

ACTE II.

PRÉLUDE. (à 2 Mains)

Andante sostenuto *pp*

PIANO.

ppp

pp

p

pp

dolce

sf

sf

sf

sf

sf

m.g. molto appassionato.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with *sf* (sforzando) at the beginning and end. The bass clef staff contains a supporting line with slurs and a *f* (forte) dynamic marking.

Second system of musical notation. Both staves feature a *dimin. poco a poco.* (diminuendo poco a poco) instruction. The treble staff includes a triplet of eighth notes. The bass staff also includes a triplet of eighth notes and a *p* (piano) dynamic marking.

Third system of musical notation. The treble staff features a *f* (forte) dynamic marking and a large slur covering a wide interval. The bass staff includes a triplet of eighth notes.

Fourth system of musical notation. The treble staff begins with a *pp* (pianissimo) dynamic marking. The bass staff includes a *p* (piano) dynamic marking and a *fp.* (fortissimo piano) dynamic marking.

Fifth system of musical notation. The treble staff includes a *dim.* (diminuendo) instruction and a *rit.* (ritardando) instruction. The bass staff includes a *dim.* instruction and a *rit.* instruction.

a Tempo poco mosso.

dolcissimo.

7

6

3

7

1. Φ

Detailed description: This system contains the first two measures of the piece. The right hand features a melodic line with a triplet of eighth notes in the first measure and a sixteenth-note triplet in the second. The left hand plays a steady eighth-note accompaniment. A first fingering (1-Φ) is indicated below the first measure.

6

3

7

Φ

Detailed description: This system contains the next two measures. The right hand continues the melodic line with a sixteenth-note triplet. The left hand accompaniment remains consistent. A second fingering (Φ) is indicated below the first measure.

3

7

1.

Detailed description: This system contains the next two measures. The right hand has a triplet of eighth notes in the first measure. The left hand accompaniment continues. A first fingering (1.) is indicated below the first measure.

sf dim.

3

7

sf dim. - - p

Detailed description: This system contains the next two measures. The right hand has a triplet of eighth notes in the first measure. The left hand accompaniment continues. Dynamic markings *sf dim.* and *sf dim. - - p* are present.

Poco agitato.

p

cresc.

cresc.

Detailed description: This system contains the final two measures. The tempo changes to **Poco agitato**. The right hand has a triplet of eighth notes in the first measure. The left hand accompaniment consists of a dense texture of triplets. Dynamic markings *p*, *cresc.*, and *cresc.* are present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat major or D-flat minor). It includes a melodic line in the treble clef and a complex accompaniment in the bass clef consisting of multiple chords and triplets. A dynamic marking of *f* is present.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a complex accompaniment in the bass clef with triplets. A dynamic marking of *f* is present.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a complex accompaniment in the bass clef with triplets. A dynamic marking of *f* is present. The instruction *stringendo poco a poco* is written below the staff.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a complex accompaniment in the bass clef with triplets. A dynamic marking of *pp* is present. The instruction *Meno mosso.* is written above the staff.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a complex accompaniment in the bass clef with triplets.

First system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking. The bass clef staff contains a supporting line with a *mf* dynamic marking. The key signature is three flats and the time signature is 3/4.

Second system of musical notation. The treble clef staff features a *cresc.* marking. The bass clef staff has a *sf* marking. The key signature is three flats and the time signature is 3/4.

Third system of musical notation. The treble clef staff has a *Più mosso.* marking and a *pp* dynamic marking. The bass clef staff has a *pp* dynamic marking. The key signature is three flats and the time signature is 3/4.

Fourth system of musical notation. The treble clef staff has a *rit.* marking and a *Più mosso.* marking. The bass clef staff has a *pp* dynamic marking. The key signature is three flats and the time signature is 3/4.

Fifth system of musical notation. The treble clef staff has a *ppp* dynamic marking and a *Tranquillo.* marking. The bass clef staff has a *ppp* dynamic marking. The key signature is three flats and the time signature is 3/4.

First system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *p*. The left hand provides harmonic support with chords and triplets, marked with *pp*. Fingerings are indicated by numbers 1-3.

Second system of musical notation. The right hand continues the melodic line with slurs and a dynamic marking of *f*. The left hand features chords and triplets, marked with *pp*. Fingerings are indicated by numbers 1-3.

Third system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *pp*. The left hand features chords and triplets, marked with *pp*. The instruction **Pressez.** is written in the left hand. Fingerings are indicated by numbers 1-3.

Fourth system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *pp*. The left hand features chords and triplets, marked with *p*. The instruction *dim.* is written above the right hand. Fingerings are indicated by numbers 1-3.

Fifth system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *f*. The left hand features chords and triplets, marked with *pp*. The instruction **Moderato.** is written above the right hand. Fingerings are indicated by numbers 1-3.

First system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *sf* is present at the beginning. The word *cresc.* is written above the left hand.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked with *f*. The left hand features a complex accompaniment with slurs and accents, also marked with *f*.

Third system of musical notation. The right hand has a melodic line with slurs and accents, marked with *f*. The left hand has a complex accompaniment with slurs and accents, also marked with *f*.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, marked with *f*. The left hand has a complex accompaniment with slurs and accents, marked with *sf*. A measure rest of 8 measures is indicated above the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, marked with *sf sf sf*. The left hand has a complex accompaniment with slurs and accents, marked with *rit.* and *sf sf sf*. The system concludes with a double bar line and a final chord.

1^o Tempo poco andante.

espressivo.

pp

pp

pp

This system contains the first two measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with triplets. The dynamic is marked *pp* (pianissimo) throughout. The tempo is indicated as *1^o Tempo poco andante.* and the style is *espressivo.*

sempre dolcissimo.

pp

This system contains the next two measures. The right hand continues with a melodic line, and the left hand has a steady accompaniment. The dynamic remains *pp*. The instruction *sempre dolcissimo.* (always sweetest) is written above the staff.

pp

smorzando.

pp

This system contains the next two measures. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment. The dynamic is *pp*. The instruction *smorzando.* (diminuendo) is written above the staff.

pp

trillo.

pp

This system contains the next two measures. The right hand features a trill (trillo) in the final measure, marked with a '10' above it. The left hand has a rhythmic accompaniment. The dynamic is *pp*.

sf

sf

ppp

ppp

This system contains the final two measures. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic is *ppp* (pianississimo). The instruction *sf* (sforzando) is written above the staff in two places.

PRÉLUDE (à 4 Mains)

VORSPIEL

And^{te} sostenuto.

PRIMA.

SECONDA.

pp

ppp

pp

p

sfpp>

sfpp>

dolce.

sf

p

sf

sf

sf

dolce.

sf

p

sf

sf

f molto appassionato.

sf *dim. poco a poco.*

p *mf* *6*

The first system of the musical score consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The treble staff begins with a melodic line featuring sixteenth-note runs, with fingerings 6 and 3 indicated. The bass staff provides harmonic support. Both systems are marked with the dynamic *pp* (pianissimo).

The second system continues the piece with two systems of staves. The upper system (treble and bass clefs) and the lower system (bass clefs) both feature dynamic markings of *mf* (mezzo-forte), *sf* (sforzando), and *dim.* (diminuendo). The music includes various rhythmic patterns and articulations.

The third system of the musical score consists of two systems of staves. The upper system (treble and bass clefs) and the lower system (bass clefs) both feature dynamic markings of *p* (piano), *rit.* (ritardando), *pp* (pianissimo), and *dolcissimo.* (dolcissimo). The tempo is marked as *a Tempo poco mosso.* The music concludes with triplet figures in the bass clef staves.

The first system of the musical score consists of two measures. The right-hand part (treble clef) features a melodic line with a slur over the first measure and a fermata over the second. The left-hand part (bass clef) has a *sf* dynamic marking and includes a triplet of eighth notes in the second measure. The bass line features a sixteenth-note scale with a slur and a '6' fingering, followed by a whole note chord in the second measure.

The second system contains two measures. The right-hand part has a *sf* dynamic marking and a *cresc. poco a poco.* instruction. The left-hand part features a sixteenth-note scale with a slur and a '6' fingering, and a triplet of eighth notes in the second measure. The bass line has a *cresc. poco a poco.* instruction and a triplet of eighth notes in the second measure.

The third system consists of two measures. The right-hand part has a *sf* dynamic marking and a *dim.* instruction. The left-hand part has a *sf* dynamic marking and a *dim.* instruction. Both hands feature triplet markings over eighth notes in the second measure.

Poco agitato.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats and a 7/5 time signature. It contains a melodic line with a fermata and a dynamic marking of *sf*. The middle staff is in treble clef and features a complex rhythmic pattern with triplets and a dynamic marking of *p*. The bottom staff is in bass clef and contains a simple accompaniment with a dynamic marking of *p*. The tempo marking "Poco agitato." is positioned above the first measure.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats and a 7/5 time signature, showing a melodic line with a dynamic marking of *cresc.*. The middle staff is in treble clef and features a complex rhythmic pattern with triplets and a dynamic marking of *cresc.*. The bottom staff is in bass clef and contains a simple accompaniment with a dynamic marking of *p*. The tempo marking "Poco agitato." is positioned above the first measure.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats and a 7/5 time signature, showing a melodic line with a dynamic marking of *f*. The middle staff is in treble clef and features a complex rhythmic pattern with triplets and a dynamic marking of *f*. The bottom staff is in bass clef and contains a simple accompaniment with a dynamic marking of *p*. The tempo marking "Poco agitato." is positioned above the first measure.

The first system of the musical score consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic and features long, sweeping melodic lines with grace notes. A forte (*f*) dynamic marking appears in the second measure of the lower staff. The system concludes with a double bar line.

Stringendo.

The second system is marked **Stringendo.** It continues the musical texture with more frequent triplet markings (indicated by a '3' over the notes) and a more active rhythmic feel. The dynamics remain consistent with the previous system, ending with a double bar line.

Stringendo.

The third system is also marked **Stringendo.** It features a dense texture of chords and triplets, maintaining the increased tempo and intensity. The system ends with a double bar line.

Meno mosso.

The fourth system is marked **Meno mosso.** The tempo is noticeably slower. The music is characterized by a sparse texture with long, sustained notes in both staves. A piano-piano (*pp*) dynamic marking is present in the first measure. The system ends with a double bar line.

Meno mosso.

The fifth system is also marked **Meno mosso.** It features a more active texture than the previous system, with a steady stream of notes in both staves. A piano-piano (*pp*) dynamic marking is present in the first measure. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music includes various note values, rests, and dynamic markings such as *mf*.

Third system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music includes various note values, rests, and dynamic markings such as *cresc.* and *f*.

Fourth system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music includes various note values, rests, and dynamic markings such as *marcato.* and *cresc.*.

First system of musical notation. The upper staff (treble clef) features a rapid ascending scale marked with a '9' and a 'b' above it, starting with a *ppp* dynamic. The lower staff (bass clef) contains a series of chords and single notes, with a *pp* dynamic marking.

Second system of musical notation. The upper staff begins with *ppp rit.* and ends with a rapid ascending scale marked with a '9' and a 'b' above it, starting with a *pp* dynamic. The lower staff begins with *ppp rit.* and ends with a series of chords and single notes, with a *pp* dynamic marking.

Third system of musical notation. The upper staff begins with *ppp rit.* and ends with a series of chords and single notes. The lower staff begins with *ppp rit.* and ends with a series of chords and single notes.

Tranquillo.

ppp

Musical notation for the first system, right hand. Treble clef, 3/4 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together, with slurs and ties. The dynamic marking *ppp* is present.

Tranquillo.

ppp

Musical notation for the first system, left hand. Bass clef, 3/4 time signature. The music features chords and moving lines, with slurs and ties. The dynamic marking *ppp* is present.

p

pp

Musical notation for the second system. The right hand part (top two staves) begins with a rest, then enters with a melodic line marked *p*. The left hand part (bottom two staves) features a complex texture with triplets and slurs, marked *pp*.

f

pp

Musical notation for the third system. The right hand part (top two staves) features a melodic line with slurs and ties, marked *f*. The left hand part (bottom two staves) continues with complex textures, including triplets and slurs, marked *pp*.

First system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is B-flat major (two flats). The top two staves feature complex melodic lines with many triplets and slurs. The bottom two staves provide harmonic support with chords and moving lines. A *pp* dynamic marking is present at the beginning of the first treble staff.

Second system of musical notation, continuing from the first. It features the same four-staff layout. The top two staves continue with intricate melodic patterns, including triplets and slurs. The bottom two staves have a more rhythmic accompaniment. Dynamic markings include *dim.* and *pp* in the upper staves, and *p* and *dim.* in the lower staves.

Third system of musical notation. The top two staves are marked *pp* and *molto cantabile.* The top staff has a long, flowing melodic line with a slur. The bottom two staves are marked *pp* and feature a steady accompaniment with triplets in the bass line. A fermata is placed over the first measure of the top staff.

First system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The top two staves are connected by a brace on the left. The bottom two staves are also connected by a brace on the left. The music features various melodic lines with slurs and accents, and a steady bass line with triplets. Dynamic markings include *sf* (sforzando) in the upper staves.

Second system of musical notation, continuing from the first. It features four staves with similar notation. The upper staves show a melodic line with a *cresc.* (crescendo) marking and a *sf* (sforzando) marking. The lower staves continue the bass line with triplets. The system is divided into two measures by a vertical bar line.

Third system of musical notation, continuing from the second. It features four staves. The upper staves show a melodic line with a *cresc. sempre.* (crescendo sempre) marking. The lower staves continue the bass line with triplets. The system is divided into two measures by a vertical bar line.

System 1 of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of the top staff has a fermata over a chord. The second measure of the top staff has a fermata over a chord. The first measure of the second staff has a dynamic marking of *f*. The first measure of the third staff has a dynamic marking of *f* and a fingering of 6. The first measure of the fourth staff has a dynamic marking of *f*. The system ends with a double bar line.

System 2 of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of the top staff has a fermata over a chord. The second measure of the top staff has a fermata over a chord. The first measure of the second staff has a dynamic marking of *f*. The first measure of the third staff has a dynamic marking of *f*. The first measure of the fourth staff has a dynamic marking of *f*. The system ends with a double bar line.

System 3 of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of the top staff has a dynamic marking of *f* and a fingering of 8. The second measure of the top staff has a dynamic marking of *f* and a fingering of 8. The first measure of the second staff has a dynamic marking of *f*. The first measure of the third staff has a dynamic marking of *f* and a fingering of 8. The first measure of the fourth staff has a dynamic marking of *f*. The system ends with a double bar line.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Dynamic markings include *sf* (sforzando) and *rit.* (ritardando).

1º Tempo poco andante.

The second system consists of two staves in treble clef. The key signature remains two flats, and the tempo is marked *1º Tempo poco andante.* The dynamics are marked *pp* (pianissimo). The music features a melodic line with triplets and a more rhythmic accompaniment.

1º Tempo poco andante.

The third system consists of two staves in treble clef. The key signature remains two flats, and the tempo is marked *1º Tempo poco andante.* The dynamics are marked *pp*. The music features a melodic line with triplets and a more rhythmic accompaniment.

The fourth system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats, and the time signature is 3/4. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Dynamic markings include *pp* and *pp sempre dolceissimo.*

First system of musical notation. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The right hand features a melodic line with triplets and slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *pp* in the right hand and *pp* in the left hand.

Second system of musical notation. It consists of four staves. The right hand has a melodic line with a trill and a rapid scale-like passage marked with a '10' and *pp*. The left hand continues with an eighth-note accompaniment, with dynamics *pp* and *ppp*. A trill is also indicated in the right hand.

Third system of musical notation. It consists of four staves. The right hand has a melodic line with slurs and dynamics *sf* and *ppp*. The left hand has a melodic line with slurs and dynamics *ppp* and *poco rit.*. The system concludes with a *poco rit.* marking.

Le théâtre représente la chambre nuptiale.— Luxe brutal.— Des cuivres, des peaux de bêtes. Au fond, dans la pénombre, le lit.— A gauche, une couche basse, couverte de fourrures, portes à droite et à gauche.— Au lever du rideau, le vieil Arnel est assis à gauche, rêveur, morne, avec des crispations, pendant que chante, un peu loin, le chœur nuptial des filles saxonnes.

Die Bühne stellt das Brautgemach vor.— Roher Luxus.— Kupfergeräthe, Thierfelle. Im dunkeln Hintergrund das Bett. Links ein niederes Ruhebett, mit Pelzwerk bedeckt. Rechts und links Thüren. Beim Aufzug des Vorhanges sitzt Arnel links in düsteren Gedanken versunken. In der Ferne ertönt das Brautlied.

SCÈNE I.

INTRODUCTION, SCÈNE,
CHŒURS ET ÉPITHALAME.
INTRODUKTION, SZENE, CHÖRE UND BRAUTLIED.

Moderato.

PIANO

First system of piano introduction. Treble and bass clefs. Dynamics: *f*, *dimin.*, *p*.

Second system of piano introduction. Treble and bass clefs. Dynamics: *p*, *dimin sempre.*

1^{re} Sop. *p* Voi - ci l'heureu - se fi - an - cé - e,
 FILLES SAXONNES (dans la coulisse)
 SÄCHSINNEN (In der Goulisse)
 2^{de} Sop. *p* Ah! voi - ci O seht die Braut im Hochzeitsklei - de!
 Seht o seht!

dolcissimo. *f*

(Aella très rapidement, à la dérobée, entre par la petite porte de gauche. — Armel l'aperçoit et sursaute)

ARMEL (très'bas — sehr leise) *sf*

(Aella tritt rasch und leise durch die kleine Thüre links ein. Armel sieht ihn und schreckt zusammen.)

Ah! parle!...
 Ha re_de!

Qui mar - che la tè - te bais - sé - e
 Wie strahlt sie vor Glück und vor Freu - de!

sf *sf*

(Armel après un coup d'œil, et gagnant le milieu de la scène)

Ar. *Tout est prêt?..*
Ist's geschehn?
 ELLA. *Tiens! vois nos amis!..*
Dort lau-ern die Freunde!

mf En rou-gis - sant!
mf Und hol - der Scham!

pp *sf* *sf*

Ar. *Près des nefs guerrière-s, As - tu caché l'huile et la poix Et les torches incendiaires?*
Hast wohl du ver-bor - gen bei den feind - lichen Schiffen das Oel und die Fac - keln zum

p *cresc.*
 1^{re} Sop. En rou-gis - sant!
 und hol - der Scham!

p *cresc.*
 En rou-gis - sant!
 und hol - der Scham!

p *cresc.*
 2^{de} Sop. En rou-gis - sant!
 und hol - der Scham!

p *cresc.*
 En rou-gis - sant!
 und hol - der Scham!

p *sf* *sf*

(à Erick qui entre par la grande porte de droite)
 (zu Erick, der durch die grosse Thüre rechts eintritt)

Ar. *sf*
 Brand? Par - le! ont - ils quit - té leurs ar - mes?
 Sprich! leg - ien sie ab die Waf - fen?

AELLA.
 Oui, maî - tre!
 Ich that es!

p
 Ah!
 O

p
 Voi - ci
 O seht!

sempre dolcissimo.

sf

ERICK (presque parlé — fast gesprochen)

p
 Tous! tous! sans dé - fi - an - ce!
 Ja! ja! ganz oh - ne Arg - wohn!

Voi - ci l'homme au cœur plein d'ex - ta - ses,
 seht in Träu - men ihn ver - lo - ren,

l'homme au cœur plein d'ex - ta - ses,
 seht in Träu - men ihn ver - lo - ren,

ARMEL (dans un enthousiasme farouche)
(in tr. tziger Begeisterung)

Enfin! — tu vas rendre, ô vengean ce, L'honneur — à mon seuil insulté!
Für uns schlug die Stun - de der Ra - che, der Ra - che für den Schimpf und die Schmach!

cresc. Le fils invin - ci - ble, Le fils des A - - ses,
cresc. den Wo - tan zum Lieb - ling, sich hat er - ko - ren!

Ar. et bonne — à la pa -
Doch nütz - lich un - serm

ALLA. sf
Mai - tre! l'heure est ter - ri - ble!
O Herr! die That ist schrecklich!

Ar. - tri - el.. Eux!.. des hô - tes!
Land! Sie! als Freun - de!

ERICK.
Ils sont nos hô - tes, ce - pen - dant..
Als Freun - de reich - ten sie die Hand.

(avec une ironie furieuse)
(mit wüthender Ironie)

Ar. 

Oui!.. oui!.. commé un li-on grondant Est l'hôte d'une berge-ri - e!
Ja, ja! wie wü - thende Wöl - fe der Lämmerheerden Freunde heis - sen!

(sombre - düster)

Ar. 

Ra - va - geant les fo - rêts et les hameaux des
Nie - der - sen - gend den Wald, zer - stö - rend uns - re

Ar. 

cô - tes Ils sont ve - nus plus prompts que les tor - rents d'hi -
Dür - fer, so brausten sie ein - her mit ro - her Sturms - ge -

Ar. 

ten. *f*
- ver! Ma fil - le, mes trésors, tout ce qui mé - tait
wält! Die Tocht - ter und das Gut, Al - les, was mir

Ar

-cher... *ff* Ils me l'ont pris! *sf*
 theu - - er, raub-ten sie mir!

Ar

Voilà ce qu'on nomme des hô - tes!.. Eh! bien, c'est dit j'ai l'âme bon - ne... *rit.*
 Und ich soll' als Gäs - te sie eh - ren! Wohlan, es sei! ich will sie eh - ren!

ff

segue.

Ar

Lento. (*très déclamé - Scharf accentué*) *f*
 Je leur offre ce jour d'hymen, joyeux et beau, Et dans ma ter - re
 Ich be-rei-te ein Fest für sie, ein Hochzeitsmahl Und dann zur Ru - he

Lento. *sf* *m.d.* *sf* *f*

sostenuto. sf

Ar

f je leur don - ne *ff* L'hospi - ta - li - té du tom - *sf*
 nach dem Schmau - se bett' ich gastlich sie tief im

f segue.

1^o Tempo.

(s'écartant — zur Seite tretend)

Ar.
 - beau! — Viens! —
Grub! — *Kommt!* —
 AELLA (à voix basse — *leise*)

p Ce sont eux!
 Hört, sie nah'n!

Ah!
 FILLES SAXONNES (de la coulisse)
 SÄCHSINNEN (in der Coulisse)
p

Ach!
 Tenori. *pp*

DANOIS ET SAXONS (dans la coulisse) Ah!
 Bassi. DÄNEN UND SACHSEN (in der Coulisse) *pp*

1^o Tempo.
p Ah!
dim.

Les filles Saxonnnes, très parées, entrent par la droite, puis les hommes Saxons et Danois par la gauche. Les Danois n'ont plus leurs armes.

Reichgeschmückte Sächsinnen treten von rechts auf, dann Dänen und Sachsen von links. Die Dänen sind ohne Waffen.
pp

pp *dim. sempre.* *ppp*

p Voi - ci l'heureuse fi - an - cé - e *p* Qui mar - che la
p O seht die Braut im Hochzeitsklei - de! *p* wie strahlt sie vor

dolce.

té - te baissé - e, *mf* En rou - gis - sant
 Glück und vor Freu - de und hol - der Scham!

p En rou - gis - sant! *p*
 und hol - der Scham!
p En rou - gis - sant! *p*
 und hol - der Scham!
p En rou - gis - sant! *p*
 und hol - der Scham!

p
 DANNOIS ET SAXONS. Voi - ei l'homme au cœur plein d'ex - ta - ses,
 DÄNEN UND SACHSEN. Seht in Träu - - men ihn ganz ver - lo - ren,

mf *p* *f*

Le fils invinci - ble, Le fils des A - - ses Le chef puis -
 den Wo - tan zum Lieb - ling sich hat er - ko - - ren! Wer wär' ihm

mf *p* *f*

- sant! Le chef - - puis -
 gram? Wer wär' ihm -

f *sf*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal entries with lyrics in French and German. The piano accompaniment begins with a mezzo-forte (mf) dynamic. The second system continues the vocal lines, with dynamics ranging from piano (p) to forte (f). The piano accompaniment features complex textures with sf (sforzando) accents. The third system shows the vocal lines continuing, with dynamics of p and f. The piano accompaniment remains active. The fourth system concludes the vocal phrases, with dynamics of f and sf. The score includes various musical notations such as slurs, accents, and dynamic markings.

mf dolce.

SAXONNES. Voi - ci l'heu -
SÄCHSINNEN. O seht die

mf

Voi - ci l'heu - reu - se
O seht die Braut im

dim. p

- sant!

dim. p

gram?

dim. sf marcato il canto.

dolce.

p

- reu - se fi - an - cé -
Braut im Hochzeits - klei -

fi - an - cé - e, l'heu - reu - se fi - an -
Hoch - zeits - klei - de die Braut in Hochzeits -

mf

Voi - ci l'homme au cœur plein d'ex -
O seht ihn in Träu - men ver -

mf

Voi - ci l'homme au cœur plein d'ex -
O seht ihn in Träu - men ver -

sf

cresc.

- el Qui mar - che la
- del Wie strahlt sie vor

cresc.

- cé - e, Qui mar - che la
- klei - del Wie strahlt sie vor

cresc.

- ta - ses Le fils in - vin -
- lo - ren, den Wo - tan zum

cresc.

- ta - ses Le
- lo - ren, den

sf *cresc.*

p

tê - te bais - sé - e En rou - gis -
Glück und vor Freu - de und hol - der

p

tê - te bais - sé - e En rou - gis -
Glück und vor Freu - de und hol - der

p

ci - ble des A - ses Le chef puis -
Lieb - ling er - ko - ren! Wer war' ihm

fils in - vin - ci - ble des A - ses, Le
Wo - tan zum Lieb - ling er - ko - ren! Wer

mf *dim.* *p*

sf

pp
 - sant! Heu - reu - se
 Scham! Die Braut im

pp
 sant Voi-ci l'heureu - se fi - an -
 Scham! Se - het die Braut im Hochzeits -

pp
 - sant! Voi - ci l'homme au cœur plein d'ex -
 gram? Scht in Träu - men ihu ganz ver -

pp
 chief puis - sant! Voi - ci l'homme au cœur plein d'ex -
 wär ihm gram? Scht in Träu - men ihu ganz ver -

cresc.
 fi - an - cé - - - e!
 Hoch - zeits - klei - - - - do!

cresc.
 Heu - - reu - - se
 die Braut im

cresc.
 - cé - - e!
 - klei - - - do!

cresc.
 Voi - ci l'heureu - se fi - an -
 Se - het die Braut im Hochzeits -

cresc.
 - ta - - - ses, Le fils in - vin - ci - - - ble des
 - lo - - - ren, den zum Lieb - ling Wo - - - tan er -

cresc.
 - ta - - - ses, Le fils in - vin - ci - - - ble des
 - lo - - - ren, den zum Lieb - ling Wo - - - tan er -

fi - an - cé - e! Voi - ci l'heureu - se fi - an -
 Hoch - zeits - klei - de! O seht die Braut im Hochzeits -
 - cé - e! Voi - ci l'heureu - se fi - an -
 - klei - de! O seht die Braut im Hochzeits -
 A - - - ses Voi - ci l'hom - me au -
 - ko - - - ren! Seht in Träu - men
 A - - - ses Voi - ci l'hom - me au -
 - ko - - - ren! Seht in Träu - men

- cé - e, l'heu - reu - se fi - an - cé -
 - klei - de, die Braut im Hochzeits - klei -
 - cé - e, l'heu - reu - se fi - an - cé -
 - klei - de, die Braut im Hochzeits - klei -
 cœur plein d'ex - ta - ses, Le chef puis -
 ihm ganz rer - lo - ren, dim. molto. pp
 cœur plein d'ex - ta - ses, Wer wär' ihm.
 ihm ganz rer - lo - ren, dim. molto. pp

pp *pp*

- e! La voi - ci! La jeu - ne fi - an -
- de!

pp *pp*

- e! Seht, seht die Braut im Hochzeits -
- de!

pp *pp*

- sant! La voi - ci! La jeu - ne fi - an -

pp *pp*

gran? Seht, o seht die Braut im Hochzeits -

sf *pp* *sf* *sf*

sf *sf* *rit. 3* *a Tempo.*

- cé - e La voi - ci la voi - ci la fi - an - cé - e!

sf *sf* *rit. 3*

- kleide, seht o seht, seht die Braut im Hochzeitsklei - de!

sf *sf* *rit. 3*

- cé - e La voi - ci la voi - ci la fi - an - cé - e!

sf *sf* *rit. 3* *a Tempo.*

- kleide, seht o seht, seht die Braut im Hochzeitsklei - de!

pp *p* *sf*

Tenori. *dolcissimo e legatissimo.*

SAXONS (à Harald) Le cœur ra-vi, l'âme apaisé - e
 SACHSEN (zu Harald) Die Sel' entrückt, be-rul'igten Her - zens

dolce e sostenuta.

Soprani Soli. *sf dolcissimo*

SAXONNES (a Gwendoline) Et toi de tes
 SACHSINNEN (zu Gwendoline) So rein, wie die

SAXONS. - SACHSEN.

Laisse tes ar - mes, jeune époux!
 Lass nun die Waf - fen, jun - ger Held!

pp

voi - les jaloux, Sors comme un lys — jeune épousé et...
 Li - lie im Feld, o hol - de Braut, — tritt aus dem Schleier!

Contralti. *pp*

Sors com - - me un lys!
 Wie die Li - - lie!

SAXONS. — SACHSEN.
 1^{mi} Bassi. *mf*

Tu tri - om - phais — dans les combats.
 Dir lachte stets — im Kampfe Sieg,

p

poco marcato.

p

Il est des vic - toi - res plus dou - - ces,
 Jetzt wirst ei - nen süß - ren Du rau - - ben!

2^{di} Bassi. *p*

Il est des vic - toi - res plus dou - - ces,
 Jetzt wirst ei - nen süß - ren Du rau - - ben

mf

Soprani. *dolcissimo.*

Contralti. *dolcissimo*

Songe aux oi - seaux des nids de mous - ses.
O den - ke an die Tur - tel - tau - - bent!

Songe aux oiseaux des nids de mous - ses.
O den - ke an die Tur - - - tel - tau - - bent!

pp

Contralti. *pp*

Songe aux oi - seaux des nids de mous - ses!...
O den - ke an die Tur - tel - tau - - bent!

Songe aux oiseaux des nids de mous - - - ses!..
O den - ke an die Tur - tel - tau - - bent!

pp *sf* *tr* *sf*

1^{mi} Soprani. *pp*

Contralti. *pp*

Ils sont heureux,
Beglückt wie sie

Ne tremble pas!...
sci nun auch dul!

sf *sf* *sf* *sf*

pp
 Ils sont heu-reux! ne tremble pas!
 be-glückt wie sie sei nun auch du!

pp
 Ils sont heu-reux! ne tremble pas!
 wie sie be-glückt sei nun auch du!

pp
 Ils sont heu-reux! ne tremble pas!
 wie sie be-glückt sei nun auch du!

pp *sf*
sfp *3* *sfp* *3*

ppp
 ne trem-ble pas!
 sei nun auch du!

ppp
 ne trem-ble pas!
 sei nun auch du!

ppp
 ne trem-ble pas!
 sei nun auch du!

sempre dim. *pp*

ÉPITHALAME. BRAUTLIED.

Lento.

GWENDOLINE.

ARMEL.

HARALD.

SOPRANO.

MEZZO - SOPRANO.

TENORE.

BARITONO.

BASSO.

SOPRANI.

TENORI.

BASSI.

Lento.

pp dolce.

p

p

p sosten. ed espressivo.

Soprano.
Comme le chê - ne

Mezzo - Soprano.
p
Gleich wie die Ei - che

Tenore.
p
Comme le chê - ne

Baritono.
p
Gleich wie die Ei - che

Basso.
p
Comme le chê - ne

Soprani.
pp
Com - me le

Tenori.
pp
Gleich wie die

1ⁿⁱ Bassi.
pp
Com - me le

2^{di} Bassi.
pp
Gleich wie die

sf *pp* *p*

Et le doux nid qui tremble *p* Com-me la *sf*

und wie des Epheus Trie-be, *p* gleich wie die *sf*

Et le doux nid qui tremble *p* Com-me la *sf*

und wie des Epheus Trie-be, *p* gleich wie die *sf*

Et le doux nid qui tremble *p* Com-me la *sf*

chê - ne Et le doux nid qui tremble

Ei - che, und wie des Epheus Trie-be,

chê - ne Et le doux nid qui tremble

Ei - che, und wie des Epheus Trie-be,

chê - ne Et le doux nid qui trem - ble

Ei - che, und wie des Epheus Trie - be,

pp *pp* *pp*

p *cresc.*
 ro - se Com - me la
p *cresc.*
 Ro - se, gleich wie die
p *cresc.*
 ro - se Com - me la
p *cresc.*
 Ro - se, gleich wie die
p *cresc.*
 ro - se Com - me la
cresc.
 La rose et le ro - sier
 Die Ro - se und ihr Stamm,
cresc.
 Com - me la rose et le ro - sier
 Gleich wie die Ro - se und ihr Stamm,
cresc.
 Com - me la ro - se
 Gleich wie die Ro - se
cresc.

flam-me et le bra-sier Soy-ez u-

Leuch-te und wie die Flamm; so seid ge-

flam-me et le bra-sier Soy-ez u-

Leuch-te und wie die Flamm; Soy-so

flam-me et le bra-sier

Com-me la flamme et le bra-sier

gleich wie die Leuch-te und die Flamm;

Unis. Com-me la flamme et le bra-sier

riten molto. a Tempo.

molto cresc. *pp*

cresc.
 -nis, vous que l'amour as - sem - ble vous que l'a - mour as -

cresc.
 - eint ihr, die ver - eint die Lie be, ihr, die ver - eint die

cresc.
 -nis, vous que l'amour as - sem - ble vous que l'a - mour as -

cresc.
 - ez u - nis, soy - ez u - nis vous que l'a - mour as -
 seid ge - eint, so seid ge - eint, ihr, die ver - eint, die

pp
 Soy - ez, soy - ez u - nis vous que l'a - mour
 So seid, so seid ge - eint, ihr, die ver - eint,

mf
 L'amour as -
 ver - eint die

pp
 Soy - ez u - nis
 So seid ge - eint

pp
 Soy - ez u - nis
 So seid ge - eint

p *sf* *pp* *cresc.*

- sem - ble, Soy - ez, soy - ez u - nis!

Lie - bel! So seid, so seid ge - eint!

- sem - ble, Soy - ez, soy - ez u - nis!

Lie - bel! So seid, so seid ge - eint!

Soy - ez u - nis!
So seid, ge - eint!

- sem - ble Soy - ez, soy - ez u - nis! Vous que l'a -
Lie - bel! So seid, so seid ge - eint! Ihr, die ver -

Soy - ez, soy - ez u - nis! Vous que l'a -
So seid, so seid ge - eint! Ihr, die ver -

Soy - ez, soy - ez u - nis! Vous que l'a -
So seid, so seid ge - eint! Ihr, die ver -

m.g.

cresc. sempre.

Soy - ez u - nis! ——— soy -

cresc.
So seid ge - eint! ——— So

cresc.
Soy - ez u - nis! ——— soy -

cresc.
So seid ge - eint! ——— So

cresc.
Soy - ez u - nis! ——— soy -

1^{mi} Sop.
- mour as - sem - ble Soy - ez u - nis, soy -
- eint die Lie - be! So seid ge - eint, so

2^{di} Sop.
- mour as - sem - ble Soy - ez u - nis, soy - ez soy -
- eint die Lie - be! So seid ge - eint, so - seid so

- mour as - sem - ble Soy - ez u - nis, soy -
- eint die Lie - be! So seid ge - eint, so

1^{mi} Bassi.
- mour as - sem - ble Soy - ez u - nis, soy -
- eint die Lie - be! So seid ge - eint, so

2^{di} Bassi.
- mour as - sem - ble Soy - ez u - nis, soy -
- eint die Lie - be! So seid ge - eint, so

f *cresc.* *sempre.*

- ez u - nis, soy - ez soy - ez u - nis

seid ge - eint, so seid, so seid ge - eint

- ez u - nis, soy - ez soy - ez u - nis

seid ge - eint, so seid, so seid ge - eint

- ez u - nis, soy - ez soy - ez u - nis

Unis.
- ez u - nis, soy - ez soy - ez
seid ge - eint, so seid, so seid ge -

- ez u - nis, soy - ez soy - ez
seid ge - eint, so seid, so seid ge -

Unis.
- ez u - nis, soy - ez soy - ez
seid ge - eint, so seid, so seid ge -

ff *dim.* *p*

ff *pp*

ff *pp*

ff *dim.*

ff allarg.
Soy-ez, soy - ez u - nis.

ff allarg.
So seid, so seid ge - eint!

ff allarg.
Soy-ez, soy - ez u - nis.

ff allarg.
So seid, so seid ge - eint!

ff
Soy-ez, soy - ez u - nis.

pp u - nis
ppp - eint, *ff allarg.* Soy-ez, soy - ez u - nis.

pp u - nis
ppp - eint, *ff allarg.* So seid, so seid ge - eint!

pp u - nis
ppp - eint, *ff* Soy-ez, soy - ez u - nis.

pp *allarg.* *long.* *f* *long.*

f *ff*

Stesso tempo molto moderato.

ARMEL. *p*

En - - fants, je vous bé -
 Ich seg - ne, Kin - der,

dim. *pp*

A. *pp*

- nis a - vec mes bras trem -
 euch mit al - ters - schwach - en

A. *f*

- blants Au nom des
 Hän - den. Mä - ge ein

poco marcato. *mf cresc.*

A. *f*

Dieux, sei - gneurs des cieux é - tin - ce -
 Gott Euch stets nur Glück und Frieden

pp

A. *lants* *Ju* *rez* *de* *vous* *ai*
spen *den!* *Auf,* *schwört* *euch* *ew* *ge*

A. *mer* *de* *vous* *ai* *mer* *jus* *qu'à* *la* *mort* *ja*
Treu! *ja* *ew* *ge* *Treu* *bis* *hin* *zum* *dun* *kelu*

cresc.

A. *lou* *se* *Ju* *rez* *en* *fants* *de* *vous* *ai*
Gra *be!* *Auf,* *Kin* *der* *schwört* *euch* *ew* *ge*

dim.

A. *mer* *jus* *qu'à* *la* *mort* *ja* *lou*
Treu *bis* *hin* *zum* *dun* *kelu* *Gra*

pp *ppp*

A

- sel
- be!

Sop. **Più mosso.** *ff*
Soy - ez u - nis vous que l'a - mour as -

Tenori. *ff*
So seid ge - eint ihr, die ver - eint die

Bassi. *ff*
Soy - ez u - nis vous que l'a - mour as -

Più mosso. *ff*

GWENDOLINE. *f*
Ô mon é -
Ich schwö - re

- sem - ble

Lie - be!

- sem - ble

pp

G. - doux!
Treu
HARALD. *f*

O mon é -
Ich schwü - re

cresc.

G. Ah! cher Ha -
bis hin zum

H. - pou - se!
Treu el

8- 8- 8-

molto crescendo.

G. - rald!
Gru - be, cher Ha -
meine Ha -

H. ah! Gwen - do -
Ach! Gwen - do -

Sop. *ff*

Tenori. *ff*

Bassi. *ff*

Soy - ez u - nis, vous que l'a - mour as -
So seid ge - eint ihr, die ver - eint die
Soy - ez u - nis, vous que l'a - mour as -

f *ff*

G. *rald!* Bé - nis - sez - nous, mon père, ô prêtre en cheveux blancs!
rald! O theu - rer Va - ter gieb uns dei - nen Se - gen!

H. - li - ne Bé - nis - sez - nous, mon père, ô prêtre en cheveux blancs!
 - li - ne. O theu - rer Va - ter gieb uns dei - nen Se - gen!

- sem - ble! Bé -
 O *mf e dim sempre*
 Lie - be! Bé - nis - sez -
mf e dim sempre
 - sem - ble! O seg - ne

ARMEL. *mf* a Tempo molto moderato.

En - fants je vous bé -
 Ich seg - ne, Kin - der,

- nis - sez - leſ!
 seg - ne sie!

- les, Armel, a vec vos bras tremblants! En - fants! Soy - ez bé -
pp
pp
 sie, Armel mit dei - nen Hän - den! Er - seg - net, Kin - der.

pp a Tempo molto moderato.

A. *Andante*

-nis a - vec mes bras trem -
 euch mit al - ters - schwa - chen

Soy - ez
 er seg -

Soy - ez
 er seg -

-nis Soy - ez bé -
 er seg - net

GWENDOLINE. *cresc.*

Au nom des
 Mö - ge ein

A. *Andante*

- blants!
 Hän - den!

HARALD.

Au nom des
 Mö - ge ein

Je ju - re
 Ich schwö - re

pp

Bé - nits - sez - les, Ar - mell! Ju
 Du seg - nest sie, Ar - mell! Auf,

pp

bé - nits! Ju
 - net euch! Auf,

- nits!
 euch!

dolce.

G.

Dieux sei - gneurs des cieux é - tin - ce - lants! Ha -
 Gott uns - stets nur Glück und Frieden spen - - den! Ha -

A.

Dieux sei - gneurs des cieux é - tin - ce - lants! Ju -
 Gott uns - stets nur Glück und Frieden spen - - den! Auf.

H.

de - - t'ai - mer de t'ai - mer, Ah! Gwendo.
 ew' - - ge Treu, ew' - ge Treu, O Gwen - do -

- rez - ju - rez - de vous ai - mer!
 schwört, - auf, schwört - euch ew' - ge - Treu!

- rez - de vous ai - mer!
 schwört, auf, schwört euch ew' - ge Treu!

- rez - de vous ai - mer!
 schwört, auf, schwört euch ew' - ge Treu!

Ju - rez de vous ai - mer
 Schwö - ret euch ew' - ge Treu!

G.
 - rald! Je veux t'ai - mer! Je veux t'ai -
 - rald! ich schwö - re Treu! ja ew' - ge

A.
 - rez de vous ai - mer de vous ai -
 schwört euch ew' - ge Treu! ja ew' - ge

B.
 - li - - - ne je ju - re de t'ai - mer de t'ai -
 li - - - ne, ich schwö - re ew' - ge Treu, ew' - ge

1^{mi} Sop. *pp*
 Ju - - - rez
 Schwö - - -

2^{di} Sop. *pp*
 Ju - - - rez
 Schwö - - -

Tenori. *pp*
 Jus - - - qu'à la mort ja - lou - -
 Bis - - - hin zum dun - keln Gra - -

1^{mi} Bassi. *pp*
 Jus - - - qu'à la mort ja - lou - -
 Bis - - - hin zum dun - keln Gra - -

2^{di} Bassi. *pp*
 Jus - - - qu'à la
 Bis - - - hin zum

pp

G. *pp* *cresc.*
 -mer jus - qu'à la mort ja - lou - se jus - qu'à la
 Treu, bis hin zum dun - keln Gra - be, bis hin zum

A. *pp* *cresc.*
 -mer jus - qu'à la mort ja - lou - se Ju -
 Treu, bis hin zum dun - keln Gra - be, auf,

H. *pp* *cresc.*
 -mer jus - qu'à la mort ja - lou - se jus - qu'à la
 Treu, bis hin zum dun - keln Gra - be! bis hin zum

ret, *cresc.*
 jus - qu'à la
 bis hin zum

ret, *cresc.*
 jus - qu'à la
 bis hin zum

cresc.
 -se jus - qu'à la mort ja -
 bel! bis hin zum dun - keln

p *cresc.*
 -se jus - qu'à la mort ja -
 bel! bis hin zum dun - keln

cresc.
 mort ja - lou - se ju -
 dun - keln Gra - be! Auf

pp *cresc. molto.*

G.
 mort — jus - qu'à la mort je veux — t'ai -
 Gra - be, bis hin zum Grab, ja ew' - ge —

A.
 - rez — ju - rez en - fans, de vous — ai -
 schwört, — ihr Kin - der, schwört euch ew' - ge —

H.
 mort — jus - qu'à la mort je ju - re de t'ai -
 Grab' — bis hin zum Grab, ja ew' - ge, ew' - ge

— mort — ju - rez de vous — ai -
 Gra - be, auf, schwört euch ew' - ge —

— mort ja - lou - se ju - rez ju - rez de vous ai -
 dun - keln Gra - be, auf, schwört euch ew' - ge — ew' - ge —

— lou - se ju - rez de vous ai - mer, de vous ai -
 Gra - be, auf schwört euch — ew' - ge — Treu, ja — ew' - ge —

Unis.
 - rez — de vous ai - mer, ju - rez de vous ai -
 schwört — euch ew' - ge Treu, auf schwört euch — ew' - ge

f *cresc.*

G.
-mer! Ah! cher Ha
Treu! da ew' ge

A.
-mer!
Treu!

H.
-mer! je
Treu! Ich

-mer! de
Treu! ja,

-mer! de
Treu! ja,

-mer! de
Treu! ja,

-mer! Ju - - -
Treu! ja.

ff

8
6 6 6

3 3 3 3 3 3 3

I. *raid!*
Treu!

II. ju - re de l'ai - mer
 Unis. schwi - re em' - ge *Treu!*

VOUS l'ai - mer
 em' - ge *Treu!*

VOUS ai - mer
 em' - ge *Treu!*

- rez de vous ai - mer
 em' - ge *Treu!*

dim. molto. *pp*

I. *pp*
 jus - qu'à la mort!
 ARMEL. bis hin zum Grab!

Jusqu'à la mort ja - lou - se
 Bis hin zum dan - ke! Gra - be!

II. jus - qu'à la mort!
 bis hin zum Grab!

pp

Comme le
 Gleich wie die

pp *pizz.* *pp*

1^{re} Sop. *pp* Soy - ez - - - - - soy -
So - - - - - seid, - - - - - so

2^{de} Sop. *pp* Soy - ez u - nis - - - - - soy - ez u -
So - - - - - seid ge - eint, - - - - - so seid ge -

pp Soy - ez u - nis vous que l'amour as -
So seid ge - eint, ihr, die ver - eint die

pp chène et le doux nid qui trem - ble Soy - ez u -
Eich' und wie des E - pheus Trie - be, so seid, ge -

pp - ez u - nis! vous que l'a - mour - - - - - as - sem - ble - - - - - Soy - ez
seid ge - eint, ihr, die ver - eint - - - - - die Lie - be, - - - - - seid ge -

p - nis! - - - - - vous que l'a - mour - - - - - as - sem - ble - - - - - Soy - ez
- eint, - - - - - ihr, die ver - eint - - - - - die Lie - be, - - - - - seid ge -

- sem - ble Soy - ez
Lie - be Seid ge -

- nis Soy - ez
eint! Seid ge -

Largo.

u - nis! soy - ez u - nis!
ei - net! So seid ge - eint!

u - nis! soy - ez u - nis!
ei - net! So seid ge - eint!

u - nis! soy - ez u - nis!
ei - net! So seid ge - eint!

u - nis! soy - ez u - nis!
ei - net! So seid ge - eint!

Largo.

ppp

ppp

ARMEL. (à Harald - zu Harald), *f*

Je vous
Treu dem

Stesso movto (Moderatissimo)
marcato.

p

m. d.

f

(en retirant un cor de sa ceinture)
(ein Horn vom Gürtel lösend)

A. dois des présents; Les an - ciens de ma ra - ce,
at - ten Gebrauch Nehmet an die Geschen - ke,

marcato.

A. *tr* *sf* *sf*

Dont le premier fut roi, — Bu-rent dans ce hanap, — prends-
 Für Dich mein Sohn, diess Horn! — Mein kö-nig-li-cher Ahn — trugs

crese. *sf* *sf*

(à Gwendoline — zu Gwendoline)

A. *mf* *tr*

-le! — Et toi, — femme, — voi-ci pour
 einst! — Auch du, — Toch-ter, — nimm dein Ge-
 HARALD.

Je te rends grâce!
 Ich dan-ke dir!

dolce. *mf* *marcato.* *tr* *sf*

GWENDOLINE.

p *sf*

un couteau!
 Ei-nen Dolch! (farouche, à voix basse)
 (grimmig, doch leise)

VERSION DE L'OPÉRA.
 S'il é-chappe à nos coups, ce soir tu frapperas Lé-.

A. *sf* *sf*

toi! — la lame en est bon-ne; — ce soir mê-me, tu frappe-ras L'é-
 schonk! — Der Stahl ist geschlif-fen, — heu-te Nacht noch triffst du da-mit den

sf *sf*

suivez.

(avec un cri - ausrufend)

G. *sf*
Dieu!
Gott!

(il la force à prendre le couteau)
(Er zwingt ihr den Dolch in die Hand)

A. *mf*
-poux endormi dans tes bras! Rien; et le s'étonne Pour un bijou — que je lui
Mann, der im Ar-me dir ruht! Nichts, sie erstaunte ob ei-nes Kleinods, das ich ihr

HARALD.
Qu'est-ce?
Was gibt's?

(aux Saxons - zu den Sachsen)

A. *f*
don-ne... Et nous gar-çons, dans le fes-
gab. Frau-de, nun kommt zum fro-hen

A. *sf*
-tin, nous boirons l'hy dro - mel joy - eux jusqu'au ma -
Mahl! Lasst euch schmecken den süs-sen Meth in mei-nem

Ben moderato.

A.

- tin! _____
 Saal! _____

SAXONS et DANOIS (ils s'éloignent)
 SACHSEN und DÄNEN (sich entfernend)

pp Com - me le
 Gleich wie die

ppp Com - me le chêne et le doux nid qui
 Gleich wie die Eiche und wie des E - pheus

Ben moderato.

pp

pp

SAXONNES. Soy - ez u - nis, vous que l'a - mour as -
 SÄCHSINNEN. So seid ge - eint ihr, die ver - eint die

pp

Soy - ez u - nis vous que l'a - mour as -
 So seid ge - eint ihr, die ver - eint die

chê - ne et le doux nid qui
 Ei - che und wie des E - pheus

trem - ble Soy - ez u - nis
 Trie - be, so seid ge - eint!

pp

ppp

- sem - - - ble! Soy - ez u - nis Soy - ez u -
 Lie - - - be!

ppp

- sem - - - ble! so seid ge - eint, so seid ge -
 Lie - - - be!

ppp

trem - - - ble. Soy - ez u - nis Soy - ez u -
 Trie - - - be,

ppp

so seid ge - eint, so seid ge -

(Le bruit des pas et les chants s'éloignent avec lenteur)
 (Der Gesang wird immer schwächer)

- nis Soy - ez u - nis, Soy - ez u - nis!

eint, seid ge - ei - net, so seid ge - eint!

- nis Soy - ez u - nis, Soy - ez u - nis!

eint, seid ge - ei - net, so seid ge - eint!

DUO ET CHŒURS

All^o cou moto.

PIANO.

Gwendoline se précipite vers la porte, à droite; la ferme violemment, et se retourne
 (Gwendoline stürzt zur Thüre rechts, schliesst sie heftig und wendet sich zu

vers Harald, qui vient à elle les bras ouverts)
 Harald, der ihr mit offenen Armen entgegenkommt)

HARALD.

sf *espressivo.*

Gwen - do - li - - - ne!
 Gwen - do - li - - - ne!

Ah! - - - Gwen - do - li - - - ne!
 O - - - Gwen - do - li - - - ne!

sf *marcato.*

GWENDOLINE. *sf*

Non! non! Sors d'ici! laisse -
 Nein! nein! ei - le fort! Las - se

sf *espress.* *mf* (Elle cherche des issues pour la faire fuir)
 (Sie sucht einen Aus gang, um ihn entfliehn zu lassen)

- moi! laisse - moi!
 mich, las - se mich!

Pas par Dorthin

là! Tu cours à ta per - te! (sans l'entendre)
 nicht, das wär' dein Ver - der - ben! (Ohne auf sie zu hören)

HARALD.

Gwen - do -
 Gwen - do -

sf *cresc.*

G. *f*
 Des - cends cet es - ca -
 Ver - fol - ge die - se

H.
 - li - ne! Gwen - do - li - ne!
 - li - ne! Gwen - do - li - ne!

f *f*

G.
 - lier, suis la grê - ve dé - ser - te, Et ne re - viens jamais! et ne re -
 Treppe, such den Strand zu ge - win - nen. Und komm nie - mehr zurück und komm nie -

f *f* *f*

G. *rit.* **Poco meno mosso.**
 - viens jamais! et ne reviens jamais! Il le
 mehr zurück und komm nie mehr zurück! Es muss

HARALD.

rit. **Poco meno mosso.** *f*
 Pourquoi?
 Weshalb?

f *mf*

G. *sf*
 faut!
 sein!

H. (*attristé — traurig*) *p*
 Tu me chas - ses... C'est
 Du ver - treibst mich? Du

G. *p*
 Je
 Ich

H.
 donc que tu ne m'ai - mes pas?
 liebst mich al - so nicht?

G. (*il la suivit — er fasst sie*) *cresc.*
 t'ai - me hé - las! je t'ai - me... Mais je
 lie - be dich mehr als mein Le - ben! doch ich

G. crains de ter-ri - bles dis - grâ - ces! —
 für - chte ein schreck li - ches Un - heil! —
 HARALD. *f*

ô Gwen - do -
 O Gwen - do -
pressez.

cresc.

G. *f*
 oh! dé_nouez vos bras! oh! dé_nouez vos
 O las - se mich und flich! O las - se mich und

H. — li - - ne! — ô Gwen - do - li - - ne! —
 - li - - ne! — O Gwen - do - li - - ne! —

f *f*

G. bras!
 flich, Ha - rald! —
 Ha - rald! —

H. *f* *f* *#2.*
 ô Gwen - do - li - - ne!
 O Gwen - do - li - - ne!

cresc. *f* *f* *dim.* *p*

p

a Tempo 1^o

Ce ma-tin — Co-quette et mu-
Heu-te fröh,— ich will es ge-

-ti - - ne, — Harald! — cest vrai — cest vrai,
-ste - - hen, — Harald! — verzeih, — verzeih,

dolce.

cresc.

j'ai vou-lu rire un peu, — Et pour tant — j'ad - mi
trieb ich mein Spiel mit dir — Doch ent - züchte — mich im
cresc. poco a poco.

-rais — ta dou - ceur — en - lan -
Stil - len Dein kind - lich sanf - tes —

G. *f*

- ti - - - ne Et ta
 We - - - sen Hehr, wie der

G. *p e cresc.*

for - ce de jeu - ne dieu! Mais ce
 Kriegs - gott, er - schienst Du mir! A - ber

G. *mf*

soir, à l'heu - re su - pré - - me
 jetzt, da Mör - der und Die - - be

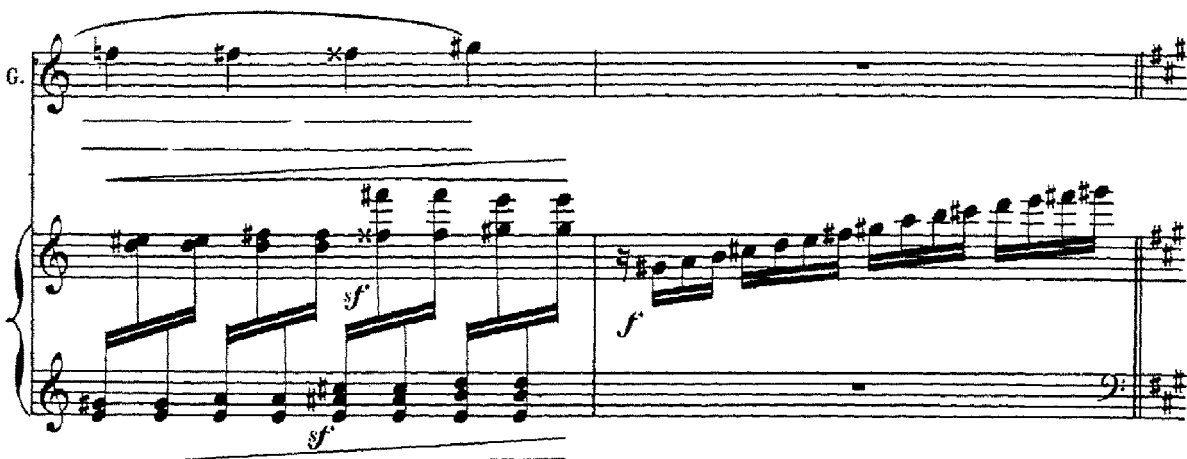
G. *cresc.*

De l'em - bus - cade et des piè - ges mau - dits,
 dir Tod ge - schwo - ren mit List und Ge - walt!

G. *f*
ô mon Ha - rald! ô mon Ha - rald! Ah!
O mein Ha - rald! o mein Ha - rald! Ja!



G.



Poco meno mosso.

G. *f*
O mon Ha - rald! je te le dis; je t'ai - nie!
Jetzt sag' ich dir, dass ich dich e - wig lie - bel!

Poco meno mosso



G. *f*
Je te le dis, Ha - rald!
Dass ich dich e - wig, e -



a Tempo.

G. je t'ai - me, ô mon Ha -
 nig lie - be, O mein Ha -

HARALD. Ah! viens! viens!
 O Komm, komm

sf *sf* *sf* *sf*

G. - rald! mon bien ai - mé, je - t'aime, et te le
 - rald, du bist mein höch - - - - - stes Glück. Jetzt sag' ich

H. ma Gwen - do - li - - - - - ne!
 o Gwen - do - li - - - - - ne!

sf

G. dis, et te - le - dis, Je t'ai -
 dir, Ha - rald, dass ich dich lie -

H. ô Gwen - do - li - - - - - ne!
 O Gwen - do - li - - - - - ne!

f

Con moto.

me!
be!

ff *f*

O joie! et je fui-rai, fem-
O Lust! jetzt soll ich fliehn, Mäd-

Con moto. *mf*

f

Ha - rald!
Ha - rald!

f *f* *f* *f*

- me, Quand je te tiens! Et je fuirais, fem-
- chen! - jetzt, da du mein! Jetzt soll ich fliehn, Mäd-

f *mf*

f

Ha - rald!
Ha - rald!

ff *f* *f* *f*

- me, Quand je te tiens! Et je fuirais, fem-
- chen, - jetzt, da du mein! Jetzt soll ich fliehn, Mäd-

f *f*

G. *f*
Ha - - - rald!
Ha - - - rald!

H. *f*
- - me - - - Quand je te tiens!
- - chent - - - jetzt da du mein!

G. *f*
Ha - rald! - - - c'est mon a - mour!
Ge - lieb - ter, es ist mein Herz,

f *mf*

G. *f*
Qui veut - - - que tu l'en ail - - - les,
das for - dert, dass du ent - flich - - - est

f *mf*

G. *f* *f*
Par grâ - ce, par pi - tié,
hier droht dir sich - rer Tod!

f

G. *f* *mf* *f* *mf* *p*

Retourne à tes ba - tail - les, et jamais ne re - viens!
Zieh hin zu neu-en Schlach - ten, und kehr' nie-mehr zu - rück!

Récit. **All.^o 1.^o Tempo.**

G. Soit... apprends tout: mon
Wohlan, hör' mich an! Mein

HARAI. (étonné—betroffen)

Quel est donc le pé - ril?..
Doch wo droht mir Ge - fahr?

All.^o 1.^o Tempo.

(à part — bei Seite)

G. *f* *mf*

pè - re — Grands Dieux! qu'al-lais-je faire, o - se-rai-je a - vou -
Va - ter — O Gott! Was soll ich thun! wêlchein qual - vol - ler

H. par - le!
wei - ter!

G. *-er!*
Kampf!

H. *par - le donce!* *par - le donce!*
Weï - ter denn! *wei - ter denn!*

GWENDOLINE (*égarée - verirrét*)
ben misurato.

Je ne puis.. ne m'inter-ro,ge pas, et fuis!
Vertraue mir, und fra-ge mich nicht mehr, ent-flich!

suivez. **Mod^{to}** *dim. molto.*

Ben moderato.
HARALD. *dolce.*

Chère â - me, un fol ef-froi t'a - bu - se...
Ge - lieb - te, ein Wahnhält dich um - fan - gen!

Ben moderato.
ppp

Récit.

Mes vieux compagnons sont en bas: Contre la vigueur de leurs bras Que pourrait la for - ce ou la
Die treu-en Ge-fähr-ten sind nah. Ge - gendie Kraft ih-res Arms was ver-may Gewalt-that, o-der

ru - se ?..
List?

All^o non tanto. *ff*

Ah! Ah!

DANOIS (dans les salles inférieures — DÄNEN (im untern Saate, mit voller Stimme)

ff

Ah! Ah! Ah!

All^o non tanto.

(sur le théâtre)
(auf der Bühne)

f sf sf sf sf sf sf sf

H.

mf

E - cou - te - les!
Hörst du sie nicht?

sf

Ah!

sf

Ah!

8-

f sf sf sf sf sf sf sf

Ah!

sf

Ah!

8-

f sf sf sf sf sf sf sf

A - près la
Nach Krieg und

ff

Et les bu - tins,
Sie - ges - beau - te,

guer - re et les butins, A - près la guer - re et
wil - der Jagd nach Sie - ges - beau - te, nach Krieg und wil - der Jagd nach

ff

8-

ff

et les bu - tins,
Sie - ges - beau - te,

Les coureurs de mer n'ont pas
Lasst uns froh ver - eint, lasst uns

les butins, Les coureurs de mer n'ont pas
Sie - ges - beau - te Lasst uns froh ver - eint, lasst uns

ff

8-

(Choquant les verres)
(Anstossen der Gläser)

ff

d'heure, pas d'heure, pas d'heure, Meil - leu - - re
heu - te, ja heu - te, ja heu - te, ja heu - - te

d'heure, pas d'heure, pas d'heure, Meil - leu - - re
heu - te, ja heu - te, ja heu - te, ja heu - - te

ff

8-

Que l'heu - re des fes - tins!

Uns heut' des Le - bens freun!

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts are marked with *ff*. The piano accompaniment features triplets in both hands, with eighth notes in the bass line and chords in the treble line.

Que l'heure des fes - tins! Ah!

Drun schen ket mun - ter ein! Ah!

Detailed description: This system continues the vocal and piano parts. The vocal parts show dynamics of *ff* and *mf*. The piano accompaniment includes *p* and *sf* markings. The piano part concludes with a flourish of eighth notes.

GWENDOLINE (à part - bei Seite)

Sans dou - te, ils sont nom - breux, et
An Zahl sind sie ja stark und

Ah!

Ah!

Detailed description: This system is Gwendoline's solo part. It includes two vocal staves and a piano accompaniment. The piano accompaniment is marked with *p* and *sf*, featuring a triplet of eighth notes in the treble and a more active eighth-note pattern in the bass. The vocal lines include expressive markings like *mf* and *sf*, and dynamic hairpins.

G.

veillent sur leur maî - tre, Mon pè - re n'est pas le plus
Harald treu er - ge - ben. Mein Va - ter ist schwä - cher als

p *dim sempre.*
 Ah! Ah!

p *dim sempre.*
 Ah! Ah!

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

sf *sf* *pp* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *dolce.*

G.

fort... Et peut - é - tre mes a - lar - mes
 sie... All' mein Schrecken war viel - leicht nur

pp
 A - près la
 Nach Krieg und

Orchestre

sf *sf* *p* *3* *3* *p* *3* *3*

G.

pp
 ont - el - les tort...
 ein lee - rer Wahn!

pp
 A - près la guer - re...
 Nach Krieg und wil - der Jagd!

guer - re...
 wil - der Jagd.

pp *ppp*

pp

And^{te} molto con affetto.

ppp
m. d.
espress.

f HARALD.
Viens! _____ Ah!
Komm! _____ Ja!

pp
8

f
Viens quit_tons les sombres chi_mè - res, Cueil -
für uns sind die Sor_gen ent_schwun - den. Wir ge -

marcato.
sf. *sostenuto.*

pp
_lous les heu - res é_phé_mè - res _____ du bonheur sou - ri -
- niess en die flüch - ti_gen Stun - den _____ süssen Glücks, das uns

m. g.
pp

H. *p*

-ant La rougeur sur ton front se lève,
 lacht! Schon erblick' ich auf deiner Stirne,

sf pp
sf
pp

H. *pp rit.*

Comme l'aurore sur la grève de l'Ori-
 Wie am Abend auf hoher Firne, Rosige

sf pp
sf
pp
rit.

GWENDOLINE. *espress.*

sf Ha-rald! Ha-rald! j'ai des craintes dans
 Ha-rald! Ha-rald! ach die Angst quält die

H. *pp*
sempre dolcissimo e sost.

pp

G. *2*

l'âme, Ha-rald, mon bien aimé, j'ai des craintes dans
 See-le mir o mein Ha-rald, ach die Angst quält die

G. l'âme. Ha - rald!
 See - le mir!
 HARALD. *sf*
 Ah!
 Ach!

dimin poco a poco.
 — Lais - se - moi respi - rer le miel de - tes che - veux! Ah!
 — Lass mich ath - men dei - ner Loc - ken - süs - sen Duft! Ach!

— Lais - se - moi respi - rer le miel de - tes che - veux!
 — Lass mich ath - men dei - ner Loc - ken - süs - sen Duft!

p
 — Viens sur mon cœur!
 — Komm! an mein Herz!
dim.

pp

B. *ô jeu - ne fem - - - me! ô jeu - ne*
0 hol - de Gat - - - tin! 0 hol - de

ppp

pp *quasi parlando.*

B. *fem - me! Viens! - - - viens! - - - viens!*
Gat - tin! Komm! - - - Komm! - - - Komm!

pp *pp* *pp*

p *sf* *pp* **GWENGLINE.**

B. *Je le veux! - - - tu le veux!*
an mein Herz! - - - o ge - lieb - ter

perpendo. *pp*

ppp

f *f* *f*

B. *Viens! - - - Ah!*
Komm! - - - Ja!

pp *f* *f* *f*

Più mosso.

f

Ji - gno rais le char - me su - prê - me, Je te
 Durch dich, hol - des Kind, lehrt' ich ken - nen Hüb - ste

Più mosso.

f

f

dois de sa - voir qu'on ai - - - me,
 Won ne, und Lust der Lie - - - be,

m.g.

Ritenufo. *pp* **a Tempo.**

E qu'on peut ê - - - tre deux!
 Himm - li - sches Dop - - - pel - - - glück!

Ritenufo. **a Tempo.**

cresc.

f *sf*

Dur gla - cier qu'on ray - on ca - res - - - se, Mon
 Wie ein Glets - cher, den Sonn' ge - küs - - - set, Zer -

mf *dimin.* *pp*

mf *pp*

f

H. *f* â - me dé - fail - le en i - vres - - - se
f fließt mir in Won - - ne die See - - - le

mf *dim. poco a poco.* *tr*

mf *dim.* *sf*

GWENDOLINE. *Poco animato.* *f*

H. Ha - rald! ce sont tes
 Ha - rald! dein Au - ge

pp *rit*

Sous tes chers yeux!
 Au dei - nem Blick!

Poco animato. *p*

rit. *ppp*

G. yeux qui sont de flamme, Ha - rald! ce sont tes
 selbst ist der Son - nen - strahl, Ha - rald! dein Au - ge

H. Gwen - do - li - - ne!..
 Gwen - do - li - - ne!..

cresc.

rall. poco a poco.

G. *f* *no.*

yeux qui sont de flam - me! Ha - rald!
 selbst ist die Son - ne! Ha - rald!

H. *f*

Gwendo - li - - ne!
 Gwendo - li - - ne!

f *rall poco a poco.*

a Tempo moderato.

G. *f* *no.*

Ha - - - -
 Ha - - - -

H. *f*

Ah!
 Jal

Lais-se-moi respi - rer le
 Lass mich ath - men Dei - ner

a Tempo moderato.

pp

G. *p*

- rald!
 - rald!

mon bien ai -
 Ge - - lieb - - ter

H. *f* *p*

miel de tes che - veux! Ah! Lais-se-moi respi - rer le
 Lock - en süs - sen Duft! Ach! Lass mich ath - men Dei - ner

pp

3 *leggierissimo.*

G. *me*
Freund!

H. *miel de tes che_voux!* *Viens!*
Lock en süs sen Duft! *komm*

ppp

H. *sur mon coeur!* *ô jeu ne*
an mein Herz *du mei ne*

pp

GWENDOLINE.
pp f

Ha - rald! *Ha - rald!*
Ha - rald! *Ha rald!*

H. *fem - me!* *ô jeu ne fem - me!* *Viens!*
Won - ne, *du mei ne Won - ne!* *Komm!*

ppp *pp*

ppp

viens
Komm!

viens!...
Komm!

perdendo.

ppp

pp *pp* *p*

GWENDOLINE. HARALD.

Gwendoli - ne... Harald! je le
Gwendo - li - ne... Harald! Komm zu mein
Peu à peu, ils se sont
Nach und nach haben

pp *sf*

sf *pp*

GWENDOLINE. (bégayant - stammelnd)

veux! Ah! Ah! tu le veux!..
Herz! Ja! Ja! Ich bin dein!

rapprochés de la couche. Ils s'y laissent tomber dans un évanouissement délicieux.
sie sich dem Ruhebetto genähert und lassen sich in beglückter Ohnmacht auf dasselbe niedersinken)

pp

Lento. HARALD. *pp*

Lento. *pp* *pp*

Soir nupti -
Bräut - li - che

pp

GWENDOLINE.

pp

Soir nupti - al, dé - li - ce pro - fond, Où tout l'è - tre
 Bräut - li - che Nacht, o herr - li - che Nacht, wo zwei See - len

- al, dé - li - ce pro - fond Où tout l'è - tre se
 Nacht, o herr - li - che Nacht, wo zwei See - len ent -

ppp

se pâ - me, Et glis - se,
 ent - flie - hen zum Him - mel

ppp

pâ - me, Et glis - se,
 - flie - hen zum Him - mel

et fond! Dans le ciel in - fi - ni
 em - por in's un - end - li - che Reich

et fond! Dans le ciel in - fi - ni
 em - por in's un - end - li - che Reich

pp molto espressivo.

G. *de l'amour pur et beau.*
Der ew'gen Lieb und Treue

H. *de l'a - mour pur et beau*
Der ew'gen Lieb und Treue!

ppp

G. *pp espress.*
Nos deux cœurs sont les deux
Wie zwei Flügel sol - len

H. *pp espress.*
Nos deux cœurs sont les deux
Wie zwei Flügel sol - len

ppp

G. ai - les d'un même oi - seau!
un - se - re Her - zen sein!

H. ai - les d'un même oi - seau!
un - se - re Her - zen sein!

(comme en rêve - wie im Traume) HARALD. GWENDOLINE.

G. Dans le ciel in - fi - ni de l'amour
Und zum Himmel steig' empor uns - re Liebe

pp sf pp sf pp sf

G. Ah! Soir nup - ti -
Ja! Bräut - li - che

HARALD.

pur et beaul..
hehr und rein!

tr b #e

ppp

G. *ppp*
 - al, dé - li - ce pro - fond OÙ tout l'e - tre se
 Nacht o herr - li - che Nacht, wo zwei See - len ent -

H.
 Soir nupti - al dé - li - ce pro - fond OÙ tout l'e - tre
 Bräut - li - che Nacht o herr - li - che Nacht, wo zwei See - len

G. *pp*
 pä - me, Et
 - flie - hen zum

H. *pp*
 se pä - me, Et glis - se
 ent - flie - hen zum Him - mel

G. *ppp*
 glis - se et fond! Ah!
 Him - mel em - por Jal

H. *ppp*
 et fond! Ah!
 em - por Jal

G.

H.

G. *ppp*
nos deux cœurs...
Ja zum Him - mel

H. *ppp*
Sont les deux
Steig' uns - re

H. ai - les
Lie - be

(à part — bei Seite)

GWENDOLINE. *f* Oh! mes justes a -
Weh! erfüllt ist mein
(il cherche ses armes)
(sucht seine Waffen)

HARALD. (formidable — furchtbar) *f*
Mes amis!.. Mes a - mis! on les tu - e! me voi -
Meine Treu'n! meine Treu'n! man erwürgt sie! Harret

A - ler - - te, alar - - - mes!
zu Hülff' - - zu Hül - - - fe!

ten
cresc. poco a poco.

G. - lar - - mes!
Ah - - nen!

H. *ff*
- ci, mes amis! Grands Dieux! Comme eux je suis sans ar - mes!
mein, meine Treu'n! O Gott! wie sie, bin ich ent.waff - net!

Harald! - - à moi! - - je suis trahi! - - Ha - rald!

Harald! - - Verrath - - bringt uns den Tod! - - Ha - rald!

ten. *mf* *f*

Lui donnant le couteau qu'elle a reçu d'Armel.
 Gibt ihm Armels Dolch.

G. *f* *sf*
 Prends celle-ci!...
 Nimm diesen Dolch!

H. *f* *sf*
 Merci! _____ un baiser!
 Hab Dank! _____ ei-nen Kuss!

f *sf*
 Ils nous frappent a _ vec nos ar _ _ _ mes!
 Uns-re Waf - fen in ih-ren Hän - _ _ _ den!

G. *f*
 Ha - rald! _____
 Ha - rald! _____

H. *ff*
 Il l'embrasse éperdûment et se rue
 au dehors en enfonçant la porte.
 Er umarmt sie stürmisch und
 stürzt hinaus indem er die Thüre einbricht.

ff
 Gwendo - li - _ _ _ ne! un baiser! _____
 Gwendo - li - _ _ _ ne! ei - nen Kuss! _____

ff
 Ils nous frappent a _ vec nos ar _ _ _ mes! Lâ - che - té! for -
 Uns-re Waf - fen in ih-ren Hän - _ _ _ den! O des schwar - _ _ _ zen,

f *sf* *sf* *sf* *sf* *sf* *sf* *sf*
f e sempre cresc.

Le suivant de ses bras tendus, puis tombant sur la couche basse.
 Sie reicht ihm die Arme und fällt nieder auf das Ruhebett.

G. *f* Ha - rald! Ah! s'il
 Ha - rald! Lass mich

H. *ff* sa voix se perd.
 seine Stimme verhallt.

Ah!
 Ha!

- fait i - nouï! Lâche - té! for - fait i - nouï!
 fei - - gen Verraths! O des schwar - zen, fei - - gen Verraths!

sf ten. sf

G. cri - Schrei.
 meurt; mourir aus - si! Ah!
 ster - - - - - ben mit dir! Ach!

ff Lâche - té! for - fait i - nou - ï!
 O des schwarzen, des fei - - - gen Ver - raths!

ff Lâche - té! Lâche - té! for - fait i - nou - ï!
 O des schwarzen, O des schwarzen fei - - gen Ver - raths!

f cresc. sempre. *ff stringendo molto. sf*

fff Ah! *fff*
Aeh!
RIDEAU - VORHANG FÄLLT.
sf sf sf sf sf sf ff sf sf

Allegro molto.

ff

fff

Fin du 2^e Acte.

Le théâtre représente un site farouche, dans un terrain rocheux, près de la mer. A gauche sur une élévation de terrain, un tronc de vieil arbre rompu. Au delà des amoncellements de bloc qui forment le fond du décor on aperçoit les voiles rouges et les proues hideuses des vaisseaux Danois.

Wilde felsige Gegend in der Nähe des Meeres. Links auf einer Anhöhe der Stamm eines alten verdorrten Baumes. Über die Felsblöcke im Hintergrunde hinweg erblickt man die rothen Segel und frutzenhaften Vordertheile der dänischen Schiffe.

CHŒURS, DUO ET SCÈNE FINALE.

All^o vivace.

PIANO.

The musical score consists of five systems of piano accompaniment. The first system is marked 'PIANO.' and includes dynamic markings 'sf' and 'ff'. The score is in 2/4 time and features complex rhythmic patterns and dynamics throughout. The notation includes various articulations such as accents and slurs, and dynamic markings like 'sf' (sforzando) and 'ff' (fortissimo) are used to indicate changes in volume and emphasis. The piece concludes with a final cadence in the fifth system.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. A dynamic marking of *ff* is present in the second measure.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff provides harmonic support. A dynamic marking of *ff* is present in the second measure.

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *ff* in the second measure and *f* in the third, fourth, and fifth measures.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *f* in the first measure, *ff* in the second measure, and *f* in the third measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *ff* in the second measure and *f* in the third and fourth measures.

8

First system of a piano score. The right hand features a melodic line with a trill and a triplet, marked with *sf*. The left hand provides harmonic support with chords and a bass line. A dynamic marking of *ff* is present in the second measure.

Second system of the piano score. The right hand continues the melodic line with a trill and triplet, marked *sf*. The left hand has a steady bass line with chords. A *ff* dynamic marking is in the third measure.

Third system of the piano score. The right hand features a melodic line with a trill and triplet, marked *sf*. The left hand continues with harmonic accompaniment.

Fourth system of the piano score. The right hand has a melodic line with trills and triplets, marked *sf*. The left hand has a bass line with chords. *ff* dynamic markings are present in the first and third measures.

Fifth system of the piano score. The right hand features a complex texture with chords and trills, marked *ff* and *sf*. The left hand has a rhythmic bass line with chords. *sf* dynamic markings are present in the second and fourth measures.

mf e cresc. molto.

staccatissimo. *cresc.*

fff

fff

fff

fff

fff

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with vertical strokes. A dynamic marking of *ff* is present in the right-hand staff.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. Dynamic markings of *sf* are used in the treble staff.

Third system of musical notation, marked with an 8-measure repeat sign. The treble staff features a complex, slurred melodic passage with *sf* dynamics. The bass staff has a simpler accompaniment.

Fourth system of musical notation, also marked with an 8-measure repeat sign. The treble staff has a highly technical, slurred melodic line with *sf* dynamics. The bass staff features a steady accompaniment with *ff* dynamics.

Fifth system of musical notation, marked with an 8-measure repeat sign. The treble staff continues with a slurred melodic line. The bass staff has a more active accompaniment with *ff* dynamics.

Sixth system of musical notation, concluding the page. The treble staff features a complex, slurred melodic line with *sf* dynamics. The bass staff has a steady accompaniment with *ff* dynamics.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), and 3/4 time signature. The system consists of two staves. The upper staff begins with a dynamic marking of *sf* and contains a series of chords and melodic fragments. The lower staff contains a bass line with eighth and quarter notes. A dynamic marking of *sf* appears at the end of the system.

Second system of musical notation. Treble clef, key signature of two flats, and 3/4 time signature. The system consists of two staves. A dashed line with the number '8' is positioned above the first measure of the upper staff. The upper staff features complex chordal textures and melodic lines. The lower staff has a bass line with chords. Dynamic markings include *ff* and *sf*.

Third system of musical notation. Treble clef, key signature of two flats, and 3/4 time signature. The system consists of two staves. The upper staff has a dynamic marking of *sf*. The lower staff has dynamic markings of *ff* and *ff*. The music continues with complex textures and melodic lines.

Fourth system of musical notation. Treble clef, key signature of two flats, and 3/4 time signature. The system consists of two staves. The upper staff has a dynamic marking of *ff*. The lower staff has a dynamic marking of *ff*. The music continues with complex textures and melodic lines.

Fifth system of musical notation. Treble clef, key signature of two flats, and 3/4 time signature. The system consists of two staves. The upper staff has a dynamic marking of *ff*. The lower staff has dynamic markings of *sf* and *sf*. The music continues with complex textures and melodic lines.

Sixth system of musical notation. Treble clef, key signature of two flats, and 3/4 time signature. The system consists of two staves. The upper staff has a dynamic marking of *sf*. The lower staff has a dynamic marking of *sf*. The music continues with complex textures and melodic lines.

ff

DANOIS - DÄNEN.

Harald!

ff

Harald!

Le fier pi - rate aux che - veux longs, A mort!

SAXONS - SACHSEN.

Greif - fet die Hun - del! Schlagt sie tod! Auf, auf!

ff

ff

ff

a - lerte, a - lar - mes!

zu Hül - fe! zu Hül - fe!

A mort! A mort!

Jhr Sach - sen auf!

ff

ff

Sax-on, as-som-me Le fier pi-rate aux che-veux longs, A

Stra-fet die Räu-ber! Grei-fet die Hun-de! Schlagt sie todt! Auf,

A moi! A moi! je suis tra-hi!

Verrath Verrath bringt uns den Tod!

mort! A

auf! Ihr

f Harald! Harald!

f Harald! Harald!

mort! A mort! Sax-on, as-som-me Le fier pi-rate aux

Sach-sen auf! Stra-fet die Räu-her! Grei-fet die Hun-de,

f *ff*

ff Ils nous frap-pent a-vec nos ar-

ff Uns re Waf-fen in ih-ren Hän-

cheveux longs, A mort!

ff Schlagt sie tott! Auf, auf!

- mes!
 - den!
 A mort! A mort! Sax-on, assom-me Le fier pi-rate aux
 Ihr Sach-sen auf! Strafet die Rän-ber! Grei-fet die Hun-de!

Musical notation includes treble and bass staves for the vocal parts and grand staff for the piano accompaniment. Dynamics include *ff* and *sf*. There are triplets in the piano part.

Ils nous frap-pent a-vec nos ar-
 Uns-re Waf-fen in ih-ren Hän-
 cheveux longs, A mort,
 Schlagt sie todt! Auf auf!

Musical notation includes treble and bass staves for the vocal parts and grand staff for the piano accompaniment. Dynamics include *ff* and *sf*. There are triplets in the piano part.

Ha - rald! Ha - rald! à Ver -

Ha - rald! Ha - rald, Ha - rald! Ver -

Brû - lons la nef, et tu - ons l'hom - me!

Bren - net das Schiff, töd - tet den Schif - fer!

moi! - rath! Lâ - che - té!

moi! - rath! () Ver - rath!

Tu - ons!

Schlagt todt!

ff

Lâ - che - té! for - fait i - nou - ï!
 O des schwar - zen, fei - gen Ver - raths!
 Brûlons!
 Verbrennt!
 Tu - ons! Brûlons!
 Schlagt todt! Verbrennt!

Musical notation includes treble and bass staves for voices and piano, with dynamic markings such as *ff* and *sf*. The score features various musical notations including notes, rests, and articulation marks.

ff

Ils nous frap - - - pent a - - - vec nos ar -

ff

Uns re Waf - - - fen in ih - ren Hän -

ff

Tu - ons! Brûlons! A mort!

ff

Schlagt todt! Verbrennt! Auf! auf!

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics in French and German. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and accents.

ff

- - mes! Lâ - che - té!

ff

- - den! O Ver - rath!

Le fier pi - ra - - - te aux cheveux longs!

ff

Grei - fet die Hun - de! Schlaget sie todt!

The second system of the musical score continues the vocal and piano parts. It features similar dynamics and rhythmic complexity as the first system. The piano accompaniment includes a prominent triplet pattern in the right hand and a steady bass line. The lyrics are in French and German, with a final exclamation.

ff
Lâche - té for - fait i - nou - i!

ff
O des schwar - zen, fei - gen Ver - raths!

ff Tu - ons! *ff* Brûlons!

ff Schlagt todd! *ff* Verbrennt!

ff *ff*

sf *sf*

ff
Ah!

ff
Ah!

ff Tu - ons! Brûlons! Tu - ons! Brû - lons! Tu - ons! Brû -

ff Schlagt todd! Verbrennt! Schlagt todd! Ver - brennt! Schlagt todd! Ver -

ff *sf* *sf* *sf* *sf* *sf*

Ceux des Danois qui n'ont pas succombé, fuient au fond, à travers les roches. Les Saxons les poursuivent et l'on voit les torches rôder près des vaisseaux. Harald entre à reculons, il est blessé; Arnel et ses serviteurs le poursuivent; il ne gagne pas les vaisseaux, et se dirige à gauche, sur la petite hauteur, où il s'accule au tronc d'arbre.

Die Dänen fliehen, von den Sachsen verfolgt, durch die Felsen nach hinten, Man sieht die brennenden Fackeln zwischen den Schiffen. Der verwundete Harald tritt rückwärts gehend auf, von Arnel und dessen Dienern verfolgt. Harald besteigt die Anhöhe links, wo er sich an den Baum anlehnt.

The musical score consists of several systems of staves. The first system includes vocal lines for two voices, both marked *ff*, with the lyrics "Ah!" and "Ah!". The second system continues the vocal lines with lyrics "...lons!" and "Ah!". The piano accompaniment in the third system is marked *ff staccatissimo*. The fourth system features vocal lines marked *sf (eri-Schrei)*. The piano accompaniment in the fifth system is marked *sempre marcato*.

HARALD.

Là - ches! contre un vous ê - tes cent!
 Fei - ge! Him - dert ge - gen ei - nen!

Groupe de SAXONS Serviteurs d'Armel.
 Gruppe von SACHSEN Diener Armels.

A mort! à

Erschlagt den

Je perds mon sang Et n'ai qu'un cou - teau dans ma main cris -
 Mein Blut ent - strömt, ein Mes - ser nur bleibt in den zue - ken - den

mort!

A mort!

Hund!

Erschlagt!

- pé - - - e! Pre - nez - le sai - gnant et cri -
 Hün - - - den! Greift den Frev - ler eh' er ver -

A mort!

Erschlagt!

A. *f*
 - ant Et qu'il meure en - fin
 - blu - - - - - tet! Ich will töd - ten ihn

ff
 A mort! _____

ff
 erschlagt! _____

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats. It begins with a long note on 'ant' followed by a melodic phrase. The piano accompaniment consists of two staves with chords and moving lines. Dynamic markings include *f* and *ff*.

(Les hommes contiennent Harald debout devant l'arbre. Le vieil Arnel le frappe)
 (Die Männer halten Harald am Baume fest, Arnel erschlägt ihn)

A. *ff*
 par sa propre é - pé - - - - e!
 mit dem eig - nen Schwer - - - - te!

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some chromaticism. The piano accompaniment features a more active bass line with chords. Dynamic markings include *ff* and *sf*.

(Harald, blessé mortellement, ne tombe pas et s'appuie au tronc d'arbre)
 (Harald tödtlich getroffen, fällt nicht. Er lehnt sich an den Baumstamm.)

ff

Detailed description: This system shows the piano accompaniment for the third system. It features a complex texture with many chords and moving lines in both hands. Dynamic markings include *ff* and *sf*.

HARALD (il éclate de rire — in Lachen ausbrechend)

Ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ha, ha, ha, ha, ha, ha, ha, ha, ha

Regar-dez, je meurs-en ri-
Wo-tan sich! ich ster-be-nut

GWENDOLINE (entre furieusement — tritt wie rasend auf)

Ah!
Ha!
La-ant!
La-chen!

(Elle se précipite vers Harald, saisit le couteau qu'il a dans la main et se frappe)

(Sie stürzt auf Harald zu, ergreift den Dolch, den er in der Hand hält und ersticht sich damit)

Du mê-me coup, pé-re, tu m'as frap-
Mit ihm zu-gleich trafst du-dei-ne

G. *p*
 - pé - - - - e!
 Toch - - - - - ter!
 le viel ARMEL, stupide d borreur - starr vor Schrecken)
f *f e dim.*
 Gwen - do - li - nel! Gwen - do -
 Gwen - do - li - nel! Gwen - do -

A. *p*
 - li - - - - nel!
 li - - - - nel!
espressivo.

A. *dolce e espressivo.*
 Gwendo - li - nel! la joie en
 Gwendo - li - nel! Du mei - nes
dolce. *sf*

A. *p*
 fleur de ma mai - son!
 Le - bens ein - zi - ges Glück!
p

A. *p*
 Est - ce le châ - ti - ment de
 Ist dies des Himmels Stra - - - fe

sf pp
p ma sostenuto.

A. no - - - tre tra - hi - son?
 für uns - ern Ver - rath?

sf > p sf > p pp

LES SERVITEURS SAXONS (mornes) DIE SÄCHSISCHEN DIENER (düster)
 Tenori.

Est - ce le châ - ti - ment!
 Ist dies des Him - mels Stra - - -

Bassi.

sf > p pp

de no - - - tre tra - hi - son?
 - fe für uns - - - ern Ver - rath?

pp ppp pp ppp
mf. sf > p pp

(Ils se groupent à droite, sombres, immobiles, considérant avec une admiration épouvantée Harald et Gwendoline, mourants, mais debout, qui se tiennent embrassés, sur le monticule près de l'arbre.)

(Sie gruppieren sich rechts düster und unbeweglich, mit entsetzter Bewunderung Harald und Gwendoline betrachtend, die sterbend, aber aufrecht stehend sich auf der Anhöhe umschlungen halten.)

Più largo. *m.d.*

HARALD.

(♩ = ♩) *sostenuto e molto espressivo.*

Bien, fem -
Ei nig -
(♩ = ♩) *un poco rallent.* *sf* *p*

me! nous mou - rons en - sem - ble!
im Tod wie im Le - ben!

Vaincus plus fiers que le vain - queur,
stol_zer im Tod, als sie im Sieg!

Vois couler le sang de mon cœur
 Mag mein Herz ver - gies sen sein Blut.

stringendo molto.

mf sf *crece poco a poco.*

stringendo molto.

Sans que mon cœur trem -
 nie wird die Sce - - - le be - -

f sf

f

- ble! É - pou - - -
 - ben! O Gat - - -

sempre animato. dolce.

pp

sempre animato.

pp

- se aux chas - tes yeux, Viens!
 - tin mein - ner Wahl! Komm!

f

sempre pp

pp

crese. *ff.*

H. ma joi - e est im - men - se!
 mein Glück ist un - end - lich!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of two flats and a 3/4 time signature. It begins with a *crese.* (crescendo) marking and ends with a *ff.* (fortissimo) marking. The lyrics are in French and German. The piano accompaniment features a steady eighth-note triplet pattern in the right hand and a more complex rhythmic pattern in the left hand.

pp

H. Suis - moi loin des hy -
 Folg' mir fern von der

ppp *espressivo.*

The second system continues the musical score. The vocal line starts with a *pp* (pianissimo) marking. The piano accompaniment begins with a *ppp* (pianississimo) marking and includes the instruction *espressivo.* (espressivo). The lyrics continue in French and German.

H. - mens qui vi - vent un ino -
 Welt, die ste - ten Wech - sel

pp

The third system of the score shows the vocal line and piano accompaniment. The piano accompaniment has a *pp* (pianissimo) marking. The lyrics continue in French and German.

più f. *dim.*

H. - ment! Vers le monde où l'a - mour du -
 bent zu den Höhn, wo die Lie - be

pp *pp*

The fourth and final system of the score. The vocal line starts with a *più f.* (pianissimo) marking and ends with a *dim.* (diminuendo) marking. The piano accompaniment has *pp* (pianissimo) markings. The lyrics conclude in French and German.

H. *pp* *pp*

- re é - ter - nel - le - - - ment!.. C'est ce -
 dau - ert oh - ne Frist! Dort be -

GWENDOLINE. *mf*

Ha - rald!
 Ha - rald!

H. *mf*

soir que Tou - jours com - men - - -
 ginnt uns - rer Lie - - - be E - - - wig -

cresc.

G. *mf*

Ha - rald! mourons en - sem - - - ble!
 Ha - rald! O lass uns ster - - - ben!

H. *mf*

- cel...
 keit!

cresce sempre.

HARALD. *più f* $\text{b}^{\flat} \text{b}^{\flat}$

C'est ce soir
dort be - - - ginn

que Tou - jours com - men -
uns - - - rer Lie - be E - - - nig -

GWENDOLINE. *più f*

Ha - rald! Ha - - - rald,
Ha - rald! Ha - - - rald!

- cel
- keit.

cresc. molto.

f mou - rons en - sem - - - ble! *mf* Pas
O lass uns ster - - - ben! so

G. *sf*

plus que ton fier cœur, mon cœur ai - mant ne trem - ble!
 we - nig, wie dein Herz, fühl' ich das mei - ne be - ben!

G. *più f.* *sf*

Mon - tons vers les splendeurs du gouf - fre a - é - ri -
 Ver - eint ziehn wir em - por ins himm - li - sche

cresc.

Molto appassionato.

G. *f*

-en! Ah! je fai - - me,
 Reich! O mein Gut - - te,

Molto appassionato.

f *m.g. 3* *marcato.* *rit.*

G. *sf*

mou - rous en - sem - - ble,
 lass uns ster - - ben,

sf *m.g. 3* *rit.*

G.

Je t'ai - me tant, Ha - rald, que je n'ai - me plus
 Ha - rald, ich lie - be dich, Du mein ein - zi - ges

f *p* *dim.*

G.

rien!... Mais
 Glück! Lass

f *p* *f* *f*

G.

j'ai - me - rai le ciel
 uns ver - eint im Tod

f *f* *f* *f*

G.

pourvu - qu'il te res - sem -
 das ew - ge Glück er - wer -

f *rit.* *ff* *a Tempo.* *ff*

f *rit.* *pressez.* *suivez.* *ff*

En ce moment, derrière les roches du fond, les nef et les voiles rouges s'enflamment avec des craquements terribles. Les Saxons incendiaires rentrent en scène avec de grands cris. Les filles Saxonnes arrivent à leur tour. Les flammes montent dans le ciel et leur direction est telle que toute la scène demeure sombre, tandis que la hauteur où sont enlacés Harald et Gwendoline, respandit étranagement.

In diesem Augenblicke sieht man die Schiffe und Segel brennen. Die Sachsen, welche das Feuer gelegt haben, kehren mit furchtbarem Geschrei auf die Bühne zurück. Die Richtung der Flammen ist derart, dass die ganze Bühne dunkel bleibt, während die Anhöhe, auf welcher sich Gwendoline und Harald umschlungen halten, wunderbar hell erglänzt.

All^o con fuoco.

ble!...
ben! —
1^{mi} e 2^{di} Sop.

SAXONS et SAXONNES — SACHSEN UND SÄCHSINNEN TRETEN AUF.

Tenori. *ff*

ff *mis.*
Bassi. *be*

Ah! voy —
Seht, o

Ah! voy — ez!
Seht, o seht!

All^o con fuoco.

ff

ez! l'hor — ri — ble feu ver —
seht!

ff *be* *be*

die Flam — men schau — — rig

1^{mi} Sop. *ff* unis. Voy - ez!

2^{di} Sop. *ff* unis. O seht!

- meil! Voy - ez!

roth O seht!

Phorri - ble feu ver - meil Dé - - -

die Flam - men schau - rig roth! seht,

Phorri - ble feu ver - meil Dé - - -

die Flam - men schau - rig roth! seht,

-vo - re les vais - seaux sans nom - - -
 wie die Schif - fe sie zer - stö - - -
 -vo - re les vais - seaux sans nom - - -
 wie die Schif - fe sie zer - stö - - -

ff

- - - bre! *ff* Voy - ez!
 O seht
 - - - rent! *ff* Voy - ez! voy - ez l'hor -
 Se - het, o seht die
 unis. *ff* - - - bre! E hor - ri - ble feu ver - meil
 die Flam - men schau - rig roth
 - - - rent! *ff* Voy - ez! voy -
 O seht, o

ff

l'hor - ri - ble feu ver - meil! Dé - vo -
 die Flam - men schau - rig roth!

- ri - - - ble feu ver - meil! Seht, wie
 Flam - - - men schau - rig roth!

l'hor - ri - ble feu ver - meil! Dé - vo -
 die Flam - men schau - rig roth!

- ez l'hor - ri - ble feu ver - meil! Seht, wie
 seht die Flam - men schau - rig roth!

Piano accompaniment with *ff* dynamic marking and a first ending bracket.

- re les vais - seaux sans nom - - - bre!
 die Schif - fe sie zer - stö - - - ren!

- re les vais - seaux sans nom - - - bre!
 die Schif - fe sie zer - stö - - - ren!

Piano accompaniment with a first ending bracket.

ff GWEDOLINE. *sf*
 C'est no - tre bû - cher qui flambe dans l'om - bre,

ff HARALD. *sf*
 Mö - ge die Flam - me zu - gleich uns verzeh - ren

mf *sf*

G. *sf* *sf*
 Et ses flam - mes vont nous por - ter

H. *sf* *sf*
 sie wird uns tra - gen aus dunk - ler Nacht

cresc. *f*

G. *ff* *sf* *sf*
 Dans le so - leil! Dans le so -

H. *ff* *sf* *sf*
 Auf zu dem Licht! Auf zu dem

f *f*

G. *f* - leil! Dans le so - leil!

H. *f* Licht! Auf zu dem Licht!

SAXONNES — SÄCHSINNEN *ff* Ah! voy - ez! voy -

SAXONS — SACHSEN *ff* Seht, o seht, o

Ah! voy - ez! voy -

G. *ff* Je meurs! Suis-moi!

H. *ff* O Gott! O Gott!

- ez! P'hor - ri -

seht die Flam -

- ez! P'hor - ri -

G. Ah! viens! Ah!

H. O Gott! Ah!

- ble feu ver - meil!

men schau - rig roth!

- ble feu ver - meil!

Harald et Gwendoline, fiers, magnifiques, dans les reflets rouges de l'incendie.
 Harald und Gwendoline stehen stolz erhaben im rothen Widerscheine des Feuers.

Moderato.

G. viens! suis - moi! l'heure est ve - nu - - e De
 nimm uns, Wo - - - tan, gü - - dig auf! Und

H. viens! suis - moi! l'heure est ve - nu - - e De
 nimm uns, Wo - - - tan, gü - - dig auf! Und

Moderato. $d = \text{♩}$

p

G
 pren - - dre vers le beau Walhal - lah _____ notre essor! _____
 lenk nach Walhall's er - ha - be - ner Burg _____ un - sern Lauf _____

H
 pren - - dre vers le beau Walhal - lah _____ notre essor! _____
 lenk nach Walhall's er - ha - be - ner Burg _____ un - sern Lauf _____

G
sf
 Sur un fier cheval blanc je se - rai _____ dans la nu - - e,
 Send' ein Flügel - ross mir, das durch Lüf - - - te mich füh - - re,

H
sf
 Sur un fier cheval blanc _____ tu se - ras _____ dans la nu - - e,
 Send' ein Flügel - ross ihr, _____ das durch Lüf - - te sie füh - - re,

p

G
sf
 La Wal - ky - ri - e au _____ eas - - que d'or! _____
 als gold - be - helm - - te Wal - kü _____ re!

H
sf
 La Wal - ky - ri - e au _____ eas - - que d'or! _____
 als gold - be - helm - - te Wal - kü _____ re!

G. *sf*
En volons-nous tous deux sur des aî - les de flam - mes,
Wir ziehn empor ver - eint auf den feu - ri-gen Schwin - gen

H. *sf*
En volons-nous tous deux sur des aî - les de flam - mes,
Wir ziehn empor ver - eint auf den feu - ri-gen Schwin - gen

legato.

G. *f*
À travers les cieux d'or fuy - ons, couple emporté!
durch des Him - mels er - hab - nen Raum, se - li - ges Paar!

H. *f*
À travers les cieux d'or fuy - ons, couple emporté!
durch des Him - mels er - hab - nen Raum, se - li - ges Paar!

G. *mf* *sf* *cresc sf*
Et mêlons à jamais nos corps, nos cœurs, nos â - mes,
Uns - re Körper wie uns - re See - len sich durch - drin - gen,

H. *mf*
Et mêlons à jamais nos corps, nos cœurs, nos â - mes,
Uns - re Körper wie uns - re See - len nun sich durch - drin - gen,

mf *cresc*

Slargando.

G. *ff* Dans l'im-pé - ris - sa - - - ble clar - -

H. *ff* Uns leuchtet auf e - - - wig - - - das - - -

Slargando.

f

Maestoso assai.

G. - té!

H. *2^{di}* *ppp* Le pa -
Wo - tan

Soprani.

SAXONNES. — SÄCHSINNEN.

Mezzo-Sop. *ppp* Le pa-lais du dieu, Le
Wo-tan öff-net euch, Wo -

(dans une épouvante extatique)
(In extatischem Schrecken)

ppp *p*

SAXONS. Le pa - lais du dieu ma_gna - ni - - - me, Le pa -
SACHSEN. Wo - tan öff-net euch sei - ne Hat - - - - le! Wo - tan

ppp

Le pa - lais du dieu ma_gna - ni - - - me,
Wo - tan öff-net euch sei - ne Hat - - - - le!

Maestoso assai.

ppp tremolando.

GWENDOLINE

Fem - me je meurs! ———
 Theu - re! Ich ster - - -

1^{mi} Sop.

Le pa - lais ——— du dieu magna ni - - me S'ou - vre devant les
 Wo - tan öff - - net euch sei - ne Hal - - le! Tritt — hi - nein un - ver -

2^{di} Sop.

- lais du dieu magna ni - - me S'ou - vre devant les
 öff - - net euch sei - ne Hal - - le! Tritt — hi - nein un - ver -

Mezzo - Sop.

pa - lais ——— du dieu, ma - gna - ni - me S'ou - vre devant les
 - tan öff - - net euch sei - ne Hal - le Tritt — hi - nein un - ver -

Tenori.

- lais du dieu magna ni - - me S'ou - vre devant les
 öff - net euch sei - ne Hal - - le! Tritt — hi - nein un - ver -

Bassi.

Le palais du dieu magna ni - me S'ou - vre devant les
 Wotan öff - - net euch sei - ne Hal - le! Tritt — hi - nein un - ver -

mf

G. Je meurs aussi!
Wir ziehn hi-nauf!

H. - bel

sf

pas devant les pas du couple glo-ri-
zagt, un-ver-zagt, du gros-ses,

sf

pas devant les pas du cou-ple
zagt, un-ver-zagt, du gros-ses,

pas du cou-ple, du couple
zagt, du gros-ses, du grosses,

pas du cou-ple, glo-ri-
zagt, du gros-ses, würd-ges

pas du cou-ple, glo-ri-
zagt, du gros-ses, würd-ges

G.

HARALD.

mf

O ter - re a -
O Welt, leb'

pp

- eux! Ils prennent pla -
Paar! Schon ist be - reit

pp

glo - ri - eux! Ils prennent pla -
wür - ges Paar! Schon ist be - reit

pp

glo - ri - eux! Ils prennent pla - ce en -
wür - ges Paar! Schon ist be - reit dein

pp

- eux! Ils prennent pla -
Paar! Schon ist be - reit

pp

- eux! Ils pren - nent
Paar! Schon ist be -

8-

f

G. Cieux! nous voi - ci!
Gott, nimm uns auf!

H. - dieu!
wohl!

- ce en - fin dans la sal - le su -
dein Sitz bei dem gött - li - chen

- cé en - fin dans la sal - le su -
dein Sitz bei dem gott - li - chen

- fin dans la sal - le su -
Sitz bei dem gött - li - chen

- ce en - fin dans la sal - le su -
dein Sitz bei dem gött - li - chen

pla - ce enfin dans la sal - le su -
- reit dein Sitz bei dem gött - li - chen

G. *f* Cieux! nous voi - ci! nous voi -
 Gott, nimm uns auf! nimm uns

H. *f*

O ter - re a - dieu! O ter - re a - dieu!
 Welt, leb' wohl! Welt, leb' wohl!

cresc.
 - bli - - - me, A la ta - - ble augus - - te des
 Mah - - - le! Herr - lich strahl' dein Ruhm im - mer -

cresc.
 - bli - - - me, A la ta - - ble augus - - te des
 Mah - - - le! Herr - lich strahl' dein Ruhm im - mer -

cresc.
 - bli - - - me, A la ta - - - - - ble, à la
 Mah - - - le! Herr - lich strahl' herr - lich

cresc.
 - blime A la ta - ble au - - gus - - - te des
 Mahl'! Herr - lich strahl' dein Ruhm im - - - mer - - -

1^{mi} Bassi.

- blime A la table au - gus - - - te des dieux! A la
 Mahl'! Herr - lich strahl' dein Ruhm im - mer - dar herr - lich

2^{di} Bassi.

- bli - - - me, A la ta - - ble augus - - te des
 Mah - - - le! Herr lich strahl' dein Ruhm im - mer -

cresc.
f

G. *pp*
 - ei! Ah!
 auf! Ach!

H. *pp*
 Ah!
 Ach!

dim. *pp*
 dieux A la ta - ble au - gus - te des
 - dar! Herr - lich strahl' dein Ruhm im - mer -

dim. *pp*
 dieux A la ta - ble au - gus - te des
 - dar! Herr - lich strahl' dein Ruhm im - mer -

dim. *pp*
 ta - ble au - gus - te des
 strahl' dein Ruhm im - mer -

dim. *pp*
 dieux! A la ta - ble au - gus - te des
 - dar! Herr - lich strahl' dein Ruhm im - mer -

dim. *pp*
 ta - ble au - gus - te des
 strahl' dein Ruhm, dein Ruhm im - mer -

dim. *pp*
 dieux! A la ta - ble au - gus - te des
 - dar! Herr - lich strahl' dein Ruhm im - mer -

dim. *pp*

Ils meurent superbement, sans tomber, debout contre
l'arbre, dans leur rouge apothéose.

pp Senza accel.

G. *pp*

H. *pp*

Sie sterben grossartig, ohne zu fallen, an den Stamm
gelehnt, beleuchtet vom rothen Scheine des Feuers.

ppp Dieux!
- dar!

ppp Dieux!
- dar!

ppp Dieux!
- dar!

ppp Dieux!
- dar!

ppp Dieux!
- dar!

ppp *Senza accel.*

RIDEAU.
VORHANG FÄLLT.

cresc molto

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a triplet of eighth notes. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. Dynamics include *ff* and *sf*.

Second system of musical notation. The right hand continues the melodic line with slurs and a triplet. The left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *ff* and *sf*.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *ff* and *sf*.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *ff* and *sf*.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *ff* and *sf*. The system concludes with the tempo marking *allarg. molto.*