

ACTE II.

PRÉLUDE. (à 2 Mains)

Andante sostenuto *pp*

PIANO.

*ppp*

*pp*

*p*

*pp*

*dolce*

*sf*

*f*

*f*

*f*

*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 features a triplet of eighth notes and a *p* (piano) dynamic marking.

Third system of musical notation. The treble staff has 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 has a *p* (piano) dynamic marking. The system concludes with a *f* (forte) dynamic marking in the treble and a *fp.* (fortissimo piano) dynamic marking in the bass.

Fifth system of musical notation. The treble staff includes a *dim.* (diminuendo) instruction and a *rit.* (ritardando) instruction. The bass staff also features a *dim.* instruction. The system ends with a *rit.* instruction in the bass.

a Tempo poco mosso.

Musical score system 1. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 3/4. The piece begins with a *dolcissimo.* marking. The right hand features a melodic line with a sixteenth-note triplet and a sixteenth-note pair, followed by a sixteenth-note triplet and a sixteenth-note pair. The left hand plays a steady eighth-note accompaniment. The system concludes with a fermata over a sixteenth-note triplet.

Musical score system 2. Continuation of the previous system. The right hand continues its melodic line with a sixteenth-note triplet and a sixteenth-note pair, followed by a sixteenth-note triplet and a sixteenth-note pair. The left hand maintains its eighth-note accompaniment. The system concludes with a fermata over a sixteenth-note triplet.

Musical score system 3. The right hand plays a series of sixteenth-note triplets and pairs. The left hand continues with eighth-note accompaniment. The system concludes with a fermata over a sixteenth-note triplet.

Musical score system 4. The right hand features a sixteenth-note triplet and a sixteenth-note pair, followed by a sixteenth-note triplet and a sixteenth-note pair. The left hand continues with eighth-note accompaniment. The system concludes with a fermata over a sixteenth-note triplet. Dynamic markings include *sf dim.* and *sf dim. - - p*.

Musical score system 5. The right hand features a sixteenth-note triplet and a sixteenth-note pair, followed by a sixteenth-note triplet and a sixteenth-note pair. The left hand continues with eighth-note accompaniment. The system concludes with a fermata over a sixteenth-note triplet. Dynamic markings include *p* and *cresc.*.

First system of musical notation. The right hand features a melodic line with a trill and a grace note. The left hand plays a series of chords with a triplet of eighth notes. A dynamic marking of *f* is present.

Second system of musical notation. The right hand continues the melodic line with a trill. The left hand features a triplet of eighth notes. A dynamic marking of *f* is present.

Third system of musical notation. The right hand continues the melodic line with a trill. The left hand features a triplet of eighth notes. A dynamic marking of *f* is present. The instruction *stringendo poco a poco* is written below the staff.

Fourth system of musical notation. The right hand continues the melodic line with a trill. The left hand features a triplet of eighth notes. A dynamic marking of *pp* is present. The instruction *Meno mosso.* is written above the staff.

Fifth system of musical notation. The right hand continues the melodic line with a trill. The left hand features a triplet of eighth notes. A dynamic marking of *pp* is present.



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 remains 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 has a bass line with a dynamic marking of *pp*. Both hands include triplet markings. Below the staves are two piano fingerings diagrams for the right hand, showing the placement of fingers on the keys.

Second system of musical notation. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a bass line with a dynamic marking of *pp*. Both hands include triplet markings. Below the staves are two piano fingerings diagrams for the right hand.

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a bass line with a dynamic marking of *pp*. Both hands include triplet markings. The word **Pressez.** is written in the left hand. Below the staves are two piano fingerings diagrams for the right hand.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *pp* and a *dim.* marking. The left hand has a bass line with a dynamic marking of *p*. Both hands include triplet markings. Below the staves are two piano fingerings diagrams for the right hand.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a bass line with a dynamic marking of *pp*. Both hands include triplet markings. The word **Moderato.** is written above the right hand. Below the staves are two piano fingerings diagrams for the right hand.

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. A *cresc.* marking is placed above the left hand in the second measure.

Second system of musical notation. The right hand continues with chords and slurs, marked with a dynamic *f*. The left hand features a more active line with slurs and accents, also marked with *f*.

Third system of musical notation. The right hand has chords with slurs, marked with *f*. The left hand has a complex rhythmic pattern with slurs and accents, marked with *f*.

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

Fifth system of musical notation. The right hand has chords with slurs, marked with *f*. The left hand has a complex rhythmic pattern with slurs and accents, marked with *sf*. The system concludes with a *rit.* marking and a final chord marked with *sf sf sf*.

1<sup>o</sup> 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 marking *pp* is present in both staves.

*sempre dolcissimo.*

pp

This system contains the next two measures. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *pp* is at the end of the system.

*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 marking *pp* is at the beginning and end of the system.

*pp*

*trillo.*

pp

This system contains the next two measures. The right hand features a trill in the second measure, marked *trillo.* The left hand has a rhythmic accompaniment. The dynamic marking *pp* is at the beginning and end of the system.

*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 marking *ppp* is at the beginning and end of the system.

# PRÉLUDE (à 4 Mains)

VORSPIEL

*And<sup>te</sup> sostenuto.*

PRIMA.

SECONDA.

*ppp* *pp* *pp*

*p* *sfpp>* *sfpp>*

*dolce.* *sf* *p* *sf* *sf* *sf*

The musical score is written for four hands, labeled PRIMA (top two staves) and SECONDA (bottom two staves). The tempo is marked 'And<sup>te</sup> sostenuto.' The key signature is one flat (B-flat major or F minor). The first system shows the initial entries of the hands, with dynamics *ppp* and *pp*. The second system continues the development, featuring *sfpp>* dynamics. The third system includes *dolce.* markings and *sf* dynamics, leading to a final chord in the bass clef.

*f* molto appassionato.

*f* *p*

*sf* *sf* *dim. poco a poco.*

*p* *sf* *mf* 6

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and fingerings (6, 3, 6). The lower staff is in bass clef and contains a supporting line with slurs and fingerings (3, 6, 8). Both staves are marked with the dynamic *pp* (pianissimo).

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (3, 2, 3). The lower staff is in bass clef and contains a supporting line with slurs and fingerings (2, 3). Dynamic markings include *mf* (mezzo-forte), *sf* (sforzando), and *dim.* (diminuendo).

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (3, 3, 3). The lower staff is in bass clef and contains a supporting line with slurs and fingerings (3, 3, 3). Dynamic markings include *p* (piano), *rit.* (ritardando), *pp* (pianissimo), and *dolcissimo.* (dolcissimo). The tempo marking *a Tempo poco mosso.* is present above the staff.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melodic line in the top staff, a rhythmic accompaniment in the middle staff with triplets, and a sixteenth-note scale in the bottom staff. Dynamics include *sf* (sforzando) and *dim.* (diminuendo).

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melodic line in the top staff, a rhythmic accompaniment in the middle staff with triplets, and a sixteenth-note scale in the bottom staff. Dynamics include *sf* (sforzando) and *cresc. poco a poco.* (crescendo poco a poco).

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melodic line in the top staff, a rhythmic accompaniment in the middle staff with triplets, and a sixteenth-note scale in the bottom staff. Dynamics include *sf* (sforzando) and *dim.* (diminuendo).



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 3/4 time signature. It contains a melodic line with a fermata and a dynamic marking of *sf*. The middle staff is in bass clef and features a complex rhythmic pattern of triplets, with a dynamic marking of *p*. The bottom staff is in bass clef and contains a simple bass line 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 3/4 time signature, featuring a melodic line with a dynamic marking of *cresc.*. The middle staff is in bass clef and contains a complex rhythmic pattern of triplets, with a dynamic marking of *cresc.*. The bottom staff is in bass clef and contains a simple bass line. 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 3/4 time signature, featuring a melodic line with a dynamic marking of *f*. The middle staff is in bass clef and contains a complex rhythmic pattern of triplets, with a dynamic marking of *f*. The bottom staff is in bass clef and contains a simple bass line with dynamic markings 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 staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with a long slur. The lower staff features a bass line with triplets and a forte (*f*) dynamic marking. The system concludes with a double bar line.

**Stringendo.**

The second system continues the piece, marked **Stringendo.** It features two grand staves. The upper staff has a melodic line with triplets and slurs. The lower staff has a bass line with triplets and slurs. The dynamics are consistent with the previous system, with a forte (*f*) dynamic. The system ends with a double bar line.

**Stringendo.**

The third system is also marked **Stringendo.** It consists of two grand staves. The upper staff features a melodic line with triplets and slurs. The lower staff has a bass line with triplets and slurs. The dynamics are consistent with the previous system, with a forte (*f*) dynamic. The system ends with a double bar line.

**Meno mosso.**

The fourth system is marked **Meno mosso.** It consists of two grand staves. The upper staff is mostly empty, with a few notes. The lower staff has a bass line with a piano (*pp*) dynamic. The system ends with a double bar line.

**Meno mosso.**

The fifth system is also marked **Meno mosso.** It consists of two grand staves. The upper staff has a melodic line with a piano (*pp*) dynamic. The lower staff has a bass line with a piano (*pp*) dynamic. 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 such as *mf* and *f*. There are also numerical markings '2' and '3' above some notes, possibly indicating fingerings or articulation.

Second system of musical notation, continuing the piece. It features a grand staff with four staves. The key signature remains two flats, and the time signature is 3/4. The music includes various note values, rests, and dynamic markings such as *mf* and *f*. There are also numerical markings '2' and '3' above some notes, possibly indicating fingerings or articulation.

Third system of musical notation, concluding the piece. It features a grand staff with four staves. The key signature remains two flats, and the time signature is 3/4. The music includes various note values, rests, and dynamic markings such as *cresc.*, *tr.*, *marcato.*, and *f*. There are also numerical markings '2' and '3' above some notes, possibly indicating fingerings or articulation.

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, starting with a *pp* dynamic.

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 single notes, some with slurs. 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 chords, marked *pp*. Slurs and ties are used throughout.

*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 chords, marked *pp*. Slurs and ties are used throughout.

First system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The key signature is B-flat major (two flats). The first measure is marked *pp*. The first treble staff contains a melodic line with triplets and slurs. The second treble staff contains a similar melodic line. The first bass staff contains a bass line with slurs. The second bass staff contains a bass line with slurs. A vertical dashed line is present in the second measure of the second bass staff, with the marking *pp* below it.

Second system of musical notation. It consists of four staves. The key signature is B-flat major. The first measure is marked *pp*. The first treble staff contains a melodic line with triplets and slurs. The second treble staff contains a similar melodic line. The first bass staff contains a bass line with slurs. The second bass staff contains a bass line with slurs. A vertical dashed line is present in the second measure of the first bass staff. The marking *dim.* appears in the first measure of the second treble staff, and *pp* appears in the first measure of the second bass staff. The marking *p* appears in the first measure of the second bass staff, and *dim.* appears in the first measure of the second bass staff.

Third system of musical notation. It consists of four staves. The key signature is B-flat major. The first measure is marked *pp*. The first treble staff contains a melodic line with slurs. The second treble staff contains a melodic line with slurs. The first bass staff contains a bass line with slurs. The second bass staff contains a bass line with slurs. The marking *molto cantabile.* appears in the first measure of the first treble staff. The marking *pp* appears in the first measure of the second bass staff.

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 right hand features melodic lines with slurs and triplets, marked with a forte *sf* dynamic. The left hand features a steady eighth-note accompaniment with triplets, also marked with a forte *sf* dynamic.

Second system of musical notation. It consists of four staves. The right hand continues with melodic lines, marked with *cresc.* and *sf*. The left hand continues with the eighth-note accompaniment, also marked with *cresc.*

Third system of musical notation. It consists of four staves. The right hand continues with melodic lines, marked with *cresc sempre.* The left hand continues with the eighth-note accompaniment, also marked with *cresc sempre.*

First system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The 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.

Second system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The 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 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.

Third system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The 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 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.



The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando) and *rit.* (ritardando). The piece concludes with a final chord in the bass clef.

1º Tempo poco andante.

The second system of music consists of two staves in treble clef. The key signature remains two flats, and the time signature is 3/4. The tempo is marked *1º Tempo poco andante*. The music begins with a *pp* (pianissimo) dynamic. It features a melody in the upper voice and a accompaniment of triplets in the lower voice.

1º Tempo poco andante.

The third system of music consists of two staves in treble clef. The key signature remains two flats, and the time signature is 3/4. The tempo is marked *1º Tempo poco andante*. The music begins with a *pp* dynamic. It features a melody in the upper voice and a accompaniment of triplets in the lower voice.

The fourth system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature remains two flats, and the time signature is 3/4. The music begins with a *pp* dynamic. It features a melody in the upper voice and a accompaniment of triplets in the lower voice. The piece concludes with a final chord in the bass clef.

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. Dynamic markings 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 eighth-note accompaniment, marked with *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 triplets, marked with *ppp* and *poco rit.*. The left hand has a melodic line with triplets and slurs, also marked with *ppp* and *poco rit.*. The bottom-most staff shows a sustained bass line with slurs.

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

*f* *dimin.* *p*

*1<sup>mi</sup> Sop.* *p* Voi - ci l'heureu - se fi - an - cé - e,  
 FILLES SAXONNES (dans la coulisse)  
 SÄCHSINNEN (In der Goulisse)

*2<sup>di</sup> 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!

(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<sup>re</sup> Sop. En rou-gis - sant!  
 und hol - der Scham!

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

*p* *cresc.*  
 2<sup>de</sup> 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 Toch - 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 Schman - se bett' ich gastlich sie tief im

*f* segue.

1<sup>o</sup> 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<sup>o</sup> 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 Qui mar - che la  
*p* O seht die Braut im Hochzeitsklei - de! wie strahlt sie vor

*dolce.*

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in bass clef. Dynamics include piano (*p*) and *dolce*. The lyrics are in French and German.

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

The second system continues the musical score. The vocal staves show the continuation of the lyrics. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The lyrics are in French and German.

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

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

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

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

The third system contains four vocal staves, each with a different vocal part (Soprano, Alto, Tenor, Bass). Each part has the lyrics: "En rou - gis - - sant! und hol - der Scham!". The piano accompaniment is at the bottom. Dynamics include piano (*p*).

*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 - -  
 gram? Wer wär' ihm -

*f* *sf*

*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 -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The music is in a 3/4 time signature and a key signature of one flat. The lyrics are in French and German. The dynamic markings are *pp* (pianissimo) for the vocal parts and *sf* (sforzando) for the piano accompaniment.

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

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

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

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The music is in a 3/4 time signature and a key signature of one flat. The lyrics are in French and German. The dynamic markings are *sf* (sforzando) for the vocal parts and *pp* (pianissimo) for the piano accompaniment. The tempo marking is *a Tempo.*

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<sup>mi</sup> 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<sup>di</sup> 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<sup>mi</sup> 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*  
*3*

# 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

1<sup>ni</sup> Bassi.  
*pp*  
Com - me le

2<sup>di</sup> Bassi.  
*pp*  
Gleich wie die

*sf* *pp* *p*

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

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

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

und wie des Ephesus 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 Ephesus Trie-be,

chê - ne Et le doux nid qui tremble

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

chê - ne Et le doux nid qui trem - ble

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

*pp* *pp* *pp*



ro - se Com - me la  
 Ro - se, gleich wie die  
 ro - se Com - me la  
 Ro - se, gleich wie die  
 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, *f* Soy - ez, soy - ez u - nis!

Lie - bel. *f* So seid, so seid ge - eint!

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

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

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

- sem - ble *f* Soy - ez, soy - ez u - nis! Vous que l'a -  
Lie - bel *f* 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.*

*f*

*f*

*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<sup>mi</sup> Sop.

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

2<sup>di</sup> 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<sup>mi</sup> Bassi.

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

2<sup>di</sup> 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  
 seid ge - eint, so seid, so seid ge - eint  
 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* *p*  
*ff* *p*  
*ff* *dim.* *p*  
*ff* *p*  
*ff* *pp*  
*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 allarg.*  
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 allarg.* 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*

*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! cher Ha -  
Gru - be, mein 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, Ar - mel 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<sup>mi</sup> Sop. *pp*  
 Ju - - - rez  
 Schwö - - -

2<sup>di</sup> Sop. *pp*  
 Ju - - - rez  
 Schwö - - -

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

1<sup>mi</sup> Bassi. *pp*  
 Jus - - - qu'à la mort ja - lou - -  
 Bis - - - hin zum dun - keln Gra - -

2<sup>di</sup> 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

— rez — 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. *ppp*  
 jus - qu'à la mort!  
 bis hin zum Grab!

*pp*  
 Comme le  
 Gleich wie die

*pp* *pizz.* *pp*

1<sup>mi</sup> Sop. *pp* Soy - ez - - - - - soy -  
So - - - - - seid, - - - - - so

2<sup>di</sup> 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*

ARMEL. (à Harald - zu Harald), *f*

**Stesso movto** (Moderatissimo)  
*marcato.*

Je vous  
Treu dem

*p*

*m. d.*

(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. *sf*

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

A.

-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<sup>o</sup> 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.* *sf* *cresc.*

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

H.  
\_ li - ne! Gven - do - li - ne!  
\_ li - ne! Gven - 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!

H. HARALD. *f*

ô Gwen - do -  
 O Gwen - do -  
*pressez.*

*cresc.*

*f*

G. oh! dé - nouez vos bras!  
 O las - se mich und flich!

H. oh! dé - nouez vos  
 O las - se mich und

li - ne!  
 li - ne!

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

*f*

*f*

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

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

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

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

*p*

*a Tempo 1<sup>o</sup>*

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*

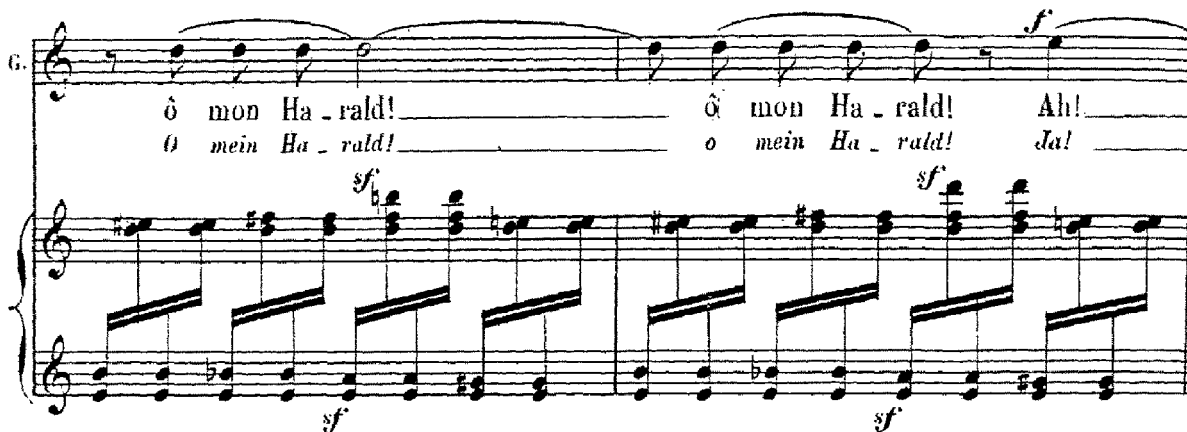
soir, à l'heu - re su - pré - me  
 jetzt, da Mör - der und Die - be

G. *cresc.*

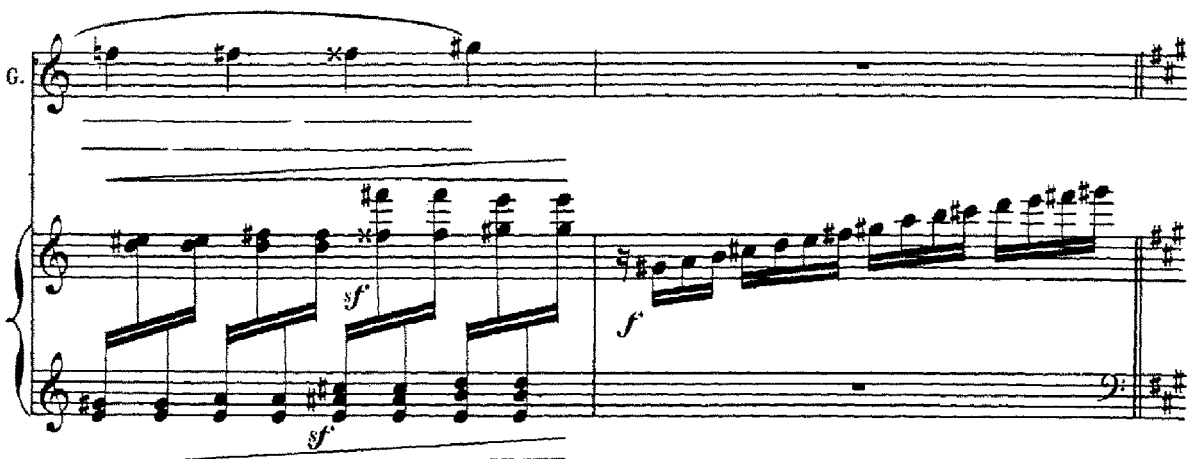
De l'em - bus - cade et des piè - ges mau - dits,  
 dir Tod ge - schwo - ren mit List und Ge - walt!



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* a Tempo.

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!

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!

*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,

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

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

G. *f* *ff* *f* *ff* *f* *f* *dim.* *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.<sup>o</sup> 1<sup>o</sup> Tempo.**

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

HARAL. (étonné - - betroffen)

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

**All.<sup>o</sup> 1<sup>o</sup> Tempo.**

(à part - - bei Seite)

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

H. par - le!  
 wei - ter!

*f* *mf*

G. *-er!*  
*Kampf!*

H. *par - le donc!* *par - le donc!*  
*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<sup>to</sup>** *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<sup>o</sup> non tanto. *ff*

Ah! Ah!

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

*ff*

Ah! Ah! Ah!

All<sup>o</sup> 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-

*ff*

3



Que l'heu - re des fes - tins!

Uns heut' des Le - bens freun!

The first system of the musical score. It consists of a vocal line (soprano and bass clefs) and a piano accompaniment (grand staff). The vocal line has lyrics in French and German. The piano accompaniment features triplet patterns in the right hand and octaves in the left hand.

Que l'heure des fes - tins! Ah!

Drun schen ket mun - ter ein! Ah!

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes dynamic markings like *p* and *sf*.

GWENDOLINE (à part - bei Seite)

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

Ah!

Ah!

The third system of the musical score, featuring a solo vocal part for Gwendoline. It includes a piano accompaniment with complex rhythmic patterns and dynamic markings like *p* and *sf*.

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

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

*sf* *dolce.*

*pp*  
 A - près la  
 Nach Krieg und

Orchestre

*sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

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<sup>te</sup> molto con affetto.

*ppp*  
*espress.*  
*m.d.*

*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*

*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. *pp*

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

*pp*

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* *X*

Ji - gno rais le char - me su - præ - 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* *2* *sf*

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

*mf* *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 sf* *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*

GWENDOLINE, *pp* HARALD. *p*

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*

GWENDOLINE. (bégayant - stammelnd) *pp*

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*

Soir nupti -  
Bräut - li - che

Lento. *pp* *pp*

*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 -  
 Jal Bräut - - li - che

HARALD.

pur et beaul..  
 hehr und rein!

tr b 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. *ppp*

H. *ppp*

*ppp* *sf*

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

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

*ppp*

H. *ppp*  
ai - - - les  
Lie - - - he

*ppp*



GWENDOLINE. *pppp*

Les deux ai - - - les  
hehr und rein!

*pppp*

Les deux ai - - - les  
hehr und rein!

*sf* *sf* *ppp*

All<sup>o</sup> con moto.

Tout à coup des cris de détresse s'élèvent des salles inférieures, avec des bruits de luttés, et de tables renversées. Aux premières clameurs, Harald a bondi.

DANOIS. dans les salles inférieures  
DÄNEN.

*f* *f* *f* Ha -  
Ha -

Plötzlich erhebt sich aus den untern Sälen der Dänen Wehgeschrei — Geräusch von Handgemenge und umgestürzten Tischen. Harald fährt beim ersten Rufe empor. Ha\_rald!

All<sup>o</sup> con moto.

*pp* *sf ten.*

*f* *f* *f*  
\_ rald! Ha - rald! Ha - rald!  
\_ rald! Ha - rald! Ha - rald!

Ha\_rald! Ha\_rald! Ha\_rald!

*sf ten.* *sf ten.* *sf ten.*

(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

*f* A - ler - - te, alar - - - mes!  
*f* 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!

*f* Harald! à moi! je suis trahi! Ha - rald!  
*f* Harald! Verrath bringt uns den Tod! Ha - rald!

*ten.*  
*mf*

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.

Gwendo - li - \_ \_ \_ ne! un baiser! \_\_\_\_\_  
 Gwendo - li - \_ \_ \_ ne! ei-nen Kuss! \_\_\_\_\_

*ff* *sf*  
 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* *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*

Musical score for vocal and piano. The vocal line features the lyrics "Ah!" and "Aeh!". The piano accompaniment includes the instruction "RIDEAU - VORHANG FÄLLT." and dynamic markings such as *fff*, *sf*, and *ff*. The score is written in 3/8 time.

**Allegro molto.**

First system of piano accompaniment for the "Allegro molto" section. It features a complex rhythmic pattern with triplets and dynamic markings like *ff*.

Second system of piano accompaniment for the "Allegro molto" section, continuing the complex rhythmic and harmonic texture.

Third system of piano accompaniment for the "Allegro molto" section, showing further development of the musical material.

Fourth system of piano accompaniment for the "Allegro molto" section, concluding with a *fff* dynamic marking.

Fin du 2<sup>e</sup> 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<sup>o</sup> vivace.

PIANO.

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. The bass clef staff has a harmonic accompaniment. A dynamic marking of *ff* is present in the second measure.

Third system of musical notation. The treble clef staff has a complex melodic line with many slurs. The bass clef staff has 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 has a complex melodic line with many slurs. The bass clef staff has a harmonic accompaniment. Dynamic markings include *f* in the first measure, *ff* in the second, and *sf* in the third.

Fifth system of musical notation. The treble clef staff has a complex melodic line with many slurs. The bass clef staff has a harmonic accompaniment. Dynamic markings include *ff* in the second measure and *sf* in the third, fourth, and fifth 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 with *sf*. The left hand features a steady bass line with chords. A dynamic marking of *ff* is present in the second measure.

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

Fourth system of the piano score. The right hand features a melodic line with a trill and triplet, marked with *sf*. The left hand provides harmonic support with chords and a bass line. Dynamic markings of *ff* and *sf* are present.

Fifth system of the piano score. The right hand features a melodic line with a trill and triplet, marked with *sf*. The left hand provides harmonic support with chords and a bass line. Dynamic markings of *ff* and *sf* are present.



*mf e cresc. molto.*

*staccatissimo.* *cresc.*

*fff* *fff* *fff* *fff* *fff*

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with vertical strokes. A dynamic marking of *ff* is present in the right hand.

Second system of musical notation. The right hand continues with slurred and accented notes. The left hand accompaniment includes vertical strokes and some chordal textures. A dynamic marking of *sf* is visible.

Third system of musical notation. The right hand features a series of slurred eighth-note patterns, each marked with *sf*. The left hand accompaniment consists of vertical strokes.

Fourth system of musical notation. The right hand continues with slurred eighth-note patterns, marked with *sf*. The left hand accompaniment includes vertical strokes and some chordal textures. A dynamic marking of *ff* is present.

Fifth system of musical notation. The right hand features slurred eighth-note patterns, marked with *sf*. The left hand accompaniment includes vertical strokes and some chordal textures. Dynamic markings of *ff* and *sf* are present.

Sixth system of musical notation. The right hand features slurred eighth-note patterns, marked with *sf*. The left hand accompaniment includes vertical strokes and some chordal textures. A dynamic marking of *ff* is present.

First system of musical notation. The upper staff features a complex texture of chords and melodic lines, starting with a dynamic marking of *sf*. The lower staff provides a bass line with rhythmic accompaniment. The system concludes with a dynamic marking of *f*.

Second system of musical notation. A dashed line with the number '8' above it spans the first two measures. The system includes dynamic markings of *ff* and *sf*. The upper staff continues with dense chordal textures, while the lower staff maintains a steady bass line.

Third system of musical notation. The system features dynamic markings of *sf* and *ff*. The upper staff shows a transition in texture, with some notes being sustained across measures. The lower staff continues with a rhythmic bass line.

Fourth system of musical notation. The system includes a dynamic marking of *ff*. The upper staff has a melodic line with some grace notes, while the lower staff continues with a bass line. The system ends with a dynamic marking of *ff*.

Fifth system of musical notation. The system includes dynamic markings of *ff* and *sf*. The upper staff features a melodic line with a long slur. The lower staff has a rhythmic bass line with some chordal accompaniment.

Sixth system of musical notation. The system includes dynamic markings of *sf*. The upper staff consists of a series of chords, and the lower staff continues with a rhythmic bass line.

Les hommes Danois, sans armes, poursuivis par les hommes Saxons, armés et porteurs de torches, traversent la scène dans une déroute furieuse, parmi un accroissement formidable de bruit. Luttent corps à corps chutes, dans l'ombre.

*Die unbewaffneten Dänen stürzen in wilder Flucht über die Bühne, verfolgt von bewaffneten, Fackeln tragenden Sachsen. Der Lärm nimmt immer zu; viele Dänen fallen im Dunkeln zu Boden.*

GWENDOLINE.

ARMEL.

HARALD.

DANOIS.  
DÄNEN.

SAXONS (Serviteurs d'Armel)  
SACHSEN (Diener Armels)

SAXONS et SAXONNES.

Tenori. *ff*

A mort! A mort! Sax-on, assom-me

SACHSEN und SÄCHSINNEN.

Bassi. *ff*

Ihr Sach-sen auf! Stra-ßet die Räu-ber!

*ff*

DANOIS - DÄNEN.

Harald!

*ff*

Harald!

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

SAXONS - SACHSEN.

Grei - fet die Hun - del! Schlagt sie tot! Auf, auf!

*ff*

*ff*

a - lerte, a - lar - mes!

zu Hül - fe! zu Hül - fe!

A mort! A mort!

Jhr Sach - sen auf!

*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,

The first system of the musical score features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines contain the lyrics in French and German. The piano accompaniment includes triplets and a dynamic marking of *ff*.

A moi! A moi! je suis tra-hi!  
Verrath Verrath bringt uns den Tod!  
mort! A  
auf! Ihr

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are in French and German. The piano accompaniment features a dynamic marking of *ff* and includes an 8-measure rest in the treble staff.

*sf* Harald! Harald!

*sf* 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,

*sf* *sf*

*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 todt! Auf, auf!

*sf* *sf*

- mes!

- den!

*ff* A mort! A mort! Sax-on, assom-me Le fier pi-rate aux

*ff* Ihr Sach-sen auf! Strafet die Räu-ber! Grei-fet die Hun-de!

*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 todt! Auf auf!

*ff*



- mes! Ha - -  
- den! Ha - -

Brû - lons la nef  
Bren - net das Schiff!

- rald! à moi Ha - -  
Ha - -  
- rald! Ver - - - rath!

et tu - ons l'hom - me  
töd - tet den Schif - fer!

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! Lâ - che - té!

- rath!

moi! () Ver - rath!

- 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!  
 Brûlons! Verbrennt!

*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!

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 continue in both French and German.

*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.

*ff* Ah! Ah!

*ff* Ah! Ah!

*ff* ...lons! Ah!

*ff* ...brennt! Ah!

*ff staccatissimo.*

*sf* (eri-Schrei)

*sf* (eri-Schrei)

*sf* (eri-Schrei)

*sf* (eri-Schrei)

*sempre marcantissimo.*

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!

ARMEL.

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

*ff*  
 A mort! \_\_\_\_\_

*ff*  
 erschlagt! \_\_\_\_\_

(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!

(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*



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 meus - en ri -  
 Wo tan sich! ich ster - be nut

GWENDOLINE (entre furieusement — tritt wie rasend auf)

Ah!  
 Ha!

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.*

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

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 sf*

(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.*

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

*pp*

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

*ppp* *espressivo.*

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

*pp*

*più f.* *f.* *dim.*

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

*pp* *pp*

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!

*cresc. 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*

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 Saxonnnes 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, respndit étrangement.

*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<sup>o</sup> con fuoco.**

ble!...  
ben! —  
1<sup>mi</sup> e 2<sup>di</sup> Sop.

SAXONS et SAXONNES — SACHSEN UND SÄCHSINNEN TRETEN AUF.

Tenori. *ff*

Ab! voy —  
Seht, o

*ff* mis.  
Bassi. *be*

Ab! voy — ez!  
Seht, o seht!

**All<sup>o</sup> con fuoco.**

*ff*

ez! l'hor — ri — ble feu ver —  
seht!

*ff* *be*

die Flam — men schau — — rig

1<sup>mi</sup> Sop. *ff* unis. Voy - ez!

2<sup>di</sup> Sop. *ff* unis. O seht!

- meil! Voy - ez!

roth O seht!

The first system of the musical score consists of five staves. The top two staves are for the 1st and 2nd Soprano voices. The 1st Soprano part begins with a rest followed by the lyrics 'Voy - ez!' with a dynamic marking of *ff* unis. The 2nd Soprano part begins with a rest followed by the lyrics 'O seht!' with a dynamic marking of *ff* unis. The third and fourth staves are for the piano accompaniment, showing a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part features a series of chords in the left hand and a melodic line in the right hand that includes a chromatic ascent.

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,

The second system of the musical score consists of five staves. The top two staves are for the 1st and 2nd Soprano voices. The 1st Soprano part has the lyrics 'Phorri - ble feu ver - meil Dé - - -'. The 2nd Soprano part has the lyrics 'die Flam - men schau - rig roth! seht,'. The third and fourth staves are for the piano accompaniment, showing a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part features a series of chords in the left hand and a melodic line in the right hand that includes a chromatic ascent.

-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!  
 - - - rent! 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!

*ff*

- 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!

*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

*crese.* *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 - chan - rig roth!

- ble feu ver - meil!

*Moderato.*

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

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

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, gö - - dig auf! Und

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

*Moderato.*  $\text{♩} = \text{♩}$

*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,

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. - té!

*Licht!*

Soprani. *ppp* 2<sup>di</sup> Le pa - Wo - tan

SAXONNES. — SÄCHSINNEN.

Mezzo-Sop. *ppp* Le pa-lais du dieu, Le (dans une épouvante extatique) (In extatischem Schrecken) Wo-tan öff-net euch, Wo -

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

Musical notation for Gwendoline and Harald.

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

1<sup>mi</sup> Sop.

Musical notation for 1<sup>mi</sup> Sop. with lyrics: Le pa - lais du dieu magnani - - me S'ou - vre devant les  
Wo - tan öff - - net euch sei - ne Hal - - le! Tritt - hi - nein un - ver -

2<sup>di</sup> Sop.

Musical notation for 2<sup>di</sup> Sop. with lyrics: - lais du dieu magnani - - me S'ou - vre devant les  
öff - - net euch sei - ne Hal - - le! Tritt - hi - nein un - ver -

Mezzo - Sop.

Musical notation for Mezzo - Sop. with lyrics: 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.

Musical notation for Tenori. with lyrics: - lais du dieu magna - ni - - me S'ou - vre devant les  
öff - net euch sei - ne Hal - - - le! Tritt - hi - nein un - ver -

Bassi.

Musical notation for Bassi. with lyrics: 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 -

Piano accompaniment musical notation.

*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-

*pp*

*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

ce 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<sup>mi</sup> Bassi.

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

2<sup>di</sup> 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.

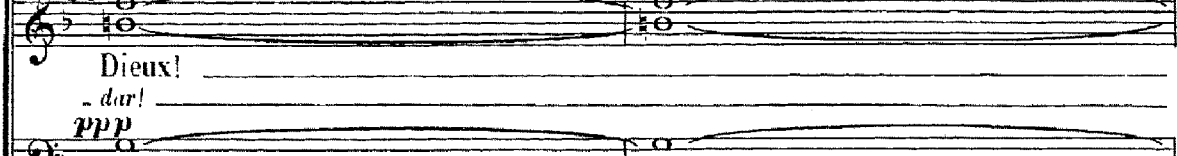
G. 


H. 

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

*ppp* 

*ppp* 

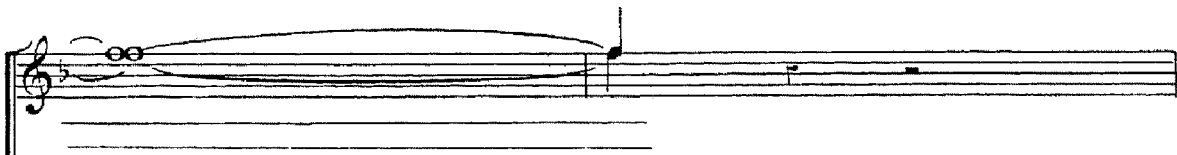
*ppp* 

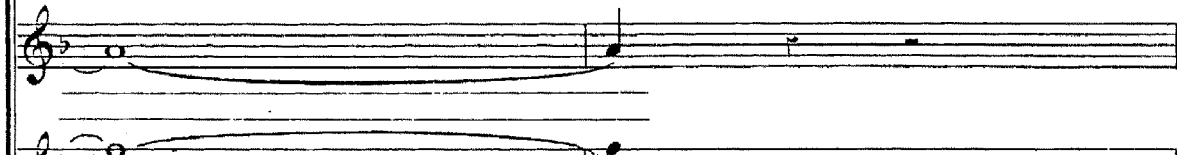
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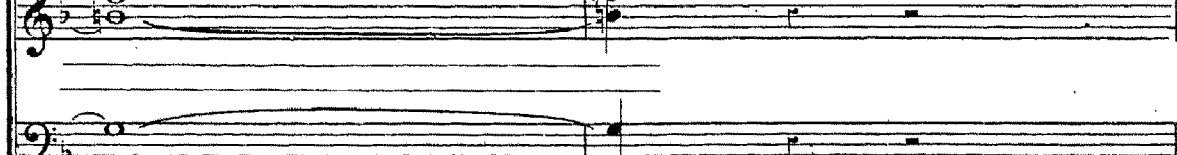
*ppp* Senza accel.




*ppp* 











RIDEAU.  
VORHANG FÄLLT.



*cresc molto* 

First system of musical notation, featuring treble and bass staves with dynamic markings *ff* and various musical notations including triplets and slurs.

Second system of musical notation, featuring treble and bass staves with dynamic markings *ff* and various musical notations including triplets and slurs.

Third system of musical notation, featuring treble and bass staves with dynamic markings *ff* and *sf*, and various musical notations including slurs and accents.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings *sf* and various musical notations including slurs and accents.

Fifth system of musical notation, featuring treble and bass staves with dynamic markings *ff* and *allarg. molto.*, and various musical notations including slurs and accents.