor - beaux!

les
 P.
 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^e 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. Treble clef with a key signature of two sharps (F# and C#). The bass clef part begins with a piano (*p*) dynamic marking. The music consists of rhythmic patterns in both hands.

Second system of piano accompaniment, continuing the rhythmic patterns from the first system.

Third system of piano accompaniment. The bass clef part features a *ff* (fortissimo) dynamic marking towards the end of the system.

GUNTHER

Récit

Vocal line for Gunther. The tempo is marked *Aud^{te} mosso*. The music includes triplets in both the treble and bass clefs. The lyrics "Lequel de nous va tenter l'aven..." are written below the staff.

_tu-re?

HAGEN

Vocal line for Hagen. The lyrics "_tu-re?" and "Qui de" are written below the staff. The piano accompaniment below features a piano (*p*) dynamic marking.

B

nous res_te_ra ____ dans la fo_rêt obs_cu_re?

p

SIGURD

Moi!

Les Dieux sont ar_

Tromb
p

S

(à Gunther)

Quand Bruue_

H

_més d'inexo_rables traits! Que peut contre eux notre fai_bles_se?

p

Récit

S

_bild se_ra dans ton pa_lais, Souviens-toi seule_ment, Gunther, de ta pro_mes_se,

p

S. *a Tempo*
 Et des ser-ments que tu m'as faits!

S. *dolce*
 J'ai gar - dé mon âme in - gé - nue — A la fi - ancée inou -

p
col canto legato

S. *poco rit.* *a Tempo*
 - nue — Qui sur mon cœur devait ré - gner, Et ja - mais un mot de ma

S. *sfz*
 bou - che Nollen - sa sa fierté — fa - rou - che, C'est moi, qu'en ses de -

S. *ff* *ff*
 - crets, O - din vent dé - si - gner!

Mort... nouv!

RAGEN

a Gunther

Ce lui qui parve

un près de la Val-kyrie, Rep dra la diéesse à la

vie, Devien dra pour ja mais son

GUNTHER

Adieu donc, les pé-

maître, son é-poux!

6. *rit.* je veux les braver tous!

6. *rit.* je veux les braver tous!

SIGURD *dolce*
Tempo 1^o Un autre a-mour m'a pris mon a-me veut en-

SIGURD *dolce*
Tempo 1^o Un autre a-mour m'a pris mon a-me veut en-

5. *poco rit.* *sfz* a Tempo
-tiè-re, Brune-hild ne me verra pas; Sous ton cas-que d'ai-

5. *poco rit.* *sfz* a Tempo
-tiè-re, Brune-hild ne me verra pas; Sous ton cas-que d'ai-

5. *f*
-ran, sans le vi-va-ri-er, Je la conduirai dans tes

5. *f*
-ran, sans le vi-va-ri-er, Je la conduirai dans tes

5. bras! Par mon a-mour,

5. 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 Brunchild sera ma

pp

femme, Quelque prix que Sigurd récla - me,

Je ju - re! je ju - re de combler ses

mf

p

poco sfz

poco sfz

Aud^t sostenuto

ceux!
EN
D - de - eul - vos - sur - la - blan - che - the -
S^q
Toi - qui - d - sin - des - tu - a - ge -
Tenor
do - t - e - chis - Toi - qui - du - sei - des - un -
P
Piano accompaniment for the first system.

II.

rie, Elle sa - vance - se - brui - de - chant - re - li - gieux - Elle - vent - ap - pe -
LE P Ê T R S
Toi - qui - es - dans - les - o - ra - ges - Brû - ler - ton - en - fer -
Toi - qui - es - dans - les - o - ra - ges - Brû - ler - ton - en - fer -
Toi - qui - es - dans - les - o - ra - ges - Brû - ler - ton - en - fer -
Toi - qui - es - dans - les - o - ra - ges - Brû - ler - ton - en - fer -
Piano accompaniment for the second system.

R. *f* -ter le cor my-té-ri-eux A qui veut dé-li-vrer la bel-le Valky-

H. *f* -roux, O puissant O - din! Dieu sé - vè - re! Le

V. *f* O puissant O - din! Dieu sé - vè - re!

f -roux, O puissant O - din! Dieu sévè - re!

f -roux, O puissant O - din! Dieu sé - vè - re! Le

SIGURD.

A - mis, rece - vez mes adieux!

H. -ri - e!

V. *p* ciel - et la ter - re sont à tes ge - noux!

p Le ciel et la ter - re sont à tes ge - noux!

p Le ciel et la ter - re sont à tes ge - noux!

p ciel et la ter - re sont à tes ge - noux!

HAGEN (a part)

Son or - gueil le mè - ne à sa per - te!

4 CORYPHÉES SOLI.

(en scène)

Dieu, qui don - nes la vic - toi -

Il dormira de - main sur la grè - ve dé - ser -

- re, Son - ris dans ta gloi - re à ce guerrier

fort Qui vient, quit - tant sa pa - tri -

- e, Pour la Val - ky - ri - e - Affron - ter la

mort! Soprano
 Tenors *le CHŒUR en scène*
 Basses *f* O puissant O — diu !
 O puissant O — diu !

p *f* *ff*

Toi qui de sem des — a — a — a —
 Toi, qui de sem — de — in

p

f
 Fais dans les o — ra — ges Brill — ler — ton cour — roux Opu — sant O
 — ges Fais dans les o — ra — ges Brill — ler — ton cour — roux
 Toi qui des dans les — ra — ges Brill — ler — ton cour — roux

du... Dieu se - vere Le ciel et la ter - re sont a tes ge
 Opus au O du! Dieu se ve Le ciel et la ter - re sont a tes ge
 Opusant O du! Dieu re! Le ciel et la ter - re sont a tes e

Musical notation includes treble and bass staves with lyrics. Dynamics include *p* and *ff*.

noux, Sont a tes genoux a tes ge noux!
 noux, Sont tes noux a tes ge noux!
 - noux Sont tes enoux, les ge noux!

Musical notation includes treble and bass staves with lyrics. Dynamics include *f*, *p*, *pp*, and *pp sin celo.*

Musical notation for piano accompaniment, including treble and bass staves.

LE 6^d PRÊTRE

Récit

Lequel de vous, guerriers, va marcher plein d'au- dace Vers le palais de

SICR. Tempo 1^o

Moi!

feu?
Tempo 1^o

LE 6^d PRÊTRE.

Récit (Lento)

Prends ce cor sa- cré, Présen- de notre

Aud^{te} mosso.

Dieu! — Si l'épou- van- te ne te gla- ce, A-

Ped.

cresc.

6^{te} P. b^2 b^3 $\frac{6}{8}$

- lors qu'au-tour de toi les ho-hells vont rugir,

f

6^{te} P. b^2 b^3

Son - ne trois fois ce cor so -

6^{te} P. b^2 b^3

- no - re! D'un lac dont la flam - me de -

6^{te} P. b^2 b^3

vo - - re, A ton troi - sième ap - pel, le pa-

ff

41

Don - ne!

ff *tr* *sur-tout!*

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a few notes with a fermata. The piano accompaniment is complex, with many sixteenth notes and triplets. The key signature has two flats, and the time signature is 3/4.

The second system shows the piano accompaniment continuing. It features a mix of eighth and sixteenth notes. The dynamics include *p* and *pp*.

Recit. *a tempo.*

Surveillez-les, vous quittez cette rive!

Alto *pp*

The third system includes a vocal line in bass clef and piano accompaniment in bass clef. The vocal line has a triplet of eighth notes. The piano accompaniment has a steady eighth-note pattern. The key signature has two flats, and the time signature is 3/4.

Recit.

si le grand noir de l'axe la cap - ti - ve, sur les esprits vain.

The fourth system includes a vocal line in bass clef and piano accompaniment in bass clef. The vocal line has a triplet of eighth notes. The piano accompaniment has a steady eighth-note pattern. The key signature has two flats, and the time signature is 3/4.

a Tempo.

-ous, jus-qu'aux rives du Rhin Il se - ra ramene sou - dain!

The fifth system includes a vocal line in bass clef and piano accompaniment in bass clef. The vocal line has a triplet of eighth notes. The piano accompaniment has a steady eighth-note pattern. The key signature has two flats, and the time signature is 3/4.

G.1
 P.

x

Telle est des

G.1
 P.

dieux

ff

ppesse.

G.1
 P.

la vo - lon - té ter

ff

G.1
 P.

ble!

ff

mf

GUNTHER (à Sigurd)

Puisse s'ouvrir pour toi le bug i_nacces - si - ble!

BAGEN (à Sigurd)

Puisse s'ouvrir pour toi le bug i_nacces - si - ble!

crescendo poco a poco

G. Puisses-tu triompher des colè - res d'un Dieu!

H. Puisses-tu triompher des colè - res d'un Dieu!

SIGURD.

G. Puisses-tu revenir près de Gun - ther!

S. - dieu!

Même mouvt

LE 6^e PRÊTRE.

O puissant O - di!

LES PRÊTRES.

O puissant O - di!

Soprani.

O puissant O - di! Toi, qui du

Tenors

O puissant O - di!

Basses.

Puissant O - di!

Même mouvt

(Le chœur s'éloigne)

sein des nu - a - ges, Fais dans les o -

Toi, qui du sein des nu - ages,

LES PRÊTRES. (avec les Basses)

Toi qui

- ra - ges Brill - ler ton cour - roux, *f* 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,

Detailed description: This system contains three staves. The top staff is a vocal line in G major with lyrics: "- ra - ges Brill - ler ton cour - roux, O puis_sant O -". The middle staff is another vocal line with lyrics: "Fais dans tes o - ra - ges Brill - ler ton cour - roux,". The bottom staff is a piano accompaniment with lyrics: "Fais dans tes o - ra - ges Brill - ler — ton cour - roux,". The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the second measure.

- du! Dieu sé - vè - re! Le ciel et la
 O puis_sant O - du! Dieu sé - vè - re! Le ciel et la
 O puis_sant O - du! Dieu sé - vè - re! Le ciel et la

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "- du! Dieu sé - vè - re! Le ciel et la". The middle staff is another vocal line with lyrics: "O puis_sant O - du! Dieu sé - vè - re! Le ciel et la". The bottom staff is a piano accompaniment with lyrics: "O puis_sant O - du! Dieu sé - vè - re! Le ciel et la". The piano part continues with a similar rhythmic pattern. A dynamic marking of *f* (forte) is present at the beginning of the second measure. A fermata is placed over the first measure of the top staff.

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 -

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "ter - re sont à tes ge - noux, Sont à tes ge -". The middle staff is another vocal line with lyrics: "ter - re sont à tes ge - noux, Sont à tes ge -". The bottom staff is a piano accompaniment with lyrics: "ter - re sont à tes ge - noux, Sont à tes ge -". The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand. Dynamic markings of *f* (forte) and *p* (piano) are present throughout the system.

Même mouvt!

- noux, A tes ge - noux!

- noux, A tes ge - noux!

- noux, A tes ge - noux! -

Même mouvt!

p *pp* *p* *p staccato*

The first system consists of three vocal staves and two piano staves. The vocal parts are in treble and bass clefs, with lyrics in French. The piano accompaniment is in G major and 7/4 time, featuring a complex rhythmic pattern with slurs and dynamic markings.

SIGURD. Récit. Tempo 1^o

Le bruit des chants s'éteint dans la fo-rêt im - men-se!

Sous les tilleuls sa - rés — tout est ombre et si-

The second system begins with a recitative section for the character Sigurd. It features a single vocal staff in C major and common time, with lyrics in French. The piano accompaniment is in G major and 7/4 time, with dynamic markings of *pp* and *ppp*. The system concludes with a tempo change to 'Tempo 1^o' and the start of a new musical phrase.

Allegro con fuoco.

5. -len-ce, Et je me sens au cœur l'an-da-ce d'un hé-ros!

subito. col canto. f

Récit. (dans le mouve!)

5. Pourquoi tarder? Que le combat com-

3 3 *vo*

a Tempo

5. -men-ce!

f *3 3*

5. O cor, de ces bois noirs éveil-le les é-chos!

f *P ten.* *a Tempo. Allegro.* *pp pp*

3 3

Récit

S. Non! Si ma force et mon con-ra-ge

ad lib.

f

Lento,

Succombent dans l'ef-fort, Si la mort n'attend —

f *f* *pp*

Allegro.

S. dans cette î - le sau - ve! Es -

p

pp

Cors *sourdines pp*

Même mou-ve-ment!

S. -pris, — gardiens de ces lieux vé - né - rés, Sachez quel

S. *non, redit par votre bon - che, M'éveil - le - ra sur une finèbre*

S. *con - che, Lorsque j'y dormi - raj!*

sfz

Même mou!
SORD. pp

fil - da! vierge au pâ - le sou - ri - re,

S. *Jenne lys - teublant - 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 —

S. — da! Hil — da! c'est ton doux

S. nom que vien — dra di — re, Sur ma

5. tom - be, la nuit - en pleurs!

pp

elles solo sans sourdines

All^o con fuoco

cl.

f

SIGURD

deciso

Mais non! ——— point de tris - te pré -

f

5. - sa - ge! Mon amour double - ra ma force et mon cou -

s. *-ra - go! El - ves, Ko_holds Es -*

f

s. *-prits, paraissez tous!*

s. *Je viens à vous!*

Une mesure entière équivant à un temps de la mesure précédente

ff

dim. poco a poco

Il sonne du cor *(dans la coulisse)*

fp *pp*

(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 upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system continues the piece. It begins with a forte (*ff*) dynamic marking. The upper staff features a melodic line with some rests and a final flourish. The lower staff continues with a consistent eighth-note accompaniment.

The third system shows a change in the upper staff's texture, with more complex chordal structures and sixteenth-note patterns. The lower staff maintains its eighth-note accompaniment. The dynamic remains forte.

The fourth system continues with the same textures as the previous system. The upper staff has a series of chords and melodic fragments, while the lower staff provides a steady accompaniment. The dynamic is marked *ff*.

(Un rocher disparaît et laisse voir trois femmes penchées sur une fontaine)

The fifth system concludes the page. The upper staff features a series of chords and melodic fragments, while the lower staff provides a steady accompaniment. The dynamic is marked *ff*.

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-

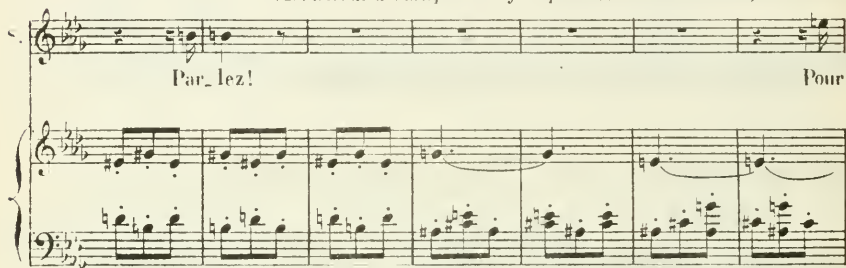
(Les trois hornes se dressent devant Sigurd et lui font signe que c'est un lincol qu'elles lavent)

vous dans cette ou - de?

S. 

Un lin_coul! Pour qui?

(Les trois norves indiquent à Sigurd que le lincol lui est destiné)

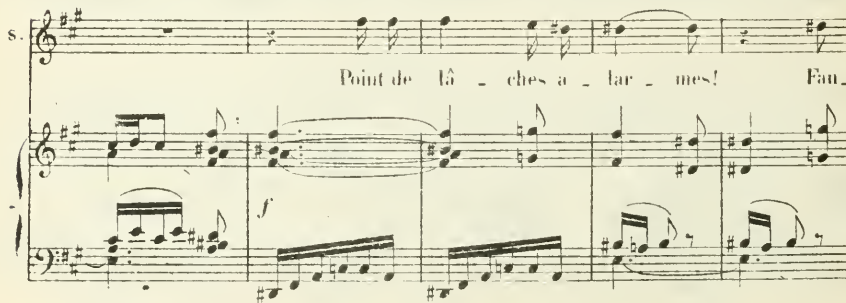
S. 

Par_lez! Pour

(Les trois norves disparaissent dans la fontaine)

S. 

moi!..

S. 

Point de lâ_ches a_lar_mes! Fau_

S. *tô - mes, qui ve - nez au de - vant de mes pas,*

S. Vos pré - sa - ges de mort

S. ne m'ar - rê - teront pas!

Il se prépare à sonner pour la seconde fois du cor sacré. A la lueur des éclairs des Valkyries armées apparais-

sent de tous côtés et cherchent à le lui arracher. Sigurd lutte vaillamment contre elles. Des Kobolds viennent

First system of musical notation, featuring two staves (treble and bass clefs) with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with similar rhythmic complexity and accidentals.

Third system of musical notation, showing a transition in the right hand with more complex melodic lines and some 'x' marks above notes.

Fourth system of musical notation, featuring a *ff* dynamic marking and complex rhythmic patterns in both hands.

Fifth system of musical notation, featuring a *ff* dynamic marking and complex rhythmic patterns in both hands.

Sixth system of musical notation, featuring a *ff* dynamic marking and complex rhythmic patterns in both hands.

Piano accompaniment for the first system, featuring a treble and bass clef with complex chordal textures and melodic lines.

Piano accompaniment for the second system, continuing the complex textures from the first system.

STICHD

Je vous vain - crai

mf

Musical system for the character Sigurd, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Je vous vain - crai". The piano accompaniment is marked *mf*.

S

penles sans pour - tue Des fils de l'ou - bre!

Musical system for the character S, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "penles sans pour - tue Des fils de l'ou - bre!".

Une nuée de fainéants et de lutins de toute sorte se joint aux Valkyries et aux Kjötds en hochant au tour de Sigurd.

crescendo *poco a poco*

Piano accompaniment for the final system, featuring a treble and bass clef with complex textures. The system includes dynamic markings *crescendo* and *poco a poco*.

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.

STICCO (L'è pie à la main, appuyé contre un - che)

Ar - riè - re! Ko - holds!

cresce poco a poco.

Ar - riè - re! noirs es - prits! Ar -

- riè - re! Pour la se - con - de

p

fois, cor sa - cré, re - ten - tis!

pp

(Il sonne du Cor)

The first system of music shows a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a few notes, followed by a long rest. The piano accompaniment consists of rhythmic patterns in both hands, with some chords and moving lines.

Le fœud du théâtre s'ouvre: un feu apparaît baigné par une douce clarté. Les Valkyries et les Kjolods se sont écartés. 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)

This section is marked 'Andante' and 'dans la coulisse'. It features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment. The piano part includes a section marked *pp* *B. ass.* (Basso continuo). The music is in a key with two sharps and a 7/4 time signature.

1^{er} et 2^ds Soprani. (bouche fermée)

pp legato molto.

The vocal parts are arranged in three systems. The first system is for the 1^{er} and 2^ds Sopranos, marked *pp* *legato molto*. The second system is for the Tenors, also marked *pp* *legato molto*. The third system shows the piano accompaniment for these parts. The music is in a key with two sharps and a 7/4 time signature.

poco sf:

This section is marked 'poco sf' and features piano accompaniment on two staves. The music is in a key with two sharps and a 7/4 time signature. It consists of rhythmic patterns and chords in both hands.

Musical score for the first system, featuring a piano and a tuba. The piano part has a treble and bass clef with a 3/4 time signature. The tuba part is in the bass clef. The piano part has a melodic line with some slurs and accents. The tuba part has a rhythmic pattern of eighth notes. There are markings "Tub. 3" and "8' bassa" with a dashed line.

Musical score for the second system, featuring a piano and a tuba. The piano part has a treble and bass clef with a 3/4 time signature. The tuba part is in the bass clef. The piano part has a melodic line with some slurs and accents. The tuba part has a rhythmic pattern of eighth notes. There is a marking "pp" at the beginning of the tuba part.

Musical score for the third system, featuring a piano and a tuba. The piano part has a treble and bass clef with a 3/4 time signature. The tuba part is in the bass clef. The piano part has a melodic line with some slurs and accents. The tuba part has a rhythmic pattern of eighth notes. There are markings "3" and "5" under the tuba part, and "8' bassa" at the bottom.

DANSES

PIANO

p

una corda

Soprani.

p

ppp

sf

COEUR INVISIBLE.

Ténors.

ppp

mf

1^o
2^o

mf

p

p

una corda.

ff

SIGURD (S'arrachant aux Elfes)

Non! sur moi, com-me l'épouvan-te, La vo-lup-

7

te doit res - ter im - puis - san - te!

ff *p*

8

pp *p*

8

pp *cresc: poco a poco*

8

8

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with complex rhythmic patterns, including triplets and sixteenth notes. The second system continues the accompaniment with similar rhythmic complexity.

Tempo 1^o (Cette mesure équivaut à un temps de la mesure précédente)

Two staves of piano accompaniment, marked *ff*. The tempo is indicated as *Tempo 1^o*. The music features a more rhythmic accompaniment with eighth and sixteenth notes.

SIGURD

Reten-tis dans ces sombres-bois,

Two staves of piano accompaniment, marked *mf*. The music is in a minor key and features a steady accompaniment with eighth and sixteenth notes.

O cor-sa-cré,

Pour la troi-siè-me fois!

Two staves of piano accompaniment, marked *f*. The music continues with a steady accompaniment, featuring eighth and sixteenth notes.

(Il sonne du cor)

Cor.

(Dans le couloir)

ff

3

ppp

Detailed description: This is a musical score for a Horn (Cor.) part. It begins with a dynamic marking of *ff* (fortissimo) and a tempo marking of 3 (triple). The music features a series of chords and a melodic line that transitions to a *ppp* (pianissimo) dynamic. The score is written on a single staff with a treble clef and a key signature of two sharps (D major or F# minor).

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.

ff

Detailed description: This is the first system of a piano accompaniment score. It consists of two staves, treble and bass clef, with a key signature of two sharps. The music is characterized by a strong, rhythmic accompaniment in the bass and a more melodic line in the treble. The dynamic marking is *ff* (fortissimo).

Detailed description: This is the second system of the piano accompaniment score. It continues the rhythmic and melodic patterns established in the first system, maintaining the *ff* dynamic.

ff

Detailed description: This is the third system of the piano accompaniment score. The music continues with the same intensity and rhythmic drive, marked with *ff*.

sempre più

Detailed description: This is the fourth and final system of the piano accompaniment score on this page. The music concludes with a sense of increasing intensity, marked with the instruction *sempre più* (always more).

First system of a musical score. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

Second system of the musical score. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. The key signature changes to one sharp (F#).

Third system of the musical score. The right hand has a simple melodic line, and the left hand has a steady accompaniment. The key signature changes to one flat (Bb). The instruction *p staccato* is written above the right hand.

Fourth system of the musical score. The right hand has a melodic line, and the left hand has a bass line with long notes. The key signature remains one flat (Bb). The instruction *f* Tromb. is written below the left hand.

Fifth system of the musical score. The right hand has a melodic line, and the left hand has a bass line with chords. The key signature remains one flat (Bb). The instruction *f* is written below the left hand.

Sixth system of the musical score. The right hand has a melodic line, and the left hand has a bass line with chords. The key signature remains one flat (Bb). The instruction *f* is written below the left hand.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand plays a series of chords, while the left hand plays a bass line with some grace notes. A dynamic marking *p* (piano) is present.

Second system of musical notation. The right hand continues with chords, and the left hand features a more active bass line. The instruction *sempre crescendo* is written across the system.

Third system of musical notation. The right hand plays chords with a descending melodic line. The left hand has a complex bass line with many sixteenth notes.

Fourth system of musical notation. The right hand continues with chords and a descending line. The left hand has a complex bass line with many sixteenth notes.

Fifth system of musical notation. The right hand continues with chords and a descending line. The left hand has a complex bass line with many sixteenth notes. A fermata is placed over the final measure, with the number 8 written above it.

8

8

SIGURD.

Hil - da, le lac flamboie ——— Et mon cœur bat de

s.

joie! ——— Au com. bat! ——— au combat! ———

8

Rideau de nuages.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It consists of five measures with various chordal textures and melodic fragments.

Second system of musical notation, continuing the grand staff. It features more complex melodic lines in the treble clef, including slurs and accents, and a steady accompaniment in the bass clef.

Third system of musical notation, showing further development of the musical themes. The treble clef has more active melodic lines, while the bass clef provides a consistent harmonic foundation.

Fourth system of musical notation, characterized by a more rhythmic and melodic intensity. The treble clef features a series of eighth-note patterns, and the bass clef has a more active accompaniment.

Fifth system of musical notation, the final system on the page. It features a dense texture with many notes in both staves, including slurs and dynamic markings like *ff* (fortissimo) in the final measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures and dynamics.

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

Fourth system of musical notation, including dynamic markings *Jp* and *rit.*, and the instruction *Tam-Tam*.

Maestoso

8^e bassa

Fifth system of musical notation, featuring dynamic markings *ff* and *ppp*, and concluding with a double bar line.

Fin du 1^{er} Tableau du 2^e acte

DEUXIÈME TABLEAU.

Une salle d'un palais magique. Brunchild enlornie.

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.**Pressez.**a tempo.*

pp *p*

The second system of music continues the piano accompaniment. It features a triplet of eighth notes and a decrescendo from *pp* to *p*. The tempo markings are *a tempo.*, *Pressez.*, and *a tempo.*

And.^{te} mosso.
Cue. *for.*

fp *p*

The third system of music is marked 'And.^{te} mosso.' and 'Cue. for.'. It features a forte dynamic (*fp*) in the right hand and a piano dynamic (*p*) in the left hand. The music is characterized by rapid sixteenth-note passages.

fp

The fourth system of music continues the rapid sixteenth-note passages in the right hand, maintaining the *fp* dynamic.

Tempo 1^o

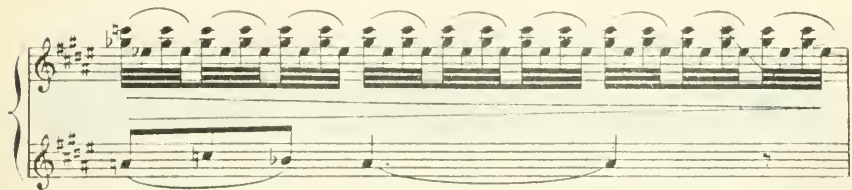
fp

The fifth system of music is marked 'Tempo 1^o' and features a forte dynamic (*fp*). The right hand continues with rapid sixteenth-note passages, while the left hand has a more rhythmic accompaniment.

les 2 Ped.



First system of musical notation. The upper staff contains a complex rhythmic pattern of sixteenth notes with slurs. The lower staff contains a few notes with a long horizontal line above them, indicating a sustained or held note. The dynamic marking *p* *espress.* is written below the lower staff.



Second system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes with a long horizontal line above them, similar to the first system.



Third system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes with a long horizontal line above them.



Fourth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes with a long horizontal line above them.



Fifth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes with a long horizontal line above them. The dynamic marking *fp* is written below the lower staff. The tempo marking *piu mosso* is written above the lower staff.



Sixth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a few notes with a long horizontal line above them.

♩ tempo

pp

First system of a piano score. The right hand features a rapid, repetitive sixteenth-note pattern with slurs. The left hand plays a simple, slow-moving bass line. The dynamic marking *pp* is present.

Second system of the piano score. The right hand continues with the same rapid sixteenth-note pattern. The left hand has a few notes, including a chord with a fermata.

Third system of the piano score. The right hand continues with the rapid sixteenth-note pattern. The left hand has a few notes, including a chord with a fermata.

poco più mosso

Fourth system of the piano score. The right hand has a few notes, including a chord with a fermata. The left hand has a few notes, including a chord with a fermata. The tempo marking *poco più mosso* is present.

Andante

pp

Fifth system of the piano score. The right hand has a few notes, including a chord with a fermata. The left hand has a few notes, including a chord with a fermata. The tempo marking *Andante* and dynamic marking *pp* are present.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a minor key, indicated by the key signature.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The texture is consistent with the first system.

Third system of the piano score. The right hand's melodic line is more active, with some chords. The left hand's accompaniment remains steady.

Fourth system of the piano score. The right hand has a more complex melodic line with some grace notes. The left hand's accompaniment becomes more rhythmic, with some chords. The dynamic marking *poco sfz* is present.

Fifth system of the piano score. The right hand features a melodic line with some grace notes. The left hand's accompaniment is steady. The dynamic marking *p* is present.

First system of a piano score. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present in the second measure.

Second system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *pp* in the first measure and *ppp* in the second measure.

Third system of the piano score. The right hand features a melodic line with a slur and a fermata. The left hand plays a steady eighth-note accompaniment.

Fourth system of the piano score. The right hand features a melodic line with a slur and a fermata. The left hand plays a steady eighth-note accompaniment.

Fifth system of the piano score. The right hand features a melodic line with a slur and a fermata. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *pp* and *f*.

Andante mosso quasi Allegretto

SILENCE (Il entre, l'épée à la main, conduit par les trois norne.)

Maestoso

Recit

Je suis vainqueur!

La voilà, c'est

Andante

f Recit

el - le!...

Puissances du ciel! quelle est

a Tempo

And^{te} sostenuto

bel - le!

Quel sourire char - mant —

pare sa lèvre en fleur!...

Récit

Elle ne verra pas mourir sa ge, et du

rit. a Tempo (Il abaisse la visière de son casque.)

roi La noble loyauté ne sera pas trompée!

mf *col canto* *f*

Récit

Et maintenant sous mon épée, O Brune-hild, éveille-le-

dim. e rit.

Andante *dolce*

S. - toi! O Brunehild, é - veil - le - toi!

crescendo *poco a poco*

BRUNEHILD

ff

B. - lui! splen - deur du jour!

dim

R.

Salut! astre au front pur, — Qui de ses rayons

M. D.

R.

dor sèmes l'im - men - se a - zur!..

f *fp*

R.

p Dieux! a - baissez sur nous des re -

- gards fa - vo - ra - bles,

R.

Aux dou - leurs des lu -

R.

- mains mon - trez - vous se - con -

B.

- ra - bles! Aux douleurs des lu -

sfz

B.

- mains mon - trez - vous se - con - ra -

dim.

p

R.

- bles!

p

B.

Sa - lut, ter - re!

f

B. *mf*
 _lut! nonrice au sein fé - cond, Qui fais croî - 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

sol

Più mosso

f 2.

BRUNEHILD *And^{te} maestoso*

Mais quel guerrier vaillant et fort, Bravant pour moi — l'affreuse

p

B

mort, A, par le pouvoir de ses armes, De ma pri-

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-

sfz

-gret te Près de toi les palais des cieux!

Andr. mosso

f

BRUNHILD

f

Les esprits dé_ploy_ant leurs

B.

ai - les Vont vers les demeu - res mor - tel - les Bien -

p

B.

-tot m'emporter a_vec toi! Guerrier, prends

p

R.
place au - près de moi!

R.
p
Brue_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

B.

A ton foyer, pai-

sfz *pp*

B.

-sible, as-si-se, El-le vi-va

B.

sfz *sfz poco a poco*

fière et sou-mi-se, En t'ai-mant

B.

dim et rall.

jusqu'au dernier jour! En t'ai-mant jusqu'au dernier

dim.

Larghetto *(Ella s'endorf)*

B.

jour!

pp

B.

dolce

La Valkyrie est la conquête - te!

cl.

Même mouvement

SIGEB (releverant son casque)

Récit

O Gunther! mon a-mi, mon frè-re, Tu n'auras

2 Ped.

pas en vain coup - té — Surma force et maloyan - té!

p

SIGURD (*Plaçant son épée nue entre Brunehild et lui*) *f*

Glo - ve, sépare - moi de la vierge guer -

f col canto.

Tronb.

ri - re! Perce mon cœur, — ô noble fer, — Simèten - dant — sur cette

couche, Ace voile - sacré — je tou - che.

Allegro vivace.

f, *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.

M.G. M.D.

sempre cresc M.G. M.D. 7 7

Larghetto

ff x V

x V

Fin del 2.° Acto.

ACTE III

Un jardin du Burg de Gauthier.

A gauche le palais de Gauthier avec une fenêtre éclairée.—La nuit.

Andantino.

Cors. B^{es}
 PIANO. *p*
 Timb.
 8^e basses
 B^{es}. Cl.
 Altos, V^{es}
poco rit. *p*
pp
 Timb.
p

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents. The lower staff (bass clef) features a dense, rhythmic accompaniment of chords. A dynamic marking of *sf* (sforzando) is present in the first measure of the upper staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a complex texture with many beamed notes. Dynamic markings include *rit.* (ritardando) and *dim.* (diminuendo) in the lower staff.

Third system of musical notation. The upper staff features a melodic line with slurs. The lower staff continues the accompaniment with slurs and accents. The key signature changes to one flat.

Fourth system of musical notation. The upper staff includes a trill (*tr*) in the second measure. The lower staff has a dense accompaniment. A *dim.* marking is present in the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff features a rhythmic accompaniment. Dynamic markings include *p* (piano) in the first measure and *sfp* (sforzando piano) in the third measure.

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff features a dense accompaniment. Dynamic markings include *tr* (trill) in the first measure and *ff* (fortissimo) in the second measure, followed by *dim.* (diminuendo) in the third measure.

diminuendo poco a poco.

Soprani.

CHOEUR INVISIBLE.

Ténors.

A la

A la

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 - cidans ombre! Sors de ta cou_cho, roi — Guir_

-gurd t'attend i - cidans ombre! Sors de ta cou_cho, roi — Guir_

UTA.

Viens, — Hilda!

-ther!

-ther!

pp 6

U. *Ce n'est point une illusion*

pp

V. *vaine, Suis-moi!*

pp

Cl.

Cors B²

5. Man.

Ped. *

U. *J'entends dans les airs endormis, Pa_*

U.

reils au bruit léger du ruisseau sur la - raine, Les frémissements sourds

U.

des ailes des es - prits!

U.

Ne tremble pas! il faut con -

U.

U. ³
 maître Quel office mysté-ri-eux Viennent remplir i-ci ces messagers des

cresc. molto.
p.
Alto

U. Dieux, Dont mon sa-voir est aus-si maî-tre!..

p.
pp.

VILDA.
 Je me sens fré-mir malgré moi

pp.

II d'une ter-reur mor-tel-le!.. Je veux marcher et je chan-

pp.

H

- cel - le... *poco sf^z* demi - mor - te dé - fi - noi...
 UTA

H

UTA C'est Guithar!..

Un guerrier vient sous l'épais - se ra - mu - re...
fp

8^e basse - 1

H

UTA C'est le Roi! Cache nous bien, — ô nuit obs - cu - re!..

molto sfz

8^e basse - 2

pp

Soprani.

CHŒUR INVISIBLE. A la voix des es-prits de l'air, — O Roi, viens dans ce jardin
 Génors. A la voix des es-prits de l'air, — O — Roi, viens dans ce jardin

8^e bassa

som-bre, Si-gurd l'attend i-ci dans l'ombre! Sors de ta cou-che, o
 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 jonet d'un rê-ve? Non! de confuses voix

mf ar-ra-chant au sommeil Ont mur-muré mon nom?

Pour

a Tempo.

- tant le jour vermeil A peine à l'Ori - ent se le - ve ..

sfz molto

pp

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

GENTHER.

Grands Dieux!

sous l'a_bri du houleau

Musical score for the first system, including vocal line and piano accompaniment.

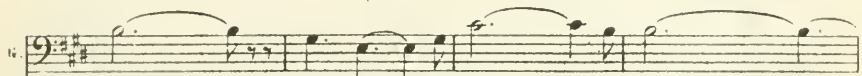
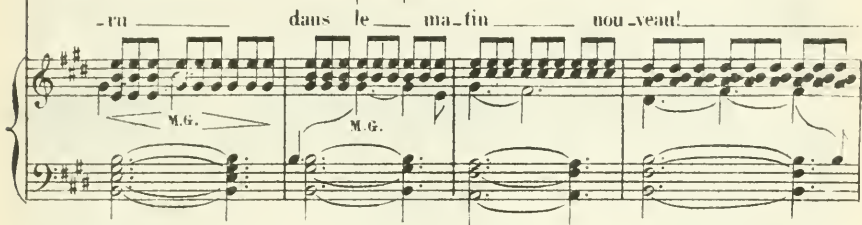
Dans la clar_té de l'a_n - be pâ - le,

Musical score for the second system, including vocal line and piano accompaniment.

Veil_lant sur Bru_ne - hild, la beau-

Musical score for the third system, including vocal line and piano accompaniment.

G. 
 -té sans é - ga - le, Si - gard n'est appa -


G. 
 -ru dans le ma - fin nou - veau!


G. 






SIGUEL

All^{to} con fuoco

f

Oni, Si.

jeurd est vainqueur! Gantther, 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'éveil.

p *sfz*

poco ritenu. *a tempo*

S. - ler et des - cen - dre - vers toi!

poco ritenu. *f*

poco rit.

pp

SIGURD *dolce*

Sous ces om - bra-ges frais de

p

sempre dolce

S. hé - tres et de char - mées Les es - prits vont en -

Tempo I!

cor — la garder jusqu'au jour!

più mosso

f

f

Le jour — ve — ni,

te couvrant de — tes

ar — mes, Pa — rais! — et hardi — ment ré — cla — me son a —

rit.

ff

a tempo

misterioso

— monr! J'ai, roi Gin —

p

— ther, — gar — dé — la foi — ju — ré — e,

cresc.

S
 Songe à te_nir aus - si — ta promesse sa - cre

S
 - e, *misterioso* Quand je viendrai — *cresc.* te réclamer le

S
 prix — *f* Ames ex - ploits pro - mis!

S
 — — — — —

poco rit.

dim

pp \leftarrow \rightarrow f

GUNTHER

Récit

La voilá douc... la déesse exi - lé - e Que dans mon

p

Lento

cœur dès longtemps j'ado - rais... Les dieux ja -

p

And^{te} mosso

- leux, en vain, dans leurs dé - crets Pour vain - cre les dé -

mf *crese.*

6.

— nous — les El — fes, troupe ai — lé — e Out désigné Si —

rit.

Tempo 1^o poco più lento

6.

— gard! Brunchild est à

f *ff*

6.

moi! — Mes guer — riers — la verront aux côtés de leur

col canto *rit.*

Tempo 1^o poco più lento

6.

roi!

f *p* *dim.* *mf*

CHŒUR INVISIBLE

Même mouv!

Sop.

p

Notre tâche est rem - pli - e, Le jour luit au ciel bleu, —

Ténors

p

Notre tâche est rem - pli - e, Le jour luit au ciel bleu, —

Même mouv!

Toi qui fus Valky - ri - e,

A - dieu,

pp

a -

Toi qui fus Valky - ri - e,

A - dieu,

pp

a -

Même mouv!

- dieu!

- dieu!

Même mouv!

pp *f* *tr*

BRUNÉLILÉ (*s'éveillant*)

Récit

3

Oh me conduit ma des-ti - né - e? Et sur quels bords inconnus ra-me -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a 2/4 time signature and begins with a triplet of eighth notes. The piano accompaniment is in a 2/4 time signature and features a bass line with a triplet of eighth notes and a treble line with a few chords. The key signature has one flat.

- né - e Vois-je naître du jour les premières clar - tés?

fz 3 3 **Tempo 1^o**

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes and a triplet of quarter notes. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The key signature has one flat.

Récit

Don vient que mon é - poux n'est plus à mes cô -

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes and a triplet of quarter notes. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The key signature has one flat.

Tempo 1^o.

- tes?

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes and a triplet of quarter notes. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The key signature has one flat.

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^{te} sostenuto

— dieu! —

— dieu! —

And^{te} sostenuto

Maestoso

pp

f

marcato molto

2 Ped.

GUNTHER

Ces bords — que vous foulez,

mf

tr

G. *Rei - ne, sont votre em - pi - re! Cos*

G. *plai - nes, ces val - lons, — ces fo - rêts sont à*

G. *vous! Ce vieux burgerène -*

G. *- lé, qui dans le Rhin se mi - re, Est le palais*

poco più mosso.

G. *de votre époux! Est le pa - lais a Tempo.*

sempre cresc.

g.

de votre é - poux!

BRUNEHILD.

Cet époux que est-il?

GUNTHER.

Unguerrier qui vous ai - - me!...

BRUNEHILD.

Pourquoi — ne vient-il pas — me conduire lui-

B. *mè - me Au banquet nupti - al qu'on va dres.ser pour*

B. *nous?*
GUNTHER. *Ce - lui qui teccin -*

G. *-dra bientôt le di - a - dê - me, Bru - ne - hild, Bru - ne - hild,*

G. *a Tempo più mosso. Andante.*
est à tes ge - noux!

Moderato.

BRUNEHILD.

sotto voce.

Moderato. Vêtu... de fer...

B la visière... bais - sé - e... C'est toi... qui

B vins dans mon palais brû - lant

B Tou - cher mon front de ton glai - ve san - glant? a Tempo.

B Des noirs es - prits la

B.

fou - - le terras - sé - e, C'est

B.

toi qui vins, voi - lé, si lenci -

f *dim.*

B.

- eux, Com - me l'é - poux que n'ont donné les

f

B.

Dieux?

GUNTHER. *solto voce.*

Vêtu... de fer,...

p *f* *p*

cresc.

6. *la visière* *bais - sé - e, ..* *C'est moi* *qui*

7. *vins* *daus ton palais* *brû - lant*

8. *Tou - cher ton* *front de monglai - ve* *san - glant!*

9. *Des* *noirs* *es*

G. - prits — la fou — le terras.

G. - sé - e, C'est moi — qui

p *cresc.*

cresc. poco

G. vins, — voi - lé, — si - lenci -

p *3*

a poco.

G. - eux, — Com - me l'é - poux que t'ont donné les

poco rit.

pp *f* *poco rit.*

BRUNEHILD.

recit.

Quidone es-tu, toi qui donnais ta

Dieux!

a Tempo.

f *long. f*

vi-e Pour déli-yrer la Val-ky-ri-e?

long. *pp*

GÜNTHER.

Je suis Gün-ther, Roi des Burgon-des, Prince du

Andante maestoso.

p *f* *f*

Timb.

Rhin! Sur les cam-pagnes fé-

f *mf* *p* *molto legato.* *cresc.*

G. *- con - des, Quo le grand fleu ve - ger -*

G. *- main Bai - gne de ses eaux pro -*

G. *- fon - des, Tout est sou - mis à mon sceptre d'ai -*

G. *- rain! Tout est sou - mis à mon sceptre d'ai -*

G. *- rain! Je suis Gun -*

cresc. molto.

6. *ther!* *Roi des Bur - gon - des, Prince du*

6. *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. *-ys!* E - changeons

f *p legato.*

B. nos ser - ments en - tre les mains du

B. prê - tre! Et que les Dieux soient o - bé -

M. D. 3

B. - is! Et que les Dieux soient o - bé -

B

- is! Et que les

B

poco rit. a Tempo. Dieux soient o - bé - is!

poco rit. a Tempo. *f*

Poco più mosso.

GUNTHER. *dolce espress.*

O Brunehild, jamais vier - ge plus dé - si - ré - e

legato. p

G.

N'a d'un é - poux franchi le seul joy - eux! Ja.

G. *ma - , au - près d'u - ne fem - me a - do - ré - e Guer -*

G. *- rier — ne fut plus ra - di - eux! Guer -*

cresc. *f*

G. *- rier ne fut plus ra - di - eux!*

mf

p
legato molto.

Largo.

BRUNEHILD.

Je suis à toi, Gun-ther! je suis à toi, Gun-

Largo.

Elle est à moi!

fp *f*

*allargando.**poco riten.*And^{te} maestoso.

ther, vail-lant Roi de ce beau pa-ys!

Elle est à moi! je suis le maître D'un trésor qu'un autre a con-quis! And^{te} maestoso.

f

mf

E-changeons nos ser-ments en-tre les mains du

Que bientôt nos ser-ments-

mf

B. prè - tre, Et que les Dieux soient obé - is!

G. Soient bénis par le prè - tre! Tout ap - par - tient aux cœurs hardis!

M. D. 3

B. Et que les Dieux soient o - bé -

G. Tout ap - par -

B. - is! Et que les

G. - tient aux cœurs har - dis!

3

I
 Dieux oient 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 -

B. _____ is! Et que les

G. _____ is!

p *pressez.*

B. Dieux _____ soient o - bé -

G. Et que les Dieux

mf

B
_ is! Et que les

G
soient o - bé - is! Tout ap - par -

f

mf *3* *3* *ff*

allargando.

B
Dieux et que les

G
_ tient aux cœurs har - dis!

a Tempo.

pp

B
Dieux soient o - bé -

G
Tout ap - par - tient aux cœurs har - dis, aux cœurs har -

rit.

B. - is!

G. - dis!

molto cresc

ff

Allegro con fuoco.

HILDA

Il m'ai me! il m'ai me! il

*poco riten
dolce.*

m'ai me! O ma mè-re!

col canto. p p

a Tempo.

Des es-prits, des monstres vainqueur,

a. pour ob-te-nir mon cœur, Li-vré Brunehild à mon

frè - re, Li - vré Bru - ne - hild à mon frè - re!

m'ai

me! O - so - leil ra - di - eux! Quel - le dou - ce clar -

poco più lento.

té, quel - le dou - ce clar - té tu nous ver - ses d'as

Rit. ad lib

p *Cal canto.*

a Tempo.

cioux!

p

UTA.

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.

U m'ai -

- tit de san - glots!

cresc. molto. *ff*

me! O ma mè - re!

poco rit. dolce. *a Tempo.* *p*

Des es - prits, des monstres vainqueur, Il

a, pour ob - tenir mon cœur, Li - vré Brunehild à mon

frè - re, Li - vré Bru - nehild à mon frè - re!

Il m'ai -

me! O - so - leil ra - di - eux! *poco più lento.* *sempre più lento.* Quelle dou - ce clar -

II

- té, — Quelle dou - ce clar - té tu nous ver - ses des cieux! *a Tempo.*

8

p *col canto.*

II

UTA

8

p Marchons sans bruit, quittons ces lieux!

p Marchons sans bruit, quittons ces lieux!

II

Elles disparaissent.

3

Dérobons nous à tous les yeux!

3

Dérobons nous à tous les yeux!

sempre pp

Le théâtre change.

Fin du 1^{er} Tableau.

DEUXIÈME TABLEAU

*Une large terrasse devant le château de Gunther. —
 A droite, le château avec une porte à laquelle on arrive par plusieurs marches.
 A gauche, des habitations de paysans et de grands arbres. —
 Au fond le Rhin.*

Allegro

PIANO.

p *cresc.* *poco*

a *poco* *ff*

f *p*

cresc. *poco* *a* *poco.*

First system of a piano score. The right hand features a series of sixteenth-note runs with slurs and accents. The left hand provides a steady accompaniment of eighth-note chords. A dynamic marking of *ff* is present.

Second system of the piano score. The right hand continues with sixteenth-note runs, showing some chromatic movement. The left hand accompaniment remains consistent. A dynamic marking of *f* is present.

Third system of the piano score. The right hand features a dense texture of sixteenth-note runs. The left hand accompaniment consists of eighth-note chords. A dynamic marking of *f* is present.

Fourth system of the piano score. The right hand continues with sixteenth-note runs, some with slurs. The left hand accompaniment is consistent. A dynamic marking of *f* is present.

Fifth system of the piano score. The right hand features sixteenth-note runs with slurs. The left hand accompaniment is consistent. A dynamic marking of *f* is present.

Sixth system of the piano score. The right hand features sixteenth-note runs with slurs. The left hand accompaniment is consistent. Dynamic markings of *cresc.*, *poco*, *a*, and *poco* are present.

sempre cresc.

The first system of the piano introduction features a treble clef with a series of sixteenth-note chords and a bass clef with a steady eighth-note accompaniment. The tempo and dynamics are marked 'sempre cresc.'.

ff

The second system continues the piano introduction, with the treble clef showing more complex chordal textures and the bass clef maintaining its rhythmic pattern. The dynamics are marked '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

The vocal section begins with three staves: Soprani, Ténors, and Basses. Each staff has a vocal line with lyrics and a piano accompaniment. The piano part continues with a treble clef featuring sixteenth-note runs and a bass clef with block chords. The lyrics are: '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 -

The second vocal section features three staves: Soprani, Ténors, and Basses. Each staff has a vocal line with lyrics and a piano accompaniment. The piano part continues with a treble clef featuring sixteenth-note runs and a bass clef with block chords. The lyrics are: '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 four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

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 consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

- meil - le!
 - meil - le!
 - meil - le!

The third system consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment, featuring a more complex rhythmic pattern with many sixteenth notes.

2^{es} Basses. LES LABOUREURS.

Al - lons charger nos chars — de nos

1^{rs} Ténors. LES CHASSEÛRS.

Al - lons au fond des bois — for -
blés — jau - nis - sants! —

cer les dains a - gi - les!

2^{ds} Ténors. LES MARINIERS.

Al - lons guider sur l'eau — la

LES FEMMES. 1^{re} Soprani.

Al - lous cueillir les fruits de
barque aux lar - ges flancs!

nos vergers fer - ti - les
1^{res} Basses.
LES SOLDATS (s'oreillaot) A - ler - tel compa - gnons! le so -

- leil est le - ve! Le feu de voile ex - pi - re, a -

JEUNES FILLES et JEUNES GENS se disant adieu.

Six 1^{res} Soprani et six 2^{ds}
Six 1^{res} Ténors et six 2^{ds}
Au dé - clin du so -
- ler - te!

leil, le la - beur a - che - vé, Nous
 - clin du so - leil, le la - beur a - che -

re - vien_drons i - ci dan - ser sur l'her - be
 - ve, Nous re - vien_drons dan - ser sur l'her - be

1^{rs} S. ver - te! Dan -
 2^{ds} S. ver - te! Dan - ser Dan -
 1^{rs} T. ver - te! Dan -
 2^{ds} 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^{rs} et 2^{ds} S.

1^{rs} et 2^{ds} T.

- te!

- te!

tr *a* *poco* *tr* *tr* *tr*

1^{rs} et 2^{ds} Sop.

Ténors.

Basses.

Les premiers feux du ma - tin Ont do - ré les flots du

Les premiers feux du ma - tin Ont do - ré les flots du

Les premiers feux du ma - tin Ont do - ré les flots du

tr *tr* *tr* *tr* *tr* *tr*

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 flowing sixteenth-note melody and a left-hand part with a steady eighth-note bass line.

— 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 piano accompaniment continues with the same rhythmic patterns as the first system.

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 complex texture with some sixteenth-note runs in the right hand and a bass line with occasional rests.

poco riten.

- 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 text "(Trompettes en scène.)". The piano accompaniment continues, with the treble clef part showing more complex rhythmic patterns and the bass clef part maintaining a steady accompaniment.

Third system of musical notation, showing the piano accompaniment with a treble and bass clef. The treble clef part features a melodic line with slurs, and the bass clef part provides harmonic support with chords and moving lines.

Fourth 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, and the bass clef part provides harmonic support with chords and moving lines. A "Ped" marking is present below the bass clef staff.

Fifth system of musical notation, showing the piano accompaniment with a treble and bass clef. The treble clef part features a melodic line with slurs and accents, and the bass clef part provides harmonic support with chords and moving lines.

Soprani. *mf* *poco rit.*
 Le clai_ron des hê_rants son_ne, Sa_ chons ce qu'il nous or_
 Tenors. *mf*
 Le clai_ron des hê_rants son_ne, Sa_ chons ce qu'il nous or_
 Basses. *mf*
 Le clai_ron des hê_rants son_ne, Sa_ chons ce qu'il nous or_

col canto

a Tempo.
 - don - - ne!
 - don - - ne!
 - don - - ne!

a Tempo.

And^{te} mosso.

HAGEN.

f

An - noni - du Roi Gun - ther, Peu - ple je viens vers

And^{te} mosso.

f pesante.

ii. toi!

ii. Des Dieux, maî - tres du

mf

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 jones et de rameaux fleuris! Bientôt ap - pa - raî -

-tra la pompe nocturne! Sui - vant de Brune.

11

— lild la marche triom — pla — — — 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.

Ténors.

Basses.

Semons ces bords de

Semons ces bords de

Semons ces bords de

First system of the musical score. It consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "jones et de rameaux fleuris! Bientôt ap-pa-rai-tra la pompe nupti-". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

jones et de rameaux fleuris! Bientôt ap-pa-rai-tra la pompe nupti-

Second system of the musical score. It consists of three vocal staves and a piano accompaniment. The lyrics are: "- a - le! Sui - vant de Brune -". The piano part continues with a rhythmic accompaniment, including triplet markings.

- a - le! Sui - vant de Brune -

Third system of the musical score. It consists of three vocal staves and a piano accompaniment. The lyrics are: "- hild la marche triom - pha - - - - le,". The piano part features a more complex accompaniment with chords and moving lines.

- hild la marche triom - 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 and third staves are treble clef vocal lines with lyrics. The fourth staff is a bass clef vocal line with lyrics. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, showing chords and melodic lines.

_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 and third staves are treble clef vocal lines with lyrics. The fourth staff is a bass clef vocal line with lyrics. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, showing chords and melodic lines, including a dynamic marking 'f' (forte).

M. G.

Tromp. dans la coulisse.

p

And^{te} sostenuto.
dolciss.

p

(Entrée d'Hilda.)

Allegretto.

p *f*

dim. *poco rit.*

p *pp* *rit.* *a Tempo.* *f* *Tromp.*

HILDA. *Récit. (mesuré.)*

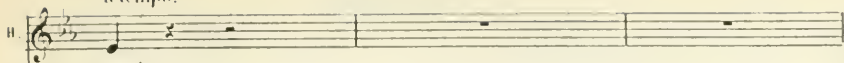
Mes sœurs, Brunchildva pa-rai-tre! Et je viens, au milieu de

p

fieramente. *rit.*

vous, Sa-lu-er la beau-té dont le Roi, no-tre maî-tre, Va de-ve-nir Pé-

a tempo.



-poux!

Soprani.



Semons ces bords de joncs et de rameaux fleuris! Bientôt appa-rai-

Ténors.



Semons ces bords de joncs et de rameaux fleuris! Bientôt appa-rai-

Basses.



Semons ces bords de joncs et de rameaux fleuris! Bientôt appa-rai-

a tempo.



- tra la pompe nupti - a - le

Sui - vant de Brune -



- tra la pompe nupti - a - le

Sui - vant de Brune -



- tra la pompe nupti - a - le

Sui - vant de Brune -



_ hild la marche triom - pha - - - - - le!
 _ hild la marche triom - pha - - - - - le!
 _ hild la marche triom - pha - - - - - le!

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are "hild la marche triom - pha - - - - - le!".

HAGEN
 Peu - ple! fais re - ten - fir les airs, Peu - ple! fais reten -
 Nous ferons _____ re - teutir les airs Nous ferons _____
 Nous ferons _____ re - teutir les airs, Nous ferons _____
 Nous ferons _____ re - teutir les airs, Nous ferons _____

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are "Peu - ple! fais re - ten - fir les airs, Peu - ple! fais reten -
 Nous ferons _____ re - teutir les airs Nous ferons _____
 Nous ferons _____ re - teutir les airs, Nous ferons _____
 Nous ferons _____ re - teutir les airs, Nous ferons _____".

u.

_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

u.

cris!
 cris!
 cris!
 cris!

First system of musical notation, featuring piano accompaniment with triplets and a melody in the right hand.

(Trompettes dans le culisse)

Second system of musical notation, including a trumpet part and piano accompaniment.

Third system of musical notation, featuring piano accompaniment with triplets and a melody in the right hand.

Poco più mosso.

Fourth system of musical notation, featuring piano accompaniment with triplets and a melody in the right hand.

Aud^{te} mosso, (Tempo di Marcia)

Fifth system of musical notation, featuring piano accompaniment with triplets and a melody in the right hand.

cresc. molto,

First system of musical notation, featuring piano and bass staves. The music is characterized by complex rhythmic patterns and dynamic markings, including *cresc. molto*.

(Trompettes en scène)

(Trompettes + Pochette)

Second system of musical notation, featuring piano and bass staves. The music includes dynamic markings *sp* and *f*, and is associated with the text "(Trompettes en scène)" and "(Trompettes + Pochette)".

Third system of musical notation, featuring piano and bass staves. The music includes dynamic markings *p* and *cresc sempre*.

Fourth system of musical notation, featuring piano and bass staves. The music includes dynamic markings *f* and a dashed line above the staff.

Fifth system of musical notation, featuring piano and bass staves. The music includes dynamic markings *ff* and *f*, and numerical markings *3* and *10*.

First system of a piano 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 sharps (F# and C#). The music is marked with a forte dynamic 'ff'. The upper staff features a complex, rhythmic melody with many beamed notes, while the lower staff provides a steady accompaniment with chords and moving lines.

Second system of the piano score, continuing the complex texture from the first system. The melodic lines in both staves are highly active and rhythmic.

Third system of the piano score. The upper staff continues with its intricate melodic patterns, and the lower staff maintains its accompaniment.

Fourth system of the piano score, showing further development of the musical themes.

LES GUERRIERS (1^{re} & 2^{de} Basses)

Vocal line for the 'LES GUERRIERS' section, specifically for the 1st and 2nd Basses. The lyrics are: 'Nous vous offrons, selon l'usage des Germains, Ces che-'

Nous vous offrons, selon l'usage des Germains, Ces che-

Piano accompaniment for the vocal section. The upper staff has a treble clef and the lower staff has a bass clef. The music is in the same key signature as the previous systems. The piano part provides harmonic support for the vocal line with chords and rhythmic accompaniment.

Continuation of the vocal line. 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-

Continuation of the piano accompaniment for the vocal section, providing harmonic and rhythmic support for the final part of the lyrics.

1.
6.

eur dans le sort des humains, — Qu'une reine ait les mains vail-

1.
6.

-lan - tes!

FLUTE

p Harpes.

LES FEMMES

1^{re} et 2^{de} Soprani.

p

Re - ce

HILDA

Recevez, ô rei-ne charmaute, Cet-te que-nouille et ces fu-

Soprano solo (Coryphée)

Recevez, ô rei-ne charmaute, Cet-te que-nouille et ces fu-

vez, ô rei-ne charmaute, Cet-te que-nouille et ces fu-

-seaux, Em - blè - mes des obs - curs travaux Chers à Bè -

-seaux, Em - blè - mes des obs - curs travaux Chers à Bè -

-seaux, Em - blè - mes des obs - curs travaux Chers à Bè -

-pou - se di - li - gen - - te.

-pou - se di - li - gen - - te.

-pou - se di - li - gen - te.

Fl.

LES LABOUREURS (1^{er} et 2^{es} Tenors)

mf Nous vous offrons le blé semé par notre main, *sfz* Em-blé - me des

biens vé-ri - ta - bles; Reine, après de l'é-

- pi qui nous don - ne le pain,

ff

L. *Tous les tré_sors, tous les tré_sors*

L. *_sors sont mé_pri_sables!*

crese. molto.

ff

Soprani.
 Tenors.
 Basses.

Bonheur et longs jours à la

Bon

Rei - - ne!
 -heur et longs jours à la Rei - -

Bonheur et longs jours à la Rei - -
 - ne! Gloire à Gunther!

Gloire à Gunther!

8

-ne!
 Bon - heur, bon -
 Gloire à Gunther, au puis - sant
 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,
 fe - ront 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.

- 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!

Musical score for the first system, featuring vocal lines and piano accompaniment. The tempo is marked "Poco più mosso." The key signature is two sharps (D major). The system includes a vocal line with lyrics, a piano line, and a bass line. There are triplets in the vocal line and piano accompaniment.

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 -

Musical score for the second system, featuring vocal lines and piano accompaniment. The tempo is marked "Poco più mosso." The key signature is two sharps (D major). The system includes a vocal line with lyrics, a piano line, and a bass line. There are triplets in the vocal line and piano accompaniment.

- 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!

Musical score for the third system, featuring vocal lines and piano accompaniment. The tempo is marked "Poco più mosso." The key signature is two sharps (D major). The system includes a vocal line with lyrics, a piano line, and a bass line. There are triplets in the vocal line and piano accompaniment.

Gloire à notre souve - rai - ne Gloire et bon -

Gloire! gloire! gloire!

-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!

Allegro

HAGEN. *Recit mesuré (avec l'air)*

Des jeux guerriers que le tournoi com-

men - ce Devant le Roi Gunther vous combatrez ici - Pour ce com-

- bat loyal - armez-vous de la lan - ce Et prenez le glaive aussi!

ENTRÉE DES GUERRIERS

Poco più mosso

Temp. *sempre cresc.*

DIVERTISSEMENT

PAS GUERRIER ET DANSES

Même mouvement.

PIANO

ff *tr* *acc.* *tr* *spe.*

Un peu moins vite ($\text{♩} = 88$)

ff *p* *3*

ff *f*

mf *ff*

ff *tr*

First system of a piano score. The right hand features a melodic line with trills (tr) and a dynamic marking of *f* (forte) with a hairpin crescendo leading to a *stacc.* (staccato) marking. The left hand provides a rhythmic accompaniment with trills (tr) and a similar dynamic marking of *f*.

Second system of the piano score. The right hand continues with trills (tr) and a dynamic marking of *f*. The left hand has a dynamic marking of *cresc.* (crescendo) and *f*.

Third system of the piano score. The right hand has a dynamic marking of *f* and a *stacc.* marking. The left hand has a dynamic marking of *f*.

Fourth system of the piano score. The right hand has a dynamic marking of *cresc.* and trills (tr). The left hand has a dynamic marking of *f*.

Fifth system of the piano score. The right hand has a dynamic marking of *mf* (mezzo-forte) and trills (tr). The left hand has a dynamic marking of *f* and *mf*.

Sixth system of the piano score. The right hand has a dynamic marking of *ff* (fortissimo) and a trill (tr). The left hand has a dynamic marking of *ff* and a trill (tr). A fermata is present over the final chord of the system, which includes a triplet of eighth notes.

First system of a piano score. The right hand begins with a trill (tr) on a whole note, followed by a series of eighth-note chords. The left hand has a trill on a whole note, followed by a series of eighth-note chords. Dynamics include *tr*, *ff*, and *p*.

Second system of a piano score. The right hand features a melodic line with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *ff* and *f*.

Third system of a piano score. The right hand has a melodic line with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *f*.

Fourth system of a piano score. The right hand has a melodic line with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *p stacc.*

Fifth system of a piano score. The right hand has a melodic line with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *p stacc.* and *f*. There are triplets in the left hand.

Sixth system of a piano score. The right hand has a melodic line with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *f*. There are triplets in the left hand.

First system of a piano score. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady accompaniment. Dynamics include *f* and *p*.

Second system of a piano score. The right hand contains several triplet figures. Dynamics include *cresc.*, *poco*, and *a poco*.

Third system of a piano score. The right hand continues with triplet figures. The dynamic marking is *sempre cresc.*

Fourth system of a piano score. The right hand has triplet figures, and the left hand features a more active, rhythmic accompaniment. The dynamic marking is *ff*.

Fifth system of a piano score. The right hand includes trills (*tr*) and staccato markings. The dynamic marking is *f*.

Sixth system of a piano score. The right hand features trills (*tr*) and a complex melodic line. The left hand provides a rhythmic accompaniment.

First system of a piano score. The right hand (treble clef) begins with a whole note chord, followed by a series of eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *staccato*. Trills (*tr*) are marked above the first notes of the right-hand phrases.

Second system of the piano score. The right hand continues with eighth-note patterns and chords. The left hand provides harmonic support with chords and eighth notes. Dynamics include *tr* and *cresc.* (crescendo).

Third system of the piano score. The right hand features a prominent melodic line with sixteenth-note runs. The left hand has a similar rhythmic pattern. Dynamics include *f* and *p staccato*.

Fourth system of the piano score. The right hand continues with sixteenth-note runs. The left hand has a similar rhythmic pattern. Dynamics include *f* and *p staccato*.

Fifth system of the piano score. The right hand features a melodic line with sixteenth-note runs. The left hand has a similar rhythmic pattern. Dynamics include *f*.

Sixth system of the piano score. The right hand continues with sixteenth-note runs. The left hand has a similar rhythmic pattern. Dynamics include *f*.

The first system of musical notation consists of two staves. The upper staff (treble clef) features a series of chords and eighth-note patterns. The lower staff (bass clef) contains a steady eighth-note accompaniment.

The second system continues the piece. The upper staff includes several triplet markings (indicated by a '3' above the notes). The lower staff has a dynamic marking of *p* (piano) in the middle of the system.

The third system features more triplet markings in the upper staff. The lower staff includes dynamic markings: *cresce* (crescendo), *poco* (poco), and *a poco* (a poco).

The fourth system continues with triplet markings in the upper staff. The lower staff has a dynamic marking of *sempre cresce* (sempre crescendo).

The fifth system features a dynamic marking of *ff* (fortissimo) in the lower staff. The upper staff continues with triplet markings, and the lower staff has a more active eighth-note accompaniment.

The sixth system features a key signature change to two flats (B-flat and E-flat) in the lower staff. It includes triplet markings in both the upper and lower staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and slurs.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and slurs.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and slurs.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and slurs. Dynamic markings *ff* and *p* are present.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and slurs. Dynamic markings *ff* and *f* are present.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and slurs. Dynamic marking *ff* is present. The system concludes with a double bar line and a key signature change to major.

And^{te} mosso

p

HAGEN

poco rit.

La barque qui vous doit conduire à l'autre

ri - ve, Sous les ombrages chers à nos Dieux vénérés, Aux bords où vos ser-

-ments vont être consacrés, Par les prêtres menés, à cette grève ar-

-ri - ve!

p

GUNTHER (à Brunehild)

Même mouvt!

Te plaît-il de me suivre au bois sacré d'O-din?

sfz

p

BRUNEHILD

Oui!

oui!

Johé - is aux Dieux, j'ohé - is aux

Dieux, — maî - tres de mon des - tin!

Pressez le mouvt!

M. D.

M. D.

a Tempo

8^e bassaSIGURD (*à cheval, avec une suite nombreuse*) Même mouvt.

Roi Gunther!

8^e bassa

digne fils des héros, tes aïeux!

Brunehild a-vec

toi marche aux aïeux des dieux!

Confiant dans la

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*

Altes et Bⁿ *cantabile e legato* *Vers nous c'est un Dieu qui l'en - voie, O*

G. *fil - de Si - gurd, Si - gurd, chef valen -*

BRUNEBILD (a part)

O Sigard!
- reux! Prends ma droite, mon frè - re,
et l'objet de tes vœux Gu - ther te le donne avec joi - e!

SIGARD. Pressez le mou!

Tempo P (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-mê - me!

mf *tr*

molto rit. *express.*

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*)

express. Consens-tu, noble fil - le, à dé - li - er ma foi Envers ce

Roth.

HILDA.

Allegretto

A - dieu, mon

chef?

Allegretto

H

frère! a - dieu, mon roi! Hil - da - suiva Si -

ad lib

col canto

Moderato

II

- gard dans la paix, dans la guer - re!

f *p*

GÜNTHER

0 — — — — — Brue - hild, — prends leurs deux

p

ad lib.

mais — — — — — Et — — rémis - les dans la tienne!

p

HILDA *p*
 Oui, — que notre hon — heur — soit ton ou —

SIGURD *p*
 Oui, — que notre hon — heur — soit ton ou —

p

II
 - vra — ge, ô rei — nel!..

ERNEST D (*d'une voix contenue et avec une expression de douleur*)
 Le ciel — à vos a —

- vra — ge, ô rei — nel!..

fp *p*

- mours donne ... d'heureux des — fins!...

molto cresc. *fff*

R.

O Sigurd! quel poi_sou dans mes veines ci_en_le!

p

M. D.

HILDA

Quel trouble d'eux s'est empa-

SIGURD

O Bruehild, ta main me brû_le!

poco sfz

Più mosso

- ré?

UTA

Ciel! le voile fa - tal s'est-il donc déchi_ré?...
x

Più mosso

f *molto cresc.*

GUNTHER

La foudre au ciel se - rein

ff *mf*

est un heureux pré - sa - ge!

rit. *3* *Audantino*

Cor Anglais *p*

col canto

(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 - diu — vont cé - lé -

M. b.

Più mosso

- brer un double ma - ri - a - - - - ge!

UTA

La mort pla - ne sur notre tête - - -

col canto

f

- te!

O jour de

col canto

a Tempo.

sang, O déplorable fé - - te!

f

III

Soprano
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

-te Chantons, chantons la fière Hilda! Chau

-te Chantons la fière Hilda!

-te 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-

Chantons la fière Hilda dont Sigurd est é-

Chantons la fière Hilda dont Sigurd est é-

UTA Battez à 2 temps (Più mosso)

avec épouvante

Ah! je lis dans les cieux leurs destins tout écrits!

- pris!

- pris!

- pris! Battez à 2 temps (Più mosso)

Qu. 1

v. El-le pla - ne sur eux la mort sanglante et pâ - le! Dieux sans pi -

v. - té, frappez, frappez, Je vous man - dis!

v. Je - tez - moi dans l'ombre in - fer -

v. le! Armez - vous des traits de fé - clair!

Soprani.
Gloire à Si gard!

Ténors.
Gloire à Gunther!

Basses.
Gloire à Gunther!

U.

Dieux — maudits! Dieux — accorde

Devant la marche triom - phale

De -

Devant la marche triom -

f

f

(Elle tombe inanimée)

U.

fi-ri!..

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

-phate, E_veil_lez - vous, échos de

mar - che tri_om - phate, Eveillez - vous, échos de
 mar - che tri_om - phate, 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 -

M^o *M^o* *M^o* *M^o*

- chos de Fair! Bonheur et longs jours à la Rei - -

- chos de Fair! Bonheur et longs jours à la Rei - -

- chos de Fair! Gloire à Gun -

poco rit

Tempo l'

- ne!

- ne!

- ther!

Tempo l'

Ped.

ACTE IV

Une terrasse du burg de Guther.

s. Allegretto.

PIANO

p *dim.*

rit.
pp

First system of musical notation, featuring a piano (pp) dynamic and a *rit.* (ritardando) marking. The system includes a grand staff with treble and bass clefs.

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Third system of musical notation, featuring a *pp* dynamic and a *a Tempo.* marking. It includes a *Trmb.* (trumpet) part and a *Viol.* (violin) part.

Fourth system of musical notation, featuring a *Viol. II.* (Violin II) part and a *p.* (piano) dynamic.

Fifth system of musical notation, featuring a *p.* (piano) dynamic and a *rit.* (ritardando) marking.

Sixth system of musical notation, featuring a *rit.* (ritardando) marking and a *p.* (piano) dynamic.

pp

a Tempo

Tomb.

pp

LES FEMMES DES SOLDATS. (1^{re} et 2^{de}s Sop.)

Emplis -

p

les
E.

- sous nos urnes pro - fon - des Au cou - rant de ces fraî - ches

pp

les
E.

ou - des!

LES SERVAUTES (1^{re} et 2^{de} Sop.)

1^{re} S.

Dans nos ur - nes al - lons cher - cher, ————— Léan

2^{de} S.

pu - re, fil - le d'uro - cher.

LES FEMMES DES SOLDATS.

Peu - dant que la sour - ce ja - se,

En em - plis - sant cha - que va - se, l - mi - tous - le

flot ja - seur... Di - tes - nous quelques nou -

-vel - - les, Vous les ser - vau - tes fi - dé - les

De Gu - ther no - tre sei - gneur!

poco stringendo.

LES SERVANTES.

a tempo. Hé - las! tout le pa - lais est en -

- pli de tris - tes - se, Les pleurs ont rempla - cé le rire et l'allé -

poco rit.

- gresse. Un mal mysteri - eux, - cru - el, va consu - mant - La

a Tempo.

bel - le Brune-hild, la reine au front char-mant.

molto legato.

LES FEMMES DES SOLDATS.

cresc.

Ni les lan-ces, ni les pi-ques, De ces voi-tes magui-

*poco rit.*a Tempo *cresc. poco a poco.*

-fi-ques, Ne chassent le déses-poir; Et les lu-mai - nes mi - sè - res, Plus sou-

cresc. poco a poco.

Dans les palais vont s'as-

-vent qui nos char-miè-res Dans les palais vont s'as-seoir! vont s'as-

poco rit. *p*

LES SERVANTES.

Les
F.

-soir! Par de som - brestourments Brune-hild é - cra - sé - e Lau-

S.

poco rit

-guit comme une fleur dont la tige est tri - sé - é! Sans cesse et le ré-

S.

-pand - des pleurs silenci - eux, - Souffroit pale est cour - bé sous le cour-

Les
S.

a tempo.

-roux des Dieux!

LES FEMMES DES SOLDATS.

L'air - là! languis -

The first system of the score features a vocal line in treble clef with a key signature of two flats and a 2/4 time signature. The lyrics 'L'air - là! languis -' are written below the staff. The piano accompaniment consists of a right hand with a steady eighth-note chordal pattern and a left hand with a simple bass line. Dynamics include a piano (*p*) marking.

san - te... Et se trai - nant à

The second system continues the vocal line with the lyrics 'san - te... Et se trai - nant à'. The piano accompaniment remains consistent with the first system, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

LES SERVANTES.

peine! Et le vient en ce lieu! L'air -

The third system introduces a new section titled 'LES SERVANTES.' The vocal line begins with the lyrics 'peine! Et le vient en ce lieu! L'air -'. The piano accompaniment continues with the same eighth-note pattern, but the right hand now includes some melodic movement. Dynamics include a piano (*p*) marking.

là! respec - tons le se -

The fourth system concludes the vocal line with the lyrics 'là! respec - tons le se -'. The piano accompaniment continues with the eighth-note pattern, showing some chromatic movement in the right hand. Dynamics include a piano (*p*) marking.

cret de la rei - ne, Et di - sous -

The first system consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "cret de la rei - ne, Et di - sous -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Sopran *P*
nous a - dieu! LES DEUX CHŒURS Et di - sous -
Contralti *P*
Et di - sous -

The second system includes vocal parts for Soprano and Contralto, and piano accompaniment. The Soprano part has lyrics: "nous a - dieu! LES DEUX CHŒURS Et di - sous -". The Contralto part has lyrics: "Et di - sous -". The piano accompaniment continues with a similar rhythmic pattern.

nous a - dieu!

nous a - dieu!

The third system shows vocal lines and piano accompaniment. The lyrics "nous a - dieu!" are repeated for both vocal parts. The piano accompaniment features a more active rhythmic pattern with sixteenth notes.

PPP Ah!

PPP Ah!

The fourth system features vocal lines with the exclamation "Ah!" and piano accompaniment. The dynamic marking *PPP* (pianississimo) is indicated above the vocal lines. The piano accompaniment has a flowing, arpeggiated texture.

Que no-tre tâche est lé-gè-re! Nous pas-sous —

Que no-tre tâche est lé-gè-re! Nous pas-sous —

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 two flats (B-flat and E-flat) and a 2/2 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "- tant — on nomme heu - reux! —".

sfz
 Sans souf - frir — les maux de
 Sans souf - frir — les maux de

The second system continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of two flats and a 2/2 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Sans souf - frir — les maux de". A dynamic marking of *sfz* (sforzando) is placed above the first vocal staff. The piano accompaniment features a prominent bass line with eighth notes.

ceux — Que pour - tant — en nomme heu - reux!
 ceux — Que pour - tant — en nomme heu - reux!

The third system consists of two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of two flats and a 2/2 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "ceux — Que pour - tant — en nomme heu - reux!". The piano accompaniment continues with a steady bass line.

Soprani

Contralti

Comme foi - seau de la bai - 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 don -

de, il me - su - re

p

poco rit.

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'de, il me - su - re La don -' and a piano accompaniment. The second system continues the vocal line with 'de, il me - su - re' and the piano accompaniment. The piano part includes a 'poco rit.' marking and a dynamic marking of 'p'.

- leur et la froi - du - re Pour le faible

Et la froi - du - re Pour le faible

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics '- leur et la froi - du - re Pour le faible'. The second system continues the vocal line with 'Et la froi - du - re Pour le faible'. The piano accompaniment continues with a steady bass line and melodic figures in the right hand.

et le pe - tit!

et le pe - tit!

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'et le pe - tit!'. The second system continues the vocal line with 'et le pe - tit!'. The piano accompaniment features more complex melodic patterns in the right hand.

Detailed description: This system contains the seventh system of music, which is purely instrumental for the piano. It features a complex, flowing melodic line in the right hand and a supporting bass line in the left hand, ending with a double bar line and repeat signs.

BRÜNEHILD Récit

Mes filles, menez-moi vers cette source pure Qui dort sous l'épaisse ra-

Lento Tempo 1^o (Allegretto)

-ure!

Aud^{te} mosso

BRÜNEHILD Récit *express*

Ah! que ne puis-je er-

B. -rer, au sein des bois é-pais, Sur les monts couron-nés par la neige é-cla-

R

- tan - te! La lu - miè - re me brû - le et l'om - bre m'épon -

B

- van - te, Où mon cœur é - per - du trou - ve - ra - t - il la

Lento

Tempo 1^o

R

paix?..

Aud^{te} mosso

poco rit

BRUNEHILD Récit

Eh! qu'oî? de ma vaine pa - rure Vous voulez encor prendre soin? E - loiguez-

vous... Je ne veux pour té - moîn De mes pleurs que cet autrè où l'eau pleure et mur -

Tempo 1^o (Allegretto)

- murè

sempre p

Soprani *pp*

(dans la coësse) Ah! — Que no - tre tâche est lé -

Contralti *pp*

Ah! — Que no - tre tâche est lé -

- gè - re! Nous pas - sons — sur cet - te ter - re
 - gè - 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 a soprano and alto register, with lyrics in French. The piano accompaniment features a steady eighth-note bass line and a more active treble line with triplets and slurs.

Sans souf - frir les maux de
 Sans souf - frir les maux de

The second system continues the vocal and piano parts. The vocal lines have a brief rest before the second phrase. The piano accompaniment maintains its rhythmic pattern with triplets and slurs.

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 have a final rest before the last phrase. The piano accompaniment ends with a final chord and a fermata.

sfz

Sans souf -

Sans souf -

sfz

frir les maux de ceux — Que pour - tant —

- frir les maux de ceux — Que pour - tant —

on nomme heu - reux!

on nomme heu - reux!

First system of piano introduction. Treble and bass staves with complex rhythmic patterns and slurs.

Second system of piano introduction, continuing the rhythmic patterns.

Aud^{te} maestoso
BRUNEHILD

Vocal line: O pa - lais - radi - eux - de la
 Piano accompaniment: *pp*, Ped.

Vocal line: voite é - toilé - e! O demeures du ciel dont je suis exi -
 Piano accompaniment: *sf*

Vocal line: - le - e! As - tres qui nous ver -
 Piano accompaniment: *p*

B.

sez vos rayons purs et doux,

pp

3 M. G.

B.

Je nò-se plus, hé-las!

3

B.

je nò-se plus, hé-las! le

sf

3

B.

ver le front vers vous!

M. D.

pp

poco rit.

3 M. G.

37

Allegro

First system of the piano introduction, featuring a bass line with chords and eighth notes, and a treble line with chords and eighth notes. The dynamic marking is *f*.

Second system of the piano introduction, continuing the bass and treble lines. The dynamic marking is *molto*. The lyrics "molto cre - - scen - - do" are written below the treble staff.

BRUNEILD

Vocal introduction for Brunehild, showing a vocal line with a fermata and a piano accompaniment. The dynamic marking is *f*. The lyrics "Un" are written below the vocal staff.

First system of the vocal and piano accompaniment for Brunehild. The vocal line is marked *mf*. The lyrics "trait i - ne - xo - ra - - ble Brû - le mon cœur ble -" are written below the vocal staff. The piano accompaniment features a rhythmic pattern of eighth notes.

Second system of the vocal and piano accompaniment for Brunehild. The vocal line continues with the lyrics "- sé! Un poi - son, re - dou - ta - ble Dans mes". The piano accompaniment continues with the same rhythmic pattern.

1: *os a glis-sé. Dans mes os a glis-sé!*

Cresc.
marcato

BRUNEHILD 3

Ha-le-tan-te, é-garé-e, De douleur—

B *en-i-vré-e, Je tends les bras vers*

con express. dolente

B. *toi, Si - gard! Si - gard!*

fp *cresc.*

B. *Hou - te - mor - tel - le! Hou - te - mor -*

f

B. *- tel - le! Prends-*

f *long*

B. *moi, uuit é - ter - nel - le! Prends-*

fp *cresc. poco a poco*

I. 

moi, nuit é - ter - nel - le! 0

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 dieu, — je fus coupable en bravant ta dé-

B.

fen - se. Quand au combat malgré toi je vo - lai!

B. *Quando* Je m'enfuis du ciel et n'ar_mai de la

B. lan - ce, Pour se_courir Si_gurd par le

B. nombre ac - ca - blé! Pour secourir Si -

B. -gurd par le nombre ac - ca - blé!

x *b.* *f.* *din.*

p

BRUNEHILD.

And.^{te} mosso. *p legata.* *dolente.*

Mais cou - sè - rère - en

B.

pp *rit.*

ta jus - si - ce Ma fai - te au - près de mon sup -

pp poco rit.

Tempo I^o (Allegro)

B.

f.

- plice!.. O Dieu cru -

p *pp* *marcato d' basso.*

B. *-el, Tu n'as li - vrée au Roi Gu - ther, Eu don -*

B. *-naut a Si - gard mon âme tout en -*

B. *-tiè - 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.

- té - re!

BRUNEHILD.

Andante
ff
espressivo legato.

Pi - tié, pi -

B.

- tié - Lance sur moi la foudre qui dévore! Pitié! je suis dé-

B.

- es - se! Et ne puis que par toi - ren - trer au né -

Grand Dieu! Grand

The first system shows the vocal line starting with a whole note rest, followed by a half note 'Grand' and a half note 'Dieu!'. The piano accompaniment begins with a series of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*.

B. Dieu! quel trait in-ex-o-ra-ble

The second system continues the vocal line with 'Dieu! quel trait in-ex-o-ra-ble'. The piano accompaniment features a more active bass line with eighth notes. Dynamics include *ff* and *f*.

B. brû-le mon cœur bles-sé? Quel poi-son re-dou-

The third system continues the vocal line with 'brû-le mon cœur bles-sé? Quel poi-son re-dou-'. The piano accompaniment has a steady eighth-note bass line. Dynamics include *f*.

B. -ta-ble dans mes os a glis-sé? Dans mes

The fourth system continues the vocal line with '-ta-ble dans mes os a glis-sé? Dans mes'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass. Dynamics include *f*.

B. os a glis-sé?

The fifth system concludes the vocal line with 'os a glis-sé?'. The piano accompaniment includes triplet markings (3) in both hands. Dynamics include *f*.

R.

Ha - letante,

R.

é - garée, de douleur E - nivrée,

R.

je tends les bras vers toi! Si - gard, Si -

R.

-gard! Hon - te mor -

B. *tel - - - le! Hon - - - te mor - tel - - -*

B. *-le! Prends-moi,*

B. *- mit é - ter - nel - le! Prends-*

B. *-moi, mit é - ter - nel - le!*

B.

O terre, en-glou-tis -

B.

-moi! O terre,

B.

terre, en-glou-tis -

B.

-moi! O terre, O terre,

R

en-glou-tis - moi, en-glou-tis - moi

f *molto*

BRUNEILD.

Récit mesuré

Grand Dieu! cruel té-

Grand Dieu! cruel té-

B

- moi du destin qui n'est ca - ble! Dé-

f

B.

-tour - ne de mon front ta co - lère impla-

B.

a Tempo

-ca - - ble!

ff

Andante mosso.

p legato.

HI DA. *dolce.* Même mony^t
 Jeune Reine, ma

II. sœur, Nes-tu pas ré-si-gué

III. vi-vre par-mi nous? Te verrons nous tou-

IV. jours de tes lar-mes bai-gué-e?

H.

La terre Coffre en vain tous ses biens les plus doux? Un

H.

trône, des trésors, Et l'amour — d'un é.

(avec intention) vil.

BRUNEHILD

H.

-poux? — Hélas! Hélas!

HILDA.

H.

— Chas — se ma soucy, — ta fa-rou — chetris.

H.

- tes - se! Que le sourire en - fin sur tes

H.

lè - ves re - nais - se! Le so -

piu mosso

H.

- leil a dé - ja quit - té le ciel d'a - zur,

Ped.

H.

Viens, allons dans la plai - re Voir les jeux des guerriers, Un

H. *chef hardi les mè-ne! C'est Si-gurd! Elle a frè-*

sf:

BRUNEHILD.

H. *-toi! — Dieux puissants! je chance-le!.,*

sempre cresc.

HILDA.

H. *— Au seul nom de Si-gurd La flamme malgré toi Dans tes yeux mon-*

H. *-rauts é - fin - cel - le! Pourquoi donc tain tremble-t- el - le? Pour-*

f

II

— qu'oi — 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 l'a fait ce pré_sent?

— C'est mon é_poux Sigurd! —

ff col canto.

BRUNEHILD.

— O trou_ble!

à lumi_ere fa_

— tale!

C'est ma cein_ture vir_gi_

— na_ le!

De mes mains mon sau_venir voilé

A

B

pris ce tis - su constel - lét.,

HILDA.

Où! où, pour qu'en - fin toute espé - rance se -

B

- tei - gue dans ton - cœur jaloux, se - tei - gue dans ton

B

cœur jaloux, sache le donc: ta 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, et l'es - cla - vage en li - ber - té!

BRUNEHILD

Le héros que les Dieux ont choisi pour moi
crese poco a poco.

maître, Qui, dérochant 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? — Ce — tait le fier Si — gard!

BRUNEHILD.

Ce n'était pas Gun — ther! — Si — gard! c'était Si —

dolce.

gard! Brune — bild, en —

— cor — vierge et pu — re, Pour lui dé — non —

B.

-ant sa cin - tu - re Lui don - na ce ge - ge da -

B.

-mour,

B.

En ju - rant de l'ai - mer, En ju -

B.

- rant de l'ai - mer jus - qu'à son dernier

And^{te} sostenuto.

B. *jour. Mais a - lors, c'est Sigurd que tremblante, égaré - e, j'ai re -*

B. *- eu dans mes bras et ser - ré sur mon cœur! Hé - las! Je me souviens, à*

B. *peine délivré - e, Je me suis endormie au - près de mon vainqueur Si -*
 HILDA *Sigurd*

B. *- gurd!*

H. *moi - me! En brisant ta chaî - ne, En te li -*

H. *vrant cap_tive au roi, Sigurd ne vou_lait, pau_vre*

H. *rei - ne, D'au - tre récom_pen - se que moi! Si -*

H. *_gard, Sigurd ne vou_lait, pau_vre rei - ne, D'autre récom -*

H. *- pen - se - que moi! - Dieux! A mes*

BRUNEHILD

C. B. pizz.

B. *pieds la fou_dre toni - he! Sigurd*

molto dolente e rit.

B. est mon li-be-ra-teur! Et j'appar-tiens à Gauthier l'im-pos-

B. -teur! Que ne puis-je à ja-mais m'en-dor-mir dans la

p

B. tom-he!

HILDA

-O pâ-le Bru-ne-

B. -hild, ma sœur! Ou-blienne 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

cour!

p *pressez* *f*

All^o
BRUNERILD

Récit

Qui donc l'a revé_lé ce secret redou_

ff

456

All^{ro} HILDA

F. - ta - ble? - Dans un é - lan d'a - mour - Si - gurd m'a tout ap -

a Tempo

f

BRUNEHILD

H. - pris! - Si - gurd - a pu rem - plir ce

ff

HILDA

B. pac - te de tes - ta - ble! - Il m'ai

ff

H. - me! il m'ai - me! pour toute autre il n'a

rit. a Tempo BEUVERILD

H. — que du mépris! — Non! non!

Poco rit.

R. Quand j'unis nos mains, d'une horreur incon-

R. — me Comme moi, — Signe d' — a trem-blé! Et l'é-

Poco più mosso

R. — clair menaçant, — qui jaillit dans la nu - e, A brul-

lo dans son cœur troublé! II

ff

B. m'ai - me! Si, brisant ma chaî - ne II me li -
 II Si - gurd m'ai - me! Enbrisant ta

V. - va cap - tive au roi, Des Dieux la bon - té sou - ve -
 H chaîne, Sigurd, Si - gurd ne voulait, pauvre

E. rai - ne Pour ja - mais - le liant à moi!
 II rei - ne, D'au - tre récom - pen - se que moi! Si -

B. des Dieux la honte souve - rai - ne Pour

H. - gard, Sigurd ne voulait pas ve - re - re - ne D'autre recon

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 - tē - re!

a Tempo

ff

BRUNEHILD Récit (Andante)

C'est en me livrant à ton

f

frē - re Que j'ai commis le crime in_digne de par_don! Mes larmes ont pour

Più lento

p *col canto*

-tant touché le ciel sé - vè - re, Dans la nuit où je

B. *scis* Descend comme un rayon!

HILDA.

Sigurd ne Caine

p *pp*

B. *Allegro vivace.* *(fièrement)*
Par quel poi -

H. pas! tu mens!

Allegro vivace. *mf*

B. - son, par quel sorti - lige exé - crable, As - tu donc du he -

B. - ros é - garé - la rai - son? Tupa - si - tou

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^{te} maestoso.
BRÜNHILD.

HILDA

Ceux qu'ont u - nis les

Ah! — mon cœur se dé - chire —

And^{te} maestoso

ff

B. Dieux qui peut les désunir?

H. Et la hon-te nia-ea-ble! Le ciel, le

B. Ceux qu'ont unis les Dieux,

H. ciel ven-geur, Le ciel, le

Tomb.

B. Ceux qu'ont unis les Dieux,

H. ciel ven-geur Sapprete à me punir! Le

B. *Ceux qui ont mis les Dieux. Qui peut 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...*

H.

Ciel, rendez ses menaces vaines!

Même moi!

HAGEN.

Compagnons, — parmi les hal-

Trompettes

H.

- liers Faites briller les feux et battez les sentiers,

H.

Günther vous suit!

Gun - ther, Roi perfide et menteur, Je foule aux

pieds ton di - a - de - me, Si - gard est mouli. 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 on 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

- telle!

H2

- telle!

Allegretto

Cors. et Emb.

Ténors.

f

Ah! — la nuit — se — ra bel — le! Le Roi Gunther chasse

Basses.

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 — rét — joyeuse é — fin —

de milliers d'as — tres nouveaux La fo — rét — joyeuse é — fin —

- cel - le. La fo - rêl joyeuse é - tin - cel
 - cel - le. La fo - rêl joyeuse é - tin - cel

This system contains the first two systems of music. The top system shows vocal lines in treble and bass clefs with lyrics. The bottom system shows piano accompaniment in treble and bass clefs. The piano part features a rhythmic accompaniment with chords and moving lines.

This system continues the piano accompaniment from the first system, showing the continuation of the rhythmic patterns in both treble and bass clefs.

This system continues the piano accompaniment. The treble clef part begins with a *pp* (pianissimo) dynamic and later changes to *sfz* (sforzando). The bass clef part continues with a steady rhythmic accompaniment.

HILDA *poco rit.*
 Ah! — frappe - moi! mon frè - re,
 This system introduces a vocal line for Hilda in the treble clef, marked *poco rit.* The piano accompaniment in the bass clef continues with a rhythmic accompaniment, marked *f* (forte).

H. La - ve dans mon sang ta co - le - re! J'ai tra - hi Sigurd avec
 This system continues the vocal line for Hilda in the treble clef and the piano accompaniment in the bass clef. The piano part features a rhythmic accompaniment with chords and moving lines.

H. *toi!* J'ai dit à Brunne

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the word 'toi!' followed by a long note, then 'J'ai dit' and 'à Brunne'.

H. - hild, par la haine é - ga - ré - e, Que Si

The second system continues the vocal line and piano accompaniment. The vocal line includes the words '- hild, par la haine é - ga - ré - e, Que Si'.

B. - gurd la cou - quise Et qu'il te la li - vré - e!

GUNTHER.

The third system features a vocal line in bass clef and a piano accompaniment. The vocal line includes the words '- gurd la cou - quise Et qu'il te la li - vré - e!' and the name 'GUNTHER.' below it.

Mal

The piano accompaniment for the third system, showing the right and left hand parts.

G. - heur sur vous! Malheur sur

HAGEN.

Malheur! mal

The fourth system features a vocal line in bass clef and a piano accompaniment. The vocal line includes the words '- heur sur vous! Malheur sur' and 'Malheur! mal'. The name 'HAGEN.' is written below the vocal line.

The piano accompaniment for the fourth system, showing the right and left hand parts.

G. vous! — Ah! — frappe-moi!

H. heur! — sur vous!

HAGEN.

Al -

Tub. *ff* *basso*

H. -lez — parle seul tier aux tentes de la plai - - ne, Ob. te -

staccato e molto marcato.

H. -nez de - Si - gard qu'à souberg il - vous mè - - -

♯ Bass clef, 2/2 time signature. Lyrics: - ne! Partez a-vant le jour par les bois, les ha-liers, Pressez le pas des ca-va-

♯ Bass clef, 2/2 time signature. Lyrics: - liers, Le Roi Gun-ther saura garder la

♯ Bass clef, 2/2 time signature. Lyrics: Rei - - ne!

♯ Bass clef, 2/2 time signature. Dynamics: *dim*, *p*

And^e sostenuto
♯ Bass clef, 2/2 time signature. Dynamics: *p*

GUNTHER. Récit.

Mon orgueil ma per - du! De quel front sou - tenir ton re -

Lento. a Tempo

allegro

- gard, Déesse ir - ri - te - et!

allegro

O jus - te op - probre, à honte mé - ri - té -

allegro

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 mon — rire! Si-gurd garde mal sa pa-

a Tempo

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a rest followed by a series of eighth notes. The piano accompaniment is in treble and bass clefs, starting with a forte dynamic and featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

- ro - le Dans l'or-gueil de son âme fol - le A ta sœur il a dé - voi -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the treble, with some changes in chord quality.

- lé Le secret ———— quelle a ré-vé - lé! Si -

The third system shows the vocal line with a long note and eighth notes. The piano accompaniment continues with eighth-note bass lines and chords, including a prominent chord in the treble.

- gurd est ai-mé de la Rei - ne; Chaque nuit son a -

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note followed by eighth notes. The piano accompaniment features eighth-note bass lines and chords, with a final chord in the treble.

H

_mour — en ce lieu — le ra — mé — ne, Les

H

sombres profon — deurs de ce bois té — né — breux — Nout

H

pu le cacher à mes yeux! Sigurd vave —

H

_uir, — voici l'heu — re! Il te tra —

II

-hit, il faut qu'il men - re! Garde tonserment ré - vé -

II

-ré, Ton servi - teur n'a rien ju - ré!

GUNTHER.

A cette tradi -

G.

-son crois-tu que je con - seu - te? J'ai trop marché dé -

G.

-jà dans la rou - te glis - san - te Qui mène du mensonge aux plus lâ - ches for -

6

fais!

Il ai - me Bru -

7

hild, Gunther! et je le hais Cet é - ternel vain -

8

-queur à l'audace in - so - len - te!

Cu peu moins vite.

pp *poco rit*

9

Vous! un ombre a glis - sé dans les br - mes du

soir, Gunther, viens sous l'a_bri de ce portique

noir! a Tempo. Sigurd pa -

-rait, voici l'heu - re! Il te tra -

-hit, il faut qu'il meu - re! Garde ton serment ré-vé -

-ré, Ton ser-vi - teur n'a rien ju - ré!..

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamic markings.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamic markings. The tempo marking *Même mouv! (And^{te} mosso)* is present above the staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamic markings.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamic markings. The dynamic marking *pp* is present at the end of the system.

Récit mesuré

STARD. *espress.*

Un souvenir — poi — gnant — dans mon âme trou — blée — Me fait sen —

Récit mesuré.

— tir son aiguillon — de fer! Je te revois tou —

— jours, ô dé — esse ex — i — lé — e, Subissant dans les

pleurs l'amour du Roi Gun — ther! Ô — Brune — hild, ô ma pau —

S. *vre à - me!* *N'ai-je bra_vé Flor-*

S. *-reur* *De ta prison — de flam_me, Oû du moins — le som-*

S. *-meil — fer_mait tes yeux charmants, — Que pour le soir en*

Animato

S. *-proie* *à ces cru_els tour_ments?*

a Tempo

Ah! quand pour - rai - je in - fu - né - e

Dont mes cruelles mains ont fait la desti - né - e, *poco rit.* Voir sur ta lèvre é -

- clo - re un sou - ri - re nou - veau? Et l'en - tendre chan -

- ter en tournant ton fu - seau!..

First system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5, 6. The music features a flowing eighth-note melody in the right hand and a rhythmic accompaniment in the left hand.

Second system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. The melody continues with grace notes and slurs.

Third system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. The music concludes with a final chord and a fermata.

ERENBURG (Récit mesuré) Lento non troppo

Vocal and piano accompaniment for Erenburg. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. Dynamics: *p*. The vocal line is in French: "Si - - - gard, — les Dieux dans leur clé - men - - ce Vers". The piano accompaniment provides a steady rhythmic base.

All-gro.

Second part of vocal and piano accompaniment for Erenburg. Treble clef, bass clef. Key signature: two flats. Time signature: 3/8. Dynamics: *All-gro.* The vocal line continues: "moi — - - ont con - - duit par la main!". The piano accompaniment features more complex rhythmic patterns and chords.

RÉCIT
 RAGÉN. (à Gunther)

Vois, Brune-hild vers lui s'a-van-ce!

Récit

fp

a Tempo BRUNEHILD

a Tempo De tes-ten-tes, Si-gurd, je pre-uais le che-

p

molto

-min!

M. D.

Forc.

p

p

p

p

B. Des pré_sents de Gunther je ne suis plus pa_

p

U. _ré_ e, Je por_ te la ver_ vé_ ne et la sau_ ge pour_

p

B. _pré_ e Qui bri_sent les enchan_tements, Qui bri_sent les enchan_t_

p

M.B. >

B. _ments! Viens! Si_ gard que crains tu? _

p

B.

Viens où la lu - ne é - clai - re Et mi - rant Son front pâle

The first system consists of a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line begins with a melodic phrase in a key of two flats (B-flat major/D minor). 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.

à cet - te sour - ce clai - re Ar - gen - te les flots é - cu -

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic and flowing character. The piano accompaniment maintains a steady rhythmic accompaniment with some harmonic changes.

B.

- mants!

The third system shows the vocal line with a rest, followed by a piano accompaniment that becomes more dramatic. The piano part includes dynamic markings such as *f* and *M.D.* (Mourning/Death).

SIGURD.

Pourquoi me conduis - tu — près de cette fon -

The fourth system introduces a new character, Sigurd, with a vocal line. The piano accompaniment is highly rhythmic and features a *fp* (fortissimo piano) dynamic marking. The system concludes with a *B* (Basso) marking in the piano part.

- tai ne, O Brane hild?

8

pp

6

BRUNEHILD.

Sigurd, — prends ces fleurs de ver-vei — ne Et li-ve-

les au courant de ces flots En in-voquant — O — din,

f

en murmurant ces mots:

p

Andantino

B. *« Avec ces fleurs — que l'eau traîne en cou-*
 - rant, *A - vec ces fleurs — qui*
 vont *aux préci - pices, A - vec ces*
flours ter - ri - bles malé - fi - ces, Tom -
-bez rou - lez, fuy -

Musical score for voice and piano. The score is in 3/4 time and B-flat major. It consists of five systems of music. Each system includes a vocal line (B.) and a piano accompaniment (P.). The piano part features complex rhythmic patterns, including sixteenth-note runs and triplet figures. The lyrics are in French and describe a scene of water carrying flowers down a precipice. The score includes various musical notations such as slurs, accents, and dynamic markings like "dim.".

SIGFRID

ii. *Poco animato*

ez dans le tor - rent? — Quels magi - ques li - ens — ven - tu donc que je

7. bri - se? Mon â - me est elle donc soumi - se A l'as -

Poco ritenuto

8. - dant — des noirs es - prits? Suis - je donc — enchaîné par un

BRUNHILD.

9. char - me? — Ohé —

Tempo I.

B.

 - is! « Avec ces fleurs

S.

 SIGURU. « Avec ces

P.

p *pp* M.G.

B.

 que l'eau traîne en cou - rant,

S.

 fleurs que l'eau - traîne en cou -

P.

 M.G.

B.

 A - vec ces fleurs qui vont aux pré -

S.

 - rant, Avec ces fleurs qui vont aux pré - ri -

P.

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
-hez, Roulez, fuy-

S
A-vec ces fleurs, avec ces fleurs, fuy-

dimin.

p

- ez dans le tor - rent!

- ez dans le tor - rent!

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is B-flat major, and the time signature is 9/8. The music includes a repeat sign with first and second endings.

Musical score for the second system, featuring piano accompaniment. The key signature is B-flat major, and the time signature is 9/8. The music includes a repeat sign with first and second endings.

stacc. *And^{te} maestoso*

And^{te} maestoso

O lumie_re son.

ff

Musical score for the third system, featuring piano accompaniment. The key signature is B-flat major, and the time signature is 9/8. The music includes a repeat sign with first and second endings.

- da - ne Dont l'éclat m'éblouit! Je portais nunc

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The key signature is B-flat major, and the time signature is 9/8. The music includes a repeat sign with first and second endings.

S.
 chaî - ne, Mais tout sè - vanon - it!

The first system consists of a vocal line (Soprano) and a piano accompaniment. The vocal line has a melodic line with a long note on 'chaî - ne,' followed by a more active line for 'Mais tout sè - vanon - it!'. The piano accompaniment features a complex texture with many sixteenth notes in both hands, creating a shimmering effect.

S.
 - Brunehild, ô dé - es - se, O présent, que les Dieux ont fait à ma jeu -

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on '- Brunehild, ô dé - es - se,' followed by a more active line for 'O présent, que les Dieux ont fait à ma jeu -'. The piano accompaniment features a complex texture with many sixteenth notes in both hands, creating a shimmering effect.

S.
 - nes - sel! Je fai - me! - Justes

pp **BRUNEHILD.** *f*

All^o agitato

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on '- nes - sel! Je fai - me! - Justes'. The piano accompaniment features a complex texture with many sixteenth notes in both hands, creating a shimmering effect. The system includes dynamic markings (*pp*, *f*) and performance instructions (**BRUNEHILD.**, *All^o agitato*).

B.
 cieux! un poi - gnard a bril - lé dans

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'cieux! un poi - gnard a bril - lé dans'. The piano accompaniment features a complex texture with many sixteenth notes in both hands, creating a shimmering effect.

B. *f*

l'om - bre! Tout est piège en ce palais som - bre!

B. *deviso.*

Ar - me tu main, ô hé - ros, De ton glaive qui flam - boie!

SIGURD

Où ce glaive et Sigurd n'auront plus de re -

B. *f*

- pos Qu'ils ne t'aient recon - quis, Tresor qu'Odin m'en - voie!

BRUENNE *Audante*

Maitre que m'ont donné les

B. Deux!

B. La Valkyrie est la conquête, Et ne crains

sfz

B. pas qu'elle re-gret-te. Près de toi les palais des

col canto.

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!* Oublious les
 STURD. Oublious les

8

Ped.

F. maux soufferts, Pour nous les cieux sont ou -
 S. maux soufferts, Pour nous les cieux sont ou -

B. *p.* -verts! Que nos à - - mes con - fon -
 S. *p.* -verts! Que nos à - - mes con - fon -

B. *du - es, Dans leur i - vres - - se - per -*

S. *du - es, Dans leur i - vres - - se - per -*

B. *du - - - es, Chan - tent l'hy - me so - len -*

S. *du - - - es, Chan - tent l'hy - me so - len -*

B. *- nel De leur a - mour é - ter - nel!*

S. *- nel De leur a - mour é - ter - nel!*

First system of piano introduction. Treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. Bass clef with a key signature of two flats and a 2/2 time signature. The music features a strong dynamic marking of *f* (forte). The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment.

Second system of piano introduction. Treble clef with a key signature of two flats and a 2/2 time signature. Bass clef with a key signature of two flats and a 2/2 time signature. The music features a dynamic marking of *p* (piano) and a tempo marking of *smor, e rall.* (sforzando, e ritardando). The right hand has a melodic line with a slur, and the left hand provides harmonic support.

Third system of piano introduction. Treble clef with a key signature of two flats and a 4/8 time signature. Bass clef with a key signature of two flats and a 4/8 time signature. The tempo marking is *Allegretto*. The music features a dynamic marking of *f* (forte). The right hand has a melodic line with a slur, and the left hand provides harmonic support.

Vocal introduction for Tenors and Basses. Treble clef with a key signature of two flats and a 2/2 time signature. Bass clef with a key signature of two flats and a 2/2 time signature. The music features a dynamic marking of *f* (forte). The lyrics are: Tenors (d'opéra) and Basses (d'opéra) Ah! la nuit se - ra.

Fourth system of piano introduction. Treble clef with a key signature of two flats and a 2/2 time signature. Bass clef with a key signature of two flats and a 2/2 time signature. The music features a dynamic marking of *f* (forte) and a dynamic marking of *p* (piano). The right hand has a melodic line with a slur, and the left hand provides harmonic support.

Second system of vocal introduction. Treble clef with a key signature of two flats and a 2/2 time signature. Bass clef with a key signature of two flats and a 2/2 time signature. The lyrics are: hel - le! Le Roi Gunther chasse aux flambeaux, Le Roi Gunther chasse. Below the bass line, it says (Opéra d'opéra).

Fifth system of piano introduction. Treble clef with a key signature of two flats and a 2/2 time signature. Bass clef with a key signature of two flats and a 2/2 time signature. The music features a dynamic marking of *f* (forte). The right hand has a melodic line with a slur, and the left hand provides harmonic support.

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 -
 (Orchestra) (Dans la coulisse)

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is a vocal line in bass clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef, starting with a mezzo-forte (*mf*) dynamic and a 3/4 time signature. The piano part includes a woodwind section labeled '(Orchestra)' and a section labeled '(Dans la coulisse)'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

SIGURD.

- cel le, la fo - rêt joyeuse é tin - cel - le -
 - cel le, la fo - rêt joyeuse é tin - cel - le -

(Orchestra) (Dans la coulisse) (Orchestra)

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is a vocal line in bass clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic and a 3/4 time signature. The piano part includes a woodwind section labeled '(Orchestra)' and a section labeled '(Dans la coulisse)'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Même mouv! Récit.

- dieu! Si - gurd va te reconquérir Dans

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is a vocal line in bass clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic and a 3/4 time signature. The piano part includes a woodwind section labeled '(Orchestra)' and a section labeled '(Dans la coulisse)'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

un loyal combat, — Que Gunther ou lui tom - - be!

a Tempo

Tomb.

The fourth system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is a vocal line in bass clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic and a 3/4 time signature. The piano part includes a woodwind section labeled '(Orchestra)' and a section labeled '(Dans la coulisse)'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

GÜNTHER.

recit.

a Tempo.

f *Frappe!*
Dans la coulisse.

recit. à ce perfide la tombe!

f *Tromp.* *col canto.* *p*

BRUNEHILD.

Gun - ther!

Orch.

ff

recit.

Allegretto.

B *Dieux! Sigurd va mourir!* *Allegretto.*

Dans la coulisse.

p *dim.* *M.G.*

poco rit.

B *Ah! — Si-gurd va mourir!..*

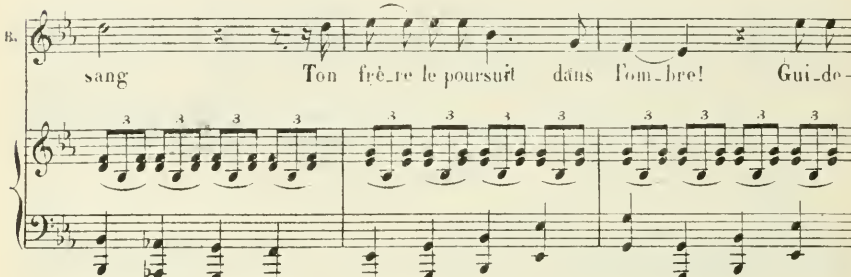

HILDA.

poco rit.

Dieux puis -

ff *f*

B.  Comme un loup al_té-ré de
 H.  -sants!
mf
staccato il basso.

B.  sang Ton frère le poursuit dans l'om-bre! Gui-de-
 H. 

B.  moi dans la fo-rêt som-bre, Dé-voi-lons de Gun-
 H. 

B.  -ther la là-che tra-hi-son!
 H. 

recit. espressivo.

Andante.

R
Tu l'ai - m'est
Comme moi tu veux le sau -

recit.

Allegro.

R
- ver!
pressez.
molto sf
ff
Tromp. 3

HILDA.

Non! Plu - tôt que de le voir aux bras de ma ri -

mf

R
- va - le, Je veux que dans l'hor - reur de la nuit infer -

f

R
- na - le Des - cen - de Sigurd, ce hé - ros! Mais sa

II.

mort, par mes mains, se - ra si bien ven -

II.

- gé - e Que le Rhin dé - bor - dant en

II.

sang ver - ra chan - gé - e La pu - re clar -

BRUNEHILD. *p* *meno mosso.*

O Dieux qui li - sez dans mon

II.

- té de ses flots!

R.

à - me, O Dieux! Maîtres du ciel ver-

espress.

- meil, Ren - dez - moi mon pa - lais de-

B.

flam - me, Ren - dez - moi mon cal - me som - meil!

HILDA.

poco rit.

Renonce - à soua -

tr *ff*

poco rit. *tr*

Ped

H. *-mour!* ju - re de l'oubli - er, De chasser de ton

H. cœur ta tendresse a - dul - tè - re! Tu

H. peux - sauver Si - gard du courroux de mon frè - re! De ces sombres to -

plus lent. 3 sotto voce.

BRUNEHILD. *Tempo 1^o*

O Dieux! qui li - sez dans mon

H. ...rêts... je sais chaque sentier... *Tempo 1^o*

B.

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.

Orch.

dans la coulisse.

HILDA.

Entends-tu ces cris retentir?
 aux flambeaux, le Roi Gunther chasse aux flambeaux!
 aux flambeaux, le Roi Gunther chasse aux flambeaux!

Orch. Cordes

Poco più lento.

Celui que nous aimons, Brune-hild, va mourir!

Poco più lento.

rir!

BRUNEHILD.

Sauve Sigurd! et je te jure

R.
De renoncer à lui!

R.
Sau - ve Si - gard! de main de ces bords j'aurai

HILDA
fui! - Viens! et trem - ble d'è - tre par

II.
- ju - re! Viens! là - bas des flambeaux ont lui!

BRUNEHILD. Récit. (Presque parlé.)

Hest trop tard! Sigurd est frappé par Gunther! J'ai senti dans mon

Lento.

cœur le froid àigu du fer! Sigurd meurt!

Clar. *p*

Smorzando.

Tempo 1°

(Avec joie.)

Et je

B.

menrs! Les dieux me font mourir, moi, la femme qu'il ai - me.

B.

Mourir... du coup... qui l'a frap-pé! Le glaive de Gun

f

B.

a Tempo

ther de monsangestrem - pé!

HILDA.

f

a Tempo

Si - gurd! Si - gurd!

pp

ppp

ff

Sigurd, apporté par ses compagnons. Les femmes précédées d'Uta, sortent du palais.
Maestoso.

Soprani. *ff*
 Tenors. *ff*
 Basses. *ff*

O dou - leur! ô co - lè - re! Un traître a de Si -

O dou - leur! ô co - lè - re! Un traître a de Si -

O dou - leur! ô co - lè - re! Un traître a de Si -

-gurd marqué l'heure dernière! Il est tom - bé le guerrier fort!

-gurd marqué l'heure dernière! Il est tom - bé le guerrier fort!

-gurd marqué l'heure 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*

TamTam. C.B. pizz.

f

SIGURD.

Portez-moi, compagnons, là -

p Cor

-bas où les é - toi - les...

S
Surmonfront pâissant... pourront briller sans

S
voies! Je veux re-voir le

S
ciel u-ne der-niè-re fois!

BRUNEHILD.
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!

-gurd 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*

C. B. pizz.

GUNTHER.

Même mouvt Récit.

De nos pères suivant l'u-

Même mouvt

f

p Col canto

G. - sa - ge Formez pour eux un bûcher de feuil - la - ge! Lemeurtrier se - ra pu -

f

p Col canto

HILDA.

Allegro.

Ah!

- ni, si je suis Roi!

Allegro.

f

ff

H. Les Dieux te frappent donc! Lemeurtri - er: C'est

f

H. *toi!*

GUNTHER.

Ah! maudite insen-

Soprani.

Gunther! Gunther!

Ténors.

Gunther!

BASSES.

Gunther!

ff

H. *recit.* *a Tempo.*

Frap - pe! que de tes mains je tombe aussi per - cée!..

G. - sé - e!

ff

Cor en ut.

H. Va! bientôt les

H. *Mieux* ir - ri - tés Lan - ce - 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 - clava - ge, la faim! Et j'au - rai la su - prè - 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 l'ita.)

Moderato.

Ma mère, ô toi qui m'as nourri_e, Entend sta fille...

a Tempo.

Cor am. villos. pp

Récit.

a Tempo.

Me voi-là! Que veux-tu d' moi, pauvre Hil - da?

Col canto.

Récit.

Por-te ce brace-let au vengeur Atti - la!

1^{rs} Sop.

2^{ds} Sop.

Ténors.

Basses.

Cresc.

Cresc poco a poco.

- di - - - ge! par - mi la flam - me qui s'é -

O pro-di-ge! parmi la flam.me qui s'é -

O - - - pro-di-ge! par - mi la flam - me qui s'é -

O pro-di-ge! parmi la flam.me qui s'é -

Cresc.

1^{er} S. 2^{ds} S.

-lan - ce, Sigurd et Brune - hild

-lan - ce Si - gurd et Brune - hild

-lan - ce, Sigurd et Brune -

Sempre cresc.

vont dans l'a - zur im - men - se!

vont dans l'a - zur im - men - se!

-hild vont dans l'a - zur im - men - se!

8-

1^{rs} S.

2^{ds} S.

Oubliez les maux soufferts! Pour

Ou - biez les maux soufferts, les maux soufferts!

Oubliez les maux soufferts! Pour

ff

Ou - biez les maux soufferts, les maux soufferts!

ff

vous les cieux sont ou - verts! *p* Que vos
 Que vos
 vous les cieux sont ou - verts!

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are 'vous les cieux sont ou - verts!' followed by 'Que vos' on a long note. A piano dynamic marking 'p' is present.

1^{re} et 2^{de} S.
p â - mes con - fon - du - es, Dans leur i -
p Que vos â - mes con - fon - du - es,
p Que vos â - mes con - fon - du - es,

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The lyrics are 'â - mes con - fon - du - es, Dans leur i -' followed by 'Que vos â - mes con - fon - du - es,'. A piano dynamic marking 'p' is present.

- vres - se - per - du - es,
 Dans leur i - vres - se per - du - es,
 Dans leur i - vres - se per - du - es,

Detailed description: This system contains the third two vocal staves and the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The lyrics are '- vres - se - per - du - es,' followed by 'Dans leur i - vres - se per - du - es,'. A piano dynamic marking 'p' is present.

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 - nell!

- mour é - ter - nell!

- mour é - ter - nell!

(Le rideau s'abaisse lentement.)



M Reyer, Ernest
1503 [Sigurd. Piano-vocal
R457 score. French]
S5 Sigurd.
Music

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