



Frédégonde

Ernest Guiraud, Camille Saint-Saëns,
Louis Gallet, Alfred Bachelet

FRÉDÉGONDE

Stack

Frédégonde

OPÉRA EN CINQ ACTES



REDEGONDE

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POÈME DE LOUIS GALLET

Musique de

Ernest GUIRAUD

ET

Camille SAINT-SAËNS

Partition, Chant et Piano, réduite par Alfred BACHELET

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Frédégonde

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DIRECTION DE MM. BERTRAND ET GAILHARD

Personnages	Rôles	Interprètes
BRUNHILDA, reine d'Austrasie	<i>Soprano</i>	M ^{mes} BRÉVAL.
FRÉDÉGONDE, reine de Neustrie . . .	<i>Mezzo-Soprano</i> .	HÉGLON
MÉROWIG	<i>Ténor</i>	MM. ALVAREZ
HILPÉRIC, roi de Neustrie, son père.	<i>Baryton</i>	RENAUD
PRETEXTAT, évêque.	<i>Basse</i>	FOURNETS
FORTUNATUS	<i>Ténor</i>	VAGUET
LANDERIC.	<i>1^{re} Basse</i>	BALLARD
4 SEIGNEURS GOTHES.	<i>Basses</i>	EUZET, DENOYÉ, PALIANTI, CANCELIER
UN SERVITEUR.	<i>Baryton</i>	LACOME

Chef d'Orchestre : M. P. TAFFANEL. — *Chef des Chœurs* : M. LÉON DELAHAYE

Chef du Chant : M. ALFRED BACHELET

Divertissements réglés par G. HANSEN. — *Régisseurs* : MM. LAPISSIDA et COLEUILLE

DECORS

1^{er} Acte : MM. CHAPERON, père et fils.

2^e Acte : M. CARPEZAT.

3^e Acte : M. JAMBON

4^e et 5^e Actes : M. AMABLE

Costumes de M. BIANCHINI

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FRÉDÉGONDE

OPÉRA EN 5 ACTES

Poème de
LOUIS GALLET

Musique de
E. GUIRAUD
et
C. SAINT-SAËNS

PRÉLUDE

Andante sostenuto

PIANO

The first system of the prelude consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (p) dynamic and a forte (f) dynamic. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble.

The second system continues the musical themes established in the first system. It features similar rhythmic patterns and harmonic structures, maintaining the overall mood of the prelude.

The third system introduces some melodic variation in the upper staff while the bass line remains consistent. The dynamics continue to be marked throughout the system.

The fourth system concludes the prelude with a fortissimo (ff) dynamic. It features more complex melodic lines and a powerful harmonic foundation, leading to the end of the piece.

musical score system 1, featuring piano and bass staves with dynamic markings *dim.*, *m.g.*, and *p*.

musical score system 2, featuring piano and bass staves with a large slur over the top staff.

musical score system 3, featuring piano and bass staves with the marking *cantabile*.

musical score system 4, featuring piano and bass staves with a large slur over the top staff.

The first system of musical notation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, accented, and is connected by a long slur. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff has a long, sweeping slur over several notes. The lower staff contains a dense, rhythmic accompaniment with many beamed notes.

The third system shows a continuation of the melodic and accompanimental themes. The upper staff has a slur, and the lower staff features a complex, rhythmic pattern.

The fourth system concludes the page's content. The upper staff has a complex rhythmic accompaniment with many beamed notes. The lower staff has a melodic line with a long slur at the end.

Stringendo

Musical score for the Stringendo section. It consists of two staves, treble and bass clef. The music is in a key with two sharps (F# and C#). The tempo is Stringendo. The score includes a *g.* (grace note) and a *cresc.* (crescendo) marking. The music features complex rhythmic patterns with many beamed notes and slurs.

Più mosso

Musical score for the Più mosso section. It consists of two staves, treble and bass clef. The music is in a key with two sharps. The tempo is Più mosso. The score includes a *f* (forte) marking and a *ff* (fortissimo) marking. The music features a dense texture with many beamed notes and slurs.

Rit. molto

Musical score for the Rit. molto section. It consists of two staves, treble and bass clef. The music is in a key with two sharps. The tempo is Rit. molto. The score includes a *mf* (mezzo-forte) marking. The music features a slower tempo with a dense texture and many beamed notes and slurs.

A tempo 1° (And^{te})

Musical score for the A tempo 1° (And^{te}) section. It consists of two staves, treble and bass clef. The music is in a key with two sharps. The tempo is A tempo 1° (And^{te}). The score includes a *p* (piano) marking, a *dim.* (diminuendo) marking, and a *pp* (pianissimo) marking. The music features a slower tempo with a dense texture and many beamed notes and slurs.

ACTE I

SCÈNE I. PARIS — Dans le palais des Thermes — Vaste salle d'architecture Gallo-romaine — Au fond les jardins .

Foule brillante et nombreuse — Leudes Austrasiens, seigneurs Goths, nobles Gallo-romains, en riches costumes — Parmi eux le poète Fortunatus, d'une élégance affectée contrastant avec la rudesse d'aspect et le luxe barbare des leudes — Groupe de femmes aux longues tresses nouées de cordons d'or, d'argent et de pourpre .

All^o con brio

PIANO

The musical score is written for piano and consists of four systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'All^o con brio'. The first system is marked 'ff' and 'sf'. The second system is marked 'sf'. The third and fourth systems contain triplets and other rhythmic patterns. The score is for a piano accompaniment.

First system of musical notation. The right hand features a trill on a dotted quarter note, followed by a quarter note, and then a triplet of eighth notes. The left hand provides a steady accompaniment with quarter notes and chords.

RIDEAU

Second system of musical notation, labeled "RIDEAU". It continues the melodic and harmonic material from the first system, including trills and triplet figures.

Third system of musical notation, characterized by a series of triplet eighth notes in the right hand. Dynamic markings include *sf*, *mf*, *f*, and *mf*.

Fourth system of musical notation, featuring a *ff* dynamic marking and a fermata over a chord in the right hand. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, concluding the piece with a final triplet figure in the right hand and a sustained chord.

Sopranos

f
Bru-nhil - - - da va ve - nir

Contraltos

f
Bru-nhil - - - da va ve - nir

f
mf *cresc.*

ff

Ténors

Basses

f
Les leu - des d'Austra-si - e, Les seigneurs Goths

mf
mf staccato

et les no - bles ro - mains Ont re -

sempre staccato

- mis leur sort en ses mains .

Li - bre - ment

mf

Detailed description: This is a page of a musical score, page 8, featuring a voice line and a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The voice line consists of three systems of staves. The first system contains the lyrics "et les nobles romains Ont re -". The second system contains "- mis leur sort en ses mains .". The third system contains "Li - bre - ment". The piano accompaniment is written in grand staff notation. The first system includes the instruction "sempre staccato". The second system features a dynamic marking of "ff" (fortissimo) and a large, sweeping melodic line in the right hand. The third system includes a dynamic marking of "mf" (mezzo-forte) and features triplet figures in the right hand.

nous l'a - vons choi - si -

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics "nous l'a - vons choi - si -" are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a prominent triplet pattern in the right hand. Dynamics include *f* and *mf*.

The second system continues the piano accompaniment. It features a series of chords in the right hand, some with triplets, and a more active bass line. Dynamics include *ff*.

Sop
Elle est maî - tres-se de Pa - ris, —

Cont.
Elle est maî - tres-se de Pa - ris, —

Elle est maî -

Elle est maî -

The third system introduces vocal lines for Soprano (Sop) and Contralto (Cont.). Both parts sing the lyrics "Elle est maî - tres-se de Pa - ris, —". Below them are two more vocal lines, likely for Tenor and Bass, with lyrics "Elle est maî -" and "Elle est maî -". The piano accompaniment continues with dynamics *f*, *dim.*, *mf*, and *più f*.

Et la Gaule en - tiè - re l'ac - cla -
 Et la Gaule en - tiè - re l'ac - cla -
 - tres.se de Pa - ris — Et la Gau - le l'ac - cla -
 - tres.se de Pa - ris — Et la

più f
f

- me, Et la Gaule — en - tiè - re l'ac -
 - me, Et la Gaule — en - tiè - re l'ac -
 - me, Et la Gaule — en - tiè - re l'ac -
 Gaule en - tiè - re l'ac - cla - - me, la Gau - le l'ac -

f

- cla - - - me .

- cla - - - me .

- cla - - - me .

- cla - - - me .

sf

ff

FORTUNATUS *Moins vite* *dol.*

Ja - mais sou - ve - rai - ne ni

Moins vite

p *express* *p*

p

F.

fem - me Si fort et si vi - te n'a pris Nos yeux notre es.

Poco allarg.

Largement

- prit et notre â - me .

Sop. Elle est maî -

Cont. Elle est maî -

Tén Elle est maî -

Basses Elle est maî -

Poco allarg.

Largement

g. cresc.

f.

- tres-se de Pa - ris elle est maî - tres - se de Pa.

- tres-se de Pa - ris elle est maî - tres - se de Pa.

- tres-se de Pa - ris elle est maî - tres - se de Pa.

- tres-se de Pa - ris elle est maî - tres - se de Pa.

Ped. Ped. Ped. Ped. Ped.

A tempo All^o

- ris _____

- ris _____

- ris _____

- ris _____

p
Fórtu-na-

A tempo All^o

ff

Fortu-na - tus !

Al-lons, po-

tus !

Al - lons, po - è - te !

p

p

p ma ben marcato

è - te ! Allons, po - è - te ! el.le vient! _____

El.le vient ! _____ El.le vient ! _____

p *cresc.*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines for soprano and alto. The third staff is the vocal line for the tenor/bass, with lyrics: "è - te ! Allons, po - è - te ! el.le vient! _____". The fourth staff is the piano accompaniment, featuring a bass line with triplets and chords. The piano part includes dynamic markings *p* and *cresc.*

mf cresc. Que ta

mf cresc. Que ta

mf Que ta voix _____ la fê - -

mf Que ta voix la fê - -

cresc.

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines for soprano and alto, with lyrics: "*mf cresc.* Que ta". The third staff is the vocal line for the tenor/bass, with lyrics: "*mf* Que ta voix _____ la fê - -". The fourth staff is the piano accompaniment, featuring a bass line with triplets and chords. The piano part includes dynamic markings *mf* and *cresc.*

voix la fé - - - te ! Que tes vers l'ho -

voix la fé - - - te ! Que tes vers l'ho -

cresc.
- te ! Que tes vers l'ho - no -

cresc.
- te ! Que tes vers l'ho - no -

più f

- no - rent pour nous ! _____

- no - rent pour nous ! _____

- - - rent pour nous ! _____

- - - rent pour nous ! _____

cresc. *ff* *dim.* *len.*

Brunhilda paraît, elle descend lentement en scène avec quelques autres femmes de sa suite.

And.^{no} espressivo

First system of the piano score. It features a treble and bass staff with a grand staff bracket. The music is in a key with two flats and a 3/8 time signature. The tempo is marked 'And.^{no} espressivo'. The dynamic is 'p dolce'. The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment. A 'Ped.' (pedal) marking is present below the first measure, followed by a star symbol.

Second system of the piano score. It continues the melodic and accompanimental lines from the first system. The dynamics remain 'p dolce'. The notation includes various note values and rests, with slurs indicating phrasing.

Third system of the piano score. The right hand continues its melodic line. The left hand features a prominent accompaniment of chords, with a 'cresc.' (crescendo) marking above the first measure. A 'p' (piano) dynamic marking is placed above the second measure. The system concludes with a 'p' dynamic marking.

Fourth system of the piano score. The right hand continues its melodic line. The left hand features a prominent accompaniment of chords, with a 'cresc.' (crescendo) marking above the first measure. The system concludes with a 'p' dynamic marking.

2 > > 2

fp *dim.* *molto espress.*

Ped

This system contains the first four measures of a musical piece. The top staff features a melodic line with two slurs, each containing two notes with accents (>) and a '2' above them. The bottom staff has a bass line with a similar melodic pattern. Dynamics include *fp* (fortissimo piano) at the start, *dim.* (diminuendo) in the second measure, and *molto espress.* (molto espressivo) in the third measure. A 'Ped' (pedal) marking is located below the first measure.

p

This system contains the next four measures. The top staff continues the melodic line with slurs. The bottom staff features a more active bass line with slurs and a *p* (piano) dynamic marking in the second measure.

calando

Ped *

This system contains the next four measures. The top staff has a melodic line with a *calando* (ritardando) marking above the third measure. The bottom staff has a bass line with a *Ped* (pedal) marking and an asterisk (*) below the first measure.

f *pp*

This system contains the final four measures. The top staff has a melodic line with slurs. The bottom staff has a bass line with slurs and a *f* (fortissimo) dynamic marking in the first measure, followed by a *pp* (pianissimo) dynamic marking in the second measure.

A tempo 1^o (Une mesure en vaut deux de l'Allegro précédent)

FORTUNATUS

Poco rall.

ff Hommage à Brunhil.

ppp *mf*

2 Ped ★

F.

- dal Hommage à Brunhil - da ! Hom-mage à Brunhilda !

Sop. *ff*
Hommage à Brunhil - da ! Hom-mage à Brunhilda !

Cont. *ff*
Hommage à Brunhil - da ! Hom-mage à Brunhilda !

Tén. *ff*
Hommage à Brunhil - da ! Hom-mage à Brunhilda !

Basses *ff*
Hommage à Brunhil - da ! Hom-mage à Brunhilda !

tre corde *ff*

F. Homma - ge ! Homma - ge, à Bru-nhil - - - -

Homma - ge, à Bru-nhil - - - -

Homma - ge, à Bru-nhil - - - -

Homma - ge ! Homma - ge, à Bru-nhil - - - -

Homma - ge ! Homma - ge, à Bru-nhil - - - -

F. - da ! Rei - ne, je vous sup-

- da !

- da !

- da !

- da !

- da !

Un poco più lento

Un poco più lento

f *dim.*

-pli - e De per - met - tre qu'ici devant tous Je pu - bli -

dim. *Rall.*
- e Des mé - ri - tes qu'Or - phée eut chan - tés à ge -

Geste lent et doux de Brunhilda - Fortunatus.
qu'on entoure vient un peu plus près d'elle. Il tire
de sa ceinture ses tablettes et déclame, en y jetant
de temps en temps un rapide coup d'œil.

- noux . *Poco lento*

p
L'Amour a dit

F. *à sa mè - re: Un trésor nous est ve - nu ——— Tel ———*

dolce espress.

F. *— que le ciel et la ter - re N'en au - ront jamais con -*

*Ped. **

F. *- nu. ——— C'est la beauté souve - rai - ne Tri.om.*

mf e espress.

F. *. phant ——— au mont I - da; ——— C'est la sages - se se -*

cresc.

F. rei - ne, C'est la Ver - tu, ——— c'est la Rei - ne

poco f
Ped. ★

F. *dolce* Bru - ntil - da! ——— Vé -

p
5

F. - nus a - lors la con - tem - ple Et s'ex - ta - sie à son

F. tour; ——— Tous les dieux sui - vent l'ex - em - ple De Vé -

F. *mus et de l'A-mour. Ils admi - rent cette*

F. *grâ - ce, Ce front ra-di-eux plus*

F. *clair Qu'une étoi-le de l'es - pa - ce, Qu'une per - le de la*

p *espress.*

F. *animato*

mer; Et l'é-clat de cet-te joue, Ce vi - sa-ge par-fu -

p *leggiero*

F. *- mé. Où par-mi les lis se joue Le*

F. *cresc.*
feu des ro - ses de

F. *Mail Et leur foule proster - né - e Pro.* *mf*

F. *- cla - me que pour Pa - ris une au - tre Vé - nus est* *cresc.*

cresc. *f* **All^o moderato**

B. vers, Je dicterais d'un mot mes lois à l'uni - vers.

f **All^o moderato**

dim. **Poco rit.** **Assez lent**

p *espress.*

BRUNHILDA

p Hé - las! il n'en est rien; ma puissance est fra -

All^o moderato

- gi - le!

FORTUNATUS

f Si - go - ald tient pourtant

All^o moderato

f *fp*

F. pri - sonniers dans leur vil - le, Dans Tour - nai, vos

p marcato

BRUNHILDA

A tempo (même valeur de temps)

f Hilpéric! *f* Frédégon -

Rit.

F. deux cruels en - ne - mis.

A tempo (même valeur de temps)

Rit. *ff* *sf* *f* *sf*

B. - - - del Oui! leur chute est prochai - ne Et de leur

f *cresc.* *f*

B. crime ils porte-ront la peine; On va me les li - vrer, humiliés, sou-

sf > p *sf p* *f*

B. - mis! Morte par eux, ma sœur par moi sera vengé -

Récit Energiquement

ff *sf: dim p*

B. - el Hé-las! rien ne l'a pro-té -

p *p*

B. - gé - el Ni sa beau -

Andante

Andante

p *p* *p espress.* *p molto espress.*

B. *— té, ni sa candeur! — Cru-el-le-ment ils l'ont meur-*

B. *— tri - e En sa fra-gi-li-té de*

dim.

B. *fleur. De To-lè-de, no-tre pa-*

dolce

una corda

B. *trie, Vers Hil-péric, roi de Neus-*

B. *- trie* ————— *El - le ve - nait,* *la joie au*

B. *cœur !* ————— *Et dans la cou - che nup - ti -*

cresc.

marcato

B. *- a - le Un an à peine elle a dor :*

B. *- mi ;* ————— *On a - vait pro - non -*

cresc. *sf* *ff* *mf* *dim.*

B. *cé la sen- ce fa - ta - le Dont tou - te la Gaule a frémi!*

f *dim.* *sf* *dim.* *sf* *dim.*

B. *Ma sœur mou - rait, l'im - pu - re Fré - dé -*

mf *f* *p* *sf*

B. *- gon - de Dans les bras d'Hilpé - ric riant et triom -*

f *cresc.* *sf*

All^o non troppo

B. *- phait! A la fa - ce du ciel,*

All^o non troppo

ff *meno f* *mf*

B.

à la fa - ce du mon - de, Vous m'a-vez tous juré

p ma ben marcato

cresc.

più f

B.

Riten. All^o vivo

de punir ce for - fait! _____

FORTUNATUS *ff*

Ah! meure Hilpé - ric!

Sop. *ff*

Ah! meure Hilpé - ric!

Cont. *ff*

Ah! meure Hilpé - ric!

Tén. *ff*

Ah! meure Hilpé - ric!

Basses *ff*

Ah! meure Hilpé - ric!

Riten. All^o vivo

s

ff

ff

ff

F.

meu - re Frédé - gon - de! Oui, nous tien - drons

meu - re Frédé - gon - de!

meu - re Frédé - gon - de!

meu - re Frédé - gon - de! Oui, nous tien - drons

meu - re Frédé - gon - de! Oui, nous tien - drons

ff

ff

F.

no - tre ser - ment ———— Oui, nous tien - drons

Frappez - les!

Frappez - les!

no - tre ser - ment! ———— Oui, nous tien - drons

no - tre ser - ment! ———— Oui, nous tien - drons

ff

sempre ff

sempre ff

no - tre ser - ment. Oui! oui, nous tien - drons

Frappez - les! Ah!

Frappez - les! Ah!

sempre ff

no - tre ser - ment. Oui! oui, nous tien - drons

sempre ff

no - tre ser - ment. Oui! oui, nous tien - drons

sempre ff

F.

no - tre ser - ment Et nous les frap - pe - rons im - pi -

Frappez - les! Frappez - les! Frappez - les! im - pi -

Frappez - les! Frappez - les! Frappez - les! im - pi -

vo - tre ser - ment Et nous les frap - pe - rons im - pi -

no - tre ser - ment Et nous les frap - pe - rons im - pi -

BRUNHILDA

Récit.

Seigneurs Goths,

F.

- toy-a-ble-ment! _____

- toy-a-ble-ment! _____

- toy-a-ble-ment! _____

- toy-a-ble-ment! _____

- toy-a-ble-ment! _____

Récit.

B.

com-tes, ducs, pa-tri-ces, Fer-mes soutiens de mon pou-

Maestoso

B. Musical score for Bass (B.) in Maestoso tempo. The vocal line has lyrics: "voir" and "Vous fe - rez, je le sais,". The piano accompaniment is marked *ff*.

Comme le précédent mouv!

B. Musical score for Bass (B.) in "Comme le précédent mouv!" tempo. The vocal line has lyrics: "selon votre de - voir".

Sop. Musical score for Soprano (Sop.) in *ff* dynamic. Lyrics: "Oui! vous fe - rez".

Cont. Musical score for Contralto (Cont.) in *ff* dynamic. Lyrics: "Oui! vous fe - rez".

Tén. Musical score for Tenor (Tén.) in *ff* dynamic. Lyrics: "Oui! nous fe - rons".

Basses Musical score for Basses (Basses) in *ff* dynamic. Lyrics: "Oui! nous fe - rons".

Comme le précédent mouv!

Musical score for piano accompaniment in "Comme le précédent mouv!" tempo. Dynamics include *mf*, *sf*, and *ff*.

BRUNHILDA

Récit *dolce*

Mais ce n'est pas le jour des su-prê-mes jus -
vo - tre de - voir!
vo - tre de - voir!
no - tre de - voir!
no - tre de - voir!

Récit

Moderato

dolce

- ti - ces; Aujour - d'hui nul gra - ve sou - ci Ne doit troubler la

Moderato

p *dolce*

B. paix que nous goûtons i - ci.

pp una corda

B. A tra - vers les jar - dins, sous les é - toi - les

12

B. clai - - - res, Al - lez! en - i - vrez

12

B. vous de la douceur du ciel! Au

tre corde
poco f
Ped.

Poco rit.

Allegretto

B. *son des musiques lé-gè-res Vi-dez vos coupes d'hydro - mel.*

meno f *p* *Suivez* *p* *legg.* *p*

Des serviteurs présentent aux leudes et aux seigneurs Goths et Romains des cornes à boires et

p

des coupes.

p *pp* *f*

f *p*

f *f*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines. A dynamic marking of *fp* (fortissimo piano) is present in the right hand. A *p* (piano) marking is in the left hand.

Second system of musical notation. The right hand has a dynamic marking of *f* (forte) in the final measure. The left hand has a dynamic marking of *f* (forte) in the final measure.

Third system of musical notation. A *Ped.* (pedal) marking is located at the bottom right of the system.

Fourth system of musical notation. It includes a *Ped.* (pedal) marking, a *mf* (mezzo-forte) dynamic marking, and the instruction *una corda* (one string) in the right hand. There are two asterisks (*) in the left hand.

Fifth system of musical notation. It includes a *p* (piano) dynamic marking and the instruction *tre corde* (three strings) in the right hand.

ppp

ppp

pp

pp

SCÈNE III — On entend au dehors le son de la trompe gauloise. — Brunhilda s'est levée, inquiète.

Modéré, mais sans lenteur et très marqué

ff Trompe dans la coulisse

p

Ped. ★

Tén.

Voix d'hommes dans la coulisse

ff A - ler

Basses

ff A - ler - - tel A - ler -

ff Trompe dans la coulisse

Ped. ★

- - tel A ler - - tel

- - tel A ler - - tel

mf molto *cresc.*

BRUNHILDA

f
Qui vient là? _____

ff
Ped.

4 CORYPHEES BASSES

f
Tou - - - te la

ff

f et marcato

Cor.
vil - - - le S'en - fuit loin des rem -

ff

Cor. *- parts sou - dai - ne - ment sur -*

The first system consists of a horn part (labeled 'Cor.') and a piano accompaniment. The horn part has a melodic line with lyrics: '- parts sou - dai - ne - ment sur -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Cor. *- pris; Les Neus - tri - ens*

The second system continues the horn part and piano accompaniment. The horn part has lyrics: '- pris; Les Neus - tri - ens'. The piano accompaniment maintains the same rhythmic pattern.

Cor. *sont en - très dans Pa -*

The third system continues the horn part and piano accompaniment. The horn part has lyrics: 'sont en - très dans Pa -'. The piano accompaniment continues with the same rhythmic pattern.

BRUNHILDA
Ah! Lâ - che - té! tra - hi - son

Cor. *- ris!*

The fourth system introduces Brunhilda's vocal part. Her lyrics are: 'Ah! Lâ - che - té! tra - hi - son'. The horn part (labeled 'Cor.') has lyrics: '- ris!'. The piano accompaniment features a more complex harmonic structure with dynamic markings like *sf* (sforzando).

B. vi - le!

Cor. *f* Si - - - go -

Cor. - ald nous a tra -

Sop. *f* Si - go - ald!

Cont. *f* Si - go - ald!

Tén. *f* Si - go - ald!

Basses *f* Si - go - ald!

Cor. *- his, ga - gné par Fré - dé -*

BRUNHILDA

El - le! ma pri - son -

Cor. *- gon - de!*

B *- niè - re...*

Cor. *El - le s'a -*

sf sf

sempre f e marcato

Cor. *vance à la droi - - - te du*

Cor. *Roi, Elle vient in - so -*

sempre ff

mf

Cor. *- lente et fiè - - - re!*

Cor. *E - - - cou -*

Cor. *- tez ces cla - meurs d'ef -*

BRUNHILDA *ff*
Ei - - le! à moi! mes vaillants à moi!

Cor. *- froi!*

Les leudes, les seigneurs Goths et Gallo-Romains se rangent autour de Brunhilda.

All^o molto

B. *Sop.*
Cont.
Tén. ff
Basses sse

Guer - - - re! Guer - re! Guer - re!

Guer - - - re! Guer - re! Guer - re!

All^o molto

Guer - re! De - bout! De - bout tous! Au rem -

Guer - re! De - bout! De - bout tous! Au rem -

8-
sf

V V V

- part! Au rempart! Au rem - part! Au rem - part!

- part! Au rempart! Au rem - part! Au rem - part!

sempre ff

ff Ped.

Piano introduction featuring complex chords and triplets in both hands. The right hand has a melodic line with triplets and a 7th chord. The left hand has a bass line with triplets and a 7th chord.

Sop.
Cont.
Tén.
Basses

Il est trop tard!

Vocal staves for Soprano, Contralto, Tenor, and Basses. The Tenor part has a melodic line with a triplet and a fermata.

Piano accompaniment with dense chords and rhythmic patterns in both hands. The right hand has a melodic line with chords and the left hand has a bass line with chords.

Une foule reflue du fond sur la scène, il y a des soldats

Modéré

Piano accompaniment for the 'Modéré' section. The right hand has a melodic line with chords and the left hand has a bass line with chords. The tempo is marked 'Modéré' and the dynamics are 'ff trem. mesuré'.

du palais et des femmes.

Piano accompaniment for the 'dim.' section. The right hand has a melodic line with chords and the left hand has a bass line with chords. The dynamics are marked 'dim.'.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with chords and moving lines. A dynamic marking *mf* is present in the left hand.

Second system of musical notation. Similar to the first system, with a melodic right hand and a bass left hand. A dynamic marking *mf* is present in the left hand.

Third system of musical notation. The right hand features a series of slurs over notes. Dynamic markings *f* and *mf* are present in both hands.

Fourth system of musical notation. The right hand has a melodic line with slurs. A dynamic marking *ff* with an accent (^) is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with slurs. Dynamic markings *mf*, *creac.*, and *molto* are present in the left hand.

Hilpéric apparaît; dès le seuil il étend sur la foule tumultueuse des leudes son bâton royal orné d'un fer de lance d'or en forme de lis; le tumulte s'apaise. Après Hilpéric, Frédégonde paraît, puis tous les leudes Neustriens. Mérowig ne vient qu'ensuite, il reste d'abord confondu parmi les Neustriens

HILPÉRIC d'un accent très doux et perfide

Ma sœur, — ne crai - gnez

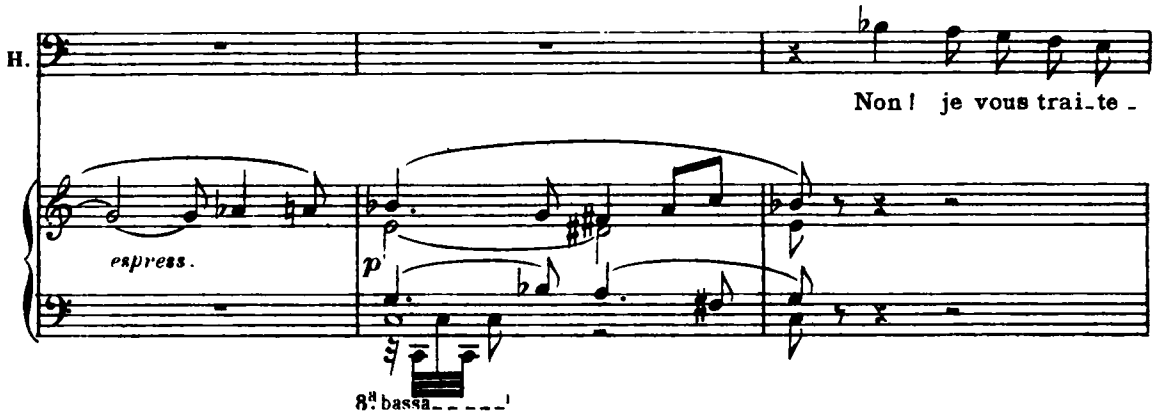
Suivez

Ped. *

rien! — Vous re - dou - tez peut - ê - tre

La rigueur d'un cap - tif re - de - ve - nu le mai - tre.

8 bassa

H.  Non! je vous trai-te -

espress.

p

8^{va} bassa

H.  -rai sans cour-roux et sans hai-ne, Comme il con-

espress.

p

p

BRUNHILDA  Vous é-tes le plus

mf

pp

p

3

H.  fort, — je vous o-bé-i-rai.

p cresc.

avec un mépris éclatant

B. Mais, devais-tu m'accabler de van-ta-ge ?

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is marked with a dynamic of *sf* and features three triplet markings over the notes. The piano accompaniment includes dynamic markings of *sf* and *mf*, with a 5-measure rest in the right hand.

cresc.

B. Ne pouvais-tu m'é-par-gner cet ou-tra-ge, O

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line is marked with a dynamic of *f*. The piano accompaniment also features a dynamic marking of *f*.

B. roi, D'entrer dans mon pa-lais en traînant a-près

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is marked with a dynamic of *ff*. The piano accompaniment includes dynamic markings of *ff* and *f*.

B. toi La débau-che et le cri-me, en un mot cette

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line is marked with a dynamic of *f*. The piano accompaniment includes dynamic markings of *p*, *f*, *cresc.*, and *ff*, with a 6-measure rest in the right hand.

Mouvement du Roi que Frédégonde apaise d'un geste et d'un sourire.

B.

fem - me !

ff

FRÉDÉGONDE

avec une pitié hautaine

La haine a - veugle est dans son

mf

mf

pp

p

F.

â - me Qu'im - por - te sa fu - reur ne lui ré - pondez

f

p

Un peu retenu *cantabile*

F. pas Mon cher sei - gneur. Les leu - des é - taient

mf *p*

p ma ben marcato

F. las d'obé - ir a cette étran - gè - re Dont vous a - vez bri -

F. - sé le pou - voir. é - phé - mè - re Laissez pas -

p

F. - ser le flot de sa co - lè - re Par - don - nez - lui; —

dim. *p* *pespress.*

p

je lui par-don - ne, moi!

f dim. *p cresc. e string.*

HILPÉRIC à Brunhilda *A tempo*

L'Austra - sie a be- soin d'un

A tempo

f dim.

II. roi qui lui ren - de sa force an - cien - ne. Con-ser -

II. - vez le ti - tre de

p

pp 6 6 6 6

H. *mp*

rei - - - ne,

H.

Vous n'en au - rez plus le pou -

H.

- voir.

H.

En vous en dé.pouil - lant j'ac.com.plis — un de -

mf *crac.* *sf*

BRUNHILDA à elle même

marcato

Mon royaume u - sur - pé, ma seur qu'ils ont tu - é - e, Et dans son propre

H. - voir.

fp

f *p*

B. lit eet - te prosti - tu - é - e! Ah! — quime vengera? —

sfz *p* *f*

f

HILPÉRIC

Vous i - rez à Rou - en —

f *p* *f* *p*

H. *mf*

Pleu-rer dans l'om-bre d'un cou-vent Vos fau-tes, vos er-

pp

H. - reurs, — cet-te guer-re ci-vi-le Qu'en-fan-ta — votre or-

cresc.

H. - gueil, — tout ce sang i-nu-ti-le Entre nous répan-

cresc. *mf* *f*

H. - du! — Le prin-ce Mé-ro-wig jusque dans cet a-

f *mf* *p*

H. *p* *p*

- si - le Vous condui - ra.

H. *f*

Mon fils, —

p *f* *p*

H. *p*

viens ! tu m'as — enten - du: Elle est ta prison-

cresc. *f* *p*

H. *f*

- niè-re; Rien ne doit te flé-chir, ni lar-mes ni pri - è - re.

p

MÉROWIG *mf* **Plus vite**
 J'o-bé-i-rai, mon pè-re.

Plus vite
ff

HILPÉRIC *mf* s'adressant à Frédégonde
 Aux nô-tres tout son

H. *mf*
 or, Le pa-lais, le tré-sor! moi

ff

H. *mf* **Moins vite**
 — j'ai pour ma part Paris mê-me!

Moins vite
ff

FRÉDÉGONDE

mf

Moi, je ne veux qu'un di - a -

First system of musical notation. The vocal line (soprano) begins with a rest followed by the lyrics "Moi, je ne veux qu'un di - a -". The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *f*, *p*, *m.d.*, and *m.g.*

p ad lib.

Second system of musical notation. The vocal line continues with the lyrics "- de - me: celui - là, si bien ci - se - lé Par ces ar - tis - tes". The piano accompaniment includes a dynamic marking *f* and the instruction "suiver".

Allegro

Third system of musical notation. The vocal line begins with the lyrics "Goths dont on m'a tant par - lé." followed by a rest. The piano accompaniment includes a dynamic marking *ff* and the instruction "Allegro".

Mouvement de révolte de Brunhilda; après un temps suivant le regard de Frédégonde, Hilpéric fait un signe aux suivantes de Brunhilda terrifiées. — Elles enlèvent lentement le diadème de Brunhilda — L'une d'elles le reçoit. Hilpéric le prend et le place sur la tête de Frédégonde radieuse.

Fourth system of musical notation. The piano accompaniment is shown in two staves. The tempo marking "Rall. molto" is present. Dynamics include *p*.

Andante *express.*

BRUNHILDA *p*

Chaque paro - lem'humili - e, Chaque trait me

B. *p*

va — jus. qu'au cœur!

MÉROWIG *p*

Ah! qu'elle est belle en sa douleur,

M. *dim.*

Inclinant sa face pâ - li - e Ain - si qu'une mouran - te

M. fleur! —

HILPÉRIC *mf* *espress.*

Toi règne ô ma beauté! Ton maî - tre met son or -

mf

mf marcato

H. - gueilet son bonheur — A te soumet - tre Sa vo - lon - té

p *mf*

FRÉDÉGONDE

p

Quel - le fier - té — remplit mon

H. com - me son cœur. —

p

F. *être* - *tre* *Près* de *vous*, *glo-ri-eux* - *vain-queur!*

MÉROWIG *mf espress.*
Ah!

BRUNHILDA *douloureusement p*
Cha - - que pa - ro - - le, cha -

F. *avec joie marcato*
Près de vous, glo-ri - eux vainqueur Un -

M. *p*
qu'elle est belle! Ah! qu'elle est bel - le

HILPÉRIC *p*
Oui rè - gne ô ma beauté -

Tén. *p*
S'il faut au - jour.d'hui s'il

Basses *p*
S'il faut au - jour.d'hui s'il

LES AUSTRASIENS

B. - que paro - le m'hu - mi - li - e, Cha - que trait me

F. noble _____ or - gueil remplit mon è - tre,

M. en _____ sa _____ dou - leur _____ In - cli - nant sa fa - ce pâ -

II. ton maî - tre trouvesa joi - e A te sou - met - tre sa

faut se sou - met - tre, De - main, _____ de -

faut se sou - met - tre, De - main, _____ de -

poco sfz

H. va jus - qu'au cœur, — Chaque trait, — cha - que trait me

F. remplit mon ê - tre Près de vous, près de

M. - li - e Ain - si qu'une mouran - te fleur! Qu'elle est

H. vo - lonté, A te sou - met - tre sa vo - lon -

- main ——— Nous ——— t'é - cra - se - rons, traî - tre!

- main ——— Nous ——— t'é - cra - se - rons, traî - tre!

B.
va jus - qu'au cœur!

Fr.
vous glo - rieux vain - queur! Près de

M.
belle en sa dou - leur!

H.
- té com - me son cœur!

nous t'é - cra - se - rons, traî - tre!

nous t'é - cra - se - rons, traî - tre!

Ped. ★

Un peu retenu

B. *p* Chaque trait me va jus - qu'au cœur! _____

Fr. *p* vous glo-ri-eux vain - queur! _____

M. *p* Qu'elle est belle en sa dou - leur! _____

H. *p* son - cœur! _____

p Lâ - che vain - queur! _____

p Lâ - che vain - queur! _____

p *pp*

Allegro

p *ff*

HILPÉRIC

f

Et mainte - nant pour prix des fa - ti - gues passé -

f p Récit

a tempo

H. - es Leu - des,

a tempo

ff Récit

H. à vous l'or, les bi - joux et les richesses a - mas - sé - es En ce pa -

a tempo

H. - lais . I - ci tout est à

a tempo

ff

H.

vous!

Ten.

f

A nous! A nous!

Bas.

f

A nous! A

les temps ont la même la valeur

f

A nous!

nous! A nous!

ff

Pour prix des fa - ti - gues pas -

ff

Pour prix des fa - ti - gues pas -

ff

LES NEUSTRIENS

- se - es A nous à nous l'ar.

- se - es A nous à nous l'ar.

ff

- gent à nous l'ar - gent, l'or, les bi - jous.

- gent à nous l'ar - gent, l'or, les bi - jous. Tout

p

f *p*

fp

p *cresc.*

Tout est à nous! Tout est à

cresc.

est à nous! Tout est à

cresc.

nous! Tout est à nous, à nous, *ff*

nous! Tout est à nous, à nous, *ff*

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in French, with the lyrics 'nous! Tout est à nous, à nous,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*ff*) dynamic marking.

Tout est à nous, l'argent, l'or, les bi - joux

Tout est à nous, l'argent, l'or, les bi - joux

The second system continues the vocal and piano parts. The lyrics are 'Tout est à nous, l'argent, l'or, les bi - joux'. The piano accompaniment includes a forte (*ff*) dynamic marking and features a more complex rhythmic texture with sixteenth notes.

Et les ri - ches - ses a - mas - sé - es En

Et les ri - ches - ses a - mas - sé - es En

The third system concludes the vocal and piano parts. The lyrics are 'Et les ri - ches - ses a - mas - sé - es En'. The piano accompaniment features a forte (*ff*) dynamic marking and includes a final cadence with sustained chords.

ce pa_lais! En ce pa - lais tout est à

ce pa_lais! En ce pa - lais tout est à

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in French and contain the lyrics 'ce pa_lais! En ce pa - lais tout est à'. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords. There are fingerings '2' and '2 b' indicated above and below notes in both vocal parts.

nous! _____ Tout est à

nous! _____ Tout est à

The second system continues the vocal lines and piano accompaniment. The vocal lines end with a long horizontal line, indicating a breath or a pause. The piano accompaniment continues with similar rhythmic patterns. The lyrics are 'nous! _____ Tout est à'.

The piano accompaniment for the second system, showing the grand staff with intricate sixteenth-note passages in both hands.

nous. I - ci I - ci

nous. I - ci I -

The third system shows the vocal lines and piano accompaniment. The vocal lines contain the lyrics 'nous. I - ci I - ci' and 'nous. I - ci I -'. The piano accompaniment continues with the same complex texture.

The piano accompaniment for the third system, showing the grand staff with intricate sixteenth-note passages in both hands.

Tout est à nous!
ci Tout est à nous!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff has the lyrics "Tout est à nous!" and the lower staff has "ci Tout est à nous!". The piano accompaniment is written for the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support.

A nous, — A nous, — A
A nous, — A nous, — A

The second system continues the vocal and piano parts. The vocal line has the lyrics "A nous, — A nous, — A" on both the upper and lower staves. The piano accompaniment continues with similar melodic and harmonic patterns.

The third system shows the piano accompaniment for the third system of the score. It features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

nous. — A nous!
nous, — A nous!

The fourth system includes the vocal line and piano accompaniment. The vocal line has the lyrics "nous. — A nous!" on the upper staff and "nous, — A nous!" on the lower staff. The piano accompaniment continues with its characteristic melodic and harmonic style.

The fifth system shows the piano accompaniment for the fifth system of the score. It features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

Les neustriens se précipitent de toutes parts. — Les vases d'or, les armes, les objets précieux rangés dans la salle sont saisis par toutes les mains. Brunhilda demeure dans une prostration douloureuse au milieu de ses femmes. — Attitude orgueilleuse et triomphante de Frédégonde qui prend place au milieu des hommages et des génuflexions. Contemplation muette de Mérowig.

sempre ff

RIDEAU

Fin du 1^{er} Acte

ACTE II

INTRODUCTION

Sans lenteur, mais bien soutenu

PIANO

mf *p*

cresc. *p* *poco sf* *piuf* *espress.*

cresc. *sf sf* *p dolce*

Rit poco a tempo cresc poco

pp

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *p* and *espress.*. A key signature change to two flats is indicated.

Second system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents. Dynamics include *f* and *dim.*.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents. Dynamics include *p* and *sf*. The tempo marking *molto espress.* is present.

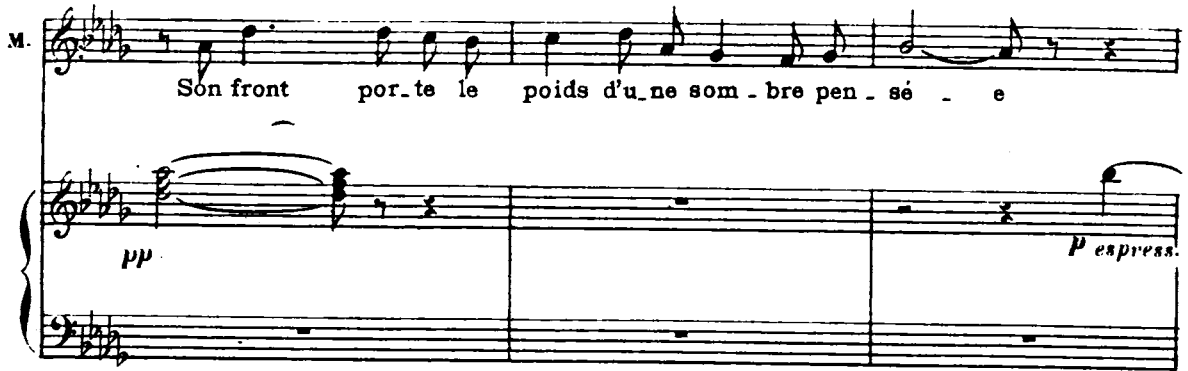
Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents. Dynamics include *f*.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with slurs and accents. Dynamics include *monof*, *sf*, and *p*.

RIDEAU

SCÈNE I. — Les jardins du palais des Thermes. — Les jardins s'étendent jusqu'à la Seine. — Panorama de Paris en l'île. — Au delà l'horizon montre vers la gauche des collines boisées couronnées de quelques édifices antiques à demi ruinés.

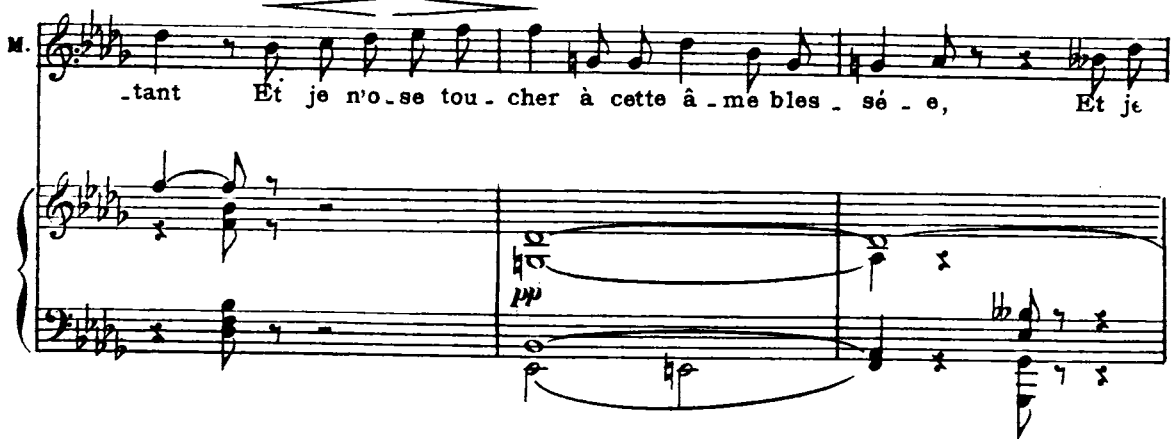
Brunhilda passe lentement et mélancoliquement dans les jardins en fleurs. — Mérowig paraît, suivant, observant, la reine sans oser s'approcher d'elle. — Brunhilda disparaît sous les arbres et demeure hors de vue pendant ce qui suit.

M.  Son front por-te le poids d'u-ne som-bre pen-sé-e

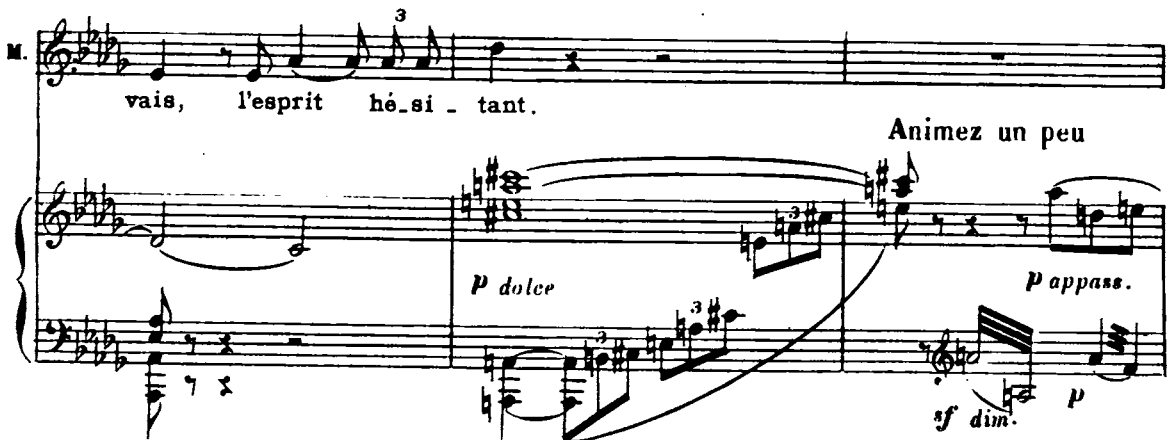
pp *p* *express.*

M.  Et le passe, hautai-ne Et si dou-ce pour-

cresc. *cresc.* *p*

M.  -tant Et je n'o-se tou-cher à cette â-me bles-sé-e, Et je

pp

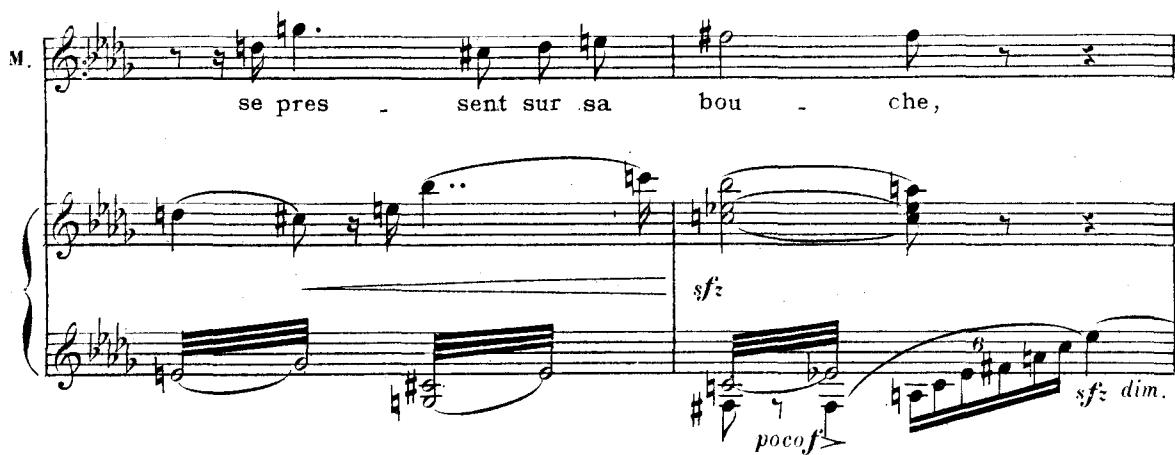
M.  vais, l'esprit hé-si-tant.

Animez un peu

p dolce *p* *pass.* *f dim.* *p*

M.  *Des mots a - mers*

dim.

M.  *se pres - sent sur sa bou - che,*

sfz
poco f
sfz dim.

M.  *Ou bien el - le res - te fa - rou - che dans un si -*

m.d.
p

M.  *- len - ce dé - dai - gneux Et tou - jours Je su -*

cresc.
f
p
sfz
p
cresc.

M. *Poco rit.* *All.^o non troppo* *f*
 - bis le charme de ses yeux. II

Poco rit.

M. faut ce - pendant que j'ou - bli - e La force é - trange qui me

fp

M. li e Et que je fasse mon de - voir.

M. *Rit. dim.*
 A l'or - dre de mon pé - re il faut que j'o - bé -

Rit.

Tempo 1^o and^{te} *p* *espress.*

M. *- is - sel... O cru-*

Tempo 1^o and^{te} *espress*

p

M. *_el et di - vin sup - pli - cel*

pp *cresc*

M. *O cru - el et di - vin sup - pli - cel*

cresc. *p* *cresc.*

M. *più cresc.* *f* *ad lib.*

Elle est ma cap - ti - ve et je suis en son pou -

f *suivrez*

A tempo

M. *-voir!* A ce moment Brunhilda parait,

A tempo *Poco rit.* *Mouv! du début* *p espr.*

ff *dim.* *p*

revenant en scène, toujours lente et pensive.— Elle ne voit pas d'abord Mërowig

pp *ppp*

Mërowig s'approche de Brunhilda

Même mouv!

pp *p*

Ped. ★

BRUNHILDA

p

Vous!

MÉROWIG

p

Récit

Rei - ne

Ah! — si j'ai troublé vos rê-ve.

pp

A tempo

simplement, le retenaut d'un geste

Restez! _____

- ri-es, Pardon!.. je m'é - loi - gne.

p
espress.

pp

Ma souffran.ce s'a - paise à compter vos bon -

p

mf cresc.

pp

p

Andantino *p espress.*

tes! C'est à vous que je

Andantino *p dolce* *p espress.* *p espress.* *dolce*

dois ces re - trai - tes fleu - ri - es Qui me font

dolce

dou - ces la pri - son. De - vant ce clair et ri -

p dolce

- ant ho - ri - zon De mon Pa - ris si gai sur cet - te ver - te

p espress. *tr* *tr* *m.g*

Ped. ★ Ped. ★

Plus calme

B. *tr*
ri - ve, Je puis ou - bli - er que je suis --- cap.

Plus calme
Ped. ★

m.g.

B. *Riten.* *p*
- ti - - ve Et que vous ê - tes mongeô -

Riten.
p espr. più p

B. *A tempo*
- lier. ---

MÉROVIG *f* *Rit.*
Que ne puis-je aus - si l'oubli - er!

più f espr. cresc. Rit. poco

B. *avec émotion* *p*
Oui vous n'a.vez pas de ru - des - - se Vous ac.complis.

A tempo
p pp

B. *f cresc.* *mf*
 - sez dou - ce - ment L'i - nex - o - ra - ble ju - ge - ment.

B. *p*
 J'en suis tou - chée en ma dé - tres - se.

MÉROWIG à part *dolce*
 Cet - te voix su - a - ve ca - res - se,

M. *Poco rit.* *A tempo*
 M'est un cé - leste en - chan - te - ment.

Poco rit. *A tempo*
pp espr.
dim.

pp espr.
espr.

Modéré et très marqué

f risoluto *mf*

MÉROWIG

Lui! Lui! Quevient-il fai - re?

UN SERVITEUR

Le noble Landé - ric

p. *pp*

à Brunhilda

Un leu - de envoy - é de mon pé - re.

mf

Comme précédemment
BRUNHILDA

(Elle s'éloigne vers le foud)

A - dieu seigneur

p

Rit. poco

Comme précédemment

Pendant que le serviteur se retire

p *espress.* *pp* Rit. poco

et reparaît aussitôt avec Landéric, Mérovig cherche des yeux Bruuhilda qu'on aperçoit encore au fond et qui n'est pas vue de Landéric.

LANDERIC Tempo 1^o

mf

Un mandement du

SCÈNE III

1..

roi, Très noble prin - ce, i - ci m'amè - ne

MÉROWIG

J'écou - te, qu'attend - il de moi ?

LANDÉRIC

Il vous a confi - é cel - le qui fut la rei - ne Brun -

1..

- hil - da, Vous de - vriez la conduire à Rou - en Ou le cloi - tre l'at.

1..

- tend, Vous n'en a - vez rien fait, et le roi s'en é - ton.ne.

MÉROWIG

Leu - de, tu par - les haut. —

LANDÉRIC

C'est le maître en per - son.ne qui parle par ma voix. —

MÉROWIG

se contenant, d'une voix brève

Bien! Retour. ne vers lui! Dis-lui

Landéric s'incline et sort

M. que ce qu'il veut sera fait aujourd'hui.

Allegro

MÉROWIG

Il le faut oui si j'attends davan - ta - ge Ah!

Récit **Allegro**

M. C'en est fait de mon cou - ra - ge

Récit **Allegro**

f

Brunhilda est revenue

au serviteur resté en scène

M. **And^{te} espress.**

Préviens mes ca - va - liers, nous par - ti - rons ce soir

And^{te} espress.

p

lentement près de Mérowig qui ne l'a pas vue encore

p espress.

BRUNHILDA avec une expression douloureuse

Modéré, sans lenteur

Ce soir?

MÉROWIG

tressaillant

Ei - le!

Modéré, sans lenteur

p

H. *p* L'es-poir Que j'avais ca-res-

M. *sf* Ah! ces yeux pleins de lar - mes!

H. - sé s'en-vo-le donc! Cette heure Est cru-

M. *p* *espr.*

H. - el - le pour moi Ah! ce n'est pas de la ri - gueur du roi, C'est

M. *sf* *dim.*

H. *Riten.* *A tempo* de mon re-pos per - du que je pleu - re Ma dou -

M. *Riten.* *p* *A tempo*

B. *leur s'accou-tu-mait à cette ombre à ce si-*

B. *len ce La so-li-tu-de me char-mait*

B. *Et je ne regret-tais plus rien de ma puis-* *Cédez peu a peu*

poco cresc. *p* *dim.*

B. *-san ce Pour-quoi ne me laisse-t-on* *Rit.*

f *Suivez*

A tempo

B. pas finir i-ci ma vi - e!

MÉROWIG

p cresc.

La vo-lon-té du

A tempo

p *espress.* *b^b molto espr.*

più cresc.

M. roi tient la mien ne asser - vie — Hélas! — Et je gé -

b^b

M. - mis de faire ain - si cou - ler vos lar - mes.

cresc. *f*

BRUNHILDA

mf

A mes mal - heurs je trou - ve quelques char - mes

Poco a poco più rallent

p *p* *mf* *espr.*

Sempre rallent.

A tempo

ii. *dim.*
 En vous voy - ant pi - toyable — à mon sort.

Mouvement de Mérovig vers Brunhilda

Modéré et très marqué

BRUNHILDA avec fermeté

Nous par.ti.rons ce soir —

Modéré et très marqué

ii. *f*
 La rei - ne Fré - dé - gon - de me

H. hait d'u - ne hai - ne pro - fon - de Et

p *mf*

H. sait que je la hais aus - si jus qu'à la

sf

H. mort! A - voir pi - tié de

sf *p* *sf* *p*

H. moi lui se - rait une of - fen - se Pren -

sf *p*

B. *dre contre el - le ma dé - fen - se Met - trait vo - tre pou -*

sf p sf p sf p sf

B. *- voir, vos jours même en dan - ger! Ne soyez plus pour*

cresc. sf sf p

B. *moi qu'un étranger Et traitez-moi comme une humble cap -*

mf f p

B. *- ti - ve Qu'im - porte à - pres que je meure ou je*

sf

B. vi - vel

MÉROWIG

f Ah! mourir!

cresc. *dim.*

B. Un peu retenu

mf Ne connaissez-vous pas cel - le qu'on

M. *f* Vous!

Un peu retenu

p *sf*

B. nom - me Frédé - gon - de! Quand je se - rai loin

sf p

cruc. *f*

des re - gards du monde, A sa mer - ci dans ce cloî - tre là -

cruc.

bas, Ma mort — lui se - ra bien légè - re!

f

Retenu *p* *f*

Par - don! Je me tais, elle est vo - tre

Retenu *p*

A tempo

mè - re!

MÉROVIG avec éclat *f*

Fré - gon - de! ma mè - re!

A tempo *sf*

M. Cet te ma rã - tre qui m'a - bor.re! Ah! - Dieu puis.

Suivez

M. - sant! - - El - le qui ver - se - rait - - tout mon

M. sang Pour as - su - rer à ses fils la cou.

M. - ron - - ne!

cresc.

M. *- plis - se Mon de - voir, mon sa - cri.*

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "- plis - se Mon de - voir, mon sa - cri." The piano accompaniment features a steady rhythm of triplets in the right hand and single notes in the left hand. A "cresc." marking is placed above the piano part in the second measure.

M. *- fi - ce Que j'ai trop long -*

The second system continues the vocal line and piano accompaniment. The lyrics are "- fi - ce Que j'ai trop long -". The piano accompaniment continues with triplets in the right hand. A "p" (piano) marking is placed above the piano part in the second measure.

M. *- temps he - si - té A vous ren - dre la li - ber -*

The third system continues the vocal line and piano accompaniment. The lyrics are "- temps he - si - té A vous ren - dre la li - ber -". The piano accompaniment continues with triplets in the right hand.

M. *- té Que je souf - fre de vos a -*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "- té Que je souf - fre de vos a -". The piano accompaniment continues with triplets in the right hand. A "p" (piano) marking is placed above the piano part in the second measure, and a "cresc." marking is placed above the piano part in the third measure.

M. *lar - mes Et que je pleure de vos*

più f
cresc.

Detailed description: This system contains the first two measures of the piece. The vocal line (M.) has a treble clef and a key signature of one flat. The lyrics are "- lar - mes Et que je pleure de vos". The piano accompaniment (piano) features a complex rhythmic pattern with many triplets in both the right and left hands. The first measure has a dynamic marking of *più f* and the second measure has *cresc.*

M. *lar - mes Que je vous aime enfin Et que je*

Detailed description: This system contains measures 3 and 4. The vocal line continues with the lyrics "lar - mes Que je vous aime enfin Et que je". The piano accompaniment continues with triplets and a melodic line in the right hand. The key signature remains one flat.

M. *suis à vous Que je vous ai - me et*

f
f

Detailed description: This system contains measures 5 and 6. The vocal line has the lyrics "suis à vous Que je vous ai - me et". The piano accompaniment features a series of chords in the right hand, some with triplets, and a simple bass line in the left hand. Dynamic markings of *f* are present in both measures.

M. *que je suis à vous à tout ja -*

ff
cresc.

Detailed description: This system contains measures 7 and 8. The vocal line has the lyrics "que je suis à vous à tout ja -". The piano accompaniment features a melodic line in the right hand with triplets and a bass line in the left hand. The system ends with a dynamic marking of *ff* and a *cresc.* marking.

M. *ad lib.* A tempo
 mais _____ à vos ge-noux! _____

ff *ff* *A tempo*
 suivez

M. Un peu retenu *p*
 Un peu retenu Vous vous tai-

p Suivez

M. -sez? Mon amour vous ou-

M. *And^{te} espressivo*
 - tra - ge?

And^{te} espressivo *pp*

BRUNHILDA

pp
Eh bien, non! — je ne puis davan - ta - ge Comman-

cresc.

B. - der — au trou - ble de mon

B. cœur. — Oui l'amour —

pp *molto espressivo*

B. i - ci parle en vain - queur! A quoi bon le si - lence

cresc.

dolce

B. ou la fei - te? Dieu nous mène _____ à cette u - ni - on

cresc

B. sain - te Puisqu'il veut bé - nir un tel a - mour Je le dois

B. procla - mer au grand jour: Je vous ai -

rall.

f

rall.

cresc.

f

Ped ★ Ped ★

All^o mod^{to}

B. - mel

MÉROVIG

Ah! ah!

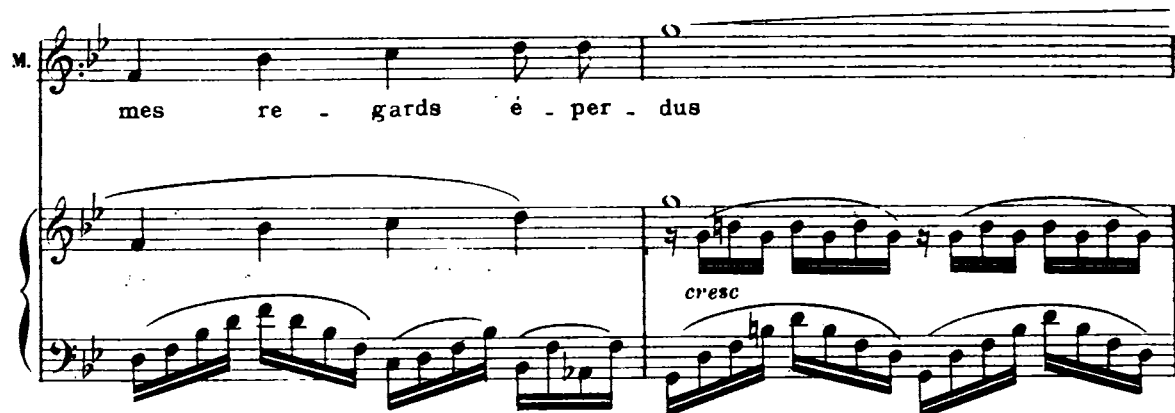
All^o mod^{to}

p

avec chaleur

M.  *p*

viens! je t'ai - me! Le ciel mê - me S'ouvre à

M.  *cresc*

mes re - gards é - per - dus

M.  *p*

Ah! le ciel mê - - me s'ou - vre à mes re -

A.  *p*

gards é - per - dus.

M. Ah! que soient nos des - tins

M. à ja - mais con - fon - dus, à ja -

f

cresc.

M. mais à ja -

f

dim.

M. - mais con - fon - dus. Je t'ai -

ad lib.

p

f *suivrez*

BRUNHILDA

f Très marqué

M. *f* Viens! les leu-des d'Austra-
-mel

A tempo

p ben marcato

R. *f* - si - e Sont cam-pés à deux mar - ches de Rouen, Un mes.
- sa - ge re - çu ce ma - tin me l'ap - prend

B. Allons vers eux! Voi-ci l'heu - re choi.

più f

B. *si - e* Où doit tri - om - pher qui s'immo - le - à

B. *moi* Ah! viens mon bien - ai -

B. *-mé* Viens! mon é - poux mon

B. *roil* Ah!

MÉROWIG *f* Ah!

B.
viens je t'ai - me le ciel mê - me S'ouvre à

M.
viens je t'ai - me le ciel mê - me S'ouvre à

B.
mes re - gards é - per - dus

M.
mes re - gards é - per - dus

B.
Ah le ciel mê - me S'ou - vre à mes re -

M.
Ah le ciel mê - me S'ou - vre à mes re -

B. - gards é - per - dus.

M. - gards é - per - dus.

B. *dolce* Ah! que soient nos des -

M. *dolce* Ah! que soient nos des - tins

p dolce

B. - tins nos des - tins

M. A ja - mais con - fon - dus *cresc* à ja -

B. *cresc*
à ja - mais _____ à ja -

M. _____ - mais _____ à ja -

molto cresc.

B. *f*
- mais con - fon - dus _____ Je t'ai -

M. *f*
- mais con - fon - dus _____ Je t'ai -

sempre cresc

B. - me Viens! fuy - ons, Viens! fuy -

M. - me Viens! fuyons, Viens! fuyons,

sempre f

B. *ons Viens! Ah! viens!*

M. *Viens! Ah! viens!*

3 3 3 6

B.

M.

ff *più ff* *appassionato*

ff *più ff* *appassionato*

sempre ff

sempre ff

ff *fff*

ff *fff*

ACTE III

Allegro

PIANO

ff

ff

m.d.

First system of musical notation. The right hand (treble clef) contains chords and rests. The left hand (bass clef) features a continuous sixteenth-note pattern with a '6' (finger 6) indicated below the notes. A dynamic marking 'p' is present in the right hand.

Second system of musical notation. Similar to the first system, with sixteenth-note patterns in the left hand and chords in the right hand. A '5' (finger 5) is indicated above a note in the right hand.

Third system of musical notation. The right hand has chords and rests. The left hand continues the sixteenth-note pattern. A dynamic marking 'cresc.' is written in the left hand.

Fourth system of musical notation. The right hand has chords and rests. The left hand continues the sixteenth-note pattern.

Fifth system of musical notation. The right hand has chords and rests. The left hand continues the sixteenth-note pattern. A dynamic marking 'sempre cresc.' is written in the left hand.

6 6 6

f *espress. appassionato*

accélérez peu à peu

6 6

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff features a complex accompaniment with a triplet of eighth notes and a sixteenth-note pattern. A fermata is placed over a measure in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a rhythmic accompaniment consisting of eighth-note chords.

Third system of musical notation. The treble clef staff features a dense texture with many beamed notes. The bass clef staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Fourth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a rhythmic accompaniment. The word *RIDEAU* is written above the treble staff in the second measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with some chords.

SCÈNE I — Non loin de Rouen. A l'entrée d'un village dont on entrevoit à droite quelques maisons à travers les arbres. A droite également porche praticable d'une église faite de charpentes grossières. Devant l'église et plus loin dans la campagne campent des leudes Austrasiens. — A l'horizon collines boisées encadrant le cours de la Seine. — Des soldats sont accroupis devant les tentes jouant aux osselets. D'autres fourbissent leurs armes. Un groupe principal en scène se compose des leudes Austrasiens et des leudes Neustriens, partisans de Mérowig.

LES AUSTRASIENS

Ténors *f*

Frè - - re, ta main dans la mien - - nel

Basses *f*

Frè - - re, ta main dans la mien - - nel

The musical score for the Austrasians section consists of three systems. The first system contains the vocal lines for Tenors and Basses, both marked with a forte (*f*) dynamic. The lyrics are "Frè - - re, ta main dans la mien - - nel". The piano accompaniment is in the key of D major and 4/4 time, featuring a steady bass line and chords in the right hand. The second system continues the vocal lines and piano accompaniment. The third system concludes the section with a final piano accompaniment flourish.

LES NEUSTRIENS

Frè - - re, ta main dans la mien - - nel

Frè - - re, ta main dans la mien - - nel

The musical score for the Neustriens section consists of three systems. The first system contains the vocal lines for Tenors and Basses, both marked with a forte (*f*) dynamic. The lyrics are "Frè - - re, ta main dans la mien - - nel". The piano accompaniment is in the key of D major and 4/4 time, featuring a steady bass line and chords in the right hand. The second system continues the vocal lines and piano accompaniment. The third system concludes the section with a final piano accompaniment flourish.

AUSTRASIENS ET NEUSTRIENS

Ou - bli - ons la haine ancien - ne,

Ou - bli - ons la haine ancien - ne,

The musical score for the Austrasians and Neustriens section consists of three systems. The first system contains the vocal lines for Tenors and Basses, both marked with a forte (*f*) dynamic. The lyrics are "Ou - bli - ons la haine ancien - ne,". The piano accompaniment is in the key of D major and 4/4 time, featuring a steady bass line and chords in the right hand. The second system continues the vocal lines and piano accompaniment. The third system concludes the section with a final piano accompaniment flourish.

E - - changeons nos bou - cli -

E - - changeons nos bou - cli -

The piano accompaniment consists of a treble and bass staff. The treble staff features four groups of sixteenth-note chords, each marked with a '6' and a slur. The bass staff provides a simple harmonic accompaniment with chords and moving lines.

- ers! L'Austrasie et la Neus-

- ers! L'Austrasie et la Neus-

The piano accompaniment continues with similar sixteenth-note chordal patterns in the treble and bass staves. A dynamic marking of *sf* (sforzando) is present in the bass staff towards the end of the system.

- tri - - e Ne for - me - ront qu'u-ne

- tri - - e Ne for - me - ront qu'u-ne

The piano accompaniment features a more active treble staff with sixteenth-note runs and chords, while the bass staff continues with harmonic support. A dynamic marking of *f* (forte) is visible in the bass staff.

mê - me patri - e Ju - rons! _____ ju -

mê - me patri - e Ju - rons! _____ ju -

7 7 x

3

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in G major, with lyrics 'mê - me patri - e Ju - rons! _____ ju -'. The bottom two staves are piano accompaniment. The first piano system features a treble clef with a 3-measure triplet and a bass clef with a 7-measure triplet. The second piano system continues the accompaniment with a treble clef and a bass clef.

- rons! _____ Nous sommes li.

- rons! _____ Nous sommes li.

6 6 6

f f f

Detailed description: This system contains the second and third systems of the musical score. The top two staves are vocal lines with lyrics '- rons! _____ Nous sommes li.'. The bottom two staves are piano accompaniment. The second piano system features a treble clef with a 6-measure triplet and a bass clef with a 6-measure triplet. The third piano system continues the accompaniment with a treble clef and a bass clef, marked with 'f'.

- és! _____

- és! _____

più f 3 3 3

più f 3

Detailed description: This system contains the fourth and fifth systems of the musical score. The top two staves are vocal lines with lyrics '- és! _____'. The bottom two staves are piano accompaniment. The fourth piano system features a treble clef with a 3-measure triplet and a bass clef with a 3-measure triplet, marked with 'più f'. The fifth piano system continues the accompaniment with a treble clef and a bass clef, also marked with 'più f'.

Piano accompaniment for the first system, featuring sixteenth-note runs in both hands with '6' fingerings and dynamic markings like 'sf'.

Ténors

AUSTRASIENS

Basses

Pré - pa - rons-nous à la

Piano accompaniment for the second system, continuing the sixteenth-note runs with '6' fingerings and dynamic markings like 'sf'.

AUSTRASIENS ET NEUSTRIENS

Vocal staves for Tenors and Basses, starting with a triplet of eighth notes and dynamic markings like 'ff'.

Préparons-nous à la

lut - te prochai - ne Préparons-nous à la

Piano accompaniment for the third system, featuring sixteenth-note runs and dynamic markings like 'ff' and 'f'.

lut - te prochai - ne Préparons-nous à la

lut - te prochai - ne Préparons-nous à la

The first system consists of three staves. The top two staves are vocal lines (treble and bass clefs) with the lyrics "lut - te prochai - ne Préparons-nous à la". The piano accompaniment is on the bottom staff, featuring a melody with triplets and chords. The key signature has two sharps (F# and C#).

lut - te prochai - ne

lut - te prochai - ne

f *p* très léger

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings *f* and *p*, and the instruction *p* très léger. The piano part features more complex rhythmic patterns with triplets and slurs.

LES NEUSTRIENS

mf

Au sort de Mé - rowig

Au sort de Mé - ro - wig

The third system introduces a new section titled "LES NEUSTRIENS". The vocal lines (treble and bass clefs) have the lyrics "Au sort de Mé - rowig" and "Au sort de Mé - ro - wig". The piano accompaniment is on the bottom staff, featuring a melody with triplets and chords. The dynamic marking *mf* is present.

cresc.

l'a - mi - tié nous en - chaî - ne, De son père Hilpé.

cresc.

l'a - mi - tié nous en - chaî - ne, De son père Hilpé.

f mf marcato

f

- ric nous re - je - tons la loi.

f

- ric nous re - je - tons la loi.

f

dim.

LES AUSTRASIENS

Mé - ro - wig est vail.

p leggiero

p

cresc

- lant! _____ Bru-nhil - da no - tre

mf Mé-ro-wig est vail-lant! Bru-nhil-da no - tre

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics '- lant! _____ Bru-nhil - da no - tre'. The middle staff is a vocal line in bass clef with lyrics 'Mé-ro-wig est vail-lant! Bru-nhil-da no - tre'. The bottom staff is a piano accompaniment in bass clef. Dynamics include *cresc* and *mf*. There are triplets and slurs in the piano part.

rei - ne l'ac - cep - te pour é - poux, _____

rei - ne l'ac - cep - te pour é - poux, _____

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'rei - ne l'ac - cep - te pour é - poux, _____'. The middle staff is a vocal line in bass clef with lyrics 'rei - ne l'ac - cep - te pour é - poux, _____'. The bottom staff is a piano accompaniment in bass clef. Dynamics include *f*. There are slurs and triplets in the piano part.

AUSTRASIENS ET NEUSTRIENS

Nous l'acceptons pour roi! _____ Oui

Nous l'acceptons pour roi! _____ Oui

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Nous l'acceptons pour roi! _____ Oui'. The middle staff is a vocal line in bass clef with lyrics 'Nous l'acceptons pour roi! _____ Oui'. The bottom staff is a piano accompaniment in bass clef. Dynamics include *ff*. There are slurs and triplets in the piano part.

tous nous l'acceptons pour roi!

tous nous l'acceptons pour roi!

ff

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts are in a soprano and bass clef, both in a key with one sharp (F#). The lyrics are "tous nous l'acceptons pour roi!". The piano accompaniment features a complex texture with triplets and a forte (*ff*) dynamic marking.

Detailed description: This system continues the piano accompaniment from the first system, featuring intricate chordal textures and triplet patterns in both the treble and bass staves.

A ce moment, paraît au fond, Fortunatus vêtu simplement d'une tunique de laine blanche et d'un manteau sombre. Deux

And^{te} mosso

sfz *p* *sfz*

Detailed description: This system is marked "And^{te} mosso" and features piano accompaniment with dynamic markings of *sfz* (sforzando), *p* (piano), and *sfz* (sforzando) again. The music is in a key with one sharp and a 4/4 time signature.

clercs marchent à la suite; sur un geste de Fortunatus ils entrent dans l'église.

p *sfz* *dim.*

Detailed description: This system continues the piano accompaniment, featuring dynamic markings of *p* (piano), *sfz* (sforzando), and *dim.* (diminuendo). The music concludes with a final chord in the key of one sharp.

p *express.*

Po - è - te si lé - ger na - guè - re

Qui

express.

dolce

Qui donc a pu changer ain - si Ta

donc a pu chan - ger ain - si Ta grâce ai.

Même valeur de temps

grâce ai mable en noir sou - ci?

- mable en noir sou - ci?

Même valeur de temps

p *dolce*

FORTUNATUS

p souriant

Amis, j'ai tant cou - ru le mon - de, Pareil à l'oiseau voy - a - geur, —

p dolce

Que mon es - prit comme mon cœur A - - - - - conçu le

pp

Poco rit.

rêve - - - - - enchan - teur Du par - fait - - - - - re - pos, —

Poco rit. *espress.*


A tempo

de la paix pro - fon - de

dolce *dolce espress.* *A tº*

F.  *p*

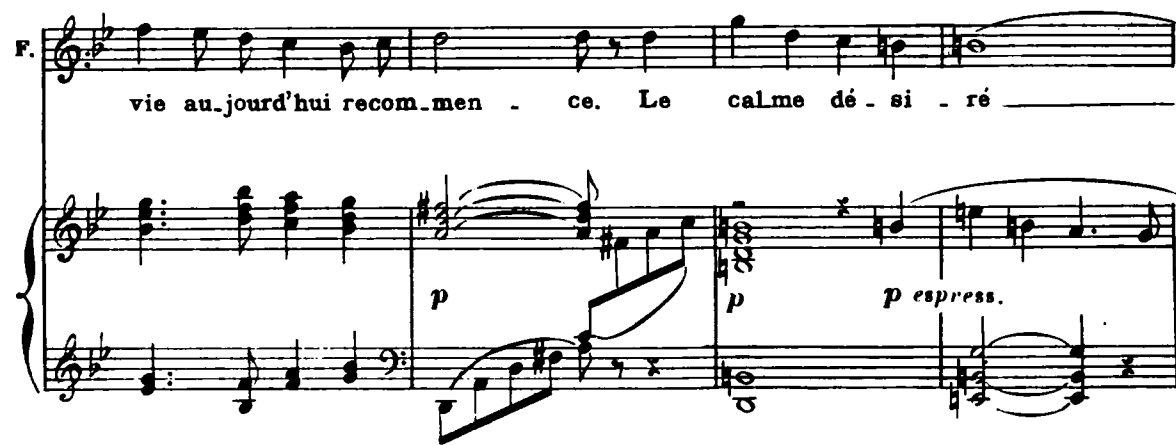
Aux pieds de Prétex - tat é - vé - que de Rou - en

F.  *pp p*

Je me suis proster - né dans un pi - eux si - len - ce.

F. 

Dieu m'a par - lé! ma

F.  *p p p espress.*

vie au - jourd'hui recom - men - ce. Le calme dé - si - ré

F. *Andante*

dans un cloî - tre m'attend _____ Que Dieu soit a - vec

Plus animé

F. vous, nobles leu - des.

Plus animé

p *p* *cresc.*

(à un groupe de soldats qui se pressent autour de lui curieusement)

F. *poco f*

Passa - - ge, Compa - gnons s'il vous plait! Je dois

poco f

F. *And^{no} espressivo*

voir à l'instant La reine et le prin - ce.

And^{no} espressivo *express.*

p

de gauche Mérovig et Brunhilda apparaissent à l'entrée de cet enclos, venant ensemble, suivis d'autres

leudes, de seigneurs Gallo-romains et Goths, de femmes de la suite de Brunhilda.

Des paysans et des femmes du village

Musical score for the first system, featuring piano accompaniment. The right hand has a melodic line with various fingerings (5, 3, 3, 2, 3, 4, 2, 1, 5, 3, 4, 2). The left hand plays chords. A *cresc.* marking is present.

vers eux, s'incline humblement.

Musical score for the second system. It includes a vocal line and piano accompaniment. The piano part has *piu f* and *marcato* markings. There are trills marked *tr-452*. Pedal markings *Ped.* and *★ Ped. ★* are present.

Musical score for the third system. It includes a vocal line and piano accompaniment. The piano part has *piu f* and *marcato* markings. There are trills marked *tr-452*. Pedal markings *Ped.* and *★ Ped. ★* are present.

Musical score for the fourth system, featuring piano accompaniment. The right hand has a melodic line with fingerings (6, 5, 3, 2, 1, 5, 1, 3, 5). The left hand plays chords. A *ff* marking is present.

Musical score for the fifth system. It includes a vocal line for **MÉROVIG** with the lyrics "Ah! par-lez!". The piano accompaniment has a *Retenu* marking and *f p espress.* dynamics. Fingerings (2, 1, 5, 3, 2, 5, 1, 5, 2, 1, 4, 1) are shown for the vocal line.

FORTUNATUS

Vo-tre messa - ge, Prin-ce fut par mes soins remis à Prétex -

p Modéré

F. - tat Cette nuit mê - me! Il le lut devant moi;

p

F. puis long-temps il res-ta Pen-sif comme acca-

sempre p

MÉROWIG

à Brunhilda

mf

Il redou - te mon

F. - blé d'une tristesse ex - trê - me.

p

M. *père et Frédé-gon - de.*

M. *A - mi! Vien - dra-t - il?*

FORTUNATUS *mf* *Il vien - dra, Sei -*

F. *- gneur; je le pré - ce - de De peu d'ins.*

MÉROWIG *mf* *Animez un peu*

Il faudra bien qu'il

F. *- tants.*

Animez un peu

cresc.

marcato

M. *cède A no - tre cher dé - sir!*

BRUNILDA (avec orgueil, montrant les leudes et les guerriers qui les entourent)

M. *Que craindrait-il, par mi Les guerriers de nos deux ar -*

B. *- mé - - es!*

(avec éclat, à la foule qui peu à peu s'est massée autour d'elle)

MÉROWIG

Leu - des, plan - tez en ter - re vos fra - mè - es En rangs pres.

M. *sés* tel - les que des é - pis! Fem - mes, je -

M. -tez comme un ri - ant ta - pis, Des fleurs au .

M. seuil de l'égli - se rus - ti - que De ra - meaux

M. verts pa - rez le noir por -

M. *f* *cresc.*

- ti - que, Fê - tez ce

M. **BRUNHILDA**
Riten. p *cresc.*

jour, — Je n'ai plus ni ci - té, Ni pa - lais, ni cou -

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

B. *A tempo* *f* *mf* Prenant la main de Mérowig

- ron - ne, que m'im - por - te! Mon bras s'ap -

A tempo *cresc.* *f* *p*

marcato

B. *cresc.*

- pue à ce bras re - dou - té Com - me mon

B. *âme à cette â - me plus for - tel! Tout re - nai -*

cresc.

B. *- tra d'un glori - eux hy - men, Tout re - nai - tra d'un glori - eux hy -*

più f.
m. d.

B. *- men! Fé - tez ce jour, vous com - bat -*

cresc.

B. *- trez de - main!*

f.
cresc.

H.

Fê - tez ce

AUSTRASIENS et NEUSTRIENS agitant leurs framées,

Tén. *ff*

Pré - pa - rons - nous à la lut - te prochai - ne,

Basses *ff*

Pré - pa - rons - nous à la lut - te prochai - ne,

più f

6

Detailed description: This system contains the first vocal entry. The vocal line (Tenor) begins with a rest followed by a triplet of eighth notes. The piano accompaniment (Basses) starts with a triplet of eighth notes. The piano part includes a sixteenth-note figure in the right hand and a triplet in the left hand. The key signature has two sharps (F# and C#).

B.

jour! ————— Fê -

Pré - pa - rons - nous à la lut - te prochai - ne,

Pré - pa - rons - nous à la lut - te prochai - ne,

3 7 3 3

Detailed description: This system contains the second vocal entry. The vocal line (Bass) begins with a rest followed by a triplet of eighth notes. The piano accompaniment (Basses) starts with a triplet of eighth notes. The piano part includes a triplet of eighth notes in the right hand and a triplet in the left hand. The key signature has two sharps (F# and C#).

B.

- tez _____ ce jour

Sop. *mf* 3
 Vous combattrez _____ de - main,

Cont. *mf* 3
 Vous combattrez _____ de - main,

mf
 Au

mf
 Au sort _____ de Mé - ro - wig _____ l'a - mi -

leggiero 3
f *p* 3 3 3 3

BRUNHILDA et MÉROWIG ensemble

f
 Vous combat - trez demain,

Vous com - bat - trez _____ demain,

Vous com - bat - trez _____ de - main, demain,

sort de Mé - ro - wig l'a - mi - tié nous en - chai -

- tié, l'a - mi - tié nous en - chai -

crpnc. 3 3 3 6 6 6

m. d.

Introduction for piano with a melody in the right hand and accompaniment in the left hand. The right hand features several triplet figures. The left hand has a steady accompaniment with some triplet patterns.

FORTUNATUS

Mod.^{to} sostenuto

Voi - ci le saint E - vê - que!

Vocal line for the character Fortunatus. The lyrics are "Voi - ci le saint E - vê - que!". The music is in a moderate, sustained tempo.

Mod.^{to} sostenuto

sfz dim. p f dim.

Piano accompaniment for the vocal line. It includes dynamic markings: *sfz dim.*, *p*, and *f dim.*

Sop.

pp

A ses ge -

Soprano vocal line with the lyrics "A ses ge -". The dynamic marking is *pp*.

Cont.

pp

A

Contralto vocal line with the lyrics "A". The dynamic marking is *pp*.

Tén.

Tenor vocal line.

Basses

Bass vocal line.

p

Piano accompaniment for the vocal lines. It features a complex texture with many triplets in both hands. The dynamic marking is *p*.

- nous à ses ge -
 ses ge - nous à
pp
 A ses ge - nous à

The first system consists of four staves. The top staff is a vocal line with lyrics '- nous à ses ge -'. The second staff is another vocal line with lyrics 'ses ge - nous à'. The third staff is a vocal line with lyrics 'A ses ge - nous à'. The fourth staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

- nous très hum - ble -
 ses ge - nous très
pp
 A ses ge - nous
 ses ge - nous très hum - ble -

The second system consists of four staves. The top staff is a vocal line with lyrics '- nous très hum - ble -'. The second staff is another vocal line with lyrics 'ses ge - nous très'. The third staff is a vocal line with lyrics 'A ses ge - nous'. The fourth staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

ment in cli nons -
hum ble ment in cli nons -
très hum ble ment in cli nons -
ment in cli nons -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "ment in cli nons -", "hum ble ment in cli nons -", "très hum ble ment in cli nons -", and "ment in cli nons -". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

nous.
nous.
nous.
nous.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are silent, indicated by a large horizontal line across each staff, with the word "nous." written below. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

Ped.

On se prosterne sur le passage de Prétextat qui vient monté sur une mule blanche tenue en main par deux valets d'église. L'évêque est vêtu assez richement, derrière lui des clercs portent la mitre, la crosse pastorale, la croix et le flambeau.

Sop.
pp A ge - noux! _____

Cont.
pp A ge - noux! _____

Prétextat met pied à terre,
prend en main la crosse

Tén.
pp A ge - noux! _____

Basses
pp A ge - noux! _____

Riten. Soutenu mais pas trop lent

cresc. mf

pastorale sur laquelle il s'appuie pour venir en scène. — Mérowig s'approche de lui avec

f *p espress*

un affectueux respect, Brunhilda demeure un peu en arrière.

dolce espress.

poco f

PRÉTEXTAT

p *dim.* *p* *p*

P. que j'ai te - nu sur les fonts du bap - tême

P. *p*

- me — Tu sais bien que je t'ai — me Comme mon propre en-

P. *cresc.*

- fant Mais l'amour pater - nel que je porte en mon

P. *p* *Poco rit.*

à - me Ne — doit pas — m'a-veu - gler sur

P. *A tempo* *più f*

ce que Dieu dé - fend. Or, aux vœux de ton Roi

A tempo

P. *dolce*
 te voi-là ré-sis-tant! — Tu su-bis, ô mon fils, le

dim. *p*

P. *più, f*
 char-me du-ne fem-me, Et ce pro-fane a-mour te

sf *cresc.*

P.
 tient en son pou-voir! — Re-non-ce! va! — rem-

mf *cresc.*

Mouvement de Mérowig et de Brunhilda

P.
 - plis un douloureux de-voir!

sf

P. *p*

Je suis ve - nu vers toi, cé - dant à ta pri - è - re;

p dolce

P. *cresc.*

Mais j'y suis ve - nu — tris - te - ment, Car je te

cresc.

P. *s*

vois t'armer contre ton pè - re Et bra -

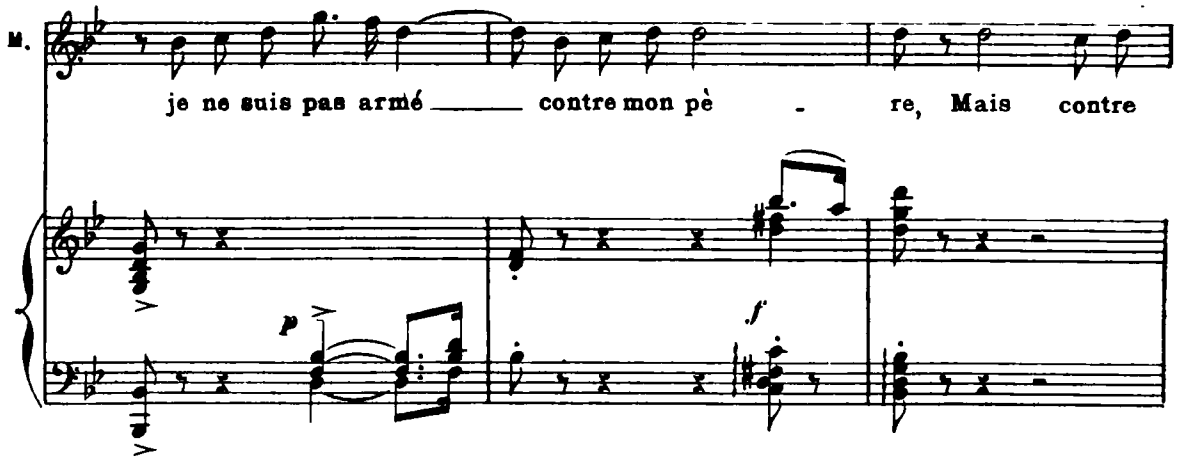
più cresc. *f*

MÉROWIG *Allegro*

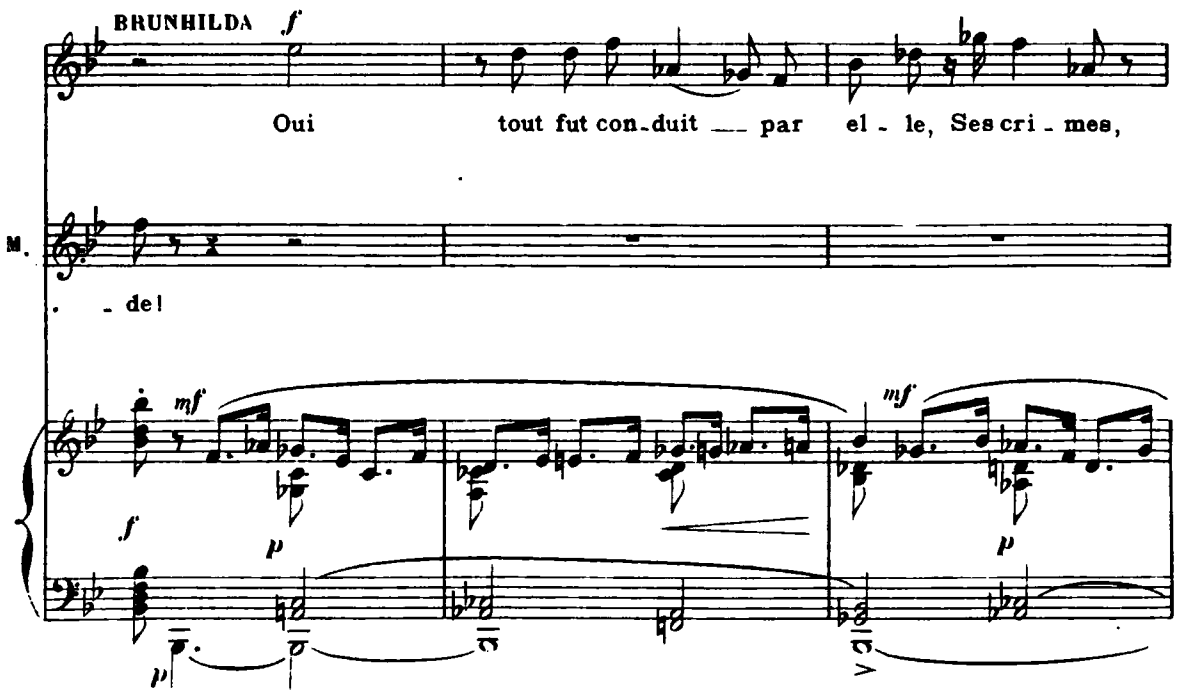
Riten. *f* Prê - tre,

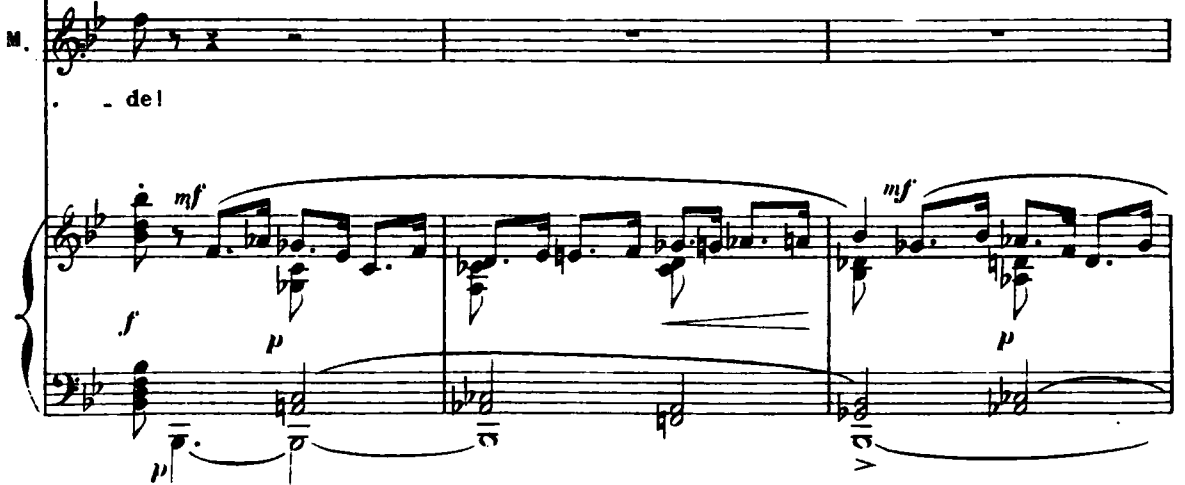
P. *Riten.* *Allegro*

- ver son ressen - ti - ment.

M.  je ne suis pas armé ——— contre mon père, Mais contre

M.  celle-là qui dirige son bras: ——— Frédégon ———

BRUNHILDA *f*  Oui tout fut conduit — par elle, Ses cri-mes,

M.  . . . del

B. faut-il qu'on te les rap - pel - le?

M. Et - le nous

più f
più f e marcato

B. *cresc.* *f* Sans presser mais en gardant le
Ne nous re_pous.se pas! Notre a -

M. *cresc.* *f* hait! — Ne nous re_pous.se pas! Notre a -

Sans presser mais en gardant le

cresc. *f* *p*

B. *mouv! animé*
- mour est de ceux — à qui le

M. *mouv! animé*
- mour est de ceux — à qui le

mouv! animé

H. ciel — par — don — ne; Con —

M. ciel — par — don — ne; Con —

cresc.

H. - sa - cre cet a - mour, Prê -

M. - sa - cre cet a - mour, Prê -

f *p*

H. - tre, tout te l'or - don - ne,

M. - tre, tout te l'or - don - ne,

3 2 1

Rit.

B. L'é-ter-nelle é-qui-té, l'é-ter-nel - le bon-

M. L'é-ter-nelle é-qui-té, l'é-ter-nel - le bon-

Rit.

dim. espress.

f A tempo

B. - té.

M. - té.

PRÉTEXTAT *f*

Je parle au nom des lois de-vant

A tempo

f *mf* *f*

B. Et nous au nom de

M. Et nous au nom de

P. qui tout s'in - cli - nel

mf *f* *dim.*

B.
M.

LES LEULES

Tén.

Basses

f rudement

E_vê - - - que,

p

f

f rudement

E_vê - que, sou_mets-toi! _____

so_u_mets-toi! _____

cresc.

piu f

PRÉTEXTAT à Mérovig

f

Ne ten - te pas la - ven -

ff

dim.

P. *p*

- gean - - ce di - vi - - ne!

p
cresc.

P.

Dans la

dim.
sfz
p

P.

nue ont pa - ru des si - gnes me - na -

mf
cresc.
sfz
p
cresc.

P.

- çants; La

f
sempre f

P. *mort est sur toi! — Je pressens A.*

P. *- près un court tri - omphe U - ne chu - te pra.*

dim.

MÉROWIG

f

Fort de mon a -

P. - fon - de.

cresc.

m.d.

BRUNHILDA

f

Si quel.

M. - mour, seul, — Je bra - ve - rai le mon - del

sf p cresc.

f

mf

B. *qu'un doit tom - ber _____ Par la fou - dre é - cra -*

p f mf sfz

B. *- sé, Son - ge donc que là - bas _____ l'in -*

f p p

B. *- fâ - - me Fré - dé - gon - - de Reste im - pu - nie en -*

p f p sfz

B. *- cor _____ du mal _____ qu'elle a cau - sé! Bé -*

f p sfz

avec force

B. *- nis* *notre u - ni - on,* *Pré -*

cresc.

B. *- tre,* *tout te l'or - don - - nel*

MÉROWIG *f* *Ce -*

dim. *sfz*

M. *- lui* *qui dit m'ai - mer* *comme un fils*

f *dim.*

BRUNHILDA *f* *E -*

M. *m'a - ban - don - - nel*

p cresc. *sfz* *7*

B. - vè - - - que, soumets -

M. En qui

LES LEUDES
Tén. *f*
E - vè - - que, sou - mets-toi!

Basses *f*
E - vè - - que, sou - mets-toi!

f

marcato

B. toi! - - - soumets - toi!

M. puis-je a - voir foi?

E - vè - - que, sou - mets-toi! E -

E - vè - - que, sou - mets - toi! E -

più f

più f

più f

B. *più f* E - vé - que, *ff* sou - mets-

M. *più f* E - vé - que, *ff* sou - mets-

- vé - que, E - vé - que,

- vé - que, E - vé - que,

B. *Riten.* toi !

M. *Riten.* toi !

ff soumets-toi !

ff soumets-toi !

ff *ffz* *Riten.* *dim. molto*

A tempo, più lento

PRÉTEXTAT

avec émotion

p

Ma fai-bles - se pour vous me doit

A tempo, più lento

p *espress.*

pp *pp*

Poco allargando

ê - tre funes.te; Qu'il soit fait cepen.dant ain - si que vous vou -

Poco allargando

mf *p*

Soutenu

Prétextat s'avance entre Mérowig et Brunhilda et joint leurs mains

-lez |

Soutenu (comme précéd!)

ppp *cresc.* *mf*

Vous que je dois u -

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

P. *nir en cet ins - tant, al - lez! Im - plo -*

cresc. *f* *p*

P. *rez hum - ble - ment la clé - men - ce cé - les -*

p *pp*

And^{te} con moto

P. *te.*
Brunhilda et Mérowig se tenant par la main marchent vers l'église L'évêque

p

les suit, dans le même ordre qu'à l'entrée avec ses clers Fortunatus est auprès de l'évêque

3

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and a triplet of eighth notes in the right hand.

Second system of musical notation, continuing the piece with a piano (*p*) dynamic marking and a triplet of eighth notes in the right hand.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *sempre p* dynamic marking and a steady eighth-note accompaniment in the bass line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the bass line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and a steady eighth-note accompaniment in the bass line.

Les leudes et les seigneurs goths pénétrèrent lentement dans l'église, les soldats et la foule

se pressent au dehors debout ou à genoux, tournés vers le porche

Voix d'enfants dans l'église

fan-ge lin-gua glo-ri-o

Orgue

la basse toujours p

si Cor - po - ris mys - te - ri - um

San - guis - que pre - ti - o - si Quem in mun -

- di pre - ti - um Fruc - tus ven - tris

ge - ne - ro - si Rex ef - fu - dit gen - ti -

- um. —

Sop. et Cont. *p*
A - - - men

Tén. *p*
A - - - men

Basses *p*
A - - - men

p
Ped.

Fortunatus et des clers reparaissent sous le porche, portant des corbeilles pleines de pain. Des seigneurs Goths les suivent avec des escarcelles pleines de sous d'or qu'ils jettent à la foule

FORTUNATUS

f
Largesse au peuple! ont dit les deux é -

p
pp

For. *p*
- poux! — — — — — Larges - se!

p
Ped.

SEIGNEURS GOTHES
CLERCS

4 Tén.

mf

Par - ta - gez - vous le pain et les sous

4 Basses

mf

Par-ta-gez-vous le pain, le pain et les sous

mf

d'or!

d'or!

p

Que la sé - ré - ni -

p

Que la sé - ré - ni -

p

Que la sé - ré - ni -

p

Que la sé - ré - ni -

Ped.

cresc. *mf* *dim.*
 - té, la force et la sa - ges - se, De ceux qui vont s'u -

cresc. *mf* *dim.*
 - té, la force et la sa - ges - se, De ceux qui vont s'u -

cresc. *mf* *dim.*
 - té, la force et la sa - ges - se, De ceux qui vont s'u -

cresc. *mf*
 - té, la force et la sa - ges - se,

p *cresc.*
 - nir soit le commun tré - sor! De ceux qui vont s'u -

p
 - nir soit le commun tré - sor!

p *cresc.*
 - nir soit le commun tré - sor! De ceux qui vont s'u -

p
 De ceux qui vont s'u - nir

f nir soit le com_mun tré_sor. *espress.* Que
 Soit le com_mun tré_sor Que
 nir soit le com_mun tré_sor Que
 Soit le commun tré_sor Que

FORTUNATUS

cresc.

Lar.

LES SEIGNEURS

cresc.

Par - ta - gez

Dieu bé - nis - se leur tendres - se

Dieu bé - nis - se leur tendres - se

Dieu bé - nis - se leur tendres - se

Dieu bénis - se leur ten - dres - se

F. *f*
 - ges - se! lar_ges - se lar_ges - se! lar_

LES CLERCS

cresc. *f*
 Par - ta-gez-vous le pain et les sous

f
 vous le pain et les sous

cresc. *f*
 Que Dieu_ bé - nis - se leur ten -

cresc. *f*
 Que Dieu_ bé - nis - se leur ten -

cresc. *f*
 Que Dieu_ bé - nis - se leur ten -

cresc. *f*
 Que Dieu_ bé - nis - se leur ten -

cresc.
 Ped. Ped. Ped.

F.

ges - - - se!

d'or!

d'or!

dres - - - se!

dres - - - se!

dres - - - se!

dres - - - se!

sempre f

Pendant que Fortunatus et ses compagnons se retirent le chant du *Pange lingua* se rapproche; le jour baisse peu à peu. A l'horizon, sur les collines s'allume un feu lointain comme une étoile; un autre feu plus proche brille ensuite puis un autre, puis un quatrième:

La foule s'émeut, des voix s'interrogent et se répondent

First system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music features flowing sixteenth-note passages in both hands, with a long slur spanning across the first two measures.

Second system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music features flowing sixteenth-note passages in both hands. A fermata is placed over a chord in the upper staff at the end of the second measure. The word "Ped." is written below the second staff.

Third system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music features flowing sixteenth-note passages in both hands. The word "dim." is written below the first measure.

Voix d'Enfants (dans l'Église)

Fourth system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music features flowing sixteenth-note passages in both hands. The word "pp" is written below the first measure. The lyrics "Pan - ge lin - gua - glo - ri - o" are written below the upper staff. A fermata is placed over a chord in the upper staff at the end of the second measure.

DEMI CHŒUR

Sop. *p* si cor - si - po - ris

Cont. *p* Un si - gnal

Ten. *p* Un si - gnal!

Bas. *p* Un si gnal!

8

p mys - te - ri - um San - guis

p Ah! là bas

p Ah! là bas

p Ah! là bas!

sempre pp

que pre - ti - o - sum Quem in mun -

La col.li.ne De feux nom.

La col.li.ne De feux nom.

La col - li - ne de feux nom.

La col - li.ne La col - li.ne de feux nom.

- di pre - ti - um

- breux s'il.lu.mi.ne, De feux nombreux s'il.lu.

- breux s'il.lu.mi.ne, De feux nombreux s'il.lu.

- breux s'il.lu.mi.ne, S'il.lu.

- breux s'il.lu.mi.ne, S'il.lu.

Fruc - tus ven - tris — ge - ne - ro - - - si

- mi - ne; *p* Tous Quel dan - ger

- mi - ne; *p* Tous Quel dan - ger

- mi - ne; *p* Tous Quel dan - ger

- mi - ne; *p* Tous Quel dan - ger

Rex ef - fu - dit gen - ti - um

pp pla ne sur nous? *All^o non troppo*

pp pla ne sur nous? *All^o non troppo*

pp pla ne sur nous? *All^o non troppo*

pp pla ne sur nous? *All^o non troppo*

Sous le porche de l'Eglise re-
paraissent Mérowig et Brunhilda.
Tout le chœur à leur entrée est
ramené vers eux.

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff begins with a rest followed by the syllable "Sa-" and a dynamic marking of *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system of the musical score includes lyrics and a piano accompaniment. The lyrics are: ". lut aux glo_ri_eux é_poux! Salut aux glo_ri_eux é_poux!". The vocal staves are marked with accents (^) over the notes. A "Rit." (Ritardando) marking is placed above the first vocal staff. The piano accompaniment features a complex texture with chords and moving lines in both hands.

a tempo

Les leudes étendent leurs épées nues pour former comme un abri sous lequel passent
Mérowig et Brunhilda.

f Sous la vou-te de nos

f Sous la vou-te de nos

a tempo

ff *dim.* *f*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano and Bass) enter with the lyrics 'Sous la vou-te de nos'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets, marked with dynamics *ff*, *dim.*, and *f*.

glai - ves Pas - sez! Pas.sez! l'es -

glai - ves Pas - sez! Pas.sez! l'es -

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal parts (Soprano and Bass) enter with the lyrics 'glai - ves Pas - sez! Pas.sez! l'es -'. The piano accompaniment continues with a rhythmic pattern of eighth notes with triplets, marked with accents (>).

f
 Dans la douceur de vos rê - ves Al -
 Dans la douceur de vos rê - ves Al -
 - prit ras - su - ré! —
 - prit ras - su - ré! —

The first system of the musical score consists of four staves. The top two staves are vocal lines in 2/4 time, both starting with a forte (*f*) dynamic. The lyrics are "Dans la douceur de vos rêves" followed by "Al -". The third and fourth staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. There are some triplets and slurs in the piano accompaniment.

- lez! — Al - lez! — Al - lez! le cœur en - i -
 - lez! — Al - lez! — Al - lez! le cœur en - i -

The second system of the musical score consists of four staves. The top two staves are vocal lines. The lyrics are "- lez! — Al - lez! — Al - lez! le cœur en - i -". The piano accompaniment continues with a similar rhythmic pattern, featuring triplets and slurs. The key signature changes to one flat (B-flat) in the second system.

à Brunhilda

- vról Plus de tris_tes - sei

à Brunhilda

Plus de tris_tes - sei

à Brunhilda

Plus de tris_tesse et de lar - mes

à Brunhilda

Plus de tris_tesse et de lar - mes

Rei - ne, plus d'ef - froi!

Rei - ne, plus d'ef - froi!

Rei - ne, plus d'ef - froi!

Rei - ne, plus d'ef - froi!

marcato

vers Mérowig

Pour le suc_cés de nos ar_mes, Mé_ro_wig est

Pour le suc_cés de nos ar_mes, Mé_ro_wig est

Pour le suc_cés de nos ar_mes, Mé_ro_wig est

Pour le suc_cés de nos ar_mes, Mé_ro_wig est

Brunhilda et Mérowig sont en scène; les épées

roi! Mé_ro_wig est roi!

roi! Mé_ro_wig est roi!

roi! Mé_ro_wig est roi!

roi! Mé_ro_wig est roi!

se lèvent autour d'eux aux acclamations répétées des soldats et des leudes frappant sur leurs boucliers.

ff Rit.

Gloi - re! Gloi - re! Gloi - re! Gloire à Me - ro -

ff

Gloi - re! Gloi - re! Gloi - re! Gloire à Mé - ro -

ff

Gloi - re! Gloi - re! Gloi - re! Gloire à Mé - ro -

ff

Gloi - re! Gloi - re! Gloi - re! Gloire à Mé - ro -

ff Rit.

Chaque temps comme une demi mesure du Mouvt précédent un peu animé

_ wig! _____

_ wig! _____

Le chœur s'approche du fond

_ wig! _____

_ wig! _____

ff

First system of a piano score. The right hand features a melodic line with a key signature change from B-flat major to B major. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *dim.* is present in the second measure.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

4 CORYPHÉES ténors (au loin)

First system of the vocal and instrumental section. The top staff is for four tenors, with the instruction "Gar. dez-". The middle staff is for the "Trompe gauloise (très loin)" with a *pp* dynamic marking. The bottom staff is the piano accompaniment.

Second system of the vocal and instrumental section. The top staff continues the vocal line with the instruction "vous" and "Gar. dez-". The middle staff continues the "Trompe gauloise" part with a *sf* dynamic marking. The bottom staff continues the piano accompaniment.

vous !

pp

Sop.

Cont.

DEMI CHŒUR

Tén. *pp*
Dans le val, sous les bois, sur la

Bas. *pp*
Dans le val, sous les bois, sur la

dim.

This system shows the first two measures of a piano accompaniment. The right hand features a melodic line with a trill in the first measure, followed by a descending eighth-note scale. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *dim.* is placed above the right hand in the second measure.

This system continues the piano accompaniment for the next two measures. The melodic and accompaniment patterns from the first system are repeated, maintaining the same rhythmic and harmonic structure.

4 CORYPHÉES ténors (au loin)

Gar. dez-

Trompe gauloise (très loin)

pp

This system introduces vocal and instrumental parts. The top staff is for four tenors, with the lyrics "Gar. dez-". The middle staff is for a Cornet (Trompe gauloise), with the instruction "(très loin)". The bottom staff is the piano accompaniment, marked *pp*. The vocal line has a long note with a fermata. The instrumental line features a melodic phrase with accents.

vous —

Gar. dez-

This system continues the vocal and instrumental parts. The top staff shows the vocal line with the lyrics "vous —" and "Gar. dez-". The middle staff is the Cornet part, and the bottom staff is the piano accompaniment. The vocal line has a long note with a fermata. The instrumental line continues with melodic and accompaniment patterns.

vous ! _____

pp

Sop.

Cont.

Tén. *pp*

Dans le val, sous les bois, sur la

Bas. *pp*

Dans le val, sous les bois, sur la

pp

DEMI CHŒUR

pp

Dans le val, sous les bois, sur la lan - de, L'appel de nos guer -

pp

Dans le val, sous les bois, sur la lan - de, L'appel de nos guer -

lan - de L'appel de nos guer -

lan - de L'appel de nos guer -

LES CORYPHÉES

f

Gar - dez - vous !

- riers se répond !

- riers se répond !

- riers se répond !

- riers se répond !

dim. *pp*

MÉROWIG

Les soldats neus - tri - ens que Len - dé - ric com -

- man - de Mar - chent sur nous

LES CORYPHÉES

à peu de distance

Gar - dez -

Cor. -vous | gar - dez -

M. *ff*
Amrah!

Cor. vous!

cresc. molto

M. *All° non troppo*
Amrah!

Tén. (tous) *ff*
Am -

Basses (tous) *ff*
Am -

All° non troppo

8- ¹² ₁₂

-rah!

-rah!

8- *ff*

M. *f*
Gaulois et Francs, de no-tre cri de guer - re

p

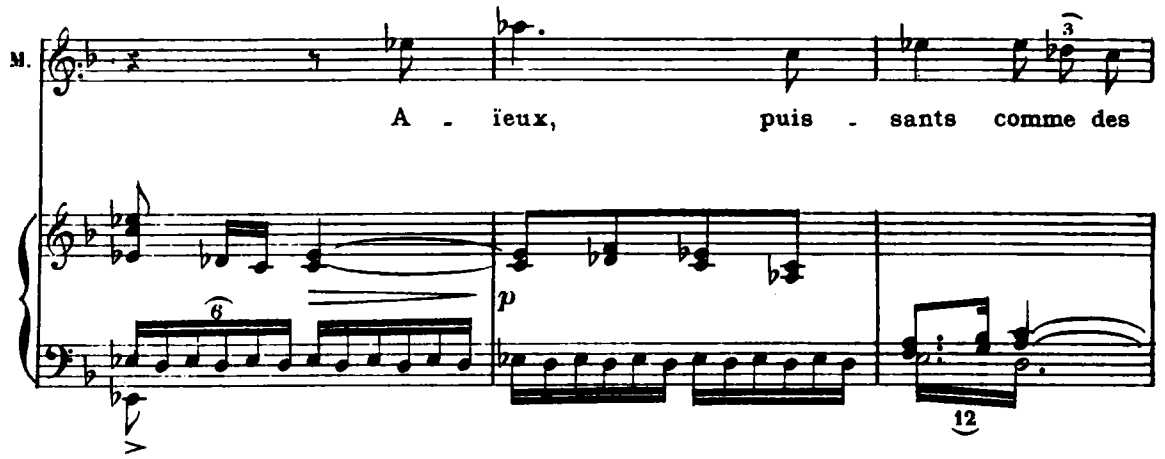
M. Nous saluerons _____ la lu - miè - re du jour.

M. *f*
Laissons dor - mir notre co - lè - re En cet - te

f *p*

M. nuit d'al - lé - gresse et d'a - mour.

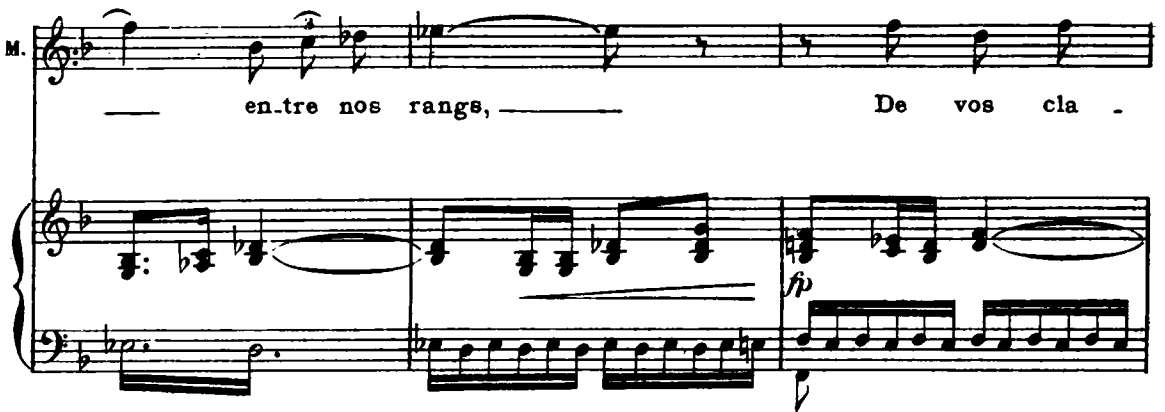
cresc. *f*

M.  A - ieux, puis - sants comme des

p 6 12

M.  ché - nes, Ap - pa - rais - sez de - main

fp

M.  entre nos rangs, De vos cla -

fp

M.  - meurs aux ba - tail - les pro - chai - nes,

M. *Encou-ra-gez les forts, sou-ri - ez aux mou-*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features a triplet of eighth notes in the first measure, followed by a quarter note, a half note, and another triplet of eighth notes. The piano accompaniment has a steady eighth-note bass line and a treble line with chords and eighth notes.

M. *-rants! A-vec la fra - mée et la ha - che,*

sempre f

The second system continues the vocal line and piano accompaniment. The vocal line starts with a rest, followed by a quarter note, a half note, and a quarter note. The piano accompaniment features a treble line with chords and a bass line with a steady eighth-note pattern. The dynamic marking *mf* is present in the piano part.

M. *A tra - vers le car - nage et l'ef - froi,*

The third system continues the vocal line and piano accompaniment. The vocal line starts with a rest, followed by a quarter note, a half note, and a quarter note. The piano accompaniment features a treble line with chords and a bass line with a steady eighth-note pattern.

M. *A - che - vons la san - glan - te tâ - che,*

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a rest, followed by a quarter note, a half note, and a quarter note. The piano accompaniment features a treble line with chords and a bass line with a steady eighth-note pattern. The dynamic marking *rf* is present in the piano part.

M. *ff*
 Fai - sons tri - om - pher no - - tre

M. droit!

ff Am - rah! Am -

ff Am - rah! Am -

- rah! Am - rah!

- rah! Am - rah!

Bref soit le temps des doux é - pi - thala - - mes! De -

Bref soit le temps des doux é - pi - thala - - mes! De -

BRUNHILDA

ff
Am.

MÉROWIG

ff
Am.

Sopr. (tous)

ff
Am.

Contr. (tous)

ff
Am.

- main, au clair so - leil, les claires la - - mes! Am.

- main, au clair so - leil, les claires la - - mes! Am.

B.  -rah! _____

M.  -rah! _____

 -rah! _____

 -rah! _____

 -rah! _____ Cé - lé - brons gaî -

 -rah! _____ Cé - lé - brons gaî -



Tén.  - ment cet hy - men! _____ De - main Nous

Basses  - ment cet hy - men! _____ De - main Nous



se - rons prêts pour la ba - tail - -

se - rons prêts pour la ba - tail - -

6 6 6 6

3

BRUNHILDA

Am - rah! _____

MÉROWIG

Am - rah! _____

Sopr.

Am - rah! _____

Contr.

Am - rah! _____

- - le Am - rah! _____ Se -

- - le Am - rah! _____ Se -

3

.lon le ha - sard des com - bats, Là - bas! ———
 .lon le ha - sard des com - bats, Là - bas! ———

8

Nous bat - trons chemins — et brous - sail - -
 Nous bat - trons chemins et brous - sail - -

8

BRUNHILDA

Am - rah!

MÉROWIG

Am - rah!

Am - rah!

Am - rah!

- les; Am - rah!

- les; Am - rah!

8 6 6 3
sempre *ff*

Tén.

Nous i - rons for - cer dans son an - tre La

Basses

Nous i - rons for - cer dans son an - tre La

6 6 12 12 12

lou - ve Fré - dé - gonde et

lou - ve Fré - dé - gonde et

The first system contains vocal lines for two voices and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "lou - ve Fré - dé - gonde et". The piano accompaniment features a bass line with a 12-measure rest and a treble line with sixteenth-note patterns and chords marked with a '6'.

BRUNHILDA

Am -

A single musical staff for Brunhilda, showing a rest followed by a note and a fermata, with the text "Am -" below.

MÉROWIG

Am -

A single musical staff for Mérowig, showing a rest followed by a note and a fermata, with the text "Am -" below.

Sopr.

Am -

A single musical staff for the Soprano part, showing a rest followed by a note and a fermata, with the text "Am -" below.

Contr.

Am -

A single musical staff for the Contralto part, showing a rest followed by a note and a fermata, with the text "Am -" below.

nous L'a - mè - ne - rons à vos ge - noux! Am -

A vocal line with lyrics "nous L'a - mè - ne - rons à vos ge - noux! Am -". The melody is in a soprano register.

nous L'a - mè - ne - rons à vos ge - noux! Am -

A bass line with lyrics "nous L'a - mè - ne - rons à vos ge - noux! Am -". The melody is in a bass register.

The piano accompaniment for the second system, featuring a treble line with sixteenth-note patterns and chords marked with a '6', and a bass line with a 12-measure rest and a treble line with a 12-measure rest.

Brunhilda et Mérowig se retirent vers le fond

B. -rah!

M. -rah!

-rah!

-rah!

-rah!

sempre ff

-rah! A nous les dés! que l'or

sempre ff

-rah! A nous les dés! que l'or

8

sempre ff

Am - rah!

Am - rah!

rou - le! Que cette nuit le vin.

rou - le! Que cette nuit le vin

Am - rah!

Am - rah!

cou - le, De - main le sang coule - ra! Am - rah!

cou - le, De - main le sang coule - ra! Am - rah!

The first system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part features triplet patterns in the right hand and a steady bass line in the left hand. The lyrics are written below the vocal lines.

Animato

A pleines cor - nes à plein ven - tre, Bu - vons mangeons!

A pleines cor - nes à plein ven - tre, Bu - vons mangeons!

The second system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part features triplet patterns in the right hand and a steady bass line in the left hand. The lyrics are written below the vocal lines.

Animato

The third system consists of two staves for piano accompaniment. It features triplet patterns in the right hand and a steady bass line in the left hand. The lyrics are not present in this system.

A plein go - sier chan - tons! Am -
 A plein go - sier chan - tons! Am -

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The first system includes a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. The second system includes an eighth-note triplet in the right hand and a dotted quarter note in the left hand.

Am -
 Am - rah! Am -
 - rah! Am - rah! Am -
 - rah! Am - rah! Am -

This system contains the next two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The first system includes a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. The second system includes an eighth-note triplet in the right hand and a dotted quarter note in the left hand.

Four vocal staves in a grand staff format. Each staff contains a single note with a long horizontal line underneath, indicating a sustained vowel sound. The lyrics are: -rah, -rahl, -rahl, -rahl.

Piano accompaniment for the first system. The right hand features a triplet of eighth notes marked with '8---1'. The left hand features a triplet of eighth notes marked with '12' below the notes.

Piano accompaniment for the second system. Both the right and left hands feature triplet markings with the number '3' below the notes.

Piano accompaniment for the third system. The right hand has a dynamic marking of *mf* and a *dim.* marking. The left hand has a *Ped.* marking below the first measure.

Piano accompaniment for the fourth system. The right hand has a dynamic marking of *p* at the end of the system. The left hand has a fermata over the final note.

Des jeunes filles ont versé le vin et l'hydromel; elles agitent et effeuillent, au milieu de leurs jeux, des branches de pommiers en fleurs.

I

Allegro non troppo

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 8/8. The music begins with a piano (*p*) dynamic. The melody in the upper staff features a series of eighth notes and quarter notes, while the bass line provides a steady accompaniment with eighth and quarter notes.

The second system continues the piece with two staves. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues the accompaniment with a mix of eighth and quarter notes.

The third system shows a continuation of the melody and accompaniment. The upper staff has a more complex melodic structure with some ties and slurs. The lower staff maintains the rhythmic accompaniment.

The fourth system features a more active melodic line in the upper staff, with many eighth notes and slurs. The lower staff continues with a consistent accompaniment pattern.

The fifth and final system on the page shows the music concluding. The upper staff has a final melodic flourish. The lower staff ends with a steady accompaniment. A *cresc.* (crescendo) marking is present in the lower staff towards the end of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A dynamic marking of *f* (forte) is present in the right hand.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A dynamic marking of *p* (piano) is present in the right hand.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A dynamic marking of *creac.* (crescendo) is present in the right hand.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A dynamic marking of *f* (forte) is present in the right hand.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines in both hands, with several dynamic markings (accents) above the notes.

Second system of musical notation. The right hand has a melodic line with several accents. The left hand has a more rhythmic accompaniment. A *dim.* (diminuendo) marking is present in the right hand towards the end of the system.

Third system of musical notation. The right hand features a melodic line with a *p* (piano) dynamic marking. The left hand has a steady accompaniment. Phrasing slurs are used to group notes in both hands.

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes at the end. The left hand has a rhythmic accompaniment with a triplet of eighth notes in the middle of the system.

Fifth system of musical notation. The right hand has a melodic line with three triplet markings. The left hand has a rhythmic accompaniment with a triplet of eighth notes in the middle of the system.

First system of musical notation. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, while the lower staff (bass clef) provides a rhythmic accompaniment. The system includes dynamic markings: *cresc.* (crescendo) and *f* (forte).

Second system of musical notation. The upper staff contains chords and melodic fragments, while the lower staff continues the accompaniment. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

Third system of musical notation. The upper staff features a series of chords, and the lower staff has a steady accompaniment of eighth notes.

Fourth system of musical notation. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

Fifth system of musical notation. The upper staff features a melodic line with some rests, and the lower staff continues the accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

Sixth system of musical notation. The upper staff features a melodic line with some rests, and the lower staff continues the accompaniment. Dynamic markings include *pp* (pianissimo) and *f* (forte).

II

Allegro

The first system of music consists of two staves. The treble staff begins with a whole note chord of F#4 and C#5. The bass staff features a rhythmic accompaniment of eighth notes, starting with F#2, A2, and C#3, followed by a descending line: B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, 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C#-226, B-227, A-227, G-227, F#-227, E-227, D-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-290, A-290, G-290, F#-290, E-290, D-290, C#-290, B-291, A-291, G-291, F#-291, E-291, D-291, C#-291, B-292, A-292, G-292, F#-292, E-292, D-292

First system of a musical score in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A dynamic marking of *f* is present in the right hand.

Second system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand has a steady accompaniment. A dynamic marking of *p* is in the right hand, and the instruction *sempre stacc.* is written below the left hand.

Third system of the musical score, showing further development of the melodic and accompanimental lines in both hands.

Fourth system of the musical score, continuing the piece with consistent melodic and accompanimental patterns.

Fifth system of the musical score, concluding the piece with the final melodic and accompanimental phrases.

First system of musical notation. The treble clef staff features a melodic line with slurs and trills. The bass clef staff provides a harmonic accompaniment. A *cresc.* marking is present in the right-hand staff.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and trills. The bass clef staff continues the accompaniment. A *p* marking is present in the right-hand staff.

Third system of musical notation. The treble clef staff continues the melodic line with slurs and trills. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and trills. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and trills. The bass clef staff continues the accompaniment. A *cresc.* marking is present in the left-hand staff.

First system of musical notation. The right hand (treble clef) features a melodic line with trills and slurs. The left hand (bass clef) provides a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with trills. The left hand accompaniment includes a dynamic marking of *p* (piano) in the first measure.

Third system of musical notation. The right hand features a series of chords. The left hand accompaniment includes trills in the second and third measures.

Fourth system of musical notation. The right hand continues with chords. The left hand accompaniment includes trills in the first and second measures.

Fifth system of musical notation. The right hand features chords and a melodic phrase. The left hand accompaniment includes trills in the second and third measures.

First system of musical notation. The treble clef staff contains a melodic line with trills (tr.) and slurs. The bass clef staff contains a bass line with chords and slurs. The key signature has two sharps (F# and C#). The tempo/mood marking *OPRO.* is present in the right margin.

Second system of musical notation. The treble clef staff continues the melodic line with trills. The bass clef staff features a triplet of eighth notes in the final measure. The key signature remains two sharps.

Third system of musical notation. The treble clef staff has a melodic line with trills. The bass clef staff has a bass line with slurs. The key signature changes to one sharp (F#). The dynamic marking *sempre f* is in the left margin, and *stacc.* is in the right margin.

Fourth system of musical notation. The treble clef staff has a melodic line with trills. The bass clef staff has a bass line with slurs. The key signature remains one sharp.

Fifth system of musical notation. The treble clef staff has a melodic line with trills. The bass clef staff has a bass line with slurs. The key signature changes to one flat (Bb). The dynamic marking *mf* is in the right margin. The tempo/mood marking *len.* is in the left margin.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines, with a large slur spanning across the first two measures.

Second system of musical notation, continuing the piece. It includes a piano dynamic marking (*p*) in the final measure of the system.

Third system of musical notation, showing a continuation of the melodic and harmonic material.

Fourth system of musical notation, featuring a change in the bass line's rhythmic pattern.

Fifth system of musical notation, concluding the page. It includes a crescendo marking (*cresc.*) and a fermata over a chord in the final measure.

8

dim. p cresc.

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and trills, while the left hand provides a rhythmic accompaniment. The dynamic marking *dim. p cresc.* is placed between the staves.

f

This system contains measures 3 and 4. The right hand continues with slurred notes and trills. The left hand has a more active role with eighth-note patterns. The dynamic marking *f* is present at the start of the system.

dim.

This system contains measures 5 and 6. The right hand features a series of slurred notes with trills. The left hand continues with its accompaniment. The dynamic marking *dim.* is placed in the middle of the system.

p

This system contains measures 7 and 8. The right hand has a melodic line with slurs and trills. The left hand features a complex accompaniment with slurs and trills. The dynamic marking *p* is at the beginning.

This system contains measures 9 and 10. The right hand has a melodic line with slurs and trills. The left hand features a complex accompaniment with slurs and trills.

III

Presto

f sempre

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Presto' and the dynamic is 'f sempre'. The notation includes various rhythmic values such as eighth, sixteenth, and triplet notes, as well as rests. Accents (^) are placed above several chords and notes. Hairpins ($\langle \rangle$) are used to indicate dynamic changes. The piece concludes with a final chord marked with a fermata.

First system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff features chords with accents (^) and downward bow strokes (v) indicated below the notes.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and some accidentals. The bass clef staff has chords with accents (^) and downward bow strokes (v).

Fourth system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff has chords with accents (^) and downward bow strokes (v).

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet. The bass clef staff has chords with accents (^) and downward bow strokes (v).

The image displays five systems of musical notation for piano, each consisting of a treble and bass staff joined by a brace. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes various rhythmic figures, such as eighth-note runs, sixteenth-note patterns, and rests. There are several accents (^) and dynamic markings, including *ff* (fortissimo) in the fifth system. Some notes have a 'tr' (trill) or 'p' (piano) marking. The piece concludes with a double bar line and a repeat sign.

First system of musical notation. The right hand (treble clef) features a melody with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings include accents (x) and hairpins (v).

Second system of musical notation, continuing the piece. The right hand melody continues with similar rhythmic patterns. The left hand accompaniment remains consistent. Dynamic markings include accents (x) and hairpins (v).

Third system of musical notation. The right hand melody includes a triplet of eighth notes. The left hand accompaniment features a triplet of eighth notes in the fourth measure. Dynamic markings include accents (x) and hairpins (v).

Fourth system of musical notation. The right hand melody continues. The left hand accompaniment includes a dynamic marking of *p* (piano) in the fourth measure. Dynamic markings include accents (x) and hairpins (v).

Fifth system of musical notation. The right hand melody features a triplet of eighth notes. The left hand accompaniment includes a dynamic marking of *p* (piano) in the fourth measure. Dynamic markings include accents (x) and hairpins (v).

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, including a trill-like figure. The left hand provides a bass accompaniment with chords and rhythmic patterns. The key signature has one flat, and the time signature is 2/4.

Second system of the piano score. The right hand continues the melodic development with various rhythmic values. The left hand maintains a steady accompaniment. The key signature and time signature remain consistent.

Third system of the piano score. This system includes a key signature change to two sharps (D major) and a dynamic marking of *p* (piano). The right hand has a more active melodic line, while the left hand features a rhythmic accompaniment with slurs.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment with slurs. The key signature remains two sharps.

Fifth system of the piano score. The right hand features a series of chords with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is present. The key signature remains two sharps.

First system of musical notation, piano introduction. The music is in G major and 2/4 time. It consists of two staves. The first staff has a forte (*f*) dynamic marking. The second staff has a piano (*p*) dynamic marking.

(une mesure comme trois du mouv^t précédent)
(même valeur pour les noires)

Second system of musical notation. It includes a first ending bracket labeled '8' above the treble staff. The music continues in G major and 2/4 time. Dynamic markings include *sf* (sforzando) and *p* (piano).

Third system of musical notation. It includes a first ending bracket labeled '8' above the treble staff. The music continues in G major and 2/4 time. The instruction *marcato espress.* is written below the first staff.

Fourth system of musical notation. It includes a first ending bracket labeled '8' above the treble staff. The music continues in G major and 2/4 time. The instruction *marcato espress.* is written below the first staff.

Fifth system of musical notation. It includes a first ending bracket labeled '8' above the treble staff. The music continues in G major and 2/4 time. The dynamic marking *pp* (pianissimo) is written below the first staff.

8

marcato

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A measure rest of 8 measures is indicated above the staff. The tempo marking *marcato* is present.

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

8

marcato

pp

Third system of the piano score. It includes a measure rest of 8 measures. The tempo marking *marcato* is present, and the dynamic marking *pp* (pianissimo) is indicated.

Fourth system of the piano score, featuring a triplet of eighth notes in the right hand.

Fifth system of the piano score, concluding with a triplet of eighth notes in the right hand.

First system of musical notation. The right hand part begins with a *cantabile* marking and a *mf* dynamic. The left hand part features a steady eighth-note accompaniment. A *tr* (trill) marking is present above the first measure of the right hand.

Second system of musical notation. The right hand part continues with a melodic line, and the left hand part maintains its accompaniment. A *tr* marking is present above the first measure of the right hand.

Third system of musical notation. The right hand part features a more active melodic line with slurs. The left hand part continues with its accompaniment. A *tr* marking is present above the first measure of the right hand.

Fourth system of musical notation. The right hand part continues with a melodic line. The left hand part features a *p* dynamic and a *cresc.* (crescendo) marking. A *tr* marking is present above the first measure of the right hand.

Fifth system of musical notation. The right hand part continues with a melodic line. The left hand part features a *dim.* (diminuendo) marking. A *tr* marking is present above the first measure of the right hand.

Mouv^t du N^o 1

First system of musical notation for 'Mouv^t du N^o 1'. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is two sharps (F# and C#) and the time signature is 6/8. The first measure is marked with a piano (*p*) dynamic. The music features a melodic line in the treble clef and a bass line in the bass clef, with various rhythmic patterns and accidentals.

Second system of musical notation for 'Mouv^t du N^o 1'. It continues the two-staff format. The music shows a continuation of the melodic and bass lines. A crescendo (*cresc.*) marking is present in the final measure of the system, indicated by a wedge-shaped symbol.

T^o I^o (Presto)

First system of musical notation for 'T^o I^o (Presto)'. It consists of two staves. The key signature is two sharps and the time signature is 3/4. The music is marked with a forte (*f*) dynamic and the instruction 'sempre' (always). The piece begins with a rapid sixteenth-note run in the treble clef, followed by a more rhythmic bass line.

Second system of musical notation for 'T^o I^o (Presto)'. The music continues with complex rhythmic patterns, including triplets and sixteenth-note runs. There are accents (^) and breath marks (v) above and below notes in the treble clef.

Third system of musical notation for 'T^o I^o (Presto)'. The piece continues with intricate rhythmic textures and dynamic markings. Accents and breath marks are used to emphasize specific notes.

Fourth system of musical notation for 'T^o I^o (Presto)'. The music concludes with a series of rhythmic patterns and dynamic markings, maintaining the high energy of the 'Presto' tempo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major and 3/4 time. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. There are three accents (^) above the first three chords in the right hand.

Second system of musical notation, continuing the piece. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and single notes. There are three accents (^) above the first three chords in the right hand.

Third system of musical notation. The right hand continues with a melodic line. The left hand has a bass line with chords and single notes. There are three accents (^) above the first three chords in the right hand.

Fourth system of musical notation. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and single notes.

Fifth system of musical notation. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and single notes.

Sixth system of musical notation. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and single notes. There are three accents (^) above the first three chords in the right hand.

First system of a piano score. The key signature is one sharp (F#) and the time signature is 2/4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Second system of the piano score. It continues the melodic and harmonic development from the first system. The right hand has more intricate rhythmic patterns, and the left hand maintains a steady accompaniment. The system ends with a double bar line.

Third system of the piano score. The right hand shows a shift in texture with some sixteenth-note runs. The left hand continues with a consistent accompaniment. The system concludes with a double bar line.

Fourth system of the piano score. The right hand features a prominent sixteenth-note pattern. The left hand accompaniment remains consistent. The system ends with a double bar line.

Fifth system of the piano score. The right hand continues with sixteenth-note passages. The left hand accompaniment includes some chords with downward-pointing stems. The system concludes with a double bar line.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Bass clef, key signature of two sharps, 2/4 time signature. The system contains five measures. The first measure has a dynamic marking of *ff*. The second measure has a *ff* marking. The third measure has a *ff* marking. The fourth measure has a *ff* marking. The fifth measure has a *ff* marking. There are various musical notations including notes, rests, and accidentals.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. Bass clef, key signature of two sharps, 2/4 time signature. The system contains five measures. The first measure has a dynamic marking of *ff*. The second measure has a *ff* marking. The third measure has a *ff* marking. The fourth measure has a *ff* marking. The fifth measure has a *ff* marking. There are various musical notations including notes, rests, and accidentals.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. Bass clef, key signature of two sharps, 2/4 time signature. The system contains five measures. The first measure has a dynamic marking of *ff*. The second measure has a *ff* marking. The third measure has a *ff* marking. The fourth measure has a *ff* marking. The fifth measure has a *ff* marking. There are various musical notations including notes, rests, and accidentals.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. Bass clef, key signature of two sharps, 2/4 time signature. The system contains five measures. The first measure has a dynamic marking of *ff*. The second measure has a *ff* marking. The third measure has a *ff* marking. The fourth measure has a *ff* marking. The fifth measure has a *ff* marking. There are various musical notations including notes, rests, and accidentals.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps, 3/4 time signature. Bass clef, key signature of two sharps, 3/4 time signature. The system contains five measures. The first measure has a dynamic marking of *sempre ff*. The second measure has a *sempre ff* marking. The third measure has a *sempre ff* marking. The fourth measure has a *sempre ff* marking. The fifth measure has a *sempre ff* marking. There are various musical notations including notes, rests, and accidentals.

First system of musical notation, featuring a treble and bass staff with a brace on the left. The music is in G major and 4/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble staff. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a series of sixteenth-note runs. The bass staff has a more active accompaniment. A "Ped" (pedal) marking is placed below the bass staff.

Fourth system of musical notation. Similar to the previous system, it shows melodic development in the treble and accompaniment in the bass. A "Ped" marking is present.

Au milieu des éclats de la joie des buveurs et des danseuses, la cloche sonne. Pretextat reparait avec ses clerics. La foule se prosterna, soudainement apaisée. Il passe en la bénissant.

Cloche

Modéré sans lenteur (une mesure comme deux du mouv^t précédent)

Fifth system of musical notation, starting with a dynamic marking of *sf* (sforzando). It features a change in the bass staff's accompaniment and includes a measure rest in the treble staff.

First system of a musical score. It features a single melodic line at the top and a grand staff below. The grand staff includes a treble clef with a key signature of one sharp (F#) and a bass clef. The music begins with a piano (*p*) dynamic marking. The right hand of the grand staff contains a series of chords and a triplet of eighth notes. The left hand plays a steady accompaniment of eighth notes.

Second system of the musical score. It continues the grand staff from the first system. The right hand features a triplet of eighth notes and a *cresc.* (crescendo) marking. The left hand continues with eighth-note accompaniment.

Third system of the musical score. The right hand contains a triplet of eighth notes and a fermata. The left hand continues with eighth-note accompaniment. The system concludes with a fermata over the final chord.

Fourth system of the musical score. It begins with a single melodic line on a staff with a treble clef and a key signature of one sharp. Below it is a grand staff with a treble clef and a bass clef. The right hand of the grand staff contains a triplet of eighth notes and a fermata. The left hand features a triplet of eighth notes and a series of chords.

(L'évêque s'éloigne avec sa suite, escorté de soldats portant des torches)

The musical score is arranged in five systems, each with a vocal line at the top and a piano accompaniment below. The piano part is written in G major and 2/4 time. The first system begins with a vocal line of rests and a piano accompaniment marked *f sempre*. The second system continues the accompaniment with various chordal textures. The third system features a more active piano part with sixteenth-note patterns in the bass and chords in the treble. The fourth system shows a transition in dynamics, starting with *sf* and ending with a *p* dynamic. The fifth system concludes with a *cresc. molto* marking, followed by a *ff* dynamic and a final *p* dynamic. The piano part ends with a series of chords and a final cadence.

Fin du 3^e Acte

ACTE IV

Chez le Roi. — Au palais des Thermes. — Une partie de la salle vue au premier acte avec le siège royal à une autre place. — HILPÉRIC FRÉDÉGONDE

Quasi adagio

PIANO

mf

p

SCÈNE I

RIDEAU

pp

Ped.

Ped.

Au lever du rideau, le Roi est seul, dans une sombre rêverie. Frédégonde soulève la draperie, vient en scène sans que le Roi la remarque, et s'agenouille devant lui. Une marche guerrière, entremêlée de

sf

Ped.

sf

clameurs, se fait entendre au dehors, dès le commencement de la scène, et continue durant ce qui suit.

Allegro

Trompettes sur le théâtre, au loin

Le Roi voit enfin, son visage s'éclairer;
Tempo 1^o

il lui parle avec tendresse

HILPÉRIC

Andante

dolce espressivo

O ——— Fré-dé-gonde, —

O ma beauté! — Ta ve-nue est douce à mon â-me!

Allegro

Tromp. sur le théâtre
marcato sempre

f *sempre f*
pp trem.

FRÉDEGONDE

marcato

Au - cun n'of - fen - se en

p

F. vain ta hau - te ma - jes - té.

F. Tout ton peu - ple t'ac - cla - mel Tou - te voix mau -

f *mf*

F. - dit le fils ré - vol - tél Comme

p

Fr. dans un souf - fle d'o - ra - - ge, De -

Fr. - vant ton ar.mée il a fui!

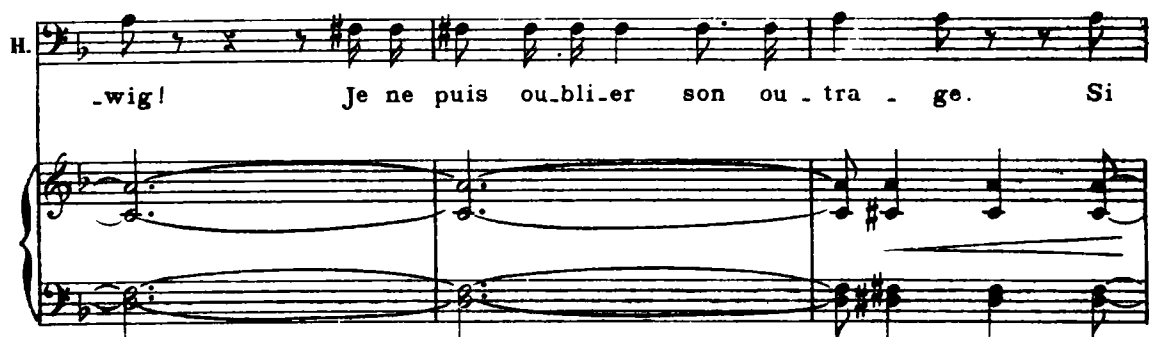
Andante

Fr. Et maintenant

Fr. Qu'ordonnes-tu de lui?

HILPÉRIC

Mé.ro.

H.  - wig! Je ne puis ou - bli - er son ou - tra - ge. Si

H.  Dieu ne l'en pu - nit, moi, je l'en pu - ni -

Allegro
FRÉDEGONDE

 On sait qu'a - près sa ra - pi - de dé -
- rai.

Allegro


Fr.  - fai - te Il est al - lé chercher une re - traite A Saint - Mar - tin.

F. Il est là... sous ta main...
 HILPÉRIC *mf*
 Lieu d'a - si - le sa - cré!

H. *ad lib.* *p* *A tempo*
 Eh bien, qu'il y de - meure,
 suivez *pp*

H. Que re - pen - tant il y pleu - re Le cri - me qu'il a com -

H. - mis!
cresc. *f*

*f ad lib.**dim.*

H. *f ad lib.* *dim.*
Ne me parle plus de mon

Meno mosse*dolce appassionato*

H. *dolce appassionato*
fils ! Tu

mf *dim.* *p* *espressivo*

Ped.

H. por - tes en tes yeux — la vo - lup - té — su -

Ped.

H. - pré - me Et le ciel — est en toi — que —

Ped.

H. *sf* *dim.* *p*

j'ai - - me! Ne me par - le de rien

Ped.

H. *p*

qui ne se - rait pas toi! — Je

H. *p*

veux tout ou - bli - er — la gloi -

Ped.

H. *p*

- re et la co - lè - re, Le souve - rain, — le pé -

Ped.

H. *re! Lais-se moi dans mon a - mour m'en - fer -*

Poco a poco animato

ossia

H. *mer, Lais - se moi t'aimer! Don - ne tes*

cresc.

H. *mains, tes bras, tou - te ta beau.té pu - re!*

cresc.

Più all^o (ma non troppo)

II. Laisse en ta fau - ve che - ve - lu - re S'é - ga -

Più all^o (ma non troppo)

sp

II. - rer mes doigts fré - mis - sants! A ja - mais

cresc.

Ped. *Ped.*

H. tu m'as pris et mon âme et mes sens,

f *p*

trem.

N. Et ma joie est de te le di - - - - - rel

f

H. Et de l'étrein - - te de tes bras, Et de l'é -

H. - clair de ton sou ri - - re

H. Mon cœur - - - - - ne se -

ad lib.

H. -ra ja - mais las!

f

Moderato

FREDEGONDE dure, farouche.

p

Pourquoi parler ain - si,

Moderato

p

F. *ad lib.* **All^o non troppo**

Toi qui ne m'aimes pas!

All^o non troppo

p

suivez.

F. **LE ROI**

On dit — que je suis

LE ROI

Ne pas t'aimer! _____

F. *bel - le. Toi mē - me tu le dis; mais tes dis - cours sont*

F. *vains. Toute cet - te beauté mor -*

F. *- tel - le N'est rien qu'un jouet dans tes mains. Il suf -*

F. *- fit qu'elle se flétris - - se Pour que ma roy - au - té pé - ris - - -*

F. *f*
 - se. Je ne suis qu'une es -

HILPÉRIC
 Ah! tais-toi! Mon a - mour est un feu dé - vo - rant!

F. - clave et je sais bien mon rang. Je t'ai don - né des

F. *douloureusement*
 fils qui, de - ve - nus des hom - mes, Se ver -

F. - - ront un jour mé - pri - sés de

F. *toi; C'est Mé-ro - wig qui se-ra*

F. *roi! Ce - lui - là que toi mê - me*

Sans ralentir
F. *nom - mes Un ré - vol - té! Tu lui par - don - ne -*

F. *- ras!*
HILPÉRIC *f*
As - sez! n'ir - ri - te pas la fu - reur pa - ter -

F. *f* Tu lui pardonne_ras! *p* très accentué S'il t'en lais - se le

II. - nel - le!

F. temps, Car tu n'i-go - res pas Que, tout à cet_te

F. femme et di-ri-gé par elle Il conspi-re ta perte et compte régner

F. seul Surcesvas - tes do-mai - nes Que tes frè-res et toi te -

F. *nez de son a - ieu!*

H. *Eh! le sang n'est pas fi -*

H. *-gé dans mes vei - - nes! Qui ten - te - rait ce -*

H. *- la se - rait un hom - me mort! Va, d'un am - bi - ti -*

H. *- eux je bri - se - rai l'ef - fort!*

Moderato

Fr. *p*

Ce-la ne suf-fit pas... mes fils!..

p *cresc.*

HILPÉRIC *dol.*

Ah! Fré-dé-gon

f *dim.* *p*

H. *très doux*

de, Ou-bli-ons et nos fils et le mon

FRÉDÉGONDE *Allegro*

ad lib. *f* *p*

del.. *Allegro*

J'a-vais rai-

F. *son... tu vois bien... Mes*

F. *fils pour toi ne sont rien. Ah!*

f

F. *tu prétends m'aimer Quand de-vant toi ne comp - te Pas*

ff

F. *plus ma fier-té que ma hon - te!*

ff

F. *A - dieu!*

f *p*

F. *va! va seul a ce fes - tin*

F. *Ou tous les Leu - des, ce ma - tin, S'as - sem - blent*

fp

F. *douloureusement*
pour cé - lé - brer ta puis - san - ce! Ma place, est dans

Ped.

F. l'ombre et c'est mon des - tin De souffrir

Ped

F. chaque jour quelque nou - vel , ou - tra - ge! A

f *cresc*

F. - dieu!

HILPÉRIC

f Res

H. - te! ne pleure pas!

mf

H. Ta volon-té n'est el - le pas la mien-ne?

p *cresc.* *f*

FRÉDÉGONDE

H. Hé -
Que t'ai - je fait?

p *f*

F. - las!
H. Par -

mf *dim.*

H. - le! je t'ai - - - - me!

Rit. *dim.* *p*

Moderato

Fr. *p*

Ah! si tu dis vrai, que j'ob - tien - ne Ce que je trouve

pp

Fr. juste et que j'or - donne - rai .

Poco rit.

Fr. *(suppliante)*

Andante Ju - re - le! ju - re - le!

p

Fr. *Quasi adagio*

Maintenant mon âme est tranqui -

HILPÉRIC *ad lib.*

Quasi adagio

dim. C'est juré!

pp suivez

Ped.

très articulé et presque parlé

F. *p* *le* Tu prendras Mérowig, par ruse, en son a-si-le,

Ped.

F. Tu l'en ar-ra-cheras Pourquoi?

HILPÉRIC (épouvané)

Sacrile - - ge!

f

ff *dim.*

Ped.

F. Dieu t'arme doublement contre lui Père et roi, tu peux tout.

F. *p* Veux-tu donc ha-sarder ta cou-ronne?

p presque parlé

Fr.  *ff* *dim.* *p*

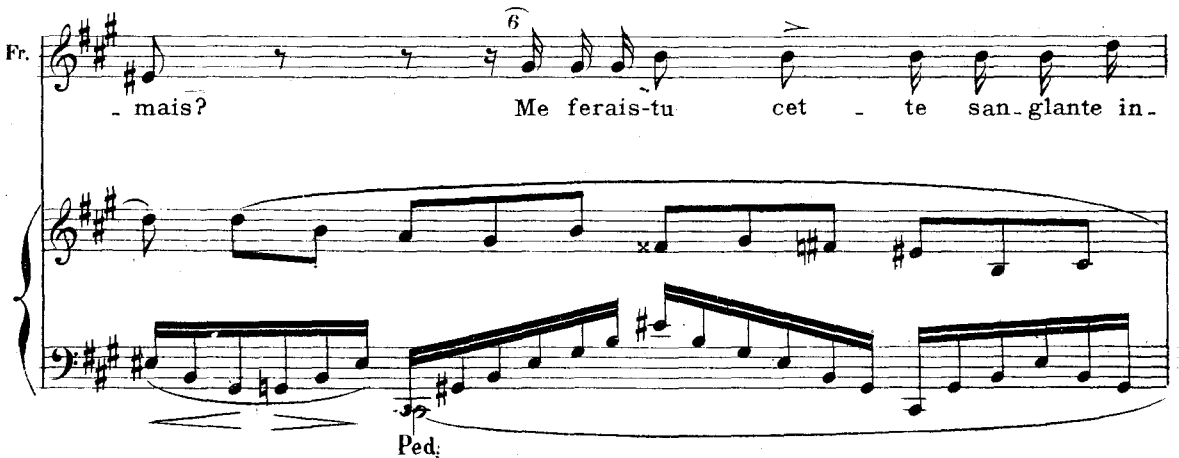
Tu le déclare_ras déchu des droits au

Ped.

Fr.  *trône* Et tu l'enfermeras dans un cloître à ja - mais! Ju - re!

Fr.  Hé_si_terais-tu si vrai_ment tu m'ai_

pp

Fr.  - mais? Me ferais-tu cet - te san_glante in_

Ped.

Fr. ju - re? *f* Mes fils aussi sont tes
 HILPÉRIC *douloureusement*
 Mon fils!

Fr. fils! ju - re!
 H. *ad lib.*
 Je le ju - re!

Allegro non troppo

Fr. *f* Ah! je t'aime ô mon noble é -

Fr. - poux! Viens dans la joyeuse as - sem - blé

Fr. Où, tout ardents de la mê - lé - e, Nos guerriers

Fr. se li - guent pour nous! Viens! en mon

Fr. cœur plein d'al - lé - gres - se Je sens s'exal - ter tout à

Fr. tour Mon a - mour,

HILPÉRIC *p* *crescendo*

A toi, ma beau - té, sans re.

pp

Fr. fier de ton i - vres - se, Mon or -

H. - tour! Ah! viens, di - -

Fr. - gueil, fort de ton a - mour

H. - vine en - chan - te - res - - - - - se!

Poco animato $\text{♩} = \text{♩}$

Fr. Mon orgueil, fort de ton a - mour!

H. En tes mains j'ab - di - que en ce jour!

f *p* *cresc.*

poco a poco string.

Fr. *Ah!*

II. *Ah! viens, belle enchan-tes -*

Andé

fp

Fr. *mon a - mour fier de ton i - vres -*

II. *- sel Rien ne m'est cher que ton a - mour!*

cresc.

f

Fr. *sel*

II. *Rien ne m'est vrai que mon i - vres -*

Fr. Mon or - gueil, mon or - gueil,
H. - se, Rien ne m'est cher,

Fr. *ad lib.* **Molto all^o**
fort de ton a - mour!
H. *ad lib.*
rien que ton a - mour!

suivez **Molto all^o** **ff**

ACTE V

SCÈNE I - L'asile de l'église S^t Martin, sur les remparts de Rouen - La limite du lieu d'asile marqué par une statue du Saint au milieu du théâtre - Petit jardin et logis de réfugiés autour du chevet de l'église.

Au lever du rideau Fortunatus en costume monacal, dans le jardin, soignant les fleurs, arrachant l'herbe.

Andantino (sans lentour)

PIANO

The musical score is written for piano in G major and 3/4 time. It begins with the tempo marking 'Andantino (sans lentour)'. The first system includes dynamics 'p' and 'm.g.', and a 'Ped.' marking. The music features arpeggiated chords in the right hand and sustained bass notes in the left hand. The second system continues with similar textures. The third system shows a more active right hand with eighth-note patterns. The fourth system concludes with sustained chords and a final cadence.

p m.g.

FORTUNATUS

doux et lié

O bienheu-reu - se so-li - tu -

pp

- del O la seu - le bé - a - ti - tu -

pp

toujours doux

- del Et combien l'on est plus joyeux i - ci Que

pp

F. dans le tu-mul-te du mon - de!

F. Un peu animé mais toujours calme
Le prince avec la

F. rei - ne, Ah! qu'ils goût - tent aus - si Dans

F. cet a - si - le saint la même paix pro - fon - de.

Poco adagio (le double plus lent)

BRUNHILDA

dolce

En cet - te pai - si - ble deme - re D'ou

MÉROWIG

dolce

En cet - te pai - si - ble deme - re D'ou

Poco adagio (le double plus lent)

pp

B. nul ne peut nous ar.ra.cher, Attendons _____ sans murmurer l'heu.

M. nul ne peut nous ar.ra.cher, At.ten.dons sans mur - mu - rer

U. - re Où Dieu re.vien.dra nous cher - cher.

M. l'heure Où Dieu re.vien.dra nous cher - cher.

B.  Laissons nos rêves nous char.

M.  A l'om - bre de la vieille é - gli - se,



B.  - mer

M.  Goûtons cette douceur ex - qui - se De ne vi - vre que pour ai - mer! —



B.  *dim.* De ne vi - vre que pour aimer! De ne vi - vre que pour aimer!

M.  *dim.* De ne vi - vre que pour aimer!



B.

M.

F. **FORTUNATUS (au fond)**
 O bienheureu - se so.li - tu - de! O la

pp

B.
 Dans cet - te pai - si - ble de -

M.
 Dans cet - te pai - si - ble de - meu -

F.
 seu - le bé - a - ti - tu - de

p

B.
 - meu - re Atten - dons sans murmurer l'heu -

M.
 re D'où nul ne peut nous ar racher At - ten - dons sans

F.
 Ah! combien l'on est plus joyeux i - ci,

B. re Bé-nie où Dieu re - vien - dra nous cher -

M. murmurer l'heu - re Où Dieu re - vien - dra nous cher -

F. plus joy - eux Que dans le tu - mul - te du mon -

B. - cher!

M. - cher!

F. - de!

mf

1
 Tout en marchant, ils sont venus en scène hors des limites de l'asile, Fortunatus reparait alors vivement, court vers eux.

BRUNHILDA

p

Fortunatus!

MÉROWIG

p

A - mi! —

FORTUNATUS

Prince! ah Dieu! prenez garde! Vous ê - tes

Poco più mosso

M. *I - ci?* *Fortunatus dit vrai!*

F. *hors de l'asile sacré!* *Poco più mosso* *Vous le sa -*

lui montrant la statue du Saint

Stringendo

F. *- vez, qui se hasarde Au delà du bon Saint Mar - tin Que vous voyez là, court vers*

F. un pé - ril cer - tain; Le pre - mier ve - nu peut l'ar - rê -

BRUNHILDA *effrayée* Rit. Tempo 1^o (Andantino)

Rentrons!

F. - ter. Prenez gar - de! Le droit de

F. Dieu s'étend sur ce jar - din, Vous y pou - vez res -

sempre p

(il s'éloigne)

F. - ter

sempre pp

SCÈNE II Prétextat paraît sur le rempart, venant de la ville.

And.^{te} con moto

mf

s

Récit *ad lib.*

MÉROWIG

mf Ah! Pré.tex.tat, mon pè - re! Mon bien cher père en

A tempo

M Christ! que nous an.non.ces - vous?

PRÉTEXTAT

p Le roi :

A tempo

p

P. *mo-dé-rant sa co - lè - re Ar - rive à St Mar - tin; il*

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has lyrics: "mo-dé-rant sa co - lè - re Ar - rive à St Mar - tin; il". The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes.

P. *veut que de - vant tous En - tre vous et lui, —*

The second system continues the vocal line with lyrics: "veut que de - vant tous En - tre vous et lui, —". The piano accompaniment continues with similar rhythmic patterns, including some grace notes and slurs.

l'oujours très mesuré

P. *— C'est l'objet de sa ve - nu - e, Son messa - ge le dit, — la*

The third system continues the vocal line with lyrics: "— C'est l'objet de sa ve - nu - e, Son messa - ge le dit, — la". The piano accompaniment is mostly silent, with a few notes in the bass line and a *pp* (pianissimo) dynamic marking in the treble clef.

(Mouvement de crainte de Mérowig et de Brunhilda)

P. *paix soit con - ve - nu - e. Ne crai - gnez*

The fourth system continues the vocal line with lyrics: "paix soit con - ve - nu - e. Ne crai - gnez". The piano accompaniment becomes more active, with a prominent bass line and treble line, including some slurs and dynamic markings.

P. rien. I - ci, vous ê - tes au pou-

dolce

P. - voir de Dieu seul. Près du

ad lib.

sf

Mérovig et Brunhilda sortent

P. Roi je fe - rai mon de - voir. Al - lez en paix!

A tempo

mf

du côté de l'église. Prétextat reste seul, songeur, comme absorbé dans quelque muette prière

sf *dim.* *sf* *dim.*

Piano introduction for Scene III. The score is in 3/4 time with a key signature of two flats. It features dynamic markings of *sf* (sforzando), *dim* (diminuendo), and *p* (piano). The music consists of chords in the right hand and a more active bass line in the left hand.

SCÈNE III — Frédégonde paraît avec une petite suite qui demeure à distance. Elle va lentement vers Prétextat.

Mod^{to} (assez lent)

Piano accompaniment for the entrance. It is marked *p* (piano) and consists of sustained chords in the right hand and a simple bass line in the left hand.

FRÉDÉGONDE

Vocal line for Frédégonde. The lyrics are "E - vé - que, je te". The music is marked *mf* (mezzo-forte) and *ironique* (ironic). It features a triplet of eighth notes at the end of the phrase.

Vocal line for Prétextat. The lyrics are "sais l'ami de ces re - bel - les, Méro - wig, Brunhilda!". The music is marked *p* (piano) and includes a triplet of eighth notes.

Vocal line for Prétextat. The lyrics are "Le Roi vient. j'ai vou - lu Te voir d'abord." The music is marked *ad lib* (ad libitum). The piano accompaniment below is marked *suivez* (follow).

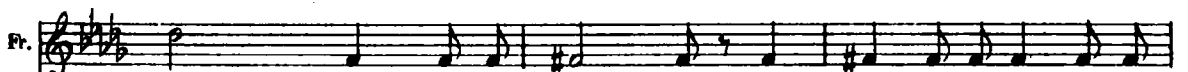
A tempo

Fr.  Quand tous se

P. *seulement*
Dieu dans mon âme a lu, Qu'il me ju - ge!

pp



Fr.  di - sent mes fi - de - les, Quand nul ne me sert à de-



Fr.  - mi, Toi seul res - tes mon enne - mi... Crois-



Fr.  moi, Gaulois, mieux vaut ma faveur — que ma hai - ne!



PRÉTEXTAT

simplement

Je ne suis l'enne - mi de person - ne!

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. It begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a descending eighth-note pattern in the bass line and a more complex rhythmic pattern in the treble line, including a half note and a quarter note.

P. La Reine n'a pas de serviteur plus fi - dé - le que

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (p) dynamic marking and continues with eighth and quarter notes. The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

P. moi. Mais quelqu'un est plus haut que la Rei - ne! le

The third system continues the vocal line and piano accompaniment. The vocal line includes a fermata over the word 'moi.' and then continues with eighth and quarter notes. The piano accompaniment features a prominent melodic line in the treble clef, marked with a forte (f) dynamic.

FRÉDÉGONDE

à part

L'in - so - lent!

Roi! A - près Dieu!

The fourth system features a vocal line and a piano accompaniment. The vocal line is in a soprano clef and includes a fermata over the words 'L'in - so - lent!'. The piano accompaniment is in a grand staff and includes a piano (p) dynamic marking and a complex melodic line in the treble clef.

Fr. *p* *cresc.*
 Oui! le maî - tre t'écou - te Quelquefois!.. Mieux vau -
 Un peu animé
pp

Fr. - drait t'écarter de ma rou - te Si tu de - vais lui parler contre

Fr. *d'une voix brève*
 moi! Bien! Mérowig est
 PRÉTEXTAT
 Je lui par - le se - lon le devoir et le droit
p

Fr. là! *f* Il en sorti -
cresc.
 P. Dans un saint lieu d'asile In - vi - o - la - ble!
fp

Fr. [^]
- ral

S'il en sort, Ce se - ra li - brement pour al - ler par la vil -

cresc.

Fr. *à part*

Pour al - ler au cloître!.. à la

- le

f *p*

Fr. *à Prétextat* *f*

mort.... Qu'il vienne! é - pargnous -

Fr.

nous tout discours — i - nu - ti - le! (Prétextat sort)

f *f* *p*

SCÈNE IV.

Un peu plus lent

avec rage

FRÉDÉGONDE

Oui, pour lui le cloître et bientôt la mort! Pour

el - le, qui me brave Et me méprise, es - cla - -

- - ve Je la veux à mes pieds, pri - son - nière à ja -

suirez

A tempo (Moderato)

- mais!

SCENE V— Entrée du Roi avec une suite d'Evêques, de clercs et de Leudes. En même temps, rentrée de Mérowig et de Brunhilda qui restent dans les limites de l'asile Fortunatus et Pretextat venus avec eux se tiennent entre les deux groupes, devant l'image de S^t Martin.

Allegro

f

sempre

marcato

più f

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various intervals and accidentals. The bass clef contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef has a melodic line with accents and slurs. The bass clef has a rhythmic accompaniment. A dynamic marking *ff* is present in the middle of the system.

Third system of musical notation. The treble clef has a melodic line with a descending slant. The bass clef has a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef has a melodic line with chords. The bass clef has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The treble clef has a melodic line with chords. The bass clef has a rhythmic accompaniment of eighth notes.

Sixth system of musical notation. The treble clef has a melodic line with chords. The bass clef has a rhythmic accompaniment of eighth notes. A dynamic marking *sempre ff* is present in the middle of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with more complex melodic and harmonic structures.

Third system of musical notation, starting with a measure marked '8'. It features a prominent melodic line in the right hand and a steady accompaniment in the left hand.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, showing a change in texture with more sustained chords and melodic fragments.

Sixth system of musical notation, concluding the page with sustained chords and a final melodic phrase. The system ends with a double bar line and a key signature change to three flats.

And^{te} (sans lenteur)HILPÉRIC allant vers le lieu d'asile *dol.*

Je te veux é - par - gner toute pa -

mf *dim* *p*

- mè - re Et pourtant tu t'es ré - vol - té Contrema juste vo - lon -

- té!.. J'at - tends de toi d'a - bord un re - pen - tir sin -

MÉROWIG *p* *ad lib.*

Je m'in - cline, ô mon père, Devant votre sa -

- cè - re

pp *p*

M.

mains! Je reste entre les mains de Dieu qui

poco a poco cresc.

M.

me pro - tè - - - - ge!

f

ff

HILPÉRIC

Dieu me gar - de d'un sa - cri -

p

f

p

II.

- lè - ge! Sois li - bre de ve - nir ou de ne pas ve -

II. *p*

- nir. Ré - fle - chis ce - pen - dant, et songe a l'a - ve -

BRUNHILDA *bas à Merowig.*

L'ave - nir, c'est la mort peut ê - tre

FRÉDÉGONDE

bas au Roi

Ne faiblis pas!

II. - nir!

B. N'o - bé - is pas! N'o - bé - is pas!

Fr. Ne faiblis pas!

Entrant dans l'enceinte de l'asile, avec une douceur perfide

HILPÉRIC

Je ne suis plus ton maî - tre Je ne suis que ton

Il va vers Mérowig *ad lib.*

H. *pè - re* *Embras - se -*

cresc. *suirez*

BRUNHILDA

Ju.das!

H. *a tempo* *dol.*

- moi *Don - ne moi la*

a tempo *dol.*

a tempo

H. *main* *Sors de cette en - cein - te,*

MÉROWIG

All^o moderato

Si je me sou - mets

H. *p* *Viens!*

accel. *All^o moderato*

M. *Que me promet - tez - vous ?*

HILPÉRIC *solennellement avec hypocrisie*

Mon

II. *fils, je te pro - mets De n'o - bé - ir qu'à la vo - lon - té*

p *poco sf*

II. *sain - te Que Dieu m'expri - me - ra; De*

poco sf *p*

II. *fai - - re seu - le - ment ce qu'il dé - ci - - de -*

pp

Più all^oBRUNHILDA *avec raillerie*

La pa - role est ha - bile et va - gue la pro -

H. - ra .

Più all^o

B. mes - sel

FRÉDÉGONDE

avec colère

Femme, o - ses-tu dou - ter quand s'en - ga - ge le

hautaine et méprisante

B. Femme, o - ses-tu par - ler quand je suis de - vant

Fr. Roi?

H. *ff*
 . toi? O tra - tres . . .

Fr. *ff*
 O mi - sé - ra . . .

cresc.

B. *ff*
 - - - - - se!

Fr. *ff*
 - - - - - ble!

ff

HILPÉRIC *mf* *dim.*
 Viens! suis - moi!

PRÉTEXTAT
 Dieu ne peut con - seil - ler au Roi que la jus .

rit. *a tempo all^o*

P. *a tempo all^o*

- ti - ce Et le par - don.

cresc.

MÉROWIG

f

Que sa vo - lon - té sac - com - plis - - -

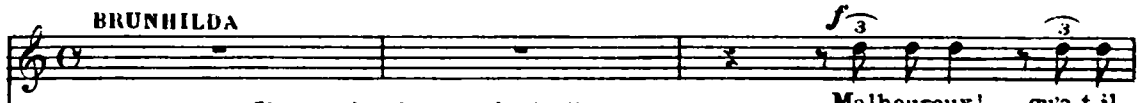
ad lib.

M. *ad lib.*

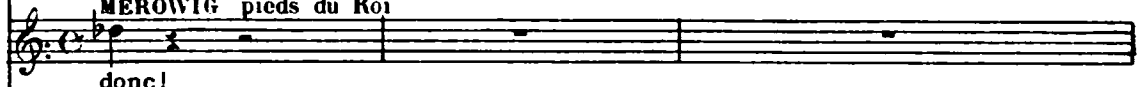
- sel O mon père, ju - gez - moi

All^o animato

BRUNHILDA

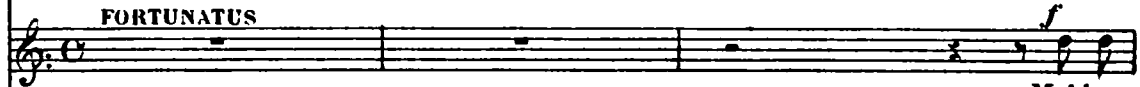
Il sort des limites de l'asile et se jette aux
MÉROWIG pieds du Roi

Malheureux! qu'a-t-il

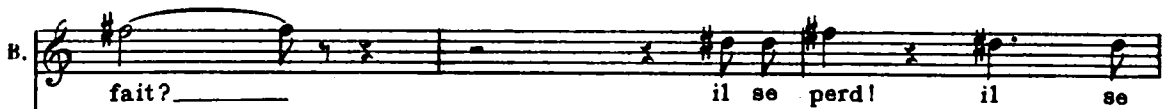
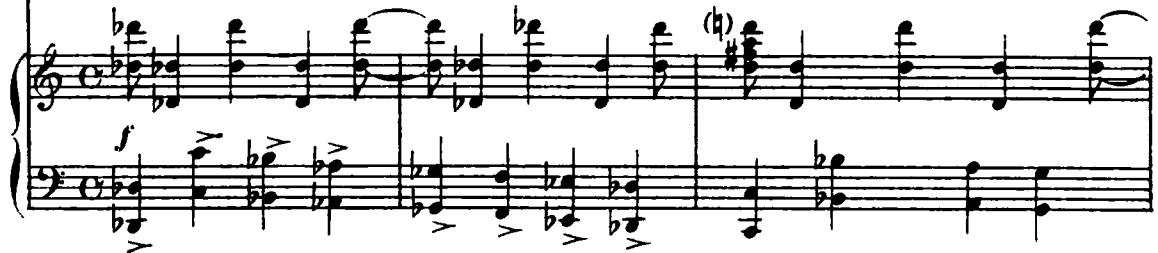


donc!

FORTUNATUS



Malheu.

All^o animato

fait? _____

il se perd! il se

FRÉDÉGONDE

Le voilà sous tes pieds!

Par.ri.

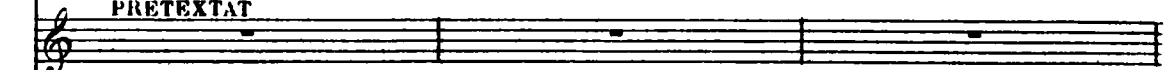


-reux! _____

Qu'a-t-il-fait? _____

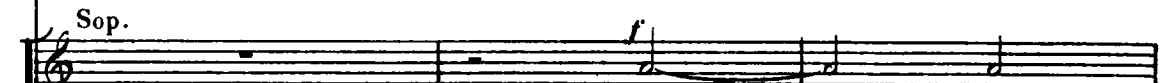
il se

PRÉTEXTAT



Sop.

Qu'a _____ t-il



Cont.

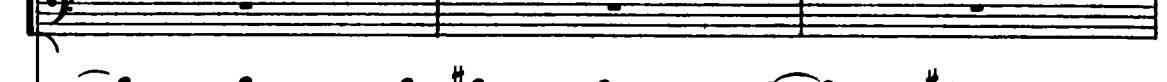
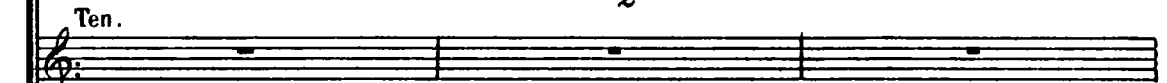
Qu'a _____ t-il



Ten.



Bas.



B. li - - - vre! Il se perd! _____

Fr. cide, il rê_vait de verser tout ton sang! Frappe-le sans pi-

F. li - - - vre! Il se perd! _____


P. Roi; pro - nonce à pré - sent!

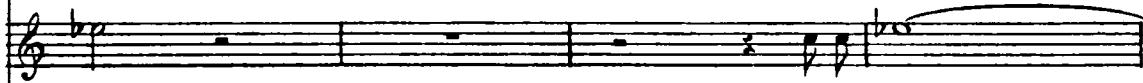
fait? _____


fait? _____

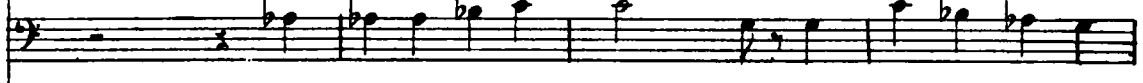
f Roi, pro - nonce à pré -

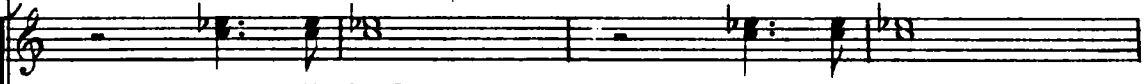
f Roi, pro - nonce à pré -

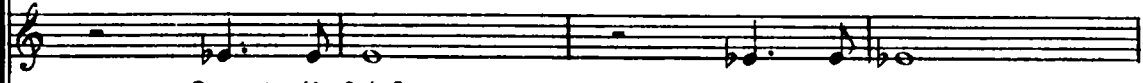
B.  Il se li - - - vre! malheureux! _____

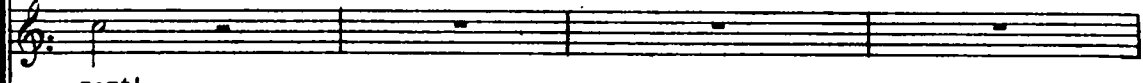
Fr.  - tié! Frappe - le! _____

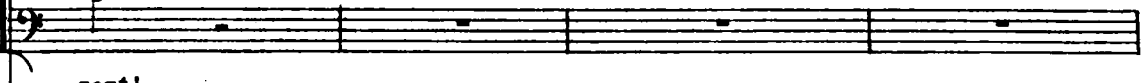
F.  Il se li - - - vre malheureux! _____


P.  Ju - rez sur le Saint Li - vre Que vous pro - non - ce.

 Qu'a-t-il fait? il se perd!

 Qu'a-t-il fait? il se perd!

 - sent!

 - sent!



B. qu'a-t-il-fait? _____

Fr. Sans pi-tié! _____

F. qu'a-t-il fait? _____

P. rez sans nul res-sen-ti-ment!

Il se li - - - vre

Il se li - - - vre

Roi, _____ prononce à pré-

Fr. *Roi, — prononce à pré - sent! — Roi! — pro -*

F. *Roi, — prononce à pré - sent! — Roi! — pro -*

P. *Roi, — prononce à pré - sent! — Roi! — pro -*

Roi! — pro -

Roi! — pro -

- sent! — Roi! — pro -

1^{re} Basse *Roi, — prononce à pré - sent! — pro -*

2^e Basse *Roi! — pro -*

The piano accompaniment at the bottom of the page consists of two staves. The right hand features a series of chords, many of which are marked with a flat sign (b) and a double flat sign (bb). The left hand provides a bass line with similar chordal structures, including a (b)2 marking. The overall texture is harmonic and supports the vocal lines.

BRUNHILDA *Un peu moins vite**ff*

Ah! _____



- nonce à pré-sent! _____



- nonce à pré-sent! _____



- nonce à pré-sent! _____



- nonce à pré-sent! _____



- nonce à pré-sent! _____



- nonce à pré-sent! _____

Basses



- nonce à pré-sent! _____

*Un peu moins vite**ff**ff*

NILPÉRIC

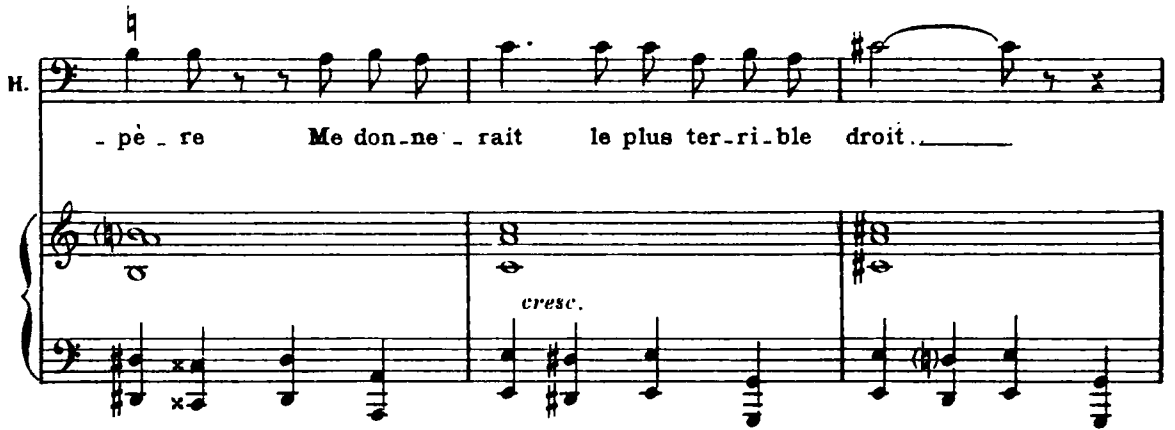
f
E - vê - ques et doc -

ff *dim.* *p ma pesante*

II. - teurs, de vous en ce mo - ment J'at - tends le di - vin ju - ge -

II. - ment! Ce fils a mécon - nu son pè - re! Ce su -

II. - jet a tra - hi son roi! Ce for - fait qui me dé - ses -

H. 

- pè - re Me don - ne - rait le plus ter - ri - ble droit . . .

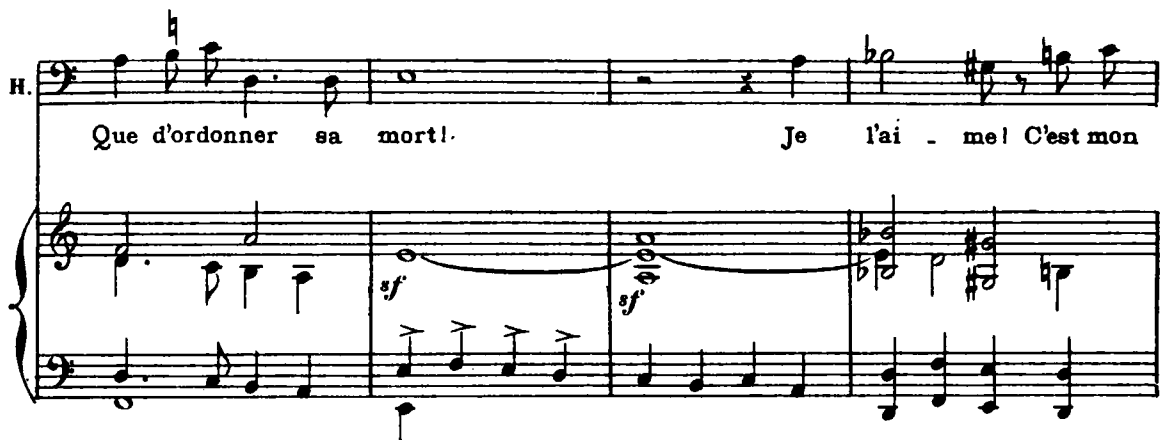
cresc.

avec une douleur feinte

II. 

Mais ma peine est trop grande et ce se - rait l'ac - croî - - tre

p

H. 

Que d'ordonner sa mort! . . . Je l'ai - me! C'est mon

sf

H. 

fils! . . . Dis - po - sez de son sort: . . . Di - tes ce que dit

BRUNHILDA

Ah! l'in -
 Dieu! le par - don... ou le cloi - - tre

The musical score for Brunhilda consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics "Ah! l'in - Dieu! le par - don... ou le cloi - - tre". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *sf* and *f*.

- fa - - - me!

The musical score for Brunhilda continues with a vocal line and piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics "- fa - - - me!". The piano accompaniment is written in a grand staff and features a complex rhythmic pattern with many sixteenth notes, including dynamic markings such as *p*, *f*, and *mu*.

FRÉDÉGONDE à la fois pressante et menaçante, aux évêques.

Par.lez, par - lez — se-lon mes vœux! Malheur à

The musical score for Frédégonde consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics "Par.lez, par - lez — se-lon mes vœux! Malheur à". The piano accompaniment is written in a grand staff and features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *f* and *mu*.

qui n'aura pas fait ce que je veux!

3 accel.
 cresc.

The musical score for Frédégonde continues with a vocal line and piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics "qui n'aura pas fait ce que je veux!". The piano accompaniment is written in a grand staff and features a complex rhythmic pattern with many sixteenth notes, including dynamic markings such as *cresc.* and *3 accel.*

Di - tes ce que dit Dieu! —

Andante

f *p* *pp*

BRUNHILDA avec dérision

Dieu!

PRETEXTAT

Le par - don! —

p *pp*

Les EVÊQUES Coryphées basses

Le cloi - - - tre!

f *pp*

Même mouv^t

chaque note bien marquée

les E. *sempre f*

Du si - cle qu'il soit sé - pa - ré. Qu'il ail - le dans un prieu -

Même mouv^t

pp

les
E.

- ré, Déchu du trô - ne, ton-su - ré, Pleu - rer sa faute irré - pa -

les
E.

- ra - ble! Qu'il meu - re de tous i - gno - ré, Mi - sé - ra - - -

Sans presser
BRUNHILDA

mf

Grâ - - - cel! Grâ - - - cel!

FORTUNATUS

mf

Grâ - - - cel Grâ - - - cel!

les
E.

- ble!

Sans presser

p

B
 Roi! fai - - tes grâ - - - ce!

FORTUNATUS
 Roi! fai - - tes grâ - - - ce!

FRÉDÉGONDE à Brunhilda

Or - gueilleuse, à pré - sent te voi - là sous ma

Sop.

Cont. *mf*
 Grâ - - - ce! Grâ - - - ce!

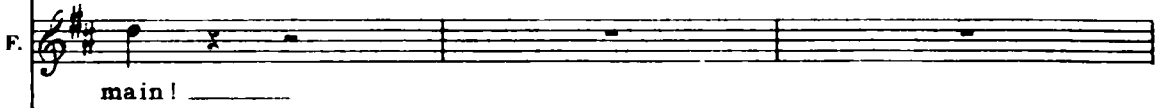
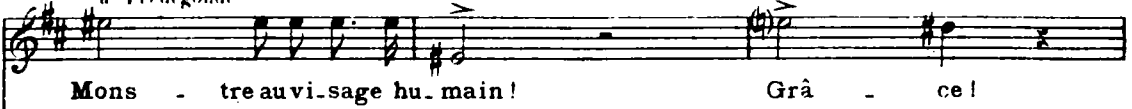
Ten.

Basses *mf*
 Grâ - - - ce! Grâ - - - ce!

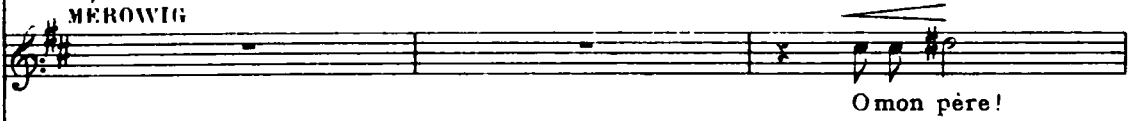
BRUNHILDA

à Frédégonde

au Roi



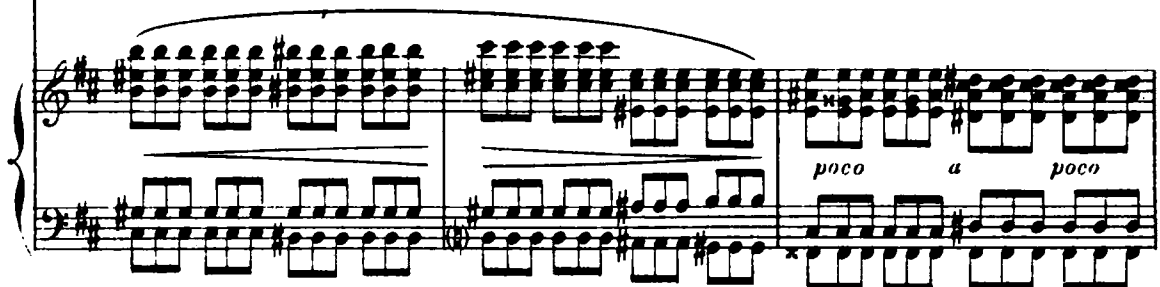
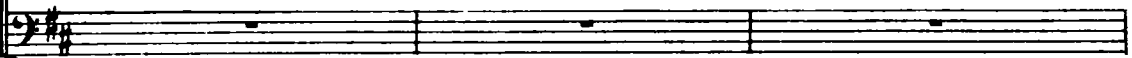
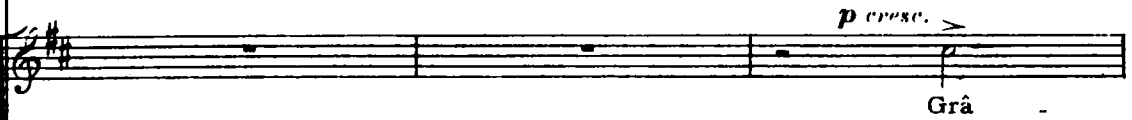
MÉROWIG



FORTUNATUS



LE ROI



S. Grâ - ce! Grâ - ce! Grâ - ce!

A. Dieu l'a dit!

T. Avez-vous vrai_ment voulu ce_la!

B. Grâ - ce! Grâ - ce! Grâ - ce!

F. Dieu l'a

Cl. - ce! Grâ - ce! Grâ - ce! Ah!

B. - ce! Grâ - ce! Grâ - ce! Ah!

P. *crescendo*

A musical score for voice and piano. The score is written in G major and 3/2 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ah", "O mon père,", "dit!", and "Grâ - cel". The piano part includes dynamic markings such as *f* (forte) and *p* (piano). The score is divided into two systems. The first system contains the vocal line and the first four staves of the piano accompaniment. The second system contains the vocal line and the last two staves of the piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in a soprano or alto clef. The piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are placed below the vocal line. The page number 305 is in the top right corner. The page number 29 is in the bottom right corner.

R.
Ah

M.
O mon père,

H.
dit!

Grâ - cel

Grâ - cel

Grâ - cel

Grâ - cel

8

f p

Allegro

R. *p*
Fai - tes-nous grâ - - - ce!

M. *p*
Fai - tes-moi grâ - - - ce!

FORTUNATUS *p*
Fai - tes-lui grâ - - - ce!

PRETEXTAT *f*
s'interposant *f*
Vous

f *p*
Allegro

P. tous que voi - là! Roi! doc -

f *p*
f

P. - teurs de l'E-gli-se ro-mai-ne Ah!

p

P. *quelle in - con - ce - va - ble haine E - ga - re vo - tre ju - ge -*

P. *- ment Et vous fait tout à coup faus - ser vo - tre ser -*

Poco rit.

Suivez *sf*

A tempo

P. *- ment! Vous ve - nez de - vant nous les mains plei - nes de grâ - ces*

A tempo

f *p*

P. *Sous le vê - te - ment des a - gneaux*

P.  *Com - me vos de - hors, vos dis - cours sont faux; Vous n'ê - tes que des loups ra - pa -*

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "Com - me vos de - hors, vos dis - cours sont faux; Vous n'ê - tes que des loups ra - pa -". The piano accompaniment includes triplets and various rhythmic patterns.

FORTUNATUS

Grâ - - ce! Grâ - - ce!

- ces!

Grâ - - ce! Grâ - - ce!

Grâ - - ce! Grâ - - ce!

Grâ - - ce! Grâ - - ce!

Grâ - - ce! Grâ - - ce!

The second system of music is for the character Fortunatus. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Grâ - - ce! Grâ - - ce! - ces! Grâ - - ce! Grâ - - ce! Grâ - - ce! Grâ - - ce! Grâ - - ce!". The piano accompaniment features sustained chords and rhythmic accompaniment.

P. *f* A - na - thè - me sur toi, Roi qui te ris de

P. Dieu! A - na - thè - me sur vous, in -

Sop. *f* Grà - ce!

Ten. *f* Grà - ce!

P. - di - gne pasteur d'â - mes! A - na - thè - me sur toi, Reine

f Grà - ce!

f Grà - ce!

FREDÉGONDE

Vieillard

P. *f*
 aux des-seins in-fâ-mes Qui sè-mes le par-

F. Ah! tu sau-
 -ju-re et le-crime en ce lieu

BRUNHILDA

Rit.

f
 Prison-niers! sé-pa-rés pour tou-
 -ras le prix de ton au-da-ce!

MÉROWIG

Rit.

f
 Prison-niers! sé-pa-rés pour tou-

Andante (comme précédemment)

R. - jours !

M. - jours !

FORTUNATUS

Grâ - ce ! Grâ - ce ! Fai - tes - lui

LES ÉVÊQUES

ff

Du si - cle qu'il soit sé - pa - ré ! Qu'il

f Grâ - ce ! Grâ - ce ! Fai - tes - lui

f Grâ - ce ! Grâ - ce ! Fai - tes - lui

f Grâ - ce ! Grâ - ce ! Fai - tes - lui

f Grâ - ce ! Grâ - ce ! Fai - tes - lui

Andante (comme précédemment)

f

ff

H. Grâ - ce grâ - ce

ff

Fr. Dieu l'a dit

ff

M. Grâ - ce grâ - ce

ff

F. grâ - ce! Grâ - ce grâ - ce

ff

Ti. Dieu l'a dit

ff

P. A - na - thè - me sur vous!

les
E. ail - le dans un pri - eu - ré! Qu'il meu - re de tous i - gno -

ff

grâ - ce! Grâ - ce grâ - ce

ff

grâ - ce! Grâ - ce grâ - ce

ff

grâ - ce! Grâ - ce grâ - ce

ff

grâ - ce! Grâ - ce grâ - ce

ff

dim.
 R. Fai - tes - lui grâ - ce!

Fr. Dieu l'a dit!

dim.
 M. Fai - tes - lui grâ - ce!

dim.
 F. Fai - tes - lui grâ - ce!

H. Dieu l'a dit!

Largement

P. Roi qui te ris de

Fr. ré, mi - sé - ra - ble!

dim. Fai - tes - lui grâ - ce!

dim. Fai - tes - lui grâ - ce!

dim. Fai - tes - lui grâ - ce!

dim. Fai - tes - lui grâ - ce!

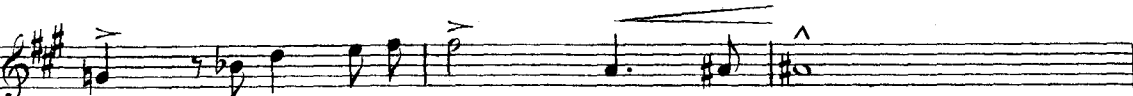
dim.


FRÉDÉGONDE

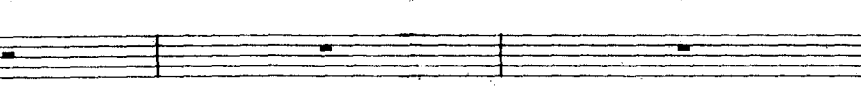
Pas de grâce au cou.
 Pas de grâce au cou.
 Dieu, Roi par-jure et cou-pa-ble!


BRUNHILDA

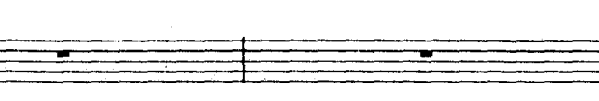
Monstre au vi-sage hu-
 -pa-ble, Qu'il soit mi-se-ra-ble!
 Monstre au vi-sage hu-
 -pa-ble, Qu'il soit mi-se-ra-ble!
 Dieu te pu-ni-ra de-

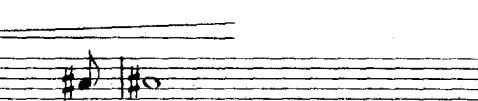
B.  *main A toi l'éter-nel a - na - thè -*


M.  *main A toi l'éter-nel a - na - thè -*

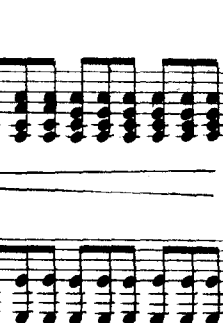
P.  *main!*

 *Fai - tes - lui grâ -*



 *Fai - tes - lui grâ -*





B
- mel

FRÉDÉGONDE
Pas de grâce au cou.

M.
- mel

FORTUNATUS
Roi qui te ris de Dieu, Roi parjure et cou-pa - ble!

HILPÉRIC
Pas de grâce au cou.

P.
Roi qui te ris de Dieu, Roi parjure et cou-pa - ble!

- cel

- cel

fp

B. *ff*
 Monstre au visage hu - main, A toi l'é - ter -

Fr. - pa - ble, qu'il soit mi - sé - ra - ble! En - fin, les voi -

M. *ff*
 Monstre au visage hu - main, A toi l'é - ter -

F. Dieu te pu - ni - ra de - main! Ah! sur toi l'é - ter -

II. - pa - ble, qu'il soit mi - sé - ra - ble!

P. Dieu te pu - ni - ral _____

Empty musical staves for strings and woodwinds.

cresc.
 Piano accompaniment with *vel.* marking.

poco allarg.

B. *nel a - na - thè*

Fr. *- là, les voi - là sous ma*

M. *- nel a - na - thè*

F. *nel a - na - thè*

P. *A - na - thè*

Ahl pi - tié, grâ

Ahl pi - tié, grâ

Ahl pi - tié, grâ

Ahl pi - tié, grâ

poco allarg.

Più mosso quasi all.^o mod.^o

B. *- me!*

Fr. *au Roi qui paraît hésiter*
Cou - ra - ge! Souviens-toi de l'ou -

M. *- me!*

F. *- me!*

P. *- me!*

Les EVÊQUES *f* *^* *^* *^* *^* *^* *^* *^* *^*
Qu'il ail - le dans un pieu - ré Qu'il

- cel

- cel

- cel

- cel

fp *fp>*

Fr. *tra - gel! Souviens-toi de l' affront avec violence.*

H. *Ja -*

les E. *meu-re de tous i - gno - ré!*

f Pi - tié! - Pi - tié! -

f Pi - tié! - Pi - tié! -

f Pi - tié! - Pi - tié! -

f Pi - tié! - Pi - tié! -

Les soldats font un mouvement vers Mérowig.

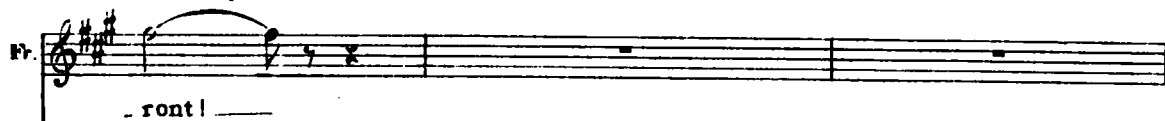
Accelerando

Fr. *ff ad lib.* Ah! — mes fils rè-gne -

le R. *- mais!*

ff suivez

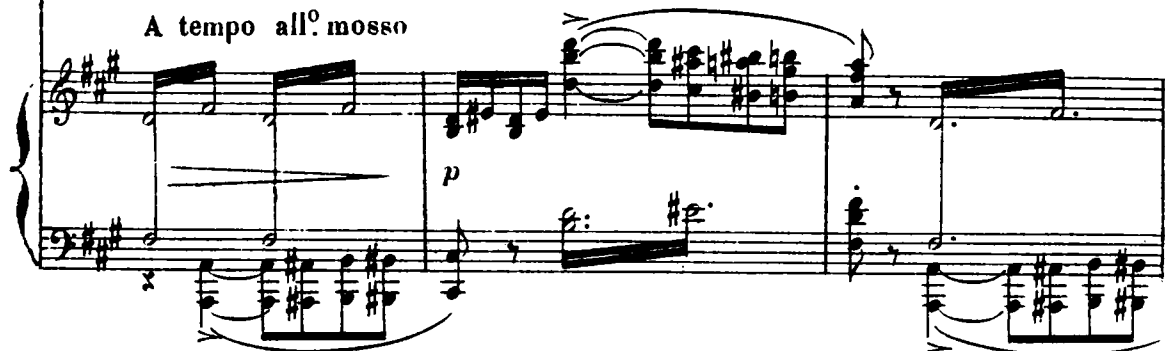
A tempo all^o mosso

F. 

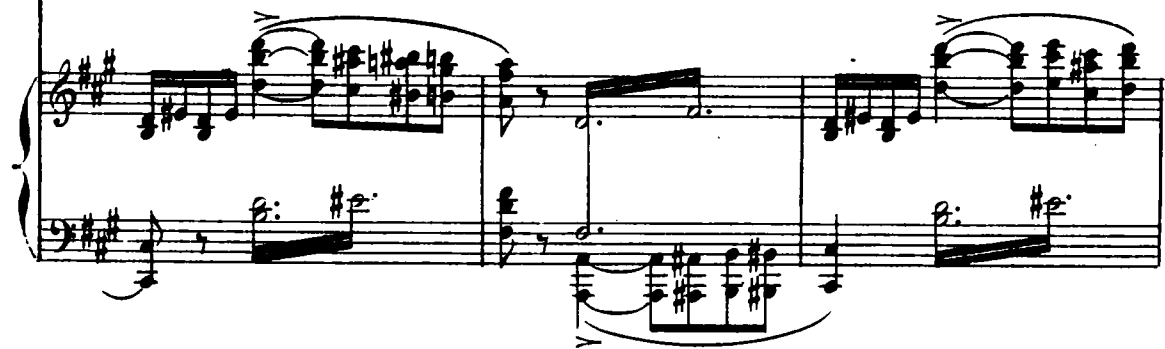
MÉROWIG avec exaltation

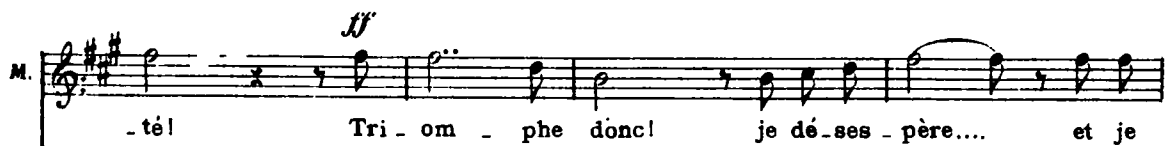
Ma rà - tre! tu m'as pris mon

A tempo all^o mosso



M. 



M. 



BRUNHILDA *ff*

Ah! ————— Il se frappe de son couteau de guerre. Jetant son arme ensanglantée aux
ad lib.
 meurs! Triomphe

FORTUNATUS

ff Ah! —————

PRÉTEXTAT

ff Ah! —————

Sop. et Cont.

ff Ah! —————

Tén.

ff Ah! —————

Basses

ff Ah! —————

Stringendo

ff

pieds de Frédégonde.

Molto all^o

Il tombe mourant; Brunhilda le reçoit dans ses bras. Joie

en ta cruau - té!

ff *fff*

cruelle de Frédégonde.

8