



OPÉRA EN 4 ACTES

ET 9 TABLEAUX

de MM

CAMILLE DU LOCLE & ALFRED BLAU

MUSIQUE DE

E. REYER

*Partition pour Chant & Piano*

*Réduite par PAUL VIDAL.*

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**SIGURD**

OPÉRA

EN QUATRE ACTES ET NEUF TABLEAUX.

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

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

**BALLETS**

réglés par M. L. MÉRANTE:

**AU DEUXIÈME ACTE***Les trois Nornes, Valkyries, Nixes, Elfes, Kobolds.***AU TROISIÈME ACTE***Guerriers et Femmes,***APOTHÉOSE***Le Paradis d'Odin*

Mise en scène de M. A. LAPISSIDA.

Pour traiter de la location de la partition et des parties d'orchestre, s'adresser à M. G. HARTMANN, éditeur à Paris,  
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# SIGURD

OPÉRA EN QUATRE ACTES ET NEUF TABLEAUX.

Poème de

Musique de

C. DU LOCLE et A. BLAU.

E. REYER.

## OUVERTURE

All<sup>o</sup> con fuoco

PIANO *f*

Tromp. 3

First system of a piano score. The right hand features a melodic line with triplets and a dynamic marking of *ff*. The left hand provides a rhythmic accompaniment with eighth notes.

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

Third system of the piano score, showing a change in the bass line with dotted rhythms and a crescendo hairpin.

Fourth system of the piano score, featuring a more active right hand with eighth-note triplets.

Fifth system of the piano score, with a complex right-hand texture involving many triplets and a dynamic marking of *ff*.

Sixth system of the piano score, concluding with a final flourish in both hands, including a double bar line and repeat sign.



First system of musical notation. The upper staff features a melodic line with triplets and a dynamic marking of *ff*. The lower staff provides a harmonic accompaniment with triplets.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation, including a section for *Tromp.* (Trumpet) with a melodic line and a dynamic marking of *f*.

Fourth system of musical notation, featuring complex rhythmic patterns with triplets and a dynamic marking of *f*.

Fifth system of musical notation, marked *Andante* and *Même mouvt.* (Same movement). It includes a *long* marking and a dynamic marking of *pp*.

Sixth system of musical notation, marked *Poco più mosso* and *QUATUOR*. It includes a *p* marking and a *pp* marking. A *Timb.* (Timpani) part is shown at the bottom with a *p* marking.

Cl. solo

First system of musical notation. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature is three flats (B-flat major or D-flat minor).

Second system of musical notation. The upper staff includes the label "Cor." and "Hautb. p". The lower staff continues the accompaniment. The music features a mix of eighth and sixteenth notes.

Third system of musical notation. The upper staff includes the label "von" and "Hautb.". The lower staff continues the accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff includes the label "Hautb. et Cor." and "M. D.". The lower staff continues the accompaniment. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff includes the label "M. G.". The lower staff continues the accompaniment. The system concludes with a double bar 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. The dynamic marking *pp* is present. The word "villes" is written above the right hand. A "Ped." marking with an asterisk is located below the left hand.

Second system of the piano score. The right hand continues the melodic line. The left hand accompaniment becomes more active. The dynamic marking *molto crescendo* is written above the right hand.

Third system of the piano score. The right hand features a dense texture of sixteenth-note chords. The left hand has a few notes. The dynamic marking *p* is written above the right hand.

Fourth system of the piano score. The right hand has a complex texture of sixteenth-note chords. The left hand has a few notes. The dynamic marking *pp* is written above the right hand.

Fifth system of the piano score. The right hand continues with a dense texture of sixteenth-note chords. The left hand has a few notes.

pp  
Harpe  
M. D.

This system shows the beginning of a piece. The piano part features a complex, flowing melody with many slurs and ties. The harp part consists of chords and single notes. Dynamic markings include *pp* and *M. D.*

All<sup>o</sup> feroce  
von  
*f*

This system is marked *All<sup>o</sup> feroce* and *von*. It begins with a forte (*f*) dynamic. The piano part features a series of triplets in the right hand, while the bass line is mostly rests.

This system continues the triplet patterns from the previous system. Both the right and left hands feature triplets. The right hand includes some grace notes and slurs. The dynamic remains *f*.

*f*  
M.G. 3

This system continues the triplet patterns. A marking *M.G. 3* appears in the bass line. The right hand has a slur over the final triplet. The dynamic is *f*.

*f*

This system continues the triplet patterns. The right hand has a slur over the first triplet. The dynamic is *f*.

First system of musical notation. The right hand (treble clef) features a complex rhythmic pattern with a 7-measure rest at the beginning, followed by eighth-note runs and triplets. The left hand (bass clef) provides a steady accompaniment with eighth-note triplets.

Second system of musical notation. The right hand continues with eighth-note runs and triplets. The left hand features a consistent eighth-note triplet accompaniment.

Third system of musical notation. The right hand has a dense texture of chords and triplets. The left hand continues with eighth-note triplets. The instruction *sempre cresc.* is written in the right hand.

Fourth system of musical notation. The right hand features a series of triplets with accents. The left hand has a steady eighth-note triplet accompaniment. The dynamic marking *ff* is present.

Fifth system of musical notation. The right hand has a series of triplets with accents. The left hand continues with eighth-note triplets. The dynamic marking *ff* is present. The instruction *M. G.* is written in the right hand.

Battez à 2 temps

*p*

*sempre cresc.*

*p*

Battez à 4 temps

*Poco riten. 3*

Troup.

*mf lusingando*

*cresc.*

*poco sfz*

Vlles et Altos

*Poco più mosso*

eroisez

von

*f*

*sempre cresc.*

Tromb.

a Tempo

*leggiere*

*f*

*p*

*sfz*

*leggiere*

*sfz*

*cresc.*

8

8--

This system contains the first two measures of the piece. The music is in a major key with three sharps (F#, C#, G#). The first measure starts with a piano introduction marked *leggiere* and *sfz*. The second measure begins a crescendo marked *cresc.*. Both staves feature complex chordal textures with some triplets and slurs.

8

*molto cresc.*

Battez à 2 temps

3

This system contains the next two measures. The first measure continues the *molto cresc.* dynamic. The second measure is marked *Battez à 2 temps* and features a triplet of eighth notes in the right hand. The bass line continues with rhythmic patterns.

3

3

3

3

3

3

3

This system contains the next two measures, characterized by dense triplet patterns in both hands. The right hand has triplets of eighth notes, while the left hand has triplets of sixteenth notes. The dynamics continue to build.

3

3

3

3

3

3

3

This system contains the next two measures, maintaining the triplet patterns. The right hand features more complex triplet figures, and the left hand continues with steady triplet accompaniment.

Battez à 4 temps

*f*

*ff*

3

3

3

3

3

3

3

3

3

This system contains the final two measures. The first measure is marked *Battez à 4 temps* and *f*. The second measure is marked *ff* and features a final, dense triplet figure. The piece concludes with a strong dynamic.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features several triplet markings (indicated by a '3' above the notes) and a dynamic marking of *f* (forte) in the lower staff.

Second system of the musical score. It continues with triplet markings and dynamic markings of *ff* (fortissimo) in the upper staff and *f* in the lower staff.

Third system of the musical score, featuring continuous triplet markings in both staves.

Battez à 2 temps

Fourth system of the musical score. The upper staff begins with a dynamic marking of *f*. The lower staff includes a section labeled "Tromb." (Trombone) with a dynamic marking of *p* (piano).

Fifth system of the musical score, concluding with triplet markings in both staves.



First system of a piano score. The key signature has three sharps (F#, C#, G#). The music features complex textures with triplets and octaves. A dynamic marking of *ff* is present. A dashed line above the staff indicates a sequence of notes from measure 1 to measure 8.

Second system of the piano score. It begins with the instruction "Battez à 4 temps" (Beat in 4 time). The music continues with various rhythmic patterns and dynamics, including *ff* and *f*. Triplets are used throughout.

Third system of the piano score. Dynamics range from *mf* to *f*. The notation includes triplets and a *dim.* (diminuendo) marking. A dashed line above the staff indicates a sequence of notes from measure 1 to measure 8.

Fourth system of the piano score. The dynamic marking is *mf dim.*. The music features a steady rhythmic accompaniment in the bass and more complex figures in the treble, including triplets.

Fifth system of the piano score. It starts with a dynamic of *f* and includes the instruction "cresc. poco a poco f" (crescendo poco a poco f). The music concludes with complex textures and triplets.

Battez à 2 temps

First system of musical notation. The piano part features several triplet figures in both hands. The bass line includes a *ff* dynamic marking. The treble staff contains melodic lines with triplet ornaments.

Second system of musical notation. It continues the triplet patterns from the first system. A fermata is placed over a chord in the piano part. The bass line maintains a steady rhythmic accompaniment.

Battez à 4 temps

Third system of musical notation. The tempo changes to 4/4 time. The piano part features a complex triplet figure. The bass line has a more active, rhythmic accompaniment.

Fourth system of musical notation. The piano part includes dynamic markings: *cresc.* and *sempre cresc.*. The bass line continues with rhythmic accompaniment and triplet figures.

Fifth system of musical notation. The piano part begins with a *ff* dynamic marking. The bass line features a prominent triplet figure. The treble staff continues with melodic lines.

Battez à 2 temps

Sixth system of musical notation. The piano part includes markings for *M. G.* (Mourning/Grief), *ff*, and *p*. The bass line features a triplet figure. The treble staff continues with melodic lines.

sempre cresc.

This system features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, including several triplet markings. The bass clef accompaniment is a dense, rhythmic pattern of chords. A dynamic marking of *sempre cresc.* is placed above the bass staff.

Battez à 4 temps

This system continues the piece with similar melodic and harmonic textures. A dynamic marking of *sempre cresc.* is present. The instruction *Battez à 4 temps* is written above the treble staff.

Poco rit.

*p lusingando e legato*

*cresc.*

This system introduces a tempo change with the marking *Poco rit.* and a dynamic marking of *p lusingando e legato*. The melody features more complex rhythmic patterns with triplets. A *cresc.* marking is also present.

Reprenez le 1<sup>er</sup> Mouvt (Allegro)

*f*

*f*

This system marks the beginning of the first movement with the instruction *Reprenez le 1<sup>er</sup> Mouvt (Allegro)*. It features a dynamic marking of *f* in both staves.

*f*

*leggiero sfz*

This system continues with a dynamic marking of *f* and includes the instruction *leggiero sfz* above the treble staff.

*legg sfz*

*cresc.*

8

8-

This system includes dynamic markings of *legg sfz* and *cresc.*, and features a first ending bracket labeled *8* over the final measures.

Battez à 2 temps

Battez à 4 temps

First system of musical notation. 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 three sharps (F#, C#, G#). The music features a series of triplet chords in the right hand and triplet eighth notes in the left hand. A dynamic marking of *f* (forte) is present at the beginning.

Battez à 2 temps

Second system of musical notation. It continues the grand staff from the first system. The right hand has triplet chords, and the left hand has triplet eighth notes. A dynamic marking of *f* is present.

Third system of musical notation. The right hand has triplet eighth notes, and the left hand has chords. A dynamic marking of *f* is present. The word "Tromb." is written above the left staff.

Fourth system of musical notation. The right hand has chords, and the left hand has eighth notes. A dynamic marking of *f* is present.

Battez à 4 temps

Fifth system of musical notation. The right hand has chords, and the left hand has eighth notes. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a final triplet chord.

*ff*

*ritenuto*  
*p*

*Andante come prima* *Cl Solo cantando e*

*pp* *p* *pp*

*legato* 2 Ped.

*pp* *M. D.*

*poco sfz*

M. D.

M. D.

3

3

This system contains two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with the dynamic marking *poco sfz*. The lower staff is in bass clef with the same key signature and time signature. It contains two instances of the marking "M. D." and two triplet markings "3".

3° Main ad lib.

Timb.

This system contains two staves. The upper staff is in treble clef with a key signature of three sharps and a common time signature. The lower staff is in bass clef with the same key signature and time signature. It includes the marking "3° Main ad lib." and "Timb.".

*f deciso*

*pp*

*p*

*f*

6

6

This system contains three staves. The upper staff is in treble clef with a key signature of three sharps and a common time signature. The middle staff is in bass clef with the same key signature and time signature. The lower staff is in bass clef with a key signature of three sharps and a common time signature. It includes dynamic markings *pp*, *p*, and *f*, and two sextuplet markings "6".

Tempo 1° (All° con fuoco)

*f*

3

3

3

3

3

3

This system contains two staves. The upper staff is in treble clef with a key signature of three sharps and a common time signature. The lower staff is in bass clef with the same key signature and time signature. It begins with the marking "Tempo 1° (All° con fuoco)" and the dynamic marking *f*. It contains six triplet markings "3".

8<sup>ba</sup> *f* *molto cresc.*

This system features a grand staff with treble and bass clefs. The bass clef part is marked with an '8<sup>ba</sup>' and contains a steady eighth-note accompaniment. The treble clef part begins with a fermata, followed by a series of chords and triplets. A dynamic marking of *f* is present, and the instruction *molto cresc.* is written across the system.

*f* *ff*

This system continues the piece with a grand staff. The bass clef part includes a section marked '8<sup>ba</sup>' with a fermata. The treble clef part features complex triplet patterns. Dynamic markings of *f* and *ff* are used throughout the system.

This system consists of a grand staff with treble and bass clefs. The treble clef part has a melodic line with many slurs and ties, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

*ff*

This system is a grand staff where the treble clef part has a melodic line with many slurs and ties. The bass clef part features a rhythmic accompaniment with triplets. A dynamic marking of *ff* is present.

*f*

This system is a grand staff with treble and bass clefs. The bass clef part has a melodic line with triplets. The treble clef part features chords and triplets. A dynamic marking of *f* is present.



First system of a piano score. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music features a complex melodic line in the right hand with triplets and a steady bass line. Dynamics include *f* and *ff*. The instruction *ben marcato* is written below the first measure.

Second system of the piano score. It continues the melodic and harmonic development. A dynamic marking of *ff* is present. The instruction *Battez à 2 temps* is written above the right hand staff, indicating a change in the bass line's pulse.

Third system of the piano score. The right hand features more triplet figures. The bass line consists of dense, rhythmic chords. A dynamic marking of *ff* is visible.

Fourth system of the piano score. The right hand has a melodic line with eighth notes and triplets. The bass line continues with rhythmic accompaniment. A dynamic marking of *ff* is present.

Fifth system of the piano score. The right hand features trills (*tr*) and a melodic line. The instruction *molto cresc.* is written below the right hand staff. The bass line includes trills (*tr*) and rhythmic accompaniment.

Tromp. Viol.

*ff* Tromb. *pp*

3

Detailed description: This system contains the first four measures of the score. The Trombone part (left staff) begins with a fortissimo (*ff*) dynamic, playing a series of chords. The Violin part (right staff) starts with a pianissimo (*pp*) dynamic, playing a melodic line with a triplet of eighth notes in the third measure.

Tromp. Viol.

*f* *ff* Tromb.

Detailed description: This system contains measures 5 through 8. The Trombone part continues with a fortissimo (*ff*) dynamic, playing chords. The Violin part plays a melodic line with a forte (*f*) dynamic. The Trombone part has a crescendo leading to a fortissimo (*ff*) dynamic.

*f*

3 8

Detailed description: This system contains measures 9 through 12. The Trombone part continues with a forte (*f*) dynamic, playing chords. The Violin part plays a melodic line with a forte (*f*) dynamic. There are triplet markings (3) and an eighth note marking (8) in the Violin part.

*ff*

3 3 3 3 3 3

Detailed description: This system contains measures 13 through 16. The Trombone part continues with a fortissimo (*ff*) dynamic, playing chords. The Violin part plays a melodic line with a fortissimo (*ff*) dynamic. There are triplet markings (3) in the Violin part.

Detailed description: This system contains measures 17 through 20. The Trombone part continues with a fortissimo (*ff*) dynamic, playing chords. The Violin part plays a melodic line with a fortissimo (*ff*) dynamic.

Enchaînez avec l'Introduction

# ACTE I

Une salle du burg de Gunther.

## INTRODUCTION

*Andantino*  
Corns 3

*PIANO*

*f* *p*

*a Tempo*

*mf* *rit.* *p*

First system of a piano score. The right hand features a melodic line with a triplet of eighth notes at the end. The left hand has a rhythmic accompaniment. A dynamic marking *ff* is present.

Second system of a piano score. The right hand has a melodic line with a long slur. The left hand has a rhythmic accompaniment. A dynamic marking *sfz poco a poco* is present.

Third system of a piano score. The right hand has a melodic line with a long slur. The left hand has a rhythmic accompaniment. Dynamic markings *f* and *ff* are present.

Fourth system of a piano score. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. Dynamic markings *poco rit.* and *f (RIDEAU)* are present. The tempo marking *a Tempo* is above the staff.

Fifth system of a piano score. The right hand has a melodic line with a long slur. The left hand has a rhythmic accompaniment. A dynamic marking *p* is present. The tempo marking *Andante* is above the staff. A *Timb.* (Tympani) part is shown at the bottom right.

Andantino

1<sup>re</sup> Sop. *mf*  
 Bro - dons des é - teu - dards et

2<sup>de</sup> Sop. *mf*  
 Bro - dons des é - teu - dards et

*p*  
 cl.  
 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 nou - veaux. —  
 - rir à des exploits nou - veaux. —

This system contains the first two systems of music. The top two staves are vocal lines in G major, with lyrics: "- rir à des exploits nou - veaux. —". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking *sfz* is present in the piano part.

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

This system contains the third and fourth systems of music. The top two staves are vocal lines in G major, with lyrics: "Que de beaux yeux bien-tôt vont ré - pan - dre des lar - mes!". The dynamic marking *p* is placed above the first vocal staff. The bottom two staves are piano accompaniment, with a dynamic marking *p* in the bass staff.

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

This system contains the fifth and sixth systems of music. The top two staves are vocal lines in G major, with lyrics: "Victo - ri - eux, de gloire et d'or cou -". The dynamic marking *f* is placed above the first vocal staff. The bottom two staves are piano accompaniment, with a dynamic marking *f* in the bass staff.

*crese.*

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

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

*crese.*

*ff*

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

*ff*

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

*ff*

pré - parons des ar - mes .

pré - parons des ar - mes .

*p*

Récit mesuré  
avec énergie

HILDA

Celui-là seul est heu -

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

- geu - se! Celle - là

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



H. *chef courageux et fort!*

*f* *dim.*

1<sup>rs</sup> Sop. *p*  
Bro - dons des é - ten - dards et

2<sup>ds</sup> Sop. *p*  
Bro - dons des é - ten dards et

*p*

pré - parons des ar - mes.

pré - parons des ar - mes.

2 Cors dans la Coulisse  
1<sup>o</sup>  
*mf*

DEMI-CHŒUR *mf*

Le roi Gun -

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

DEMI-CHŒUR

The first system of the musical score features a vocal line for the Demi-Chœur and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Le roi Gun -'. The piano accompaniment consists of a single melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 7/4.

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

TUTTI I - ma - ge des com - *sfz*

I - ma - ge des com -

The second system continues the vocal and piano parts. The vocal line includes the lyrics '- ther' and 'suit un cerf aux a - bois.' followed by 'TUTTI I - ma - ge des com -'. The piano accompaniment features a more active melodic line in the right hand. Dynamics include *sfz* (sforzando) and *TUTTI*. The time signature changes to 7/4.

- bats la chasse en a les char - mes.

- bats la chasse en a les char - mes.

*f*

The third system shows the vocal lines and piano accompaniment. The vocal line has the lyrics '- bats la chasse en a les char - mes.' repeated. The piano accompaniment includes a first ending marked '1°' and a dynamic of *f* (forte). The time signature is 9/8.

*f*  
Le roi Gun -

- ther va conqué\_rir en - cor Quelque vieux  
*f*  
Le roi Gunther va conqué\_rir en - cor Quelque vieux

*cresc.*  
burg, quel - que ri - che tré - sor. Bro -  
*ff*  
burg, quel - que ri - che tré - sor. Bro -  
*ff*

\_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

Même mouv<sup>t</sup> *con molto espressione.*

UTA

6 6

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

*pp*

U.

pei - ne? Le roi Gun - ther, ton frère, accédant à tes

*sempre pp*

3 3

U.

vœux, Re - jet - te d'Atti - la les désirs glori -

3 3 3 3

U.

- eux Et les Huns indomp - tés ne tau - ront pas pour

3 3

U. rei - - ue.

*pp*

U. Tu sou-pi - res! Tes

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

*molto espress.*

U. <sup>3</sup> - fran - ce ou ta tris-te pen - sé - e A

*dolce*

U. cel - - le qui de - main - - - - - vent mou -rir si tu

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

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

U. - cé - - - - - e. - - - - - Ma

HILDA. *Lent.*

## Récit

H. 

mère, un songe, malgré moi, Me gla\_cce d'un mortel effroi.

Cl.  
Vlle C. B.

## Moderato

*misterioso*

H. 

Ja\_dis j'ai recueil\_.

Cor  
Alto et Basse  
legato  
Vlles divisés

H. 

- li\_dans la fo-rêt pro\_chai\_ne Un mi\_lan voletant à

Vlles divisés

H. 

pei\_ne, Et de mes mains je fai\_nour\_ri.

Vlles divisés



Poco più vivo

M.D.

*f* M.G.

*ff*

HILDA

*sfz*

Dans mou rê - ve j'ai

H.

vu s'élançer d'un nu - a - - ge Un

H.

aigle affamé de car - na - - ge, Frappant

*sempre cresc.*

H. *l'air d'un lu - gu - bre cri.* 8

H. *Je cachais dans mon*

H. *sein, troublée et frémissante, Le pauvre oi -*

H. *- seau trem - blant.*

U. De son bec a cé.

*p* *cresc.* *poco a poco.*

U. -ré, Malgré mes vains ef - forts et mes cris d'épou -

U. -van - te, L'ai - - gle cru -

Tromb.

U. -el - - la déchi - ré!

*p*

## Moderato (Récit mesuré)

U.T.A.

Ma fille, — le som-

*pp**col canto.**pp*

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

Ce mi -

-lan,

C'est un noble é - poux!

Gar - de qu'ou - ne ri - vale,

un jour, en sa co - lè - re, Dans tes

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

una corda.  
*pp*

HILDA.

Je veux vivre à jamais sans a — mour!

U. O blas —

H. J'ai refusé le trô — ne d'Atti —

U. —phé — me!

3

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

*sfz*

H. *-même* Au dé - dain du cœur qui dort

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

Même mouy! (a tempo)

H. Eh bien!

U. ai - me!

H. Il est venu, ma mè - re, ce héros!

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

Cl. Altos.

vlls

Detailed description: This system contains the first line of music. The vocal line (H.) is in a soprano or alto register, with lyrics 'J'aime, et j'ai - - me sans es - pé -'. The piano accompaniment (Cl. Altos.) features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature has two flats (B-flat and E-flat).

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

Fl. Hb.

Detailed description: This system contains the second line of music. The vocal line continues with lyrics '- ran - ce! De - puis qu'il a pa - ru j'ai per -'. The piano accompaniment includes a woodwind part (Fl. Hb.) with a melodic line. The piano part continues with its characteristic rhythmic accompaniment.

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

Fl. Hb. *sfz*

Detailed description: This system contains the third line of music. The vocal line has lyrics '- du le re - pos! J'aime! j'aime et je'. The piano accompaniment features a woodwind part (Fl. Hb.) with a dynamic marking of *sfz* (sforzando). The piano part continues with its accompaniment.

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

*p*

*pp*

Detailed description: This system contains the fourth line of music. The vocal line has lyrics 'meurs de ma souf - fran - - ce!'. The piano accompaniment includes a woodwind part and a piano part with dynamic markings of *p* (piano) and *pp* (pianissimo). The piano part concludes with a series of chords.

V<sup>ns</sup> Hb.

pp

Même mouv!

cresc.

sf

HILDA.

pp

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

cresc

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

cresc.

poco

a

poco

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

poco

a - poco



II. *-reux Si - gard!*

HILDA. *molto espress.*

*Tu te sou-*

II. *-viens de ces jours pleins de lar - mes Où la vic-*

tr. *très accentué*

-toire a - yant fra - hi nos ar - mes, Mon pè - re

II. mort en guerrier valeu - reux, De nos vain -

*f*

H. *très accentué*

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

Timp.

*ff*

II. - clave au palais de leur rei - ne Servant sa

*con fuoco.*

*f*

H. table et tressant ses che - veux;

*deciso*

*ff staccato*

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

*f*

H. Comme un faucheur ——— moissonne

*ff*

M. G.

H. fher - be Il al - lait couchant devant lui Les guer -

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

*ff staccato.*

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

B. yeux Fait trembler la ter - - - re, Du glai - ve d'ai -

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

*p*  
-bre, Par lui les guer-riers S'en-

*f* *p*

*p*  
-dor - ment sans nom - bre Sur leurs boucli-

*fz* *p*

-erz.

*mf* *dim.*

*pp*

*10.*

## Récit mesuré.

II. *f*

Sigurd brisa nos fers, Puis, tout sanglant en-

10

II. *f*

\_core, Sans daigner seulement sur nous lever les

10

II. *cresc. poco a poco.*

yeux, Calme et fier, il re\_ prit son che\_

3 3 8 3 3 3 3 3 3 3

*pp cresc. poco a poco.*

II. *f*

\_min glo\_ ri - eux!

8 3 3 3 10

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

H. *Ma mère, tu con - nais le mal qui médé - vore,*

Vocal line and piano accompaniment for the first system of lyrics. The piano part includes a *p* dynamic marking.

H. *Que rien ne peut a - pai - ser désor - mais, Il n'a pas*

Vocal line and piano accompaniment for the second system of lyrics. The piano part includes triplets and a *f* dynamic marking.

H. *vu que je l'ai - mais!*

Vocal line and piano accompaniment for the third system of lyrics. The piano part includes a *ff* dynamic marking and a *p* dynamic marking.

## DEMI-CHOEUR

*p* 4 1<sup>rs</sup> Soprani.  
Fil - le des Rois que te sert d'ê - tre bel - le! Pour -

4 2<sup>ds</sup> Soprani.  
*p* Fil - le des Rois que te sert d'ê - tre bel - le!

un peu retenu a Tempo.  
- quoi — ré - pan.dre en secret tant de pleurs? L'espé - rance — a ton

Pourquoi ré - pan.dre en secret tant de pleurs? L'espé - rance — a ton  
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 -



-tém<sup>s</sup> — sur ta lèvre est en fleurs.  
 -temps — sur ta lèvre est en fleurs.

*grazioso.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in French. The piano accompaniment features a rhythmic pattern of chords in the right hand and a more melodic line in the left hand. The tempo/mood is marked 'grazioso'.

*staccato*

Detailed description: This system is primarily piano accompaniment. The right hand has a series of staccato chords, while the left hand plays a steady bass line. The tempo/mood is marked 'staccato'.

UTA.

La nuit vient, les chasseurs ont quitté les halliers ;

*sfz*

Detailed description: This system includes a vocal line for 'UTA' and piano accompaniment. The vocal line has lyrics in French. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The dynamic marking 'sfz' (sforzando) is present.

*Poco ritenuto.*

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

*sfz*

Detailed description: This system includes a vocal line and piano accompaniment. The vocal line has lyrics in French. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The tempo/mood is marked 'Poco ritenuto' and the dynamic marking 'sfz' is present.

1<sup>ers</sup> Sop.

u. *r*iers! Voi - là les é - tendards, les cui - ras - ses, les

2<sup>ds</sup> 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 du ma - tin. —

Le Roi Gunther part aux feux du ma - tin. —

*p*

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

*p*

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

*sfz* *p*

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

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

*f*

*f*

*f*

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

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

*cresc.*

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

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in French. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The dynamic marking *ff* (fortissimo) is present at the end of the system.

-là les éten - dards, les cui - ras - ses, les armes!  
 -là les éten - dards, les cui - ras - ses, les armes!

This system continues the vocal and piano parts. The piano accompaniment includes trills (*tr*) and a piano (*p*) dynamic marking. The overall texture is dense with many notes in both hands.

(LE CHOEUR SORT)

This system shows the piano accompaniment for the choir's exit. It features a series of chords and melodic fragments. A dynamic marking of *p* (piano) is used. At the bottom of the system, there is a note: "8<sup>e</sup> bassa - - - - -".

This system continues the piano accompaniment from the previous system, showing further chordal and melodic development.

Piano introduction for the first system, featuring a treble and bass clef with chords and a melodic line in the bass.

Récit. *Mod<sup>lo</sup>*

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

Vocal line and piano accompaniment for the first system. The vocal line starts with a triplet of eighth notes.

*dolce*

-mour pour ce fier vainqueur, Tes tourments, - ta mi - sé - re;

Vocal line and piano accompaniment for the second system. The piano part features a long, sustained chord.

Hilda, Si - gurd i - ci bientôt vien - dra,

Vocal line and piano accompaniment for the third system. The piano part has a complex texture with many chords.

HILDA

*rit. dolce.* Dieu!

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

Vocal line and piano accompaniment for the fourth system. The vocal line has a triplet of eighth notes.

Lent.

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

The first system consists of a vocal line (U.) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Les destins n'ont pas de secrets pour ta mè - re!'. The tempo is marked 'Lent.' and 'a Tempo'. The piano accompaniment features a series of chords and a melodic line in the right hand, with a dynamic marking of 'p' (piano).

(Même mouv!)

The second system shows the piano accompaniment for the second part of the piece. It is marked with a forte dynamic 'f'. The music features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

UTA.

U. Je sais des secrets merveil - leux, Jadis ap -

The third system features a vocal line (UTA.) and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Je sais des secrets merveil - leux, Jadis ap -'. The piano accompaniment consists of a steady eighth-note bass line and chords in the treble line.

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

The fourth system continues the vocal line (U.) and piano accompaniment. The vocal line has the lyrics '-pris à nos a - îeux Par les es - prits ter - ri -'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

U. -bles; Je sais des char - mes redou - tés Soumet -  
p<sup>e</sup> FL. Ben

The fifth system concludes the vocal line (U.) and piano accompaniment. The vocal line has the lyrics '-bles; Je sais des char - mes redou - tés Soumet - p<sup>e</sup> FL. Ben'. The piano accompaniment features a forte dynamic 'f' and a melodic line in the right hand.

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

U. *-bles! J'ai conju - ré l'esprit de*

*p*

U. *l'air — D'al - ler vers Sigurd au cœur fier Et de lui porter l'apen -*

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

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

*din. molto.*

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

*p*

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

*sfz molto*  
*f*

U  
 vient! *dolce*  
 Sèche tes

*ff*  
*mf*  
*p*

U  
 pleurs, sou - ris!

*rit.* *a Tempo*

*col canto.*



U. *p* Par u-ne belle nuit d'é-

*pp*  
cl.  
*p*

U. -té, La lune i-nondant de clar-té Les lacs bor-dés d'y-

U. -eu - - ses, En in-vo-quant Fréïa trois fois, J'ai cueil-

Cor.  
*f*  
P<sup>te</sup> Fl.  
B<sup>on</sup>

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

U. *-ses; Mon art en a su compo-*

U. *-ser Un philtre, où Sigurd va pui - ser Les*

U. *feux d'une ardeur in - sen - sé - e Qui pour Hil - da va l'embra -*

U. *-ser! Il vient, il*

U. vient! O pau - vre â - 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 - se - e, Il

U. vient! Sèche tes pleurs, son -

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

U. -ris!  
a Tempo

HILDA

Andante

Ah! je tremble!

Cors

*f*

UTA

Ecoutez!...

Ténors

Voi\_là le fier chas\_sueur!\_

CHOEUR (dans la coulisse)

Basses

Voi\_là le fier chas\_sueur!\_

(HILDA et UTA sortent)

HILDA

Ah! ma mère, j'ai peur!

Voi\_là le roi Gunther!

Voi\_là le roi Gunther!

Timb.

*fp*

ENTRÉE DU ROI ET DE SA SUITE.

Moderato

The first system of the musical score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). It begins with a fortissimo (*ff*) dynamic. The right hand plays a series of chords and triplets, while the left hand provides a rhythmic accompaniment with triplets. The system concludes with a fermata over the final chord.

The second system continues the piece, maintaining the *ff* dynamic. It features more complex rhythmic patterns, including triplets and sixteenth-note runs in both hands. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment.

The third system introduces a *poco rit.* (slightly ritardando) marking. The dynamics shift to *f* (forte). The right hand features a melodic line with grace notes and a fermata, while the left hand has a steady accompaniment. The system ends with a fermata over the final chord.

a Tempo

The fourth system returns to the original tempo, marked *a Tempo*. The dynamic is *f* (forte). The right hand has a melodic line with grace notes and a fermata, while the left hand has a steady accompaniment. The system ends with a fermata over the final chord.

The fifth system continues the piece, maintaining the *f* dynamic. It features more complex rhythmic patterns, including triplets and sixteenth-note runs in both hands. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment.

First system of musical notation. The treble clef staff features a complex melodic line with slurs and triplets. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic development with slurs and triplets. The bass clef staff maintains the accompaniment.

Third system of musical notation. The treble clef staff shows a dense texture with many notes and slurs. The bass clef staff has a more active line with slurs.

Fourth system of musical notation. The treble clef staff features chords and slurs. The bass clef staff has a steady accompaniment with slurs.

Fifth system of musical notation. The treble clef staff has a very dense texture with many notes and slurs. The bass clef staff has a more active line with slurs.

Sixth system of musical notation. The treble clef staff features chords and slurs. The bass clef staff has a steady accompaniment with slurs.

Ténors *f* 3 .

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

Basses *f* 3 .

Quand on court depuis le ma - tin Les forêts les

8

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*

*p*

*cresc.*

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

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

*cresc.*

*f*

3 3 3

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

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

-tin.

-tin.

Que les é - chos des salles

Que les é - chos des salles



*poco rit.* 3

haut - tes Ré - pè - tent un joy - eux hurrah! Gloire à Gunther!

haut - tes Ré - pè - tent un joy - eux hurrah! Gloire à Gunther!

*f* 3

*a Tempo* *ff*

Gloire à ses hô - tes! Gloire aux envoy -

Gloire à ses hô - tes! Gloire aux envoy -

*ff*

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

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

*V*  
 - es d'Atti - la!  
 - es d'Atti - la!

8

GUNTHER

*poco rit*

*p ten* *pp*

Récit mesuré  
 J'aime à

And<sup>te</sup> mosso. *ten.*

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

Récit *col canto.*

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

*ten.* *ten.*

*f* *f* *p* *p*

Récit.

G. sœur! Emplis-sez ma coupe pro-

*p* *3* *pp* *3*

G. -fon - de, Ver-sez l'hydromel à la

a Tempo. *3* *3*

*f* *3*

*a Tempo.* Récit.

G. ron - - de! Amis, avec

*a Tempo*

*f* *ten.* *f*

*a Tempo.*

G. moi buvez tous Au roi des

*f* *tr*

*a Tempo.*

G. Huns, à ses guerriers, à vous!

*f* *Tempo. 4!*

Tenors *f* Gloi - re!

Basses *f*

Gloire a Gunther! Gloire à Gunther!

*f*

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

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

*tr* *ff* *ff*

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

hau - 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 *ff*

tes! Gloire aux envoyés d'At-ti-la!

tes! Gloire aux envoyés d'At-ti-la!

3

Gloire! Gloire! Gloire aux en-vo-

Gloire! Gloire! Gloire aux en-vo-

-és d'At-ti-la!

-és d'At-ti-la!

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a sequence of eighth-note chords. The bass clef part consists of a melodic line with eighth notes and a triplet of eighth notes.

Second system of musical notation. Treble clef, key signature of three sharps. The right hand has a complex texture with many beamed notes and a triplet. The bass clef part continues with a melodic line and includes a triplet of eighth notes.

Third system of musical notation. Treble clef, key signature of three sharps. The right hand features five groups of beamed eighth notes, each marked with a '3' for a triplet. The bass clef part has a melodic line with a slur and a triplet of eighth notes.

Fourth system of musical notation. Treble clef, key signature of three sharps. The right hand has a series of chords with beamed notes. The bass clef part features a rapid sixteenth-note run followed by a triplet of eighth notes.

Fifth system of musical notation. Treble clef, key signature of three sharps. The right hand has a melodic line with slurs. The bass clef part includes a dynamic marking *ff* and a *stacc.* marking. The system concludes with a final chord.

## Récit (dans le mouvement)

HAGEN.

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

a tempo. Andantino. *f*

-main. Voy-

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

Ténors. Basses.

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

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

*pp*



- tu nous montrer le che - min?

- tu nous montrer le che - min?

8--1

*p*

*p*

GUNTHER.

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

3

G. blanes Que nous a - vous trouvé, trainant ses pas er - rants, Un

*f*

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

G. *-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*

GUNTHER

*Bar - de, prends ta harpe so-*

G. *no - re Et, devant les guerriers as - sis à ce fes - tin, Au roi Gun -*

G. *- ther redis en - co - re Le chant de Bru - ne -*

G. *- hild, pri - son - niè - re d'O - din!*

Ténors *Au roi Gun -*

Basses *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-nière d'O-din!

- hild, prison-nière d'O-din!

LE BARDE. Récit mesuré

Il est une î-le sombre où le sol calci-né

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

Autour d'elle mu-git l'Océ-au déchâ-

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

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

le B. *- siè - - - ge!*

*Allegro* *C'est là!*

Ténors *p* *C'est l'Is - lan - de!*

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

*Allegro* *f*

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*

Basses *mf*

*Le froid, le*

*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 two staves are vocal lines in treble and bass clefs, respectively, with lyrics. The bottom two staves are piano accompaniment, with a complex rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. There are trill ornaments above some notes in the vocal lines.

*sempre più f*

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

The second system also consists of three staves. The top two staves are vocal lines with lyrics. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *sempre più f* is placed above the first vocal staff. There are trill ornaments above some notes in the vocal lines.

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

The third system consists of three staves. The top two staves are vocal lines with lyrics. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a final chord in the piano part.



The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line is mostly rests, with some notes in the second and third measures. The piano accompaniment features a rhythmic pattern of chords in the bass and a melodic line in the treble.

The second system features a harp part in the upper staff and a piano accompaniment in the lower staff. The harp part is marked *ff* and *pp*. The piano accompaniment has a rhythmic pattern of chords in the bass and a melodic line in the treble.

Même mouvt.

LE BARDE

(battez à 2 temps)

O - din, Dieu farouche et sé - vè - re,

The third system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is marked *f*. The piano accompaniment has a rhythmic pattern of chords in the bass and a melodic line in the treble, marked *f* and *staccato*.

The fourth system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is marked *f*. The piano accompaniment has a rhythmic pattern of chords in the bass and a melodic line in the treble.

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

The fifth system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is marked *f*. The piano accompaniment has a rhythmic pattern of chords in the bass and a melodic line in the treble.

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

Harpe

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

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

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

1c  
B.

*p*

Cé

3

Harpes

*legato*

1c  
B.

*sfz*

*p*

- fait Brune\_hild, la plus bel - le, Les

1c  
B.

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

*p*

1c  
B.

*sfz*

N'ont pu flé - chir le Dieu cru - el!

*sfz*

*sempre cresc.*

*poco rit.*

le B. *3*

La Val-ky-ri - e

*p poco rit.*

le B. *3*

est condam-né - e A su - bir

le B. *3* *3* *3*

no - tre des - ti - né - e, En en -

le B.

- trant au lit d'un mor-tel.

3 *poco più mosso*

*ff*

LE BARDE

*fieramente*

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

le B. marche hardi vers la grève Où flamboie un château en

le B. feu; Que brisant tes fers, o Dieu.

*ff* *rit.*

a Tempo.

le B. *rit.* 3

- es - se, Il ob\_tien\_ne pour sa jeu\_

a Tempo.

le B. *f* *rit.*

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

*p*

GUNTHER

Je franchirai de\_main ton gouffre, ô mer pro\_fou -

G.

- de!

Ténors *mf*

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

Basses *mf*

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

Même mouv!  $\text{C}$

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

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

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

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

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

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

mon - de, Roi va - leu-reux!

mon - de, Roi va - leu-reux!

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

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



Roi va - leu - reux!

Roi va - leu - reux!

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a key with one sharp (F#) and have a tempo marking of 'S' (Sostenuto). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system continues the piano accompaniment from the first system, showing more complex rhythmic patterns and melodic lines in both the treble and bass staves.

## LE BARDE

Même mouv<sup>t</sup>. *misterioso*

Dans un pa -

*pp*

The third system begins with the section 'LE BARDE' and includes the tempo marking 'Même mouv<sup>t</sup>. misterioso'. The piano accompaniment starts with a *pp* (pianissimo) dynamic. The score includes a double bar line with a 6/8 time signature change.

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

*mj*

The fourth system continues the piano accompaniment and includes the vocal line for 'le B.'. The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand, with a dynamic marking of *mj* (mezzo-forte).

le B. *rit.*  
 - ment, Brune\_hild, la charmante fem - me, At -

*col canto* *pp*

le B. - tend un époux, en dor - mant.

*a Tempo*

*p*

le B. *cresc.*  
 Des Ko - holds, des monstres ter - ri - bles Gardent les

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

l. B.

- ler. Un guerrier, brave entre les

*p* *sfz*

l. B.

bra - ves Doit dé - li - vrer de ses en - tra - ves La jeune vierge et l'éveil.

*cresc.*

l. B.

- ler!

*f*

Même mouvt

l. B.

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

1.  
B.

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

1.  
B.

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

a Tempo

1.  
B.

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

a Tempo. *rit.*

1.  
B.

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

a Tempo

le B.

Dieu!

GUNTHER.

*f*

Je franchi - rai de - main ton

G.

Ténors.

Basses.

gouffre ô mer pro - fon - de!

Le froid, le

Le froid, le

*mf*

feu, la nuit ni l'on - de Nar -

feu, la nuit ni l'on - de Nar -

8

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

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a key with one sharp (F#) and a 3/4 time signature. The lyrics are "- rê - tent les cœurs gé - né - reux!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a triplet of eighth notes in the right hand at the end of the first measure.

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

The second system continues with two vocal staves and piano accompaniment. The lyrics are "Nous te sui - vrons au bout du". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a triplet of eighth notes in the right hand at the end of the first measure.

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

The third system continues with two vocal staves and piano accompaniment. The lyrics are "mon - de, Roi va - leureux!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a triplet of eighth notes in the right hand at the end of the first measure.

Nous te sui - vrons au bout du

Nous te sui - vrons au bout du

mon - - de, Roi va - - leu-

mon - - de, Roi va - - leu-

- reux! Nous te sui -

- reux! Nous te sui -

First system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal lines are marked with lyrics: "vrouis au bout du monde,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal lines are marked with lyrics: "Roi va-leu-reux!". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Third system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal lines are mostly rests. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.



rit.

*f*

This system shows a piano introduction in G major, 7/8 time. The right hand features a sixteenth-note arpeggiated pattern, while the left hand plays a similar pattern. A dynamic marking of *f* (forte) is present, along with a *rit.* (ritardando) marking.

Même mouvt

ten. ten.

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

*p* 3 3 3 rit.

marcato il basso

This system continues the piano introduction in G major, 7/8 time. It features a *p* (piano) dynamic marking and triplet markings (3) in both hands. The tempo is marked *Même mouvt* (same movement) and *ten.* (tenuendo). The section concludes with *And<sup>te</sup> con moto.* and a *marcato il basso* instruction.

This system continues the piano introduction in G major, 7/8 time, featuring a steady accompaniment in the right hand and a more active bass line in the left hand.

*mfz molto.*

*molto legato.*

This system continues the piano introduction in G major, 7/8 time. The right hand has a *mfz molto.* (mezzo-forte molto) dynamic marking, and the left hand is marked *molto legato.* (molto legato).

*p*

This system continues the piano introduction in G major, 7/8 time, ending with a *p* (piano) dynamic marking.

## LES AMBASSADEURS D'ATTILA

IRNFRID

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

HAWART

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

RUDIGER

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

RAMUNC

*mf* 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.

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

Ru. 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 —

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

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

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

H. *sfz* — *sempre sfz* \_co \_ re Dire à ta sœur, — dire à la belle Hil\_

Ru. *sfz* — *sempre sfz* \_co \_ re Dire à ta sœur, — dire à la belle Hil\_

Ra. *sfz* — *sempre sfz* \_co \_ re Dire à ta sœur, — dire à la belle Hil\_

## GUNTHER

3

Que votre dé-

I. *pp*  
\_da les vœux de notre roi!

II. *pp*  
\_da les vœux de notre roi!

Ra. *pp*  
\_da les vœux de no\_tre roi! —

R. *pp*  
\_da les vœux de notre roi! —

*mf*

G. *mf*  
\_sir \_\_\_\_\_ s'accom\_plisse! \_\_\_\_\_ Il ne dé\_pendra pas de moi qu'Hil\_

G. *cresc. molto*  
\_da Ne sente dans son cœur sa fierté qui flé\_chisse Et ne monte joy\_eu \_ \_ se au

*cresc. molto*  
*f*

G. *p*  
trô - ne d'Atti - la!

*f*

*espress.*

*f*

*p* *poco rit.*

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

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

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

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

*pp*  
 2 Ped. 2 Ped.

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

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

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

Un lys, à l'au - ro - re,

*p*

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

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

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

*sfz*  
*sfz*  
*sfz*

bleus, — des fleurs d'a — zur! —

bleus, — des fleurs d'a — zur!

bleus, — *p* des fleurs d'a — zur!

bleus, — des fleurs d'a — zur!

*pp*

## RUDIGER

Le chef des

*p*

*Cl*

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

*sfz*

*ps.*

*b2.*

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

*B<sup>ses</sup>*

*p*



Ru.  
 mon - de Ro - main vit tremblant sous ses lois!  
 IRNFRID  
 S'il vous  
 C.B. pizz  
*p* *staccato*

I.  
*poco più mosso*  
 plaît d'avoir pour cou - roa - ne Le di - a - dè - me brillant De l'Em - pereur d'O - ri -

I.  
 - ent, Le fier At - ti - la vous le don -  
*sfz* *p* *3*

I.  
 - ne!  
 RAMUNC  
*sempre più mosso*  
 Si vous vou - lez sur vos ha - bits, Sur vos voi - les, ô jeu - ne  
*staccato*  
 B.C.S.

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

*stacc*

IRNFRID *f*  
 HAWART *f*  
 RUDIGER *f*  
 Ra. *f*

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

I. *And<sup>te</sup> 4<sup>o</sup> Tempo*  
 H. *And<sup>te</sup> 4<sup>o</sup> Tempo*  
 Ru. *And<sup>te</sup> 4<sup>o</sup> Tempo*  
 Ra. *And<sup>te</sup> 4<sup>o</sup> Tempo*

*- con - de, Mettre, en dépouillant le vieux mon - de, Tous ces tré -*

*- con - de, Mettre, en dépouillant le vieux mon - de, Tous ces tré -*

*- con - de, Mettre, en dépouillant le vieux mon - de, Tous ces tré -*

*- con - de, Mettre, en dépouillant le vieux mon - de, Tous ces tré -*

*mf*  
*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* *mf* Poco più mosso.

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

*dim* *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,

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

Lento.

après la parole.

*Lento.* *f* *And<sup>te</sup> mosso*

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

Timb.

*Récit.*

G. Versez l'hydromel à la rou - - de!

*Récit.*

G. Amis, avec moi, buvez tous,

*Récit.*

G. Au roi des Huns, à ses guerriers, à

*tr#*

G

vous! \_\_\_\_\_  
Ténors.

Basses.

Gloire à Gun - ther!

Gloi - - re

Gloire à Gun - ther!

Gloi - - re! Que les é - chos \_\_\_\_\_ des salles

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

*poco rit.*

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

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

*ff* a Tempo.

Gloire à ses hô - tes! Gloire aux envoy -

Gloire à ses hô - tes! Gloire aux envoy -

a Tempo

-és d'At.ti - la! Gloi - re! gloi - re!

-és d'At.ti - la! Gloi - re! gloi - re!

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

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

The first system consists of two vocal staves (treble and bass clef) and a grand staff (treble and bass clef). The vocal lines are in a soprano and bass register, respectively, and both sing the lyrics "gloi - re aux en - voy - és - d'Atti - la!". The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands, creating a rhythmic and melodic accompaniment for the vocalists.

The second system continues the piano accompaniment from the first system. It features intricate sixteenth-note patterns in both the treble and bass staves. A first ending bracket with a repeat sign is placed over the final two measures of the system, which end with a double bar line and repeat sign.

The third system continues the piano accompaniment. It features intricate sixteenth-note patterns in both the treble and bass staves. A first ending bracket with a repeat sign is placed over the final two measures of the system, which end with a double bar line and repeat sign.

The fourth system continues the piano accompaniment. It features intricate sixteenth-note patterns in both the treble and bass staves. A first ending bracket with a repeat sign is placed over the final two measures of the system, which end with a double bar line and repeat sign.



First system of a musical score in G major, 3/4 time. The right hand features a series of four triplet chords. The left hand has a melodic line with triplets and a descending scale-like passage.

Second system of the musical score. The right hand has rests followed by chords. The left hand continues with triplets and a descending scale. Dynamics include *f* and *ff*. Labels "Tromp. dans la coulisse." and "Orch." are positioned above the staff.

Third system of the musical score. The right hand has rests followed by chords. The left hand has triplets and rests. A label "Tromp." is positioned above the staff.

Fourth system of the musical score. The right hand has chords and rests. The left hand has a descending scale. A dynamic marking *ff* is present.

Fifth system of the musical score. The right hand has chords and rests. The left hand has chords and rests. The tempo marking "Più mosso Allegretto." is positioned above the staff.

Même mouvt!

4 1<sup>er</sup> Ténors Soli *mf*

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

4 1<sup>er</sup>s Basses Soli *mf*

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

Cors, V<sup>es</sup>  
Altos, pizz.

*poco staccato.*

Même mouvt!

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

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

Même mouvt!

*poco staccato.*

-di Pour o-ser troubler nos fê-tes?

-di Pour o-ser troubler nos fê-tes?

Tromb.

Tromb.

HAGEN

Récit. 3

Unguer.

H.

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

H.

Vient vers le vail - lant roi Gun - ther!

HILDA. Più lento

Dieu!

GUNTHER.

Devant moi qu'il se pré - sen - te!

Più lento

Dieu!

Devant moi qu'il se pré - sen - te!

ten

Moderato.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic marking. The lower staff (bass clef) begins with a pianissimo (*pp*) dynamic marking. The music is in 3/4 time and features a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation. The upper staff contains a complex texture with many beamed notes. The lower staff continues the bass line. The tempo marking *animando poco a poco.* is written in the lower staff.

Third system of musical notation. The upper staff features a series of chords and moving lines. The lower staff has a bass line with some rests and moving notes.

Fourth system of musical notation. The upper staff shows a dense texture of chords and moving lines. The lower staff continues the bass line with various rhythmic patterns.

Fifth system of musical notation. The upper staff features a melodic line with some rests. The lower staff has a bass line with some rests and moving notes.

First system of musical notation. The upper staff contains a complex melodic line with many beamed notes. The lower staff contains a bass line with fewer notes. The key signature has two sharps (F# and C#). The time signature is common time (C). The text "Cor. Tromp. Timb." is written above the lower staff.

Second system of musical notation. The upper staff continues the melodic line with a fermata over the final note. The lower staff continues the bass line. A measure rest of 8 measures is indicated above the first measure of the upper staff.

Third system of musical notation. The upper staff features a sustained chord with a fermata, marked with a dynamic of *ff*. The lower staff has a bass line. The text "(Trompettes sur le théâtre)" is written above the first measure, and "(Tromp. sur le théâtre)" is written above the last measure. The text "(Orchestre)" is written below the second measure.

Fourth system of musical notation. The upper staff has a sustained chord with a fermata, marked with a dynamic of *ff*. The lower staff has a bass line. The text "(Tromp. sur le théâtre)" is written above the last measure. The text "(Orchestre)" is written below the second measure.

Fifth system of musical notation. The upper staff has a sustained chord with a fermata, marked with a dynamic of *ff*. The lower staff has a bass line. The text "(Tromp. sur le théâtre)" is written above the second measure. The text "(Orchestre)" is written below the first measure. The text "diminuendo" is written below the second measure. The text "f rit" is written below the last measure, with a decrescendo hairpin. The system ends with a double bar line and a common time signature (C).

## SIGURD. Récit mesuré (Andante)

*mf*

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

*mf*  
Cors. *Alles. div.*

s. *mf*

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

s. *f*

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

s. *f*

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

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

Tromb:

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

*sempre cresc.*

S. *moi con-qué-rie la beau-té Qu'Odin tient pri-son -*

*dolce.*

*fp*

S. *niè - re En un burg en-chan - té, En un burg enchan -*

*dolce.*

*sfz*

## Allegro feroce

S.  -té.

Ténors. *f*  Il faut châ-ti-er tant d'au-da-ce, Il

Basses. *f*  Il faut châ-ti-er tant d'au-da-ce, Il

## Allegro feroce

*f*  con 8<sup>a</sup> bassa

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

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

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

8-1  con 8<sup>a</sup> bassa

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

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

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





Récit. (Lento)

GUNTHER.

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

Allegro feroce

G. - di - es?

Ténors.  
Es - tu di - - gne de

Basses.  
Es - tu di - - gne 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 -

The first system consists of three staves. The top two staves are vocal lines (Soprano and Bass) with lyrics. The bottom staff is a piano accompaniment with triplets in both hands.

Récit Andante.

SIGURD.

ver? O nobles guerriers, votre é-  
 - ver?

The second system features vocal lines and piano accompaniment. The vocal line includes the name 'SIGURD.' and the start of a recitative section. The piano accompaniment includes triplets and a 'poco rallent' marking.

poco rallent

a Tempo.

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

The third system features vocal lines and piano accompaniment. The vocal line includes the lyrics and a 'a Tempo' marking. The piano accompaniment includes triplets and an 'sfz poco a poco' marking.

sfz poco a poco

s. *rit. 3*

- voir ma patrie et non nom, Je suis Si - gard, \_\_\_\_\_ fils du roi Sige -

*rit.*

s. - mon!..

*a Tempo*

*ff*

HILDA

GUNTHER

Sop.

Ténors

HAGEN avec les 1<sup>es</sup> Basses

*crese. poco a poco*

*marcato il basso*

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

ci - ble, Au bras tou - jours vic -

ros invinci - ble! Sigurd! le héros in - vin -

ros invinci - ble! Si -

H. 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

H. 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*

H. En le voy -  
 G. - gurd qui va calme et ter -  
 Si - gurd qui  
 va calme et terri - ble Moissonnant,  
 va calme et terri - ble Moissonnant,  
 H. - ant calme et ter - ri - ble, Je  
 G. - 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

The score consists of vocal parts (Soprano/Alto and Tenor/Bass) and piano accompaniment. The piano part features a prominent triplet accompaniment in the right hand, often moving in parallel motion with the vocal lines. The lyrics are in French and describe a scene of harvesting, using metaphors like 'comme des épis' (like ears of grain) and 'Les chefs' (the heads).

H. *sens défail\_lir mes es - prits! D'amour, 3 3 d'a -*

G. *pis,*

1<sup>rs</sup> Sop. *Les chefs courageux et har -*

2<sup>ds</sup> Sop. *nant, comme des é - pis, dim. Les*

*nant, comme des é - pis, Les*

*courageux et hardis!*

*courageux et hardis!*

8

H. *- mour et d'ef\_froi, d'a - mour et d'ef\_froi, je fré -*

G. *- dis*

*chefs coura - geux et har - dis, Les les*

*chefs cou - ra - geux, les*

*Si - gurd, le hé\_ros in\_vin -*

*Si - gurd, le hé\_ros in\_vin -*

8

*erese. poco a poco*

H. *cresc. poco a poco*

G. Les chefs, les chefs har - dis, les chefs, les chefs har - dis, les chefs, les chefs coura - geux et har - dis, Les chefs, les chefs, les chefs har - dis, les chefs, les chefs har - dis, les chefs, les chefs har - dis, les chefs har - dis, les chefs har - dis!

- ci - ble! Si - gurd, - ci - ble! Si - gurd, -

H. Si - gurd, Si - gurd!

G. chefs hardis, les chefs har - dis! chefs hardis, les chefs har - dis! chefs hardis, les chefs har - dis! chefs hardis, les chefs har - dis! chefs hardis, les chefs har - dis! chefs hardis, les chefs har - dis! chefs hardis, les chefs har - dis!

Sigurd, Si - gurd! Sigurd, Si - gurd!



Piano accompaniment for the first system, featuring a treble and bass staff with complex chordal textures and rhythmic patterns.

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

Même mouvt.

Piano accompaniment for the third system, including the instruction *p ten.* and *Basse et Vclles Altos*.

GUNTHER

Musical score for the first vocal line, including the lyrics "O fils de Si-ge - mou, Si-" and piano markings *p* and *legato*.

Musical score for the second vocal line, including the lyrics "-gard, chef plein de gloi - re, Je n'ai jamais con -" and a triplet marking.

*cresc. poco a poco*

G. *cresc. poco a poco*

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

*cresc. poco a poco*

G. *f*

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

*f marcato*

G. *sfz*

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

G. *poco più mosso*

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

*poco più mosso*

*cresc poco a poco.*

G. *- mains, Tu se - cou - rus a - lors mon im - puis - sant cou -*

M.G.

*cresc. poco a poco*

*f* Revenez au 1<sup>er</sup> mouv!

G. *- ra - ge Et dé - li - vras ma sœur cap - tive en - tre leurs*

Revenez au 1<sup>er</sup> mouv!

Tempo 1<sup>o</sup>

*sf*

G. *- mains. O fils de Si - ge - mon, Si -*

*p*

*legato.*

G. *- gurd, mon noble frère, De mes biens, de mon or je t'offre la moi -*

*p* Alto B<sup>on</sup>

Alto. Cor

G. *sfz*

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

*sempre sfz*

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

*sempre sfz* *marcato*

*sfz* *poco rit.* *3* *a Tempo.*

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

Soprani. *p*

O fils de Si-ge-mon!

Ténors. *p*

O fils de Si-ge-mon!

Basses. *p*

Si-gurd!

SIGURD.

Je le veux, je le veux, juroas  
eres poco a poco.

s. - nous une ami - tié sin - cè - re!

Ténors. 2<sup>ds</sup> *f* 4<sup>es</sup>  
Jurez! ————— Jurez! —————

Basses. 2<sup>ds</sup> *f* 4<sup>es</sup> *f*  
Jurez! ————— Jurez! —————

*sempre cresce*

Soprani. *f* *ff* *Même mouvt*  
Jurez! ————— ju - rez! —————

Unis. *f* *ff*  
Jurez! ————— ju - rez! —————

Unis. *f* *ff*  
Jurez! ————— ju - rez! —————

*Même mouvt*

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

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

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

S  
une a - mi - tié fidèle et pu - re

G  
une a - mi - tié fidèle et pu - re .

Alto. von

S  
Je suis à toi, mon

G  
Je suis à toi, mon

S  
frè - - re, je le ju - - - re!

G  
frè - - re, je le ju - - re!

S. Je suis à toi, mon

G. Je suis à toi, mon

The first system of the musical score consists of three staves. The top staff is for the Soprano (S.), the middle for the Bass (G.), and the bottom for the piano accompaniment. The lyrics 'Je suis à toi, mon' are written under the vocal staves. The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

S. frè - re, je le ju - re!

G. frè - re, je le ju - re!

The second system continues the musical score with the same three-staff layout. The lyrics 'frè - re, je le ju - re!' are written under the vocal staves. The piano accompaniment continues with similar melodic and harmonic patterns.

S. Devant le

G. Devant le

The third system concludes the page with the lyrics 'Devant le' on both vocal staves. The piano accompaniment includes some triplet figures in the right hand, adding rhythmic interest to the piece.



S.    
 ciel! devant le

G.    
 ciel! devant le

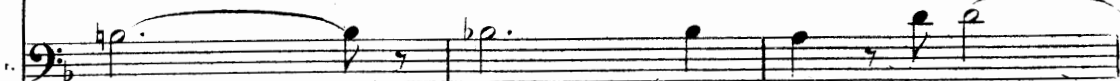


S.    
 ciel, devant mes

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 piano introduction. The right hand features a melodic line with triplets and slurs. The left hand plays a rhythmic accompaniment with triplets. Dynamics include *ff* and *p*.

Second system of piano introduction. The right hand continues with slurs and triplets. The left hand has a steady accompaniment. Dynamics include *p staccato*.

III. DA. Récit mesuré.

Third system. The vocal line begins with the lyrics "Celle à qui tu sau-". The piano accompaniment features slurs and dynamics *f* and *p*.

II. -vas et l'honneur et la vi - e, O chef — ton.

Fourth system. The vocal line continues with the lyrics "-vas et l'honneur et la vi - e, O chef — ton.". The piano accompaniment features slurs and dynamics *f* and *p*.

II. -jours — vainqueur! Vient, de ses

Fifth system. The vocal line continues with the lyrics "-jours — vainqueur! Vient, de ses". The piano accompaniment features slurs and dynamics *f* and *p*.

II. 

mais l'of - frir cet - te li - queur!

II. 

Scel - lez la coupe en main le ser -

II. 

ment qui vous lie!

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

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

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

GUNTHER.

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

- sez - - l'hy - dro - mel par - fu -  
*crescendo* - - *poco*

- me ! Il faut boire  
*a poco*

à notre hôte ai - mé!

Ténors.

Basses.

A notre

A notre

*sempre cresc.*

SIGURD.

GUNTHER.

Nous nous promet-

Nous nous promet-

hôte ai - mé!

hôte ai - mé!

*f*

*f*

*f*

S. *p* \_tons \_ devant vous, Dieux — qui pu\_nis\_

G. *p* \_tons \_ devant vous, Dieux — qui pu\_nis\_

*f* Dieux!

*f* Dieux!

S. *mf* \_sez \_ le par - ju - re, Une a - mi -

G. *mf* \_sez le par - ju - re, Une a - mi -

Il s ont ju - ré de\_vant vous

Il s ont ju - ré de\_vant vous

*mf*

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

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

*p* *Une a - mi - tié*

*p* *Une a - mi - tié*

*mf*

S. *-tié fi - dèle et pu - re.*

G. *-tié fi - dèle et pu - re.*

*p* *fi - dèle. et pu - re.*

*p* *fi - dèle et pu - re.*



S. Je suis à

G. Je suis à

ils ont ju-

ils ont ju-

S. toi, mon frè - - re, je le

G. toi, mon frè - - re, je le

- ré de - - vant le

- ré de - - vant le

S. ju - re! Je suis à  
 C. ju - re! Je suis à  
 ciel, de - vant leurs  
 ciel, de - vant leurs

The first system of the musical score consists of four staves. The top two staves are for the Soprano (S.) and Contralto (C.) voices, with lyrics 'ju - re! Je suis à'. The next two staves are for the piano accompaniment, with lyrics 'ciel, de - vant leurs'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both in a key with one flat (B-flat major or D minor).

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

The second system of the musical score consists of four staves. The top two staves are for the Soprano (S.) and Contralto (C.) voices, with lyrics 'toi, mon frè - re, Je le'. The next two staves are for the piano accompaniment, with lyrics 'ar - mes, De - vant tous'. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, maintaining the same key signature.

S. ju - re!

G. ju - re!

ont ————— ju - ré, ils

ont ————— ju - ré, ils

S. Devant le ciel,

G. Devant le ciel,

- ré, il

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 \_\_\_\_\_ Devant le ciel de -



S. tous, De - vant le ciel, de - vant le ciel, devant mes  
 G. 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!  
 G. ciel, de - vant mes armes, de - vant tous!  
 ciel, de - vant tous!  
 - vant leurs ar - mes, devant tous!

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

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of piano accompaniment. It includes dynamic markings *ff* (fortissimo) and *p* (piano), along with a crescendo hairpin.

Fourth system of piano accompaniment, showing a change in texture with more complex chordal structures in the right hand.

Fifth system of piano accompaniment, marked *Andte* (Andante). It features a change in tempo and a more spacious feel.

RUDIGER Récit (à Hilda).

a Tempo

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

Vocal line and piano accompaniment for the recitativo section. The vocal line is in the bass clef, and the piano accompaniment is in the bass clef. The piano part includes dynamic markings *sf* (sforzando) and *p* (piano).

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

R.  *vous par quelque messa - ger Il viendra vous dé - fendre ou si non vous ven -*

R.  *- ger!*

SIGURD

Même mouv! poco riten.

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

rall. col canto *p*

2 Fl.

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

3

A l'aspect de cet - te beau - té!

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

6

*sfz*



S. *Je vois tant d'attraits, tant de grà - ce tou -*

S. *- chan - te Pour la premiè - re fois!*

*Moderato*

**GUNTHER**

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

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

G.  Musical score for G. system 1. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "dort d'un magique sommeil!". 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 *fp* is present.

dort d'un magique sommeil!

*fp*

SIGURD  Musical score for SIGURD system 1. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Pour conquérir la Valkyrie Et briser ses li-". 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 *cresc poco a poco* is present.

Pour conquérir la Valkyrie Et briser ses li-

*cresc poco a poco*

S.  Musical score for S. system 1. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "ens, ô roi! si tu le veux, Dans les mêmes pé-". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

ens, ô roi! si tu le veux, Dans les mêmes pé-

Même mouv<sup>t</sup>.  Musical score for S. system 2. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "rils nous combattons tous deux!". 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 *pp* is present.

rils nous combattons tous deux!

*pp*

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

S. *-rai, Tu donneras le prix*

S. *Que je réclame - rai! —*

GUNTHER *sfz*

*J'en fait ser - ment d'un cœur sin -*

SIGURD

G. *-cè - re Et la main dans la main!*

*pp sfz*

S. *GUNTHER*  
 -rir Bru\_nehild la guer\_riè - re Nous par-ti\_rons demain,  
 Pour conqué\_

S. Nous parti\_rons demain!  
 G. -rir Brunehild la guerriè - re Nous parti\_rons demain! —

Même mouvement

S. Nous nous promet - tons devant vous,  
 G. Nous nous promet - tons devant vous,

HILDA avec les Soprani  
 Dieux! Dieux!

Ténors  
 Dieux! Dieux!

HAGEN avec les Basses  
 Dieux! Dieux!

S. *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 —

une a — mi — tié —

une a — mi — tié —

une a — mi — tié —

S. *fi - dèle et pu - re;*

C. *fi - dèle et pu - re;*

*fi - dèle et pu - re;*

*fi - dèle et pu - re;*

*fi - dèle et pu - re;*

S. *Je suis à toi, mon*

C. *Je suis 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.  
frère! je le jure!

G.  
frère! je le jure!

de - vant tous! Ils ont ju -

de - vant tous! Ils ont ju -

de - vant tous! Ils ont ju -

S.  
Devant le

G.  
Devant le

- ré de - vant le

Ils ont ju - ré

- ré de - vant le

3



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

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

ar - mes, devant tous, de - vant le ciel,

ar - mes, devant tous, de - vant le ciel,

ar - mes, devant tous, de - vant le ciel,

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

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

de - vant tous, de - vant

de - vant tous, de - vant

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



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

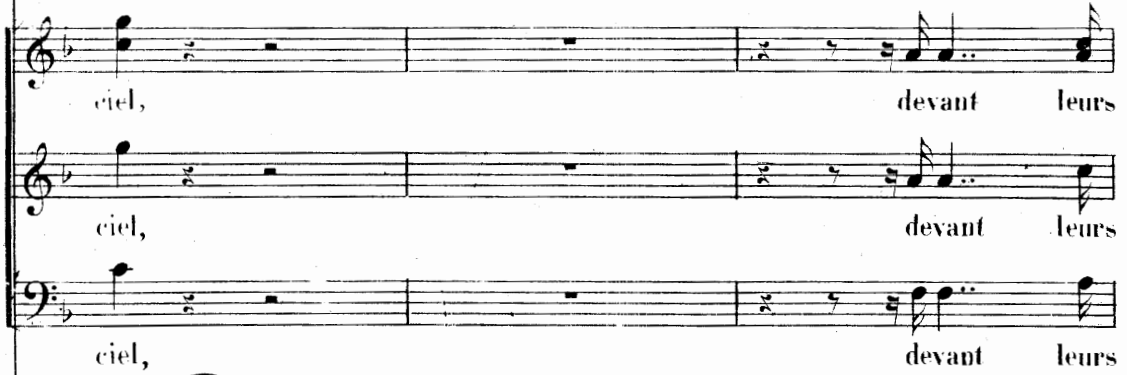
C. devant mes ar - mes, devant tous!



ciel, devant leurs

ciel, devant leurs

ciel, devant leurs



S. devant tous!

C. devant tous!



ar - mes, de - vant tous!

ar - mes, de - vant tous!

ar - mes, de - vant tous!



First system of musical notation, featuring a treble and bass clef. The treble clef contains a sequence of chords and triplets, with a measure marked '8' above it. The bass clef contains a melodic line with triplets and a final measure with a '4' below it.

Second system of musical notation. The treble clef continues with triplets and a measure marked '8' above it. The bass clef features a melodic line with triplets.

Third system of musical notation. The treble clef contains triplets and a measure with a '7' below it. The bass clef contains a melodic line with triplets and a measure with a '7' below it.

Fourth system of musical notation. The treble clef features a series of chords with triplets and a measure with a '2' below it. The bass clef contains a melodic line with triplets and a measure with a '3' below it.

Fifth system of musical notation. The treble clef contains chords with accents and a measure with a '2' below it. The bass clef contains a melodic line with triplets and a measure with a '2' below it.

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

# ACTE II

## PREMIER TABLEAU

ISLANDE. — UNE FORÊT SOMBRE AVEC DES DOLMENS.

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

*Le peuple est prosterné autour d'eux.*

Andante sostenuto

PIANO.

Timb. G. C<sup>SSC</sup> et Cymb. Timb. G. C<sup>SSC</sup> et Cymb.

*pp* *pp* *p* *f*

Detailed description: This system shows the beginning of the piano accompaniment. It consists of two staves: a treble staff and a bass staff. The treble staff contains rhythmic patterns for the timpani (Timb.) and gong/cymbal (G. C<sup>SSC</sup> et Cymb.). The bass staff contains a melodic line starting with a half note, followed by quarter notes and eighth notes. Dynamics include *pp* (pianissimo), *p* (piano), and *f* (forte).

*dim*

Detailed description: This system continues the piano accompaniment. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes. A *dim* (diminuendo) marking is present towards the end of the system.

*pp*

Ped.

Detailed description: This system continues the piano accompaniment. The treble staff has a melodic line with a crescendo leading to a *pp* (pianissimo) dynamic. The bass staff has a melodic line with a *Ped.* (pedal) marking. A timpani roll is indicated by a series of vertical lines above the treble staff.

*Cor Solo.*

*p*

\*

Detailed description: This system continues the piano accompaniment. The treble staff features a melodic line with a *Cor Solo.* (Corn Solo) marking and a *p* (piano) dynamic. The bass staff has a melodic line with a *\** marking. The system ends with a double bar line.

First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The key signature is B-flat major (two flats). The treble staff contains a melody of quarter and eighth notes. The bass staff contains a complex accompaniment of chords and eighth notes.

Second system of musical notation, including a treble staff with a triplet of eighth notes and a bass staff with chords. A "Ped." (pedal) instruction is present with a symbol, and an asterisk is placed below the staff.

Third system of musical notation, showing a bass staff with a triplet of eighth notes and a grand staff with chords. A "Bns" (basso continuo) label is visible on the right side.

Fourth system of musical notation, featuring a grand staff with a dynamic marking of "pp" (pianissimo) and a "Ped." instruction. A "Cl" (clarinet) part is indicated on the right.

Fifth system of musical notation, including a bass staff with a "Bns" label and a grand staff with "pp" dynamic markings and a "Ped." instruction.

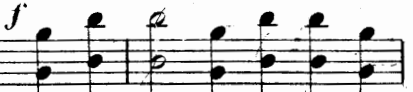
LE C<sup>o</sup> PRÊTRE.

*f* 

Dieux ter - ri - bles qui vous plai -

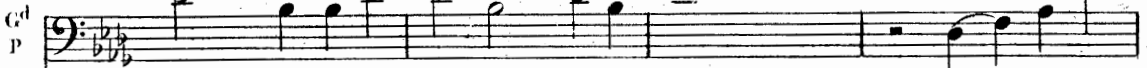
LES PRÊTRES.

Basses.

*f* 

Dieux ter - ri - bles qui vous plai -



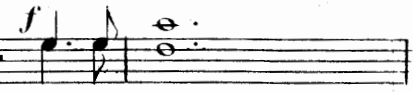
*G<sup>d</sup>* *P* 

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



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

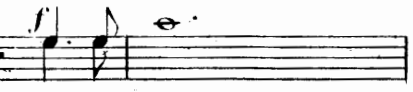
Soprani.

*f* 

Qu'en vos mains

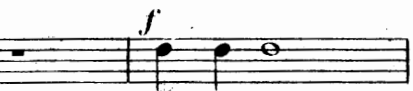
LE PEUPLE.

Ténors.

*f* 

Qu'en vos mains

Basses.

*f* 

Qu'en vos mains





Cd  
P.

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

Al  
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 -

7<sup>d</sup>  
P.

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

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

-chir votre co-lè-re!

-chir votre co-lè-re!

-chir votre co-le-re!

6<sup>d</sup>  
P.

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

les  
P

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

Détour-nez vos

Détournez vos

Détour-nez vos

Détournez vos

Organo P.  
 yeux de la ter - re!

Organo P.  
 yeux de la ter - re!

yeux de la ter - re!

yeux de la ter - re!

yeux de la ter - re!

yeux de la ter - re!

Cl. B<sup>us</sup>  
 p

V<sup>lle</sup> C.B. et Tuba.  
 Ped. \*

Cl.  
 Ped. \* Ped. \* Ped. \*

Ped. \* Ped.

First system of musical notation, featuring a treble clef staff and a bass clef staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests, and the bass staff continues the accompaniment. A fermata is placed over a note in the treble staff.

Third system of musical notation, consisting of two bass clef staves. The upper staff features a triplet of eighth notes marked with a '3' and a fermata. The lower staff contains a bass line with chords and a fermata. A 'Ped.' (pedal) instruction is shown with a symbol, and an asterisk '\*' is placed at the end of the system.

Fourth system of musical notation, also consisting of two bass clef staves. Similar to the previous system, it features a triplet of eighth notes in the upper staff and a bass line in the lower staff. A 'B<sup>ns</sup>' (Basso Continuo) instruction is present.

LE 6<sup>d</sup> PRÊTRE*(comme inspiré)*

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is in a bass clef and contains the lyrics "Et toi, Fré - ia, dé -". The piano accompaniment consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment. The dynamic marking *pp* (pianissimo) is indicated.

G<sup>d</sup>  
P.

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

G<sup>d</sup>  
P.

trô - ne, Des vier - ges, au le -

G<sup>d</sup>  
P.

- ver du jour, Ont pour toi de leurs mains tres - sé - cette cou -  
din.

G<sup>d</sup>  
P.

- ronne... Dé -

Cor Solo.

pp p

pp

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

*molto sfz*

- frande 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 -

*cresc. poco a poco.*

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

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

*M.G.* *mf*

*rit.*

Gd.  
P. bois, Fré - ia, qui pour mi - roir prends les laes de ces

a Tempo

Gd.  
P. bois.

Cors Solo.

Ped. \*

3

cresc.

pp

Ped. \*

cresc. sempre

ff

LE 6<sup>d</sup> PRÊTRE.

Dieux ter - ri - - bles qui vous plai -

LES PRÊTRES.

Dieux ter - ri - - bles qui vous plai -

8

9

10

ff

-sez

Dans les nu -

-sez

Dans les nu -

9

10

ff



Gd P. *f* *mf*  
 - a - - ges em - bra - sés,  
 les P. *f* *mf*  
 - a - - ges em - bra - sés,  
 Qu'en vos  
 Qu'en vos  
 8  
 tr tr  
 Gd P.  
 Qu'en vos mains dorme le ton - ner  
 les 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  
 8  
 tr tr tr tr tr tr  
*ff*

les  
p.

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

-re!

-re!

-re!

8 9 10

*f*

This system contains the first vocal entry. The vocal line (bass clef) begins with the lyrics "-re! Dieux fa - rou - - ches dont les au -". The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The right-hand piano part features a melodic line with a crescendo leading to a fortissimo (*f*) section, marked with fingerings 8, 9, and 10. The left-hand piano part provides harmonic support with chords and moving lines.

les  
p.

-tels Sont rou -

8 9 10

This system continues the vocal and piano parts. The vocal line (bass clef) begins with the lyrics "-tels Sont rou -". The piano accompaniment continues with the same four-staff structure. The right-hand piano part maintains the melodic line with a crescendo, marked with fingerings 8, 9, and 10. The left-hand piano part continues with harmonic support.

les  
p.

-gis du sang des mor - tels, Lais -

Lais -

8

7

8

*tr*

*f*

les  
p.

-sez Lais - sez flé - chir vo - tre co -

-sez Lais - sez flé - chir vo - tre co -

-sez flé - chir vo - tre co -

Lais - sez flé - chir vo - tre co -

8

*tr*

*f*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

1<sup>st</sup> P.  
-lè - - - re! Dieux cru -

-lè - - - re!

-lè - - - re!

-lè - - - re!

8

*tr*

*tr*

*f*

1<sup>st</sup> P.  
- els qui vo - lez, la

8

10

9

les  
p.

mus  
sur un

Detailed description: This system contains a vocal line in bass clef and three piano accompaniment staves. The vocal line begins with a whole note 'mus' and is followed by two eighth notes, 'sur' and 'un'. The piano accompaniment consists of three staves, all in bass clef with a key signature of three flats. The first staff has a whole note chord, while the second and third staves are mostly empty.

Detailed description: This system shows the piano accompaniment for the first system. 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 with a few notes. The system is numbered 8, 9, and 10.

les  
p.

char par la mort con - duit,  
Dé\_tour\_  
Dé\_tour\_

Detailed description: This system contains a vocal line in bass clef and three piano accompaniment staves. The vocal line begins with a whole note 'char' and is followed by eighth notes 'par', 'la', 'mort', and 'con - duit,'. The piano accompaniment consists of three staves, all in bass clef with a key signature of three flats. The first staff has a whole note chord, while the second and third staves are mostly empty. The system is numbered 8, 9, and 10.

Detailed description: This system shows the piano accompaniment for the second system. 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 with a few notes. The system is numbered 8, 9, and 10.

184

nez Dé - tour - nez vos yeux de la

Dé - tour - nez vos yeux de la

nez vos yeux de la

Dé - tour - nez vos yeux de la

*f*

185

ter - - - re!

ter - - - re!

ter - - - re!

ter - - - re!

*p*

*p* *alleg.*

SIGURD (dans la coulisse)

O Bru - ne\_hild, — O vierge ar - mé\_e! Dans un

GUNTHER (dans la coulisse)

O Bru - ne\_hild, — O vierge ar - mé\_e! Dans un

HAGEN (dans la coulisse)

O Bru - ne\_hild, — O vierge ar - mé\_e! Dans un

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

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

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

S.  
\_ chons le glaive à la main!

G.  
\_ chons le glaive à la main!

H.  
\_ chons le glaive à la main!

LE 6<sup>d</sup> PRÊTRE.  
Quels pro-fa - nes au

G<sup>d</sup>  
P.  
fond de ces an - tres sau - va - ges Por - tent leurs

G<sup>d</sup>  
P.  
pas au - da - ci - eux?

Soprani.  
Bra - vant no - tre cour.

Ténors  
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-

SIGURD (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 - - ges?

*ff*

-va - - ges?

*ff*

-va - - ges?

S. -ys du Rhin, Nous ve - nons con - que - rir la  
 G. -ys du Rhin, Nous ve - nons con - que - rir la  
 H. -ys du Rhin, Nous ve - nons con - que - rir la

S. bel - le - Val - ky - ri - e Qui, dans son pa - lais en - dor -  
 G. bel - le Val - ky - ri - e Qui, dans son pa - lais en - dor -  
 H. bel - le Val - ky - ri - e Qui, dans son pa - lais en - dor -

S. - mi - e, Attend lè - poux que lui promet O - din, At -  
 G. - mi - e, Attend lè - poux que lui promet O - din, At -  
 H. - mi - e, Attend lè - poux que lui promet O - din, At -

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

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

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

le G<sup>d</sup> PRÊTRE *f* Même mouvt

Trem - blez! les es - prits in - vi -

G<sup>d</sup> P.  
- si - bles Vont sor - tir me - na - çants, ter - ri - bles, Des

G<sup>d</sup> P.  
arbres, des rochers et des lacs de ces bois, Tremblez! c'est à la

Gr.  
P.

mort! que vous marchez tous trois!

Sop.

Ténors Tremblez!

Basses Tremblez!

*f*

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

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

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

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

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

- ri - bles, Des ar - bres, des rochers et des laes 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

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "blez! c'est à la mort que vous mar\_chez tous".

le G<sup>d</sup> PRÊTRE

Du champ sa \_ cré voi \_ là les

trois!\_

trois!\_

trois!\_

The second system features a vocal line for the priest and piano accompaniment. The key signature remains three flats. The lyrics are: "Du champ sa \_ cré voi \_ là les" and "trois!". The piano part includes a dynamic marking of *p* (piano) and features a series of chords in the right hand.

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

The third system continues with a vocal line and piano accompaniment. The key signature is three flats. The lyrics are: "hor \_ nes, Ceux, par qui ces dolmens déjà furent franchis, Out se \_". The piano part continues with chords and some melodic lines.

G<sup>d</sup>  
P

-mé ces dé\_serts mor\_nes De leurs os blan\_

Sop. *f* Trem\_

Ténors *f* Trem\_

Basses *f* Trem\_

*ff*

Detailed description: This system contains the first vocal phrase. The vocal parts (Soprano, Tenors, Basses) are in a bass clef with a key signature of two flats. The Soprano part has a fermata over the first measure and a dynamic marking of *f* with a tremolo effect. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The dynamic marking *ff* is placed at the end of the piano part.

G<sup>d</sup>  
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\_

Detailed description: This system continues the vocal phrase. The vocal parts have a long note with a fermata at the beginning of the phrase. The piano accompaniment features a more active right-hand part with chords and a left-hand part with a rhythmic pattern. The lyrics are: "\_chis! blez! les es\_prits in\_vi\_si\_bles Vont sor\_".

le G<sup>d</sup> PRÊTRE

les PRÊTRES Tremblez! les es\_prits in\_vi\_sibles Vont sor\_  
\_tir, me\_na\_çants, ter\_ri\_bles, Des ar\_bres,des rochers et des  
\_tir, me\_na\_çants, ter\_ri\_bles, Des ar\_bres,des rochers et des  
\_tir, me\_na\_çants, ter\_ri\_bles, Des ar\_bres,des rochers et des

*ff*

G<sup>d</sup> 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, Trem\_blez! c'est à la mort  
lacs de ces bois, Trem\_blez! c'est à la mort  
lacs de ces bois, Trem\_blez! c'est à la mort

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

Les 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 -

Gd P. \_blez! c'est à la mort que vous mar - chez tous

Les 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



SIGURD

*f* O Bru - ne\_hild! ——— ô vierge ar -

GUNTHER

*f* O Bru - ne\_hild! ——— ô vierge ar -

HAGEN

*f* O Bru - ne\_hild! ——— ô vierge ar -

G<sup>d</sup> P. *ff* trois!

les P. *ff* trois!

*ff* trois!

*ff* trois!

*ff* 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*

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

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

S. *main!*

G. *main!*

B. *main!*

Sop. *p stacc.*

Ténors *Bien - tôt le Ko - bold a - p stacc.*

Basses *Bien - p stacc.*

*Bien -*

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

*p*

*dim.* *p*

- ler - te Et l'Elfe à la ro - be  
 - tôt le Ko - bold a - ler - te Et  
 - tôt le Ko - bold a - ler - te Et

ver - te, Vont se - mer ces bords sa -  
 l'Elfe à la ro - be ver - te, Vont se -  
 l'Elfe à la ro - be ver - te, Vont se -

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

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

mem - bres dé - chi - rés.

*f*

3

LE G<sup>d</sup> PRÊTRE

*cresc. sempre.*

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

LES PRÊTRES

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

corps sans sé - pul - tu - re, Ou - -

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

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

*cresc. sempre.*

G<sup>d</sup> P. Ou - tra - gés, mis en lam -

les P. Ou - tra - gés, mis en lam -

- tra - gés, mis en lam - beaux,

Ou - tra - gés, mis en lam -

Ou - tra - gés, mis en lam -

G<sup>d</sup> P. - beaux, — Vont deve - nir la pâ - tu - re

les P. - 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

Ped.

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, ———

The first system of the score consists of six staves. The top two staves are vocal parts, both in bass clef with a key signature of two sharps (D major). The lyrics are 'Des vau - tours et des cor - beaux, ———'. The next two staves are vocal parts, both in treble clef with the same key signature. The lyrics are '- tours et des cor - beaux, ——— et'. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the two-sharp key signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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!

The second system of the score consists of ten staves. The top three staves are vocal parts for Sigurd (treble clef), Gunther (bass clef), and Hagen (bass clef). They all sing 'O Bru - ne -'. The next three staves are vocal parts, two in bass clef and one in treble clef, all singing 'et des cor - beaux!'. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the two-sharp key signature. The piano part continues with a rhythmic pattern similar to the first system.

S. *- hild! ô vierge ar - mé - e, Dans un*

G. *- 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*

G. *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 -*

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

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

S. - chons le glaive à la main!

G. - chons le glaive à la main!

B. - chons le glaive à la main!

LE 1<sup>er</sup> PRÊTRE Récit

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

*f*

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

*p*



*Aud<sup>to</sup> mosso*

*p*  
 - tez les décrets d'O - diu!

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

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

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

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

*Aud<sup>to</sup> mosso*  
*p*

*f* *sempre più f*

*f*  
 - ri - ble Ear - rêt in - fle -

*f*  
 - ri - ble Ear - rêt in - fle -

*f*  
 - ri - ble Ear - rêt in - fle -

*f*  
 - ri - ble Ear - rêt in - fle -

*f* *sempre più f*

les P.

xi - - - ble!

xi - - - ble!

xi - - - ble!

xi - - - ble!

*ff* *pp*

LE 6<sup>d</sup> PRÊTRE

Un seul, de Brume...

*pp* *mf*

G<sup>d</sup> P.

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

*pp*

Timb et Timb.

G<sup>d</sup>  
P.

*sfz*

-ler la déesse exi - lé - e!      Sonnant le cor sa -

Tromb. et B<sup>cs</sup>

G<sup>d</sup>  
P.

-éré Dans la som - bre val - lé - e,      Un

Cors.

G<sup>d</sup>  
P.

seul, héros au cœur de di - a - mant, Des es - prits in - fer -

G<sup>d</sup>  
P.

-naux vainera la troupe ailé - e!

Cors.

*f*

Gd  
P.

*p*

Et ce - lui - là, plus

*pp*

Gd  
P.

pur que l'au - be d'un beau

*pp*

Gd  
P.

jour, Vier - ge de corps et

Gd  
P.

dâ - me, Nan - ra jamais su -

Gd  
P.

- bi le joug d'au - eu - ne fem -

Gd  
P.

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

Gd  
P.

- mour!

*LES PRÊTRES.*

*f* *sempre più f.*

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

Soprani.

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

Ténors.

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

Basses.

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

*eres poco a poco.*

SIGURD.

Récit.

*f* Prê - tres! appor - tez -

-rét in - fle - xi - - - - ble!

-rét in - fle - xi - - - - ble!

-rét in - fle - xi - - - - ble!

-rét in - fle - xi - - - - ble!

*ff*

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

*All<sup>o</sup> vivace*

Soprani. Bien - tôt le Ko - hold a - ler - te

Ténors. *p stacc.* Bien - tôt le Ko -

Basses. *stacc.* Bien - tôt le Ko -

Et l'Elfe à la ro - be ver - te  
 - hold a - ler - te Et l'Elfe à la  
 - hold a - ler - te Et l'Elfe 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<sup>er</sup> PRÊTRE.

LES PRÊTRES.

Et Et

Et vos corps

dé - chi - rés, Et

dé - chi - rés, Et

This system contains the first four staves of the musical score. The top two staves are for the vocal parts: 'LE 1<sup>er</sup> PRÊTRE.' and 'LES PRÊTRES.'. The third and fourth staves are for the vocal parts with lyrics: 'Et vos corps', 'dé - chi - rés,', 'Et', and 'dé - chi - rés, Et'. The bottom two staves are for the piano accompaniment, featuring a triplet in the bass line and chords in the treble line.

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,

This system contains the next six staves of the musical score. The vocal parts continue with lyrics: '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.', and 'vos corps sans sé - pul - tu - re,'. The piano accompaniment continues with chords and a melodic line in the treble clef.



cel. P. Ou - tra - gés, mis en lam-  
les P. Ou - tra - gés, mis en lam-  
-tra - gés, mis en lam - beaux,  
Ou - tra - gés, mis en lam-  
Ou - tra - gés, mis en lam-  
Ped.

cel. P. - beaux, Vont deve - nir la pa - tu - re  
les P. - beaux, Vont deve - nir la pa - tu - re  
Vont deve - nir la pa - tu - re des vau -  
- beaux, Vont deve - nir la pa - tu - re  
- beaux, Vont deve - nir la pa - tu - re  
Ped.

Gd P. des vau - tours et des cor - beaux,

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

-tours et des cor - beaux, et

des vau - tours et des cor - beaux,

des vau - tours et des cor - beaux,

Gd 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!

Ped.

le 6<sup>e</sup> PRÊTRE

Que vous marchez tous trois! Trem.

Que vous marchez tous trois! Trem.

c'est à la mort que vous mar - chez tous

c'est à la mort que vous mar - chez tous

c'est à la mort que vous mar - chez tous

(les PRÊTRES et le CHOEUR s'éloignent)

\_blez!

\_blez!

trois!

trois!

trois!

Piano accompaniment for the first system, featuring a treble and bass staff. The music is in G major and 2/4 time. The bass line starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment. The treble line has chords and melodic fragments.

Piano accompaniment for the second system, continuing the musical texture with similar accompaniment patterns in both staves.

Piano accompaniment for the third system, ending with a fortissimo (*ff*) dynamic marking. The bass line features a long note with a fermata.

GUNTHER

Récit

Vocal line for Gunther and piano accompaniment for the fourth system. The tempo is marked *Andte mosso*. The piano accompaniment features triplets in both staves, starting with a forte (*f*) dynamic. The vocal line begins with a recitative (*Récit*) style.

Lequel de nous va tenter l'aven-

-tu.re?

HAGEN

Qui de

Piano accompaniment for the fifth system, featuring a piano (*p*) dynamic. The music continues with a sparse accompaniment in both staves.

H. *nous res\_te\_ra — dans la fo\_rêt obs\_cu\_re?*

*p*

SIGURD

Moi!

Les Dieux sont ar\_

Tromb.  
*p*

(à Gunther)

Quand Beune\_

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 in -

*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*

hou - che N'offen - sa sa fierté — fa - rou - che, C'est moi, qu'en ses dé-

S. *ff* *ff*

- crets, — O - din veut dé - si - gner!

Même mouv!

HAGEN

à Gunthe.

Ce\_lui qui, parve-

Musical score for Hagen's first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a rest, followed by a melodic phrase starting on a whole note G2. The piano accompaniment consists of two staves: the right hand has a treble clef and features triplet eighth notes in the first two measures, while the left hand has a bass clef and plays a similar triplet pattern. Dynamics include a piano (*p*) marking in the third measure.

Musical score for Hagen's second vocal line and piano accompaniment. The vocal line continues with the lyrics "\_nu près de la Val\_ky-rie, Ren\_dra la déesse à la". It features a melodic line with a fermata over the first measure. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking in the second measure.

Musical score for Hagen's third vocal line and piano accompaniment. The vocal line continues with the lyrics "vie, Devien\_dra pour ja\_mais son". It features a melodic line with a fermata over the first measure. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical score for Gunther's vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a rest, followed by a melodic phrase starting on a whole note G2. The piano accompaniment consists of two staves: the right hand has a treble clef and features a triplet eighth note in the first measure, while the left hand has a bass clef and plays a similar triplet pattern. Dynamics include a piano (*p*) marking in the first measure.



G.

— rils — je — veux — les bra — ver — tous!

9/4 6/8

Detailed description: This system is for guitar. It features a single melodic line on a bass clef staff with a key signature of one sharp (F#) and a 9/4 time signature. The lyrics are: "— rils — je — veux — les bra — ver — tous!". The music is divided into two measures, each with a 9/4 time signature, followed by a 6/8 time signature section.

SIGURD *dolce*

Tempo 1<sup>o</sup> Un autre a — mour m'a pris — mon a — me tout en —

Detailed description: This system is for voice (S.). It begins with the name "SIGURD" and the instruction "dolce". The tempo is marked "Tempo 1<sup>o</sup>". The lyrics are: "Un autre a — mour m'a pris — mon a — me tout en —". The score includes a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8.

s.

*poco rit.* *sfz a Tempo*

— tiè — re, Brune — hild ne me verra pas; Sous ton cas — que — d'ai —

*col canto*

Detailed description: This system is for voice (s.). It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The tempo changes from "poco rit." to "sfz a Tempo". The lyrics are: "— tiè — re, Brune — hild ne me verra pas; Sous ton cas — que — d'ai —". The instruction "col canto" is written below the piano part. The key signature has one sharp (F#) and the time signature is 6/8.

s.

*f*

— rain, sans le — ver la — vi — siè — re, Je la conduirai dans tes

Detailed description: This system is for voice (s.). It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The dynamic is marked "f". The lyrics are: "— rain, sans le — ver la — vi — siè — re, Je la conduirai dans tes". The key signature has one sharp (F#) and the time signature is 6/8.

s.

bras ! Par mon a — mour,

*fp* *f*

Detailed description: This system is for voice (s.). It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "bras ! Par mon a — mour,". The dynamics are marked "fp" and "f". The key signature has one sharp (F#) and the time signature is 6/8.

S. *dolce poco rit.*  
 — mon frère, je te ju re de te l'ame-  
*dim molto*

S. *pp*  
 \_ner vierge et pu re!  
*p*

**GUNTHER**  
 Demande alors ce que tu veux! Quand Brunehild sera ma  
*pp*

G. *mf*  
 femme, Quelque prix que Sigurd récla me,  
*p*

G. *mf*  
 Je ju re! je ju re de combler ses  
*poco sfz* *poco sfz*

And<sup>te</sup> sostenuto.

G.

vœux!

HAGEN.

Dé-ja descend vers nous la blanche théo-

Soprani.  
Toi, qui du sein des nu-a-ges.

Ténors.  
(dans la coulisse) Toi, qui du sein des nu-

Basses.

H.

-rie, Elle s'a-vance au bruit du chant re-li-gieux, Elle vient ap - por -

LES PRÊTRES

Toi qui fais dans les o - ra - ges Brill - ler - ton cour -

Fais dans les o - ra - ges Brill - ler - ton cour - roux,

-ages, Fais dans les o - ra - ges Brill - ler - ton cour -

Toi qui fais dans les o - ra - ges Brill - ler - ton cour -

cres.

f

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

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

*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!

les P. *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!

*f*

HAGEN (à part)

*p*  
Son or - gueil le mène à sa per - te!

4 CORYPHÉES SOLI.  
(en scène)  
Dieu, qui don - nes la vie - -

*p molto cresc.*

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

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

*cresc*

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

*p*

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

mort! Soprani.  
 Tenors. *le CHOEUR en scène*  
 Basses. *f* O puissant O - din!  
 O puissant O - din!  
*p* *f* *ff*  
*p* *f* *ff*  
*p* *f* *ff*  
*p* *f* *ff*  
*f* *ff*

Toi, qui du sein des nu - a - ges,  
 Toi, qui du sein - des nu -  
 Fais dans les o - ra - ges Brill - ler ton courroux, O puissant O -  
 a - ges, Fais dans les o - ra - ges Brill - ler ton courroux,  
 Toi qui fais dans les o - ra - ges Brill - ler ton courroux,

-din! Dieu sé - vère! Le ciel et la ter - re sont à tes ge -  
 O puissant O - din! Dieu sévère! Le ciel et la ter - re sont à tes ge -  
 O puissant O - din! Dieu sé - vè - re! Le ciel et la ter - re sont à tes ge -

Musical notation includes treble and bass staves for voices and piano accompaniment. Dynamics include *ff* and *p*.

-noux, Sont à tes genoux, à tes ge - noux!  
 -noux, Sont à tes genoux, à tes ge - noux!  
 -noux, Sont à tes genoux, à tes ge - noux!

Musical notation includes treble and bass staves for voices and piano accompaniment. Dynamics include *f*, *p*, and *pp*. The piano part includes the instruction *pp staccato.*

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

LE G<sup>d</sup> PRÊTRE.

Récit.

Lequel de vous, guerriers, va marcher plein d'au\_dace Vers le palais de

SIGURD. Tempo 1<sup>o</sup>

Moi!

feu?

Tempo 1<sup>o</sup>

LE G<sup>d</sup> PRÊTRE.

Récit (Lento)

Prends ce cor sa\_cré, Présent de notre

And<sup>te</sup> mosso.

Dieu! Si l'épou\_van\_te ne te gla\_ce, A\_



*cresc.*

G<sup>d</sup>  
P. *6*  
8

- lors qu'à tour de toi les Ko - bolds vont rugir,

*cresc.*

*f*

G<sup>d</sup>  
P.

Son - ne trois fois ce cor so -

G<sup>d</sup>  
P.

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

G<sup>d</sup>  
P.

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

*ff*

SIGURD

Don - ne!

- lais va sur - gir!

The first system of the score includes a vocal line for Sigurd and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes.

*p*

*poco f*

The piano accompaniment for the second system continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic and a *poco f* (poco fortissimo) dynamic.

Récit

a Tempo.

Sur vos vaisseaux, vous, quittez cette rive!

Alto.

*p* cl.

B<sup>us</sup>

The third system features a recitative vocal line for Sigurd, marked "Récit" and "a Tempo.", with the lyrics "Sur vos vaisseaux, vous, quittez cette rive!". The piano accompaniment includes a section marked "Alto." and "p cl." (piano clarinet).

Récit.

Si ce guer - rier dé - li - vre la cap - ti - ve, Par les esprits vain -

The fourth system continues the recitative vocal line with the lyrics "Si ce guer - rier dé - li - vre la cap - ti - ve, Par les esprits vain -". The piano accompaniment provides harmonic support.

a Tempo.

- eus, jusqu'aux ri - ves du Rhin Il se - ra ramené sou - dain!

The fifth system concludes the recitative vocal line with the lyrics "- eus, jusqu'aux ri - ves du Rhin Il se - ra ramené sou - dain!". The piano accompaniment features a change in key signature and a final cadence.

G<sup>d</sup>  
P.

Telle est des

8

11

10

*ff*

G<sup>d</sup>  
P.

dieux

11

10

*ff*

*cresc.*

G<sup>d</sup>  
P.

la vo - lon - té - ter -

11

10

6

*ff*

G<sup>d</sup>  
P.

- ri - ble !

*ff*

*p*

*mf*

GUNTHER (à Sigurd)

Puisse s'ouvrir pour toi leburg i-nac-ces - si-ble!

HAGEN (à Sigurd)

Puisse s'ouvrir pour toi leburg i-nac-ces - 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!

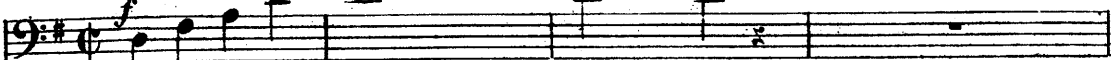
SIGURD.

Puisses-tu revenir près de Gun - ther!

A.

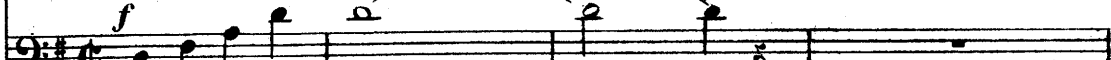
S. -dien!

LE 1<sup>er</sup> PRÊTRE.



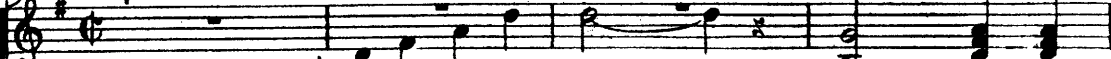
O puissant O - di!

LES PRÊTRES.



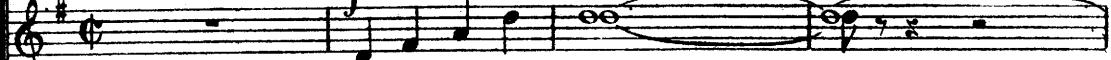
O puissant O - di!

Soprani.



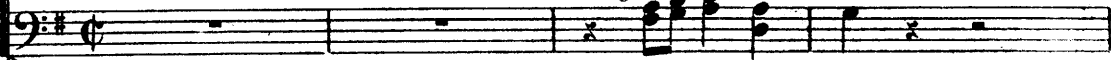
O puissant O - di! *2<sup>ds</sup>* Toi, qui du

Ténors.



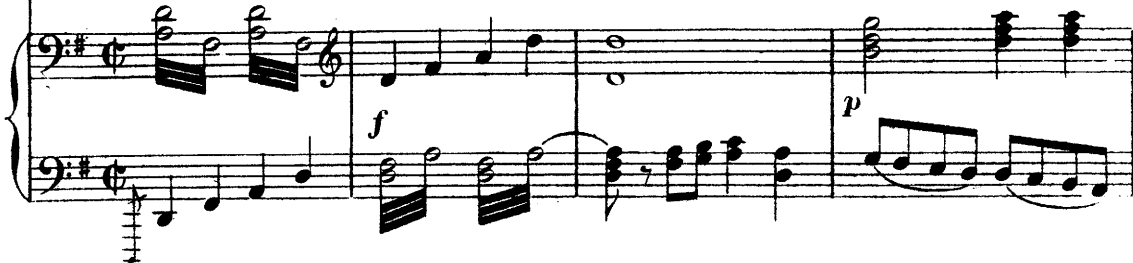
O puissant O - di!

Basses.

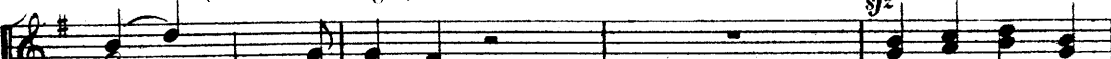


Puissant O - di!

Même mouv!



(Le chœur s'éloigne)

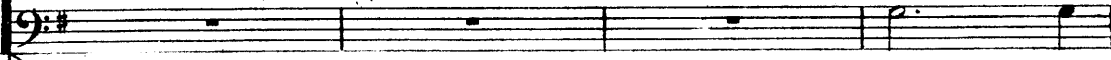


sein des nu - a - ges, Fais dans les o -



Toi, qui du sein des nu - ages,

LES PRÊTRES (avec les Basses)



Toi qui



*f*

- ra - ges Brill - ler ton cour - roux, O puis\_sant O -

Fais dans tes o - ra - ges Brill - ler ton cour - roux,

Fais dans tes o - ra - ges Brill - ler ton cour - roux,

- din! Dieu sé - vè - re! Le ciel et la

*f* O puis\_sant O - din! Dieu sé - vè - re! Le ciel et la

*f* O puis\_sant O - din! Dieu sé - vè - re! Le ciel et la

*p* ter - re sont à tes ge - noux, Sont à tes ge -

*p* ter - re sont à tes ge - noux, Sont à tes ge -

ter - re sont à tes ge - noux, Sont à tes ge -

*f* *p* *f*

Même mouvt

- nous, A tes ge - nous!

- nous, A tes ge - nous!

- nous, A tes ge - nous!

Même mouvt

*p* *pp* *p* *p staccato*

SIGURD. Récit. Tempo 1°

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

*pp*

*alleg*

s.

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

3

Allegro con fuoco.

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

subito. col canto. f

Récit. (dans le mouv!)

S. Pourquoi tarder? Que le combat com-

you

a Tempo

S. -men - ce!

f

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

f P ten. a Tempo. Allegro.

pp pp

pp



Récit

s. Non! Si ma force et mon cou-ra-ge

*ad lib.*

*f*

Lento.

s. Succombent dans l'effort, Si la mort m'attend —

*Allegro.*

*f* *f* *pp*

s. dans cette île sauva-ge! Es -

*p*

Cors *sourdines pp*

Même mouv!

s. -prits, — gardiens de ces lieux vé-né-rés, Sachez quel

s. nom, redit par votre bou - che, M'éveil - le - ra sur ma funèbre

The first system of the musical score consists of a vocal line (Soprano) and piano accompaniment. The vocal line begins with the lyrics "nom, redit par votre bou - che, M'éveil - le - ra sur ma funèbre". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

cou - che, Lorsque j'y dormi - raj!

The second system continues the vocal line with the lyrics "cou - che, Lorsque j'y dormi - raj!". The piano accompaniment includes a section with a forte dynamic marking (**sfz**) and a 2-measure rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Même mouy!  
SIGURD. *pp*

The third system begins with the instruction "Même mouy!" and "SIGURD. *pp*". The vocal line starts with the lyrics "Hil - da! vierge au pâ - le sou - ri - re,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

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

The fourth system continues the vocal line with the lyrics "Hil - da! vierge au pâ - le sou - ri - re,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

s. Jeune lys — tremblant — sous ses fleurs,

The fifth system continues the vocal line with the lyrics "Jeune lys — tremblant — sous ses fleurs,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

*espress.*

S. C'est ton doux nom — que vien — dra di — re,

S. Sur ma tom-be, la nuit — en pleurs! Hil-

*dim.* *pp* *vles*

S. -da! Hil - da! c'est ton doux

*sfz*

S. nom que vien — dra di — re, Sur ma

*molto cresc.* *p*

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

*pp*

All<sup>o</sup> con fuoco

elles solo sans sourdines

Cl.

*f*

SIGURD

deciso

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

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

allegro

s. *-ra - ge! Et - fes, Ko\_bolds Es -*

*f*

s. *-prits, paraissez tous!*

*3*

Une mesure entière équivaut a un temps de la mesure précédente

s. *Je viens à vous! \_\_\_\_\_*

*ff*  
dap

*dim. poco a poco* *fp* *pp*

*(Il sonne du cor)* *(dans la coulisse)*

*(Le ciel s'obscurcit, le tonnerre gronde, le vent fait entendre parmi les arbres des gémissements sinistres)*

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

*Elles lavent un vêtement blanc et semblent se hâter à l'ouvrage)*

*p staccato*

SIGURD (*aux trois lavandières*)

Pour\_quoi — vos yeux — sont—

s. ils rem-plis de lar - mes? Jeunes fil - les, pour\_quoi —

s. — ces vê - te - ments de deuil? Que lavez—

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

s. vous — dans cette on - de?

s. Un lin\_cedul! Pour qui?

*f* *p*

*(Les trois nornes indiquent à Sigurd que le lincedul lui est destiné)*

s. Par\_lez! Pour

*(Les trois nornes disparaissent dans la fontaine)*

s. moi!...

*f*

s. Point de lâ\_ches a\_lar\_mes! Fan\_

*f*



S. *lô - 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*

à leur tour assaillir le héros.)

First system of musical notation, consisting of two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is also in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line from the first system, with some notes marked with an 'x'. The lower staff continues the rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some notes marked with an 'x'. The lower staff continues the rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff continues the rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff continues the rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff continues the rhythmic accompaniment.

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system of music, continuing the musical texture with complex chordal structures.

SIGURD

Je vous vain - crai

*mf*

Vocal line and piano accompaniment for the third system of music. The vocal line begins with the name 'SIGURD' and the lyrics 'Je vous vain - crai'. The piano accompaniment includes a dynamic marking of *mf*.

peuple sans nom - bre Des fils de l'om - bre!

Vocal line and piano accompaniment for the fourth system of music. The vocal line continues with the lyrics 'peuple sans nom - bre Des fils de l'om - bre!'. The piano accompaniment features a complex rhythmic pattern.

*Une nuée de fantômes et de lutins de toute sorte se joint aux Valkyries et aux Kobolds en tourbillonant au-tour de Sigurd.*

*p* *crescendo* *poco a poco*

Piano accompaniment for the fifth system of music, featuring a treble and bass clef with various chords and melodic lines. The system includes dynamic markings: *p*, *crescendo*, and *poco a poco*.

System 1: Bass clef, two staves. The upper staff contains a melodic line with slurs and ties, while the lower staff contains a rhythmic accompaniment of eighth notes.

System 2: Bass clef, two staves. The upper staff continues the melodic line with some chromaticism, and the lower staff continues the eighth-note accompaniment.

System 3: Treble clef, two staves. The upper staff features a melodic line with slurs and ties, and the lower staff continues the eighth-note accompaniment.

System 4: Treble clef, two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. A forte (*ff*) dynamic marking is present in the lower staff.

System 5: Treble clef, two staves. The upper staff features a complex melodic line with many slurs and ties, and the lower staff continues the accompaniment.

SIGURD (*Épée à la main, appuyé contre un rocher*)

Ar - riè - re! Ko - holds!

*crise. poco a poco.*

s. Ar - rière! noirs es - prits! Ar -

s. -rière - re! Pour la se - con - de

*p*

s. fois, cor sa - cre, re - ter - tis!

*pp*

(Il sonne du Cor)

5.

*Le fond du théâtre s'ouvre: un lac apparaît baigné par une douce clarté. Les Valkyries et les Kobolds 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 équivaut à une mesure précédente)  
(dans la coulisse)

*p*  
*pp* Bass.  
*p*

1<sup>rs</sup> et 2<sup>ds</sup> Soprani. (bouche fermée)

*pp legato molto.*

CHŒUR INVISIBLE.

Tenors (bouche fermée)

*poco sf* *sf*

First system of musical notation. It consists of five staves: two treble clefs, two grand staves (treble and bass), and a separate bass line. The key signature is three sharps (F#, C#, G#). The first two staves contain melodic lines with various note values and rests. The grand staff contains harmonic accompaniment with long notes and some rhythmic patterns. The bass line features a triplet of eighth notes. Performance markings include *pp* (pianissimo) and *M.G.* (mezzo-giochi). A dashed line below the bass line is labeled "8' bassa".

Second system of musical notation, continuing from the first. It features the same five-staff structure. The grand staff shows a change in the bass line's rhythmic pattern. A *pp* marking is present at the beginning of the system.

Third system of musical notation, continuing from the second. It maintains the five-staff structure. The bass line continues with triplet patterns. A dashed line below the bass line is labeled "8' bassa".

DANSES

PIANO *p*

una corda.

*p*

Soprani.  
1<sup>o</sup> *ppp* 2<sup>o</sup> *sfp*

CHOEUR INVISIBLE.

Ténors.  
*ppp*

*mf*



1<sup>o</sup>  
2<sup>o</sup>

*mf*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines, with the first staff marked '1<sup>o</sup>' and the second '2<sup>o</sup>'. The piano accompaniment begins in the third staff, marked *mf*. It features a complex texture with many triplets and sixteenth-note patterns in both hands.

*p*

*una corda.*

Detailed description: This system contains the third and fourth systems of the musical score. The piano accompaniment continues, marked *p*. The texture is dominated by triplets in the right hand and block chords in the left hand. The instruction *una corda.* is written below the first staff.

*ff*

Detailed description: This system contains the fifth and sixth systems of the musical score. The piano accompaniment continues, marked *ff*. The right hand features more triplets, while the left hand has a more active bass line. The system concludes with a double bar line and a change in dynamics.

SIGURD (*S'arrachant aux Elfes*)

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

Detailed description: This system contains the vocal entry for Sigurd. The vocal line is on the top staff, with the lyrics 'Non! sur moi, com-me l'épouvan - te, La vo-lup -' written below it. The piano accompaniment is on the bottom two staves, providing a rhythmic and harmonic support for the vocal line.

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/4 time signature. The lyrics are "- té doit res - ter im - puis - san - te!". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings such as *pp* and *p*. It features several triplet patterns in both hands, with some notes marked with an '8' above them. The system concludes with a double bar line and a 7/4 time signature.

The second system of music continues the piano accompaniment from the first system. It consists of two staves (treble and bass clefs). The left hand plays a steady triplet accompaniment, while the right hand features more complex rhythmic patterns, including triplets and notes marked with an '8' above them. The dynamic marking *pp* is present at the beginning of the system.

The third system of music continues the piano accompaniment. It features a dynamic marking of *pp* and the instruction *cresc: poco a poco*. The right hand has a melodic line with triplets and notes marked with an '8' above them. The left hand continues with the triplet accompaniment.

The fourth system of music continues the piano accompaniment. It features a dynamic marking of *pp* and the instruction *cresc: poco a poco*. The right hand has a melodic line with triplets and notes marked with an '8' above them. The left hand continues with the triplet accompaniment.

The fifth system of music continues the piano accompaniment. It features a dynamic marking of *pp* and the instruction *cresc: poco a poco*. The right hand has a melodic line with triplets and notes marked with an '8' above them. The left hand continues with the triplet accompaniment.

The first system of music is a piano accompaniment. It consists of two staves, treble and bass. The music is characterized by intricate rhythmic patterns, primarily using triplets. The right hand features a series of chords and eighth notes, while the left hand plays a more active line with frequent triplets. The key signature has three sharps (F#, C#, G#).

Tempo 4<sup>o</sup> (Cette mesure équivaut à un temps de la mesure précédente)

The second system of music is a piano accompaniment, marked *ff* (fortissimo). It consists of two staves, treble and bass. The music is more rhythmic and driving than the first system, with a focus on eighth and sixteenth notes. The right hand has a melodic line, and the left hand provides a steady accompaniment. The key signature has two flats (Bb, Eb).

SIGURD

The third system of music is a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Reten-tis dans ces sombres-bois,". The music is in a minor key and has a somber, atmospheric quality. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic marking is *mf* (mezzo-forte).

The fourth system of music is a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "O cor sa-cre, Pour la troi-siè-me fois!". The music continues with a similar somber and atmospheric quality. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic marking is *f* (forte).

(Il sonne du cor)

Cor.

(Dans la coulisse)

The first system of music shows a piano accompaniment in the left hand and a cor part in the right hand. The piano part begins with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes. The cor part enters with a long note, followed by a dynamic marking of *ppp* (pianissimo) in the subsequent measures. The key signature has two sharps (F# and C#).

*Les éclats du tonnerre, les sifflements de la tempête recommencent avec furie. Les trois nornes sortent du lac et s'avancent vers Sigurd. Elles lui montrent le lac qui lentement se change en une fournaise ardente au milieu de laquelle s'élève un palais de feu. Sigurd conduit par les trois nornes du milieu des Valkyries et des Kobolds, des Elfes qui le ramènent, se dirige vers le lac enflammé. Des monstres sortent du lac et se dirigent vers Sigurd.*

The second system continues the piano accompaniment. The right hand features sustained chords with a *ff* dynamic. The left hand plays a rhythmic pattern of eighth notes. The key signature remains two sharps.

The third system shows the piano accompaniment continuing with similar textures in both hands. The right hand has more active melodic lines, while the left hand maintains the eighth-note pattern. The key signature is two sharps.

The fourth system continues the piano accompaniment. The right hand has sustained chords with a *ff* dynamic. The left hand continues with eighth-note patterns. The key signature is two sharps.

The fifth system concludes the piano accompaniment on this page. The right hand features sustained chords with a *sempre più* (always more) dynamic marking. The left hand continues with eighth-note patterns. The key signature is two sharps.

First system of a musical score. The treble clef staff contains a melodic line with a long, sustained note in the second measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of a musical score. The treble clef staff features a melodic line with accents (>) over several notes. The bass clef staff continues the rhythmic accompaniment.

Third system of a musical score. The treble clef staff has a melodic line with the instruction *p staccato*. The bass clef staff has a rhythmic accompaniment.

Fourth system of a musical score. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment with the instruction *f Tromb.* below it.

Fifth system of a musical score. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment with the instruction *p* below it and *ff* at the end of the system.

Sixth system of a musical score. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment with the instruction *f* below it.

First system of a piano score. The right hand features a steady eighth-note accompaniment. The left hand has a bass line with some chords and a final triplet of eighth notes.

Second system of a piano score. The right hand continues with eighth notes. The left hand features a prominent melodic line with slurs and a crescendo marking. The text *sempre crescendo* is written in the left hand.

Third system of a piano score. The right hand has chords with slurs. The left hand has a melodic line with slurs and a triplet of eighth notes at the end.

Fourth system of a piano score. The right hand has chords with slurs. The left hand has a melodic line with slurs and a triplet of eighth notes at the end.

Fifth system of a piano score. The right hand has chords with slurs. The left hand has a melodic line with slurs and a triplet of eighth notes at the end. A fermata is placed over the final chord in the right hand.

♩

♩

SIGURD.

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

s.

joie! Au com - bat! au combat!

8

*Les monstres s'avancent vers Sigurd en mugissant. Le héros se précipite au devant d'eux.  
Rideau de nuages.*

The first system of musical notation consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is three sharps (F#, C#, G#). The music features a series of chords and arpeggiated figures in both hands, with some notes marked with a fermata.

The second system continues the musical piece. It includes dynamic markings: a piano (*p*) marking in the treble staff and a forte (*f*) marking in the bass staff. The notation includes slurs and accents over notes.

The third system of musical notation shows further development of the piece. It features some notes marked with an 'x' in the treble staff, possibly indicating a specific performance instruction or a correction. The bass staff continues with a steady accompaniment.

The fourth system of musical notation includes a change in the bass staff, where a treble clef is introduced for the lower register. The music features a series of slurs and a crescendo leading into the final system.

The fifth and final system of musical notation on this page. It features a forte (*ff*) dynamic marking in the bass staff. The music concludes with a series of chords and a final cadence.



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 9/8 time signature. The right hand plays a series of chords and melodic fragments, while the left hand provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It begins with a dynamic marking of *ff* (fortissimo) in the bass clef. The notation includes various rhythmic values and articulation marks.

Third system of musical notation, showing further development of the musical themes. The right hand features more complex chordal textures and melodic lines.

Fourth system of musical notation, marked with *Maestoso*. It includes a section for *8ª bassa* (8th bass) and a *Tam-Tam* effect. The system concludes with a *rit.* (ritardando) marking and a double bar line.

Fifth system of musical notation, starting with a dynamic marking of *ff* and ending with a *ppp* (pianississimo) marking. The notation includes complex rhythmic patterns and chordal structures.

Fin da 1ª Tablatura do 2º Acto.

DEUXIEME TABLEAU.

Une salle d'un palais magique. Brunchild endormie.

Même mouvement.

PIANO. *pp* *Pressez.*

a tempo.

*Pressez.*

a tempo.

*pp* *p*

Aud<sup>te</sup> mosso.

Cor.

*Cor.*

*fp* *p* *pp*

*fp*

Tempo 1<sup>o</sup>

*fp*

les 2 Ped.

First system of a musical score. The upper staff features a complex, rapid sixteenth-note pattern with slurs and accents. The lower staff is marked with a *cl.* (clarinet) and *p espress.* (piano, expressive), containing a few notes with a long slur.

Second system of the musical score. The upper staff continues the rapid sixteenth-note pattern. The lower staff has a few notes with a long slur.

Third system of the musical score. The upper staff continues the rapid sixteenth-note pattern. The lower staff has a few notes with a long slur.

Fourth system of the musical score. The upper staff continues the rapid sixteenth-note pattern. The lower staff has a few notes with a long slur.

Fifth system of the musical score. The upper staff continues the rapid sixteenth-note pattern. The lower staff is marked with *piu mosso* (faster) and *fp* (fortissimo piano), containing a few notes with a long slur.

Sixth system of the musical score. The upper staff continues the rapid sixteenth-note pattern. The lower staff has a few notes with a long slur.

a tempo

pp

poco più mosso

Andante

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests, including a fermata over a measure in the bass line.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

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

Fourth system of musical notation, marked with *poco sfz* (poco sforzando). The music features a prominent chordal texture in the bass line.

Fifth system of musical notation, marked with *p* (piano). The music features a prominent chordal texture in the bass line.

First system of a piano score. The right hand features a melodic line with slurs and grace notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present.

Second system of the piano score. The right hand has a more complex melodic line with many slurs. The left hand continues with eighth notes. Dynamic markings include *pp* and *ppp*.

Third system of the piano score. The right hand has a dense, rapid melodic passage with many slurs. The left hand has a sparse accompaniment of eighth notes.

Fourth system of the piano score. The right hand continues with a rapid, slurred melodic line. The left hand accompaniment remains consistent.

Fifth system of the piano score. The right hand has a melodic line with a crescendo leading to a dynamic marking of *f*. The left hand has a final section with slurs and dynamic markings of *pp* and *f*.

## Andante mosso quasi Allegretto

*f*

SIGUET (Il entre, l'épée à la main, conduit par les trois nornes)

Maestoso

Récit

*f* *ff*

Je suis vainqueur! La voilà, c'est

Andante

Récit

*pp* *f* *dim.*

el - le!... Puissances du ciel! quelle est

a Tempo

And<sup>te</sup> sostenuto

*p*

bel - le! Quel sourire char - mant —

s. *pare sa lèvre en fleur!...*

Récit

s. *Elle ne verra pas mon vi-sa-ge, et du*

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

*roi La noble loyau-té ne sera pas trom-pée!*

*f mf col canto f*

Récit

s. *Et mainte-nant sous mon é-pé-e, O Brune-hild, é-veil-le-*

*3 dim. e rit.*



Andante dolce

S. - toi! O Brune - hild, é - veil - le - toi!

*sfz* *crescendo* *poco a poco*

BRUNEHILD

*f* Sa -

B. - lut! splen - deur du jour!

*dim.*

B. Salut! — astre au front — pur, — Qui de tes rayons

M. D.

B. d'or — sèmes l'im — men — se a — zur!..

*ff* *fp*

B. Dieux! — a — baissez sur nous — des re —

*p*

— gards — fa — vo — ra — bles,

B. Aux — dou — leurs des hu —

B. *- mains mon - trez - vous se - cou -*

B. *- ra - bles! Aux douleurs des lu -*

*sfz*

B. *- mains mon - trez - vous se - cou - ra -*

*dim.*

*p*

B. *- bles!*

*p*

B. *Sa - lut, ter - re! Sa -*

*f*

B. *mf*  
 lut! nourrice au sein fé - cond, Qui fais croî - tre pour

B. *dim.* *p*  
 nous — l'é - pi — du fro - ment blond!..

B. *f*  
 Dieux! — que vo - tre bon - té nous donne en sa lar - ges - se: La

B. *mf* *pp*  
 for - ce, la rai - son, — le sa - voir, la sa -

B

- ges - se!

*pp* *p*

*f*

*p*

*Più mosso*

8

BRUNEHILD *And<sup>te</sup> maestoso*

Mais quel guer\_rier vaillant et fort, Bravant pour moi l'affreuse

*p*

B.

mort, A, par le pouvoir de ses ar\_més, De ma pri\_

## Larghetto

B. *-son rompu les charmes?*

*p*

B. *(à Sigurd)* *Poco più mosso*

O mon sau\_ veur si\_ len\_ ci\_ eux, La Valkyrie M. D.

*Poco più mosso*

Cor Anglais. M. G.

B. *sfz*

est ta conquê - te, Et ne crains pas qu'elle re\_

B. -gret - te Près de toi les palais — des cieux!

M. G.

And<sup>te</sup> mosso

BRUNFHILD

Les esprits dé\_ploy\_ant leurs

B. ai\_les Vont vers les demeu\_res mor\_tel\_les Bien\_

B. \_tot m'emporter a\_vec toi! Guerrier, prends

B.

place au - près de moi!

B.

*p*

Brune\_hild en - cor - vierge et

B.

*sfz*

pu - re, Pour toi dénou - ant sa cein -

B.

*dolce*

- tu - re Te la donne en ga - ge d'a - mour!



*p semplice*

B. *p* A ton foy - er, ——— pai -

B. —sible, — as - si - se, El - le vi - vra

B. *sfz* fière et sou - mi - se, *sfz poco a poco* En t'ai - mant

B. jusqu'au dernier jour! ——— En ——— t'ai - mant ——— jusqu'au dernier

*dim et rall.*

*dim.*

Larghetto (Elle s'endort)

B. *jour!*

*pp*

*dolce*

B. *La Valkyrie est ta conquête!*

Cl.

Même mouvt

SIGURD (relevant son casque)

Récit

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

2 Ped.

s. pas en vain comp - té — Sur ma force et ma loyau - té!

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

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

Cors.

f col canto.

Tromb.

s. - rié - re! Perce mon cœur, — ô noble fer, — Si m'êten - dant — sur cette

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

f col canto.

Cors.

Tromb.

Allegro vivace.

*f* *ad lib*

Et vous que j'ai vain-

*f* *sfz* *col canto.*

*ad lib:*

-cus, Ko-bolds, esprits de

a Tempo

*f* *col canto*

*ad lib.* *atempo.*

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.

Larghetto

*ff*

Fin du 2<sup>e</sup> Acte.