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C. Saint-Saëns



# Les Barbares





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Phototypie Berthaud. Par.

*Les Barbares* — Scène finale

# Les Barbares

*Tragédie lyrique en 3 actes et un prologue*

POÈME DE

VICTORIEN SARDOU ET P. B. GHEUSI

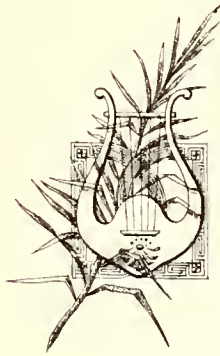
MUSIQUE DE

**C. SAINT-SAËNS**

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*Partition pour chant et piano réduite par GEORGES MARTY*

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PARIS

**A DURAND ET FILS, ÉDITEURS**

**4, Place de la Madeleine, 4**

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ACADÉMIE NATIONALE DE MUSIQUE

DIRECTION DE M. P. GAILHARD

(Paris, 1901)

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LES BARBARES

*Tragédie Lyrique en 3 Actes et un Prologue*



DISTRIBUTION

MARCOMIR . . . . .	<i>Ténor</i> . . . . .	MM. VAGUET
SCAURUS	} . . . . . <i>Basse</i> . . . . .	DELMAS
LE RÉCITANT		
LE VEILLEUR . . . . .	<i>Ténor</i> . . . . .	ROUSSELLIÈRE.
HILDIBRATH . . . . .	<i>Baryton</i> . . . . .	RIDDEZ.
FLORIA . . . . .	<i>Soprano</i> . . . . .	MM <sup>es</sup> HATTO.
LIVIE . . . . .	<i>Contralto</i> . . . . .	HÉGLON.

GERMANS. — LÉGIONNAIRES. — ROMAINS. — HABITANTS D'ORANGE. — VESTALES. —  
FEMMES ET ENFANTS GALLO-ROMAINS.

---

La scène est à Orange, un siècle avant J.-C. pendant l'invasion des Teutons.

---

*Chef d'Orchestre*: M. PAUL TAFFANEL.

*Chef des Chœurs*: M. PAUL PUGET. — *Chefs du Chant*: MM. PAUL VIDAL et CATHERINE.

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*Régisseur Général*: M. LAPISSIDA. — *Régisseur de la Scène*: M. COLEUILLE.

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# LES BARBARES

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THE UNIVERSITY OF CALIFORNIA







Phototypie Berthaud Paris

THÉÂTRE ANTIQUE D'ORANGE





# LES BARBARES



## ARGUMENT

Un siècle avant le Christ, trois cent mille Germains, chassés des rives de la Baltique par le débordement de la mer, se ruèrent sur le monde romain. Incendiant les cités, exterminant les légions, semant partout la ruine et l'épouvante, les Teutons passèrent comme un torrent à travers la Gaule dévastée.

### I.

Sous les murs d'Orange, investie de tous côtés par les hordes germaniques, l'armée romaine des consuls Scaurus et Euryale se défend en désespérée. Le Théâtre, mieux protégé, semble-t-il, par la masse géante de ses murs, est devenu la dernière citadelle des Dieux Lares et de l'autel où brûle le Feu sacré. Confiante dans les présages de Vesta, qui promettent la délivrance de la ville, la grande-prêtresse Floria groupe autour d'elle les enfants, les femmes et les vierges du culte vénéré. Leurs prières implorèrent le ciel, tandis que le Veilleur décrit les phases du combat suprême, de plus en plus meurtrier pour les Romains, et rappelle avec terreur la férocité des assaillants.

Floria espère que les Barbares, adorateurs du Feu, le respecteront sur l'autel de Vesta. Livie, exaltant la valeur d'Euryale, son époux, partage la confiance de la prêtresse et ne veut prévoir que la victoire des légions romaines jusqu'au moment où le Veilleur annonce la chute du consul, dont Scaurus rapporte le corps ensanglanté. Blessé, débordé de toutes parts, le chef survivant conseille aux femmes de s'enfuir, tandis qu'avec une poignée de héros, il va se faire tuer au seuil de la poterne voisine, pour donner aux Gallo-Romaines le temps de gagner la campagne et de se soustraire au trépas.

Livie, altérée de vengeance, cherche à connaître le nom du meurtrier d'Euryale; dans la confusion de l'assaut, nul ne l'a remarqué; sur le corps du consul, elle jure de le découvrir elle-même et de le frapper de sa propre main.

Floria, cependant, arrête la panique des femmes et les groupe autour de l'autel de Vesta. Triomphant de la vaine résistance de Scaurus, les Barbares

d'Hildibrath envahissent le Théâtre et se jettent sur les Vestales, le glaive au poing, à travers les clameurs du massacre et les lueurs de l'incendie.

Survient alors Marcomir, leur chef redouté ; il ne les arrête un instant que pour confirmer l'ordre meurtrier d'Hildibrath et se ruer, à leur tête, contre l'autel de Vesta.

Mais Floria a fait un geste vers le foyer sacré, d'où jaillissent soudain de hautes flammes. Les Barbares reculent devant cette manifestation du dieu du Feu, qu'ils adorent sous le nom de Thor..... Marcomir, subjugué par la fière beauté de Floria, l'interroge avec douceur et chasse ses guerriers de l'asile, interdit à leurs fureurs jusqu'à ce qu'il ait fixé le sort des femmes épargnées.

La vierge et le héros germain se contemplent en silence.

## II.

La nuit descend sur le Théâtre, où dorment les enfants, les femmes et les Vestales de Floria ; seule, Livie se lamente, exaspérée de vengeance et de deuil.

Floria, qui voudrait l'exhorter à plus de résignation, attribue à Vesta la clémence des Barbares : la veuve d'Euryale y reconnaît l'intervention de Vénus, dont le caprice inspira à Marcomir une passion soudaine pour la vierge, troublée elle-même à son insu.

L'arrivée de Scaurus remet en question le salut des Romaines : le blessé, revenu à lui sous un monceau de morts, s'est glissé dans le Théâtre, pour y rallier les femmes et les guider, par un sentier sûr, vers les légions libératrices, descendues des Alpes. Floria refuse d'organiser cette fuite aventureuse : elle croit à la parole de Marcomir ; ses compagnes l'approuvent, ainsi que Livie, retenue à Orange par les devoirs funèbres qu'elle doit rendre à son époux.

Mais Scaurus, reconnu et suivi par les sentinelles germaines, se livre à Hildibrath, qui s'apprête à l'égorger hors du temple. Floria, épouvantée, appelle Marcomir ; il accourt, accorde à la prêtresse la grâce de Scaurus, malgré les imprécations du captif qui redoute, sous tant de docilité, quelque projet ténébreux.

Le Barbare, en effet, demeuré seul avec la prêtresse qu'il n'a pu revoir avec indifférence, justifie les craintes de Scaurus : il a sauvé les Romaines et la vierge, donné, pour lui plaire, la vie et la liberté à son prisonnier ; mais il attend la récompense que mérite son amour : ce sera le gage suprême du salut des femmes et des enfants.

Floria s'alarme, s'indigne en vain contre Marcomir. Résolu, il annonce les suites fatales de l'orgie des vainqueurs, l'égorgement des survivantes et de la

vestale elle-même. Si elle se donne à lui, c'est, pour la ville entière, la délivrance immédiate.

Dans sa détresse, Floria invoque son vœu sacré et la générosité du Germain ; les clameurs des Barbares grandissent, glaçant son cœur, où s'éveillent des sentiments confus. Marcomir lui reproche un égoïsme qui va livrer ses sœurs aux flammes et au massacre. L'indignation de la vierge épuise ses dernières résistances ; la clameur de mort emplit la cité.... Floria, éperdue de terreur, cède enfin et consent à racheter la vie de ses compagnes....

Marcomir rappelle Hildibrath, lui donne ses ordres, exécutés aussitôt ; la ville retombe dans le silence ; au point du jour, les envahisseurs la quitteront, sans l'avoir livrée aux flammes.

Alors, sous le ciel rasséréiné, l'entretien du héros et de la vestale révèle à celle-ci la délicatesse magnanime de Marcomir : dépouillé de sa rudesse originelle, conquis par le charme ineffable de Floria, il ne veut plus se réclamer auprès d'elle du serment qu'elle a prononcé.

Et c'est d'elle seule qu'il l'obtient, lorsque le trouble de Floria, sa reconnaissance, l'amour enfin, triomphant des derniers scrupules de la vierge, l'abandonnent, confiante, aux bras de son vainqueur.

### III.

Au point du jour, les Barbares quittent Orange, emportant le butin, mais respectant les demeures et les habitants, qui n'osent croire encore à leur délivrance. Scaurus la leur confirme et fait organiser les sacrifices aux dieux libérateurs, parmi les réjouissances populaires, les danses et les jeux, ordonnés selon les rythmes latins, terminés par une pittoresque « farandole ».

La foule s'incline alors devant Floria : mais ignorant qu'elle lui doit son salut, à la nouvelle que la grande prêtresse abandonne le culte austère de Vesta pour suivre Marcomir, son époux, dans le camp barbare, elle proteste et s'indigne. Scaurus lui apprend le sacrifice de la vierge et toute la ville se prosterne, dans un élan de gratitude unanime, aux genoux de la libératrice.

Marcomir vient donner à Floria le signal du départ et la confier à son escorte ; mais, d'abord, il rend à Scaurus la dignité suprême. Toutes les Vestales veulent suivre Floria qui ne consent à emmener, parmi les hasards de l'invasion, que la malheureuse Livie. Celle-ci, occupée des solennelles funérailles de son époux songe toujours en secret à retrouver, au milieu des Barbares, le meurtrier d'Euryale et à l'immoler de sa propre main.

Alors, durant le défilé du cortège funèbre, Floria apprend que le vainqueur d'Euryale n'est autre que Marcomir ; elle connaît le dessein tragique de Livie et

l'éloignera de son époux. Son angoisse, son refus brusque d'emmener l'infortunée après qu'elle venait de consentir à la prendre, un mouvement instinctif de la jeune femme pour s'interposer entre le Barbare et la veuve d'Euryale, armée du javelot qu'elle a retiré de son corps ensanglanté, font pressentir à celle-ci que Marcomir pourrait être le meurtrier qu'elle cherche. Elle s'en assure par un stratagème, — en accusant le vainqueur inconnu d'avoir frappé le consul par trahison, dans le dos.

— « Tu mens !.... c'était au cœur ! » s'écrie le Barbare indigné, dans un aveu décisif. — « Au cœur donc ! » riposte Livie, en le frappant à son tour.

Et la mort de Marcomir venge à la fois le trépas d'Euryale et l'outrage de Cypris à Vesta.



# LES BARBARES



Poème de

VICTORIEN SARDOU et P.B.GHEUSI

Musique de

C. SAINT-SAËNS

## PROLOGUE



All<sup>o</sup> moderato

PRIMA

All<sup>o</sup> moderato

SECONDA

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1

2

1

2

1

2

1

2

*p*

1

2

1

2

1

3 2 1

2

1

*p*

*pp*

8<sup>a</sup> bassa

2

1

*dim.*

*dim.*

2



System 1: First system of music. It consists of two grand staves. The upper staff (labeled '1') contains two treble clefs. The first measure has a dotted quarter note followed by eighth notes. The second measure is a whole rest. The third measure begins with a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. A dashed line above the staff indicates an 8-measure phrase. The lower staff (labeled '2') contains two bass clefs. The first measure has a dotted quarter note followed by eighth notes. The second measure is a whole rest. The third measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. A dashed line below the staff indicates an 8-measure phrase. The key signature has two flats, and the time signature is 4/4.

System 2: Second system of music. It consists of two grand staves. The upper staff (labeled '1') contains two treble clefs. The first measure has a dotted quarter note followed by eighth notes. The second measure has a dynamic marking of *ff* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The third measure has a dynamic marking of *ff* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The lower staff (labeled '2') contains two bass clefs. The first measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The second measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The third measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. A dashed line above the staff indicates an 8-measure phrase. The key signature has two flats, and the time signature is 4/4.

System 3: Third system of music. It consists of two grand staves. The upper staff (labeled '1') contains two treble clefs. The first measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The second measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The third measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The lower staff (labeled '2') contains two bass clefs. The first measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The second measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The third measure has a dynamic marking of *f* and features a triplet of eighth notes, followed by another triplet, and then an eighth-note scale. The key signature has two flats, and the time signature is 4/4.

1

*f* 3 *p*

2

*f* *p*

1

2

1

2

System 1: First system of music. It consists of two staves for the right hand (treble clef) and two staves for the left hand (bass clef). The right hand part features a complex melodic line with many accidentals. The left hand part has a more rhythmic accompaniment. There are dynamic markings *v* and *f* in the left hand.

System 2: Second system of music. It includes vocal lines and piano accompaniment. The vocal line (treble clef) has lyrics: *poco a poco cre*. The piano accompaniment (bass clef) has lyrics: *poco a poco cre*. Dynamic markings include *f* and *v*.

System 3: Third system of music. It includes vocal lines and piano accompaniment. The vocal line (treble clef) has lyrics: *- scen do*. The piano accompaniment (bass clef) has lyrics: *- scen do*. Dynamic markings include *p* and *v*.





Musical score system 1, measures 1-2. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The first staff has a treble clef and contains a melodic line with eighth notes and triplets. The second staff has a treble clef and contains a bass line with eighth notes and triplets. The third staff has a bass clef and contains a bass line with eighth notes and triplets. The fourth staff has a bass clef and contains a bass line with eighth notes and triplets. A bracket on the left groups the first two staves as '1' and the last two as '2'.

Musical score system 2, measures 3-4. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has three flats. The first staff has a treble clef and contains a melodic line with eighth notes and triplets. The second staff has a treble clef and contains a bass line with eighth notes and triplets. The third staff has a treble clef and contains a bass line with eighth notes and triplets. The fourth staff has a bass clef and contains a bass line with eighth notes and triplets. A bracket on the left groups the first two staves as '1' and the last two as '2'. The dynamic marking *ff* is present in the first and third staves. A dashed line above the first staff is labeled '8'.

Musical score system 3, measures 5-6. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has three flats. The first staff has a treble clef and contains a melodic line with eighth notes and triplets. The second staff has a treble clef and contains a bass line with eighth notes and triplets. The third staff has a treble clef and contains a bass line with eighth notes and triplets. The fourth staff has a bass clef and contains a bass line with eighth notes and triplets. A bracket on the left groups the first two staves as '1' and the last two as '2'. The dynamic marking *ff* is present in the first and third staves. The tempo marking **Più allegro** appears above the first and third staves. A dashed line above the first staff is labeled '8'.

8-----

1

2

This system contains the first system of music. It features two staves for the right hand (labeled '1') and two staves for the left hand (labeled '2'). The right hand part consists of a melodic line with eighth and sixteenth notes, often beamed together. The left hand part consists of a bass line with eighth and sixteenth notes, also beamed together. The key signature has two flats, and the time signature is 4/4. A dashed line with the number '8' above it spans the first four measures.

8-----

1

2

*dim.*

*dim.*

This system contains the second system of music. It features two staves for the right hand (labeled '1') and two staves for the left hand (labeled '2'). The right hand part continues the melodic line from the first system, with a *dim.* (diminuendo) marking in the fifth measure. The left hand part continues the bass line, with a *dim.* marking in the fifth measure. A dashed line with the number '8' above it spans the first four measures.

1

2

*mf*

*dim.*

This system contains the third system of music. It features two staves for the right hand (labeled '1') and two staves for the left hand (labeled '2'). The right hand part continues the melodic line, with a *mf* (mezzo-forte) marking in the second measure and a *dim.* marking in the third measure. The left hand part continues the bass line. The system concludes with a long horizontal line across the bottom of the staves, indicating the end of the piece.

1

*p*

2

*p*

1

*p*

2

*p*

1

*pp* très long

2

*pp* très long

(Le Récitant apparaît devant le théâtre antique d'Orange, graduellement surgi de l'ombre.)

LE RÉCITANT  
*ad lib.*

Un siècle avant le Christ Rome trem - bla.

*a tempo*

le R. *a tempo* Contre el - - - le, Trois cent mil - le Ger -

*p*

*pp*

le R. - mains, gé - ants aux cheveux

le R. roux, Chassés du Nord bru -

*m.d.*

*m.g.*



1<sup>o</sup>  
R.

- meux que l'oura - gan har -

*m.d.*  
*m.g.*

1<sup>o</sup>  
R.

- cè - le, S'a - bat - ti - rent sou - dain, hur -

1<sup>o</sup>  
R.

- lant com - me des loups.

*cresc.*

1<sup>o</sup>  
R.

Les lé-gi-

*f* *f* *dim.*

le  
R.

ons fu - yaient de - vant eux.

*f*

LE RÉCITANT

Lé - pou - van - te s'empa - rait des ci -

*sf* *dim.* *p* *pp*

*croisez*

le  
R.

- tés aux cla - meurs de leurs voix.

le  
R.

Les Gau - lois, qu'af - fo - lait cet - te

le  
R.

hou - le gron - dan - - - - te,

le  
R.

Cher - chaient leur sa - lut dans les

le  
R.

bois.

*stringendo*

*p*

*crese.*

- *molto*

*ff* *Andante* *f*

LE RÉCITANT *dolce*

Dans O -

*p* *dim.* *pp*

1<sup>o</sup>  
R.

- range in - ves - tie, u - ne jeu - ne ves - ta - le Seule ar - rè -





1<sup>o</sup>  
R.

vil - - - le Cy -

*cresc.* *3* *dim.*

1<sup>o</sup>  
R.

- pris mal-gré Ves - - ta, s'é-veil-la dans son

*p* *Red.*

1<sup>o</sup>  
R.

cœur; Mais la chas.te dé-

*f.* *dolce* *Red.*

1<sup>o</sup>  
R.

- es - se, à tout a-mour hos - ti - le

*Red.* *Red.* *Red.* *Red.* \*

le R. *rit.* *a tempo* *ff*

Ven-gea — l'outrage aux dieux dans le sang du vain-

*a tempo*

le R.

- queur.

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

(Le décor et le récitant disparaissent graduellement.)

*p* *f* *p*

*pp*

Andantino

1 *dolce espressivo*

2 *p*

Musical score for the first system, measures 1-2. The right hand (RH) plays a melodic line with slurs and ties. The left hand (LH) plays a bass line with chords and slurs. The tempo is Andantino. Dynamics include dolce espressivo and p.

1

2

Musical score for the second system, measures 3-4. The RH continues the melodic line. The LH continues the bass line with chords and slurs.

1 *mf*

2 *pp*

Musical score for the third system, measures 5-6. The RH has a dynamic marking of mf. The LH has a dynamic marking of pp. The RH continues the melodic line. The LH continues the bass line with chords and slurs.



1

*dim.* *p*

1

*p*

1

*dim.* *pp*

2

*pp*

1 *sempre pp* *cresc.*

2 *sempre pp* *cresc.*

This system contains the first two measures of the piece. It features a treble clef staff (1) and a bass clef staff (2). The key signature has three sharps (F#, C#, G#). The first measure is marked *sempre pp* and the second measure is marked *cresc.*. The music consists of melodic lines in both hands with various articulations and dynamics.

1 *mf* *p* *p*

2 *mf* *p*

This system contains measures 3, 4, and 5. The key signature remains three sharps. Measure 3 is marked *mf*, measure 4 is marked *p*, and measure 5 is marked *p*. The time signature changes from 4/4 to 12/8 at the beginning of measure 4. The music continues with melodic and harmonic development.

1 *espressivo* *pp*

2 *pp*

This system contains measures 6, 7, and 8. The key signature remains three sharps. Measure 6 is marked *espressivo* and *pp*. The time signature changes from 12/8 to 8/8 at the beginning of measure 7. The music concludes with a final melodic flourish in the treble staff.

*cresc.*

1

2

*dim.* *p*

1

2

1

2

*pp* *p*

3

12/8





1 *f* *dim.* *p*

2 *f* *dim.* *p*

This system contains the first two systems of music. The first system (labeled '1') features a treble clef with a key signature of two sharps (F# and C#). It consists of two staves: the upper staff has a melody with a dynamic marking of *f* (forte) and a *dim.* (diminuendo) hairpin leading to a *p* (piano) dynamic. The lower staff provides harmonic support with chords. The second system (labeled '2') continues the piece in the bass clef, also with a key signature of two sharps. It features a melody with a dynamic marking of *f* and a *dim.* hairpin leading to a *p* dynamic. The lower staff continues the harmonic accompaniment.

1

2

This system contains the third and fourth systems of music. The third system (labeled '1') is in the treble clef with a key signature of two sharps. The upper staff has a melodic line with a dynamic marking of *pp* (pianissimo). The lower staff consists of sustained chords. The fourth system (labeled '2') is in the bass clef with a key signature of two sharps. The upper staff has sustained chords, and the lower staff has a melodic line with a dynamic marking of *pp*.

1 *pp*

2 *pp*

This system contains the fifth and sixth systems of music. The fifth system (labeled '1') is in the treble clef with a key signature of two sharps. The upper staff has a melodic line with a dynamic marking of *pp*. The lower staff has sustained chords. The sixth system (labeled '2') is in the bass clef with a key signature of two sharps. The upper staff has sustained chords, and the lower staff has a melodic line with a dynamic marking of *pp*. Fingerings are indicated with numbers 7 and 8.

1

2

Musical score system 1, featuring two staves (1 and 2) with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music includes various note values, rests, and dynamic markings.

All<sup>o</sup> moderato

1

2

Musical score system 2, featuring two staves (1 and 2) with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked "All<sup>o</sup> moderato". The music includes dynamic markings such as *p* and *f*, and a fermata.

1

2

Musical score system 3, featuring two staves (1 and 2) with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music includes dynamic markings such as *f* and *p*.

1

2

*cresc.*

stringendo

1

2

*f*

*dim.*

Molto all<sup>o</sup>

1

2

*p*

Molto all<sup>o</sup>



1

2

This system contains two systems of staves. The first system has a treble clef staff with a whole rest and a bass clef staff with a melodic line. The second system has a treble clef staff with a whole rest and a bass clef staff with a melodic line. The bass clef staff in the second system has a '2' next to it.

1

2

This system contains two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a melodic line. The second system has a treble clef staff with a melodic line and a bass clef staff with a melodic line. The bass clef staff in the second system has a '2' next to it.

1

*sempre p*

2

*sempre p*

This system contains two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a melodic line. The second system has a treble clef staff with a melodic line and a bass clef staff with a melodic line. The bass clef staff in the second system has a '2' next to it. The dynamic marking *sempre p* is present in both systems.

1

2

*p*

8

1

*mf*

2

8

1

*dim.*

2

1

2

*p*

*p*

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. Dynamics include *p* in both systems.

1

2

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment.

1

2

(croisez)

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. The instruction *(croisez)* is present in the first system.

1

mf

1

2

1

*Pma brillante*

2

*p*



1

cre - - - - - scen - - - - -

2

*p*

1

do - - - - - *f*

2

cre - - - - -

1

scen - - - - - do

2

1

*ff*

3

2

*f*

1

*dim.* - - - *p*

2

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

1

2

*p* *p*

3

1

2

This system contains the first system of music. It features a grand staff with two treble clefs (labeled '1') and two bass clefs (labeled '2'). The music is in a key with one flat. The right-hand part (RH) has a melodic line with a triplet of eighth notes in the final measure. The left-hand part (LH) has a more active bass line with triplets and slurs.

1

*cresc.*

2

*cresc.*

This system contains the second system of music. It continues the grand staff notation. The word "cresc." is written above the first treble staff and below the first bass staff. The music shows further development of the melodic and bass lines, with triplets and slurs.

1

*f*

2

*f*

This system contains the third system of music. The dynamic marking "f" (forte) is present in both the first treble staff and the first bass staff. The music continues with complex rhythmic patterns, including triplets and slurs.



1

2

*p*

*fp*

Detailed description: This system contains the first three measures of the piece. It features two staves, labeled 1 and 2. Staff 1 is in treble clef and contains a melodic line with various ornaments and a triplet in the third measure. Staff 2 is in bass clef and provides harmonic support with chords and a triplet in the third measure. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with fortissimo piano (*fp*).

Tranquillo (quasi meno mosso)

1

2

*p espress.*

*pp*

Detailed description: This system contains measures 4 through 6. The tempo is marked 'Tranquillo (quasi meno mosso)'. Staff 1 has a melodic line with a triplet in measure 4 and a dynamic marking of piano (*p*) with an accent (*espress.*) in measure 5. Staff 2 has a bass line with a dynamic marking of pianissimo (*pp*) in measure 5. There are hairpins indicating dynamics in both staves.

Tranquillo (quasi meno mosso)

1

2

*pp*

Detailed description: This system contains measures 7 through 9. The tempo remains 'Tranquillo (quasi meno mosso)'. Staff 1 has a melodic line with a dynamic marking of pianissimo (*pp*) in measure 7. Staff 2 has a bass line with a dynamic marking of pianissimo (*pp*) in measure 7. There are hairpins indicating dynamics in both staves.

1

2

*pp*

Detailed description: This system contains measures 10 through 12. Staff 1 has a melodic line with a dynamic marking of pianissimo (*pp*) in measure 10. Staff 2 has a bass line with a dynamic marking of pianissimo (*pp*) in measure 10. There are hairpins indicating dynamics in both staves.

1

2

*pp*

*Red*

Detailed description: This system contains measures 13 through 15. Staff 1 has a melodic line with a dynamic marking of pianissimo (*pp*) in measure 13. Staff 2 has a bass line with a dynamic marking of pianissimo (*pp*) in measure 13. There are hairpins indicating dynamics in both staves. At the bottom left, there is a handwritten note 'Red' with a circled '3' and a circled '3' below it. A small asterisk-like symbol is located at the bottom right of the system.

System 1: First system of music. It consists of two staves, labeled 1 and 2. The key signature has two flats (B-flat and E-flat). The top staff (1) has a treble clef and contains a melodic line with a long slur. The bottom staff (2) has a bass clef and contains a more active line with a triplet of eighth notes. The system spans four measures.

System 2: Second system of music. It consists of two staves, labeled 1 and 2. The key signature remains two flats. The top staff (1) has a treble clef and contains a melodic line with a long slur and a dynamic marking of *p* (piano). The bottom staff (2) has a bass clef and contains a more active line with a triplet of eighth notes. The system spans four measures.

System 3: Third system of music. It consists of two staves, labeled 1 and 2. The key signature remains two flats. The top staff (1) has a treble clef and contains a melodic line with a long slur and a dynamic marking of *dim.* (diminuendo). The bottom staff (2) has a bass clef and contains a more active line with a triplet of eighth notes and a dynamic marking of *dim.* (diminuendo). The system spans four measures. At the bottom left of the system, there is a marking "Red." and a small asterisk-like symbol.

(♩ = ♩)

1 *p*

2 *cantabile*  
*p*

1 *pp*  
*espress.*

2

1 *poco a poco* *cre - seen*

2 *poco a poco* *cre - scen*

1

- do

2

- do

1

*f molto espress.*

*dim.*

2

*f*

*dim.*

1

*p*

*dim.*

*pp*

2

*p*

*dim.*

*pp*



1

2

*pp*

*pp*

*ppp*

This system contains the first two systems of music. System 1 consists of two staves. The upper staff (labeled '1') has a treble clef and a key signature of two flats. It begins with a whole rest, followed by a half note G4, a half note F4, and a quarter note E4. The lower staff (labeled '2') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. Dynamic markings include *pp* in the lower staff. System 2 consists of two staves. The upper staff (labeled '1') has a treble clef and a key signature of two flats. It begins with a whole rest, followed by a half note G4, a half note F4, and a quarter note E4. The lower staff (labeled '2') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. Dynamic markings include *pp* in the upper staff and *ppp* in the lower staff.

1

2

This system contains the third and fourth systems of music. System 3 consists of two staves. The upper staff (labeled '1') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. The lower staff (labeled '2') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. System 4 consists of two staves. The upper staff (labeled '1') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. The lower staff (labeled '2') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3.

1

2

*sempre più p*

*pp*

This system contains the fifth and sixth systems of music. System 5 consists of two staves. The upper staff (labeled '1') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. The lower staff (labeled '2') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. System 6 consists of two staves. The upper staff (labeled '1') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. The lower staff (labeled '2') has a treble clef and a key signature of two flats. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, and B3. Dynamic markings include *sempre più p* in the lower staff and *pp* in the upper staff.

## Moderato maestoso

1

*pp*

Moderato maestoso

2

*pp*

1

2

1

2

1

2

1

*espressivo*

2

*pp*

1

*p*

*Red.*

2

*p*



System 1: First system of music. It consists of two grand staves, labeled 1 and 2. Staff 1 (top) has a treble clef and a key signature of two flats. It contains a whole note chord in the first measure, followed by rests, and then a melodic line starting in the third measure. Staff 2 (bottom) has a bass clef and the same key signature. It features a complex accompaniment with chords and moving lines. Dynamic markings *pp*, *p*, and *pp* are present. A fermata is placed over the first measure of both staves.

System 2: Second system of music. It consists of two grand staves, labeled 1 and 2. Staff 1 (top) has a treble clef and a key signature of two flats. It begins with a *mf* dynamic, followed by a *pp* dynamic. A long melodic line with a slur and a fermata spans across the system. Staff 2 (bottom) has a bass clef and the same key signature. It features a complex accompaniment with chords and moving lines. Dynamic markings *mf* and *p* are present. A fermata is placed over the first measure of both staves. Below the staff, there is a marking *pp* with a double-headed arrow and the number 8.

System 3: Third system of music. It consists of two grand staves, labeled 1 and 2. Staff 1 (top) has a treble clef and a key signature of two flats. It features a complex melodic line with a slur and a fermata. Staff 2 (bottom) has a bass clef and the same key signature. It features a complex accompaniment with chords and moving lines. A fermata is placed over the first measure of both staves. Below the staff, there is a marking *pp* with a double-headed arrow and the number 8.

1

*p*

*poco* *a*

2

*poco* *a*

8

Detailed description: This system contains the first two measures of the piece. The right hand (RH) starts with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures. The left hand (LH) provides a bass line with a slur and a triplet of eighth notes in the second measure. The key signature has two flats, and the time signature is 8/8. A dashed line with the number '8' is positioned below the first measure.

1

*poco* *cresc.*

2

*poco* *cresc.*

8

Detailed description: This system contains the next two measures. The RH continues the melodic line with a slur and includes dynamic markings of *poco* and *cresc.*. The LH continues the bass line with a slur and a triplet of eighth notes in the second measure. The key signature has two flats, and the time signature is 8/8. A dashed line with the number '8' is positioned below the first measure.

1

*cresc.* *sempre più cresc.*

2

*mf*

8

Detailed description: This system contains the final two measures. The RH features a melodic line with a slur and dynamic markings of *cresc.* and *sempre più cresc.*. The LH continues the bass line with a slur and a triplet of eighth notes in the second measure, with a dynamic marking of *mf*. The key signature has two flats, and the time signature is 8/8. A dashed line with the number '8' is positioned below the first measure.

8-----1

1

*f* *cresc.*

2

8-----1

1

*ff* *ff*

2

8-----1

1

2

*dim.* *p*

rit.

Molto allegro

1

*dim.* *p*

2

*pp* *pp*

rit. Molto allegro

Detailed description: This system contains the first four measures of the piece. The right hand (RH) starts with a *dim.* marking and a *p* dynamic. The left hand (LH) has a *pp* dynamic. The tempo changes from *rit.* to *Molto allegro* between measures 3 and 4. The RH has a melodic line with a slur over measures 2-3. The LH has a bass line with a slur over measures 2-3 and a *pp* dynamic. The key signature has two flats (B-flat and E-flat).

1

*pp*

2

*pp*

Detailed description: This system contains measures 5 through 8. The RH has a *pp* dynamic and a melodic line starting in measure 5. The LH has a *pp* dynamic and a bass line with slurs and accents. The key signature remains two flats.

1

2

*pp*

Detailed description: This system contains measures 9 through 12. The RH has a melodic line starting in measure 9. The LH has a *pp* dynamic and a bass line with slurs and accents. The key signature remains two flats.



1

*pp*

*pp*

2

*sempre pp*

8

1

*p*

2

*pp*

8

1

*dim.*

*pp*

*pp*

2

*pp*

*leggiero*

8

System 1: First system of music. It consists of two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains four measures of music with slurs and accents. Staff 2 has a bass clef and contains four measures of music with slurs. Below the staves, there are two measures of a piano accompaniment, each starting with a forte dynamic marking and a fermata.

System 2: Second system of music. It consists of two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains four measures of music with slurs and a piano (*p*) dynamic marking. Staff 2 has a bass clef and contains four measures of music with slurs and a piano (*p*) dynamic marking. Below the staves, there are two measures of a piano accompaniment, each starting with a forte dynamic marking and a fermata.

System 3: Third system of music. It consists of two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains four measures of music with slurs and a crescendo (*cresc.*) dynamic marking. Staff 2 has a bass clef and contains four measures of music with slurs and a crescendo (*cresc.*) dynamic marking. Below the staves, there are two measures of a piano accompaniment, each starting with a forte dynamic marking and a fermata.



1

*cresc.*

2

*cresc.*

8

9

Detailed description: This system contains measures 8 and 9. It features two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains a melodic line with slurs and a fermata over the final note. Staff 2 has a bass clef and contains a bass line with slurs and a fermata. The word 'cresc.' is written above the first staff and below the second staff. A dashed line with the number '8' is positioned below the first staff, and a solid line with the number '9' is below the second staff.

1

*f*

2

*f*

8--1

Detailed description: This system contains measures 10 and 11. It features two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents. Staff 2 has a bass clef and contains a bass line with slurs and accents. The dynamic marking 'f' is written above the first staff and below the second staff. A dashed line with the number '8--1' is positioned below the first staff.

1

2

Detailed description: This system contains measures 12 and 13. It features two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents. Staff 2 has a bass clef and contains a bass line with slurs and accents.

1

2

8

*f*

8

This system contains the first system of music. It features two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes with accents. Staff 2 has a bass clef and a common time signature. It features a forte dynamic marking (*f*) and consists of chords and eighth notes. A measure rest is indicated by a vertical line with a diagonal slash. A dashed line above the staff indicates a measure rest of 8 measures.

1

2

*sempre f*

*sempre f*

8

This system contains the second system of music. It features two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It includes a *sempre f* dynamic marking. The music features triplets of eighth notes. Staff 2 has a bass clef and a common time signature. It includes a *sempre f* dynamic marking and features chords and eighth notes. A measure rest is indicated by a vertical line with a diagonal slash. A dashed line above the staff indicates a measure rest of 8 measures.

1

2

*m.d.*

8

This system contains the third system of music. It features two grand staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. It includes a measure rest of 8 measures. Staff 2 has a bass clef and a common time signature. It includes a *m.d.* (mezzo-dolce) dynamic marking and features chords and eighth notes. A dashed line above the staff indicates a measure rest of 8 measures.

1

8

*p* *f*

1

8

*f*

1

8

*f*

1

2

*ff*

This system contains the first system of music. It features two staves for the piano (labeled 1 and 2) and two staves for the violin (labeled 1 and 2). The piano part begins with a dynamic marking of *ff*. The violin part has a first ending bracket labeled '8' above the first measure. The key signature has one flat, and the time signature is 4/4.

1

2

*sempre ff*

This system contains the second system of music. The piano part includes a dynamic marking of *sempre ff*. The violin part features a first ending bracket labeled '8' above the first measure and includes triplet markings (indicated by '3' above the notes) in the second measure. The piano part also includes triplet markings in the second measure. The key signature has one flat, and the time signature is 4/4.

1

2

This system contains the third system of music. The piano part features a first ending bracket labeled '8' above the first measure. The violin part includes a first ending bracket labeled '8' above the first measure. The key signature has one flat, and the time signature is 4/4.



8

1

2

*largement*

*rinf.*

8

1

2

*ff*

8

1

2

*ff*

Fin du Prologue



Dans le théâtre Romain d'Orange, au temps de l'invasion Cimbrique, un siècle avant J.C. — Autour de l'autel de Vesta, des vierges, des femmes et des enfants, accourus par groupes, viennent implorer les Dieux. — Au centre, appuyée contre l'autel lui-même, la Grande Vestale Floria, dominant les prêtresses et la foule, observe anxieusement le feu sacré, qu'elle attise parfois de ses baguettes d'or.

Scène I — FLORIA, Vestales, femmes et enfants, LE VEILLEUR puis LIVIE.

Molto allegro

PIANO



First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one sharp (F#) and one flat (Bb). The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the right-hand staff.

Second system of the musical score. It continues with two staves. The treble staff has a *dim.* (diminuendo) marking. The bass staff has a *f* marking. Text annotations include "(Trompettes au dehors, très loin)" and "*f* (à l'orchestre)".

Third system of the musical score. It continues with two staves. The treble staff has a *dim.* marking. The bass staff has a *m.g.* (mezzo-giochiato) marking with the text "(au dehors)". The system ends with a *f* marking and the text "(à l'orchestre)".

Fourth system of the musical score. It continues with two staves. The treble staff features a *ff* (fortissimo) marking. The music is more complex with many beamed notes and slurs.

Fifth system of the musical score. It continues with two staves. The treble staff has a *ff* marking. The music is highly textured with many notes and slurs.

*dim.*

CHOEUR Sopranos seuls

*mf* Dieux des Ro-mains, com.bat-tez pour nos frè - res!

*p*

Dieux puis - sants, pro - té-

*p*

-gez nos murs! Du joug des Barba.res im-

Contraltos *mf* Du joug des Barba.res im-

*f* *mf*

-purs Sauvez-nous, ô Dieux tu té - lai - res!

-purs Sauvez-nous, ô Dieux tu té - lai - res!

*f*

Contraltos seuls *p* Dieux puis -

Ténors *f* *p*

Basses *f* *p* *Ha!*

*Ha!*

(au dehors) *f* *p* (à l'orchestre) *p*

-sants, pro té - gez nos murs!

FLORIA *Andante* (calme, vers l'autel)

*mf* *p* *Andante*

Ves - ta nous dé -

F. *f* - fend et nous ven - ge! Elle a pro - mis de dé - li -

*p*

F. *I<sup>o</sup> tempo*  
 - vrer O - ran - ge.

LE VEILLEUR (apportant à Floria des nouvelles de la bataille)

Hé - las, prêtresse!

*I<sup>o</sup> tempo*

*p*

16  
V. A l'a - bri - des rem - parts Eu - ry - ale a me -

*p*

17  
V. - né les survivants é - pars. L'as - saut des Barba - res les

*cresc.*



1<sup>re</sup> V.  
 pres - se. Rien ne pourra domp - ter la ra - ge ven - ge -

FLORIA (confiante, montrant la flamme de l'autel) **Plus lent**  
 Ils a - do - rent le Feu; Leurs

1<sup>re</sup> V.  
 - res - se Des en - ne - mis!

**Plus lent**

F.  
 mains vers ses au - tels se tendent désar - mé - es.

1<sup>re</sup> V.  
 Ils n'ont ni

**All<sup>o</sup> mod<sup>to</sup>**

1<sup>re</sup> V.  
 loi, ni cœur, ni dieu! Ils me - na - cent de leurs fra -

**sempre p**

le  
V.  
-mé - es Et la terre et le ciel, et bri - sent

The first system of the musical score consists of a vocal line (labeled 'le V.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are '-mé - es Et la terre et le ciel, et bri - sent'. The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents.

le  
V.  
les i - ma - ges Des dieux. Par - tout où leur flot a rou-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'les i - ma - ges Des dieux. Par - tout où leur flot a rou-'. The piano accompaniment continues with similar rhythmic patterns and dynamics.

(Livia survient et se tient

le  
V.  
-lé Le sang — em - pour - pre les ri - va - ges; L'her-

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are '-lé Le sang — em - pour - pre les ri - va - ges; L'her-'. The piano accompaniment continues with similar rhythmic patterns and dynamics.

debout près de Floria qu'elle soutient de son énergie.)

le  
V.  
- be ne croît plus sur le sol qu'ils ont fou - lé!

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are '- be ne croît plus sur le sol qu'ils ont fou - lé!'. The piano accompaniment includes a dynamic marking 'f' (forte) and a 'Ped.' (pedal) marking. The system ends with a double bar line and a repeat sign.

Ped.





LIVIE

*f*

Scaurus et mon époux, l'invincible Euryale, Veillent tous deux sur nos dan-

L. -gers; Dans le sang vil des étrangers Ils noieront à ja -

L. -mais leur fureur besti - a - le!

*poco rit.*

FLORIA

Pri-ons Ves - ta!

*rit.*

F. a tempo

Nos morts se - ront ven - gés!

a tempo

Même mouv<sup>t</sup> (modéré sans lenteur)*dolce*

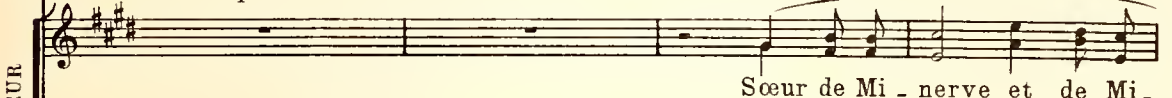
Sœur de Mi - nerve et de Mi - thra,

LIVIE

*dolce*

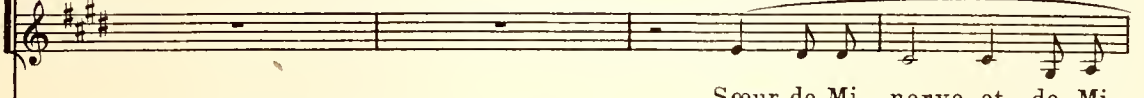
(Les Vestales accomplissent les rites sacrés.)

Sœur de Mi - nerve et de Mi -

1<sup>rs</sup> et 2<sup>ds</sup> Sop.*dolce*

Sœur de Mi - nerve et de Mi -

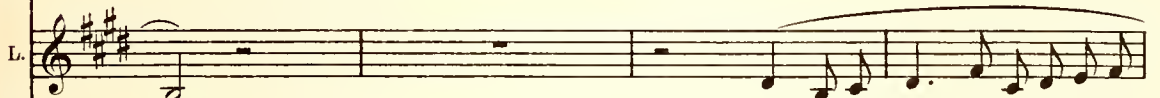
Contr.

*dolce*

Sœur de Mi - nerve et de Mi -

Même mouv<sup>t</sup> (modéré sans lenteur)

A - me du feu, dé\_es\_se de la vi - e,



- thra,

A - me du feu, dé\_es\_se de la



- thra,

A - me du feu, dé\_es\_se de la



- thra,

A - me du feu, dé\_es\_se de la



F.    
 Détourne de nous la fu - ri - e Des loups bar - ba - res, ô Ves -

L.    
 vi e,

   
 vi e,

   
 vi e,



F.    
 - ta! *f*   
 O Ves - ta!

L.    
 Détourne de nous la fu - ri - e Des loups bar - ba - res, ô Ves - ta! *f*

   
 Détourne de nous la fu - ri - e Des loups bar - ba - res, ô Ves - ta! *f*

   
 Détourne de nous la fu - ri - e Des loups bar - ba - res, ô Ves - ta! *f*



(Floria ayant attisé la flamme, de sa baguette d'or,  
rassure les femmes et leur rend confiance.)

F.  *p*

Mon âme est cal - me;

F. 

mon cœur bat Sans trou - ble... nul pé - ril mor - tel

F. 

— ne nous as - siè - ge, Ves - ta nous en -

F. 

- tend, nous pro - tè -



*p*

-ge. Ves - ta!

LIVIE *p*  
Ves - ta!

1<sup>rs</sup> et 2<sup>ds</sup> Sop. *sempre p*  
Sœur de Mi - nerve et de Mi - thra, A - me du feu, dé.es.se de la

Contr. *sempre p*  
Sœur de Mi - nerve et de Mi - thra, A - me du feu, dé.es.se de la

*p*

F. Ves - ta!

L. Ves - ta!

*poco cresc.*  
vi - e, Dé - tour - ne de nous la fu - ri - e Des loups bar-

*poco cresc.*  
vi - e, Dé - tour - ne de nous la fu - ri - e Des loups bar-

*poco cresc.*

*f* **Molto all<sup>o</sup>**

F. *f* O Ves - ta! \_\_\_\_\_

L. *f* O Ves - ta! \_\_\_\_\_

*f* -ba-res, ô Ves - ta! \_\_\_\_\_

*f* -ba-res, ô Ves - ta! \_\_\_\_\_

**Molto all<sup>o</sup>**

*f* *p*

FLORIA

Veil - leur! cours à ton poste observer le com -

(Le Veilleur se fait hisser sur le mur.)

F. -bat!

LIVIE

Nom - me les chefs de - bout sur la mu -



F. *Veil - leur, dis-nous en - cor, Si Rome au -*  
*- rail - le!*

F. *- ra la victoire ou la mort!*  
 string. *(a 2 temps)*

*cresc.*

CHŒUR (au dehors) *Ténors (plus rapprochés)* *f*

*Hu!*

*f*

*Red.*

LIVIE *All<sup>o</sup> mod<sup>to</sup>*

*All<sup>o</sup> mod<sup>to</sup> (♩ = ♩) (a 4 temps)* *Veil - leur! si la co -*

*f*

*Red.* \*

L. *pp*

- hor - te De mon époux défend toujours la porte, Vois-tu son chef?

L.

Dis-moi la véri - té! A son manteau de pourpre consu-

*f* *p*

L.

-lai-re Tu le reconnaîtras!

*sf* *mf* *f*

LE VEILLEUR (regardant au loin)

Il vit! A son côté combat Scaw.

*ff*

LIVIE (exaltée)

*f* Dé - es - se tu - té - lai - re! Mon Eur - ya - le nous dé -

ie V.

-rus.

*ff* *p*

L. - fend. Rien ne me na - ce plus ton au - tel triom - phant!

*f*

FLORIA (effrayée)

La flamme a vacil - lé sous le souffle d'une aile Invi - sible et surnaturel - le!

*pp*

LE VEILLEUR (faisant un geste d'effroi) *Molto all<sup>o</sup>*

*f* Dieux!

Tén. *f*

Ha! Bas. *f*

Ha! (Trompettes au dehors)

*f* *m.d.* *m.g.*

*Molto all<sup>o</sup>*

3 3 3

2 3

CHŒUR (au dehors)

LIVIE

Par - le! Que vois-tu?

le  
V.  
Le man-teau de pourpre abat - tu!

*cresc.*

L.  
(avec désespoir) *ff*  
Eu-ry - a - le! — Eu-ry - a -

*f* *ff*

L.  
(avec égarement)  
- le! — a - dieu! Je vais moi-même Aux cô - tés du hé - ros que

*mf*

L.  
j'ai - me, Succomber du mè - metré - pas!

*ff*



FLORIA (à Livie) *f*

En - tends ces cris af - freux!

Tén. *ff*  
Ha!  
Bas. *ff*  
Ha!

Orchestre (au dehors)

Piano accompaniment for the first system, showing treble and bass staves. The treble staff begins with a piano (*p*) dynamic and later shifts to fortissimo (*ff*). The bass staff provides harmonic support with chords and moving lines.

F.

Tu ne sortir as pas!

Ha!  
Ha!

Vocal and piano accompaniment for the second system. It includes vocal lines for Flavia and Livie, and piano accompaniment. The vocal lines are marked with *Ha!* and *ff*. The piano accompaniment continues with complex textures.

Piano accompaniment for the third system, showing treble and bass staves. The treble staff features a fortissimo (*ff*) dynamic. The bass staff continues with harmonic accompaniment.



Ha! \_\_\_\_\_

Ha! \_\_\_\_\_

*ff* (au dehors)

Detailed description: This system contains three staves. The top staff is a vocal line with a long note and a horizontal line underneath labeled 'Ha!'. The middle staff is another vocal line, also with a long note and a horizontal line underneath labeled 'Ha!'. The bottom staff is a piano accompaniment with a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

**Scène II** - Les précédents, SCAURUS et ses guerriers.

(Scaurus paraît sur le seuil du théâtre, derrière lui, un groupe de soldats rapporte

**Molto mod<sup>to</sup>**

*ff* (à l'orchestre)

*Red.* \* *Red.* \*

Detailed description: This system features a piano accompaniment with a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The key signature has two flats, and the time signature is 4/4. The word 'Red.' is written below the first and third measures, with an asterisk under the second and fourth measures.

(le corps d'Euryale enveloppé dans son manteau de pourpre.)

Detailed description: This system features a piano accompaniment with a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

SCAURUS (aux femmes qui se pressent autour de lui)

Fuy - ez!

*dim.*

*Red.* \* *Red.* \*

Detailed description: This system features a vocal line and a piano accompaniment. The vocal line has a long note and a horizontal line underneath labeled 'Fuy - ez!'. The piano accompaniment has a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The key signature has two flats, and the time signature is 4/4. The word 'Red.' is written below the first and third measures, with an asterisk under the second and fourth measures.

LIVIE

(à Scaurus)

et... mon époux?

Musical score for Livie's first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. Dynamics include *p*, *f*, *m.d.*, *dim.*, *cresc.*, and *f*. A *p sempre* marking is present in the bass line.

SCAURUS  
*espress.*

O douloureuse é - preu - ve! Rendez son corps tout sanglant à sa

Musical score for Scaurus's vocal line and piano accompaniment. The vocal line is on a single staff with a bass clef and a key signature of three sharps. The piano accompaniment is on two staves with the same key signature. Dynamics include *f*, *dim.*, and *p*.

(On apporte le corps d'Euryale.)

Musical score for the entrance of the body of Euryale. It features a vocal line on a single staff with a bass clef and a key signature of three sharps, and a piano accompaniment on two staves with the same key signature. Dynamics include *cresc.*, *f*, and *pp*. The piano part includes a *tr* (trill) marking.

veu - ve!

Musical score for the vocal line and piano accompaniment. The vocal line is on a single staff with a bass clef and a key signature of three sharps. The piano accompaniment is on two staves with the same key signature. Dynamics include *p*. The text "Romaine, elle connaît ses devoirs envers" is written below the vocal line.

Romaine, elle connaît ses devoirs envers

(Livie se jette sur le corps d'Euryale.)

*marcato*

S. lui. Mon bras n'a pu le sauver aujourd'hui! Par -

*f* *p subito*

*ped.* *ped.* \*

S. -tout, de sa valeur il a don - né la preu - ve.

*m.g.*

*f espress.*

S. Il m'au - ra pré - cé - dé dans la mort! Fuyez -

*p* *m.d.*

S. -la, fem - mes d'O - range et vier - ges de Ves -

*s* *s*

- ta! La po-ter-ne forcée, O -

- range est aux Barba - res.

Fem - mes, fuy-ez! em - por - tez les Dieux La - res Dans la fo-

- rêt, tandis que nous arrê - te - rons Les ennemis; a - près, nous pérons.



Allegro *ff*

s. *Allegro* Allons mourir pour Rome, et qu'elle nous ho - no - re!

LIVIE (à Scaurus)  
*f ad lib.**a tempo*

Qui l'a tu - é? (à Livie)

Qui? je l'i - gno - re!

*a tempo*

## Più allegro

s. *Più allegro* Mais, ne m'arrête plus! A - dieu, fem - mes!

de - main Ro - me nous ven - ge -



LIVIE

*f ad lib.*

(Scaurus sort.)

Peut-è - tre par ma main!

-ra!

*dim.*

LIVIE

Adagio

Eury - a - le, je te le ju-re, Devant le jour cru.

Adagio

*p*

L. *el et le ciel inclément, C'est moi qui ven-ge-rai, dé-bi-le cré-a-*

L. *-tu - re, La mort de mon superbe a - mant! Par Ves -*

L. *- ta, par le Styx, — je t'en fais le ser-*

(On emporte le corps d'Euryale, suivi de Livie)

L. *- ment.*

(Les femmes s'emparent

Allegro

Piano accompaniment for the first system, marked *Allegro* and *f*. The music is in 2/4 time and features a complex, rhythmic texture with many accidentals.

des Dieux Lares et se disposent à fuir)

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

FLORIA (aux femmes)

(Les femmes s'arrêtent)

Vocal line and piano accompaniment for the third system. The vocal line begins with the text "Ne fuyez pas!" and is marked *f*. The piano accompaniment continues with a similar complex texture.

Moderato  $\text{♩} = \text{♩}$   
*mf*

Vocal line for the fourth system, marked *Moderato* and *mf*. The lyrics are "Ves - ta gar - de - ra de l'of - fen - se Les fem - mes, les en -".

Moderato  $\text{♩} = \text{♩}$

Piano accompaniment for the fourth system, marked *p*. The texture is significantly simplified, consisting of sustained chords in both hands.

F.

-fants, les vier\_ges sans dé - fen - se; Croyez - moi, la flam\_me m'a par -

**Animato**

F.

-lé.

LE VEILLEUR (du haut des murs)

Mal - heur sur nous! Par le

**Animato**

1<sup>o</sup>  
V.

nombre accablé, Scaurus a dispa - ru! La por -



1e V.  
 \_te Tombée au pou - voir des Ger mains, Leur ou - vre la

2e V.  
 vil - le qu'em - porte Un as - saut de tu -

CHOEUR (au dehors)  
 Ténors *A mort!*  
 Basses (Les cris se rapprochent)

*poco poco cresc.*

3e V.  
 - eurs in - hu - mains.

*ff*  
 4 *mort!*

(Musique au dehors)

*mf*



*ff*  
*A mort!*  
*ff*  
*A mort!*

*cresc.*  
*staccato sempre*

*A*  
*A*

*f*  
*sempre cresc.*

**Poco stringendo**

*mort!*  
*mort!*



## HILDIBRATH

Un peu moins vite

*ff*

La mort, le sang, le feu, la

*f* *dim.* *p*

H. hache! Pé\_ris - se tout le peu - ple là - che!

*f* La mort, le

*f* La mort, le

*f*

H. Ro - me l'in - fâ - me qui se

sang, le feu, la hache!

sang, le feu, la hache!

*sfp*

*f* *p*

H. ca - che Der - riè - re les monts et les mers!  
 Ro - me l'in - fâ - me qui se  
 Ro - me l'in - fâ - me qui se

H. Ro - - - me! O -  
 ca - che Der - riè - re les monts et les mers!  
 ca - che Der - riè - re les monts et les mers!

H. - din et Thor ton - nent en -



H.

*♩*

- sem - ble,

O - din et Thor

O - din et Thor

II.

La foudre é -

ton - nent en - sem - ble,

ton - nent en - sem - ble,

*f*

*fp*

II.

- cla - te, Ro - me trem - ble!

La foudre é - cla - te, Ro - me

La foudre é - cla - te, Ro - me



H.

A nous la gloire — et l'uni\_ vers!

tremble! A nous la gloire et l'uni\_

tremble! A nous la gloire et l'uni\_

*f* *m. g.* *rinj.*

(Hildibrath lance ses guerriers contre les femmes frémissantes; au même instant des fanfares annoncent l'arrivée du Chef Teuton)

H.

*ff* Tu\_ ez! Tu\_ ez!

\_ vers!

\_ vers!

Le double plus lent (♩ = ♩)

*p* Trompettes

*f*

Cymb.

(Marcomir paraît, superbe, l'épée au poing. Salué des siens, il les

*f* *ff*

courbe sous son souverain regard.)

Cymb.

*ff*

*sf* *dim.*

MARCOMIR (avec indifférence)

Andante

Guerriers, je vous livre ces fem - mes      Donnez-leur, à vos choix, l'esclavage ou la.

Andante

*p*

Allegro

Le double plus lent

M. *mort!*  
*1<sup>er</sup> Ten.* *f* Im\_molez sans re.  
*2<sup>es</sup> Ten.* *f* La mort! La mort! La mort!  
*1<sup>er</sup> Bas.* *f* La mort! La mort! La mort!  
*2<sup>es</sup> Bas.* *f* La mort! La mort! La mort!

*Allegro* *f* *8* *Le double plus lent (♩ = ♩)*

M. *poco rit.* *a tempo*  
 - mord.A nos dieux ir\_ri\_tés ces Romai\_nes in - fâ - mes, Et sur leurs corps souil\_  
*poco rit.* *a tempo*

M. (Suivi des siens, il s'avance vers l'autel de Vesta)  
 - lés ren-versons leurs au - tels.  
 HILDIBRATH *ff*  
*Tén.* La mort! \_\_\_\_\_ La *ff*  
*Bas.* La *ff*  
 La

(Floria fait un geste vers le feu qui jaillit en haute flamme - Marcomir s'arrête)

H.

mort!

mort!

mort!

*rinf*

(Second pas du Chef menaçant)

*f*

Thor!

*f*

*p*

*Red.*

(Deuxième flamme sur l'autel)

MARCOMIR (saisi d'un religieux effroi)

*p*

C'est lui!

*m.d.*

*f*

*p*

*Red.*

*Red.*

*Red.*



## HILDIBRATH

No - tre Dieu se dé - voile aux mor -

*m.d.* *Ped.* *Ped.*

## MARCOMIR

(à Floria)

*p*

Qui donc es - tu? femme impas -

- tels

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

-sible aux yeux de flam - me?

*dim.* *Ped.*

Le dieu Thor sous ton mys - ti - que ges - te A jail -

*pp* *Ped.* \*



M. *li devant nous en lu - miè - re cé - les - te...*

*Red.* \* *m.g.*

M. *Quel est ton nom, ô*

*Red.* \* *pp* *pp* *p*

FLORIA *Andante* *p*

Mon

M. *toi qui commandes aux dieux?* *Andante*

*p*

F. *nom est Flori - a. Je suis pré -*

*pp*

F. *tres-se De Ves - ta, dé - es - se du Feu!*

MARCOMIR *dolce*

Ta voix est comme une ca - res - se; En te vou -

(♩ = ♩)

*pp*

M. *- ant aux mystè - res di - vins Les dieux ont ho - no - ré ta beauté sans ri -*

*m.g.*

M. *- va - le. Que l'a - mour d'un hé - ros cou -*

*crese. string. f*

*string.*

(Une troisième fois la flamme haute jaillit de l'autel et Marcomir s'arrête)

(il s'avance vers Floria)

Allegro

M. *ron - ne ton front pâ - le!*

Allegro

*f*

*Red* \*

FLORIA

Andante

*p*

Ves - ta, gar - de mon

Andante

*f* *p*

F.

cœur des o - ra - ges mor - tels.

Ma

F.

vie a la can - deur pai - si - ble des au - tels. —

*pp*

1<sup>ers</sup> Tén. Allegro

A mort cette Romai - ne!

2<sup>ds</sup> Tén.

1<sup>ères</sup> Bas. HILDIBRATH avec les 1<sup>res</sup> Basses

A

2<sup>des</sup> Bas.

A mort l'impi - e!

Allegro

*p*

*f*

(Marcomir furieux marche vers les Barbares)

Marcomir lui par - le sans hai - ne! A mort! \_\_\_\_\_

A mort! \_\_\_\_\_

mort! A mort! A mort! \_\_\_\_\_

A mort!



MARCOMIR

*ff*

Hors d'i-ci, tous les miens! Hil-dibrath, chasse-

Detailed description: This system contains the first two lines of music. The vocal line (top) has a treble clef and a key signature of one flat. It begins with a forte (*ff*) dynamic. The lyrics are "Hors d'i-ci, tous les miens!" followed by a rest, and then "Hil-dibrath, chasse-". The piano accompaniment (bottom) has a grand staff with treble and bass clefs. It features several triplet figures in both hands, starting with a forte (*ff*) dynamic.

(Les Teutons reculent effrayés)

M. les! Aux chars de

Detailed description: This system contains the third and fourth lines of music. The vocal line (top) has a treble clef and continues with the lyrics "les!" followed by a rest, and then "Aux chars de". The piano accompaniment (bottom) has a grand staff. A prominent melodic line in the right hand features a wide interval and a crescendo leading to a mezzo-forte (*mf*) dynamic. The left hand provides harmonic support with chords and moving lines.

(Murmures de crainte et de colère)

M. guerre qu'ils por-tent le bu-tin! Ar-

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top) has a treble clef and continues with the lyrics "guerre qu'ils por-tent le bu-tin!" followed by a rest, and then "Ar-". The piano accompaniment (bottom) has a grand staff. It features a series of chords and moving lines, with dynamic markings including forte (*f*) and *dim.* (diminuendo). The tempo is marked as Moderato.

Moderato (solemnement)

M. -riè-re, chiens a-vi-des et fils de chiens Dans ce lieu vénéré que

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top) has a treble clef and continues with the lyrics "-riè-re, chiens a-vi-des et fils de chiens Dans ce lieu vénéré que". The piano accompaniment (bottom) has a grand staff. It features a series of chords and moving lines, with dynamic markings including piano (*pp*), forte (*f*), and piano (*p*). The tempo is marked as Moderato.



M. je pro-clame a-si-le, Nul ne pé-nè-trera — sans mé-ri-ter la mort!

(Montrant les femmes)

M. De ce troupeau ser-

*pp* \*

M. -vi-le Plus tard je fi-xe-rai le sort.

*f* *pp* *p* *m. g.*

(Sur un geste de Marcomir, Hildibrath et les Teutons se retirent. Marcomir reste fasciné par la

*m. d.* *m. g.* *cresc.*

beauté de Floria qui s'oublie à le regarder aussi.)

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties, while the left hand (bass clef) provides harmonic support with chords and moving lines. Dynamics include *m.g.* (mezzo-giochiato) and *f* (forte).

Second system of musical notation. The right hand continues the melodic theme. The left hand features a prominent descending scale in the bass clef. Dynamics include *ff* (fortissimo), *m.d.* (mezzo-diminuendo), and *p* (piano). The instruction *diminuendo* is written in the bass line. A *Ped.* (pedal) marking is present below the bass line.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand features a descending scale in the bass clef. Dynamics include *diminuendo* in the bass line. Two *Ped.* markings are present below the bass line.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features a descending scale in the bass clef. A *Ped.* marking is present below the bass line.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand features a descending scale in the bass clef. Dynamics include *pp* (pianissimo) and *f* (forte). A *Ped.* marking is present below the bass line. A small asterisk (\*) is located at the end of the system.

# ACTE II



## Prélude

Molto allegro

*PIANO*

*f*

*sempre f*

First system of musical notation. The treble clef staff contains a melodic line with various intervals and accidentals. The bass clef staff contains a harmonic accompaniment with chords and a triplet of eighth notes. A fermata is placed over a chord in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a triplet of eighth notes and a fermata over a chord.

Third system of musical notation. The treble clef staff has a melodic line with rests. The bass clef staff contains a continuous triplet of eighth notes.

Fourth system of musical notation. The treble clef staff has a melodic line with accents. The bass clef staff contains a continuous triplet of eighth notes with accents.

Fifth system of musical notation. The treble clef staff has a melodic line with rests. The bass clef staff contains a triplet of eighth notes with the dynamic marking *rinf.* and a fermata. The system concludes with the dynamic marking *ff*.



sempre *ff*

This system shows the first two staves of a piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking *sempre ff* is placed in the right hand.

*p*

This system continues the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues with quarter notes. A dynamic marking *p* is present in the right hand.

Trompettes (derrière la toile au loin)

*f*

This system is for the trumpets. The right hand has a melodic line starting with a dynamic marking *f*. The left hand consists of six measures of a rhythmic pattern represented by vertical lines and a double bar line, indicating a drum or percussion part.

Orchestre

*p*

*red.* \*

This system is for the orchestra. The right hand has a melodic line with a dynamic marking *p*. The left hand has a bass line with some rests. The word *red.* is written below the first measure, and an asterisk is at the end of the system.

*p*

This system continues the orchestral part. The right hand has a melodic line with a dynamic marking *p*. The left hand has a rhythmic pattern of vertical lines and double bar lines.



En décor, le même Théâtre, vu de côté. Au fond, les gradins déserts et une partie du vaste hémicycle de pierre. — Les dernières lueurs d'un crépuscule de sang et d'écarlate éclairent la scène. — Pans d'ombre.

Scène I — LIVIE, puis FLORIA. — Femmes et enfants endormis

Andante

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music consists of chords and melodic lines in both hands. A dynamic marking of *ped.* (pedal) is present below the bass staff, and an asterisk (\*) is located to the right of the system.

Second system of musical notation, continuing the grand staff from the first system. It features similar chordal and melodic textures in both hands.

Third system of musical notation, continuing the grand staff. The bass staff shows a more active melodic line in the latter part of the system.

(Livia, traverse les

groupes de femmes et d'enfants endormis.) (Elle se dirige vers l'autel)

Fourth system of musical notation, continuing the grand staff. The music is characterized by a steady accompaniment in the bass staff and chords in the treble staff.

Fifth system of musical notation, continuing the grand staff. The bass staff features a prominent melodic line with a *pp* (pianissimo) dynamic marking at the end of the system.

LIVIE *p*

Tout dort dans la nuit lour - - - de;

*pp*

L.

Le ciel est froid, la terre sour - - - de!

*pp*

L.

Pas un guerrier, pas - un héros Pour clouer au gi -

*pp* *fp*

L.

- bet ces bourreaux Et les livrer aux supplices in - fâ - mes!

*f*

L. *mf* *p*

Pas un homme vivant, des enfants et des fem\_mes!

*f* *p* cre - scen -

L. *molto espress.*

Eu - ry -

*do* *rinz* *dim.*

L.

- a - - - le, re - viens, re - viens nous se\_cou -

L.

- rir! Dis-moi le nom, le rang, - ou montre-moi la tente De ton vain -

*3*



**Più mosso**

L. *cresc.* *3*

- queur! C'est de ma main qu'il doit périr! Mon bras te donnera la ven-

**Più mosso**

*f* *p*

FLORIA (qui s'est éveillée aux cris de Livie et la contemple depuis quelques instants:)

**Allegro** *f* *dim.*

Calme-toi, — no - ble

L. *3*

- geance éclatan - - - tel!

**Allegro** *f* *p*

*Red.* \*

F. *dolce*

sœur, et rends grâce à Ves - ta!

*3* *pp*

*Red.* \*

F. *rit.*

Elle a sauvé nos jours, les tiens... *rit.*



LIVIE

And<sup>no</sup> quasi All<sup>to</sup>

*p* Ce n'est pas el - - -

*dim.* *pp*

L. - le! C'est Vé - nus,

*m. g.*

*Red.*

L. à la fois plus douce et plus cruel - - - le!

*sempre pp*

*Red.* \*

L. Par el - le, Mar - co - mir, désarmé — devant toi, A fré -

L. *mi de te voir si bel - le Et s'est incli - né sous ta*

*Un peu plus lent* *dolce*  
L. *loi Vé - nus qui peut bri -*

*Un peu plus lent*  
*p*

L. *- ser comme un roseau - la for - ce, La vo - lon - té, la vertu, la fier -*

L. *- té; - Vénus - par qui la fleur sort de la rude é - cor - ce,*

L. Et l'amour germe au cœur du conquérant domp-

L. - té; Vé-nus qui fait s'unir les cœurs, —

*dim.*

*mf*

*m. g.*

*p*

*dim.*

L. les mains, les bou - ches, Et ver - ser des

*cresc. espress.*

*pp*

L. lar - mes fa - rou - ches Aux vier - ges en é -

## FLORIA

## Più mosso

Vé -

- moi qu'é treint sa vo - - lup - - - té!

Più mosso

F.

- nus est redoutée i - ci; je suis ves - ta - le! Si je servais Vé -

F.

- nus, même en secret, Cet te flam - me pure et fa -

F.

- ta - - le, Sur l'au - tel sa - cré s'é - tein - draît.

*f*



Tempo 1<sup>o</sup>  
LIVIE

Vé - nus, qui peut bri - ser comme un roseau la

*p*

FLORIA

(avec terreur)

Vénus!

for - - - ce, La vo - lon - té, la vertu, la fier - té; Vénus

par qui la fleur sort de la rude é - cor - - ce,

Et l'amour germe au cœur du conquérant domp -



F. Si je servais Vénus, même en se - cret,

L. - té, Vénus qui fait s'u - nir les cœurs,

*dim.*

*m. g.* *dim.*

F. Cet - te flam - - - me,

L. les mains, les bou - ches, Et pleurer des

*cresc.*

*pp*

F. pure et fa - ta - - - le

L. lar - mes fa - rou - ches Aux vier - - - ges en é -

*Poco rit.* *a tempo*

F. *Sur l'au-tel sa-cré s'é-tein-drait. Vé-*

L. *- moi qu'é-treint sa vo-lup-té.*

*Poco rit.* *a tempo*

*pp*

F. *- nus! Vé-nus!*

L. *Vé-nus! Vé-*

L. *- nus!*

*ped.* 8-1

## Scène II. — Les Précédents, SCAURUS, puis LE VEILLEUR

Allegro

1<sup>ers</sup> Sop.

CHŒUR

2<sup>ds</sup> Sop. *p* Terreur mortel - le!...

1<sup>ers</sup> Cont. *p* Terreur mortel - le!...

2<sup>ds</sup> Cont. *p* Un bruit de pas...

Allegro

*pp*

FLORIA

*mf*

Scau-

(Scaurus, qui s'est glissé dans l'ombre, apparaît tout à coup)

*p* Grands Dieux! *mf* Cette om-bre, quelle est el-le? *p*

*mf* Cette om-bre, quelle est el-le? *p*

*mf* Cette om-bre, quelle est el-le? *p*

*mf* Cette om-bre, quelle est el-le? *p*

F. *rus!*  
LIVIE *p*  
SCAURUS *p* En cor vivant!

Si len - ce!

*fp* *p sempre*

SCAURUS

J'ai cru mou - rir: meurtri, san - glant, Jusqu'i-ci

S. j'ai rampé dans l'om - bre; Je re - viens pour guider vos

S. pas; Dans les dé - tours du hal - lier som - bre, Vous me sui -



s.  - vrez; ——— é-chappés au tré - pas, Demain

s.  nous rejoindrons nos vail - lan - tes armé - - es Ac.cou -

s.  - rant aux su-pré - mes com - bats Et ven - ger nos hé - ros, tom -

s.  - bés sous les framé - es. Sui-vez-moi! ———

*crese.* *f*



Le double plus lent (♩ = ♩)

FLORIA

Non! la nuit est plus hos-tile en-cor! Ton fu-

Le double plus lent

Musical score for Floria's first line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. Dynamics include *f* and *fp*. There are triplets in the piano part.

Musical score for Floria's second line. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. Dynamics include *f* and *fp*.

-nes-te projet nous conduit à la mort!

LIVIE

E-pou-se fi-dèle et loy-

Musical score for Livie's first line. The vocal line is in treble clef with a key signature of one flat (F). The piano accompaniment is in bass clef with the same key signature. Dynamics include *fp*.

Musical score for Livie's second line. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. Dynamics include *sf*.

-a-le, Ma vie é-tait li-ée à celle d'Eu-ry-a-le. Je

Musical score for Scaurus's first line. The vocal line is in treble clef with a key signature of one flat (F). The piano accompaniment is in bass clef with the same key signature. Dynamics include *f* and *p*.

res-te.  
SCAURUS

Vous vou-lez donc pé-

Musical score for Scaurus's second line. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. Dynamics include *f* and *p*.

LIVIE

*cresc.*

Flori\_a! dé-ci\_de no\_tre

-rir!

*f* *fp*

Detailed description: This system contains the vocal line for Livie and the piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Flori\_a! dé-ci\_de no\_tre' and '-rir!'. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, and dynamic markings of *f* and *fp*.

L.

sort!

Sop. *cresc.*

Floria! déci\_de no\_tre sort

Cont. *f*

Flori\_a! dé-ci\_de no\_tre sort! —

*cresc.* *f*

Detailed description: This system contains the vocal lines for the Chœur (Soprano and Contralto) and the piano accompaniment. The Soprano line has the lyrics 'sort!' and 'Floria! déci\_de no\_tre sort'. The Contralto line has the lyrics 'Flori\_a! dé-ci\_de no\_tre sort!'. The piano accompaniment includes dynamic markings of *cresc.* and *f*.

Andante FLORIA

Andante

J'ap-par - tiens à Ves - ta! —

*p*

Detailed description: This system contains the vocal line for Floria and the piano accompaniment. The tempo is marked 'Andante'. The vocal line has the lyrics 'J'ap-par - tiens à Ves - ta!'. The piano accompaniment is marked with a piano (*p*) dynamic.

F.

*f*

Detailed description: This system contains the vocal line for Floria and the piano accompaniment. The vocal line has a rest. The piano accompaniment features a melodic line with dynamic markings of *f*.

(Le Veilleur paraît)

Introduction for the piano. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand begins with a piano (*p*) dynamic, playing a series of chords and moving lines. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a *Red.* (Reduction) symbol and a double asterisk (\*).

LE VEILLEUR

Musical score for the character 'LE VEILLEUR'. It features a vocal line and a piano accompaniment. The vocal line has a rest followed by the lyrics 'On prépare au Con-'. The piano accompaniment includes a *Red.* (Reduction) symbol and a double asterisk (\*).

Musical score for the character 'le V.'. The vocal line includes the lyrics: '- sul la cou - che funé - rai - re. Je viens chercher sa'. The piano accompaniment consists of chords and moving lines.

LIVIE

Musical score for the character 'LIVIE'. The vocal line includes the lyrics: 'Om - bre plaintive et veu - ve.'. The piano accompaniment features a melodic line with dynamics *espress.* and *m.g.*, and includes a *Red.* (Reduction) symbol and a double asterisk (\*).

Musical score for the character 'L.'. The vocal line includes the lyrics: 'chè - re! Noble é - poux que bien - tôt je sui-'. The piano accompaniment includes a *Red.* (Reduction) symbol and a double asterisk (\*).



L. *And.* \*  
 - vrai dans la nuit! Quand pourrai-je a - pai -

L. *f*  
 - ser, pâle et tris-te Li - vi - e, Ton â - - me, de ven -

(Livia s'éloigne, guidée par le Veilleur et suivie d'une partie des Femmes.)

L. *p* *cresc.*  
 - géance encore i - nassou - vi - e?

*f* *And.* \* *And.* *And.*

*And.* \*

First system of musical notation, piano and mezzo-forte dynamics.

Second system of musical notation, piano and mezzo-forte dynamics.

Third system of musical notation, piano dynamics.

**Scène III. — FLORIA, SCAURUS, HILDIBRATH, les femmes et les Barbares.**

**Allegro** (Tumulte au dehors. — Frayeur de Floria et des femmes.)

Fourth system of musical notation, piano dynamics, vocal line.

(Hildibrath paraît, suivi d'un groupe de guerriers Barbares.)

Fifth system of musical notation, forte dynamics.



HILDIBRATH

(aux Soldats)

*f* Trouvez le fu-gi-

*Red.* *ff*

FLORIA

(à Hildibrath)

*f* Que viens-tu faire

*f* *p*

-tif! Gar-dez la por-te!

*f* en ce lieu? Ne crains-tu pas les Dieux? —

(à Floria)

*p*

Que t'im - por-te! Je viens i -

*f* -ci Cher-cher Seau-rus, qui fuit de-vant

(Les soldats s'emparent de Scaurus et le chargent de chaînes; les

FLORIA (à Hildibrath) *f*

Frends gar - de, sacri - nous!

SCAURUS (se montrant)

Me voi - ci!

femmes se serrent autour de l'autel, effrayées.

F. - lè - ge! No - tre dé - es - se le pro - tè - ge, Mar - co -

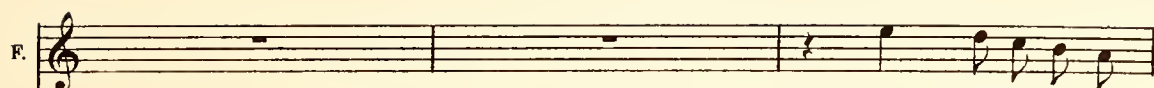
F. - mir te là dit: Tu mourras si tu veux


*ad lib.* **Allegro**


F. op - po - ser la force à mes vœux!

HILDIBRATH

**Allegro** La pa - ro - - - le du

F.  Ah! que n'est-il i -

H.  chef n'é - par - - gne que les fem - mes!



F.  - ci pour pu - nir les in - fâ - - mes!

H.  Fais le ve - nir toi - même, ô prè -



(Floria s'élançe vers l'issue du temple.) *f*

F.  sans ralentir Il vi -

H.  - tresse, il est là! Le Ro - main doit pé - rir sous ses yeux.



Scène IV. — Les Mêmes et MARCOMIR.

*Animato*

*ff*

F. - vra! Marcomir! Marcomir!

*Animato*

*ff*

*Le double plus lent*

F. Mar - co - mir!

MARCOMIR (Entre Marcomir) *f*

Qui m'appel - le?

6 VESTALES  
Sop. *ff*

Mar - co - mir!

*Le double plus lent*

*p*

F. Moi! Flo - ri - a! Sau - - - ve Scau -

SCAURUS (avec violence)

S. Tais - toi! Tais -



F. *rus!*

S. toi! Je te dé - fends de l'im - plo -

F. Sau - - - - - ve -

S. - rer pour moi!

F. - le, Mar - co - mir!

S. *ff* Sa - cri - lège et fo -

*pp*



s. *li - - e! Puis - sé - je mou - rir de*

s. *honte et d'hor - reur, Plu - tôt que de voir ta lâ - che -*

s. *- reur Demander pour moi grâce de la vi - - - e!*

MARCOMIR (à Floria) *p*

*C'est un bra\_ve! et... tu*

M. **Plus lent. Andante**

veux que je le sau - ve?  
SCAURUS

Non! Je te hais,  
**Plus lent. Andante**

*f*

*ff*

S. — ô vainqueur! Je suis en ta puis - san - ce. A - chève ta vic -

*p*

Red. \*

S. - toire et frap - - pe de ta main. Frap - pe -

S. moi, Mar - co - mir, sans que ton fer s'é -

5. *ga - re, Et voy - ons qui de*

6. *nous sa - ra le mieux, Ger - main, Toi,*

7. *m'é - gor - ger en vrai Bar - ba - re, Et moi*

8. *mourir en vrai Ro - main!*  
*All.<sup>o</sup> moderato*  
*All.<sup>o</sup> moderato*

MARCOMIR (aux siens)

Dé-li - ez ce cap -

*And.* \*

(à Scaurus)

(à Hildibrath qui hésite)

M. - tif! Sois li-bre! Je le veux!

LES VESTALES

*p*  
Pro-di - - -

*sf* *p* *p*

FLORIA *p*

Ves - ta - - - - se ré - vè - le! Et sa douceur surna - tu -

- ge! Ves.ta se ré - vè - - - - le!



F. *rel - le* En clé - men - ce fleu - rit dans l'à - - - me du vain -

*pp*  
Pro - di - - -

*And. craisz*

F. *poco rit.*  
- queur.  
SCAURUS

Fem - - me, sais-tu si ce bien-fait moqueur Ne cache

- ge!  
*poco rit.*

*fp* *fp*

F. *dolce*  
Il proclame, Scaurus, la puissan - ce cé -

S. *3* pas quelque dessein *3* fu - nes - te?

*p*

*And.*



F. *les - te. Ac\_cep - te ton sa - lut!*

S. *Mieux valait le tré -*



*più ritenuto*  
 MARCOMIR (montrant Scaurus à ses guerriers)  
 Je veux que nos ron-des guer-

S. *pas!*

*più ritenuto*

*f* *pp*

M. *riè-res Pro\_tègent sa re\_traite et di\_rigent ses pas.*

Andante (à Hildibrath)

M. *Toi, garde les abords du temple Sois tout prêt Am'obéir*

Andante

*mf* *pp*

(Tout le monde sort: les

M. *quand tu connaîtras mon ar - rêt.*

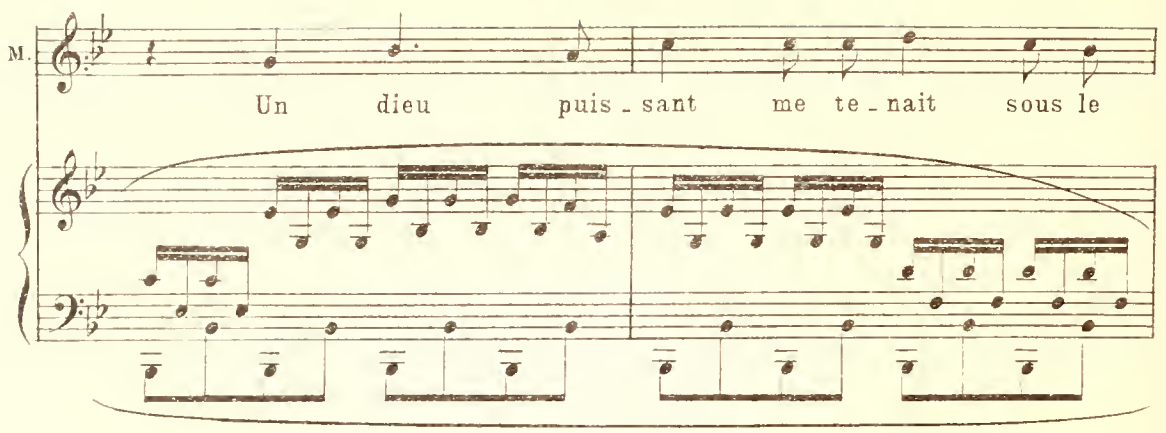
Barbares vers le dehors; les Vestales vers les salles intérieures du Temple. Au moment où

Floria va s'éloigner, Marcomir l'arrête.)

*pp*

Scène V. — MARCOMIR, FLORIA, (HILDIBRATH et les Barbares dans la coulisse.)

Andante *p* MARCOMIR

M.  *Un dieu puis - sant me te - nait sous le*

M.  *char - me De tes yeux doux et fiers, de ta*

M.  *pu - re beau.té; Mon cœur, sans ré - sis -*

M.  *- ter, t'é - coute et me dé - sar - me!*



M. *Quel — sor-ti-lège a pu, brisant ma vo-lonté,*

M. *Maitri-ser ma ru-de co-lè-re Et pour t'obéir oute*

M. *plaire, Donner la vie à ce Ro-main? Dou*

Ped. \*

M. *vient le pou-voir tu-té-lai-re Qui cour-be mon*



M. **Récit**  
*p* *3* *3* *3*  
 front sousta main? De cet autel sacré n'es-tu pas la dées-se?

**Lent** **FLORIA** **Allegro**  
 Non! de Vesta je ne suis que prêtres-se.  
**Lent** **Allegro**  
*p* *f*

**MARCOMIR**  
 Tout tremblait, de-vant

M. moi, mais je tremble à mon tour; Se-rait \_\_\_\_\_

M. *ce l'in - vin - cible a -*

M. *-mour ? Je ne connaissais*

M. *pas cette ardeur en i - vran - te!*

M. *Ta froi - deur même at - tisé en mon â - me brû -*

M. *f* *3* *3*

-lan - te Ce feu qui nous é - gale aux

*cresc.*

M. *passionato*

Dieux! Im - pru - den - te,

*f* *passionato* *fp*

*Red.* \*

M. *fp*

si tu ré - sis - tes à mes vœux, Ne comp - te

M. plus sur ma clé - men - ce! En vain j'au - rai sau -

## FLORIA

Que dis -

M. -vé ce tem - ple, cet autel, Ces fem - mes!

*cre - scen - do* *f*

F. tu? Quoi! le pé - ril mor - tel N'est donc pas con - ju -

F. -ré, Barba - re!

MARCOMIR

Il recom - men - ce .

*f* *mf* *f*

M. Sans presser

Les vainqueurs sont las - sés; c'est l'heure du fes - tin;

*pp*



M.  *Quando ils seront re - pus, quand la chaleur du vin Leur rendra la vi -*

M.  *-gueur et la fureur sau - va - - ge, Ils retour - neront au car -*

FLORIA *(avec indignation)*

 *Marco - mir!*

M. *- na - - ge. Sois à moi!*

M.  *Vier - ge, c'est ton de - voir. Moi seul ar - rête -*

*sempre f*



M. *rai les guerriers en fu - ri - e Qui trem-blent devant mon pou-*

M. *-voir. Pour sau-ver la ci-té meur-*

## FLORIA

M. *Ja-mais!*

*-tri - e, Ves-tale, accepte mon a-mour! La*

M. *ville au point du jour, Ne se-ra plus, li-vrée a l'incen-*

## FLORIA

(avec désespoir)

O Dieux!

M. *\_di - e* Que dé-com - bres san-glants!

*f* *sempre f*

F. la ville en cen - - - dre!

M. Un mot des - poir et je cours la dé -

M. - fen - dre! O Flo-ri - a, je

*sempre f*

M. t'ai - - - me, je te veux! Viens! sois à

*fp*

## FLORIA

Ja - mais ! Pour moi l'a -  
 (Rires bruyants au dehors.)  
 moi malgré tes dieux !

amour n'est que souil - lu - - - re ! La mort est le des -  
*marcato*  
*dim.* *p*

-tin de la Ves - tale im - pu - - re.

## Moins vite

## MARCOMIR

*appassionato*

Ah ! Tu con - dam - nes tes sœurs

Moins vite

*f* *p* *pp*



M. *3* *3*  
 toi qui les sau-ve-rai en te don-nant à moi!

M. *ff*  
 Viens! je t'empor-te-rai Dans nos vas-tes fo-  
*8*  
*cre - scen - do*

M. *rit.* *a tempo string.*  
 -rêts... je te veux... et je t'ai -  
*3* *3* *a tempo string. molto*  
*rit.* *ff*

M. **Molto allegro**  
 - me! N'entends-tu pas ces  
 Ténors *p* *cre - scen - do*  
 Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve  
 Basses

**Molto allegro**  
 Timbales et G. Caisse (au dehors)  
*p*

CHŒUR (au dehors)



FLORIA

Bourreau! ———

M. cris? Moins que toi-mê - me! C'est toi, — par tes re -

*f* Thor! Aux Romains la mort! la mort! Vive O - din! Vi - ve Thor! Aux Romains la mort! la

*f* Vive O - din! Vi - ve Thor! Aux Romains la mort! la

F. Bar - ba - - re,

M. - fus, qui cause - ras la mort De tous les tiens .

mort! Vive O - din! Vi - ve Thor! Aux Romains la mort! la mort!

mort! Vive O - din! Vi - ve Thor! Aux Romains la mort! la mort!

*p* (Orchestre)

F. et plus cru - el en - cor Que les tu -

F. - eurs des enfants et des fem - mes! Di - - gue

F. chef des hor - des in - fâ - mes, Va - t'en!

F. (cri) Ah! Qu'ai-je dit?

Ténors *ff*  
Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve

Basses *ff*  
pères et gdes  
Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve

(au dehors)

F. *Pardonne-moi... j'ai peur... sauve-les! —*

MARCOMIR

*Tu le veux!*

*Thor! Aux Romains la mort! la mort! la mort! la mort! la*

*Thor! Aux Romains la mort! la mort! la mort! la mort! la*

M. *(appelant) (à Hildibrath reparu dans le fond)*

*Hil-di-brath! que les*

*mort! Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve*

*mort! Vive O-din! Vi-ve Thor! Aux Romains la mort! la mort! Vive O-din! Vi-ve*

M. *ru - des cla-meurs S'ô-teignent sur le champ!... Tout soldat qui s'en-*

*Thor! Aux Romains la mort! la mort! La mort!*

*Thor! Aux Romains la mort! la mort! La mort!*

M. *livre* Ou se ré-volte aura, demain, ces sé de vi - - vre.

*la mort! la mort! la mort! la*

*la mort! la mort! la mort! la*

M. Pré-pa-re le dé-part. Rassembletes guer-riers. Va!

*mort!* (éclats de rire)

*mort!*

*p* (Orchestre)

M. *ad lib.* a tempo. (Le guerrier s'incline et sort.)

que ces cris de mort soient les der-niers.

*ff* *Vive Odin! Vi-ve Thor! Aux Romains la mort! la*

*ff* *Vive Odin! Vi-ve Thor! Aux Romains la mort! la*

a tempo

(au dehors)



*dim.*

mort! Vive Odin! Vi-ve Thor! Aux Romains la mort! la mort! la mort! la

*dim.*

mort! Vive Odin! Vi-ve Thor! Aux Romains la mort! la mort! la mort! la

*dim.*

mort! la mort! la mort!

*dim.*

mort! la mort! la mort!

*p*

*p*

*dim.*

**Andante** **MARCOMIR** *dolce*

E-coute! tout se

**Andante**

(Orchestre) *p espress.* *m.d.* *pp*

M. tait. La ville est déli - vré - e; Que la paix rentre dans ton

M. cœur . Di - vi - ne Flori - a, ta beauté m'est sa - cré - e. Je ne

Red. Red. Red. Red.

FLORIA

Récit *p*

M. Mais... quel homme es-tu donc ?..

par - le plus envainqueur. Jetel'ai dit; je

Red. \*

M. t'ai - - me! Ne me re - dou - te plus; cet a -

Red. Red. Red.

M. - veu, tu le vois, N'offense plus tes vœux et tremble dans ma

Red. \*

All<sup>o</sup> mod<sup>to</sup>

(simplément)

M. voix. Je ne deman\_ de rien... tu par.le.ras toi-

All<sup>o</sup> mod<sup>to</sup>

*p*

FLORIA

M. Que di\_

mê.me.

*pp*

*3*

F. -rais - je? Mon âme en\_cor plei\_ne d'ef\_froi Se trou\_ble,

*3*

F. et ta dou\_ceur augmente mon é\_moi; U\_ne ter\_

F. *reur se mêle à ma re-connaissance. Je*

*fp*

*f*

F. *crains maintenant ta clémence Plus que je n'ai craint ta fureur. Au*

*m.g.*

*pp*

F. *seuil de la nuit endormie; Je sens dans l'ombre, avec frayeur,*

*3*

F. *eur, Rôder Vénus, la déesse ennemie, J'ai*

*3*

*3*

*3*

*3*



F.

peur de l'é - clat de tes yeux, De ta voix,

*pp*

F.

même de ton si - len - - - - - ce...

MARCOMIR

*dolce espressivo*

Ah! ne crains

*cresc.*

M.

rien!

*f*

un peu moins vite

M. *f* Li - vre ton cœur — joy - eux A la lu - mière, à l'es - pé -

M. - ran - - - ce! Ne méconnaîs pas — mon a -

M. - mour! — Re - gar - - de! J'im - plore à mon tour;

FLORIA

Tempo 1°

sans ralentir

Detrouble mon

M. C'est moi - mè - me qui te sup - pli - - - e!

F. *âme est rempli - e! O Ves.ta, vois mon dé-sespoir!*

(♩ = ♪) **Un peu moins vite**

F. *Vois mon an - gois - se, vois ma pei - - -*  
 MARCOMIR *ff*

*Viens!* *Viens!*

*cresc.* *molto*

F. *- ne!*

M. *Je suis roi! tu se-ras rei - - - ne!*

*Red.* \*

M. *Tu par.ta-geras mon pou-voir Viens! — tu connaîtras les i -*

*mf*



**Allegro**

V. *vres - ses L'ex.ta - se des mà - les ca - res - ses, et*

*cre - - - - - sen - - - - - do*

**Le double plus lent**

**FLORIA**

**Andantino**

M. *Rit. En mon*

*Rit. cel - les de l'ar - dent bai - ser!*

*f p*

*Red.*

F. *cœur prêt à se bri - ser, Quel - le ten-dre langueur pé -*

*Red.*

F. *- nè - - tre? D'où vient que je me sens re -*

*pp*

*Red.*





F. *sempre più p*

\_nai - tre A l'étrange dou - ceur du verti - ge ber - ceur Qui m'entraîne à tra -

*ppp*

F. *sempre più p*

- vers u - ne lueur d'au - ro - re, Malgré moi, dans les bras du hé - ros qui m'im -

(La flamme de l'autel s'éteint) **Récit**

F. - plo - re? Ah! Vesta m'aban - donne, et dans la sombre

*ppp* *sempre pp*

*Red.*

F. nuit je m'éga - re! N'approche pas! Je suis perdue!

MARCOMIR *dolce*

Rassu - re ton âme éper.

*Red.* *Red.* *Red.*

FLORIA (essayant de repousser Marcomir) *cresc.*

M. Ah! Vesta me mau - dit! —  
 - du - e! Viens! — Viens! —

*a tempo (Andante)*

M. Si Ves.ta te dé - lais - se, Tu serviras Fre - ia, — dé.es -

FLORIA

M. Fre - ia?  
 - se de jeunesse et d'a - mour!..

M. Freia, — Sœur — du jour! — Freia, —

poco a poco string.

M. *cresc.*

— par qui de fleurs le prin\_temps s'il\_lumi - ne, Sour - - ce

poco allegro

M. *m.g.*

de la beauté di - vi - - - ne!

*Red \** *Red \**

M. *cresc.*

Ai - - - me! L'a - mour n'est pas im - -

M. *mf*

- pur, Tu peux cé - der à son i -



FLORIA poco a poco rit.

*dim.* Ah! l'a - mour n'est donc pas im - - pur! Je m'aban -

M. - vres - - - - - se!

*p* poco a poco rit.

F. - donne - - - à son i - vres - - - - se!

*And.* *And.* *And.*

Andante MARCOMIR *dolce*

Fre - - - ia la blonde aux yeux d'a -

*Andante* *p*

M. *pp*

- zur - - - Nous souri - ra, nous souri - ra, bon - - ne dé -

*pp*



FLORIA *dolce*

Fre - - - ia la blonde aux yeux d'a - zur, Nous souri -  
 - es - - - - - se. Fre - ia la

F. - ra, nous souri - ra, bon - - ne dé - es - - - -  
 M. blon - de, nous souri - ra, bon - - ne dé - es - - - se.

(♩ = ♩) sans presser.

F. - se.

M. *molto espressivo*  
 Aux parfums de la nuit d'é - té Mêmes les baisers de nos

*il basso marcato ed espressivo*

*molto espressivo*

F. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

M. lè - - - - - vres

F. lè - - vres

M. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

F. Aux parfums de la nuit d'é - té Mèlons les baisers de nos

M. lè - - - - - vres Ah!

String.

*cresc.*

*f* poco a poco rit. -

F.

lè - vres Nous brû - lons des mè - mes fiè - vres

*cresc.*

M.

Nous brû - le - rons des mè - mes fiè - vres, Dans - une im -

String.

poco a poco rit. -

*cresc.*

*f*  
*Red.*

F.

Nous - brû - le - rons des mè - mes fiè - vres *p* Dans - une im -

M.

- men - se vo - lup - té, Nous brû - le - rons des mè - mes

F.

- men - se vo - lup - té Dans une im - men - se

M.

fiè - vres Dans - une im - men - se

F.

M.

F.

M.

*sempre più p*

*Red.*

*Red.*

F. vo - lup - té,

M. - se vo - lup - té,

*Ped.* \*

F. *pp* Dans une im - men - se *rit.* vo - lup - té! *a tempo*

M. *pp* Dans une im - - men - se vo - lup - té!

*m.d.*

*ppp m.g.*

*sempre*

F.

M.

*pianissimo*

*m.d.*

*Ped.* *Ped.* *Ped.*

Fin du 2<sup>e</sup> Acte



# ACTE III



## Prélude

*Allegro* *f* *mf* *dim.*

*p* *f*

*p*

*mf* *cresc.*

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and moving lines. A dynamic marking *m.g.* is present in the right hand.

Second system of musical notation. The right hand continues the melodic development with various articulations. The left hand features a prominent sustained chord in the right half of the system.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand includes a triplet of eighth notes. A dynamic marking *dim.* is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand features a piano (*p*) section with a rhythmic pattern of eighth notes.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand features a piano (*p*) section with a rhythmic pattern of eighth notes. A dynamic marking *cresc.* is present in the right hand.

First system of musical notation. The treble clef staff contains a melodic line with several accents (>) over the notes. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is placed between the staves.

Second system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff has a complex accompaniment. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are present.

Third system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff provides accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has accompaniment. The lyrics "ere - - scen - - do" are written below the treble staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has accompaniment. A dynamic marking of *pp subito* (pianissimo subito) is placed at the beginning of the system.

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The word *cre* is written above the right-hand staff.

Second system of the piano score. The right hand continues the melodic line, and the left hand maintains the accompaniment. The words *- scen - do* are written below the right-hand staff.

Third system of the piano score. The right hand has a more complex melodic line with some chromaticism. The left hand accompaniment is more active. Dynamics *f* and *rf* are indicated.

Fourth system of the piano score. The right hand has a melodic line with some chromaticism. The left hand accompaniment is more active. Dynamics *f* and *rf* are indicated.

Fifth system of the piano score. The right hand has a melodic line with some chromaticism. The left hand accompaniment is more active. Dynamics *sempre f* and *poco a poco dimi.* are indicated.



First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked *nuendo*. The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. There are several slurs and dynamic markings.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The tempo is marked *p*. The upper staff continues with a melodic line, while the lower staff has a more static accompaniment with some chordal textures.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The tempo is marked *rit.* and *Moderato*. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The tempo changes from *rit.* to *Moderato*. The dynamic is marked *sempre p*.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. There are several slurs and dynamic markings.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The dynamic is marked *pp*.

Un carrefour dans la ville haute, devant une porte du rempart à demi démantelé. Traces d'assaut et d'incendie. Au loin, la plaine, avec le cours et les berges du fleuve. Maisons. Murailles. Temple de Vesta. Un grand arbre. — Le matin, au lever du soleil.

**Scène I** — HILDIBRATH, LE VEILLEUR puis SCAURUS.

Les Barbares groupés au fond et au milieu de la scène — avec leurs chariots chargés de butin, et qu'on en charge encore — font leurs apprêts de départ. — Les habitants, hommes, femmes, enfants, anxieux, sur les côtés de la scène.

**Moderato**

*ff*

HILDIBRATH (à cheval, donnant des ordres aux chefs.)

*f*

Son.

II.

- nez l'appel de vos co-hor-tes!.. Groupez-les aux pieds du rem-part! —

(à d'autres)

H.

Fai-tes ouvrir toutes les por - tes... Don-nez le signal du dé-

(Mouvements des habitants de la ville - Exclamations de joie.)

H.

-part I

*p* *f*

(autres Trompes plus éloignées)

*p* *f* *mf*

(Trompes sur le théâtre)

(mouvement de départ chez les Barbares)

*p*

*sempre p e staccato*

HABITANTS À L'AVANT SCÈNE

4 Sopranos  
O bonheur!.. O dé-li-

4 Contraltos  
Le dé-part!.. O dé-li-

4 Ténors  
O joie! \_\_\_\_\_

4 1ères Basses  
O bonheur!..

4 2des Basses  
Le départ!..

-vran-ce!

-vran-ce!

un Habitant seul (Ténor)  
Il a rai-

un Habitant seul (2<sup>de</sup> Basse)  
On ose à peine y croire après tant de souffran - ce.



- son! Et pour moi je n'y croirai guère Tant qu'on ne verra pas leurs chariots de

guer-re Disparaître à l'horizon.

4 1ères Basses

4 2des Basses

*p*

On va donc rouvrir les ca

4 Sopranos

*p*

D'eau lus-trale — arrosé la mai-

*p*

Du sol exhumer les cassettes,

-chettes.

- son!

(Trompes sur le théâtre)

*f*

The first system of the score features a vocal line with a single note on a whole rest, followed by a dynamic marking of *f*. Below it, a trumpet part is indicated by the instruction "(Trompes sur le théâtre)". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords and melodic lines.

largement

LE VEILLEUR (s'avançant au milieu des groupes.) *f*

N'ou - bli - ons

*mf* *p*

*Ad.*

The second system begins with the tempo marking "largement". The vocal line starts with the text "LE VEILLEUR (s'avançant au milieu des groupes.)" followed by the lyrics "N'ou - bli - ons". The piano accompaniment features a complex rhythmic texture with dynamic markings of *mf* and *p*, and a tempo change to *Ad.* (Ad libitum).

le  
v.

pas les sacri - fi - ces Que nous devons aux immor -

The third system continues the vocal line with the lyrics "pas les sacri - fi - ces Que nous devons aux immor -". The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords.

1e V.  
 -tels! Di - vi - ni -

1e V.  
 -tés li\_bé-ra-tri - ces, Le sang des

1e V.  
 bœufs et des gé-nis - ses Va

1e V.  
 ruis - se - ler sur vos — au -

1<sup>re</sup>  
V.

- tels.

Sopranos

Contraltos

Ténors

Basses

*p*

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé -

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé -

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé -

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé -

*mf espress.*

- nis - ses Va ruis - se - ler sur vos au - tels. *dim.* *pp*

- nis - ses Va ruis - se - ler sur vos au - tels. *dim.* *pp*

- nis - ses Va ruis - se - ler sur vos au - tels. *dim.* *pp*

- nis - ses Va ruis - se - ler sur vos au - tels. *dim.* *pp*

*dim.*



## (Départ des Barbares)

*p e staccato*

Piano accompaniment for the first section, featuring a treble and bass staff with a staccato texture.

## (Trompes sur le théâtre)

*f*

Piano accompaniment for the second section, featuring a treble and bass staff with a forte texture.

Piano accompaniment for the vocal section, featuring a treble and bass staff with a complex rhythmic pattern.

Sopranos

*p*

Ils par - - tent!

Contraltos

*p*

Ils par - - tent!

Ténors

*p*

Ils par - - tent!

Basses

*p*

Ils par - - tent!

LES HABITANTS

Piano accompaniment for the vocal section, featuring a treble and bass staff with a complex rhythmic pattern.

une femme seule (Soprano)

*f*

Peu - ple de ban - dits! Voyez le butin qu'il empor - te!

SCAURUS

(s'avançant) *f*

Argent!

4 Sopranos

Argent! Bijoux! ils ont tout pris!

4 Contraltos

Argent! Bijoux! ils ont tout pris!

s.

bijoux! fem - mes, qu'im - por - te? Votre honneur avait plus de

s.  *3*  
 prix! On a pil - lé vo - tre demeu - re;  
 (Trompes au fond)

s.   
 poco a poco più animato  
 Mais au - cu - ne de vous ne pleu - re Sa fille outragée à ses

s.   
 poco allegro  
 yeux Ou son fils cap - tif! \_\_\_\_\_  
 poco a poco

s.   
 f *p*  
 Gloire aux Dieux! \_\_\_\_\_  
 cre - - scen - - do



CHŒUR

*f* *pp* Gloire aux Dieux!

*f* *pp* Gloire aux Dieux!

*f* *pp* Gloire aux Dieux!

*f* *pp* Gloire aux Dieux!

(les Barbares ont disparu)

*f* *pp* (Trompes, très loin)

LE VEILLEUR (du haut d'une tour)

Récit.

*f* Les Germains ont franchi les rem-

*pp* (una corda)



1<sup>e</sup> V.  
- parts, des cré-neaux On voit dé-jà l'armée entiè-re

1<sup>e</sup> V.  
Comme un serpent dérouler ses anneaux Dans un nua-ge de poussière

**A tempo (modéré sans lenteur)**

1<sup>e</sup> V.  
-re!

Gloire aux Dieux! — Gloire aux Dieux!

Gloire aux Dieux! — Gloire aux Dieux!

Gloire aux Dieux! — Gloire aux Dieux!

Gloire aux Dieux! — Gloire aux Dieux!

**A tempo (modéré sans lenteur)**

SCAURUS

*mf dolce*

Di - vi - ni - tés li - bé - ra - tri - ces,

Le sang des bœufs et des gé - nis - ses

Va ruis - se - ler sur

vos au - tels.

Ténors

*dolce espress.*

Basses

*dolce espress.*

Di -

Di - vi - ni - tés li - bé - ra - tri -

*pp* *p*

Sopranos

*dolce espress.*

Le sang des

Le sang des bœufs et des gé-nis - -

-vi - ni - tés li-bé-ra-tri - - ces, Le sang des bœufs, des

-ces, Le sang des bœufs et des gé - nis - ses Va ruisse -

*cresc.* **Allegro molto**  
*mf*

bœufs et des gé-nis - - ses Va ruis-se - ler sur vos au - tels.

*cresc.* *mf*

-ses Va - - ruisse - ler, Va ruis-se - ler sur vos au - tels.

*cresc.* *mf*

bœufs et des gé-nis - - ses Va ruis-se - ler sur vos au - tels.

*cresc.* *mf*

-ler sur vos au - tels, Va ruis-se - ler sur vos au - tels.

**Allegro molto**  
*f*

## LE VEILLEUR (sur une terrasse)

*f*

C'est A - pol - lon qui les

le  
v.  
met en dé - rou - te! Il dé -

le  
v.  
-co - che sur eux, de la cé - les - te voù - te,

le  
v.  
Les pre - miers ray - ons du ma - tin,



1e V.  
Flè - ches d'or du car - quois di - vin!

*p*

1e V.  
Vè - tu de

*f subito* *p*

1e V.  
pourpre o - ri - en - ta - le, Le dieu du jour à son ré -

*f* *p*

1e V.  
- veil Chasse au loin la hor - de bru - ta - le Qui

*f* *p* *f*

le V.

vient du pa - ys sans so - leil!

Sopranos

Contraltos

Ténors

Basses

Vè - tu de pourpre o-ri-en -

Vè - tu de pourpre o-ri-en -

Vè - tu de pourpre o-ri-en -

Vè - tu de pourpre o-ri-en -

Vè - tu de pourpre o-ri-en -

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu du jour à son ré - veil

- ta - le, Le dieu du jour à son ré - veil

Chasse au loin la hor-de bru-ta-le Qui

Chasse au loin la hor-de bru-ta-le Qui

Chasse au loin la hor-de bru-ta-le Qui

Chasse au loin la hor-de bru-ta-le Qui

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with some grace notes and a final flourish. The bass clef part provides a harmonic accompaniment with chords and moving lines.

vient du pa-ys sans so-leil! \_\_\_\_\_

vient du pa-ys sans so-leil! \_\_\_\_\_

vient du pa-ys sans so-leil! \_\_\_\_\_

vient du pa-ys sans so-leil! \_\_\_\_\_

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a rhythmic, eighth-note pattern. The bass clef part has a similar rhythmic pattern, providing a steady accompaniment for the vocal lines.

## SCAURUS

*f*

Ban - nis la crain - te de ton cœur!

*dim.* *p* *f*

s.

Don - ne li - bre cours à ta joi -

*dim.* *f*

s.

- e Peu - - ple, de - puis hi -

*dim.* *p*

s.

- er en proie A la tris - tesse,



S. *à la ter - reur!*

S. *Et par les jeux, les*

S. *cris et les chants et la dan se*

Ossia *rall.*  
*jour de dé - li - vran -*

S. *Fê - te ce jour de dé - li - vran -*  
*rall.*

a tempo

5. *ff* C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

*ff* C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

*ff* C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

*ff* C'est A-pol - lon, c'est le dieu du so - leil Qui nous dé - livre à

a tempo

*ff*

son ré - veil! \_\_\_\_\_

son ré - veil! \_\_\_\_\_

son ré - veil! \_\_\_\_\_

son ré - veil! \_\_\_\_\_

(On voit sortir de l'une des rues en pente, précédés d'une foule qui court en descendant rapidement, des joueurs et des joueuses de flûte, se balançant sur un pied.)

**Poco allegro**

PRIMA

*f in modo lidico*

SECONDA

**Poco allegro**

*f*

1

2

1

2

1

2

1

*sempre f*

2

*sempre f*

1

2



1

2

1

2

1

2

Allegro

System 1 of a musical score. It features a grand staff with two treble clefs (labeled '1') and two bass clefs (labeled '2'). The key signature is one sharp (F#). The music consists of several measures of eighth and sixteenth notes, with some rests. There are dynamic markings such as 'V' and 'f' throughout the system.

System 2 of the musical score. It continues the grand staff notation with two treble clefs (labeled '1') and two bass clefs (labeled '2'). The music includes eighth notes, sixteenth notes, and some rests. Dynamic markings like 'V' and 'f' are present.

System 3 of the musical score. It continues the grand staff notation with two treble clefs (labeled '1') and two bass clefs (labeled '2'). The music includes eighth notes, sixteenth notes, and rests. A measure number '8' is indicated above the first staff. Dynamic markings like 'V' and 'f' are present.

8

1

2

This system contains the first system of music, labeled '8' at the top. It features two grand staves. The upper grand staff (labeled '1') consists of two treble clefs, each with a melodic line of eighth notes. The lower grand staff (labeled '2') consists of two bass clefs; the upper bass staff has a rhythmic accompaniment of chords, and the lower bass staff has a melodic line of eighth notes. A dashed line with the number '8' is positioned above the first staff.

8

1

2

This system contains the second system of music, labeled '8' at the top. It features two grand staves. The upper grand staff (labeled '1') consists of two treble clefs with melodic lines. The lower grand staff (labeled '2') consists of two bass clefs with melodic lines. A dashed line with the number '8' is positioned above the first staff.

8

1

2

This system contains the third system of music, labeled '8' at the top. It features two grand staves. The upper grand staff (labeled '1') consists of two treble clefs with melodic lines. The lower grand staff (labeled '2') consists of two bass clefs with melodic lines. A dashed line with the number '8' is positioned above the first staff. The system concludes with a double bar line and a key signature change to B-flat major, indicated by a key signature change symbol and the number '1' above the final measure.

(Entrée des sacrificateurs et de tout le cortège du sacrifice qui pénètre dans le Temple.)

Andantino

Sopranos

*p dolce e cantabile*

Voi - ci ve - nir vers toi, — dé - es - se pro - tec -

Contraltos

*p dolce e cantabile*

Voi - ci ve - nir vers toi, — dé - es - se pro - tec -

Andantino

*p*

- tri - ce, O — Ves - ta dont le nom — fut toujours véné -

- tri - ce, O — Ves - ta dont le nom — fut toujours véné -

- ré, — Le blanc trou - peau — du sa - cri - fi - ce, La

- ré, — Le blanc trou - peau — du sa - cri - fi - ce, La

*poco cresc.*



*mf* *3* *3* *3* *3*

bi - che, les a - gneaux que le couteau sa - cré Frappera sur l'au - tel pa -

*mf* *3* *3* *3* *3*

bi - che, les a - gneaux que le couteau sa - cré Frappera sur l'au - tel pa -

*mf*

*dim.* *p*

-ré — de fleurs é - clo - ses, Mé - lant le sang ver - meil — à la

*dim.* *p*

-ré — de fleurs é - clo - ses, Mé - lant le sang ver - meil — à la

*dim.* *p*

pour - pre des ro - ses.

pour - pre des ro - ses.

*rit.*

*dim.*

1.<sup>er</sup> Air de Ballet

Allegretto

PRIMA

Musical notation for the PRIMA part, measures 1-4. The music is in 3/8 time and B-flat major. The first two measures are marked *mf* and the last two *p*. The melody is in the right hand, and the accompaniment is in the left hand.

Allegretto

SECONDA

Musical notation for the SECONDA part, measures 1-4. The music is in 3/8 time and B-flat major. The first two measures are marked *mf* and the last two *p*. The melody is in the right hand, and the accompaniment is in the left hand.

Musical notation for the first system of the piano accompaniment, measures 1-4. The music is in 3/8 time and B-flat major. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

Musical notation for the second system of the piano accompaniment, measures 1-4. The music is in 3/8 time and B-flat major. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

1

2

1a

1

2

2a

*f* *p*

1

2

1a

*f*

1

*p*

*cresc.*

2

*p*

*cresc.*

1

*f*

2

*f*

1

*espress.*  
*sempre f*

2

*sempre f*



1

2

1

2

1

2

8-----

1

2

8-----

1

2

**Più mosso**

1

*p*

**Più mosso**

*p*

*mf*

2

1

2

1

*espress.*

2

*p*

1

2

1

2

*mf*

1

2

*mf*

*p*

1

2

*p*



1

2

1

*cresc.*

2

*cresc.*

1

*f*

2

*f*

1

2

*dim.*

*dim.*

This system contains two systems of music. The first system (labeled '1') consists of a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with a slur over the first two notes and a fermata over the last two notes. The bass staff has a rhythmic accompaniment. A *dim.* marking is placed in the middle of the system. The second system (labeled '2') also consists of a grand staff. The treble staff has a rhythmic accompaniment with a slur over the first two notes. The bass staff has a melodic line with a slur over the first two notes. A *dim.* marking is placed in the middle of the system.

1

2

*p*

*p*

This system contains two systems of music. The first system (labeled '1') consists of a grand staff. The treble staff has a melodic line with a slur over the first two notes and a fermata over the last two notes. The bass staff has a rhythmic accompaniment. A *p* marking is placed in the middle of the system. The second system (labeled '2') also consists of a grand staff. The treble staff has a rhythmic accompaniment with a slur over the first two notes. The bass staff has a melodic line with a slur over the first two notes. A *p* marking is placed in the middle of the system.

1

2

*mf*

*p*

This system contains two systems of music. The first system (labeled '1') consists of a grand staff. The treble staff has a melodic line with a slur over the first two notes and a fermata over the last two notes. The bass staff has a rhythmic accompaniment. A *mf* marking is placed at the beginning, and a *p* marking is placed at the end. There are some markings in the bass staff, including a circled '2' and a '2' below a note. The second system (labeled '2') also consists of a grand staff. The treble staff has a rhythmic accompaniment with a slur over the first two notes. The bass staff has a melodic line with a slur over the first two notes. A *mf* marking is placed at the beginning, and a *p* marking is placed at the end.

1

2

1

2

1

*poco a poco cresc.*

2

*poco a poco cresc.*

1

2

1

2

1

2



1

2

1

2

*f cantabile*

1

2

8

1

*rinf*

2

*rinf*

Detailed description: This system contains the first five measures of the piece. The right hand (RH) has a melodic line with slurs and accents, featuring two-measure rests in measures 3 and 4. The left hand (LH) provides a rhythmic accompaniment with chords and moving lines. The dynamic marking *rinf* is present in both staves.

1

*dim.* *mf*

2

*dim.* *mf*

*cantabile*

Detailed description: This system contains measures 6 through 10. The RH continues its melodic development with slurs and accents. The LH accompaniment features a change in texture. Dynamic markings *dim.* and *mf* are used in both staves. The instruction *cantabile* is written at the end of the system.

1

*dim.*

2

Detailed description: This system contains the final five measures of the page. The RH melodic line concludes with a two-measure rest in the final measure. The LH accompaniment continues with sustained chords. The dynamic marking *dim.* is present in the RH staff.

1

2

*p*

*f*

1

2

*p*

1

2

All<sup>o</sup> non troppo

1

*giocoso*

All<sup>o</sup> non troppo

2

*p*

1

2

1

2



1

*poco cresc.*

2

*poco cresc.*

1

*più cresc.*

2

*più cresc.*

1

*mf*

*f*

2

*mf*

1

2

1

2

1

2

1

*f* *sf*

2

*f*

7 7 7 7

1

*sempre f*

2

*f*

con 8<sup>a</sup> ad lib.

8

1

*più f*

2

*più f*

8

8

1

2

This system contains the first six measures of the piece. It features two staves for the piano (1 and 2) and two staves for the violin (1 and 2). The piano part consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. The violin part features sixteenth-note patterns with accents. A dashed line above the first staff indicates a first ending bracket.

8

1

2

*f*

*rinf.*

This system contains measures 7 through 12. The piano part continues with eighth-note chords and bass lines. The violin part features sixteenth-note patterns with accents. A first ending bracket is shown above the first staff, ending with a fermata. The dynamic marking *f* (forte) is placed below the piano part at the start of measure 10, and *rinf.* (ritornello) is placed above the violin part at the end of measure 12.

1

2

*dim.*

*dim.*

This system contains measures 13 through 18. The piano part continues with eighth-note chords and bass lines. The violin part features sixteenth-note patterns with accents. The dynamic marking *dim.* (diminuendo) is placed above the piano part at the start of measure 13 and above the violin part at the start of measure 15.



1

*mf* *p*

2

1

*cresc.*

2

1

*f*

2

2<sup>ème</sup> Air de Ballet

Allegro non troppo

1

3 *f*

Allegro non troppo

2

3 *f*

1

8<sup>va</sup> *brillante*

2

1

2

1

2

This system contains the first two systems of music. The first system (labeled '1') features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system (labeled '2') features a treble clef staff with a chordal accompaniment of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#).

1

2

*f*

*f*

This system contains the third and fourth systems of music. The third system (labeled '1') features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The fourth system (labeled '2') features a treble clef staff with a chordal accompaniment of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#). Dynamics include *f* (forte) in the second system.

1

2

*mf*

*mf*

This system contains the fifth and sixth systems of music. The fifth system (labeled '1') features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The sixth system (labeled '2') features a treble clef staff with a chordal accompaniment of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#). Dynamics include *mf* (mezzo-forte) in the second system.

1

2

1

*tr*

2

1

*tr*

*f*

2



*espress.*

*sempre f*

*mf*

*dim.*

*dim.*

*p*

*p*

1

*p* (croisez)

*mf* (croisez)

This system contains the first two staves of music. The upper staff (treble clef) begins with a piano (*p*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. The instruction "(croisez)" is written above the staff. The lower staff (bass clef) starts with a mezzo-forte (*mf*) dynamic and contains a melodic line with slurs and accents. A second "(croisez)" instruction is placed above the lower staff.

*mf*

*p*

This system contains the second two staves of music. The upper staff continues the melodic line from the first system, marked with a mezzo-forte (*mf*) dynamic. The lower staff continues its melodic line, marked with a piano (*p*) dynamic. Both staves feature slurs and accents.

1

This system contains the final two staves of music. The upper staff continues the melodic line, and the lower staff continues its melodic line. The notation includes various rhythmic values and slurs.

1

2

*p*

1

2

*mf*

1

2

*f*

System 1: First system of music. It consists of two grand staves. The upper grand staff (labeled '1') contains two staves with a treble clef. The lower grand staff (labeled '2') contains two staves with a bass clef. The music features various note values, including eighth and sixteenth notes, and rests.

System 2: Second system of music. It consists of two grand staves. The upper grand staff (labeled '1') contains two staves with a treble clef. The lower grand staff (labeled '2') contains two staves with a bass clef. The music includes a triplet in the upper right and a *dim.* marking in the lower right. The instruction *(croisez)* appears above the staff in two places.

System 3: Third system of music. It consists of two grand staves. The upper grand staff (labeled '1') contains two staves with a treble clef. The lower grand staff (labeled '2') contains two staves with a bass clef. The music features a *p* (piano) dynamic marking in the lower right and a *p* marking in the upper right. The lower staff has a dense texture of sixteenth notes.



1

2

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

8

1

2

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

8

1

2

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#).

1

2

*p*

*p*

This system contains the first two measures of the piece. It features a grand staff with two treble clefs (labeled 1) and two bass clefs (labeled 2). The key signature has three sharps (F#, C#, G#). The first measure shows a piano introduction with a crescendo hairpin. The second measure begins the main melody in the right hand, marked with a piano (*p*) dynamic and an accent (>). The left hand provides a steady accompaniment.

1

2

*mf*

*mf*

*m.d.*

This system contains measures 3 and 4. The right hand continues the melodic line with a mezzo-forte (*mf*) dynamic. The left hand accompaniment is also marked *mf*. In measure 4, the left hand is marked *m.d.* (mezzo-dolce). A first ending bracket labeled '8' spans the end of measure 4 and the beginning of measure 5.

1

2

*f*

*f*

*tr.*

This system contains measures 5 and 6. The right hand features a melodic line with trills, marked with a forte (*f*) dynamic. The left hand accompaniment is also marked *f*. Trill ornaments (*tr.*) are indicated above the notes in measures 5 and 6. A first ending bracket labeled '8' is present at the start of measure 5.

8

1

2

*dim.*

*tr*

*p espress.*

*dim.*

*p*

*m.d.*

*espress.*

1

2

*m.g.*

*m.g.*

*3*

1

2

*p*

*p*

1

2

tr

3

Detailed description: This system contains the first four measures of the piece. It features two grand staves, labeled 1 and 2. The key signature has three sharps (F#, C#, G#). The first staff (1) has a treble clef and contains a melodic line with a trill (tr) in the second measure. The second staff (2) has a bass clef and contains a bass line. The music concludes with a triplet of eighth notes in the final measure of the system.

1

2

*p*

*cresc.*

*p*

*cresc.*

Detailed description: This system contains measures 5 through 8. The first staff (1) has a treble clef and includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) hairpin. The second staff (2) has a bass clef and includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) hairpin. The music features a series of sixteenth-note runs in both staves.

1

2

8

*f*

*f*

Detailed description: This system contains measures 9 through 11. A dashed line with the number 8 above it spans across the first two measures. The first staff (1) has a treble clef and includes a forte (*f*) dynamic marking. The second staff (2) has a bass clef and includes a forte (*f*) dynamic marking. The music consists of rapid sixteenth-note passages in both staves.



(Le Grand Sacrificateur sort du Temple, suivi du Cortège du Sacrifice.)

**Maestoso**

**LE G<sup>d</sup> SACRIFICATEUR**

*f* Les pré - sa - ges sont heu - reux!

Sopranos *ff* E\_vohé! —  
 Contraltos *ff* E\_vohé! —  
 Ténors *ff* E\_vohé! —  
 Basses *ff* E\_vohé! —

— Les présa\_ges sont heureux! — Gloire — aux Dieux! —  
 — Les présa\_ges sont heureux! — Gloire — aux Dieux! —  
 — Les présa\_ges sont heureux! — Gloire — aux Dieux! —  
 — Les présa\_ges sont heureux! — Gloire — aux Dieux! —

(La danse reprend: elle se déroule sur la scène, monte par une rue, descend par l'autre, la foule s'y associe; tous dansent avec un mouvement de plus en plus rapide jusqu'à l'appa-

**Allegro animato**

1

2

*f*

8

8va bassa

Detailed description: This system contains two systems of musical notation. The first system (labeled '1') consists of two staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a piano introduction with a forte (f) dynamic. The second system (labeled '2') consists of two staves in bass clef with the same key signature and time signature, featuring a bass line with a forte (f) dynamic. A dashed line with the number '8' is positioned below the second system, indicating a measure rest.

rition de Floria et des Vestales.)

1

2

*f*

*mf*

8

Detailed description: This system contains two systems of musical notation. The first system (labeled '1') consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a piano introduction with a forte (f) dynamic. The second system (labeled '2') consists of two staves in bass clef with the same key signature and time signature, featuring a bass line with a mezzo-forte (mf) dynamic. A dashed line with the number '8' is positioned below the second system, indicating a measure rest.

1

2

8

Detailed description: This system contains two systems of musical notation. The first system (labeled '1') consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a piano introduction with a melodic line in the upper voice. The second system (labeled '2') consists of two staves in bass clef with the same key signature and time signature, featuring a bass line. A dashed line with the number '8' is positioned below the second system, indicating a measure rest.

1

2

*f*

8

This system contains the first system of music. It features a grand staff with two treble clefs (labeled 1) and two bass clefs (labeled 2). The key signature is one sharp (F#). The first treble staff has a whole rest. The second treble staff begins with a melodic line of eighth notes, followed by a half note and a quarter rest. The bass staves contain a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed above the first bass staff. A dashed line with the number 8 is positioned below the system.

1

2

*mf*

8

This system contains the second system of music. It features a grand staff with two treble clefs (labeled 1) and two bass clefs (labeled 2). The key signature is one sharp (F#). The first treble staff has a melodic line with a long slur spanning across the system. The second treble staff has whole rests. The bass staves contain a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed above the first bass staff. A dashed line with the number 8 is positioned below the system.

1

2

*f*

8

This system contains the third system of music. It features a grand staff with two treble clefs (labeled 1) and two bass clefs (labeled 2). The key signature is one sharp (F#). The first treble staff has a melodic line with a long slur spanning across the system. The second treble staff has whole rests. The bass staves contain a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed above the first bass staff. A dashed line with the number 8 is positioned below the system.

1. Musical score system 1. It consists of two grand staves. The upper grand staff (labeled '1') contains a treble clef and a treble clef. The lower grand staff (labeled '2') contains a bass clef and a bass clef. The key signature has one sharp (F#). The first grand staff has a dynamic marking *sempre f* and a slur over the right-hand part. The second grand staff has a dynamic marking *mf*. A dashed line with the number '8' is positioned below the second grand staff.

2. Musical score system 2. It consists of two grand staves. The upper grand staff (labeled '1') contains a treble clef and a treble clef. The lower grand staff (labeled '2') contains a bass clef and a bass clef. The key signature has one sharp (F#). The first grand staff has a trill marking *tr* over the final note. A dashed line with the number '8' is positioned below the second grand staff.

3. Musical score system 3. It consists of two grand staves. The upper grand staff (labeled '1') contains a treble clef and a treble clef. The lower grand staff (labeled '2') contains a bass clef and a bass clef. The key signature has one sharp (F#). A long slur spans across the top of the first grand staff. A dashed line with the number '8' is positioned below the second grand staff.



1

2

8

Detailed description: This system contains two grand staves. The upper grand staff (labeled '1') has two treble clefs. The top staff has a whole rest in the first three measures, followed by a melodic line starting in the fourth measure with a slur and a triplet of eighth notes. The bottom staff of the upper grand staff has a continuous eighth-note accompaniment. The lower grand staff (labeled '2') has two bass clefs and contains a continuous eighth-note accompaniment. A dashed line with the number '8' is positioned below the lower grand staff.

1

2

8

Detailed description: This system continues the musical score. The upper grand staff (labeled '1') shows the melodic line continuing with a slur across measures. The lower grand staff (labeled '2') continues with the eighth-note accompaniment. A dashed line with the number '8' is positioned below the lower grand staff.

1

2

8

Detailed description: This system concludes the musical score. The upper grand staff (labeled '1') features a melodic line with a slur and a triplet of eighth notes in the final measure. The lower grand staff (labeled '2') continues with the eighth-note accompaniment. A dashed line with the number '8' is positioned below the lower grand staff.

1

2

8

11

Detailed description: This system contains two systems of staves. The first system (labeled '1') consists of a grand staff with two treble clefs. The upper staff has a melodic line starting with a quarter note, followed by a half note, and then a long, sweeping line that rises to a high register, ending with a double bar line and the number '11'. The lower staff of this system is mostly empty. The second system (labeled '2') consists of two bass clefs. Both the upper and lower staves contain a rhythmic accompaniment of eighth notes, with some sixteenth notes and rests.

1

*sempre f*

2

8

Detailed description: This system contains two systems of staves. The first system (labeled '1') consists of a grand staff with two treble clefs. The upper staff has a melodic line that begins with a quarter note, followed by a half note, and then a long, sweeping line that rises to a high register. The lower staff of this system is mostly empty. The second system (labeled '2') consists of two bass clefs. Both the upper and lower staves contain a rhythmic accompaniment of eighth notes, with some sixteenth notes and rests. The text '*sempre f*' is written above the first staff of the second system.

1

2

8

Detailed description: This system contains two systems of staves. The first system (labeled '1') consists of a grand staff with two treble clefs. The upper staff has a melodic line with a series of eighth notes and quarter notes, some with slurs. The lower staff of this system is mostly empty. The second system (labeled '2') consists of two bass clefs. Both the upper and lower staves contain a rhythmic accompaniment of eighth notes, with some sixteenth notes and rests.

1

2

8

Detailed description: This system contains two staves. Staff 1 (top) is a grand staff with two treble clefs. The upper line is mostly rests. The lower line contains a melodic line with eighth and sixteenth notes, some beamed together. Staff 2 (bottom) is a grand staff with two bass clefs. Both lines contain a rhythmic accompaniment of eighth and sixteenth notes. A dashed line with the number '8' is positioned below the staffs.

1

2

*cresc.*

8

Detailed description: This system contains two staves. Staff 1 (top) has a grand staff with two treble clefs. The upper line has rests. The lower line features a melodic line with a long slur over the last two measures, ending in two triplet eighth notes. Staff 2 (bottom) has a grand staff with two bass clefs. The upper line contains rests, and the lower line has a rhythmic accompaniment. The word 'cresc.' is written above the lower line of the second staff. A dashed line with the number '8' is positioned below the staffs.

1

2

8

Detailed description: This system contains two staves. Staff 1 (top) has a grand staff with two treble clefs. The upper line has rests. The lower line has a melodic line starting with a long slur that spans across the first two measures of the system. Staff 2 (bottom) has a grand staff with two bass clefs. The upper line contains rests, and the lower line has a rhythmic accompaniment. A dashed line with the number '8' is positioned below the staffs.

1

2

*f*

This system contains two systems of staves. The first system has two treble clef staves (labeled '1') and two bass clef staves (labeled '2'). The first treble staff has a melodic line with eighth notes and a slur. The second treble staff has a chordal accompaniment with eighth notes. The first bass staff has a melodic line with eighth notes and a slur. The second bass staff has a bass line with eighth notes. A dynamic marking *f* is present in the first bass staff.

1

2

This system contains two systems of staves. The first system has two treble clef staves (labeled '1') and two bass clef staves (labeled '2'). The first treble staff has a melodic line with eighth notes and a slur. The second treble staff has a chordal accompaniment with eighth notes. The first bass staff has a melodic line with eighth notes and a slur. The second bass staff has a bass line with eighth notes. The system concludes with a double bar line and time signature changes: 6/8 for the first treble staff, 6/8 for the second treble staff, 2/4 for the first bass staff, and 2/4 for the second bass staff.

1

2

This system contains two systems of staves. The first system has two treble clef staves (labeled '1') and two bass clef staves (labeled '2'). The first treble staff has a melodic line with eighth notes and a slur. The second treble staff has a chordal accompaniment with eighth notes. The first bass staff has a melodic line with eighth notes and a slur. The second bass staff has a bass line with eighth notes. The system concludes with a double bar line and time signature changes: 6/8 for the first treble staff, 6/8 for the second treble staff, 2/4 for the first bass staff, and 2/4 for the second bass staff.



1



2

This system contains the first four measures of the piece. It features a grand staff with two treble clefs (labeled '1') and two bass clefs (labeled '2'). The key signature has one sharp (F#). The music consists of a complex melodic line in the upper treble, a supporting line in the lower treble, and a bass line in the lower bass clef.

1



2

This system contains measures 5 through 8. The notation continues with similar melodic and harmonic patterns as the first system, maintaining the same key signature and staff layout.

1



2

This system contains measures 9 through 12. The final measure of this system includes a double bar line and a key signature change to two sharps (F# and C#). The notation continues with the same melodic and harmonic patterns.

1

2

1

2

1

2

1

2

1

2

1

2

1

2

First system of a musical score. It consists of two grand staves. The upper grand staff (labeled '1') contains two treble clefs. The lower grand staff (labeled '2') contains a treble clef and a bass clef. The music is in G major, indicated by one sharp (F#). The first system spans four measures. The right hand of the upper staff plays a melodic line with eighth notes and quarter notes. The left hand of the lower staff plays a rhythmic accompaniment of eighth notes.

1

2

8

Second system of the musical score. It follows the same two-grand-staff format. The key signature changes to F major (one flat, Bb). The first measure of this system is marked with a dashed line and the number '8', indicating an 8-measure rest from the previous system. The melodic and accompaniment parts continue with similar rhythmic patterns.

1

2

8

*sempre più f*

Third system of the musical score. The key signature changes to D major (two sharps, F# and C#). The first measure is again marked with a dashed line and the number '8'. The dynamic marking *sempre più f* (always more forte) is written in the first measure of both the upper and lower staves. The melodic line in the upper staff continues with eighth notes, while the lower staff provides a steady accompaniment.



8

1

2.

This system contains the first four measures of a musical piece. It features a grand staff with two treble clefs (labeled '1') and two bass clefs (labeled '2.'). The key signature is three sharps (F#, C#, G#). The melody in the upper treble clefs consists of eighth-note patterns with slurs and ties. The accompaniment in the lower bass clefs consists of quarter-note chords.

8

1

2.

This system contains the next four measures of the musical piece. The notation and instrumentation are consistent with the first system, showing the continuation of the eighth-note melody and the quarter-note accompaniment.

8

1

2.

8

This system contains the final four measures of the musical piece. It concludes with a double bar line and a key signature change to two sharps (F#, C#). The notation remains consistent with the previous systems.

8

*ff*

1

2

*ff*

8--1

1

2

de plus en plus animé jusqu'à la fin

1

de plus en plus animé jusqu'à la fin

2

1

2

1

2

1

2

The image displays three systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) and a separate staff for the right hand. The music is in G major and 4/4 time. The first two systems feature dense chordal textures, while the third system shows more melodic movement in the right hand.

**System 1:** The right hand plays a series of chords, primarily triads and dyads, moving in a stepwise fashion. The left hand provides a steady accompaniment with chords and eighth notes. The grand staff contains dense chordal textures.

**System 2:** Similar to the first system, the right hand continues with chordal patterns. The left hand accompaniment remains consistent. The grand staff continues with dense chordal textures.

**System 3:** The right hand begins to play more melodic lines, often with slurs and ties, while still maintaining a chordal accompaniment. The left hand accompaniment continues with chords and eighth notes. The grand staff continues with dense chordal textures.



Scène II. — Les précédents, FLORIA, LIVIE, les Vestales, paraissent sur le seuil du temple.

Andante

LES VESTALES

C'est Flori - a! Ja -

- mais on ne la vit plus bel - - le! D'où lui vient ce front ra - di -

- eux — Et cet - te flam - - me dans les yeux? —

A quel dieu nou - veau sourit-el - - - le?

*Red.*

LES VESTALES

*p* Sa - lut! Prê - tres - - - se de Ves -

CHOEUR

Sop. *p* Sa - lut! Prê - tres - - - se de Ves -

TOUTES LES FEMMES

Contr. *p* Sa - lut! Prê - tres - - - se de Ves -

*Red.*

- ta!

- ta!

- ta!

*f*

*Red.*

## FLORIA (toujours lentement)

Chastes fil - les de la dé - es - se, C'est à

*dim.* *pp*

F. moi de courber la tête devant vous.

F. J'ai trahi mes ser - ments; Je ne suis plus Prê -

*Red.* \* *Red.* \*

(Mouvement général d'indignation.)

F. - tres - se : Et Marco - mir est - mon é - poux.

*p*

Un peu animé

LES VESTALES

*mf* *f*<sup>3</sup>

Son é-poux! Un barba - - re!

Sop. *p* *cresc.*  
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Contr. *p* *cresc.*  
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Ténors *p* *cresc.*  
Son é-poux! Un bar - ba - re! O Ves-tale in-fi -

Basses *1<sup>res</sup>* *mf* *3* *TOUTES* *cresc.*  
Un bar - ba - re! O Ves-tale in-fi -

Un peu animé

*cre* - - - *scen* - - - *do* - - -

- de - le Qui va sur nous du ciel at-ti- rer le courroux! —

- de - le Qui va sur nous du ciel at-ti- rer le courroux! —

- de - le Qui va sur nous du ciel at-ti- rer le courroux! —

- de - le Qui va sur nous du ciel at-ti- rer le courroux! —

*f*

*Red.* *Red.*



LES VESTALES

*ff* Hon - - - te sur elle! Hon - te sur

*ff* Hon - - - te sur elle! Hon - te sur

*ff* Hon - - - te sur elle! Hon - te sur

*ff* Hon - - - te sur elle! Hon - - - te sur nous!

*ff* Hon - - - te sur elle! Hon - - - te sur nous!

SCAURUS

Plus animé (All<sup>o</sup> mod<sup>to</sup>)

In - sen - sés - - taisez - vous! Elle a tra - hi ses

nous!

nous!

nous!

Plus animé (All<sup>o</sup> mod<sup>to</sup>)

s.  *p*

vœux pour le salut de tous! C'est pour vous é - par -

s.  *p*

- gner à tous quel - que sup - pli - ce, C'est pour vous con - qué -

s.  *mf*

- rir à tous la li - ber - té, \_\_\_\_\_

s.  *dim.* *p*

Que la Ves - tale a fait le sa - cri - fi - ce De sa

(à Floria) *f*

S. vir-gi - na - le beau - té. Ro -

(solennel)

S. - mai - - - - ne! Que la

S. ville é - chappée au mas - sa - cre, Par un cul - te sa - cré, te vé -

S. - nère et con - sa - cre Ton nom à l'im - mor - ta - li -

LE VEILLEUR

*p* Re - çois les ac - tions de  
 ( inclinés devant Floria )  
 - té! Re - çois les ac - tions de

LES VESTALES (agenouillées devant Floria)

*p* De tes pas nous baisons la tra - - ce.

*sf* *p*  
 Ped. \*

*cresc.*  
 le V. grà - - ce Du peu - ple par toi ra - che - té! \_\_\_\_\_

*cresc.*  
 s. grà - - ce Du peu - ple par toi ra - che - té! \_\_\_\_\_

CHOEUR  
 Ténors *p* *cresc.* Cel - les  
 Basses *p* *cresc.* Cel - les

*poco a*  
 Ped. \*



LIVIE

*f*  
Cel\_les

le V. *f*  
Cel\_les

s. *f*  
Cel\_les

Sop. *cresc.* *f*  
Cel\_les des fem - mes et des mè - res, Cel\_les

Contr. *cresc.* *f*  
Cel\_les des fem - mes et des mè - res, Cel\_les

*f*  
des époux et des pè - res, Cel\_les

des époux et des pè - res,

*poco cresc.* *f*

*Ped.* *Ped.*



L. ville échappée au mas - sa - cre, Par un cul - te sacré te ré - vère et con -

le V. ville échappée au mas - sa - cre, Par un cul - te sacré te ré - vère et con -

S. ville échappée au mas - sa - cre, Par un cul - te sacré te ré - vère et con -

ville échappée au mas - sa - cre, Par un cul - te sacré te ré - vère et con -

ville échappée au mas - sa - cre, Par un cul - te sacré te ré - vère et con -

ville échappée au mas - sa - cre, Par un cul - te sacré te ré - vère et con -

ville échappée au mas - sa - cre, Par un cul - te sacré te ré - vère et con -

L.  
le V.  
S.

- sa - cre Ton nom à l'im - mor - ta - li - té!

- sa - cre Ton nom à l'im - mor - ta - li - té!

- sa - cre Ton nom à l'im - mor - ta - li - té!

- sa - cre Ton nom à l'im - mor - ta - li - té!

- sa - cre Ton nom à l'im - mor - ta - li - té!

- sa - cre Ton nom à l'im - mor - ta - li - té!

*Tea* *Tea* *Tea*

## FLORIA

Je ne mé - ri - te pas ce glo - ri - eux hom - ma - ge!

*p* *mf*

\*



LIVIE

Toi? qui pour les sau - ver du plus cruel ou - tra - ge Sans a -

*dim.* *p*

Andante

L. - mour a su - bi la loi de ton vain - queur!

Andante *pp*

*Tea*

FLORIA

(comme en extase)

*dolce* Sans a - mour!

*m.g.* *m.g.*

*Tea* *Tea*

F. Non! c'est un blas - phè - me! j'ai su -

*m.g.* *m.g.*

*Tea* *Tea*

F. *bi la loi de mon cœur*

LIVIE *p*  
Que dis-tu?

LE VEILLEUR *p*  
Que dis-tu?

SCAURUS *p*  
Que dis-tu?

Sop. *p*  
Que dis-tu?

Contr. *p*  
Que dis-tu?

Ténors *p*  
Que dis-tu?

Basses *p*  
Que dis-tu?

*m.g.*

*Ped.*

F. *Poco più mosso (Andantino)*

Mar-co - - - mir, le no-ble roi qui

*Poco più mosso (Andantino)*

*m.g.*

*p*

*Ped.*

\*

F. m'ai-me A - lors que les dieux é-taient sourds, Fléchi, — vain-cu par mes pri-

F. - è - res, Des vier - ges a sauvé les jours! — Et

*pp*

F. moi, — vic-ti-me vo-lon-tai - re, J'ai ra-che-té vos

*Red.* \*

F. biens et vo-tre sang Au prix de mon a - mour

*rinf*

*Red.* *Red.*

*dim.* *f*

F. libre et reconnais\_sant! Hon\_neur et gloire au hé.

Sop. *pp* Qu'en\_tends - je?

Contr. *pp* Qu'en\_tends - je?

CHOEUR

Ténors *pp* Qu'en\_tends - je?

Basses *pp* Qu'en\_tends - je?

*pp* *f*

*Red.* \*

F. - ros tu - té - lai - re! Pour sui\_vre mon é - poux

*p* *m.d.*

*Red.* \*

F. je vais sous d'autres cieux; Sa pa\_trie est la mienne et ses

*Red.* \*



F. dieux sont mes dieux; Sa patrie est la mienne, et ses dieux

Ped. \*

F. — sont mes dieux!

LIVIE *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

LE VEILLEUR *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

SCAURUS *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

Sop *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

Contr *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

Ténors *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

Basses *pp*  
Pro - di - ge nou - veau! l'a - mour transfi -

*sempre p*  
*m. g.*

Ped. Ped. \* Ped. Ped.

CHŒUR

L. *p*  
 - gu - re La vier - ge vouée — à l'au - tel. Pour la ten - dres - se d'un mor.

le V. *p*  
 - gu - re La vier - - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor.

S. *p*  
 - gu - re La vier - - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor.

*p*  
 - gu - re La vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor.

*p*  
 - gu - re La vier - ge vouée — à l'au - tel. Pour la ten - dres - se d'un mor.

*p*  
 - gu - re La vier - - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor.

*p*  
 - gu - re La vier - - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor.

*Red. \** *Red. \**

L. *cresc.* *sf* *dim.*  
 - tel Elle a quit - té le rang de Prê - tresse et d'au - gu - - -

le V. *cresc.* *sf* *dim.*  
 - tel Elle a quit - té le rang de Prê - tresse et d'au - gu - - -

S. *cresc.* *sf* *dim.*  
 - tel Elle a quit - té le rang de Prê - tresse et d'au - gu - - -

*cresc.* *sf* *dim.*  
 - tel Elle a quit - té le rang de Prê - tresse et d'au - gu - - -

*cresc.* *sf* *dim.*  
 - tel Elle a quit - té le rang de Prê - tresse et d'au - gu - - -

*cresc.* *sf* *dim.*  
 - tel Elle a quit - té le rang de Prê - tresse et d'au - gu - - -

*cresc.* *sf* *dim.*  
 - tel Elle a quit - té le rang de Prê - tresse et d'au - gu - - -

*cresc.* *sf* *dim.*

Un peu retenu

L. *- re!*

le V. *- re!* *p* O puissan\_cce d'a\_mour! O pro\_dige!

S. *- re!*

*p* *- re!* O puissan\_cce d'a\_mour! O pro\_dige!

*- re!*

*1<sup>ers</sup> p* *- re!* O puissan\_cce d'a\_mour! O pro\_dige!

*- re!*

Un peu retenu

*p*

*Ped.* \*

*Ped.* \*

*Ped.* \*



L.  
le  
S.

*pp*  
O na tu - - - re!

*pp*  
O na tu - - - re!

*pp*  
O na tu - - - re!

*pp*  
O na tu - - - re!

*pp*  
O na tu - - - re!

TOUS *pp*  
O na tu - - - re!

*pp*  
O na tu - - - re!

Scène III. — Les Précédents, MARCOMIR à cheval.

Mod<sup>to</sup> poco animato

*p* *m.d.* *poco* *a* *poco* *cresc.*

*m.g.*

*m.g.*

*Red.*

*Red.*

*Red.*

Sop. *f*  
 Voi - ci Marcomir, ton é - poux !

Cont. *f*  
 Voi - ci Marcomir, ton é - poux !

Ténors *f*  
 Voi - ci Marcomir, ton é - poux !

Basses *f*  
 Voi - ci Marcomir, ton é - poux !

*f*

Acc.

(Tous se prosternent)

*f* *dim.*

MARCOMIR *f* (Il descend de cheval; les Romains se relèvent.)  
 Romains! re-levez-vous !

*p* *cresc.*

*f* *m.g.* *dim.* *p* *croisez*

## MARCÔMIR

Ta vil - - le m'appar - tient, Scaurus. Pour te la

M. rendre Il me faut un bon prix, et tu dois le compren - dre!

## SCAURUS

N'a-bu-se

## Sop.,

*mf* Pi-tié!

## Cont.

*mf* Pi-tié!

## Ténors

*mf* Pi-tié!

## Basses

*mf* Pi-tié!

*cresc.*

M. *f* J'ai fi-xé la ran-

S. pas de tes droits, ô Ger-main!

M. un peu retenu  
(prenant la main de Floria)

-çon... *dolce* Sans parole i-nuti - le, La voici! je la

un peu retenu  
*p* *espress.*

M. *marcato*

prends et je te rends la vil-le: El-le ne saurait être en plus vaillan - te



a tempo

M.

main!

LE VEILLEUR *f*

Ah! \_\_\_\_\_ les Dieux veillent sur

Sop. *f* Ah! \_\_\_\_\_ les Dieux veillent sur

Cont. *f* Ah! \_\_\_\_\_ les Dieux veillent sur

Ténors *f* Ah! \_\_\_\_\_ les Dieux veillent sur

Basses *f* Ah! \_\_\_\_\_ les Dieux veillent sur

a tempo

*cresc.* *f*

8

le V.

toi!

toi!

toi!

toi!

toi!

toi!

8-

## SCAURUS

Flé-au de notre ar-mé - - e, Tu vau mieux que ta renom-

*p*

## LE VEILLEUR

Mar-comir, ——— ô no-ble Ger-

*f*

*p*

-mé - e! Tu méritais d'ê - tre Ro-main.

## Sop.

Mar-comir, ——— ô no-ble Ger-

*f*

## Cont.

Mar-comir, ——— ô no-ble Ger-

*f*

## Ténors

Mar-comir, ——— ô no-ble Ger-

*f*

## Basses

Mar-comir, ——— ô no-ble Ger-

*f*

*p*

Timb.

le V. *dim.* *p* rit.

-main, Tu mé-ri - tais d'è - tre Ro-main!

*dim.* *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

*dim.* *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

*dim.* *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

*dim.* *p*

-main, Tu mé-ri - tais d'è - tre Ro-main!

rit.

*mf* *dim.*

MARCOMIR

Même mouvt (à Floria) *senza rigore*

De-puis long -

*Tempo*

*dolce cantabile* Même mouvt

*p* *p* *espress.*

M.

-temps, par chaque por - te, Ô Rei - - - ne, nos guer -

M. *ri*ers ont fran-chi les rem-parts; J'entends au

*Ped* \*

M. loin rou-ler leurs chars. Voi-ci le

M. tien et ton es-cor-te;

*p.* 4

M. Chai-sis par-mi tes

*mf* 4 *pp* *Ped* \*



M. 3  
 sœurs Cel - les qui te sui - vront A leur

*Red.* \*

M. 2 4  
 foi li - brement fi - dè - les Et je le

*Red.* *Red.* \*

M. 4  
 jure, au - cu - - ne d'el - - les A tes cô -

M. 4  
 - tés ne su - bi - ra d'af - front.

*p*

(venant à Floria, suppliantes)

LES VESTALES

1<sup>er</sup> Sop. *p*  
 Ne chois pas, ô Flori - a ! No - tre

2<sup>e</sup> Sop. *p*  
 Ne chois pas, ô Flori - a ! No - tre

rève — est de te sui - vre Et de vi - vre où le

rève — est de te sui - vre Et de vi - vre où le

**FLORIA** *rit.* **Un peu moins vite (mais sans lenteur)**

Par aucu - ne de vous je ne serai sui -

sort te condui - ra!

sort te condui - ra!

*rit.* **Un peu moins vite (mais sans lenteur)**

F. *f*

-vi - e. Mes sœurs, le ciel en -

F. -chai-ne vo - tre vie — Aux murs fondés par vos a - ïeux;

F. *p*

Et seule i - ci je puis ou - bli -

F. -er ma patri - e Pour cel - le de l'é-poux que j'ai re-çu des

F. Dieux.  
LIVIE

Mais moi,

L. je n'ai plus de pa - tri - e, La mienne, hi - er, me fut ra -

L. -vi - e Par le tré - pas de mon é - poux! Permits que je

*poco animato* *cresc.*

L. parte a - vec vous. Je veux fuir la vil - le fu -

*poco animato*



L. *f*  
 -nes - te OÙ Mars, de mon bonheur ja- loux, A bri-  
*cresc.*

L. *dim.* *p* (sombre)  
 -sé mon a - mour. — Un seul devoir me  
*fp* *p* *cresc.* *pp*

FLORIA *poco animato*  
 Viens a-vec  
 L. *poco animato*  
 res - te, je ne puis l'accomplir i - ci.  
*cresc.* *f*

F. *a tempo*  
 nous etsois ma com- pa- gne.  
 L. *p*  
 Mer - ci ! Mais d'abord j'edois  
*a tempo*  
*mf* *p* *pp*

L. rendre Les fu-nè-bres de - voirs à celui — qui n'est plus. Le bù-

L. -cher hors des murs est dres-sé par Scaurus, Et je vais du hé-

L. -ros y re-ceuillir la cen - dre.

*sempre pp*

SCAURUS

Voi-ci le noir cor - tège, et nos a-mis sont

## FLORIA

MARCOMIR (à Floria)

Pas en -  
C'est l'heu - re du départ !

S.  
prets.

F.  
- cor, je te pri - e...

M.  
Pour qui ces lu - gu - bres ap -

F.  
Un vaillant!.. l'époux de Li - vi - e...

M.  
- prêts ?

LIVIE  
cantabile assai

O noble é - poux — Qu'à tra - hi la fortu - ne con - trai - re,

*sempre pp*

L. Re - çois l'hom - mage of - fert à ta vertu guer - riè - re!

L. Nos pleurs a - mers et nos chants at - tris - tés


L. A - pai - se - ront tes mâ - nes ir - ri - tés!



L.  *Des bords du Styx, de la fu-nè-bre tri-ve,*

L.  *Mon-te vers nous ta pri-è-re plain-ti-ve;*

L. *cresc.*  *L'à-pre dé-sir est par-ta-gé:*

L. *f*  *J'ai fait ser-ment, et tu se-ras ven-gé!*

(Le cortège funèbre paraît et défile au fond de la scène.)

First system of musical notation for piano. The score is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system begins with a dynamic marking of *f*. The first measure of the bass line is marked *Red.* and the second measure is also marked *Red.*. The system concludes with a *Red.* marking and a double asterisk symbol.

Second system of musical notation for piano. The right hand continues the melodic development with various rhythmic patterns. The left hand maintains the accompaniment. The system ends with a *Red.* marking and a double asterisk symbol.

Third system of musical notation for piano. The right hand features a series of chords and moving lines. The left hand continues the accompaniment with a steady rhythmic pattern. The system concludes with a *Red.* marking and a double asterisk symbol.

Fourth system of musical notation for piano. The right hand has a more active melodic line with sixteenth notes. The left hand continues the accompaniment. The system ends with a *Red.* marking and a double asterisk symbol.

Fifth system of musical notation for piano. The right hand features a series of chords and moving lines. The left hand continues the accompaniment with a steady rhythmic pattern. The system concludes with a *Red.* marking and a double asterisk symbol.

dim.

MARCOMIR

*p*

Ta pré-sen - ce lui fait u - ne mort tri - om - pha - - le!

*p*

FLORIA

*p*

Euryale.

M.

Le nom de ce hé-ros?

*pp*

F.

*p*

Oui!

M.

Eu-ry-ale!..

Le consul?

F. *frap\_pé par un des tiens*

M. *Tais-toi! Ce\_*

(effrayée à la vue de Livie armée d'un fer de javelot dont la hampe est rompue)

F. *Grands Dieux!*

M. *- lui qui l'a frappé, c'est moi.*

LIVIE *senza rigore f*

*Ce fer trou\_vé dans la bles\_*



L. 

- su - re, Ce fer me ven - ge -

Ped.

FLORIA (se plaçant d'instinct entre Marcomir et Livie)



Te venger!.. es-tu sû - re De con -

L. 

- ra!

Ped.

F. 

- nai - tre ce - lui qui frappa ton é - poux!

L. 

C'est pour le dé - cou -

Ped.

\*

L. *- vrir* *Que je pars a-vec vous!*

FLORIA (vivement) (Livia, surprise Il regarde)  
*Ne pars pas!*

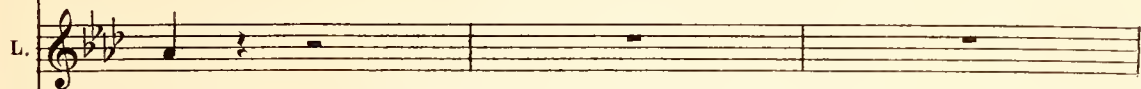
F. *dolce*  
*Reste i - ci dan ta vil - le na - ta - le, A l'a -*

F. *- bri des ha - sards que nous allons cou - rir!*  
 LIVIE (avec un premier soupçon)  
*Tu ne m'emènes*

(troublée)



Le tom-beau d'Eury-a - le... tes sou-ve-nirs...

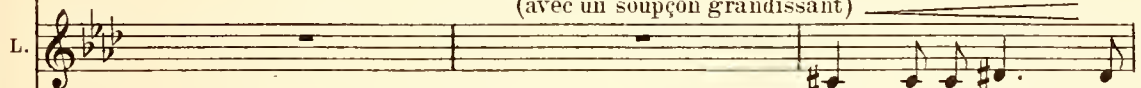


plus?



le deuil \_\_\_\_\_ dont tu pourras gué - rir...

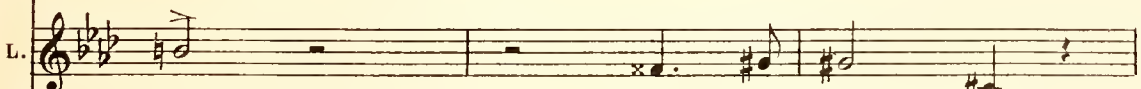
(avec un soupçon grandissant)



Tu ne m'em-mè - nes



A quoi bon?..



plus?

Il me sem - ble



L. *Que nous devons partir en - sem - ble; Et tu changes d'a - vis.. Pourquoi?*

*pp*

FLORIA (Elle pose la main sur le bras de Marcomir pour le faire remonter et s'éloigner de Livie)

J'avais tort...

L. Elle trem - ble.. Ce soin de le cou -

*sempre pp*

L. - vrir de son corps!. Cet ef - froi! Lui!.. Ce serait lui!..

*cresc. molto* *ff*



*fff*

*dim.*

SCAURUS

(à Livie)

Viens! On n'attend plus que

*p* *sempre dim.*

FLORIA

(redescendant inquiète)

Tu

*marcato*

Pas a - vant d'accomplir ma tà - che!

toi.

## Poco animato

F. 


veux?.. *poco a poco cresc.*  
(à l'adresse de Marcomir) (Mouvement de Marcomir, retenu par Floria)

L. 

Je veux pu - nir le lâ - che.. Qui feignant de se

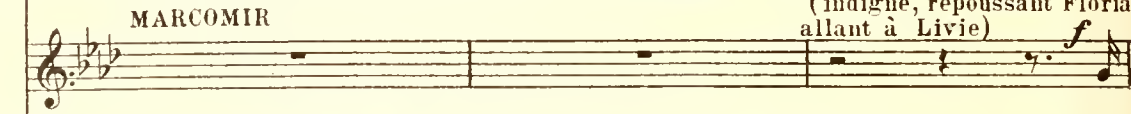


*pp* *sempre pp*

L. 

rendre à mon époux vainqueur L'afrappédans le dos!  
MARCOMIR (indigné, repoussant Floria, allant à Livie)


*f* **Allegro**




Tu




*f* *ff* **Allegro**

L. 

(le frappant) *ff* Au cœur donc! Marcomir tombe

M. 

mens! C'é\_tait au cœur! —



*ff*

FLORIA (se jetant éperdue sur le corps de Marcomir)

*ff*, *ad lib.* a Tempo (Mod<sup>to</sup>) sans ralentir

Ah! l'in-fâme a tu-é mon é-poux!

*ff* (trionphante)

suivez a Tempo (Mod<sup>to</sup>) Mais j'ai ven-gé le

*p* *cresc. molto* *ff*

L. mien!

SCAURUS

La mort passe... à ge-noux!

*mf* *ff*

*rea*

FIN







