

LA BURGONDE

OPÉRA

en quatre Actes et cinq Tableaux

DE

Emile BERGERAT & Camille SAINTE-CROIX

Musique de

PAUL VIDAL

Partition Chant et Piano

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Paul Vidal

LA BURGONDE

OPÉRA EN QUATRE ACTES

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le 23 Décembre 1898

Direction de MM. BERTRAND et GAILLARD

DISTRIBUTION:

ILDA, otage Burgonde	SOPRANO DRAMATIQUE	M ^{me} BRÉVAL
PYRRHA, favorite d'Attila	CONTRALTO	— HÉGLON
RUTH, femme de la suite d'Attila	MEZZO-SOPRANO	— A. SAUVAGET
GAUTIER, otage d'Aquitaine	FORT TÉNOR	M ^{me} ALVAREZ
ATTILA, roi des Huns	BASSE CHANTANTE	— DELMAS
HAGEN, otage de Worms	BARYTON	— NOTÉ
ZERKAN, écuyer du roi de Worms	TÉNOR LÉGER	— VAGUET
BÉRIKH, chef de la Horde Noire	BARYTON	— BARTEF
UN VIEIL ARVERNE	BARYTON	— DOUAILLER

GUERRIERS HUNS, PAYSANS GAULOIS, GARDES, ESClAVES ET PRISONNIERS

FEMMES DE LA SUITE D'ATTILA, FEMMES ARVERNES, EScLAVES, &c

Mise en scène de M^{me} GAILLARD

Ballet réglé par M^{me} HANSEN

Chef d'orchestre, M^{me} PAUL TAFFANEL

Chef du chant, M^{me} ALFRED BACHELET

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LA BURGONDE

OPÉRA EN 4 ACTES

Poème de

ÉMILE BERGERAT

et

CAMILLE de SAINTE-CROIX

Musique de

PAUL VIDAL

PRÉLUDE

Maestoso

(¹) d'après une mélodie populaire borgnoise.

Poco più mosso

Musical score for piano, three staves. Measure 1: Treble staff, 8th note chords; Bass staff, eighth-note patterns. Dynamics: *ff*, *dim.*, *p*, *mf*. Measure 2: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *f*, *mf*. Measure 3: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Measure 4: Treble staff, eighth-note chords; Bass staff, eighth-note patterns.

Musical score for piano, three staves. Measure 5: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *p*. Measure 6: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *mf*. Measure 7: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Measure 8: Treble staff, eighth-note chords; Bass staff, eighth-note patterns.

Musical score for piano, three staves. Measure 9: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *p*. Measure 10: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *pp*. Measure 11: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *pp*. Measure 12: Treble staff, eighth-note chords; Bass staff, eighth-note patterns.

Tempo Iº maestoso

Musical score for piano, three staves. Measure 13: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *p*. Measure 14: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *p*. Measure 15: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *fp*. Measure 16: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *f*.

Animato

Musical score for piano, three staves. Measure 17: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *f*. Measure 18: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *cresc.*. Measure 19: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Measure 20: Treble staff, eighth-note chords; Bass staff, eighth-note patterns.

8-

RIDEAU

Musical score for piano, three staves. Measure 21: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *ff*. Measure 22: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Dynamics: *fp*. Measure 23: Treble staff, eighth-note chords; Bass staff, eighth-note patterns. Measure 24: Treble staff, eighth-note chords; Bass staff, eighth-note patterns.

ACTE I

PREMIER TABLEAU

Une clairière dans une forêt de l'Orléanais. À travers les profondeurs du sous-bois, on aperçoit les chariots et les tentes des guerriers, leurs pares de chevaux et de bœufs. À droite, la tente d'ATTILA et celles de ses femmes. À gauche, la tente de HAGEN et celle de GAUTIER. Au lever du rideau les tentes sont closes.

Le jour décline.

SCÈNE I

Allegro moderato

SOPRANI et CONTRALTI

CHŒUR
Dans la coulisse

p

Sors de ton

Allegro moderato

(HAGEN est assis devant sa tente, le front entre ses poings)

PIANO

(Musique dans la coulisse)

rêve — é — a bleu — is — — sunt

Tout i - - ei -

S.
c.

- bas re - dit la gloi - - - - -

8

S.
c.

re De ton é - ter - nel le vie -

S.
c.

toi - - - - - re. 0

S.
c.

Maître! 8 0 Tout - Puis -

s.
c.

8

8

- sant!

s.
c.

HAGEN (le poing levé vers la tente d'ATTILA)

Meno mosso *f* *b2*

At - ti - la! C'est le prix de ton œuvre sau-

Meno mosso

fp (Orchestre)

p *fp* *p*

p *b2* *b2* *3* *3*

- vagel.. Aux mondes proster - nés devant toi chaque jour, Tu demandes en

fp *p* *fp*

H.
 vain des pa - ro - les d'a - mour: _____ Il ne mon - te vers


H.
 toi que des chants d'es - cla - va - ge!


(ZERKAN paraît au fond de la clairière. Il s'avance vers HAGEN en promenant autour de lui des regards inquiets)

ZERKAN

p

Ha - - gen!

(Surpris, il lève la tête et reconnaît l'envoyé de son père)

p

Zerkan!

H.


ZERKAN

Pour t'appren_dre ton

H.


z. sort, sans trè... ve j'ai fait rou... te... Nul... ne nous é...

HAGEN

Appro... che

(s'approchant) 3
z. - cou... te?.. Le Roi de Worms... Est mort!..

H. Mon pè... re?..

All. mod. Tempo I.(Il se lève avec un
geste douloureux) *ff*

H. Mon pè... re!

All. mod. Tempo I.

Allegro moderato

ZERKAN

f

Viens! _____ Ta desti _ née est bel _ le!

z.

Las du joug d'At _ ti _

z.

la _____ par ton

Z. père ac - cep - té

Z. Tout un peu - - ple tap - pel - - -

Z. le Worms se sou -

Z. lève Au - eri

de „Li - ber - té!“

(HAGEN reste silencieux et baisse la tête)

ZERKAN *p*

Tu - re - en - - les?

HAGEN *f*

Au nom du serment qui me li - - - - -

ff

Animato ($\text{d}=\text{o}$)

ZERKAN (à part) (haut)

Que dit-il? Ton serment?

Venux-tu que je l'ou -

Animato ($\text{d}=\text{o}$)

Préte_x_te vain! Quelque at_trait mer_viel.

bli - - - e!... Tais - toi!

z.

leux Te re - tient sans doute en ees

fp

Animez

z.

lieux? _____

Animez

ff

Moderato

HAGEN (haletant)

Lorsque At _ ti _ la je _ ta ses hor _ des sa_ gu _ .

All' mod^{to}

p *pp*

dim.

II. nai _ _ res Sur les Gau _ _ les, trois

b 8

II. rois, en leurs préli _ mi _ nai _ res, Lui fi _ rent ac _ cep _

b 8

II. ter contre un pac _ _ te loy _ al Trois o _ .

b 8

H.

ta - ges de sang roy - al;

8

b8

H.

En é_change il pro - mit sauvegar - de cer - tain - ne.

f

mf

p

ZERKAN

Toi le pre - mier,

fp

mf

Z.

ton pè - re te cé - da.

HAGEN

Puis, vint Gau.

fp

mf

fp

B. *tier, cé dé par le roi d'Aqui tai ne, En*

B. *fin, le roi Bur-gonde offrit sa fille, Il*

ZERKAN, narquois.

B. *da!... Même rang, même exil,*

Z. *jeunes se frater nel le...*

All^r Tempo I^r

HAGEN



Ignores-tu que, dès le premier jour, Un impla-

All^r Tempo I^r

3 3 3 3 3 3 3 3 3 3 3 3

fp



-able amour Pour il - da si jeune et si bel - le, Nous



a, Gautier et moi, faits ri - vaux sans re -

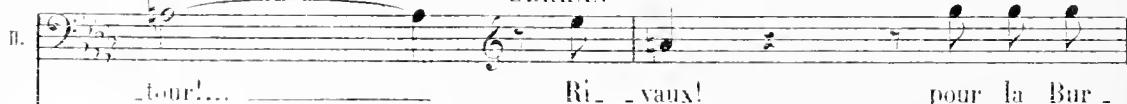
f

fp

fp



ZERKAN



tour!... _____

Ri - vaux!

pour la Bur -

f

ff

f



z. gon - - - de!

HAGEN
doux

Devant ma tris - tes - se pro - fon - de, Elle é -

ll. - tait le sou - rire elle é - tait la beau -

ll. - té! Elle enchan-tait no - tre capaï vi - té! ...

(♩=♩)

ZERKAN

**Allegro**

HAGEN

(♩=♩) le double plus lent



(♩=♩) le double plus lent



ZERKAN

Qu'espè - res-tu done?



H.

H.

ZERKAN

H.

2.

H.

lutte où Zer - kan te se - con - de,
fp
 Si, vain - queur de Gau-tier, tu ra-vis la Bur-

- gon - - - de, - de rap-pe-le -

rai ton de voir, Prince Franck,

7.

(d = d)

Et te ramènerai vers ton peuple, à ton

(d = d)

f p

f

(on entend des rumeurs dans la forêt)

7.

Rang.

HAGEN

C'est bien! Ces rumeurs annoncent le Maî - tre, Bien -

TROMPETTES dans la coulisse 2^e Groupe f 3

1^{er} Groupe f 3

sp

sp

II.

tôt Atti-la va pa-raî - - tre!.. Il faut nous sé-pa -

sp

sp

ZERKAN

O-ta-ge d'Atta - la, Es-pè - re! le moment venu...

- per...

dim.

pp

σ

ZERKAN disparaît derrière les tentes des femmes.

je serai là!...

Moderato

dim.

m.d.

md.

pp

dim.

HAGEN

très expressif

Oui, — tondoux re - gard chaste et gra - ve,

And^{te} mosso

pp

H. O chère Il - da, quand dé - clie - ne le jour, C'est la pro -

fp

H. mes - - - se qui me fe - ra ton es - cla - ve,

fp

H. C'est l'es - poir d'être aimé qu'il faut

fp

p *dim.*

rit. a Tempo Il entre sous sa tente.

— à mon a - mour! rit. a Tempo

pp

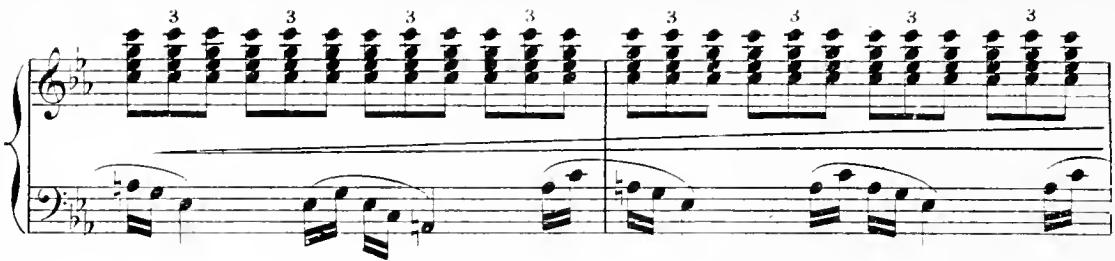
SCÈNE II

PYRRHA sort de la tente d'ATTILA,
 ILDA, RUTH, les femmes sortent de leurs tentes;
 entrent des esclaves et des gardes.

Allegro

PIANO

The musical score consists of five systems of piano music. The first system starts with a forte dynamic (f) and features a bass line with eighth-note patterns and treble clef chords. The second system continues with eighth-note chords. The third system begins with a treble clef and eighth-note chords. The fourth system shows a transition with sixteenth-note patterns. The fifth system concludes with a dynamic instruction "CPESCA." The score is written in common time, with a key signature of one flat (B-flat). Measures are grouped by vertical bar lines and some horizontal bar lines. Measure numbers are indicated above the staff in some measures.



RUTH (allant à PYRRHA)

Ruth (allant à Pyrrha) enters. The piano part consists of eighth-note chords. The orchestra part has sixteenth-note patterns. The vocal line begins with "Reine des Huns, commande à tes ser..." followed by a dynamic change from forte to piano.

PYRRHA

Pyrrha enters. The piano part consists of eighth-note chords. The orchestra part has sixteenth-note patterns. The vocal line begins with "Viens, Il da!" followed by a dynamic change from piano to forte.

(Elle s'assied sur un tronc
d'arbre devant la tente du Roi)

Ilda enters. The piano part consists of eighth-note chords. The orchestra part has sixteenth-note patterns. The vocal line begins with "Me voici!" followed by a dynamic change from forte to piano.

(RETU et les femmes se groupent à ses pieds. PYRRHA est debout près du seuil.
Les gardes se rangent à quelques pas en arrière des femmes).

PYRRHA

Musical score for Pyrrha's aria. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment features sustained notes in the bass and middle registers. The vocal part continues with eighth-note patterns.

Le front du Maître est chargé de son eis. Offrez à ses re-

Più moderato

Musical score for Pyrrha's aria. The vocal line includes lyrics: "gards vos grâ ces triom phan tes!". The piano accompaniment consists of sustained notes and chords.

Più moderato

ATTILA entre par le fond. Puis il s'arrête devant ILDA, lui sourit, et l'admiré.

TOUTES LES FEMMES (le visage tourné vers ATTILA)

SOPR. et CONTR.

Musical score showing ATTILA's entrance. The vocal line starts with a dynamic *f* and includes lyrics: "Sors de ton rêve éblouissant!". The piano accompaniment features eighth-note patterns.

Le jour pâlit devant la

Musical score continuation. The vocal line starts with a dynamic *f* and includes lyrics: "Le jour pâlit devant la". The piano accompaniment features eighth-note patterns.

Soprano part: gloi... re De ton é... ter... nel... le vie.
Piano part: basso continuo line.

Soprano (S.) and Cello (C.) parts. The soprano part consists of eighth-note chords. The cello part features eighth-note chords in the first measure and sixteenth-note patterns in the second measure.

S. 8
Maitre! — 0 — Tout — Puis —

A musical score for piano and voice. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of eighth note = 8. The vocal line consists of sustained notes with fermatas. The piano accompaniment features eighth-note chords. The lyrics "saut!" are written below the vocal line.

(♩ = ♩)

ATTILA (à PYRRHA, montrant ILDA) *p* *dim.* *b*

Pyr_rah, — je rends hom_ mage à ta bon _ ne pen _

(♩ = ♩)

pp Orchestre

A. *pp* *cresc.* *3*

_ sé _ e; C'est par tes soins que son vi _ sa _ ge graci _

pp

A. *ff* *pp*

_ eux, S'est of _ fert le pre _ mier au plai _

A. *mf*

_ sir de mes yeux; Par un mer _

p

dim.

A. *ici joyeux* Sois donc

ngf *dim.* *ff*

A. *p* *récompen sé* - - - - - e !

dim. *ppp*

ATTILA rassénéré, tend sa main à PYRRHA qui la saisit et la baise en s'inclinant.

ILDA demeure impassible. ATTILA la contemple à nouveau, longuement.

PYRRHA s'est relevée et demeure debout aux côtés du Roi.

LES FEMMES SOPR. et CONTR.

Tout guerrier te doit son sang,

Tout mo -

S. C. 8
 nar - que son em - pi -

S. C. re, Tou te fem me son sou -

S. C. re, 0

Maître! 0 Tout - Puis -

SCÈNE III

Des rumeurs éclatent. La scène s'empile de foule.

All^r molto

S.
A.
TÉNORS
BASSES

LA FOULE
dans la coulisse

Vive Bérikh!

All^r molto

PIANO

cresc.

T.
B.

Vive Bérikh!

BÉRIKH entre avec son escorte de guerriers Huns.

cresc.

BÉRIKH.

SOPR. et CONTR.

TÉNORS.

BASSES.

VI... ve la hor... de noi... re!

Les che...

Les che...

Les che...

fp

f

f

f

S.

A.

T.

B.

vaux de la hor... de noi...

vaux de la hor... de noi...

vaux de la hor... de noi...

erese.

S. re _____ Re - vien - ent tou - jours bien char -
 C. erese.
 T. re _____ Re - vien - ent tou - jours bien char -
 B. erese.
 S. re _____ Re - vien - ent tou - jours bien char -
 C. erese.

S. gés! Nous boi - rons le vin de vie -
 C. ff
 T. gés! Nous boi - rons le vin de vie -
 B. gés! Nous boi - rons le vin de vie -

C. toi - - - re Aux flanes des bi - sons é - gor - 12/8
 T. toi - - - re Aux flanes des bi - sons é - gor - 12/8
 B. toi - - - re Aux flanes des bi - sons é - gor - 12/8

ATTILA *ff.*

($\text{d} \cdot = \text{d} \cdot$)

8

Par lel Bé

gés!

8

gés!

8

gés!

$\text{d} \cdot = \text{d} \cdot$

12

fp

BÉRIKH (montrant les

A. erikh! A-t-on fait bonne chas se? De quoi ren

f

p

esclaves qui déchargent les chevaux et les emmènent)

B. plir, avec des cerfs et des bis ons, Cent chariots de veau

f

ATTILA

B. *son!*

Et Gautier d'Aqui

BÉRÉKH

A. *tai - ne? II a, par son au -*

B. *da - ee, Pas - sé les plus vaillants! _____*

B. *Il combat corps à corps fours et l'au -*

GAUTIER paraît à cheval, portant en travers de sa selle un grand fauve tué par lui

ATTILA

H.
roch! Hon - neur aux

A.
forts!

GAUTIER, mettant pied à terre

Roi des Huns!

j'ai conduit ta horde au roi sauva - ge! A la

6.

courré je fai forcé,
Et d'un seul coup, je fai percé

Il fait glisser la bête aux pieds d'ATTILA

Un esclave emmène le cheval de GAUTIER.
Deux autres traînent son butin derrière
la tente d'ATTILA

Roi des Huns, je t'en fais homma - - - ge!

ATTILA

(Les guerriers sortent)

Allons, beau prince, honneur soit fait à ton bu . tin!

f

ATTILA (se tournant vers HAGEN)

A. Prince de Worms, Tu fais pâle visage...

A. Et n'as point cette humeur qui charme en l'A qui tain...

HAGEN

Nous ne sommes point nés sous le même pré sa ge!.. Nous n'avons pas même des..

ATTILA, lui frappant sur l'épaule

tin!.. Parlons mieux!

A.

La nouvelle _____ est elle ré-pa-nu - du - e, Qui me vint, ee ma -

(à HAGEN)

A.

tin, surprendre à mon ré - veil? _____ La li - ber - té _____

A.

— pourrait rê - tre ren - du - e, Si ma bon - té m'en donnait le con -

HAGEN

HAGEN:

Est mort. On me l'a fait cou -

A.

seil. Ton père...

B. nai - tre... Et Worms at - tend son nouveau

B. nai - tre... Se - ra-ce moi, fo - ta - - ge li - bé -

B. réy Pen-nim por - le!.. or - donne à ton gré!..

Allegro

GAUTIER, Savant, indigné, vers HAGEN

Allegro

As - tu peur

6.

— de régner!... As-tu peur...

6.

— dès tre li... libré!... Que crains-tu...

6.

done? L'hon... neur?... on le pé...

6.

rit?... Coeur d'es... clave, où rien de vi...

HAGEN

6. *ril ne vi - - bre! Va!*

se redressant et toisant GAUTIER

H. *je lis ta pen - sée à tra - vers cet ou -*

H. *tra - - ge!* Combien je te fe - rais joy -

H. *- eux En quit - tant à ja - mais ces*

H. lienx!.. Tout ri - val porte om - bra_... ge!..

p

f *P* *ff*

GAUTIER, riant et prenant à témoins les assistants

Toi!.. mon ri - val!

C'est af - faire en - tre

fp

ATTILA, à part.

HAGEN, allant vers ILDA.

p

nous! Sou ri - val!.. C'est de toi _____

fp

— que j'attends l'arrêt — qui me libè - re — Ou m'enchaîne à ja -

dim.

b *b* *b*

Audantino*p*

mais _____ Je supplie et j'es - pè - re...

Andantino

ppp

dim.

dim.

ILDA se détourne et reste silencieuse.

Il - da, me veux-tu pour é - poux?..

pp

pp

dim.

HAGEN se recule avec un geste de douleur.

Allegro

GAUTIER, frémissant, s'approche d'ILDA.

f

ff

GAUTIER

f

A - cet - te folle in - ju - re, Chaste II -

fp

f

da, devant qui sinclément les hé - ros, Ré.

-ponds, comme on ré - pond à la pi - re souil - lu - re,

Un silence.—HAGEN et GAUTIER restent en présence.

Par le dédain de tes yeux clos!

ATTILA, d'abord surpris, éclate brusquement,

Quoi!.. devant moi!..

A. Il fait signe à ILDA d'approcher

ce débat té mé rai re!..

ff *f*

Aud^e con moto.
PYRRHA, (à part) *p*

Viens ça, Burgon de!

Ah! quel doute s'é-
Aud^e con moto.

ff *f p*

P. ILDA s'approche d'ATTILA

elai re!..

f pp

Il interroge ILDA, avec une émotion contenue

f *p*

p

A. Si tu suivais ce roi que je vais faire libre Tu règne, rais sur un vase pa...
 pp
 dim.

(ILDA garde le silence)

A. -ys!... Dé ci de!
 pp

A. erese.
 LES FEMMES. SOPR. CONTR.
 Ah! pour que ton cœur vi... libre, Il te
 Elle se tait!..

pp

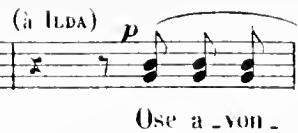
erese. a

A. mollo
 faut un aveu plus redon... ta... ble!.. Dis!..
 poco a poco f pp

ILDA lève la tête et considère fixement ATTILA

LES FEMMES, SOPR. CONTR.

(à ILDA)



ILDA

ILDA

Quand mon cœur est mu et mes yeux...

ILDA

lèvres sont mu et tes, Mes lèvres et mon cœur

dim.

1. *res tent si len ci eux!*
LES FEMMES: SOPR. CONTR.

p

0 triste cœur de vierge a do les

dim.

c. *cen te Tu n'as donc fait aucun rève d'amour?..*

dim.

sf *p* *pp*

ATTILA, troublé par l'impassible regard d'ILDA, mais lui parlant toujours doucement.

p

Va, garde les pri-

sf *pp* *pp*

A. *deurs!.. Mais, pour que j'y con - sen - te, Donne-moi ce*

p *p* *p*

A. (dotted note) *pp* Lorsque l'éveil d'une ardeur inconnue
gage au grand jour : —

A. — nu — e Fon dra la neige où sommeillent tes

A. *p subito.* sens, Seul, je lirai dans ton âme ingénue,
pp subito.

A. *rit.* Le pur secret de tes désirs mais



ILDA (calme mais résolue)

A.

sants!.. Si mon a - mone com -

()

pp

m.g.

1.

- man - de ce mys - tè - re, Je tai - rai ce qu'il faudra

sf

pp

m.g.

Le visage d'ARTILA s'est contracté à cette bravade.

Allegro

PYRRHA (à ILDA)

tai - - rel.. Ah! fa ta - le beau -

dim.

Allegro

fp

C'est à grand peine qu'il peut maîtriser un geste de colère.

1.

- tel...

ATTILA impérieusement à ILDA

La Bourgogne vient le fixer encore,

f 3

mais le regard du Roi des Huns s'est fait si dur que, dominée, la jeune fille recule et défaillie presque entre les bras des femmes.

dim.

ATTILA (se tournant vers HAGEN)

f

HAGEN veut répondre. Un geste d'ATTILA lui interdit toute réplique

roi!

Ren - tre dans

All^e moderato

Les gardes font la haie pour livrer passage au Prince de Worms.

A.

A.

A.

HAGEN s'incline, et remonte la scène.
En se retirant, il s'arrête devant GAUTIER

A.

et lui fait un geste de menace; GAUTIER reste impassible.



a **Tempo 1^o** Après s'être de nouveau incliné devant ATTILA, HAGEN sort.



SCÈNE FINALE

All^o moderato

ATTILA

All^o moderato

PIANO

Bérikh! La
garde! Assemble-la!

A. **f**

f

(Les Trompettes et les Tambours sonnent dans la coulisse. Entrent les guerriers. La nuit

ff Tromp. et Tamb. dans la coulisse

ff

vient peu à peu.)

The score consists of four staves. The top two staves are for the orchestra, showing parts for Trombones and Drums. The bottom two staves are for the choir. The vocal line starts with eighth-note chords, followed by eighth-note patterns with grace notes. The dynamic is ff (fortissimo) throughout.

ATTILA, à GAUTIER, avec une hautaine ironie.

To mis une ardeur sans se con de A dé .

m.d.

ff

plus noblement:

A. fen dre no tre Bur gon de! A mi,

p ff p

The score continues with the orchestra providing harmonic support. The vocal line begins with a melodic line over sustained bass notes. The dynamic changes from m.d. (mezzo-forte) to ff (fortissimo) during the phrase "plus noblement:". The vocal line concludes with a melodic line over sustained bass notes.

A. — quand je suis là, _____ Les

femmes d'Attila Ne sau-raient requé-

rie nul se cours que le nôtre! Ce-
ci (se radoucissant)

dit peur toi comme pour tout au-
t-fee, Ne songeons

cresc.

A. plus qu'à cé_ le_ brer L'heureu_ se

BÉRIKH

A. chasse où tu sus t'il_ los _ trer! Tout est vie_

cresc.

B. toi _ re. fè _ te. joi _ - - - - -

B. e! Lors _ que nos bons chas_seurs quit _ tent leurs étri _

dim.

B.

ers, _____ c'est pour boi

ff

PYRRHA, aux femmes.

ATILLA, aux femmes.

Allez!

re! Qu'on y pour voi - - - e!

ff

mf

les femmes sortent.

ATTILA, aux guerriers, leur montrant GASTIER.

Guer - riers! _____ Puis qu'il nous a prou - vé

f

p

A. *tai - ne* En par - ta - geant vos péris sans fai -

f

A. *blier* Demain nous convenons d'of - frie Les hommes du fes -

f *fp* *fp*

A. *fin à Gautier d'Aqui - tai - ne!*

TÉNORS *ff* *3* *3*

LES HOMMES A Gautier d'Aquitai -

BASSES *ff* *3* *3*

A. *Gautier d'Aquitai -*

fp *ff*

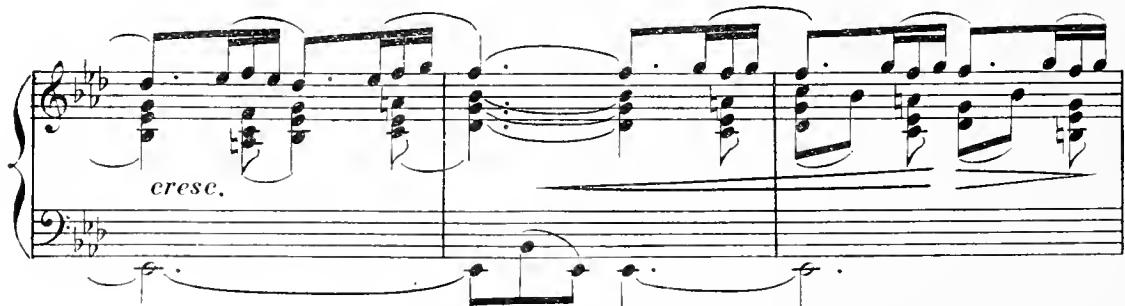
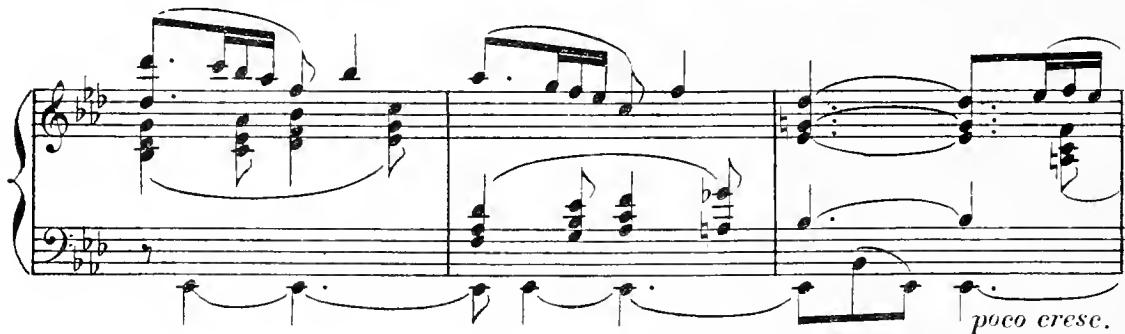
ne! ATTILA centre sous sa tente, appuyé sur l'épaule de
PHYRRAS. — Les guerriers lui présentent leurs armes.

(Trompettes dans le lointain)

(La nuit est tout à fait



venue. La scène est vide).

Andante con moto

p

ff

sf

p

Tromp.

mf

cresc.

sf

pp

sf

Tromp.

mf

sf

GAUTIER entre par le fond.

dim. molto

GAUTIER, rêveur

Voi, ci l'heure, Ilida, — des très ché... ri... es, Où je te...

pp

dim.

ppp

vois sans témoin, — chaque soir!.. L'heure...

dim.

p

pp

où le vent léger, — par les Gau... les fleu...

ri - es, Em - porte, avec le chant de nos
sf *dim.* *ppp*

erese. à mes meurtri - es, Nos ser - ments d'éternel - es -
erese. *mf*

ai - poir, Vers les échos de nos pa -
sf *p*

tri - es! *f*



GAUTIER

f

Viens! je cède au courroux — trop longtemps réfré_né!

6. *J'ai vu ton chaste orgueil par Ha_gen profa_né!* *M.A.*

Animé

6. *la t'a je té sa me_na ce hau tai ne!*

fp

ereſe.

6. Et je sens battre en moi Le fier sang d'A qui

6. tai - ne, Ar dent _____ comme le

rit. a Tempo

6. ciel sous lequel je suis né!

suivez

(il va vers les tentes)

dim.

6. *p*
 0 di vins regards de la bien aimé
ppp

6.
 amé e, Venez me verser la chère clar
sf

6.
 té où comme une adorée, embaumé e, Ray
pp

dim. 3 3 *p*
 on ne le printemps de sa jeune beauté!...

f *pp dim*

dolce

Il _ da, Viens! _____ et que ton sourire fasse é

pp *erese.* *dim.*

elo _ re La fleur d'es _ poir

pp *mf*

dim. *p*

Au cœur de l'ami qui l'a _ do _ re!

a Tempo

suivez.

fp *dim.* *pp* *f*

SCÈNE II

ILDA sort de sa tente. Elle aperçoit GAUTIER et s'élance vers lui avec une brusque effusion

Allegro

ILDA *f*

O mon Gau-

Allegro

f

thier!

O mon re-

f

fu - ge! Te voilà!

Vien ne doue At ti la lui-mê me!!

fp

Au nom qu'elle vient de prononcer, et qui lui a comme échappé, elle se reprend soudain.
Elle s'arrête ressaisie par son obsession d'épouvanter et recule, c'est presque malgré elle
que GAUTIER la ramène et l'attire à lui.

Allegro

p Oh!.. At-ti-la!..

GAUTIER, l'interrogeant anxieusement

p Comme tu deviens pâle, Il-dal!..

ILDA, avec un accent de grande tristesse

La des-ti-né-e ja-mais ne fut plus

som-bre qu'aujour-d'hui! Je suis per-

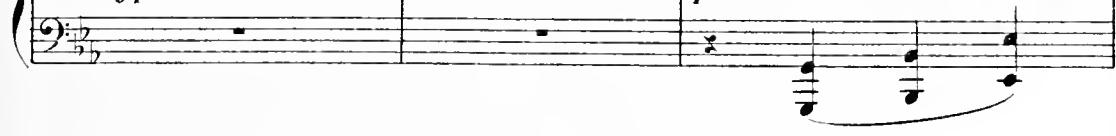
pp *dim.*

($\text{d}=\text{o}$)

1. 



1. 



1. 

1. - tu con - tre lui,

S'il m'as - ser - vit à son dé -

sir in - fâ - me!!

GAUTIER *espressivo*

Ne m'as-tu pas don - né ton à - me!

ILDA, farouche, à elle-même

Moi! la Bue.

f

- gon - de Moi! sour et

p

fp

bo

fil le de roi! _____

pp

Moi! dont,

seul, ton a - mour, O prin - ce d'A - qui -

tai - ne. Pou - vait flé - chir la voulon -

te han - tai - ue !

Pau - vre jou -

1. et de chair! J'ap... par... tien... dirais à ce des... 3

1. -pote hor... ri... ble! dont les

1. traits n'ont rien d'hu... main! A ce... boun... 3

1. reau de nos pa... tri... es! Ce

monstre aux paupières flétries! Ce

fauve ivre et férocce!

Ah! plutôt qu'un tel sort, Gautier,

J'appelle rai la mort!

(♩ = ♩)

GAUTIER, la serrant dans ses bras

ILDA

p

Toi!... mourir!

Ce se rait si doux _____ celle pen-

p

erese

pp

sé - e...

D'a - voir _____ é -

p

dim.

té jus - qu'à la mort ta fi - an - - cé -

pp

e!

GAUTIER

Je ne veux pas que tu

ff

fp

ILDA, essayant de se dégager, avec douleur

6.

mieu _ res ! Pré _ fè _ res - tu me laisser au bar-

1.

bare ? Est - ee là ta ver -

ff fièrement

tu? J'espé _ rais mieux de ce bras qui m'en -

GAUTIER, la retenant

la _ ea ! Val com _ me toi, je

6.

sais tout ce qui nous me na ce!.. Mais je suis

p *f* *ff p*

6.

toi montrant la lisière du camp
fort! Ilda! veux-tu me

f *ff*

ILDA, tressaillant

6.

sui - vre? Fuit? avec toi?

f *ff*

a Tempo

1.

je n'au - rai - pas de plus cher dé - sir!.. fuir!..

a Tempo

p *f*

i.

p

Mais... je suis cap - ti - vel.. Et

dim.

pp *p* *pp*

i.

Fou me garde _____ en es - cla - ve!

pp *p*

GAUTIER

Attila, de - main, donne un fes -

f cresc. *fp*

6.

- fin dont il me fait con - vi - ve, Et nulle occasi -

3 *3* *3* *3*

f

6.

on ne vaudra celle - là! A ses cô - tés, fais ton of -

f

fp

fi - ce con - tu - mier d'échanson roy - al!.. Veille

p

f

bien que jamais sa cou - pe ne ta - ris - se... En -

pp

sf

ILDA *p*

Et...

i - vre le Bar - bare... Viens... à mon si -

sf

pp

gnal!...

f

Suis-moi — vers mon pa — ys!

Allegro

GAUTIER

Je for ee rai mon

ff p

6.

père à rom - pre son pacte ——— odi - eux!

6.

Et

6.

tu ver ras ——— comment l'A qui

6.

tain se li b è re. Quand j'aurai mis le

6 pied sur le sol des a - éfenx ! ——————

p *f* a Tempo

suivez

ILDA, résistant encore

Mais que tu sois vain

... eul... Qu'Att la me re - pren - ne ! ..

f *p*

GAUTIER

S'il n'est d'autre re - cours que la mort nous mour -

f *ff*

Più mossoILDA *f*

Ah! _____ Mer - ci! mon a -

b9

rons!

Più mosso*f**f**p*

- mous! _____

Soit!

Ai - me - moi, nous vaincrons!

*f**p**f**p**fp*

Mais je garde aussi ta pa - ro - le se - rei - ne,

pp

1. Comme le gage éternel de ta foi: Marracher au Bar-

bare ou périr avec moi!

GAUTIER, baisant au front ILDA

Tarracher au Barbare ou pé-

(la lune brille dans tout son éclat)

Gautier! _____

rir avec toi! _____

A.C. II, 178

levant les mains vers le ciel

6.

f

O dien d'a_ mon! dien d'A qui

6.

tai _ - nel

p

6.

f

Toi que j'in _ voque en fa ce du dan

f

6.

- ger! Sur cet _ te

p

6.

terre _____ é - tran - gère _____ et loin - .

(*fp*)

6.

- tai - - - - ne, -

(*p*)

6.

Tu dois _____ nous pro - té - .

(*fp*)

6.

- ger ! _____ ILDA dolee

mf

(*fp*)

1. *mour!* *dieu* *d'A_ qui*

mf *fp*

1. *tai* *- - - - -*

p *pressez*

1. *- ne!*

All^e giocoso GAUTIER

0 *dieu du jour!* 0 *dieu d'A*

All^e giocoso

f

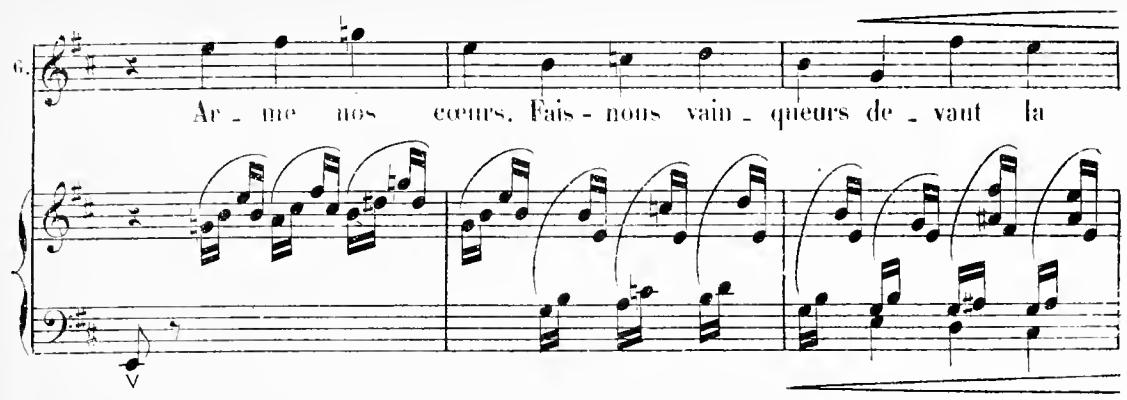
6. mour! der - uier re - cours! Vou su - prê -

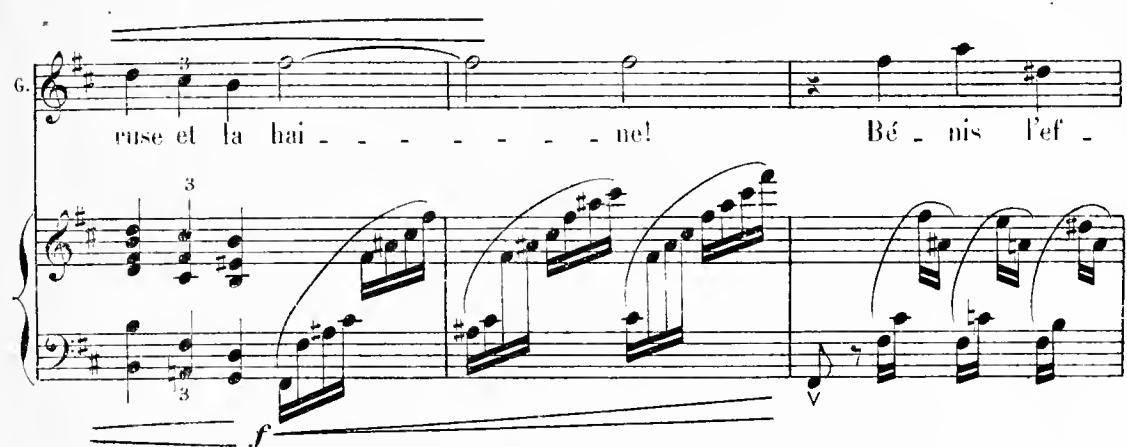
me! Ton ciel joy -

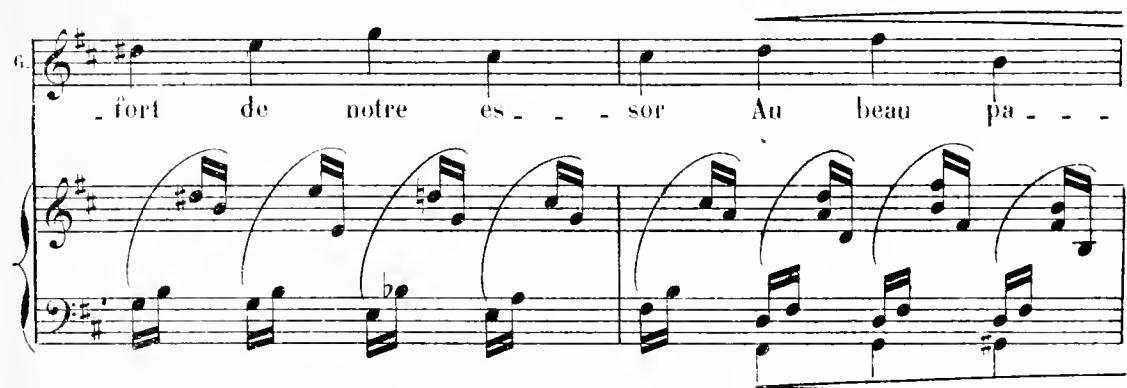
v

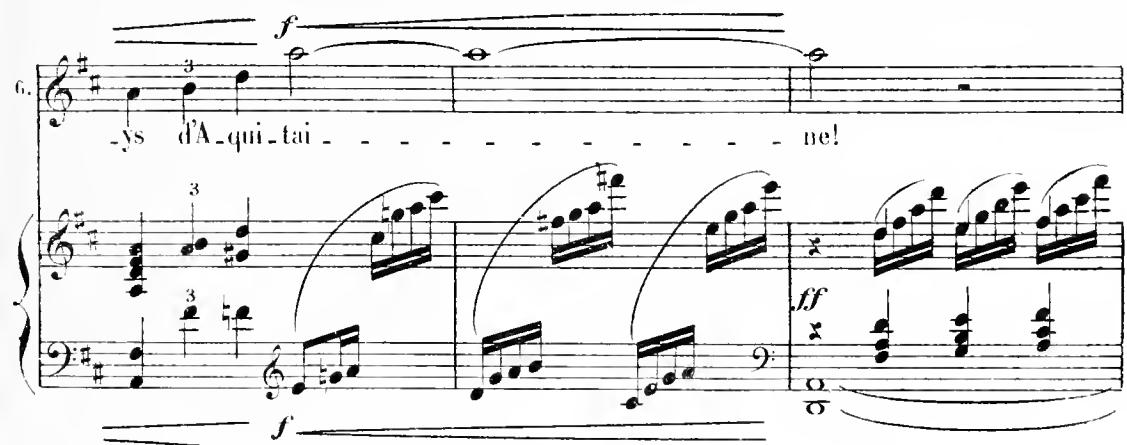
- eux Beille à bos yeux. Un dien nous

garde et nous ai - - - me!

6. Ame nos coeurs. Fais - nous vain - queurs de - vant la


6. ruse et la hai - - - ne! Bé - mis l'ef -


6. fort de notre es - - - sor Au beau pa -


6. ys d'A qui tai - - - ne!


A musical score for piano and voice. The top staff shows the vocal line with lyrics: "gneur, Du pue bon heur Tu m'as fait". The bottom staff shows the piano accompaniment with sixteenth-note patterns and bass notes. Measure 1 ends with a repeat sign and a double bar line.

1. voir le mi - ra - - - - ge.

The musical score consists of four staves. The top staff is for the voice, starting with a B-flat major chord (B-flat, D, F-sharp) followed by a G major chord (G, B, D, E, G). The lyrics "voir le mi - ra - - - - ge." are written below the notes. The second staff is for the right hand of the piano, featuring eighth-note chords in B-flat major. The third staff is for the left hand of the piano, showing sustained notes on B-flat and D. The bottom staff is also for the left hand, with eighth-note chords in G major. Measure numbers 3 and 4 are indicated above the first and second staves respectively.

erese.

1. *J'o - bé - i - rai, Je te - sui - - -*

p

1. *vrai, A - vec fer - veur et cou - ra - - -*

1. *- - - ge! Fière à ton*

ad lib.

f

1. *bras, Tu me ver - ras Mar - cher d'au - - -*

L. to - re - en au - ro - re ! de suis à

p

L. toi, gar - de ma foi ! Em - porte Il .

p

L. da qui ta do - - - - - re !

mf

L.

1. *f*
O dien du jour! O dien d'a - mour! der - nier re -

GAUTIER *f*
O dien du jour! O dien d'a - mour! der - nier re -

1. *f*
cours! Ven su - près - me! Ton ciel joy -

6. *f*
cours! Ven su - près - me! Ton ciel joy -

1. *f*
- eux Brille à nos yeux! Un dieu nous garde et nous ai -

6. *f*
- eux Brille à nos yeux! Un dieu nous garde et nous ai -

Musical score for voices 1 and 6. The vocal parts are shown in two staves. Voice 1 starts with a long note followed by a sustained note with a melodic line above it. Voice 6 follows with a similar pattern. The music then shifts to a more active section with eighth-note patterns and slurs. Dynamic markings include a forte dynamic (ff) and a piano dynamic (p).

PYRRHA sort de sa tente, descendant vers eux

Continuation of the musical score for voices 1 and 6. The vocal parts continue with eighth-note patterns and slurs. Dynamic markings include a mezzo-forte dynamic (mf). The bassoon part is also present at the bottom of the page.

PYRRHA

Music for Pyrrha. The vocal line begins with "En - fants!" followed by a sustained note. The music then continues with eighth-note patterns and slurs. Dynamic markings include a piano dynamic (p). The bassoon part is also present at the bottom of the page.

Continuation of the musical score for Pyrrha. The vocal line continues with "mè - re Loin d'i - ei!" followed by a sustained note. The music then continues with eighth-note patterns and slurs. Dynamic markings include a piano dynamic (p). The bassoon part is also present at the bottom of the page.

ILDA, terrifiée, s'arrachant à GAUTIER

Rei... ne! o dou... ce mè... re!..

f *p*

PYRRHA

Tu sa... vais done!... Sois sans ef...

f *ff* *p*

froi! De... main... pour vo... tre fin... te!.. Tout se... ra

dim.

prêt... et grâce à moi!

GAUTIER *f*

0 Rei... ne!

suivez a Tempo

pp *f*

ILDA

Ta bon té!
Ne m'en

fais nul méri te;
Atti

la senga à toi déjà pour favo ri te...
ma più animato

ILDA tressaille et cache son visage
sur l'épaule de GAUTIER

Il bri se raid no tre li
sp

P. en! ————— Et je vi... vrais par...

p (3) (3) (3) (3) (3) (3) (3) (3) *f*

P. mi le troupeau re... lé... gué... e!.. erese.

f Non! gar... dant la fa... veur que tu n'as point bri...

f *p*

P. gué... e, En ser... vant ton bon... heur; je défendrai le

f *f* *f* *f* *f*

ZERKAN paraît à droite, dans l'espace ménagé entre l'enclos et la bâisière de la forêt. Il observe et écoute.

H.D.A.

dim.

O mon Gau... tier, ton Dieu nous protège et nous
mien!

p

ai -

a Tempo 1°

pp

mel! O Dieu du

GAUTIER *ff*

mf

f

1. jour, O Dieu d'a - mour! Der - nier re - cours,yœu suprè - - -
PYRRHA **f**
 De - - -

6. jour, O Dieu d'a - mour! Der - nier re - cours,yœu suprè - - -
ZERKAN (à part) **f**
 Au

1. - - - - - me! Ton ciel joy - - eux Brille à nos
 P. - main, Pyr - - - rha

6. - - - - - me! Ton ciel joy - - eux Brille à nos

2. Dieu du jour,

4. *yens, Un Dieu nous garde et nous ai - - - - - me!*

P. *Vous dé - - - fen - - -*

6. *yens, Un Dieu nous garde et nous ai - - - - - me!*

L. *An Dieu d'a - - -*

1. *Ar - me nos coeurs, Fais - nous vain - queurs De - vant la*

P. *- dra.*

6. *Ar - me nos coeurs, Fais - nous vain - queurs De - vant la*

L. *- mont.*

1. ruse et la haine nel Bé mis l'ef
 P. Con tre la ruse et la haine. Seuls sous les
 6. ruse et la haine nel Bé mis l'ef
 Z. Viens t'op poser dien de haine, Bri se l'ef

1. fort De notre es sor Au beau pa ys d'Aquitai
 P. ciens, Partez tous deux Au beau pa ys d'A qui
 6. fort De notre es sor Au beau pa ys d'Aquitai
 Z. fort De leurs sor Au beau pa ys d'A qui

1. *ne!*

2. *tai* *ne!*

3. *tai* *ne!*

RIDEAU

Fin du 1^{er} Acte.

LE FESTIN DES HUNS

Un immense velum est tendu sous la feuillée et forme une salle. Les parois sont tapissées de feuillage. Pourtour garni de sièges bas et de petites tables inégales. À gauche, sur les chariots entassés, est disposée une estrade qui porte le lit d'ATTILA et sa table couverte de draperies blanches; le milieu de la salle est laissé libre. ATTILA est sur son lit, demi-coaché. Derrière le roi, ILDA, une amphore sur l'épaule. A droite, debout, devant l'estrade, GAUTIER d'Aquitaine; à gauche, BÉRIKH. Au lever du rideau, les couvives, fonde bariaulée de chefs huns et seytes, de rois, de priuves, de satrapes, boivent et mangent; des évayers et des esclaves circulent, faisant le service.

SCÈNE I

All^r moderato

PIANO

SOPR. ET CONTR.

CHŒUR GÉNÉRAL

Soprano and Contratenor parts are silent.

1^{er} TÉNORS

2^{es} TÉNORS

(vires) ***ff*** **3** Ah! ah! ah! ah! ah!

1^{er} BASSES

(vires) ***ff*** **3** Ah! ah! ah! ah! ah!

2^{des} BASSES

ff (rhythmic pattern of eighth-note pairs) (rhythmic pattern of eighth-note pairs) (rhythmic pattern of eighth-note pairs) (rhythmic pattern of eighth-note pairs)

1^{er} T. (vires) ***ff*** **3** Ah! ah! ah! ah! ah!

2^{des} T. boi... re! Ah! ah! ah! ah! ah!

1^{er} B. ah! ah! ah! ah! ah!

2^{des} B. ah! ah! ah! ah! ah!

ff A boi... re! (rhythmic pattern of eighth-note pairs) (rhythmic pattern of eighth-note pairs) (rhythmic pattern of eighth-note pairs) (rhythmic pattern of eighth-note pairs)

S.
C.

3 Ah! ab! ah! ah! ah! ah!

T.
ah!

Ah! ah! ah! ab! ah!

3 Ah! ah! ah! ab! ah!

2des. B.
Ah! boi - - - -

S.
C.

3 ah! ah! ah! ah! ab! ah!

T.
- - - - re!

3 ah! ab! ah! ah! ah! ah!

ah! ab! ah! ah! ab! ah! ah!

re!

8th bassa

f

La la la la la la la la

f

8th basso

la la la la la la Si tu quit tes

la la la la la la Si tu quit tes

la la la la la la Si tu quit tes

la la la la la la Si tu quit tes

f

8th basso

s. Pé trier, Chas seur de la Hor de noi re, C'est _____

t. Pé trier, Chas seur de la Hor de noi re, C'est _____

108 b. Pé trier, Chas seur de la Hor de noi re, C'est _____

125 B. Pé trier, Chas seur de la Hor de noi re, C'est _____

f

8^e bassa -----

s. pour mourir ou cri er A boi re! Aboi .

t. pour mourir ou cri er Aboi .

135 b. pour mourir ou cri er A boi re! à

2de B. pour mourir ou cri er A boi re!

Soprano (S.)
re! Aboire! à boi
Tenor (T.)
re! Aboire! à boi
Bass (B.)
bei-re! à boire! à boi
Bassoon (B.)
A boi-re! à boi

if

ATTILA, tendant sa coupe à ILDA qui la remplit

Bassoon (B.)
Ver-se-Bur-

Soprano (S.)
re!
Tenor (T.)
re!
Bass (B.)
re!
Bassoon (B.)
re!

dim. *p*

A. - gonde aux yeux char - mants!

ATTILA se lève et tend sa coupe pleine vers GAUTIER. Les Huns font le même geste.

ATTILA

Les hon -

- neurs du fes - tin à Ga - tier d'A - qui - tai - ne!

GAUTIER, levant sa coupe vers ATTILA

SOPR.

ff A Gautier d'Aqui tai - ne! _____

CONTR.

ff A Gautier d'Aqui tai - ne! _____

TENORS.

ff A Gautier d'Aqui tai - ne! _____

BASSES - BÉRIKH avec les 1^{es} Basses

ff A Gautier d'Aqui tai - ne! _____

6. orgueil des Huns in - élém ents! _____ Je sa -

6. lue en ta force une i - ma - ge hau - tai - ne _____

6.

De l'a - ven - gle pouvoir qui meut _____ les E - lé - ments!

fp

erese. *f*

SOPR. *ff*

Au Roi _____ des E - lé - ments!

CONTR. *ff*

Au Roi _____ des E - lé - ments!

TÉNORS *ff*

Au Roi _____ des E - lé - ments!

BASSES *ff*

Au Roi _____ des E - lé - ments!

dim.

ATTILA

A Gau - tier d'A qui tai -

f

A. ne!

SOPR. et CONTR.

ff Si tu quit tes Fé tri er, Chas seur de la Hor de noi re,

TÉNORS

ff Si tu quit tes Fé tri er, Chas seur de la Hor de noi re,

1^{es} BASSES

ff Si tu quit tes Fé tri er, Chas seur de la Hor de noi re,

2^{des} BASSES

ff Si tu quit tes Fé tri er, Chas seur de la Hor de noi re,

ff

C'est pour mourir ou eri er: Aboi re! Aboi

C'est pour mourir ou eri er: Aboi

C'est pour mourir ou eri er: A boi re! A

C'est pour mourir ou eri er: A boi re!

S. re! Aboi - re! A boi -

T. re! Aboi - re! A boi -

pres. B. boi - re! A boire! A boi -

2 des. B. A boi - re! A boi - 8 -

S. re!

T. re!

pres. B. re!

2 des. B. re!

SCÈNE II

AITILA frappe sur un gong. — Les Trompettes sonnent

Maestoso

Tromp., sur la scène

Music score for Scene II, Maestoso section. The score consists of two staves. The top staff is in G major (B-flat) and the bottom staff is in C major (B-flat). The tempo is marked 'Maestoso' and 'Tromp., sur la scène'. Dynamics include 'f' and 'ff'. The score shows various rhythmic patterns and harmonic changes.

Continuation of the musical score for Scene II, showing two staves of music with various rhythmic patterns and harmonic changes.

Continuation of the musical score for Scene II, showing two staves of music with various rhythmic patterns and harmonic changes.

Continuation of the musical score for Scene II, showing two staves of music with various rhythmic patterns and harmonic changes.

(1) A Entrent PYRRHA, RUTH et suivantes de PYRRHA. — PYRRHA vient présenter à AITILA un glaive à poignée magnifique, enfermé dans une riche gaine.

Maestoso

Music score for Scene II, Maestoso section, showing two staves of music with various rhythmic patterns and harmonic changes.

(1) Coupure théâtrale de A à B.



Musical score page 119, measures 3-4. The score continues with two staves. Measure 3 starts with a half note followed by a quarter note. The right hand plays a sixteenth-note pattern: a eighth note, followed by three groups of three sixteenth notes each. Measure 4 begins with a half note followed by a quarter note. The right hand continues the sixteenth-note pattern.

Musical score page 119, measures 5-6. The score continues with two staves. Measure 5 starts with a half note followed by a quarter note. The right hand plays a sixteenth-note pattern: a eighth note, followed by three groups of three sixteenth notes each. Measure 6 begins with a half note followed by a quarter note. The right hand continues the sixteenth-note pattern.

Musical score page 119, measures 7-8. The score continues with two staves. Measure 7 starts with a half note followed by a quarter note. The right hand plays a sixteenth-note pattern: a eighth note, followed by three groups of three sixteenth notes each. Measure 8 begins with a half note followed by a quarter note. The right hand continues the sixteenth-note pattern.

Musical score page 119, measures 9-10. The score continues with two staves. Measure 9 starts with a half note followed by a quarter note. The right hand plays a sixteenth-note pattern: a eighth note, followed by three groups of three sixteenth notes each. Measure 10 begins with a half note followed by a quarter note. The right hand continues the sixteenth-note pattern.

ATTILA, prenant le glaive, toujours au fourreau

Vierge de sang, le Glaive-Roi, Garde des flus vierges d'ef-

froï!

Les guerriers debout tirent leurs épées et les lèvent vers ATTILA

SOPR. *ff* Au glaive Roi!

CONTR. *ff* Au glaive Roi!

TÉNORS *ff* Au glaive Roi!

BASSES *ff* Au glaive Roi!

f *6* *6* *6* *6*

Pour affirmer sa bienvenu-e, Pyrcha, dis-nous la légende comme Par

pp

A.

qui nos cavaliers s'éval taient aux exploits Lors que je leur mon-

BÉRIKH, abaissant son épée

Leglaive Seythe est levé pour la

A.

trahis les horizons gau lois !

Tromp. en scène

B.

trè - ve!

SOPR. Les guerriers abaissent leurs épées

Le glai - vel Le glai - - ve!

CONTR. Le glai - vel Le glai - - ve!

TÉNORS Le glai - vel Le glai - - ve!

BASSES Le glai - vel Le glai - - ve!

f

ff

ff

ff

ff

ff

pdim.

Musical score for orchestra and choir, measures 1-4. The score consists of four staves. The top two staves are for the orchestra, showing various instruments playing eighth-note patterns. The bottom two staves are for the choir, with vocal entries starting in measure 4. Dynamics include *pp*, *p*, and *dim.*

Musical score for orchestra and choir, measures 5-8. The orchestra continues with eighth-note patterns. The choir enters with sustained notes in measure 5. Dynamics include *p* and *mf*.

PYRRHA

Musical score for orchestra and choir, measures 9-12. The vocal part begins with "Les Sey_thes Royaux," followed by "Les champs de Magog." The orchestra provides harmonic support with sustained notes. Dynamics include *p*.

Musical score for orchestra and choir, measures 13-16. The vocal part continues with "ber_cean ____ de nos ra_ _ees, Vou_". The orchestra maintains its harmonic function with sustained notes.

P. lu _ rent fi _ xer les du _ ra _ bles tra _ ces De leur foi première au pre

P. mier sé _ jour Au seuil d'un val _ lon soñ _ tai _ re. Ce

P. fer par _ eux fut mis en _ ter _ re. Dressant sa pointe,

P. au ras du sol. Puis, vers Rome ils ont pris leur vol! ——————
SÉRIKH

Le Tromp. en scène

B. 

s. 

PYRRHA

p

Le val _ lon _ désert _ et _ si _ len _ ciel _ Gar _ da _ le _ secret

pp

plos de mille an_né_es, Et, sans que jamais fuis sent profané _ es

Animez

Ces in_joncti_ons de nos grands a _ ieux, Le

crescendo

fer res_ta vier _ ge sous l'her _ be jus_qu'an

pp *a* *poco* *a* *poco*

P. *cresc.*

jour où destin superbe, Surgit, pour l'arracher de
creseen

P. *ff*

là, Le fils de Moundzouk Attila
do

ATTILA tire le glaive de sa gaine et le fait briller aux yeux de tous.

la!
SOPR. *f*
Le glaive! Le glaive!
CONTR. *f*
Le glaive! Le glaive!
TEXORS *f*
Le glaive! Le glaive!
BASSES *f*
Le glaive! Le glaive!

f *cresc.*

s. *ff*

ve! Leglai - ve!

ve! Leglai - ve!

ve! Leglai - ve!

ve! Leglai - ve!

ff

PYRRHA

f

Quand sèlèye Ton purglaive, O mon Roi!

mf

p.

Éâ meseythe Res suscite Toute en toi!

mf

P.

Plus profon-de, Ta voix gronde, Dans les

P.

airs, Ta main prompte Brise on dompte fû ni ..

P.

vers! _____

SOPR. ff

CONTR. — RUTH avec les 1^{es} Contr. ff

TÉNORS. ff

BASSES. — BÉRIKH avec les 1^{es} Basses ff

Quand s'é - lè - ve

f ff

S. Ton pur glai ve, O mon

C. Ton pur glai ve, O mon

T. Ton pur glai ve, O mon

B. Ton pur glai ve, O mon

S. Roi ! Lâ me Sey the

C. Roi ! Lâ me Sey the

T. Roi ! Lâ me Sey the

B. Roi ! Lâ me Sey the

PYRRHA over les 1^{er} Sept.

S. Ta voix grou de Dans les

c. Ta voix grou de Dans les

t. Ta voix grou de Dans les

a. Ta voix grou de Dans les

e. Dans les

S. airs! Ta main prompte

c. airs! Ta main prompte

t. airs! Ta main prompte

b. airs! Ta main prompte

e. airs! Ta main prompte

S. Brise ou dompte TU ni

C. Brise ou dompte TU ni

T. Brise ou dompte TU ni

B. Brise ou dompte TU ni

S. vers!

C. 8 vers!

T. 8 vers!

B. 8 vers!

Il remet le glaive au fourreau. Les guerriers rentrent leurs épées.

ATTILA

Du talisman des Buns la claire et han... te la... me

pp

Doit res... ter à jamais vier... - ge de sang hu... main, _____

f rythmé

C'est pourquoi ma clémence ô femme, Sans partage met sa garde

fp

p

en ta main! _____

f

ff

pp

ATILLA rend le glaive à PYRENE qui se prosterne pour le recevoir; puis elle place l'armé couchée en travers sur la table royale.

8-

BÉRIKH

Le Talisman des Huns doit frayer tout che min A l'E lu du des

SOPR. et CONTR. RUTH

pp

A l'E lu du des tin qui le tient en sa

TÉNORS

pp

A l'E lu du des tin qui le tient en sa

BASSES

pp

A l'E lu du des tin qui le tient en sa

ATTILA

Le glaive Seythe est couché pour la

main!

main!

main!

pp

trè - ve, Chan - tez à la gloi - re du

gla - - - - - ve!

A la gloi - re des

f

A.

Hus tombés dans les combats, l'espoir de les venger ne nous fait faire

fp *ff* *f*

ATTILA fait un signe à BÉRIK qui descend parmi les guerriers

A.

pas! All° molto

cresc. molto *ff*

A.

Dans un galop de con-

ff

A.

-quées, sous les ciels rouges ou bruns,

Les Tem - pê - tes sout en fê - tes
 A. *mf*
 Quand mu - git le flot des Huns!

SOPR. Danse des guerriers
 LES FEMMES
 CONTR. RUTH
 Pour pleu - rer nos morts Brill - le -
 Pour pleu - rer nos morts Brill - le -
 8 -
 c. - ront nos lar - mes!
 - ront nos lar - mes!
 8 -
 A.C. 41.178

Soprano: Brillante
Cello: Brillante

TÉNORS: Pour venger leurs denîls Brillante

BASSES: ff Pour venger leurs denîls Brillante

s. tout nos lar mes! sec.

c. tout nos lar mes! sec.

b. tout nos ap mes! sec.

p. tout nos ap mes! sec.

La Danse cesse

BÉRIKH

ff

Des vail - lan - ces les plus sû - res

p

Votre _____ àpre el ron - ge li - queur, _____

O mor - su - res des ables su - res,

mf

Nous a mis fi - vresse au cœur! ▲ *ff*

Danse des guerriers

SOPR. *Pour plu - rer nos morts, _____ Bril - le -*

LES FEMMES CONTR. *Pour plen - rer nos morts, _____ Bril - le -*

8-

SOPR. *ront nos lar - mes!*

LES FEMMES CONTR. *ront nos lar - mes!*

8-

SOPR. *Bril - le -*

LES HOMMES TÉNORS *Pour ven - ger leurs deuils Bril - le -*

BASSES *Pour ven - ger leurs deuils Bril - le -*

8-

s. ront nos lar mes! sec
 c. ront nos lar mes! sec
 T. ront nos lar mes! sec
 B. ront nos lar mes! sec
 8 ff sec

BÉRIKH. (la Danse cesse)

ff Lors que mes yeux et ma bouche
 p Se ront par l'âge endormis.

B.

Mort fa rou che fais ma en che

Sur des mou ceaux dien ne mis!

B.

sopr. (Danse des guerriers)

Pour plen ver nos morts brill le

Pour plen ver nos morts brill le

front nos lar mes!

front nos lar mes!

front nos lar mes!

front nos lar mes!

1. Pour ven - ger leur deuil _____ bril - le - le -

2. Pour ven - ger leur deuil _____ bril - le - le -

1. Nos
2. Nos

1. front nos ar - mes!

2. front nos ar - mes!

Animez jusqu'à la fin*cresc.*

S. lar - - - mes! Nos
c. lar - - - mes! Nos
T. Nos ar - - - mes!
B. Nos ar - - - mes!

Animez jusqu'à la fin Nos ar - - - mes!

S. lar - - - mes! Nos
c. lar - - - mes! Nos
T. Nos ar - - - mes! Nos
B. Nos ar - - - mes! Nos

cresc. Nos ar - - - mes! Nos
cresc. Nos ar - - - mes! Nos

fff

S. lar

c. fff

T. lar

B. ar

fff

3p

8

mes!

mes!

mes!

mes!

8

SCÈNE III

ZERKAN surgit d'entre les écuyers, bondit au milieu de la salle et pousse un éclat de rire.

Allegro vivace

ZERKAN (riant)

Ah! ah! ah! ah! ah! ah! quoil. Vous parlez de guerre!

O les buveurs épais! Vous è - - -

les au fes - fin chan - tez plu - iôt la

(Tumulte autour de ZERKAN que l'on veut chasser)

Z.

paix!

ZERKAN (à BERIKH)

Tu las dit! barba... rel

BÉRIKH

Un fou!

ATTILA (s'interposant d'un geste)

Quest-ee?

Z.

J'ex... erce en ef... fet ce métier bi...

z zar re! Hélas! le mien s'est éga-

ATTILA

SOPR. *mf* (rises) A-t-il un mar-tee?

CONTR. *mf* Ah! ah! ah! ah! ah!

TÉNORS *mf* Ah! ah! ah! ah! ah!

BASSES *mf* Ah! ah! ah! ah! ah!

A musical score for voice and piano. The vocal line starts with "ré!..", followed by a piano accompaniment consisting of eighth-note chords. The vocal part continues with "Depuis bi - er mien voy-", followed by another piano section. The piano part features eighth-note chords and some sixteenth-note patterns. The vocal line concludes with a piano section.

A musical score page showing two staves. The top staff is for the orchestra, featuring three vocal parts (Soprano, Alto, Tenor) and a Bassoon. The bottom staff is for the piano. The vocal parts sing "ant sé pa ré de mar che sans manger ni". The piano accompaniment includes eighth-note chords and sustained notes. Measure 1 ends with a forte dynamic, and measure 2 begins with a piano dynamic.

2.

boi _ re! Or, un bon vent souf _ flait _____
 (• = •)

sp *tr* *tr* *trum* *trum* *trum* *trum* *trum*

2.

de ce cô _ té _____ É _ chos de fête et re _

trum *trum* *trum* *trum* *trum* *trum* *trum*

2.

cresc. *f* - frains _____ de vie _ toi _ - - - - - rel J'a_vais

trum *trum* *trum* *trum* *trum* *trum*

2.

soif, vous bu _ viez, _____ Je me suis in _ vi _

ff

z.

té!

SOPR. CONTR. *f*(rires) (ATTILA fait signe que Pon donne à boire à ZERKAN)

TÉNORS Ah! ah! ah! ah! ah!

BASSES Ah! ah! ah! ah! ah!

8

ff

ATTILA

Res - - te done, et dis - nous ta fo - -

mf

(il se tourne vers ILDA)

A.

li - el! Peut-è - - tre des pro - pos tels que je les per -

p

A.

mets _____ Ban_niront la mé_lan_cô li_ _ e De ce visage al_

A.

-tier qui ne sou_rit ja_mais... Un sou-

A.

ri_ _ ro fe_rait ta bou_ _ che si_ _ jo_

(ILDA baisse les yeux et remplit la coupe du Roi) ZERKAN (après avoir bo)

Ma fo_ _

li_ _ el..

L. lie hélas! — c'est le mal d'amour, — Je n'en sais pas de pire au

z. *pp*

L. mon - de; — Je voudrais me voir chérir tour à tour Par la brune et la

dim.

L. *p* blon - - - - - de!

z. *pp* *p*

L. tou - - tes je san - - rais gar - - der la mè - - me
(•=•)

mf

Z.

foi; ————— Mais je suis laid! laid!

Z.

laid!... Nulle ne vent de moi! (—=—) 8---

ATTILA

At! ah! galant bouf-fon! tucherches fem... me?.. At-

pp

A.

tends! je vais t'of-fri... de quoi noyer ta flamme!

SCÈNE IV

(Attila frappe sur le gong. Les écuyers font entrer les bayadères, chanteuses, danseuses et mimes. Esclaves et captives de tous pays. Elles emplissent le milieu de la scène.)

Andante

Musical score for the first system of Scene IV. The score consists of four staves. The top staff is for the Violin (G clef), the second for the Cello (C clef), the third for the Double Bass (F clef), and the bottom for the Bassoon (C clef). The tempo is Andante. Dynamics include *pp*, *cresc.*, and *ff*. The vocal line includes "(gong)" and "Esclaves et captives de tous pays". The bassoon part features sustained notes and rhythmic patterns.

Musical score for the second system of Scene IV. The staves remain the same: Violin, Cello, Double Bass, and Bassoon. The tempo is *f*. The vocal line continues with "Esclaves et captives de tous pays". The bassoon part is prominent with sustained notes and rhythmic patterns.

Musical score for the third system of Scene IV. The staves remain the same: Violin, Cello, Double Bass, and Bassoon. The tempo is *p*. The vocal line includes "cresc.". The bassoon part features sustained notes and rhythmic patterns.

Musical score for the fourth system of Scene IV. The staves remain the same: Violin, Cello, Double Bass, and Bassoon. The tempo is *f*. The vocal line includes "8 ----- 7". The bassoon part features sustained notes and rhythmic patterns.

8-

Poco animato

ATTILA

A.

A.

més?
Voilà _____ pour les re...

A.

- paï - - - - tre!..
Tou_tes ces femmes sont à

(Les femmes regardent le Bouffon et reculent effrayées de sa laideur)

A.

toi!
Allé modé

(ZERKAN se redressant superbement et apostrophiant les femmes qui l'entourent)

ZERKAN

Vous l'avez en ten - du? Me voici votre maî - tre! Servez-moi
ff *f*
 bien! Sur vous je règne sans ri - val!
ff *ff* *f*

(Les femmes effarouchées d'abord, se sont peu à peu rapprochées du Bouffon. Elles jouent avec lui.

L'attention d'ATTILA et des convives est toute occupée par cette mimique.

GAUTIER en profite pour s'approcher de PYRRHE qui l'attire à part.)

A musical score for two staves, likely for piano, in G major (two sharps) and common time. The top staff consists of two measures. The first measure begins with a quarter note followed by a grace note, then a sixteenth-note cluster. The second measure starts with a sixteenth-note cluster, followed by eighth notes. The bottom staff also has two measures. The first measure features eighth-note pairs. The second measure shows eighth-note pairs followed by a sixteenth-note cluster. Measure lines are present between the measures and above the second measure of each staff.

PYRRHA (à GAUTIER)

C'est l'heure de par-tir!... Cours sel-

A musical score page showing a vocal line and a piano accompaniment. The vocal line starts with 'ler ton che val...' followed by a piano accompaniment section consisting of eighth-note chords. The piano part includes dynamic markings like 'p' and 'ff'. The vocal line continues with 'II -' at the end of the page.

GAUTIER

P. da te sui - vral.. Reine, à

This section shows two staves of musical notation for the character P. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The lyrics "da te sui - vral.." are followed by a rest, and then "Reine, à". The piano accompaniment consists of eighth-note chords.

G. vo _ tre no _ ble zè _ le Je re _ mets nos des _

This section shows two staves of musical notation for the character G. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major. The lyrics "vo _ tre no _ ble zè _ le" are followed by a rest, and then "Je re _ mets nos des _". The piano accompaniment consists of eighth-note chords.

(il sort) (PYRRHA appelle RUTH et l'entretient aussi à part)

G. -tius.

This section shows two staves of musical notation for the character G. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major. The lyrics "(il sort)" are followed by a rest, and then "-tius.". The piano accompaniment consists of eighth-note chords. A bracket above the staves indicates "(PYRRHA appelle RUTH et l'entretient aussi à part)".

PYRRHA

Fille a _ droite et fi _ dè _ - - - le,

This section shows two staves of musical notation for the character PYRRHA. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major. The lyrics "Fille a _ droite et fi _ dè _ - - - le," are followed by a rest. The piano accompaniment consists of eighth-note chords.

P. Ruth, viens là. ————— glisse - toi douce -

pp

P. ————— ment jusqu'au lit d'Atti - la.

P. Va rem-pla - ceer Il - da qui sem - ble

p

P. las - - - se Et verse à boire au Roi, comme el - le

RUTH

P. fit. j'ai com-

PYRRHA (RUTH gagne l'estrade d'ATTILA et se substitue à ILDA.)

R. -pris!.. Il suf - fit!

Celle-ci descend en scène et vient rejoindre PYRRHA. ZERKAN n'a pas perdu de vue PYRRHA, GAUTIER, ILDA, ni RUTH, tout en ne cessant de s'occuper des femmes qu'il passe revue, complimente et forme en groupes.)

ZERKAN (aux femmes)

Au - tant que vous soy- - - ez, dans mon cœur pre-nez

Z. pla - - - - ee!

1

2

3

cresc.

f

mf

p

cresc.

A musical score for piano, featuring two staves. The top staff consists of three measures. Each measure begins with a forte dynamic (f), followed by a sixteenth-note pattern. The first measure has a bass note, the second has a treble note, and the third has a bass note. Above each sixteenth-note group is a circled '3' indicating a triplet. The dynamic changes to 'dim.' (diminuendo) in the second measure, and 'poco a poco' (gradually) in the third measure. The bottom staff shows sustained notes across all three measures, with the dynamic 'dim.' applied to the entire section.

(Lorsqu'ILDA a rejoint PYRHA, la Reine pousse doucement la Bourgogne dehors après l'avoir embrassée)

A musical score page showing two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 11 starts with a sixteenth-note pattern in 3/4 time. Measure 12 begins with a dynamic *p*, followed by a sixteenth-note pattern.

PYRRHA (à ILDA)

A musical score for piano and voice. The vocal part is in French, with lyrics: "Suis tes des-tins a-mou-reux! Loin d'i...". The piano accompaniment features a bass line with eighth-note patterns and a treble line with eighth-note chords. Measure 12 begins with a dynamic marking 'dim.' above the piano staff.

A musical score page featuring a vocal part and a piano part. The vocal part begins with a piano dynamic (p) and then moves to a forte dynamic (f) with the lyrics "vi - vez heu - reux!". The piano part features eighth-note chords in the treble clef and sixteenth-note patterns in the bass clef.

(Les femmes ont hissé ZERKAX sur une table. Elles se sont groupées harmonieusement autour de lui)

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a half note in the treble staff followed by a sixteenth-note pattern. Measure 12 begins with a sixteenth-note pattern in the treble staff. The dynamic 'f' (fortissimo) is indicated above the bass staff in measure 12. The score concludes with a repeat sign and a double bar line.

BALLET

N° 1

LES BAYADÈRES

Tempo di Habanera

PIANO

The sheet music consists of five staves of musical notation for piano. The key signature is G major (one sharp). The time signature is 2/4. The first staff shows a bass line with a 'p' dynamic. The subsequent staves show chords and bass lines, with some measures containing circled '3' markings below the notes.

Musical score for two staves (Treble and Bass) in common time (C). The key signature is one sharp (F#). The score consists of six measures.

- Measure 1:** Treble staff: Three groups of three eighth-note chords (G major). Bass staff: Sixteenth-note pattern: D, E, G, A, B, C.
- Measure 2:** Treble staff: Three groups of three eighth-note chords (G major). Bass staff: Sixteenth-note pattern: D, E, G, A, B, C.
- Measure 3:** Treble staff: Three groups of three eighth-note chords (G major). Bass staff: Sixteenth-note pattern: D, E, G, A, B, C.
- Measure 4:** Treble staff: Three groups of three eighth-note chords (G major). Bass staff: Sixteenth-note pattern: D, E, G, A, B, C.
- Measure 5:** Treble staff: Three groups of three eighth-note chords (G major). Bass staff: Sixteenth-note pattern: D, E, G, A, B, C.
- Measure 6:** Treble staff: Three groups of three eighth-note chords (G major). Bass staff: Sixteenth-note pattern: D, E, G, A, B, C. Fermata over the bass staff.

A musical score for piano, consisting of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 3/4 time (indicated by a '3'). The key signature changes from G major (two sharps) to A major (one sharp) in the third staff. Measure 1: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 2: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 3: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 4: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 5: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 6: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 7: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 8: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 9: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 10: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 11: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 12: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 13: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 14: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 15: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 16: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 17: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 18: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 19: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 20: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 21: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 22: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 23: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 24: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 25: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 26: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 27: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 28: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 29: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 30: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 31: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 32: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 33: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 34: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 35: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 36: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 37: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 38: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E). Measure 39: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E).Measure 40: Treble staff: eighth-note chords (G-B-D-G), bass staff: eighth-note chords (E-G-B-E).

Musical score for piano, 5 staves, 167.

Staff 1 (Treble Clef): Repeating eighth-note patterns in the right hand, with a bass note on the first beat of each measure. Measure 3: Bass notes in triplets.

Staff 2 (Bass Clef): Measures 1-2: Bass notes. Measure 3: Bass notes in triplets. Measure 4: Bass note.

Staff 3 (Treble Clef): Repeating eighth-note patterns in the right hand, with a bass note on the first beat of each measure. Measure 3: Bass notes in triplets. Measure 4: Bass note.

Staff 4 (Bass Clef): Measures 1-2: Bass notes. Measure 3: Bass notes in triplets. Measure 4: Bass note.

Staff 5 (Treble Clef): Measures 1-2: Bass notes. Measure 3: Bass notes in triplets. Measure 4: Bass note.

Measure 5: Diminuendo (dim.) and dynamic pp. Measure 6: Measures 7-8: Repeating eighth-note patterns in the right hand, with a bass note on the first beat of each measure. Measure 9: Bass notes in triplets. Measure 10: Bass note.

N° 2

LES TURQUES

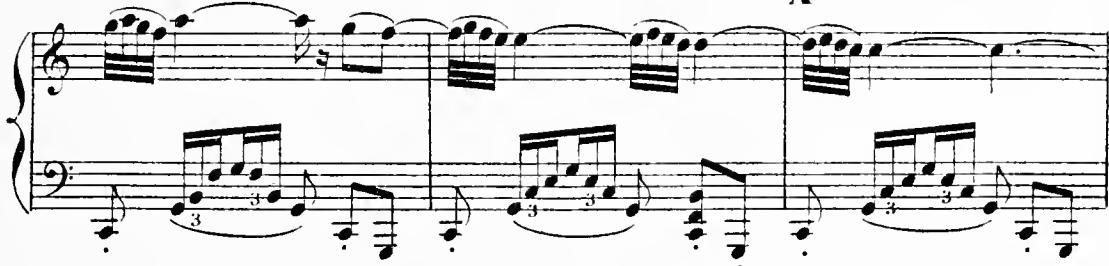
Andante

PIANO

The musical score for "Les Turques" is composed of four staves of piano music. The tempo is marked "Andante". The first staff uses a treble clef and 6/8 time signature, with dynamic markings "f" and "ff". The second, third, and fourth staves use a bass clef and 6/8 time signature. The music features continuous eighth-note patterns with grace notes and slurs, typical of a turkish march style.



(i) A



(i) Coupage théâtrale de A à B.

ff

ff

f

B

2/4

Allegro

f

A musical score for piano, consisting of five staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The piano accompaniment consists of eighth-note chords in the bass and sustained notes in the treble. The melodic line in the treble staff features various note heads, some with stems and some with arrows indicating direction, and includes grace notes and slurs.

Tempo 1^{er} And^r. (♩=♩)

ff

dim.

m.g.

(1) A

B

C

(1) Coups théâtrales de **A** à **B** et de **C** à **D**.

D**All' molto**

Musical score page D, featuring two staves. The top staff uses a treble clef and has a tempo marking of $\frac{2}{4}$. The bottom staff uses a bass clef and has a tempo marking of $\frac{3}{4}$. Both staves contain eighth-note patterns.

Musical score page D, featuring two staves. The top staff uses a treble clef and has a dynamic marking of *f*. The bottom staff uses a bass clef and has a tempo marking of $\frac{3}{4}$. Both staves contain eighth-note patterns.

Musical score page D, featuring two staves. The top staff uses a treble clef and has a tempo marking of $\frac{2}{4}$. The bottom staff uses a bass clef and has a tempo marking of $\frac{3}{4}$. Both staves contain eighth-note patterns.

Musical score page D, featuring two staves. The top staff uses a treble clef and has a tempo marking of $\frac{2}{4}$. The bottom staff uses a bass clef and has a tempo marking of $\frac{3}{4}$. Both staves contain eighth-note patterns.

Animato

174

Animato

p ff

f ff

ff ff

N° 5

LES GOTHEES

Mouvt de Valse

PIANO

A⁽¹⁾

cresc.

B

(1) Coupure théâtrale de **A** à **B**

A musical score for piano, consisting of five staves. The top staff uses a treble clef and has a dynamic marking of *f*. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef and includes dynamic markings *ff* and *f*. The fifth staff uses a treble clef and includes dynamic markings *ff* and *f*. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The top two staves are treble clef, and the bottom three are bass clef. The first staff contains six measures of eighth-note patterns. The second staff contains six measures of eighth-note chords. The third staff contains six measures of eighth-note patterns, starting with a dynamic of *f*. The fourth staff contains six measures of eighth-note patterns, starting with a dynamic of *ff*. The fifth staff contains six measures of eighth-note patterns, starting with a dynamic of *ff*.

ff

B

f

3

(1) Coopure théâtrale de A à B.

Musical score page 179, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music features eighth-note patterns and sixteenth-note chords.

Musical score page 179, measures 5-8. The dynamics change to *f* (forte) in measure 5. The top staff has sixteenth-note patterns, and the bottom staff has eighth-note chords.

Musical score page 179, measures 9-12. The top staff continues with sixteenth-note patterns, and the bottom staff has eighth-note chords.

(1) C

Musical score page 179, measures 13-16. The top staff has sixteenth-note patterns, and the bottom staff has eighth-note chords.

D

Musical score page 179, measures 17-20. The top staff has sixteenth-note patterns, and the bottom staff has eighth-note chords.

(1) Coupure théâtrale de **C** à **D**.

A musical score page featuring two staves. The top staff is for the orchestra, showing a treble clef, a key signature of one flat, and a tempo marking of eighth note = 120. The bottom staff is for the piano, showing a bass clef and a key signature of one flat. The score consists of six measures. Measures 1-4 begin with a dynamic of ***ff***. Each measure contains a series of eighth-note chords. Measure 5 begins with a dynamic of ***f***. Measure 6 concludes with a half note followed by a fermata. Measures 1-4 have vertical bar lines; measures 5 and 6 have dashed vertical bar lines.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It contains six measures of music. The bottom staff uses a bass clef and has a key signature of one flat. It also contains six measures of music, consisting entirely of quarter note chords. Measures 11 and 12 are shown.

A musical score for piano, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 11 starts with a sixteenth-note scale run on the top staff, followed by eighth-note chords on the bottom staff. Measure 12 begins with a melodic line on the top staff consisting of eighth notes and sixteenth notes, with a fermata over the last note. The bottom staff continues with eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 begins with a half note followed by a quarter note. Measure 12 begins with a half note followed by a quarter note. The music consists of eighth-note chords in the bass staff and sixteenth-note patterns in the treble staff.

A musical score for piano, consisting of five staves of music. The music is in common time and uses two different key signatures: B-flat major (two flats) and E major (no sharps or flats). The first two staves are in B-flat major, featuring treble and bass staves with various note patterns and rests. The third staff begins in B-flat major with a dynamic marking of *p*, followed by a section in E major where the bass line consists of eighth-note chords. The fourth staff continues in E major with eighth-note chords. The fifth staff concludes the piece with a dynamic marking of *erese.*

erese.

f

ff

ff

(1)

ff

Allegro

f

⁽¹⁾ Au théâtre on passe immédiatement à la page 105.

The image displays five staves of musical notation for piano, arranged vertically. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). The notation includes various note heads, stems, and bar lines. Measure numbers 1 through 10 are present above the first four staves. The bottom staff begins at measure 11. Dynamic markings such as 'ff' (fortissimo), 'f' (forte), and 'ff' appear in several measures. Articulation marks like '^' (raise) and '≡' (equal) are also visible.

Mouv^e de Valse ralenti

Two staves of musical notation. The top staff (treble clef) shows eighth-note chords and sixteenth-note patterns. The bottom staff (bass clef) shows eighth-note chords. Measure 1 starts with a dynamic 'mf'.

Continuation of the musical score. The top staff (treble clef) continues eighth-note chords and sixteenth-note patterns. The bottom staff (bass clef) continues eighth-note chords.

Continuation of the musical score. The top staff (treble clef) shows eighth-note chords and sixteenth-note patterns. The bottom staff (bass clef) shows eighth-note chords. The key signature changes to A major (three sharps) at the end of the measure.

All^o molto

Two staves of musical notation. The top staff (treble clef) shows sixteenth-note patterns with a dynamic 'ff'. The bottom staff (bass clef) shows eighth-note chords.

Continuation of the musical score. The top staff (treble clef) shows sixteenth-note patterns. The bottom staff (bass clef) shows eighth-note chords.

Continuation of the musical score. The top staff (treble clef) shows sixteenth-note patterns. The bottom staff (bass clef) shows eighth-note chords. The dynamic 'ff' is indicated at the end of the measure.

N° 4

LES BYZANTINES

Andante con moto

PIANO

The musical score consists of four systems of piano music. The first system starts with a treble clef, common time, and a bass clef. The piano part begins with a sustained note followed by eighth-note pairs. The second system continues with eighth-note pairs. The third system starts with a treble clef, common time, and a bass clef. The piano part features eighth-note pairs and sixteenth-note patterns. The fourth system starts with a treble clef, common time, and a bass clef. The piano part includes eighth-note pairs and sixteenth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line with various note values and dynamics. The bottom staff uses a bass clef and provides harmonic support with a continuous pattern of eighth-note chords. Measure 11 concludes with a fermata over the bass note. Measure 12 begins with a dynamic instruction 'p' (piano) and ends with a fermata over the bass note.

A musical score for piano, consisting of two staves. The top staff uses a treble clef and includes a dynamic marking 'f' (fortissimo) at the beginning. The bottom staff uses a bass clef. Both staves show a repeating pattern of eighth notes, each accompanied by a grace note and connected by a curved slur.

A musical score for piano, consisting of two staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. It starts with a dynamic marking 'p' (pianissimo). The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. Both staves contain two measures each, with the first measure featuring eighth-note patterns and the second measure featuring sixteenth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of one sharp, and a dynamic marking 'p' (pianissimo). It consists of six measures. The bottom staff uses a bass clef and also consists of six measures. Measures 1 through 3 of both staves feature eighth-note patterns. Measure 4 begins with a fermata over the first note, followed by pairs of eighth notes. Measures 5 and 6 continue with eighth-note patterns, including some grace notes.



Musical score page 187, measures 3-4. The dynamic is *f*. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. Measure 3 starts with a sixteenth-note pattern. Measure 4 starts with a sixteenth-note pattern.

Musical score page 187, measures 5-6. The dynamic is *p*. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. Measure 5 starts with a sixteenth-note pattern. Measure 6 starts with a sixteenth-note pattern, followed by a dynamic marking *dim.*

(1) A

Musical score page 187, measures 7-8. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. Measure 7 starts with a sixteenth-note pattern. Measure 8 starts with a sixteenth-note pattern.

B

Musical score page 187, measures 9-10. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef, a key signature of one sharp, and common time. Measure 9 starts with a sixteenth-note pattern. Measure 10 starts with a sixteenth-note pattern, followed by a dynamic marking *sf*.

The image displays four staves of musical notation for piano, arranged vertically. Each staff begins with a treble clef and a bass clef, indicating two voices. The notation consists of various note heads, stems, and bar lines. Measure numbers 1, 6, and 7 are placed above specific measures. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *pp* (fortissimo). Measure 1 starts with a piano dynamic and a treble note. Measure 2 shows a bass line with sixteenth-note patterns. Measure 3 continues the bass line. Measure 4 starts with a treble line. Measure 5 shows a bass line. Measure 6 starts with a treble line. Measure 7 starts with a bass line. Measure 8 concludes with a forte dynamic and a treble note.

N° 5

LES ITALIOTES

Allegro moderato

PIANO

dim.

A musical score for piano, featuring five staves of music. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of *p*. The second staff shows a bass clef, a key signature of one sharp, and a dynamic of *mf*. The third staff shows a treble clef, a key signature of one sharp, and a dynamic of *f*. The fourth staff shows a bass clef, a key signature of one sharp, and a dynamic of *mf*. The fifth staff shows a treble clef, a key signature of one sharp, and a dynamic of *f*. The music consists of various note patterns, including sixteenth-note chords and eighth-note patterns.

A musical score for piano, consisting of five staves of music. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1: *f*, *f*
- Staff 2: *f*, *sforzando*, *dim*, *mf*
- Staff 3: *f*
- Staff 4: *f*
- Staff 5: *f*, *f*

8-----

dim.

8-----

mf

dim.

p

mf

2.

f

ff

N° 6

LES KHAZARES

Allegretto

PIANO

B

(4) Coupure théâtrale de **A** à **B**

A five-staff musical score for piano. The top staff is treble clef, the bottom staff is bass clef. The first staff begins with a dynamic marking *f*. The music consists of six measures. The first measure features eighth-note chords in both hands. The second measure begins with a treble clef, followed by eighth-note chords. The third measure begins with a bass clef, followed by eighth-note chords. The fourth measure begins with a treble clef, followed by eighth-note chords. The fifth measure begins with a bass clef, followed by eighth-note chords. The sixth measure begins with a treble clef, followed by eighth-note chords.

A five-page musical score for piano, featuring two staves (treble and bass). The score consists of ten staves in total, with each page containing two staves. The music is written in common time. The first four pages show continuous musical phrases with various dynamics and markings, including eighth-note patterns and sixteenth-note figures. The fifth page begins with a dynamic marking of *cresc.* followed by a dynamic of *ff*. The bass staff on this page features sustained notes and chords.

A musical score for piano, consisting of five systems of music. The score is written in G major (indicated by a G-sharp symbol) and common time (indicated by a 'C'). The left hand (bass) and right hand (treble) are shown. The music includes various note heads, stems, and beams. Measure 1 consists of six measures. Measures 2 through 6 each begin with a bass note followed by a treble note, with measure 6 ending with a dynamic instruction 'ff' (fortissimo). Measures 7 through 10 show a continuous pattern of eighth-note pairs in the bass and sixteenth-note patterns in the treble. Measures 11 through 14 continue this pattern, with measure 14 ending with a dynamic instruction '3' (trill).

(1) Au théâtre on passe immédiatement à la page 201.
A.G. H.178.

Presto

The sheet music consists of five staves of piano music. The first staff (treble) starts with a rest followed by eighth-note pairs. The second staff (bass) has eighth-note pairs. The third staff (treble) has sixteenth-note pairs. The fourth staff (bass) has eighth-note pairs. The fifth staff (treble) has sixteenth-note pairs. The tempo is marked 'Presto' at the top left. The dynamics include a forte dynamic 'f' in the first staff.



Musical score page 199, measures 7-12. The key signature changes to two sharps. A dynamic marking "ff" (fortissimo) is present in the middle of the measure. The music continues with eighth-note patterns and slurs.

Musical score page 199, measures 13-18. The key signature changes to three sharps. A dynamic marking "ff" is present in the middle of the measure. The music features eighth-note patterns with slurs.

Musical score page 199, measures 19-24. The key signature changes to four sharps. The music consists of eighth-note patterns with slurs.

Musical score page 199, measures 25-30. The key signature changes to five sharps. The music features eighth-note patterns with slurs.



Animato



N° 7

FINALE

All' moderato

PIANO

ff

A.C. II, 178.

Musical score page 1. The top system shows two staves. The treble staff has a dynamic marking 'f' above it. The bass staff consists of eighth-note patterns. The key signature is one sharp.

Musical score page 2. The top system shows two staves. The treble staff has a dynamic marking 'f' above it. The bass staff consists of eighth-note patterns. The key signature is one sharp.

Musical score page 3. The top system shows two staves. The treble staff has a dynamic marking 'f' above it. The bass staff consists of eighth-note patterns. The key signature is one sharp.

Musical score page 4. The top system shows two staves. The treble staff has a dynamic marking 'f' above it. The bass staff consists of eighth-note patterns. The key signature is one sharp.

Musical score page 5. The top system shows two staves. The treble staff has a dynamic marking 'f' above it. The bass staff consists of eighth-note patterns. The key signature is one sharp. The number '3' is written under the bass staff at the bottom of the page.

A five-line musical staff with two systems of music. The top system starts with a dynamic *ff* and consists of four measures. The bottom system continues the musical line with four more measures. Both systems feature a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and bar lines, with some notes having horizontal dashes below them.

A musical score for piano, consisting of five staves of music. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The music features various note heads, stems, and bar lines, with some notes having horizontal dashes below them. Measure numbers are present above the first four staves. The bottom staff has two measure numbers: '11' over the first two measures and '12' over the last two measures. The score is divided into measures by vertical bar lines.

Allegro

The image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic *f*. The melody consists of eighth-note pairs with grace notes. Measure 12 begins with a dynamic *ff*. The bass staff features sustained notes with vertical stems.

A musical score for piano, featuring two staves. The top staff is in treble clef, B-flat major (two sharps), and the bottom staff is in bass clef, E-flat major (one sharp). The dynamic is forte (f). The score consists of six measures. Measures 1-4 show eighth-note patterns with grace notes above them. Measure 5 starts with a forte dynamic (f) and features a sixteenth-note pattern. Measure 6 concludes with a half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains six measures of music, starting with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It also contains six measures, primarily consisting of eighth-note patterns. Measures 11 and 12 are identical in both staves.

Poco animato

Poco animato

measures 11-12: The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic bass notes. The dynamic instruction 'Cresc.' is placed above the top staff.

A musical score for piano featuring two staves. The top staff uses a treble clef and consists of five measures. It begins with a dynamic marking 'ff'. Each measure contains a sixteenth-note pattern starting on different notes. The bottom staff uses a bass clef and consists of four measures. Each measure contains an eighth-note pattern starting on different notes.

A musical score for piano, consisting of two staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. It contains a series of eighth-note chords. The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. It contains sustained notes and eighth-note chords.

All' molto

A musical score for piano, featuring two staves. The top staff is in treble clef and has a dynamic marking of *ff*. The bottom staff is in bass clef. The score consists of two measures of music. Measure 11 begins with a forte dynamic (*ff*) and ends with a fermata over the bass note. Measure 12 continues with a forte dynamic and ends with a fermata over the bass note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains measures 11 and 12, which begin with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, showing sustained notes and eighth-note patterns.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 11 begins with a forte dynamic. The right hand plays eighth-note chords in the treble clef staff, while the left hand provides harmonic support in the bass clef staff. Measure 12 continues with eighth-note chords in the treble clef staff, maintaining the forte dynamic.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth-note patterns. Measure 11 starts with a forte dynamic. Measure 12 begins with a dynamic instruction 'Cresc.' followed by a forte dynamic.

The musical score consists of five systems of two-staff notation. The top three systems are in common time with a key signature of one sharp. The fourth and fifth systems are also in common time but with a key signature of zero sharps or flats. The notation includes eighth-note patterns with grace notes, primarily in the bass staff. The bottom system shows a transition to quarter-note patterns with rests. A dynamic instruction 'ff' is placed above the bass staff in the fourth system. A repeat sign with 'C' is placed at the end of the fifth system.

SCÈNE VII

(Les femmes fleurissent ZERKAN et lui chantent avec un respect ironique:)

All^o moderato

SOPRANI

LES FEMMES

Soprano: 0 fleurs soyez gloriéu - - ses!

Contralto: 0 fleurs soyez gloriéu - - ses!

Piano: f

All^o moderato.

Vos charmes soutiennent pas accus Lors que nos mains pi - en - ses Sur

Vos charmes soutiennent pas accus Lors que nos mains pi - en - ses Sur

ce bon crâne aux crins bourus. Pi - quent vos gerbes pré ci -

ce bon crâne aux crins bourus. Pi - quent vos gerbes pré ci -

(rires)

s. Ah! ah! ah! ah! ah! ah! ah!

c. Ah! ah! ah! ah! ah! ah! ah! ah!

f

ATTILA à RUTH qu'il prend pour ILDA, et dont, un peu ivre, il caresse le bras.

Bur-gon de! ver-se moi du vin! Ce spectacle
ah!
ah!

f

A a creu-sé dans ma gorge un ravin!

ff

Les femmes après avoir fait les plus belles réverences à ZERKAN commencent à se moquer de lui. Elles le tirent de tous les côtés sous prétexte de le caresser. Elles finissent par le faire tomber de son siège. Il se fâche et les repousse. Elles rient de plus belle, tournent autour de lui et le luttent jusqu'à l'exaspérer.



ZERKAN menaçant les femmes.

Allegro

A musical score page featuring two staves. The top staff is for the orchestra, showing dynamic changes from ff to ff to ff. The bottom staff is for the piano. The music consists of six measures of eighth-note patterns.

ZERKAN

Les femmes insistent.

Je suis las de vos jeux!

A musical score page featuring two staves. The top staff is for the orchestra, showing dynamic changes from ff to ff to ff. The bottom staff is for the piano. The music consists of six measures of eighth-note patterns.

Il les chasse.

A musical score page featuring two staves. The top staff is for the orchestra, showing a dynamic of ff. The bottom staff is for the piano. The music consists of six measures of eighth-note patterns.

Qu'on m'en délivre enfin

A musical score page featuring two staves. The top staff is for the orchestra, showing a dynamic of ff. The bottom staff is for the piano. The music consists of six measures of eighth-note patterns.

ZERKAN se tourne vers ATTILA et se plaint à lui.

($\text{d} = \text{d}.$)

Une - seu - le pou -

vait me plai - re;

poco crese.

Cel - le qui, dans sa ro - be elai - re Près de toi sp - te

naît au début du repas! Ne t'irri - te

ATTILA, choqué et réveillé de sa torpeur.

Quoi!.. bouffon!..

f

A.C. 11,178.

z. pas! de venu par - ler de l'en - fant

z. bion - de Quilon avait mise à tes cô - tés! Pourquoi nous a-t-elle quit -

8.

z. Aïs! Il da? Il da, la Bur -
ATTILA. f

(ATTILA se retourne et voit BURE à la place d'ILDA)

z. - gon - de!

Allegro

ff

(Epouvantée sous les regards

RUTH

du Roi, RUTH saute à bas

(a Ruth) *f* Seigneur!..

A. Qui t'a mise là? que veux - tu?

(ATTILA, debout et dominant le brouhaha du festin)

de l'estrade et se réfugie auprès de PYRRHA)

(à la voix impérieuse du maître un brusque silence

A. II... da!

s'est fait. Les guerriers se rangent autour de BÉRKH. Les femmes se mettent autour de PYRRHA et de RUTH. ZERKAN, seul fait face au courroux du Roi.)

ATTILA.

Mavez-vous enten... du? Ma

A.C. 11-178

(BÉRIKA et les guerriers se rapprochent)

A. 

A. 

A. 

A. 

ZERKAN

Or, donne done qu'à travers le fes ..

A.

pla - ce?

Z.

ain On te cherche aus si Gautier l'A qui ..

Z.

tain! Eh bien? notre hò , te!..

ATTILA (frappé)

H.. da!.. Gautier!..

p

PYRRHA. (à part)

Quelle an-gois - se!..

Gautier!.. Ilda!.. Quel soupçon!!!...

*pp**fp**f*

Te feras-tu? hideux bouffon!

(les Danseuses s'enfuient)

2

aïel aïel aïel aïel

(ATTILA descend de l'estrade)

f

ATTILA

Des traités vi... les on me rendra rai...

fp

A.

son!

f

A Mes o-fa - - ges! Al .

A. *ff*

A. *ff* *sf* A qui tains et Burgon des paieront pour cette feahi -

A. *ff* *sf*

A. *ff* *sf*

A. *ff* *sf*

(Il saisit le glaive. BERKÉ et les gardes reculent effrayés)

A.

fous!

A.

On m'a bra... vell... Ven...

(Il descend et fait tournoyer le glaive)

A.

geau... ce!

A.

Que fai... tes... vous? quai... ten... dez... vous?

A.

Ar...ra... chez moi ce

f *p*

A.

glaive!

Il vous me...na... ce

f *p*

Più mosso (PYRRHA lui saisit le bras et lui arrache le glaive)

A.

tous!

Mes ar...mes!

f *ff* *fp*

A.

rends-les moi!

fp *ff*

(Il marche à grands pas et tourne sur lui-même.)

A musical score for piano and voice. The piano part is in the bass clef, and the vocal part is in the soprano clef. The vocal line consists of eighth-note chords. The piano accompaniment features sustained notes in the bass and eighth-note chords in the treble. Measure 11 starts with a piano dynamic 'p'. Measure 12 begins with a piano dynamic 'f'.

ATTILA

A musical score page featuring a vocal line and a piano accompaniment. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is A major (no sharps or flats). The vocal line begins with "Tous _____ sont dim - tel - li - gen - ce!" followed by a rest. The piano accompaniment consists of eighth-note chords in the right hand and sustained notes in the left hand.

PESO

A musical score for piano, showing two staves. The top staff is in G major and the bottom staff is in C major. Measure 11 starts with a forte dynamic. Measure 12 begins with a crescendo dynamic, indicated by the word "cresc." above the first note.

ATTILA

A musical score page from Act II of Verdi's "Attila". The top staff is for soprano, with lyrics "U-dal" and "je souff... fre!". The middle staff is for alto. The bottom staff is for bass. The vocal parts are supported by a harmonic grid of chords. Measure numbers 11, 12, and 13 are indicated above the staves.

H. dat réponds!

A musical score page showing two staves of music. The top staff is for the orchestra, featuring a bassoon line with slurs and grace notes, and a piano line with dynamic markings *ff*, *sp*, and *p*. The bottom staff is for the choir, with vocal entries labeled "H. da!" and "réponds!". The page number 23 is visible at the bottom right.

A.

qui ré - pon - dra!..

A.

Bé - rikh!.. mes ca_valliers! Pyr - cha!..

A.

Par le ciel qui flam - boie et par le vent qui

A.

ton - - - - - ne! Ma garde!.. mes chiens!..

A.

Ho-là!.. mes fem-mes!.. mes bourreaux!.. mes é-noyers!..

fp *fp* *fp* *fp*

A.

Per-sonne i- ei, ne connaît plus tes fou-dres,

ff *sf* *ff*

rit.

a Tempo

(Il tombe anéanti sur les

A.

At- - - fi - - la!

a Tempo

dim. *p* *pp*

suivez

marches de l'estrade. BÉRIK et les gardes l'entourent silencieux et consternés)

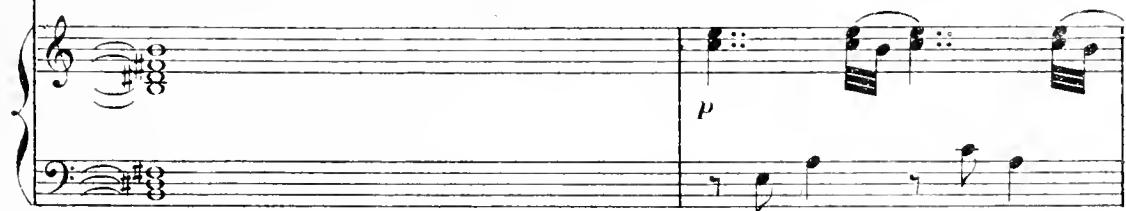
SCÈNE VIII

(Un CAVALIER MASQUÉ, au milieu de la stupeur générale, entre et se dirige vers ATTILA.)

Moderato

BÉRIKH, barrant le passage au CAVALIER MASQUÉ

Nomme-toi! Tu portes un mes-



le CAVALIER pousse son cheval vers l'estrade.)

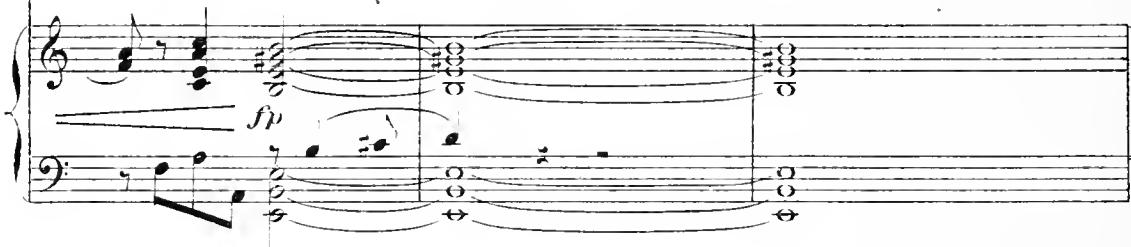


BÉRIKH fait signe aux gardes qui entourent aussitôt le CAVALIER.

BÉRIKH

3

Réponds! ou je te traite en ennemi!



ZERKAN, entrant aux gardes,



sa gel C'est mon maître, il vient en ami!



poco cresc.

z. Mais res pec - tez le vœu du ne ga -

z. - gen - re: Il ne doit ré - vé - ler son

z. nom ni sa fi - gu - re A vant d'a voir at -

z. - teint le but subtil qu'il vi - sel Vous of - feir la cap -
BÉRIKH
Que veut - il?

z. tu - - re des fu - gi - tif! II

p

z. sait la rou - te d'A - qui - tai - ne; Par des seu -

z. tiers de lui cou - nu il con - pe - ra Leur re -

z. traî - te cer - tai - ne. Puis, captifs vous les ramène -

On rit, on hausse les épaules. Mais ATTILA, subitement intéressé, se redresse et commande l'attention.

Z. - ra!

ATTILA (à ZERKAN)

Parle! à présent tu fais re-

SOPR. (rires)

p Ah! ah! ah! ah!

CONTRE. rires

p Ah! ah! ah! ah!

TÉNORS. (rires)

mf Ah! ah! ah! ah!

BASSES. (rires)

mf Ah! ah! ah! ah!

A. *fp*

A. - naî - tre fes - pé - ran - - ce... Regarde -

p

A.

moi! Tes yeux mon... trentant dassur ran... ee!

A.

Et que vous faudrait - il, si...

ZERKAN

vous me se... con... diez?

Vingt bons chevaux! vingt bons guer-

Z.

riers!

(au CAVALIER)

ATTILA

Pour venger mon of... fen... se.

Dis, que veux-

A.

tu pour ré-com - pen - se?

ZERKAN

p

Mon maître _____ est à mou - renx...

Z.

Tu le fe - ras heu - reux . En lui donnant l'é -

dim. molto

Z.

- pou - se qu'il dé - si - rer U - ne

ppp

2. vierge au coeur in-hu_main Dont la ri_guer fait son mar-

ty_re, Et qu'il n'es-pe-re plus teuir

Andante

— que de ta main!..

ATTILA (au CAVALIER)

Quelquesoit son

Andante

a Tempo 1^e

nom el_le sera tien_ne!

a Tempo 1^e

A. Si tu reviens victori - eux _____ Je m'en por - te ga -

A. - rant, prince mystéri - eux, Il n'est pas de serment que notre hon -

A. - neur ne tien - ne; Bérikh! tu choisi - ras vingt cavaliers

(à PYRRHA) (il prend le glaive)

A. avec lesquels tu vas suivras Le glai - vel.

Maestoso

(lui présentant le glaive)

(au CAVALIER)

Ω

A.

Serment pour serment! _____ Ju _____ rel.

(Le CAVALIER jure sur le glaive,
puis se prépare à partir.)

(au CAVALIER)

A.

Va!

SOPR. (au CAVALIER)

CONTR.

TÉNORS.

BASSES.

ff RIDEAU