



Phototypie Berthaud, Paris

HÉLÈNE

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

(Février 1904)

DIRECTION DE M. RAOUL GUNSBURG

Chef d'Orchestre :
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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. — NYMPHES. — TROYENS ET TROYENNES.



Pour traiter des représentations, de la location de la partition et des parties d'orchestre, des parties de chœurs, de la mise en scène, etc., s'adresser, à MM. A. DURAND et FILS, éditeurs-propriétaires, pour tous pays, place de la Madeleine, 4, à Paris.

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HÉLÈNE



PIANO

f

Allegro 132 = ♩

ped.

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First system of musical notation. The right hand features a series of chords, each with a fermata. The left hand plays a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The right hand continues with chords and fermatas. The left hand has triplets of eighth notes, with a 'Ped.' marking under the first triplet. The key signature remains three sharps.

Third system of musical notation. The right hand has chords with fermatas and some grace notes. The left hand has triplets and a 'Ped.' marking. The key signature changes to two sharps (F#, C#) at the end of the system.

Fourth system of musical notation. The right hand features chords with fermatas. The left hand has triplets and a 'Ped.' marking. The key signature is two sharps.

Fifth system of musical notation. The right hand has chords with fermatas. The left hand has triplets and a 'Ped.' marking. The key signature is two sharps.

First system of musical notation. The treble clef staff contains a sequence of eighth-note chords with fingering numbers 1 and 3. The bass clef staff contains a sequence of eighth-note chords. A dynamic marking *mf* is present.

Second system of musical notation. The treble clef staff features a complex passage with fingering numbers 1, 3, 4, and 3. The bass clef staff contains a sequence of eighth-note chords with a dynamic marking *mf*.

Third system of musical notation. The treble clef staff contains a sequence of eighth-note chords. The bass clef staff features a sequence of eighth-note chords with a dynamic marking *più f* and a triplet of eighth notes.

Fourth system of musical notation. The treble clef staff contains a sequence of eighth-note chords. The bass clef staff features a sequence of eighth-note chords with a dynamic marking *mf* and a triplet of eighth notes.

Fifth system of musical notation. The treble clef staff contains a sequence of eighth-note chords with a dynamic marking *mf*. The bass clef staff features a sequence of eighth-note chords with a dynamic marking *mf* and a triplet of eighth notes. A dashed line with the number 8 is positioned above and below the system.

Le double plus lent (♩ = ♩)

The first system of music features a grand staff with a treble and bass clef. The right hand (treble clef) begins with a whole rest, followed by a melodic line starting on a half note G4, moving through A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, and ending on B3. The left hand (bass clef) plays a steady eighth-note accompaniment of chords, starting on G2 and moving up stepwise to C4. The dynamic marking *p* is placed above the first note of the right hand, and *pp* is placed above the first chord of the left hand. A dashed line with the number 8 is positioned below the left hand staff.

The second system continues the piece. The right hand (treble clef) has a whole rest, followed by a melodic line starting on a half note G3, moving through F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, and ending on C2. The left hand (bass clef) continues the eighth-note accompaniment of chords, starting on G2 and moving up stepwise to C4. The dynamic marking *pp* is placed above the first note of the right hand. A dashed line with the number 8 is positioned below the left hand staff.

The third system continues the piece. The right hand (treble clef) has a whole rest, followed by a melodic line starting on a half note G2, moving through F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, and ending on C1. The left hand (bass clef) continues the eighth-note accompaniment of chords, starting on G2 and moving up stepwise to C4. A dashed line with the number 8 is positioned below the left hand staff.

Tempo 1° All°

The fourth system marks a change in tempo. The right hand (treble clef) has a whole rest, followed by a melodic line starting on a half note G4, moving through A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, and ending on B3. The left hand (bass clef) plays a steady eighth-note accompaniment of chords, starting on G2 and moving up stepwise to C4. The dynamic marking *f* is placed above the first note of the right hand.

The fifth system continues the piece. The right hand (treble clef) has a whole rest, followed by a melodic line starting on a half note G3, moving through F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, and ending on C2. The left hand (bass clef) continues the eighth-note accompaniment of chords, starting on G2 and moving up stepwise to C4. The dynamic marking *red.* is placed below the first note of the left hand.

First system of musical notation. The treble clef staff contains a series of chords, with a *rit.* marking below it. The bass clef staff contains a melodic line with eighth and sixteenth notes. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff contains chords, with a *ff* marking below it. The bass clef staff contains a melodic line with eighth notes. The key signature changes to two flats (Bb, Eb).

Third system of musical notation. The treble clef staff contains chords, with a *rit.* marking below it. The bass clef staff contains a melodic line with eighth notes. The key signature is two flats (Bb, Eb).

Fourth system of musical notation. The treble clef staff contains chords, with a *rit.* marking below it. The bass clef staff contains a melodic line with eighth notes. The key signature is three sharps (F#, C#, G#).

Fifth system of musical notation. The treble clef staff contains chords. The bass clef staff contains a melodic line with eighth notes, with a *sempre ff* marking below it. The key signature is three sharps (F#, C#, G#).

8

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The system includes a dashed line above the treble staff with the number '8' indicating a measure rest.

8--

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of three sharps. The system includes a dashed line above the treble staff with the number '8--' indicating a measure rest.

8

Third system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The system includes a dashed line above the treble staff with the number '8' indicating a measure rest.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The system includes a dashed line above the treble staff with the number '8' indicating a measure rest.

Final system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The system includes a dashed line above the treble staff with the number '8' indicating a measure rest. The system concludes with a double bar line and a key signature change to three sharps and a flat (F#, C#, G#, Db) with a time signature of 8/8.

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)

And.

f


Gloire _____ au fils _____ de Pri-

Gloire _____ au fils _____ de Pri - am,



-am, gloire au hé-ros char.

gloire au hé-ros char-mant!

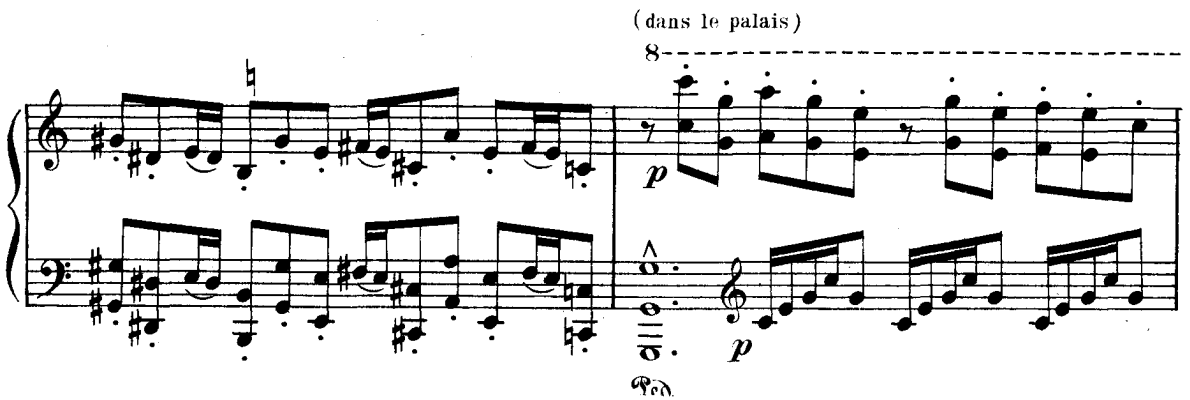


-mant!



(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.

Gloire _____ à la no - ble rei - - - - ne, Hé -

-las !

-las !

8-----

P.  *lène Au bras blanc!* *f* Gloire à la noble reine, Hé -
f Gloire à la noble reine, Hé -

8

P.  *lène Au bras blanc!* *f* *3 4 3 2* *1 3*

Orchestre

La Scène change.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. It begins with a fortissimo (*ff*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. Fingerings are indicated with numbers 1, 1, 2 in the bass staff and 5, 4, 7 in the treble staff. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The second system continues the musical score with two staves. The upper staff maintains the treble clef and key signature, with a fortissimo (*ff*) dynamic in the first measure that changes to a forte (*f*) dynamic in the second measure. The lower staff remains in bass clef with a piano (*p*) dynamic. Fingerings 1, 1, 2 are shown in the bass staff. The rhythmic and harmonic structure continues from the first system.

The third system of the musical score consists of two staves. Both the upper and lower staves are marked with a forte (*f*) dynamic. The upper staff is in treble clef and the lower staff is in bass clef, both in the key of F# major and 3/4 time. The music continues with the established rhythmic and harmonic patterns.

The fourth system of the musical score consists of two staves. The upper staff is marked with a forte (*f*) dynamic, while the lower staff is marked with a piano (*p*) dynamic. The system concludes with the instruction *poco a poco di-* in the lower staff, indicating a gradual change in dynamics or mood. The upper staff has a *poco a poco* marking above it. The music ends with a fermata in the upper staff.

mi - - - nu - - - en - - - do - - -

This system contains the first two measures of a musical score. The treble clef staff features a melodic line with a dynamic marking *y* and a fermata over the first measure. The bass clef staff provides a rhythmic accompaniment. The lyrics "mi - - - nu - - - en - - - do - - -" are written below the notes.

This system contains the next two measures of the musical score, continuing the melodic and accompaniment lines from the previous system.

(♩ = ♩.)

p

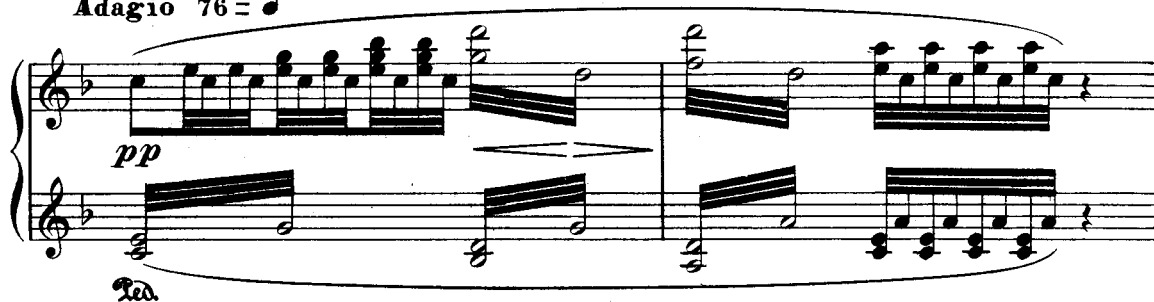

This system contains the next two measures. The first measure has a dynamic marking *p*. The second measure includes a tempo or performance instruction: (♩ = ♩.).

This system contains the next two measures, primarily consisting of sustained chords in both the treble and bass clefs.

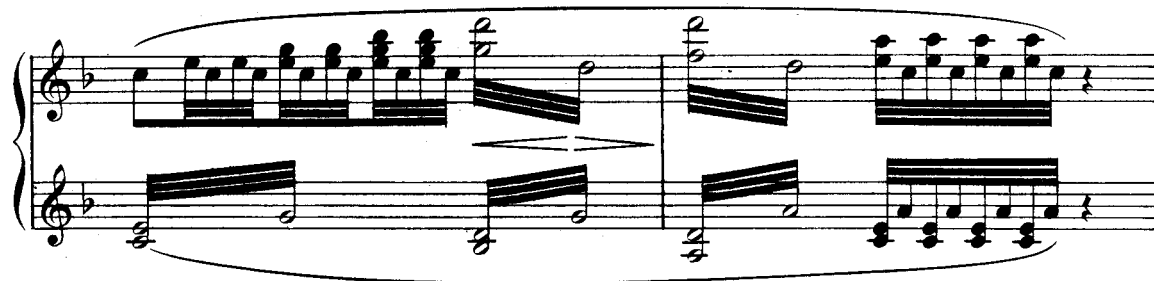
p

This system contains the final two measures of the page, featuring sustained chords with a dynamic marking *p*.

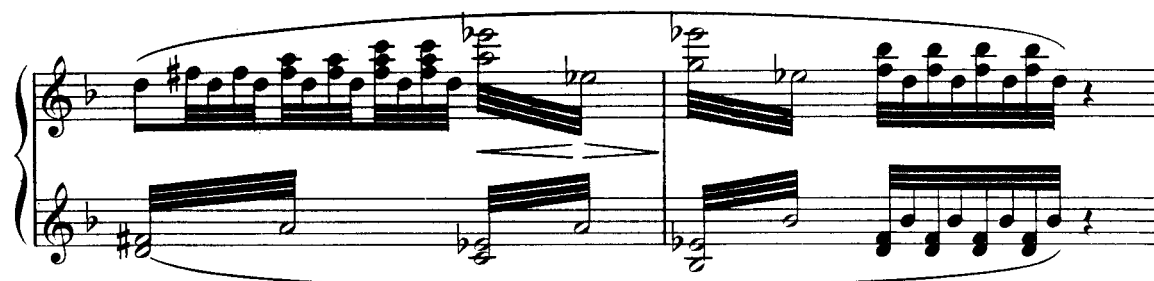
SCÈNE II. — Le sommet d'une falaise. — Au fond, la mer. — Jour naissant.

Adagio 76 = 

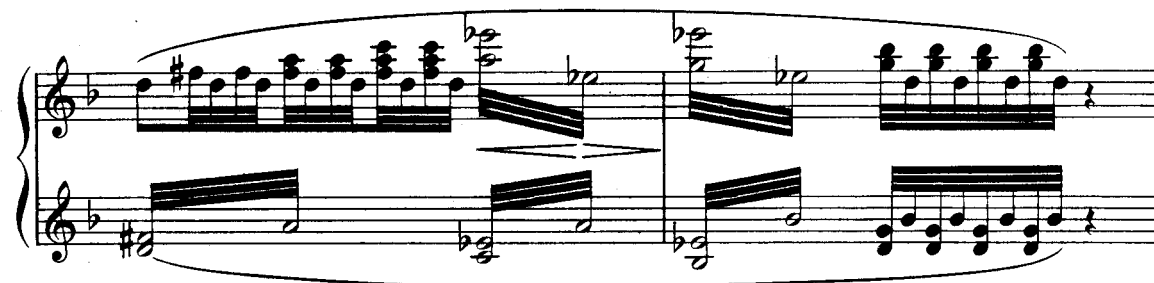
First system of piano music. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand plays a more rhythmic accompaniment. The dynamic marking *pp* is present. A *rit.* marking is located below the first measure of the left hand.



Second system of piano music, continuing the texture from the first system.



Third system of piano music, continuing the texture from the first system.



Fourth system of piano music, continuing the texture from the first system.



Fifth system of piano music. The right hand has dynamic markings *p*, *mf*, and *p* across the measures. The left hand has a dynamic marking *mf* in the second measure.

pp

pp

This system contains two staves of music. The upper staff features a complex, rapid melodic line with many beamed notes and some accidentals. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *pp* (pianissimo) is present in both staves.

pp sempre

marcato

This system continues the piece. The upper staff has a melodic line with some rests and a final note. The lower staff has a more active accompaniment. The dynamic marking *pp sempre* (pianissimo sempre) is in the upper staff, and *marcato* is in the lower staff.

This system shows two staves of music. The upper staff has a melodic line with some rests and a final note. The lower staff has a more active accompaniment. The dynamic marking *pp sempre* is in the upper staff, and *marcato* is in the lower staff.

cresc.

This system shows two staves of music. The upper staff has a melodic line with some rests and a final note. The lower staff has a more active accompaniment. The dynamic marking *cresc.* (crescendo) is in the upper staff.

Allegro (♩ = ♩)

f

This system shows two staves of music. The upper staff has a melodic line with some rests and a final note. The lower staff has a more active accompaniment. The dynamic marking *f* (forte) is in the upper staff. The tempo marking *Allegro* (♩ = ♩) is in the upper staff.

sf

Hélène arrive, brisée de fatigue, se trainant à

ff

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

dim..

p *pp*

Ad lib.
HÉLÈNE *p*

Où fuir pour é-chap-per à l'A-mour?

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.

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

fp

H.

se sont lassés... Je suc-com - be...

Poco rit. Un peu plus lent

pp

Poco a poco string. - - - - - al Tempo 1^o
 HÉLÈNE *cresc.*

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

Poco a poco string. - - - - - al Tempo 1^o

H. vains se_cours!

H. A tra - vers la fo - rêt, tu

H. cours, Bê - - te sau - vage, ain - -

H. -si par la dou - - leur chas - -

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

H. toi le trait qui t'a bles -

H. - sé - - e!

ff *sf* *sf*

Red.

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

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

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

a Tempo *Le double plus lent*

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

H. **Allegro**
nuit... *f* plutôt _____ que de mon cœur

Allegro
f

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

H. - queur!

ff

dim.

p

Andantino 84 =

f *p* *pp*

HÉLÈNE *dolce*

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

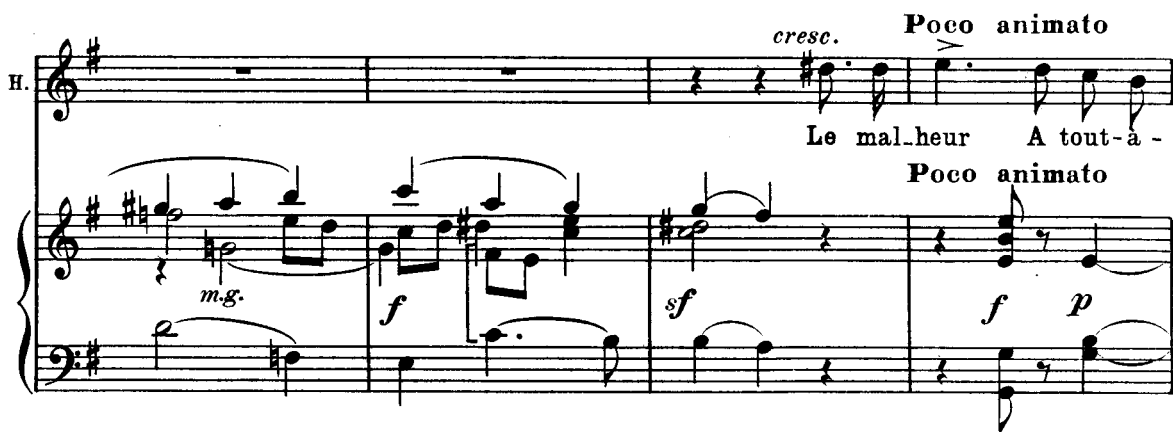
pp

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

H. *Tempo 1^o (Andantino)*

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

Tempo 1^o (Andantino)

H. *cresc.*

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

pp *3*

H. *pp sempre*

- té. « Viens! —

cresc. *f* *ppp*

H.

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

H. *sempre pp*

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

H. *sempre pp*

- las! _____ Pâle _____

sempre ppp

Ped.

H. *sempre pp*

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

H. *sempre pp*

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!

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*

p

H. *Ad lib.* *a Tempo*
fait monter la rou - geur!

a Tempo molto cresc.

H. *ff*
Toi qui fus mon or -

f

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

mf

H. *te!* Et que le cour -

p molto cresc. f

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

p f

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

f ff

Tempo 1^o

p

H. *p*

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

H. *Andante* 76 =  *p*

L'oubli!..

Andante

p *pp*

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 -

f *dim.*

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

p *cresc.* *f*

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

p *fp*

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

p *f* *p*

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

f

H. *pè - - - re...*

ff *Ped.*

rf *dim.*

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

p *sempre p*

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

appassionato

p *sempre p*

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

p *pp*

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

p *pp*

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

sf *pp*

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

cresc. *f* *ff*

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

sf *p*
 Red.

Fol - - le! qui

v. veut Résister à Cy-pris! Fol - - le,

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

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

rapido

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

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 toujours le nom d'Hé - lè - ne.

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

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

VÉNUS *f*

Non! — Tu m'obéi - ras! J'ai pro -

H. - rer...

V. - mis ta beau - té pour

p

Red.

V. prix de ma vic - toi - re;

dolce

V. Cède à Pâ - ris... tu l'ai - me - ras! Tu

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

HÉLÈNE *f*
Non!

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

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!...

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

Un peu retenu

v. Ah! par ce mot — la for — ce dé-fail-lan — te

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

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

v. — tu — qui le dit: c'est la peur!

Tempo 1°

CHOEUR

Sopranos

LES NYMPHES

Contraltos

dolce

Sur les ro - ses, Tu re -

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 -

tr

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 ro-chers déserts, le Pri-a - mi - de, Gui-dé 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 -

rire en - i - vre les Dieux mè -

rire en - i - vre les Dieux mè -

- me! Par toi l'on

- me! Par toi l'on

1 2 5 1 3 5

And.

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

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

1 2 4 3 5

meurt, _____

meurt, _____

The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal support.

Sour - ce des pleurs a - mers _____ et

Sour - ce des pleurs a - mers _____ et

sf

sf

The piano accompaniment continues with the eighth-note pattern, featuring some triplets and a *sf* dynamic marking in the right hand.

dim. *p*

sour - ce du bon - heur!

dim. *p*

sour - ce du bon - heur!

The piano accompaniment features a *dim.* dynamic marking and a *p* dynamic marking, with first and second endings indicated by numbers 1 and 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. *-bis la vo - lon - té cru - el - - le Des a -*

This system contains a vocal line (labeled 'v.') and piano accompaniment. The vocal line has the lyrics: *-bis la vo - lon - té cru - el - - le Des a -*. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic fragments.

CHŒUR

-mours.

Sopranos *f* *3*
Dé - - es - - se, ton sou -

Contraltos *f* *3*
Dé - - es - - se, ton sou -

cresc. *f* *6*

This system is for a choir (labeled 'CHŒUR'). It includes vocal parts for Sopranos and Contraltos, and piano accompaniment. The lyrics are: *-mours. Dé - - es - - se, ton sou -*. The vocal parts are marked with *f* and a triplet symbol *3*. The piano accompaniment features a *cresc.* marking and a sixteenth-note figure in the bass line marked with a '6'.

3 *3* *3* *3*
-rire en - i - vre les Dieux mè - -

3 *3* *3* *3*
-rire en - i - vre les Dieux mè - -

This system continues the choir part with two vocal staves and piano accompaniment. The lyrics are: *-rire en - i - vre les Dieux mè - -*. The vocal lines feature triplet markings (*3*) above the notes. The piano accompaniment consists of two staves with a steady melodic line in the right hand and a supporting line in the left hand.

-me! Par toi l'on
 -me! Par toi l'on

The piano accompaniment features a melodic line in the right hand with a sixteenth-note triplet (marked '6') and a descending eighth-note scale. The left hand provides a simple harmonic accompaniment.

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

The piano accompaniment continues with a melodic line in the right hand, including a triplet (marked '3') and a descending eighth-note scale. The left hand maintains the harmonic accompaniment.

meurt,
 meurt,

The piano accompaniment features a melodic line in the right hand with a long note and a descending eighth-note scale. The left hand provides a harmonic accompaniment.

Sour - - - ce des pleurs a - - -

Sour - - - ce des pleurs a - - -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment.

- mers et sour - ce du bon -

- mers et sour - ce du bon -

dim molto.

dim molto.

dim molto.

sf

The second system continues the vocal and piano parts. It includes dynamic markings such as *dim molto.* and *sf*. The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand. The system concludes with a double bar line.

VÉNUS

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

- heur!

- heur!

p

p

p

The third system begins with the character name 'VÉNUS' in all caps. The vocal lines start with the lyrics 'Su - bis la vo - lon - té cru - el - le Des a -' followed by '- heur!' on a long note. The piano accompaniment is marked *p* and features a rhythmic pattern of eighth notes. The system ends with a double bar line.

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 -

led.

v. *dolce.*
 Ah!

- po - ses, Volup - té! Par tes

- po - ses, Volup - té! Par tes

v.

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

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

cresc. *dim.* Ah!

cresc. *dim.*

v.

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

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

pp *pp*

tr *tr*

v.

Ah! - té! Tu dé - sar - mes Par tes

- té! Tu dé - sar - mes Par tes

tr *tr*

sempre più pp *sempre più pp*

pp

char - - - mes, La beau -

char - - - mes, La beau -

sempre pp

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are "char - - - mes, La beau -" on the first line and "char - - - mes, La beau -" on the second line. The piano accompaniment is in the bottom two staves, with a treble clef and a bass clef. It features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The dynamic marking *sempre pp* is placed in the piano part.

- té!

- té!

And.

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics "- té!" on both the top and second staves. The piano accompaniment continues with a similar melodic and harmonic structure. The dynamic marking *And.* is placed in the piano part.

La vision disparaît avec Vénus, les Nymphes et

Detailed description: This system contains the fifth system of the musical score. It features only the piano accompaniment in the bottom two staves. The lyrics "La vision disparaît avec Vénus, les Nymphes et" are positioned above the piano part. The piano part continues with a similar melodic and harmonic structure.

les Amours. *Poco rit.*

Detailed description: This system contains the sixth system of the musical score. It features only the piano accompaniment in the bottom two staves. The lyrics "les Amours." are positioned above the piano part. The dynamic marking *Poco rit.* is placed in the piano part.

SCÈNE IV

HÉLÈNE *a Tempo*

C'est sa voix !

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

(de même) *ad lib.* Hé - lè - ne!

a Tempo

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 - nait! Je te vois!

sf *dim.* *cresc.*

P. Pour - quoi, loin de mon

f *ff* *dim.* *p*

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

P.

à mon a - mour ra - vie, Es - pères -

P.

tu d'E - ros é - vi - ter les tour -

HÉLÈNE

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

Tais -

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

f *p*

H. *f*
Im.pru.

P. *A tra - hi ta pen - sé - - e...*

f *p*

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

cresc. *f*

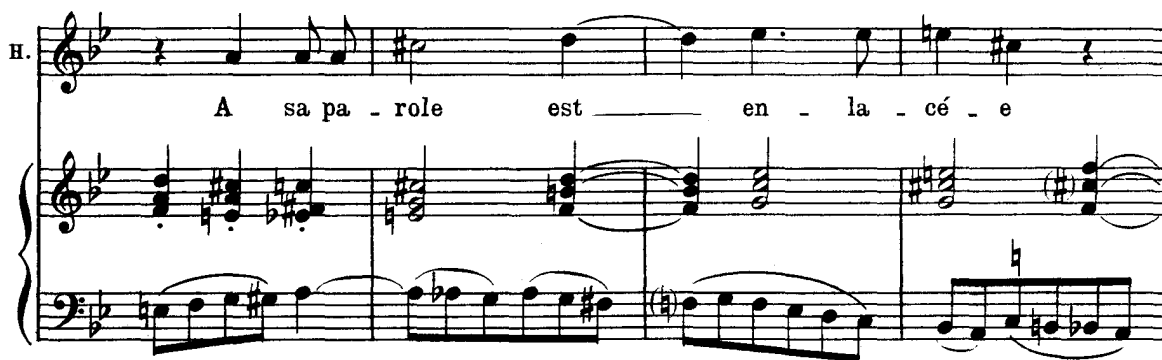
H. 

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.

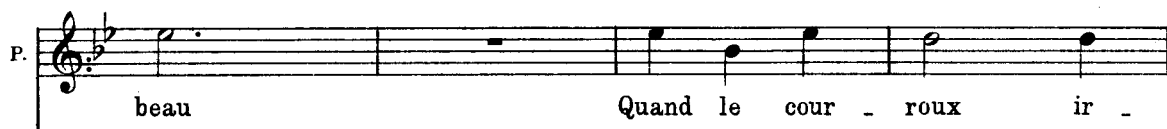
sf

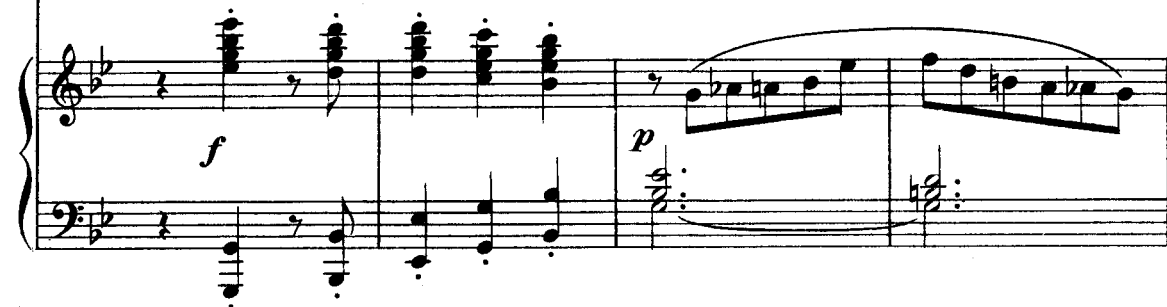
H.  vigne à l'or_meau!

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

m.d. *p*

m.g.

dim.

P. *A - pai - se -*

P. *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. s.

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

sempre pp

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

P. *pp*

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

P. *sempre pp*

- ses, de tes mains ché - ri - - - es;

P. *très doux*

De ce jour je t'ai - mai....

P. *Rit.*

Rit. Δ cresc.

molto espress. Andante 84 = ♩

P. Na - guère a - vant de

Andante

mf *dim.* *pp*

P. voir Ta - beau - té, j'i - gno - rais 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 allegroHÉLÈNE *f*

Au no - - - - ble Mé - né -

Molto allegro
p

H. - las, Hé - lè - - - - ne Gar - de sa

(♩ = ♩)

H. foi!

cresc. *f*

H. Je suis fil - le des Dieux et

H. *re - - ne! Pà - ris, fuis -*

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

fp

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

P. *- veil - - - le!*

dim.

(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

pp

P.

vi - - - e?

pp

P.

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

sf

(♩ = ♩)

P. *tri* - - - - - e, Ses

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

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

P. - sons!.. L'é - clatant pa -

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

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

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

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

p

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 - præ - 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-

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 -

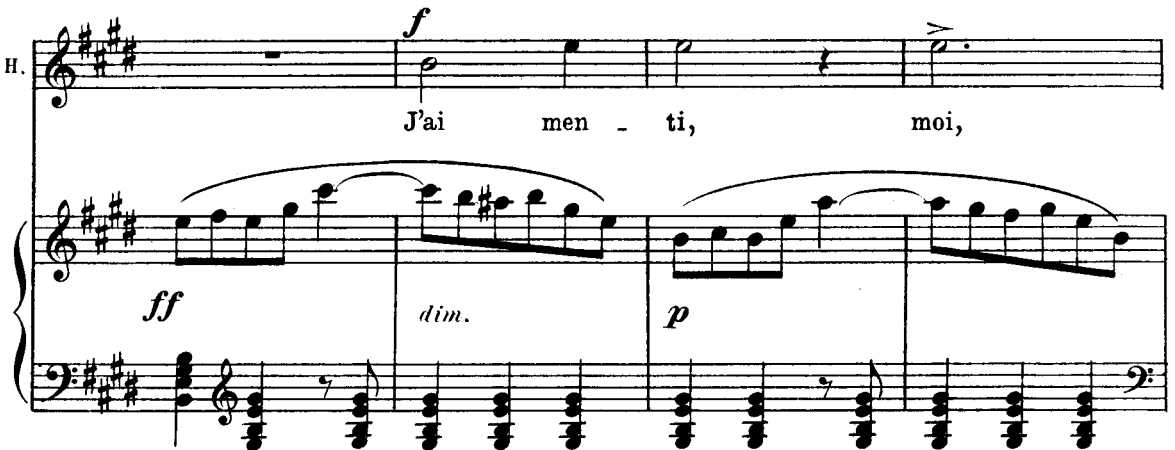
H. - ver! Dé - esse im - pla - ca - ble, tu

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 = ♩ .

H.

Presto non troppo

cresc. molto. **ff**

PÂRIS **ff**

Dieux! *dim.*

P.

vo - tre vie im - mor - tel - - - -

mf

P.

- le Dans sa splen - deur é - ga - le - t - el - le

P. **Poco a**

Cet ins - tant ra - di - eux!

dim. **Poco a** *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*

Red.

Maestoso 116 =

pp

HÉLÈNE *f*

Vers toi je crie, — O mon Père, pi -

H. - tié! 8---, Je n'ai plus de re-cours Qu'en ton pou -

f *pp*

H. - voir, O Zeus! 8---, vers ta

String.

f *pp*

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

Più mosso

H. 

Più mosso Sau - - ve - - moi des a -

f *f* *p*

H. 

- mours, ——— Maî - tre des Dieux,

f *f* *p*

H. 

vois ma mi - sè - - re!

f

H. 

ad lib. ff 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 the piano score. The right hand (treble clef) contains a melodic line with a slur over the first five measures. The left hand (bass clef) features a steady accompaniment of chords, each marked with a fermata. The dynamic marking *p* is present in the first measure.

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

Third system of the piano score, showing further development of the melodic and accompanimental parts.

Fourth system of the piano score. The dynamic marking *mf* is introduced in the second measure of the right hand.

Fifth system of the piano score. The right hand begins with a *cresc.* (crescendo) marking and features a more complex, rhythmic melodic pattern. The left hand accompaniment continues with chords and fermatas.

First system of a piano score. The right hand (treble clef) features a complex, arpeggiated texture with many notes, while the left hand (bass clef) plays a simpler accompaniment of chords and single notes. The system is marked with a forte *f* dynamic at the beginning and a *dim.* (diminuendo) marking in the second measure. A slur covers the entire system.

Second system of the piano score. The right hand continues with its complex texture. The left hand accompaniment shows a dynamic shift from *p* (piano) to *f* (forte) across the system. A slur covers the entire system.

Third system of the piano score. The right hand has a more melodic line. The left hand accompaniment is marked with *cresc.* (crescendo) and *f dim.* (forte then diminuendo). A slur covers the entire system.

Fourth system of the piano score. The right hand continues with a melodic line. The left hand accompaniment is marked with *f* (forte). A slur covers the entire system. A dashed line with an '8' below it indicates an octave shift for the left hand.

Fifth system of the piano score. The right hand has a melodic line. The left hand accompaniment is marked with *cresc.* and *fff* (fortissimo). A slur covers the entire system. A dashed line with an '8' below it indicates an octave shift for the left hand.

LargementPALLAS (à Hélène)
ad lib.

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

pp

ad lib. *

a Tempo moderato 92 =

a Tempo moderato

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

pp sempre

a Tempo moderato

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

a Tempo moderato

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

mf *ppp*

P.

père, Si le fils de Priam renonce à ses pro-

P.

- jets, Sa vie encore peut être détournée

P.

De sa cruelle destinée.

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

P.

Moderato**PALLAS (à Pâris)**

Une lueur rougeâtre paraît dans l'éloi-

Re - gar - de donc! _____

Moderato

pp *pp*

ppp *p*

gnement, grandit et montre Troie en flammes.

P.

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 -*

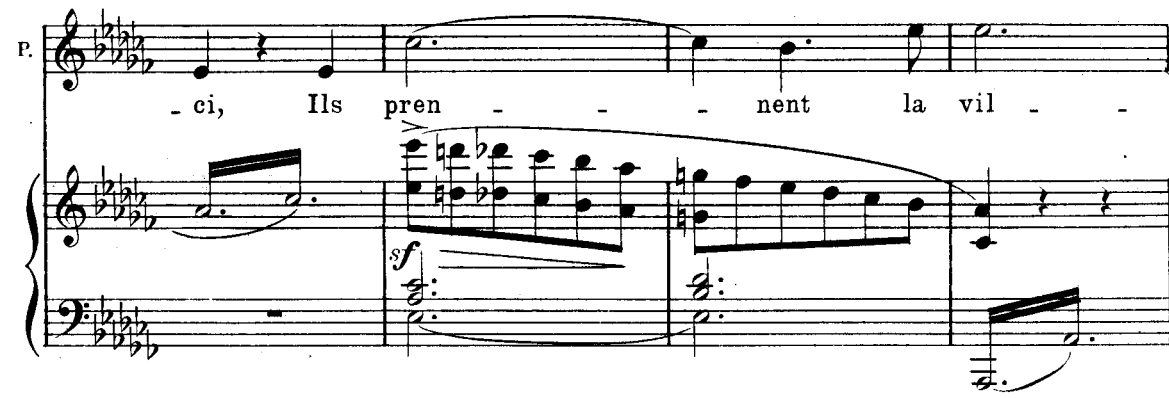
P.  *- moi Par ton af - front san - glant,*

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

P.  -seaux cou - vri - ront la plai - - -

P.  - ne Des mers. *mf*

P.  A - près dix ans de lut - tes sans mer. *p*

P.  - ci, Ils pren - - - nent la vil - - - *sf*

P. *f*

- le. *f* Voi - ci, Dé - vo -

8

mf *p* *pp*

P. *p*

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

8

P. *f*

- di - - e; Et voi - ci le car -

8

f *p*

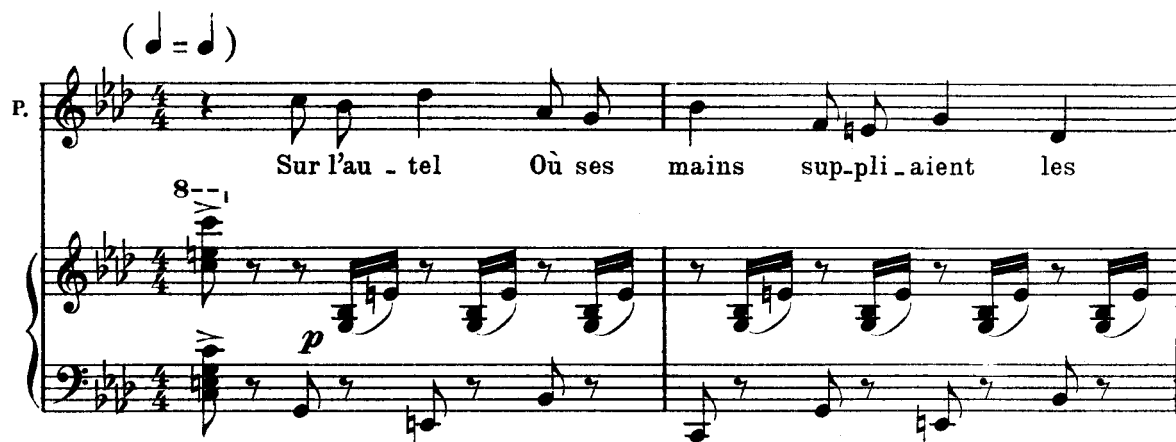
ped.

P. *f*

- 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

Sopr. et Contr.

f

Ah!

Ténors

f

Ah!

Basses

f

Ah!

CHŒUR (derrière la scène)

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

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

P. *ff* - queur.

CHOEUR *ff* Ah!

ff Ah!

ff Ah!

ff *p*

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

P. *pp*

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

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.* *Red.*

Allegro 138 = 
PÂRIS

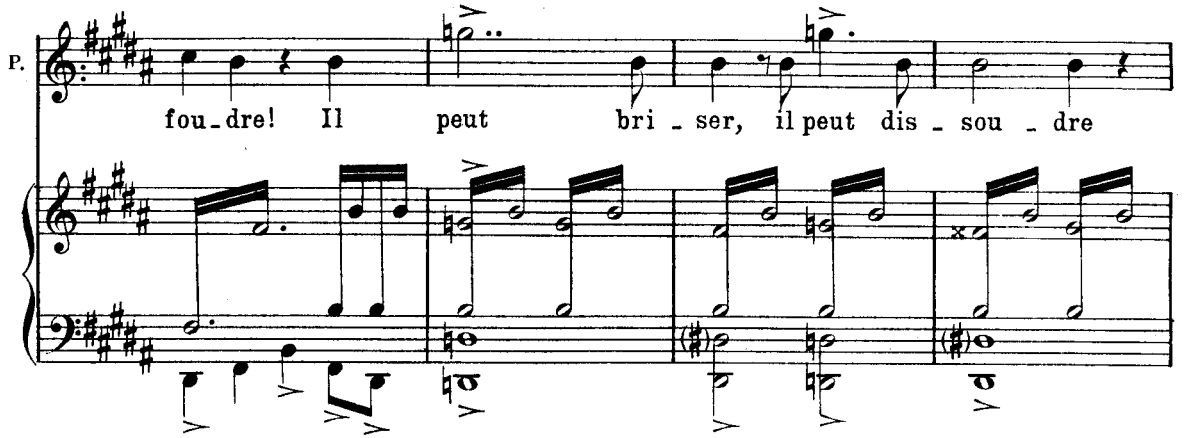
f

Ah! Zeus peut allumer 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-

mf

Red



P. -cher de mon à-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 - ris - se ma pa - trie et mon père Et les

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



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



P.
- meil!

Rit.

dim.

p




PALLAS

Modéré

pp

p

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

Red.

P. Pallas disparaît.
mort!

f *dim.* *pp*

SCÈNE VI.. Le jour revient progressivement.

Adagio 52 = 

p

pp

red.

p cantabile

3 *3* *3* *3*

p

4/4
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 -

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. *All^o mod^{to} (♩ = ♩)*
Al^o mod^{to}
vei - nes Vien.ne gla_cer l'a - mour au_da_ci_eux

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

H. *ff*

Dieux? Eh

f

And.

H. *A tempo* (Allegro mod^{to}) 126 =

bien! j'é - ga - le - rai ton cri - - -

A tempo

ff

And.

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

p

cresc.

f

H. *Più moderato* 104 =

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

ff

And.

H.

- 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 -

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 - pé - 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

PÂRIS *dolce*

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

p

sempre dolce e grazioso

- toi - - - re! Il te faut sous le

mf *p*

2 1 2
4 3

P.

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

HÉLÈNE *amoroso*

Eros a pris tes traits, Tes yeux, ta voix;

P. *cue!*

par tes attraits Il m'a vaincue et non par sa

H.

seule puissance, O Paris!

H.

sf

Mon orgueil se meurt en ta présence.

H.

dim. *ad lib.* Elle tombe dans ses bras

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-rait - - ta

pp

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. *moil J'oubli - e L'au - gus - te de - voir quimeli - e, Bravant*

espressivo marcato

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

H. *suivre au de - là des mers!*

p

H. *Mon âme en la tien - ne est ra -*

f

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

Red.

H. *-traine 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 =  *f*
PÂRIS



Poco più mosso (Andante) *Ah!*
dim.

P. — pour l'a - mour la vie est

P. brè - ve;

cresc.

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

fp

H.

-mer.
PÀRIS

Ne nous é - veil - lons pas du

The first system of the musical score consists of three staves. The top staff is a vocal line for a soprano (H.), which is mostly blank. The middle staff is a vocal line for a tenor (P.), containing the lyrics "Ne nous é - veil - lons pas du". The bottom staff is a piano accompaniment (P.) with treble and bass clefs, featuring a melody with slurs and dynamic markings like *f*.

H.

Ah!

P.

ré - ve,

sf *dim.*

The second system of the musical score consists of three staves. The top staff is a vocal line for a soprano (H.) with the exclamation "Ah!". The middle staff is a vocal line for a tenor (P.) with the lyrics "ré - ve,". The bottom staff is a piano accompaniment (P.) with treble and bass clefs, featuring a melody with slurs and dynamic markings like *sf* and *dim.*

H.

pour l'a - mour la vie est brè - ve;

P.

Ah! pour l'a - mour la vie est

p *passionato*

The third system of the musical score consists of three staves. The top staff is a vocal line for a soprano (H.) with the lyrics "pour l'a - mour la vie est brè - ve;". The middle staff is a vocal line for a tenor (P.) with the lyrics "Ah! pour l'a - mour la vie est". The bottom staff is a piano accompaniment (P.) with treble and bass clefs, featuring a melody with slurs and dynamic markings like *p* and *passionato*.

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

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

f
Ped.

H. Nenouséveil_lons pas du rê - ve,

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

string.

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.*

H. *ad lib.*
ne vi - vons que pour ai -

P. *ad lib.*
ne vi - vons que pour ai -

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

H. - mer!

P. - mer!

Presto

f

red.

The first system of music consists of two staves. The treble staff begins with a series of chords and single notes, including a half note chord with a slur above it. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff features a half note chord with a slur, followed by several chords and notes. The bass staff continues with a steady accompaniment of chords and notes.

The third system shows more complex rhythmic patterns. The treble staff has several chords with accents (>) above them. The bass staff continues with a consistent accompaniment.

The fourth system includes the instruction *sempre f* in the middle of the bass staff. The treble staff has chords with accents (>) above them. The bass staff has a more active accompaniment with notes and chords.

The fifth system concludes the page. The treble staff has chords with accents (>) above them. The bass staff has a final accompaniment of notes and chords.

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

First system of a piano score. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a rhythmic pattern. A *dim.* (diminuendo) marking is present in the second measure.

Second system of a piano score. The right hand plays chords, and the left hand plays a rhythmic pattern. A *p* (piano) marking is present in the second measure.

Third system of a piano score. The right hand plays chords, and the left hand plays a rhythmic pattern. A *cresc.* (crescendo) marking is present in the second measure.

Fourth system of a piano score. The right hand plays chords, and the left hand plays a rhythmic pattern. A *f* (forte) marking is present in the second measure. The tempo marking $(\text{♩} = \text{♩})$ plus animé qu'à la Scène IV. is present above the staff.

Fifth system of a piano score. The right hand plays chords, and the left hand plays a rhythmic pattern. The system concludes with a double bar line and a fermata over the final chord.

First system of musical notation. The treble clef staff contains a melodic line with a trill (tr) over a dotted quarter note, followed by a quarter note, and then a half note. The bass clef staff contains a rhythmic accompaniment of eighth notes, with a trill (tr) over a dotted quarter note. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues the melodic line with a trill (tr) over a dotted quarter note, followed by a quarter note, and then a half note. The bass clef staff continues the rhythmic accompaniment of eighth notes, with a trill (tr) over a dotted quarter note. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff contains a melodic line with a trill (tr) over a dotted quarter note, followed by a quarter note, and then a half note. The bass clef staff contains a rhythmic accompaniment of eighth notes, with a trill (tr) over a dotted quarter note. The key signature has two sharps (F# and C#).

Fourth system of musical notation. The treble clef staff contains a melodic line with a trill (tr) over a dotted quarter note, followed by a quarter note, and then a half note. The bass clef staff contains a rhythmic accompaniment of eighth notes, with a trill (tr) over a dotted quarter note. The key signature has two sharps (F# and C#).

Fifth system of musical notation. The treble clef staff contains a melodic line with a trill (tr) over a dotted quarter note, followed by a quarter note, and then a half note. The bass clef staff contains a rhythmic accompaniment of eighth notes, with a trill (tr) over a dotted quarter note. The key signature has two sharps (F# and C#). The tempo marking *appassionato* is written above the staff, and the dynamic marking *sempre f* is written below the staff.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a sharp sign at the end. The bass clef staff contains a bass line with a slur over the first two measures and a forte dynamic marking (*sf*) in the third measure.

Second system of musical notation. The treble clef staff begins with a ritardando marking (*rit.*) and contains a melodic line with slurs. The bass clef staff contains a bass line with a diminuendo marking (*dim.*) and a repeat sign. The system concludes with a double bar line and a measure rest marked with a large '8'.

(♩ = ♩) **Allegro non troppo**

Third system of musical notation. The treble clef staff starts with a piano dynamic marking (*p*) and contains a melodic line with a slur. The bass clef staff contains a bass line with a slur and a leggiero marking (*legg.*). The system ends with a double bar line and a measure rest marked with a large '8'.

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the bass line with a slur. The system ends with a double bar line and a measure rest marked with a large '8'.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a final flourish. The bass clef staff contains a bass line with a slur and a final flourish. The system ends with a double bar line and a measure rest marked with a large '8'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The bass line includes two instances of the marking *red.* (ritardando).

Second system of musical notation, continuing the piece. The bass line begins with the marking *red.* (ritardando).

Third system of musical notation, continuing the piece.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The bass line includes the marking *mf* (mezzo-forte) and *p* (piano). A first ending bracket labeled "8" spans the final measure of the system.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The bass line includes the marking *sf* (sforzando) and *p* (piano). The tempo marking *appassionato* is present. A first ending bracket labeled "8" spans the final measure of the system.

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and a slur over the first two measures. The bass clef staff begins with a piano (*p*) dynamic and a slur over the first two measures. The key signature has two flats.

Second system of musical notation. The treble clef staff begins with a mezzo-forte (*m.f.*) dynamic and a slur over the first two measures. The bass clef staff begins with a mezzo-forte (*m.f.*) dynamic and a slur over the first two measures. The key signature changes to one flat.

Third system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a slur over the first two measures. The bass clef staff begins with a piano (*p*) dynamic and a slur over the first two measures. The key signature changes to two sharps.

Fourth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a slur over the first two measures. The bass clef staff begins with a piano (*p*) dynamic and a slur over the first two measures. The key signature changes to one sharp. The instruction *poco a poco piu animato* is written across the system.

Fifth system of musical notation. The treble clef staff begins with a mezzo-forte (*mf*) dynamic and a slur over the first two measures. The bass clef staff begins with a mezzo-forte (*mf*) dynamic and a slur over the first two measures. The key signature changes to two sharps. The instruction *p* is written above the treble staff in the third measure, followed by the fingering *2 1 1*.

cresc.
marcato

f

Allegro molto

f
sempre più f

ff

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

Le double plus lent ($\bullet = \text{♩}$)

con somma passione

sempre ff

The musical score is written for piano and consists of five systems of grand staff notation. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is D major, indicated by two sharps (F# and C#). The tempo is marked 'Le double plus lent' with a note equal to a quarter note ($\bullet = \text{♩}$). The first system includes the instruction 'con somma passione'. The fourth system includes 'sempre ff'. The score features a steady eighth-note accompaniment in the bass and a more melodic line in the treble with various dynamics and articulations.

HÉLÈNE

PÂRIS

(au loin) Viens, —

Viens, —

vers l'A - sie

vers l'A - sie

pp

en - chan - te - res - - se

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.
- phy - res et des bai - sers!

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

pp *cresc.*

allargando

ff

8

8

FIN