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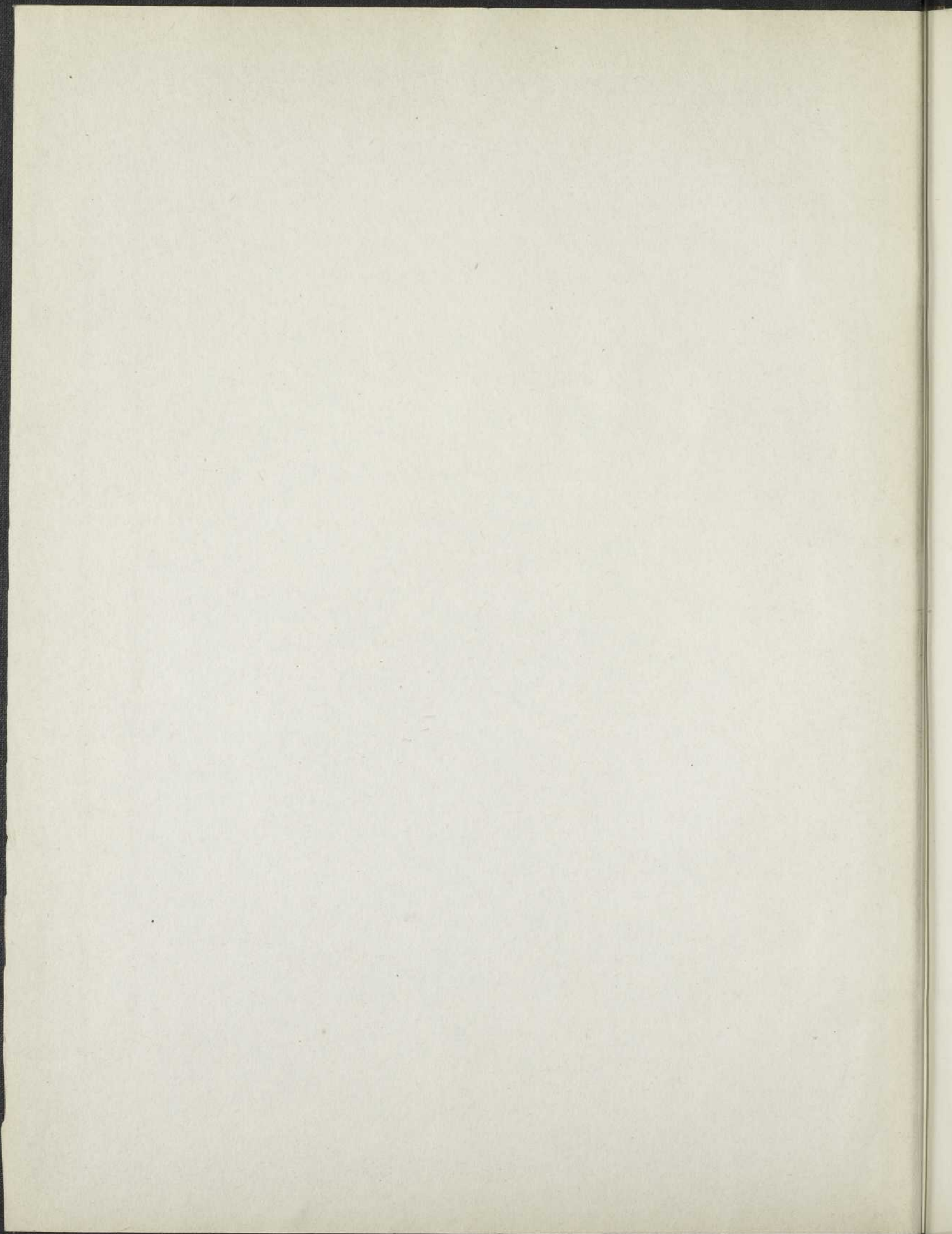


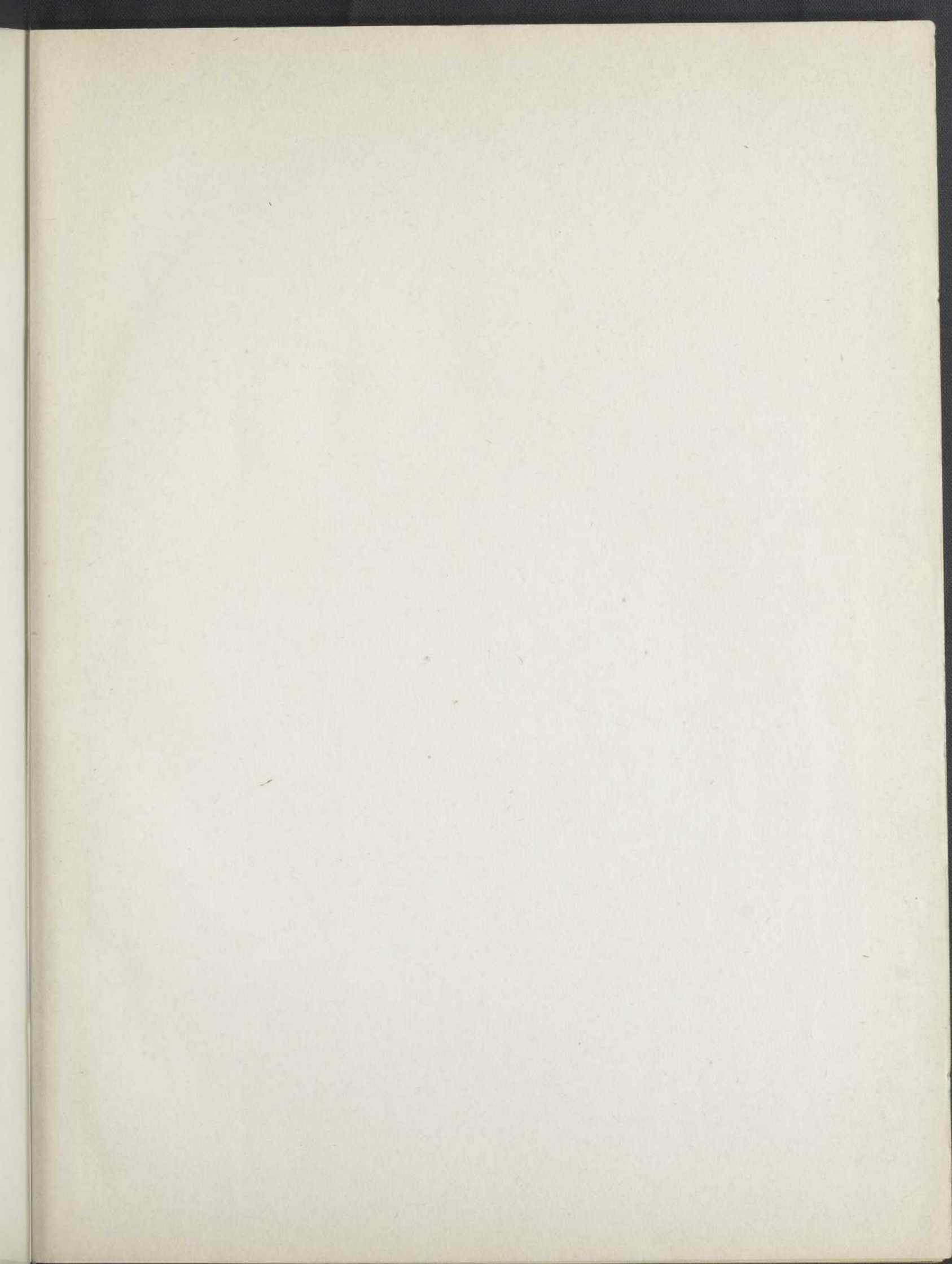
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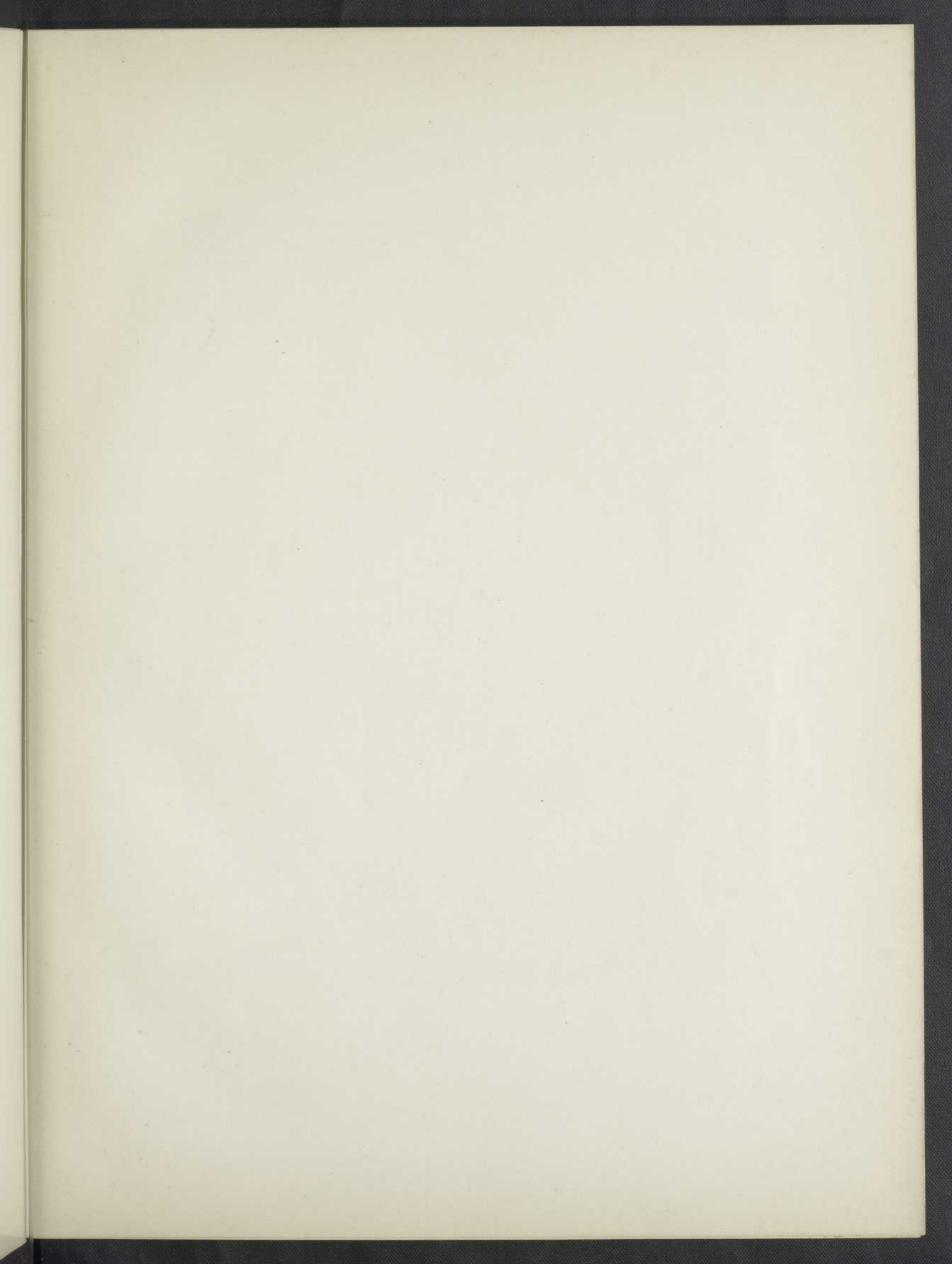
Québec



Don de M^{me} L. O. Jacobus
7 février 1967









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1357

HÉLÈNE

POÈME LYRIQUE EN UN ACTE

DE

C. SAINT-SAËNS

Partition pour Chant et Piano réduite par l'Auteur



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S1526
1904
MUS-ETR

A SON ALTESSE SÉRÉNISSIME
LE PRINCE ALBERT 1^{ER} DE MONACO

HÉLÈNE

1^{re} Représentation au Théâtre de Monte-Carlo

(Février 1904)

DIRECTION DE M. RAOUL GUNSBURG

Chef d'Orchestre :

M. LÉON JEHIN.

Chef des Chœurs :

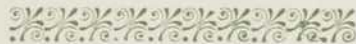
M. VIALET.



DISTRIBUTION

HÉLÈNE.	<i>Soprano.</i>	M ^{mes} MELBA
VÉNUS.	<i>Soprano.</i>	BLOT
PALLAS	<i>Contralto</i>	HÉGLON
PÂRIS	<i>Ténor.</i>	M. ALVAREZ

SPARTIATES. — NYPHES. — TROYENS ET TROYENNES.



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CHAPTER I. THE HISTORY OF THE
ART OF PRINTING IN ENGLAND
FROM THE FIRST BEGINNING
TO THE PRESENT TIME
BY JOHN BROWN
OF THE CITY OF LONDON
PRINTED BY J. BROWN
AT THE SIGN OF THE SUN
IN ST. MARTIN'S LANE
1724

HÉLÈNE



PIANO

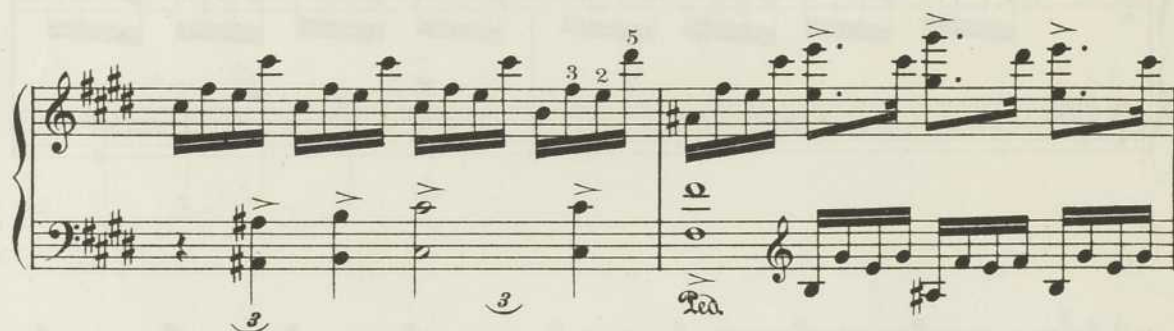
Allegro 132 =

f

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Le double plus lent (♩ = ♩)

First system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G4, then a half note F#4, and a half note E4, all under a slur. The bass clef staff features a continuous eighth-note accompaniment starting on G3, marked *pp*. A dashed line with the number 8 is positioned below the bass staff.

Second system of musical notation. The treble clef staff continues with a half note D4, then a half note C#4, and a half note B3, all under a slur. The bass clef staff continues the eighth-note accompaniment, marked *pp*. A dashed line with the number 8 is positioned below the bass staff.

Third system of musical notation. The treble clef staff continues with a half note A3, then a half note G3, and a half note F#3, all under a slur. The bass clef staff continues the eighth-note accompaniment. A dashed line with the number 8 is positioned below the bass staff.

Tempo 1° All°

Fourth system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G4, then a half note F#4, and a half note E4, all under a slur. The bass clef staff features a continuous eighth-note accompaniment starting on G3, marked *f*.

Fifth system of musical notation. The treble clef staff continues with a half note D4, then a half note C#4, and a half note B3, all under a slur. The bass clef staff continues the eighth-note accompaniment, marked *f*. A dashed line with the number 8 is positioned below the bass staff.

First system of musical notation. The treble clef staff contains a series of chords, with a sharp sign above the first measure. The bass clef staff contains a melodic line with eighth and sixteenth notes. A *Red.* (Reduction) marking is present below the first measure of the bass staff.

Second system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with eighth notes. A *ff* (fortissimo) marking is present below the first measure of the bass staff.

Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with eighth notes. A *Red.* (Reduction) marking is present below the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with eighth notes. A *rinf.* (rinf.) marking is present below the first measure of the bass staff. A *Red.* (Reduction) marking is present below the first measure of the bass staff.

Fifth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with eighth notes. A *sempre ff* (sempre fortissimo) marking is present below the first measure of the bass staff.



SCÈNE I. - La nuit. - Vue extérieure du palais de Ménélas, éclairé intérieurement pour une fête.
Chants et danses dans le palais.

All^o mod^{to} (Une mesure comme deux du mouv^t précédent)

PÂRIS (dans le palais)

CHOEUR

Ténors

LES SPARTIATES (dans le palais)

Basses

All^o mod^{to} (Une mesure comme deux du mouv^t précédent)

p

(musique dans le palais)

f

Gloire _____ au fils _____ de Pri-

Gloire _____ au fils _____ de Pri - am,

- am, gloire — au hé-ros — char-

gloire — au hé-ros — char-mant !

-mant! —

(Orchestre)

f

(dans le palais)

8-

p

p

(dans le palais)

PÂRIS *f*
Gloire — au roi Mé-né - las !

Ténors *f*
Gloire — au Roi Méné-

Basses *f*
Gloire — au Roi Méné-

8-----

P. *f*
Gloire — à la no - ble rei - - - ne, Hé -

-las !

-las !

8-----

P. *lène* Au bras blanc ! _____

f Gloire à la no - ble reine, — Hé -

f Gloire à la no - ble reine, — Hé -

8

P. _____

lène Au bras blanc ! _____

lène Au bras blanc ! _____

f

3 4 3 2 1 3

Orchestre

La Scène change.

The first system of musical notation for the orchestra. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but is implied to be 4/4. The music is marked *ff* (fortissimo). The right hand (treble clef) features a series of chords and a descending melodic line. The left hand (bass clef) features a continuous eighth-note pattern. The system is divided into two measures by a double bar line. The first measure contains a 5-measure rest in the right hand and a 4-measure rest in the left hand. The second measure contains a 7-measure rest in the right hand and a 4-measure rest in the left hand.

The second system of musical notation for the orchestra. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but is implied to be 4/4. The music is marked *ff* (fortissimo) in the first measure and *f* (forte) in the second measure. The right hand (treble clef) features a series of chords and a descending melodic line. The left hand (bass clef) features a continuous eighth-note pattern. The system is divided into two measures by a double bar line. The first measure contains a 4-measure rest in the right hand and a 4-measure rest in the left hand. The second measure contains a 4-measure rest in the right hand and a 4-measure rest in the left hand.

The third system of musical notation for the orchestra. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but is implied to be 4/4. The music is marked *f* (forte). The right hand (treble clef) features a series of chords and a descending melodic line. The left hand (bass clef) features a continuous eighth-note pattern. The system is divided into two measures by a double bar line. The first measure contains a 4-measure rest in the right hand and a 4-measure rest in the left hand. The second measure contains a 4-measure rest in the right hand and a 4-measure rest in the left hand.

The fourth system of musical notation for the orchestra. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but is implied to be 4/4. The music is marked *f* (forte) in the first measure and *poco a poco* (gradually) in the second measure. The right hand (treble clef) features a series of chords and a descending melodic line. The left hand (bass clef) features a continuous eighth-note pattern. The system is divided into two measures by a double bar line. The first measure contains a 4-measure rest in the right hand and a 4-measure rest in the left hand. The second measure contains a 4-measure rest in the right hand and a 4-measure rest in the left hand.

First system of a musical score. The treble staff contains a melody with a fermata over the first measure and a second measure with a slur and a '2' above it. The bass staff contains a bass line with a fermata over the first measure and a second measure with a slur. The lyrics 'mi - nu - en - do' are written below the bass staff.

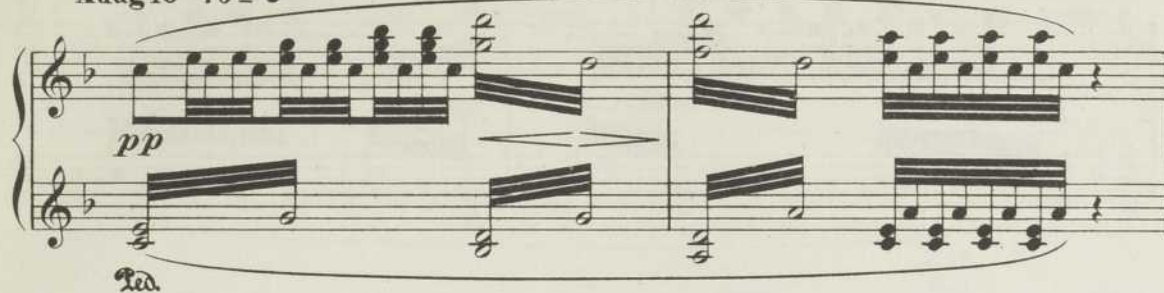
Second system of a musical score. The treble staff contains a melody with a fermata over the first measure and a second measure with a slur and a '2' above it. The bass staff contains a bass line with a fermata over the first measure and a second measure with a slur.

Third system of a musical score. The treble staff contains a melody with a fermata over the first measure and a second measure with a slur. The bass staff contains a bass line with a fermata over the first measure and a second measure with a slur. The lyrics 'mi - nu - en - do' are written below the bass staff. A dynamic marking 'p' is present in the bass staff. A tempo marking '(♩ = ♩.)' is present in the treble staff.

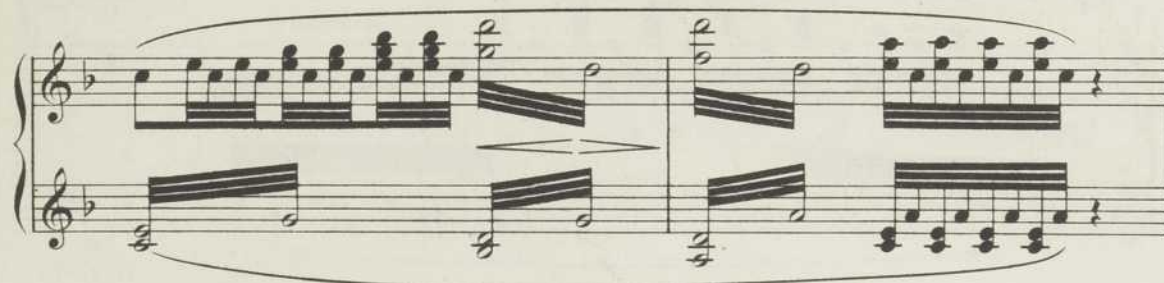
Fourth system of a musical score. The treble staff contains a melody with a fermata over the first measure and a second measure with a slur. The bass staff contains a bass line with a fermata over the first measure and a second measure with a slur.

Fifth system of a musical score. The treble staff contains a melody with a fermata over the first measure and a second measure with a slur. The bass staff contains a bass line with a fermata over the first measure and a second measure with a slur. A dynamic marking 'p' is present in the bass staff.

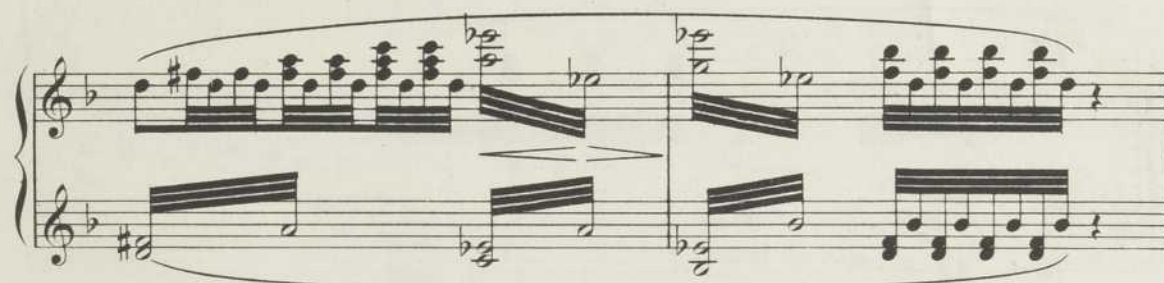
SCÈNE II. . Le sommet d'une falaise. - Au fond, la mer. - Jour naissant.

Adagio 76 = 

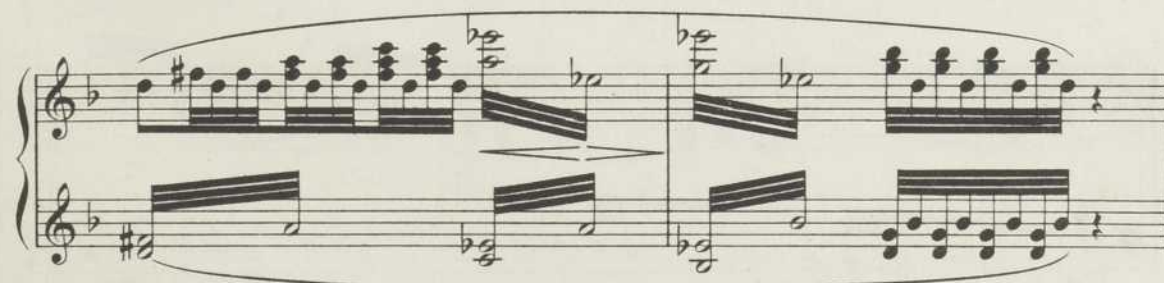
First system of piano music. The right hand features a rapid sixteenth-note arpeggiated pattern, while the left hand plays a slower, more melodic line. The music is marked *pp* (pianissimo) and includes a *ped.* (pedal) marking. A double bar line with repeat dots is present in the middle of the system.



Second system of piano music, continuing the arpeggiated texture in the right hand and the melodic line in the left hand. It also features a double bar line with repeat dots.



Third system of piano music. The right hand continues with the arpeggiated pattern, and the left hand's melody evolves. A double bar line with repeat dots is present.



Fourth system of piano music, maintaining the same textural elements. A double bar line with repeat dots is present.



Fifth system of piano music. This system includes dynamic markings: *p* (piano) at the beginning, *mf* (mezzo-forte) in the middle, and *p* (piano) at the end. A double bar line with repeat dots is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time. The right hand plays a series of chords and single notes, while the left hand plays a bass line. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). A double bar line is present.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time. The right hand plays a series of chords and single notes, while the left hand plays a bass line. Dynamics include *pp sempre* (pianissimo sempre) and *marcato* (marcato). A double bar line is present.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time. The right hand plays a series of chords and single notes, while the left hand plays a bass line. A double bar line is present.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time. The right hand plays a series of chords and single notes, while the left hand plays a bass line. Dynamics include *cresc.* (crescendo). A double bar line is present.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time. The right hand plays a series of chords and single notes, while the left hand plays a bass line. Dynamics include *f* (forte) and *sf* (sforzando). The tempo marking *Allegro* ($\text{♩} = \text{♩}$) is present. A double bar line is present.



Hélène arrive, brisée de fatigue, se trainant à



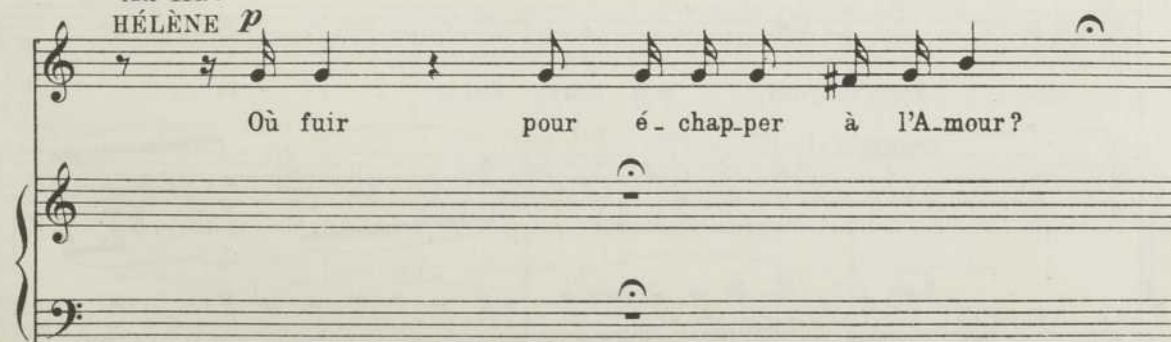
peine; elle tombe, à demi couchée, sur un rocher.



Ad lib.

HÉLÈNE

p



a Tempo All^o 152 =

cresc.

H. Dieu per - fide, E - ros! et toi, Pâ -

a Tempo All^o

p *sf*

H. -ris, ô cruel Pri - a - mi - de, E - pargnez - moi!...

f

H. Sur ces bords dé - lais -

p

H. -sés La frayeur m'a con - dui - - - te

f

H. *fp*

A la course in-ha - bi - les, Mes pieds meur-tris

H. *Poco rit.* *Un peu plus lent*

se sont lassés... Je suc-com - be...

Poco rit. *Un peu plus lent*

pp

Poco a poco string. - - - - - *al Tempo 1°*

HÉLÈNE *cresc.*

ef-forts in-u - ti - - les, Fui - te trompeu-se,

Poco a poco string. - - - - - *al Tempo 1°*

H. 

vains se-cours !

H. 

A tra-vers la fo-rêt, tu

H. 

cours, Bête sau-vage, ain-

H. 

-si par la dou-leur chas-

H. *f*
- sé - e, Em - por - tant a - vec

H.
toi le trait qui t'a bles -

H. *ff* *sf*
- sé - e!

H. *f*
String. Les Dieux — veu-lent ma per - te!

H. *a Tempo* *Le double plus lent* ($\text{♩} = \text{♩}$)

Ah! que du haut des cieux, Sur moi lançant la

f *p*

H. fou - dre, Zeus Me pré-ci-pi - te chez les

H. *dim.* om - bres, Pâ - - - les om - bres er - rant sur les ri -

H. *p* - va - ges som - bres, Dans la pro - fon - de

pp

Allegro

H. *f* > > > >

nuît... plutôt ——— que de mon cœur

Allegro

f

H.

L'a-mour cri-mi-nel soit vain -

f

H.

- queur !

ff

3 > > > >

3 > > > >

dim.

p

Andantino 84 =

f *p* *pp* *f*

HÉLÈNE *dolce*

Je vi - vais, pai - sible, ho - no - ré - e,

pp

H.

Par mon noble é - poux a - do - ré - e,

H. 

Gou - tant le cal - me du bon - heur — Au

H. 

fond de mon pa - lais — de rei - - - ne...

pp *cresc.*
basso marcato

H. 

cresc. **Poco animato**
Le mal - heur A tout - a -
Poco animato

m.g. *f* *sf* *f* *p*

H. 

coup fondu sur moi... Ce fils de

f *sf*

Tempo 1^o (Andantino)

H. Troi_e, Beau *dim.* comme un jeu - ne dieu,

Tempo 1^o (Andantino)

f *p*

H. vient pour fai - - re sa proi - - e De ma beau-

cresc.

pp *3*

H. - té. « Viens! —

pp sempre

cresc. *f* *ppp*

H. viens!» dit - il, « dans ma Tro - a - de Fuyons en -

H. *- semble et quit - te cette Hel - la - de Que ché - rit l'austè - re Pal -*

H. *- las! _____ Pâle _____*

sempre pp

sempre ppp

And.

H. *_____ est auprès du mien l'amour de Méné - las!*

H. *Tu con - nai - tras l'i - vres - se!)*

appassionato dolce

H. *Ah! pour-quoi l'ai-je*

sempre dolcissimo

H. *vu - e, Cet - te tè - te char -*

H. *- man - te!*

Red

Allegro

H. *O douleur im-pré - vu - e! Me sen - tir brûler d'une ar -*

Allegro

mf

H.  - deur Dont la honte à mon front

H.  *Ad lib.* *a Tempo*
fait mon_ter la rou - geur!
a Tempo molto cresc.

H.  *ff*
Toi qui fus mon or_

H.  - gueil, sois mau - dite, O fu - nes - te beau -
mf

H. *- té!* Et *que le cour -*

p molto cresc. f

H. *- roux d'A - phro - di - te Me plon - ge dans l'Ha - dè, aux*

p f

H. *on - des du Lé - thé, Dans le fleu - ve d'ou - bli...*

Più allegro f ff

Tempo 1º

p

H. *p*

dans le fleu - ve d'ou - bli...

H. *Andante* 76 = *p*

L'oubli!..

Andante

p *pp*

And.

H. *sempre p*

perdre à jamais Le souve - nir... ou-bli -

sempre pp

H.

- er que j'aimais...

H. *De la na - ïve en -*

toujours très doux

H. *- fan - ce Re-trou-ver l'in-no - - cen - ce...*

H. *Retrouver pour tou-jours La fraîcheur _____ du matin des*

H. *jours...*

sempre pp

Allegro

f Ah! le voi - là, le se - cours ef - fi -

H. - ca - ce Contre l'a - mour... et di -

H. - gne de ma ra - ce, Des Di - os - cu - res im - mor -

H. *- tels, Mes frè - - - res... et de Zeus,*

H. *pré-fé-ré des au - tels, De Zeus, mon*

H. *pè - - - - re...*

rf dim.

H. *0 mer lim - - pi - - de,*

p *sempre p*

H. *Je viens à toi ! Le Pri-a - mi - - de*

appassionato

H. *De me ra - vir a for-mé le des - sein; son*

pp

H. *char - me ne pour - ra m'attein - - dre dans ton*

H. sein. J'attends de toi la mort ra - pi - de; 0

H. mer, dé - li - vre - moi d'E - ros !

H. Elle va pour se jeter dans la mer.

rinf.

SCÈNE III. — Vénus apparaît au-dessus de la mer, dans une lueur d'aurore. — Peu à peu, on découvre derrière elle tout un paysage enchanteur, peuplé de nymphes et d'amours.

Très modéré 84 = 

VÉNUS

Très modéré 8-1

Fol - - le! qui

sf *p*

Red.

v. 3

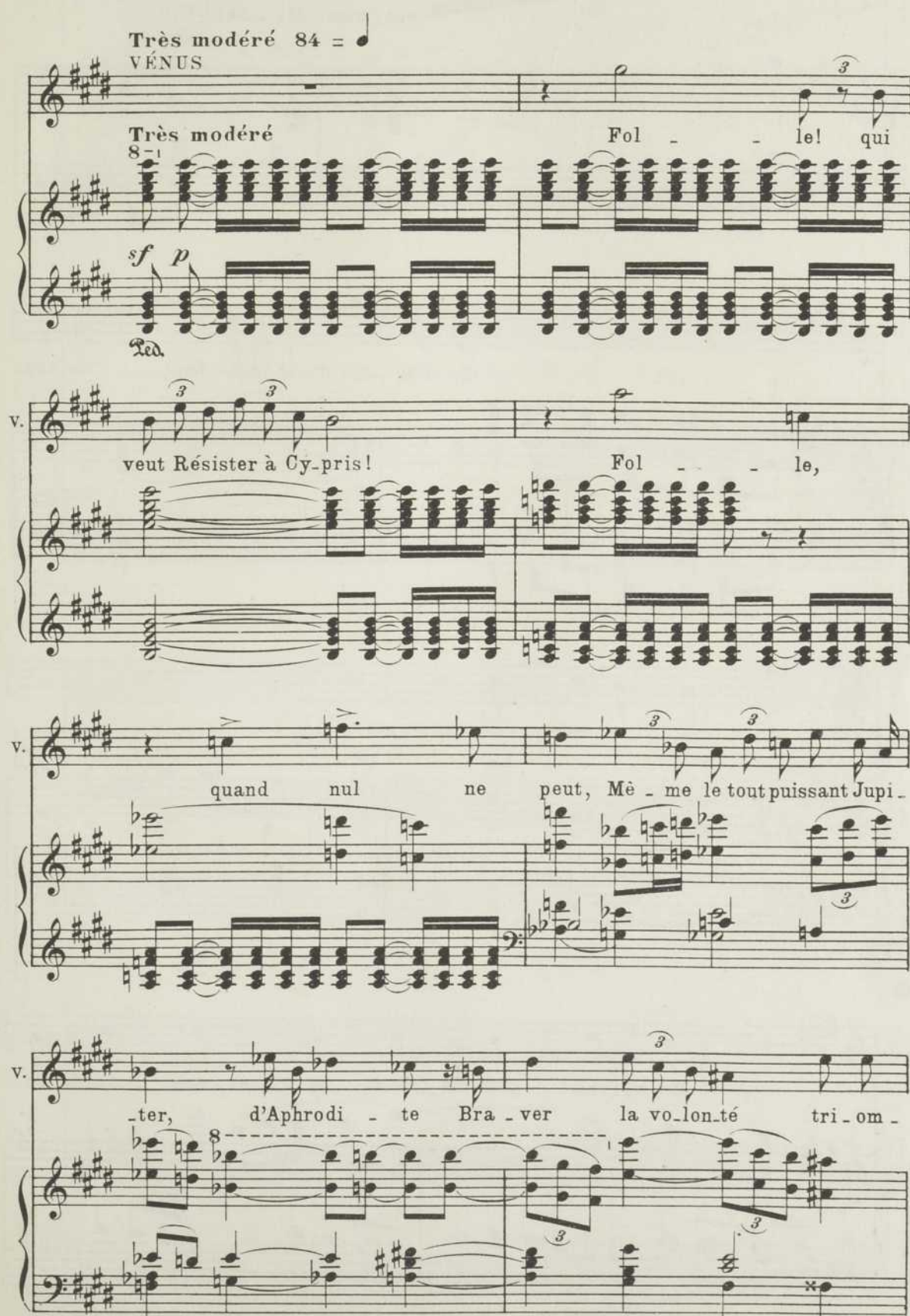
veut Résister à Cy-pris! Fol - - le,

v. 3

quand nul ne peut, Mè - me le tout puissant Jupi -

v. 3

-ter, d'Aphrodi - te Bra - ver la vo-lon-té tri - om -



rapido

v. -phan - te et mau-di - te!

v. Le Des - tin te dé-fend — de cou-

v. -rir a la mort; —

dolce

v. Tu vi-vras pour l'a - mour, ex-emp - te du re-

v. *_ mord.* Les hom - mes re - di -

v. *_ ront* tou-jours — le nom d'Hé - lè - ne.

HÉLÈNE (suppliante)
p Heu-reuse en mon pa - lais, chas -

H. *- te et fi - lant la lai - ne, Lais - se - moi de - meu -*

VÉBUS *f*

Non! — Tu m'obéi - ras! J'ai pro -

H. - rer...

v. - mis ta beau - té pour

p

Ad.

v. prix de ma vic - toi - re;

v. *dolce* Cède à Pa - ris... tu l'ai - me - ras! Tu

cresc. *marc.*

v. l'ai - mes!.. Tu le sui - vras! Sur l'ai - rain im - mor -

HÉLÈNE *f*

Non!

v. - tel la Mu - se de l'his - toi - re Gra - ve -

8-

v. - ra - vos a - mours! Tu

HÉLÈNE *f*

Pâris! non! je le hais!

dolce

V. *pai*

p

V. *_mes!*

HÉLÈNE

p

Moi! *pai-mer...*

pp

V. *dolce* *Un peu retenu*

Ja-mais!...

H. *moi... le suivre... ja-mais!*

Un peu retenu

v. Ah! par ce mot — la for — ce défail — lan — te

v. Croit en-chai-ner la ver — tu — chance — lan — te!

v. Ce mot trom-peur, Ce n'est pas la ver —

v. — tu — qui le dit: c'est la peur!

Tempo 1^o

CHOEUR

Sopranos

LES NYMPHES

Contraltos

dolce

Sur les ro - ses, Tu re -

f *p*

Red.

dolce

Sur les ro - ses, Tu re -

-po - ses, Volup - té!

Red.

-po - ses, Volup - té! Partes char - mes, Tu dé -

Partes char - mes, Tu dé -

Red.

-sar - mes La beau-té! Tu dé - sar - mes Par tes

-sar - mes La beau-té! Tu dé - sar - mes Par tes

char - mes La beau -

char - mes La beau -

VÉNUS *f*

Vers ces rochers déserts, le Pri-a - mi - de, Guidé par

-té.

-té.

pp

V. *moi, bien-tôt sui_vra tes pas; A son dé_sir a -*

V. *-vi - de Tu n'échapperas pas! _____*

CHŒUR

Sopranos *f* *Dé -*

Contraltos *f* *Dé -*

cresc.

-es - - - se, ton sou -

-es - - - se, ton sou -

f

rire en - i - vre les Dieux mè -

rire en - i - vre les Dieux mè -

- me! Par toi l'on

- me! Par toi l'on

Ped.

ai - me Et l'on vit et l'on

ai - me Et l'on vit et l'on

meurt, —

meurt, —

sf

Sour - ce des pleurs a - mers et

sf

Sour - ce des pleurs a - mers et

sf

dim. *p*

sour - ce du bon - heur!

dim. *p*

sour - ce du bon - heur!

dim. *p*

1 2

VÉNUS
grazioso

Nul ne ré - siste à ma puis - san - ce. La chas - te -

pp

v. - té perd sa pru - den - ce Quand je veux: De

CHOEUR

Sopranos

Contraltos *pp*

O Dé - es - se!

v. la ver - tu vaine est la plain - te A - lors qu'elle

v. a sen - ti l'é - trein - te De mes nœuds. On n'est

v. pas en vain la plus bel - le! On n'est

CHŒUR

Sopranos *p* Dé - es - se!

Contraltos *p* Dé - es - se!

Red.

v. pas en vain la plus bel - le! Su -

Dé - es - se!

Dé - es - se!

v. 

CHŒUR

_mours.
Sopranos

f Dé - es - se, ton sou -

Contraltos

f Dé - es - se, ton sou -

cresc. *f*

_rire en - i - vre les Dieux mè -

First system of the musical score. It consists of two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts have the lyrics: "_me! Par toi l'on". The piano accompaniment features a sixteenth-note scale in the right hand and a simple harmonic accompaniment in the left hand.

Second system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal parts have the lyrics: "ai - - me Et l'on vit et l'on". The piano accompaniment continues with a sixteenth-note scale in the right hand and a simple harmonic accompaniment in the left hand.

Third system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal parts have the lyrics: "meurt,". The piano accompaniment features a sixteenth-note scale in the right hand and a simple harmonic accompaniment in the left hand.

Sour - - - ce des pleurs a - - -

Sour - - - ce des pleurs a - - -

dim molto.
- mers et sour - ce du bon -

dim molto.
- mers et sour - ce du bon -

dim molto.

VÉNUS
Su - bis la vo - lon - té cru - el - le Des a -

p
- heur!

p
- heur!

Ad.

v. *mours!*

dolce
Su - bis la vo - lon - té cru - el - le Des a -

dolce
Su - bis la vo - lon - té cru - el - le Des a -

Red.

v. *marcato*
Plus tard, par le destin meur - tri - e, Tu re - vi -

pp
- mours! —

pp
- mours! —

sempre p

v. *3*
 - vras dans ta pa - tri - e De longs jours.

dolce
pp Sur les ro - ses, Tu re -

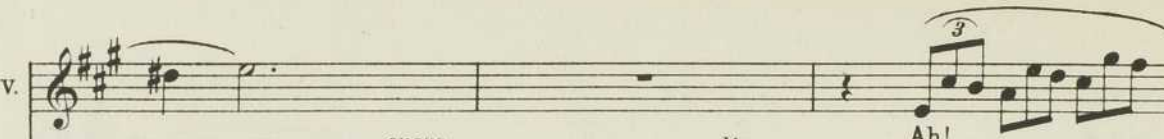
dolce
pp Sur les ro - ses, Tu re -

Red

v. *dolce.*
 Ah!

- po - ses, Volup - té! Par tes

- po - ses, Volup - té! Par tes

v. 

cresc. *dim.* Ah!

char - mes, Tu dé - sar - mes La beau - té!

cresc. *dim.*

char - mes, Tu dé - sar - mes La beau - té!



v. 

pp

Sur les ro - ses, Tu re - po - ses, Vo - lup -

pp

Sur les ro - ses, Tu re - po - ses, Vo - lup -



v. 

Ah!

sempre più pp

- té! Tu dé - sar - mes Par tes

sempre più pp

- té! Tu dé - sar - mes Par tes



char - - - mes, La beau -

char - - - mes, La beau -

8

sempre pp

8

Detailed description: This system contains the first two systems of music. The vocal staves (soprano and alto) have lyrics 'char - - - mes, La beau -'. The piano accompaniment features a rapid, flowing melody in the right hand and a steady bass line in the left hand. A first ending bracket labeled '8' spans the first two measures of the piano part. The dynamic marking 'sempre pp' is present.

- té!

- té!

And.

3

Detailed description: This system contains the third and fourth systems of music. The vocal staves continue with the lyrics '- té!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A first ending bracket labeled '3' is present in the piano part. The tempo marking 'And.' is present.

La vision disparaît avec Vénus, les Nymphes et

Detailed description: This system contains the fifth system of music. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics 'La vision disparaît avec Vénus, les Nymphes et' are written above the staff.

les Amours. Poco rit.

Detailed description: This system contains the sixth system of music. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics 'les Amours.' are written above the staff. The tempo marking 'Poco rit.' is present.

SCÈNE IV

HÉLÈNE *a Tempo*
 C'est sa voix !

PÂRIS (au dehors) *ad lib.*
 Hé_lè - ne!

(de même) *ad lib.*
 Hé_lè - ne!

Suivez

Suivez

Allegro molto 76 = ♩ .

H. Dieu vain - queur, Je suis per -

Allegro molto
pp

H. - du - el..

cresc.

PÂRIS (entrant)

f

Ah! c'est ma

P.

vi - - - e Qui re - naît! Je te vois! _____

sf *dim.* *cresc.*

P.

Pour - quoi, loin de mon

mf *f* *ff* *dim.* *p*

P.

cœur, Loin de mes bras t'en - fuir? _____

P. 

à mon a - mour ra - vie, Es - pè - res -

P. 

tu d'E - ros é - vi - ter les tour -

HÉLÈNE 

Tais -

P. 

- ments, Quand tu m'ai - - - - - mes?

H. *toi!*

P. Dans mes em - bras - - se - ments J'é-touffe -

P. -rai les cris de ta pu - deur — fa - rou - che.

p *cresc.*

HÉLÈNE

Laisse - moi! je te

f *p cresc.*

H. *hais!*
PÂRIS
Ta bouche

H. *f*
Im-pru-

P. A tra - hi ta pen - sé - e...

H. - dent o - di - eux, Qu'as-tu dit?

cresc. f

H. *La fil - - - le de Zeus ne sau -*

pp

H. *- rait men - tir! Sa pen - sé - - e*

H. *A sa pa - role est en - la - cé - e*

H. *Com - me le lierre au roc et la*

poco cresc.

H. *vigne à l'or-meau!*

P. *Ah! ton re - gard est*

Trompettes



P. *beau* *Quand le cour - roux ir -*



P. *- ri - te ta na - ri - ne* *Et fait rou - gir ton*



P. front... de la bri - se ma -

P. - ri - ne Le souffle a -

P. - ni - - - me tes che - veux... Timbales

P. *dim.*
A - pai - se -

P. *2*
toi!

P. *(• = •)* *p*
Vois!
sempre più p

P.
je t'im - - -

Tranquillo (♩ = ♩)

P. - plore A ge - noux... je

Tranquillo

pp

sempre dolcissimo

P. veux te re_dire en - co - re Com - bien je t'ai - -

m.d.

m.d.

P. - - - me... Je te vis Un

sempre pp

P. jour, sur les pen - tes fleu - ri - - es De la mon -

P. *ta - - - gne... tu cueil - lis Des ro - - -*

pp

P. *- ses, de tes mains ché - ri - - - es;*

sempre pp

P. *De ce jour je t'ai - mai....* *très doux*

P. *Rit.*

Rit. Λ cresc.

molto espress. Andante 84 = 

P. Na - guère a_vant de

Andante

mf *dim.* *pp*



P. voir Ta beau - té, j'i-gno-rai quel était son pou-



P. - voir! Je con - nais, je su -



P. - bis sa mortel - le puis - san - ce. Bles - sé par toi, mon

fp

Red.



P. cœur as - pire à la ven - gean - ce; Prends gar - - - de!

fp *cresc.*

P. Ce qu'il faut à mon cœur sans re - tour,

mf

P. C'est plus que ta beau - té, Rei - ne!

pp *dolce* *pp*

P. C'est ton a - mour!

Molto allegro

HÉLÈNE

f

Au no - - - ble Mé - né -

p

f

las, Hé - lè - - - ne Gar - de sa

(♩ = ♩)

foi!

cresc.

f

Je suis fil - le des Dieux et

H. *rei - - ne! Pâ - ris, fuis -*

H. *moi!*
PÂRIS
Fil - le des Dieux, ô sans pa -

P. *- reil - - - le, Reine et mer -*

P. *- veil - - - le!*

(Une mesure comme trois du mouv! précédent)

P. Est-ce un sé - jour di - - - gne de

pp

P. toi, Cet - te Sparte ——— où s'en fer - - - me ta

P. vi - - - - e?

P. Ah! ——— connais des Troyens l'orgueilleu - se pa -

sf

(♩ = ♩)

P. tri - e, Ses

p

P. fleu - ves, ses forêts... ses loin - tains ho - ri -

And.

P. - zons, Ses plai - nes aux ri - ches mois -

cresc.

And.

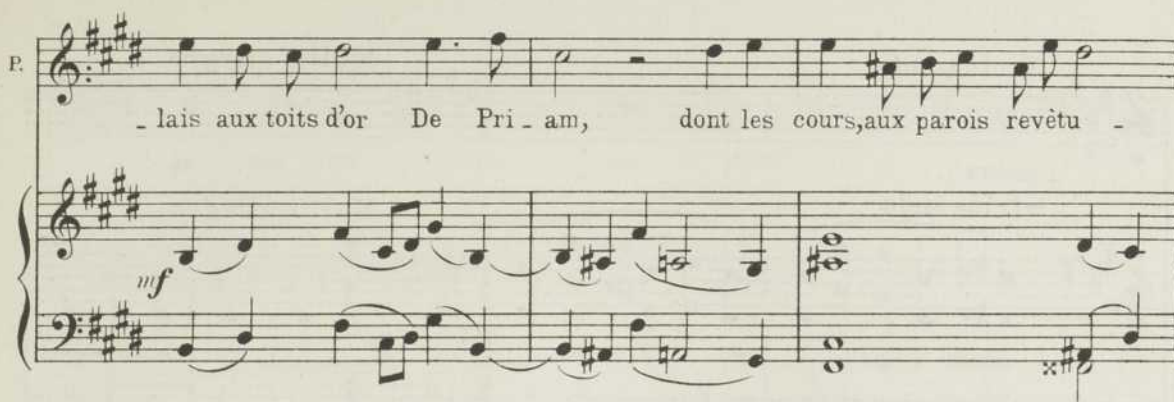
P. - sons!.. L'éclatant pa -

f

cresc.

f

fp

P.  *mf*
- lais aux toits d'or De Pri-am, dont les cours, aux parois revêtu -

P.  *mf*
- es D'airain é-tin-ce-lant, se peu-plant de sta-

P.  *mf*
- tu-es Plus brillan-tes en-cor!.. Les ta-pis de

Appassionato

P.  *p*
pourpre et les lits d'i-voi-re Sont pré-pa-rés — pour nos a-

Stringendo **Molto allegro**

P. *- mours...*

Stringendo **Molto allegro**

cresc. **f** **f**

HÉLÈNE **f**

Reine en mon pa - lais et

p

H.

plei - ne de gloi - - re, I - ci

H. je res - te - rai tou - jours! Pour

H. moi l'a - mour de Méné - las...
PÂRIS *f* *ad lib.*
L'a - mour?
pp

a T^o Sempre molto allegro (♩ = ♩)

P. Tu ne le connais pas! Vé - nus, m'a ré - vé -

a T^o Sempre molto allegro
f *p*

P. *lé la vo - lup - té su - prê - me;*

P. *Viens, tu sau - ras comment on ai - me,*

P. *Tu crois ai - mer!*

HÉLÈNE *ad lib.*
Je crois ai - mer!

ad lib. **Molto allegro**

H. Je crois aimer! **Molto allegro** Connais-tu la tem-

p

H. - pè - te Qui gron - - - de dans mon

H. cœur et me fait blas - phé -

H. - mer? Car je mau - dis Vé -

H. *f* - nus! Pour l'a - mour

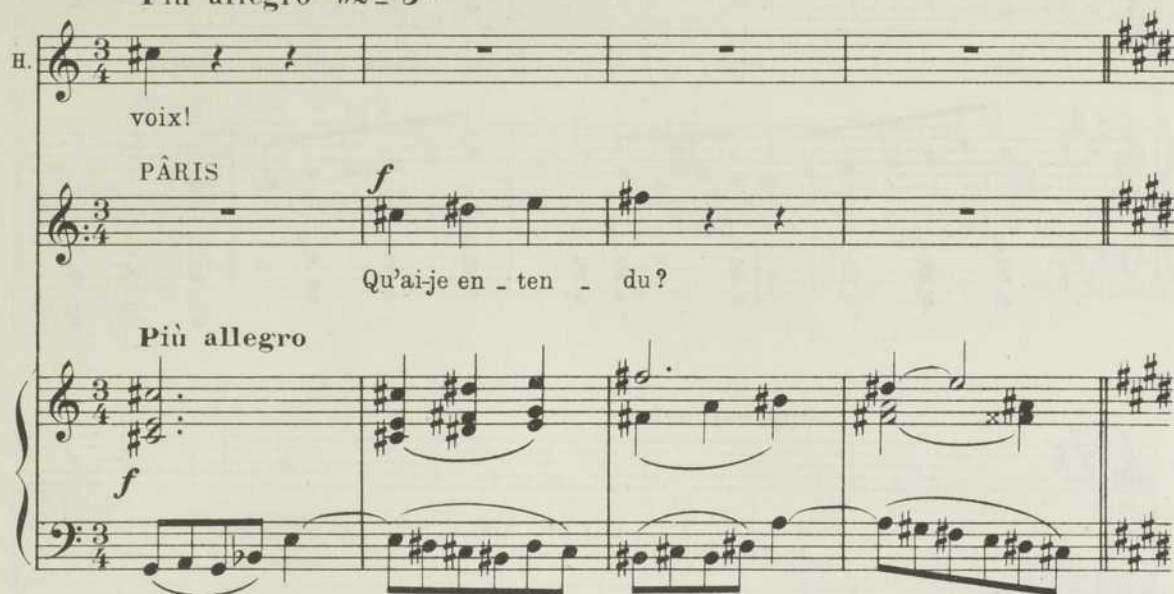
H. je suis prête A tout bra -

H. - ver! Dé_esse im - pla - ca - ble, tu

H. *Rit* vois Ta vic - time é - per - due et sou - mise à ta

Suivez

Più allegro 92 = ♩ .

H. 

voix!

PÂRIS

f

Qu'ai-je en - ten - du?

Più allegro

f

H. 

f

J'ai men - ti, moi,

ff *dim.* *p*

H. 

la fil - - le De ce - lui dont la fou -

H. *dre bril - le Dans l'é - ther!*

Appassionato
H. *Car ce - lui que j'ai - me, ce n'est*
Appassionato

H. *pas Mon é - poux, ce n'est*

H. *pas le di - vin Mé - né - las, C'est toi!*

Presto non troppo 112 = ♩ .

Presto non troppo

cresc. molto. **ff**

8

PÂRIS **ff**

Dieux! *dim.*

P. *vo - tre vie im - mor - tel - - -*

ff

P. *- le Dans sa splen - deur é - ga - le - t - el - le*

P. *Poco a*

Cet ins - tant ra - di - eux!

dim. *p*

poco ri - te - nu - to

HÉLÈNE

A - veu cru - el! O bon -

poco ri - te - nu - to

H. *Più rit.*

- heur dou - lou - reux!

Più rit. *f*

PÂRIS *Animé 100 = ♩*

Viens! On trouve - ra ta

Animé *fp*

P. tra - ce Si nous tar - dons en - cor... en - tre

P. nous et les tiens Met - tons la mer vo - ra - ce! Le temps nous

P. pres - se, viens! Fuy - ons!

cresc. *ff*

Maestoso 116 =

pp

HÉLÈNE *f*

Vers toi je crie, — O mon Père, pi-

H. -tié! 8---, *f* *pp*

Je n'ai plus de re-cours Qu'en ton pou-

H. -voir, 0 Zeus! 8---, *f* *pp* String.

vers ta

H. fil - le ché - rie A - bais - se tes re - gards!

Più mosso

H. 

Più mosso 8- Sau - - ve - moi des a -

f *f* *p*

H. 

- mours, ——— Mai - tre des Dieux,

8- *f* *f* *p*

H. 

vois ma mi - sè - - rel

8- *f*

ad lib. ff

H. 

De moi-mè - me pré-ser - ve - moi! ———

(Tonnerre lointain)

SCÈNE V. Le ciel s'assombrit. La foudre éclate, et dans une lueur fantastique apparaît Pallas, lumineuse dans l'obscurité.

Très modéré 60=♩



First system of musical notation. The treble staff features a complex, rapid chordal texture. The bass staff has a simple accompaniment of eighth notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of musical notation. The treble staff continues with complex chords. The bass staff has a simple accompaniment. Dynamics include *p* (piano) and *f* (forte).

Third system of musical notation. The treble staff features a complex, rapid chordal texture. The bass staff has a simple accompaniment of eighth notes. Dynamics include *cresc.* (crescendo) and *f dim.* (forte diminuendo).

Fourth system of musical notation. The treble staff continues with complex chords. The bass staff has a simple accompaniment. Dynamics include *f* (forte). A dashed line with the number 8 indicates an octave.

Fifth system of musical notation. The treble staff features a complex, rapid chordal texture. The bass staff has a simple accompaniment of eighth notes. Dynamics include *cresc.* (crescendo) and *fff* (fortissimo). A dashed line with the number 8 indicates an octave.

Largement

PALLAS (à Hélène)
ad lib.

Largement Ma no-ble sœur, vers toi No-tre pè - re m'envoie. —

pp

And. *

a Tempo moderato 92 =

mf Ex-au - çant ta pri - è - re, Il te

a Tempo moderato

pp sempre

fait du Des - tin connaî - tre les ar - rêts.

O - bé - is - sant aux dé - sirs de mon

mf *ppp*

P. 
pè - re, Si le fils de Pri - am renon - ce à ses pro -

P. 
- jets, Sa vie en - cor peut ê - tre détour - né - e

P. 
De sa cru - el - le des - ti - né - e.


sf *mf* *p*

Allegro
PÂRIS

f

Perdre Hé - lè - ne! Plu - tôt pour moi le noir tré -

Allegro

f

- pas! A Zeus je n'o - bé - i - rai pas!

ff

Moderato

PALLAS (à Pâris)

Une lueur rougeâtre paraît dans l'éloi -

Re - gar - de donc! _____

Moderato

pp

ppp

gnement, grandit et montre Troie en flammes.

pp

Pour toi, j'é - car - te le mys - tè - re

Molto allegro 152 = ♩

P. De l'a - ve - nir. —————

Molto allegro

p sempre

P. ————— Des

P. maux i - gno - rés de la ter - re Fon -

P. - dront sur ta pa - trie et son au - gus - - te

P. 

roi. Les Grecs,

P. 

rem - plis d'un juste é -

P. 

- moi Par ton af - front san - glant,

P. 

ré - cla - me - ront Hé - lè - - - ne. Leurs vais -

P. 

P. 

P. 

P. 

P. *f*
 - le. Voi - ci, Dé-vo -
 8

P.
 - rant les pa - lais et les tours, l'in - cen -
 8

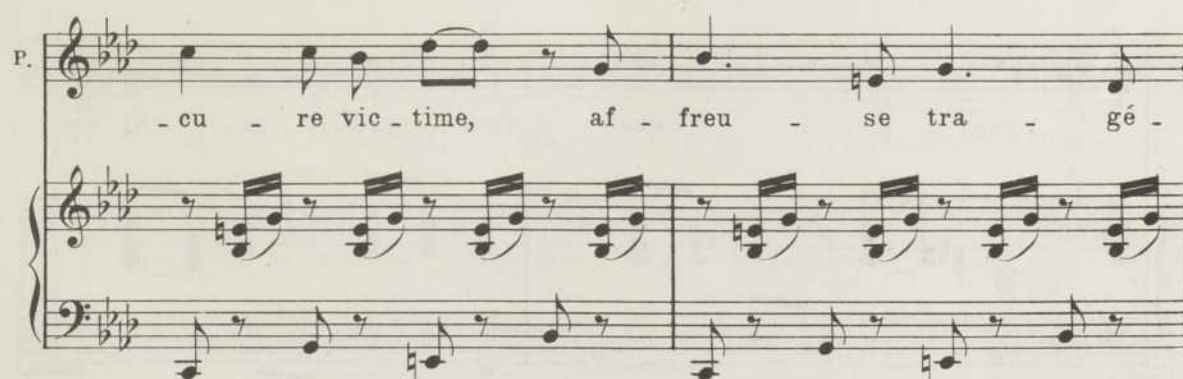
P.
 - di - e; Et voi - ci le car -
 8

P.
 - nage hor - ri - ble!
 8

(♩ = ♩)

P.  Sur l'au - tel OÙ ses mains sup-pli - aient les

P.  Dieux en - ne - mis, tel Qu'une obs -

P.  - cu - re vic - time, af - freu - se tra - gé -

marcato

P.  - di - e, Dans le sang de ses fils Pri-

P. *- am est égor - gé; Le*

CHŒUR (derrière la scène)

Sopr. et Contr. *f* Ah!

Ténors *f* Ah!

Basses *f* Ah!

P. *peu - ple, que n'ont pro - té - gé Ni ses*

p

P. *ar - mes, ni son cou - ra - ge, Fuit ses bour -*

P. *- reaux; des pleurs de*

f Ah! _____

CHŒUR *f* Ah! _____

f Ah! _____

f _____

p

P. *ra - ge, Des cris d'é - pou - vante et d'hor -*

P. *- reur Se mê - lent aux cris du vain -*

P. *- queur.*

ff *Ah!*

CHOEUR *ff* *Ah!*

ff *Ah!*

ff *p*

La vision pâlit et disparaît peu à peu.
Un peu moins vite

P. *Toi-même, à la fleur des an - né - es,*
Un peu moins vite

pp

P. *Tu su - bi - ras les som - bres des - ti - né - es.*

Rit. - - - - -

P. Qui bra - ve Zeus a le sort du Ti -

Très modéré

P. - tan; Laisse Hé - lène à la Grèce, à Mé - né -

Très modéré

sempre pp

P. - las. Va - t - en! Pars seul!

dim. - - - - - *p*

f

Red. *Red.*

Allegro 138 =
PÂRIS

f Ah! Zeus peut al_lumer la

Allegro
p



P. fou_dre! Il peut bri_ser, il peut dis_sou_dre



P. Mon corps mor_tel.... *sempre f* Peut-il ar_ra_



P. _cher de mon â_me



P. Mon im - mor - tel a -

P. - mour? Pé - ris - se dans la flam - me I - li -

P. - on é - cla - tante ain - si que le so -

P. - leil! Pé - risse ma pa - trie et mon père Et les

P. *miens! Que je meure et que je dé . ses - pè -*

f

P. *- rel Mon a - mour me sui - vra dans l'éter nel som -*

fp

P. *- meil!*

Rit.

f *dim.* *p*

PALLAS

p

Modéré

pp

Va donc, puisque rien ne t'ar - rè - te,

P. In - sen - sé! tu pou - vais é - loi - gner de ta

sempre pp

P. tê - te La desti - née a_mère et conjurer le sort!

P. Va vers l'a-mour! va vers la

And.

P. Pallas disparaît.
mort!

f *dim.* *pp*

SCÈNE VI. - Le jour revient progressivement.

Adagio 52 = 

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked "Adagio" with a metronome marking of 52 = . The first measure is marked with a piano (*p*) dynamic. The second measure contains a whole note chord with a sharp sign. The third measure begins a series of arpeggiated chords in the right hand, marked with a piano (*p*) dynamic and a "cresc." (crescendo) marking. The fourth system begins with a piano (*p*) dynamic and a "cantabile" marking. The fifth system begins with a piano (*p*) dynamic and a "cresc." marking. The score concludes with a key signature change to one sharp (F#) and a 4/4 time signature.

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff contains a series of chords, each with a slur over it, and is marked with *pp* (pianissimo) and *Red.* (redacted). The second system features a treble staff with a single note and a slur, marked *p cantabile*, and a bass staff with a series of chords. The third system has a treble staff with a series of notes and slurs, and a bass staff with a series of chords. The fourth system has a treble staff with a series of notes and slurs, including two triplets marked with a '3' and a slur, and a bass staff with a series of chords. The fifth system has a treble staff with a series of notes and slurs, and a bass staff with a series of notes and slurs, ending with a double bar line and a key signature change to two sharps (F# and C#).

pp

p cantabile

p

espressivo e tranquillo

HÉLÈNE

p
Ain - si pour moi tu donneras ta

sempre pp

pp

II.
vi - e? A fin qu'à Méné - las ma beauté soit ra - vi - e, Tu brise -

3

II.
- ras tous les li - ens Les plus sa - crés, per - dant ton

cresc.

H. *pè - re, tous les tiens, Ta mè - re vé - né -*

H. *- ra - ble.... et bra - vant sur ta*

H. *tè - te La ma - lé - dic - ti - on d'un peu - ple qui s'ap -*

mf p

H. *prè - te? Quoi, sans craindre l'hor -*

cresc. f fp

H. *- reur des com_bats, ——— tu déchai - nes La*

H. *guerre et sa fureur, ——— Sans que la ter_reur dans tes*

H. *Allo mod^{to} (♩ = ♩) vei - nes Vienne gla_cer l'a - mour au_da-ci-eux*

Allo mod^{to}

String. cresc.

H. *Plus puissant que la mort et plus fort que les*

String. cresc.

H. *ff*
Dieux? Eh

f
Red.

A tempo (Allegro mod^{to}) 126 = ♩

H. bien! j'é-ga-le-rai ton cri - - -

A tempo
ff
Red.

H. - me! j'a-ban-don-ne Monpa-lais, mon é-poux, mes en -

p *cresc.* *f*

Più moderato 104 = ♩

H. - fants! je me donne A l'amour tout en -

ff
Red.

H. *dim.* -
 - tière, et rien ne reste en moi, Mon vain_queur, mon amant, —
ff *dim.* -
 Red.

H. rien ne res - te que toi!
p

(Sans presser)
 PÂRIS *dolce*
 Viens. — vers l'A - sie en - chan - te -
pp

P. - res - se Vo - guons sur les flots a - pai - sés, Ber -
pp

P. *cés — par la dou - ble ca - res - se Des zéphi - res et des bai -*

pp

HÉLÈNE *dolce* *>*

Pour moi, Zeus re - tien - dra cap -

P. *sers.*

pp

H. *- ti - - - ves Les tem - pê - tes au fond des cieux, Et*

H. nous a - bor - de - rons aux ri - ves De Perga - me, chère à tes

pp

H.

yeux.

mf

P. PARIS *dolce*

Sur E - ros tu croy - ais remporter la vic -

p

P.

- toi - - - re! *sempre dolce e grazioso*

Il te faut sous le

mf *p*

2 4 1 3 2

P.

joug pli - er ton cou d'i - voi - re, Car le Dieu t'a vain -

HÉLÈNE *amoroso*

E-ros _____ a pris tes traits, Tes yeux, _____ ta voix;

P. _____
- cue!

partes at - traits Il m'a vain - cue et non par sa

seu - le puis - san - ce, *sf* O Pa - ris!

dim. *ad lib.* Elle tombe dans ses bras
Mon or - gueil se meurt _____ en ta pré - sen - ce.

pp

Adagio 48 = 

PÂRIS *p*

Des as_tres de la nuit tes yeux ont la clar -

Adagio *pp*

- té; Mon cœur est parfu_mé des fleurs de ta beau -

tranquillo

cresc.

- té; Les Dieux ont mis sur toi la splendeur i_dé -

dim.

- a - - le: Vé - nus ja - lou-se-rai - ta

pp

Red.

P. *grâce triompha - le! Ton corps a la blancheur des jours! Fil - le de*

P. *Zeus, presque dé-es - se, Ton bai - ser, per - fi - de ca - res - se,*

HÉLÈNE *sans presser cresc.*
Ah! l'es - cla - ve, c'est

P. *M'a fait es - cla - ve pour tou - jours....*

sans presser marc.

H. moi! J'oubli - e L'au - gus - te de - voir qui meli - e, Bravant

espressivo marcato

H. les sar - cas - mes a - mers Pour te

H. suivre au de - là des mers!

p

H. *f* Mon âme en la tien - ne est ra -

m.g.

poco a poco string. - - - - -

H. *vi e.... Com-me la bi - che qu'un li-on En -*

poco a poco string. - - - - -

sempre p

And.

H. *-traîne en lui pre-nant sa vi - e,*

H. *Em-por - te-moi dans I - li-on!*

f

cresc.

H.

ff

Poco più mosso (Andante) 60 = ♩
PÂRIS *f*

Poco più mosso (Andante) *Ah!*
dim.

Ad. *3* *6*

p pour l'a - mour la vie est

p

bre - *ve;*

cresc.

HÉLÈNE *f* Lais - sons nos jours se con - su -

fp

H. *-mer.*
PÀRIS

Ne nous é - veil - lons pas du

f

H. Ah! _____

P. *ré - - - ve,*

sf *dim.*

H. pour l'a - mour la vie est brè - ve;

P. Ah! pour l'a - mour la vie est

p appassionato

H. Ne nous é - veil - lons pas du rê - ve,

P. brè - ve, la vie est brè - ve; Ne nous é -

f

Red.

H. Nenouséveil_lons pas du rê - ve,

P. -veil_lons pas du rê - ve, Et ne vi -

string.

H. Et ne vi - vons que pour ai - mer!

P. -vons que pour ai - mer!

molto rit. *ff* *string.*

H. Ah! ne vi - vons que pour ai - mer!

P. Ah! ne vi - vons que pour ai - mer!

molto rit. *ff* *string.*

ad lib.

H. ne vi - vons que pour ai -

P. ne vi - vons que pour ai -

Presto (plus animé qu'à la Scène IV) 126 = ♩ . Ils sortent éperdus

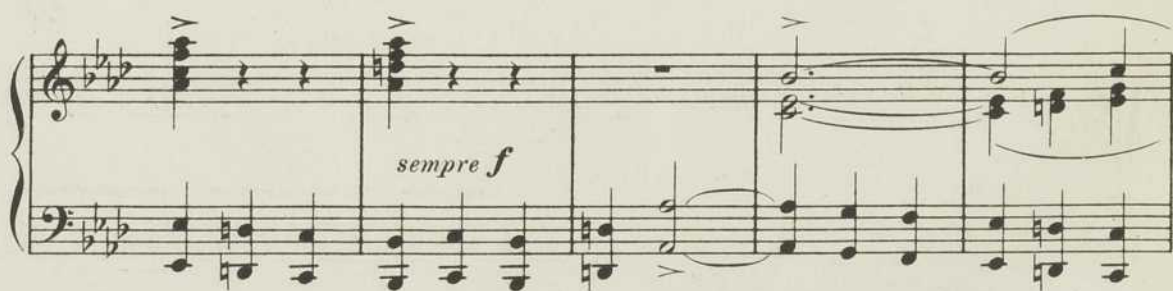
H. - mer!

P. - mer!

Presto

f

And.



(une mesure comme deux du mouv^t précédent $\text{♩} = \text{♩}$)

First system of musical notation, measures 1-3. The treble staff contains chords, and the bass staff contains a continuous eighth-note pattern. A *dim.* (diminuendo) marking is present in measure 2.

Second system of musical notation, measures 4-6. The treble staff contains chords, and the bass staff contains a continuous eighth-note pattern. A *p* (piano) marking is present in measure 4.

Third system of musical notation, measures 7-9. The treble staff contains chords, and the bass staff contains a continuous eighth-note pattern. A *cresc.* (crescendo) marking is present in measure 7.

Fourth system of musical notation, measures 10-12. The treble staff contains chords, and the bass staff contains a continuous eighth-note pattern. A *f* (forte) marking is present in measure 10. The tempo marking $(\text{♩} = \text{♩})$ plus animé qu'à la Scène IV. is present above the staff.

Fifth system of musical notation, measures 13-15. The treble staff contains chords, and the bass staff contains a continuous eighth-note pattern. Trills (tr) are marked above the treble staff in measures 13 and 14.

First system of musical notation. The treble clef staff features a melodic line with trills (tr) and slurs. The bass clef staff contains a dense, rhythmic accompaniment of eighth notes.

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

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

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

Fifth system of musical notation. The treble clef staff features a melodic line with trills and slurs. The bass clef staff continues the rhythmic accompaniment. The system includes the instruction *appassionato* above the treble staff and *sempre f* below the bass staff.

First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The treble staff contains a half note chord (F#, C#) followed by a series of eighth notes. The bass staff contains a half note chord (F#, C#) followed by a series of eighth notes. A dynamic marking *sf* (sforzando) is present in the bass staff.

Second system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The treble staff contains a half note chord (F#, C#) followed by a series of eighth notes. The bass staff contains a half note chord (F#, C#) followed by a series of eighth notes. A dynamic marking *rit.* (ritardando) is present in the treble staff, and a dynamic marking *dim.* (diminuendo) is present in the bass staff. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F#, C#). The tempo marking *(♩ = ♩) Allegro non troppo* is present. The treble staff contains a half note chord (F#, C#) followed by a series of eighth notes. The bass staff contains a half note chord (F#, C#) followed by a series of eighth notes. A dynamic marking *p* (piano) is present in the treble staff, and a dynamic marking *legg.* (leggiero) is present in the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F#, C#). The treble staff contains a half note chord (F#, C#) followed by a series of eighth notes. The bass staff contains a half note chord (F#, C#) followed by a series of eighth notes. A dynamic marking *8* is present in the treble staff.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F#, C#). The treble staff contains a half note chord (F#, C#) followed by a series of eighth notes. The bass staff contains a half note chord (F#, C#) followed by a series of eighth notes. A dynamic marking *8* is present in the treble staff.

First system of musical notation, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The bass staff includes the marking *Red.* under the first and second measures.

Second system of musical notation, continuing the piece. The bass staff includes the marking *Red.* under the first measure.

Third system of musical notation, continuing the piece.

Fourth system of musical notation, featuring a treble and bass staff. The key signature has two flats. The bass staff includes the marking *rf* (rhythmic flourish) and *p* (piano). A first ending bracket labeled *8* spans the final measures of the system.

Fifth system of musical notation, featuring a treble and bass staff. The key signature has two flats. The bass staff includes the marking *sf* (sforzando) and *p* (piano). The word *appassionato* is written above the treble staff. A first ending bracket labeled *8* spans the final measures of the system.

First system of musical notation. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a rest followed by a melodic entry. Dynamics include *m.g.* (mezzo-forte).

Third system of musical notation. The treble staff features a complex melodic line with many beamed notes. The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano).

Fourth system of musical notation. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment. The tempo/mood instruction *poco a poco più animato* is written across the system.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). Fingering numbers 2, 1, 1 are visible above a note in the bass staff.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *cresc.* marking. The bass staff includes a *marcato* marking and a fermata over a measure. Both staves conclude with a double bar line and a 4/4 time signature.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a long, flowing melodic line with a fermata. The bass staff begins with a forte (*f*) dynamic marking and features a series of chords.



Third system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line from the previous system. The bass staff continues with a series of chords.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic marking. The bass staff includes a *Red.* (Ritardando) marking and a *sempre più f* (always more forte) instruction.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff concludes with a fortissimo (*ff*) dynamic marking. The bass staff continues with a series of chords.

SCÈNE VII. — La pleine mer. — Un navire passe emportant Hélène et Pâris enlacés
et chantant.

Le double plus lent (♩ = ♩)

con somma passione

sempre ff

HÉLÈNE

PÂRIS

(au loin) Viens, —

Viens, —

H. vers l'A - sie

P. vers l'A - sie

pp

H. en - chan - te - res - se

P. en - chan - te - res - se

H. Vo - guons sur les flots a - pai -

P. Vo - guons sur les flots a - pai -

H. - sés, Ber -

P. - sés, Ber -

H. - cés par la dou - ble ca - res - se Des zé -

P. - cés par la dou - ble ca - res - se Des zé -

H. *3* - phy - res et des bai - sers!

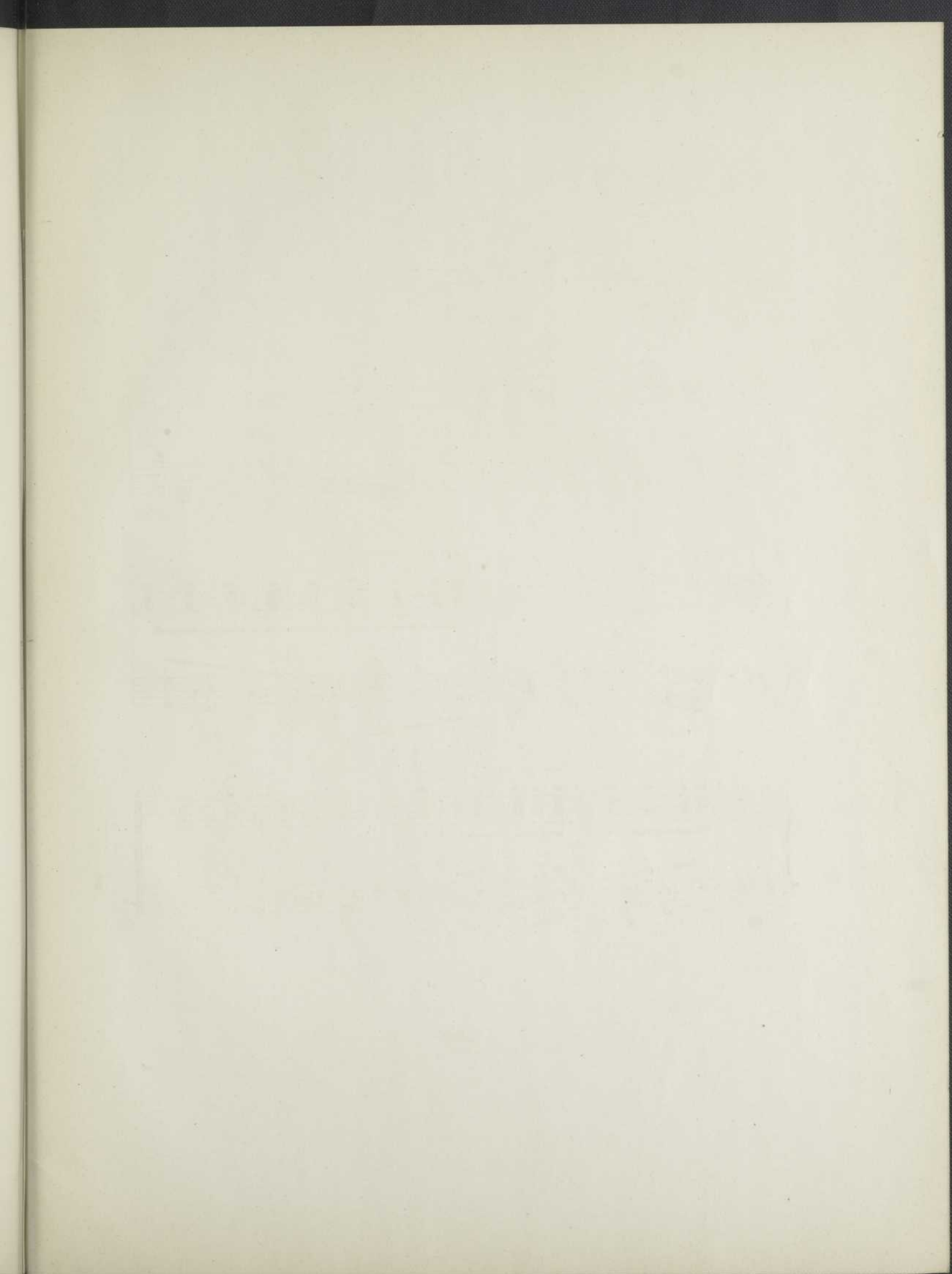
P. *3* - phy - res et des bai - sers!

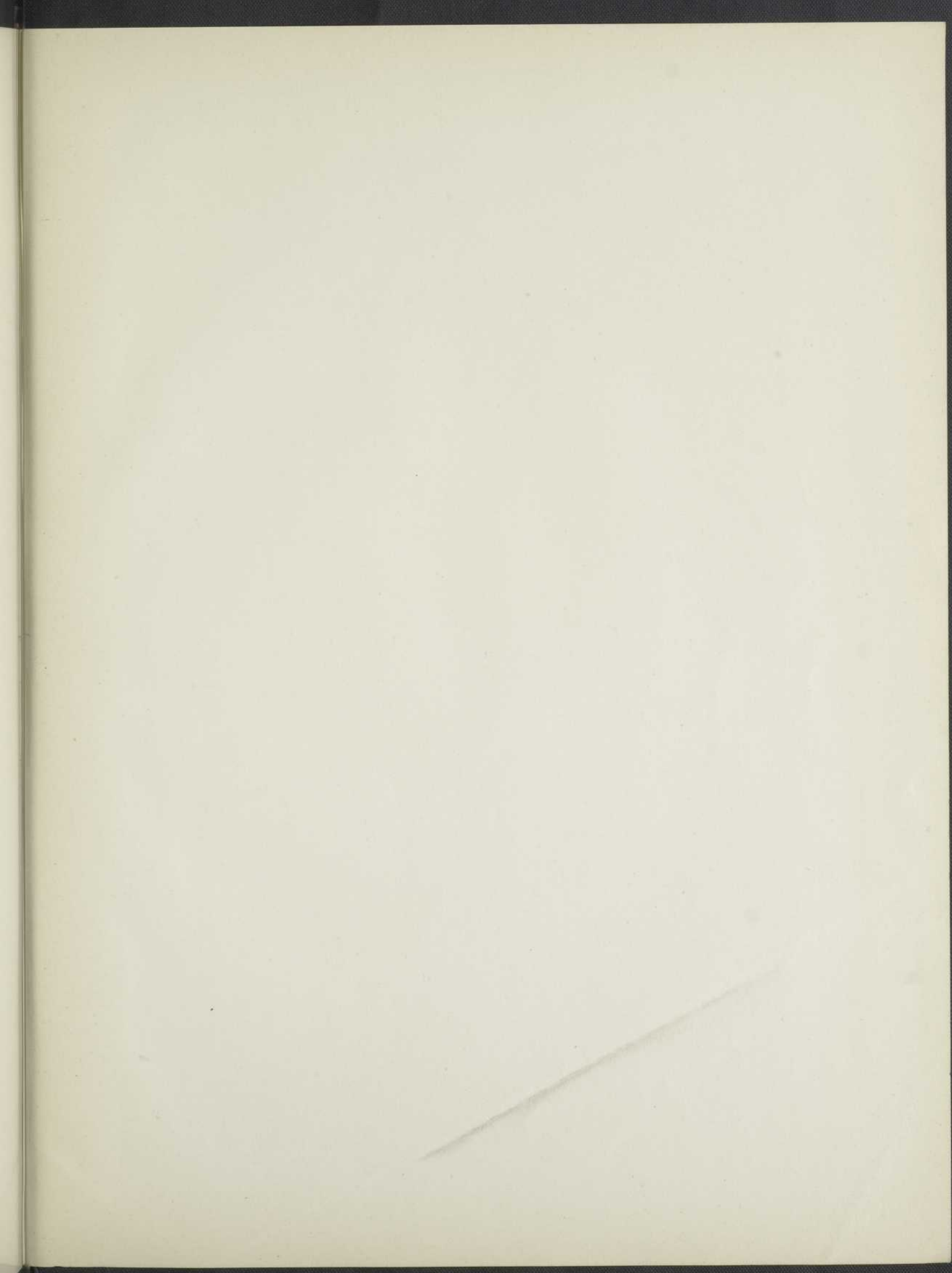
pp *cresc.*

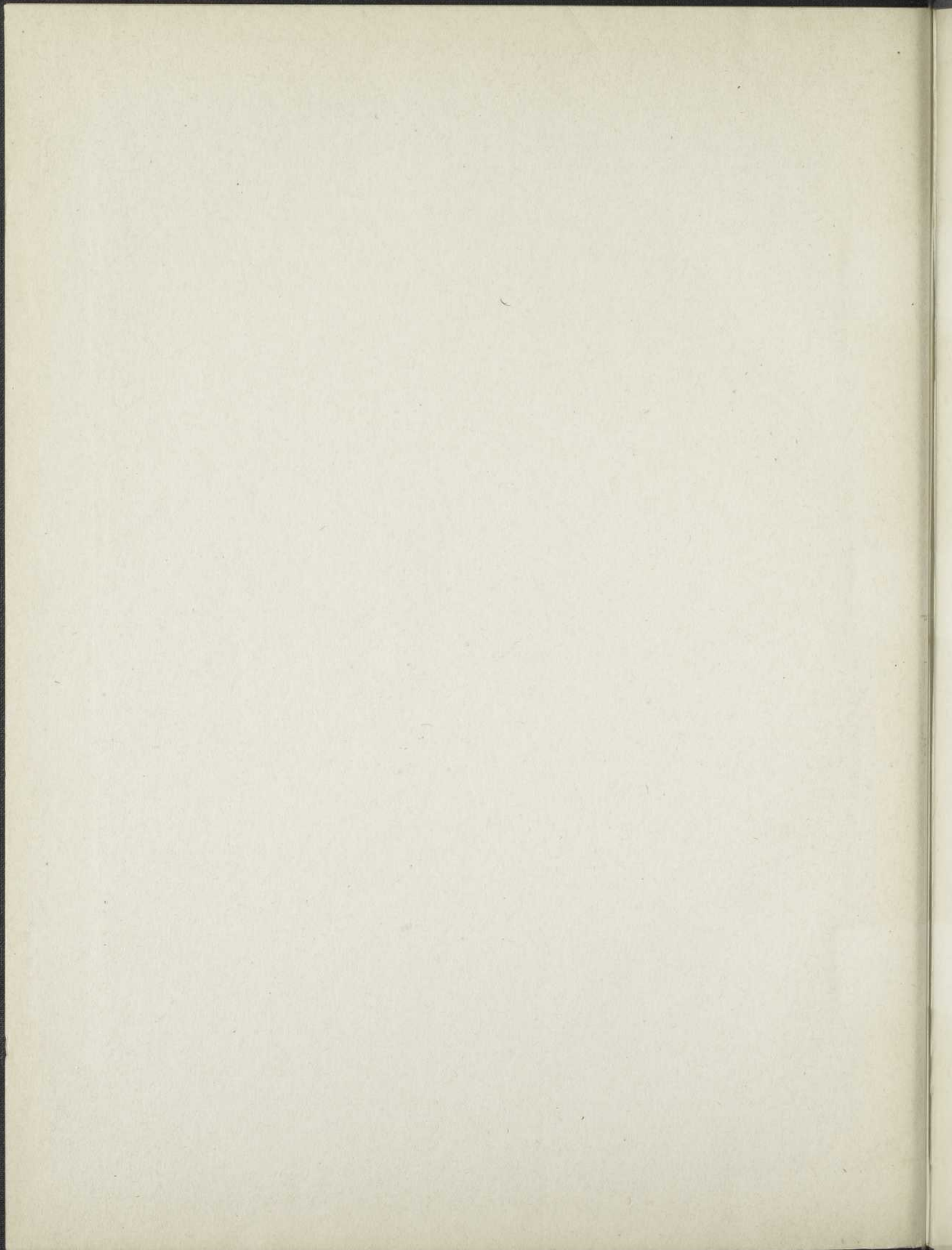
allargando 8 *ff*

8 *3* *3* 1 **FIN**









BAnQ

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