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HÉLÈNE

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

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Chef d'Orchestre :
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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 has three sharps (F#, C#, G#).

Second system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features triplets of eighth notes, marked with a '3' and a 'Ped.' (pedal) marking.

Third system of musical notation. The right hand includes a triplet of eighth notes and a fermata. The left hand has a melodic line with slurs and accents, and a 'Ped.' marking.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, and a fermata. The left hand has a melodic line with slurs and accents, and a 'Ped.' marking.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, and a fermata. The left hand has a melodic line with slurs and accents, and a 'Ped.' marking.

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 with a fermata over the final measure.

Second system of musical notation. The treble clef staff features a complex sequence of eighth-note chords with fingering numbers 1, 3, 4, and 3. The bass clef staff contains a sequence of eighth-note chords with a fermata over the final measure.

Third system of musical notation. The treble clef staff contains a sequence of eighth-note chords. The bass clef staff contains a sequence of eighth-note chords with a fermata over the final measure. The dynamic marking *più f* is present above the bass staff.

Fourth system of musical notation. The treble clef staff contains a sequence of eighth-note chords. The bass clef staff contains a sequence of eighth-note chords with a fermata over the final measure.

Fifth system of musical notation. The treble clef staff contains a sequence of eighth-note chords with a fermata over the final measure. The bass clef staff contains a sequence of eighth-note chords with a fermata over the final measure. The dynamic marking *8* is present above the treble staff.

Le double plus lent (♩ = ♩)

First system of musical notation. The right hand (treble clef) plays a melodic line starting with a half rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *p* (piano) for the right hand and *pp* (pianissimo) for the left hand. An 8-measure repeat sign is shown below the left hand.

Second system of musical notation. The right hand (treble clef) plays a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *pp* (pianissimo) for the right hand. An 8-measure repeat sign is shown below the left hand.

Third system of musical notation. The right hand (treble clef) plays a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. An 8-measure repeat sign is shown below the left hand.

Fourth system of musical notation. The right hand (treble clef) plays a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f* (forte) for the right hand. The tempo marking "Tempo 1° All°" is present above the system.

Fifth system of musical notation. The right hand (treble clef) plays a melodic line: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f* (forte) for the right hand. The tempo marking "Tempo 1° All°" is present above the system. A "Ped." (pedal) marking is shown below 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. It features various musical notations including slurs and accents.

8

Third system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It 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 contains complex rhythmic patterns and slurs.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The system concludes with a double bar line and a key signature change to three sharps and one flat (F#, C#, G#, D). The time signature is 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!

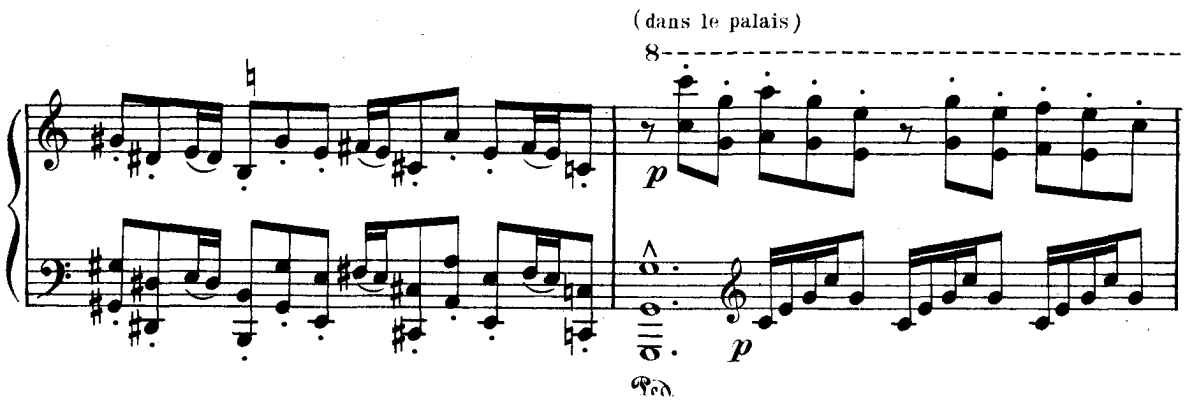


-mant!



(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 no - ble reine, Hé -
Gloire à la no - ble reine, Hé -

8

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a piano (P.) dynamic and a fermata over the first measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A section marked '8' indicates a repeat or continuation of the piano part.

P.  *lène Au bras blanc!* *f* *lène Au bras blanc!*

Detailed description: This system continues the vocal and piano parts. The vocal line has a fermata over the first measure. The piano accompaniment includes a section with a forte (f) dynamic, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

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. The music features complex chordal textures in the upper staff and a rhythmic, eighth-note pattern in the lower staff. Fingerings are indicated with numbers 1, 2, 4, 5, and 7.

The second system continues the orchestral music. The upper staff maintains the *ff* dynamic, while the lower staff changes to a forte (*f*) dynamic. The musical structure remains consistent with the first system, showing a transition in dynamics between the two staves.

The third system of the score shows both the upper and lower staves playing at a forte (*f*) dynamic. The upper staff continues with its complex harmonic structure, and the lower staff maintains its rhythmic eighth-note accompaniment.

The fourth system begins with a forte (*f*) dynamic. In the second measure of this system, the dynamic marking changes to *poco a poco di*, indicating a gradual decrease in volume. The musical notation includes various articulations and phrasing slurs across both staves.

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 (♩ = ♩.)


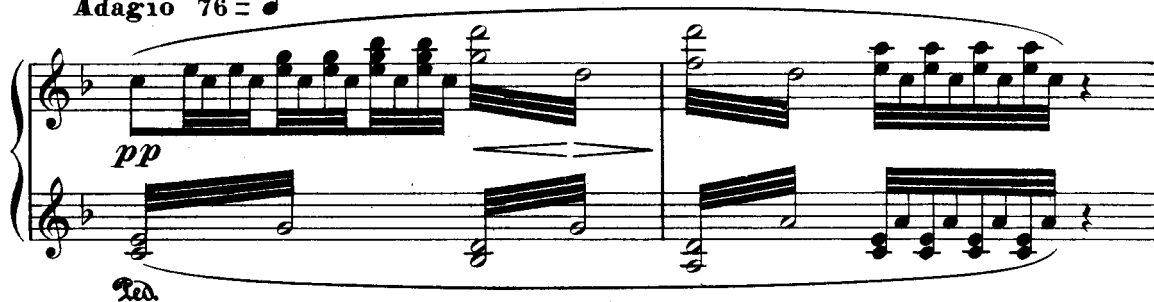
This system contains the next two measures. The first measure is marked with a piano dynamic *p*. The second measure includes a tempo change indicated by the notation (♩ = ♩.) and a change in the bass clef staff.

This system contains the next two measures, featuring sustained chords in both the treble and bass clef staves.

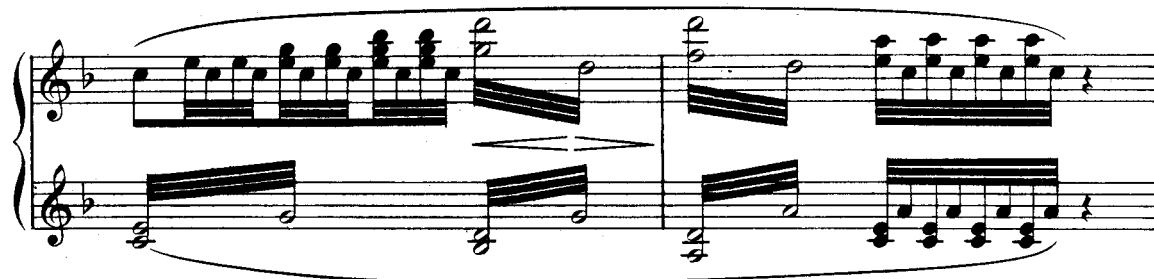
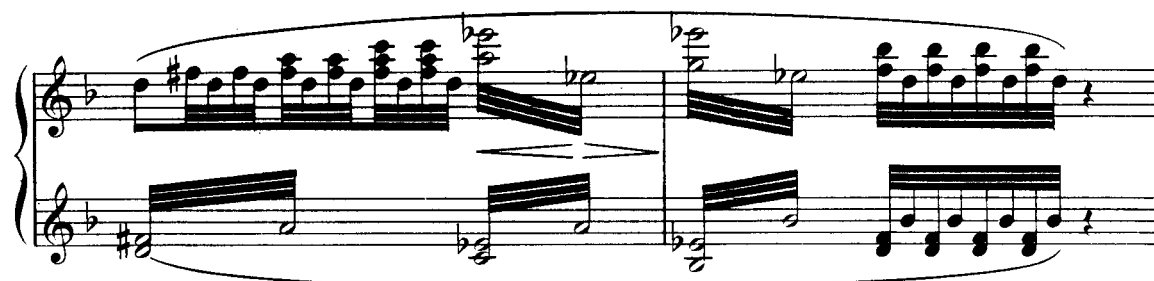
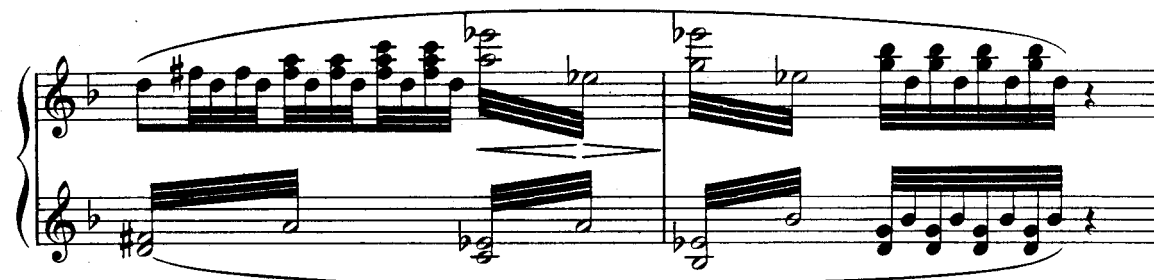
p

This system contains the final two measures of the score, marked with a piano dynamic *p*. It features dense, sustained chordal textures in both staves.

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

Adagio 76 = 


pp
ca.


p mf p

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 more melodic and sustained line. The lower staff has a more rhythmic accompaniment. The dynamic marking *pp sempre* (pianissimo sempre) is in the upper staff, and *marcato* is in the lower staff.

This system shows further development of the musical themes. The upper staff has a melodic line with some rests, while the lower staff has a more active accompaniment with some grace notes.

cresc.

This system features a crescendo. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment. The dynamic marking *cresc.* (crescendo) is in the upper staff.

Allegro (♩ = ♩)

f

This system marks a change in tempo and dynamics. The tempo is *Allegro* with a note equal to a quarter note. The dynamic marking *f* (forte) 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*

Poco rit. *Un peu plus lent*

pp

Poco a poco string. - - - - - *al Tempo 1^o*
HELENE *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*
- 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* ($\bullet = \text{♩}$) *f*

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.* *p*

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,

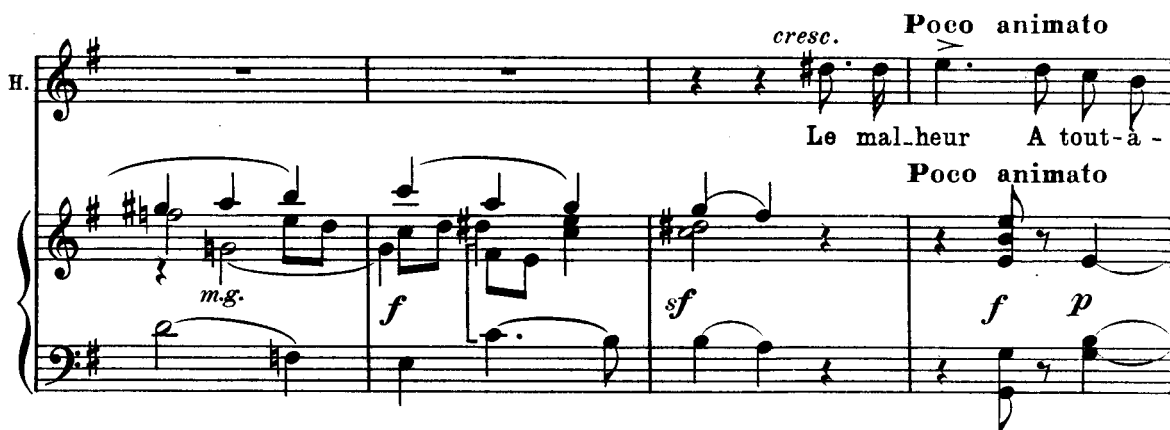
pp

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

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

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

pp *p*

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

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

f *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;

V. *dolce*

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^o

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*
Contraltos *f*
Dé -
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 treble and bass clef. The treble clef has a melody of eighth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Sour - ce des pleurs a - mers _____ et

Sour - ce des pleurs a - mers _____ et

sf

sf

sf

The piano accompaniment continues with a treble and bass clef. The treble clef features a melodic line with some slurs, and the bass clef has a more rhythmic accompaniment. Dynamic markings include *sf* (sforzando).

dim. *p*

sour - ce du bon - heur!

dim. *p*

sour - ce du bon - heur!

dim. *p*

The piano accompaniment continues with a treble and bass clef. The treble clef has a melodic line with slurs and fingering numbers (1, 2). The bass clef has a rhythmic accompaniment. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

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 -

v. *_mours.*
Sopranos *f* Dé - - es - - se, ton sou - *3*
CHŒUR
Contraltos *f* Dé - - es - - se, ton sou - *3*

cresc. *f*

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

Two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: *_me! Par toi l'on*. The piano part features a sixteenth-note scale in the right hand and a simple harmonic accompaniment in the left hand.

Two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: *ai - - me Et l'on vit et l'on*. The piano part continues with a sixteenth-note scale in the right hand and a simple harmonic accompaniment in the left hand. There are triplets in the vocal lines.

Two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: *meurt,*. The piano part continues with a sixteenth-note scale in the right hand and a simple harmonic accompaniment in the left hand. The vocal lines are mostly rests.

Sour - - - ce des pleurs a - - -

Sour - - - ce des pleurs a - - -

The piano accompaniment consists of a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

- mers et sour - ce du bon -

- mers et sour - ce du bon -

dim molto.

dim molto.

dim molto.

The piano accompaniment features a prominent triplet figure in the right hand and a steady bass line.

VÉNUS

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

- heur!

- heur!

p

p

p

The piano accompaniment is characterized by a series of chords and moving lines in both hands, with a dynamic marking of *p*.

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 the right hand playing a rapid sixteenth-note pattern and the left hand playing chords. The dynamic marking *sempre pp* is written in the piano part.

- té!

- té!

Ped.

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 features a triplet in the right hand and a triplet in the left hand. The dynamic marking *Ped.* is present in the piano part.

La vision disparaît avec Vénus, les Nymphes et

Detailed description: This system contains the fifth system of the musical score, which is entirely piano accompaniment. The lyrics "La vision disparaît avec Vénus, les Nymphes et" are written above the staff. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

les Amours. *Poco rit.*

Detailed description: This system contains the sixth system of the musical score, which is entirely piano accompaniment. The lyrics "les Amours." are written above the staff. The tempo marking *Poco rit.* is written above the staff. The piano part concludes with a melodic line in the right hand and a bass line in the left hand.

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 

Tais -

- 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

f *p*

H. *Im. pru.*

P. A tra - hi ta pen - sé - - e...

f *p*

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

cresc. *f*

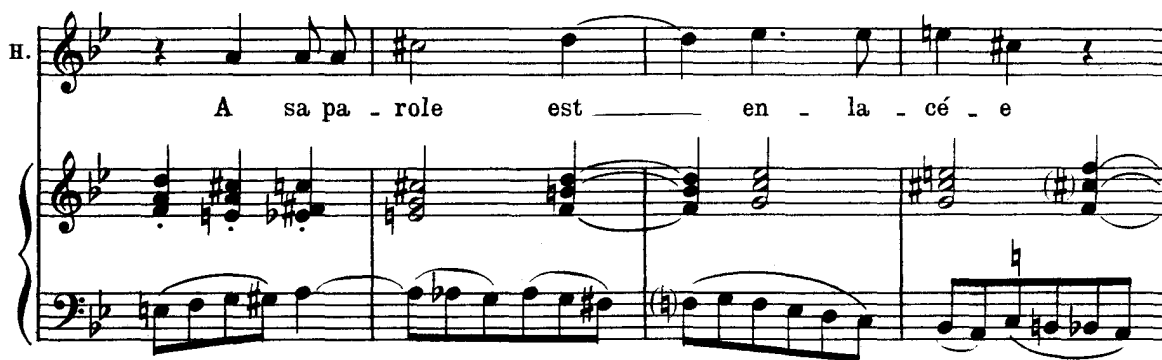
H. 

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

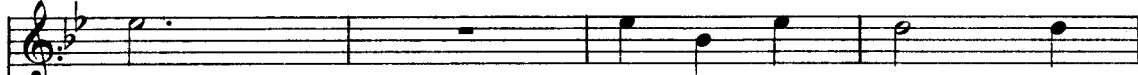
H.  vigne à l'or_meau!

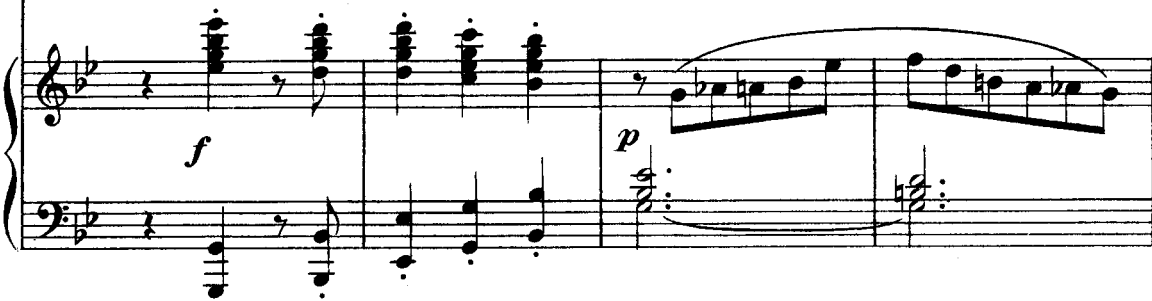
P.  *f* Ah! ton re_gard est

Trompettes 



f *p*

P.  beau Quand le cour_roux ir_



f *p*

P.  _ri_te ta na_ri_ _ne Et fait rou_gir ton



(b) *f*

P.

front... de la bri - se ma -

P.

- ri - ne Le souffle a -

P.

- ni - me tes che - veux...

Timbales

dim.

P. *A - pai - se -*

P. *toi!*

(♩ = ♩)

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 allegro

HÉLÈNE

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. rei - - ne! Pâ - 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 -

cresc.

P. - sons!.. L'é - clatant pa -

f

cresc.

f

fp

P. *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 -*

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

Appassionato

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?

a T^o Sempre molto allegro (♩ = ♩)

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

a T^o Sempre molto allegro

P. *lé la vo - lup - té su - prè - 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. - pé - te Qui gron - - - de dans mon

p

H. cœur et me fait blas - phé -

p

H. - mer? Car je mau - dis Vé -

p

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

H. je suis prête A tout bra -

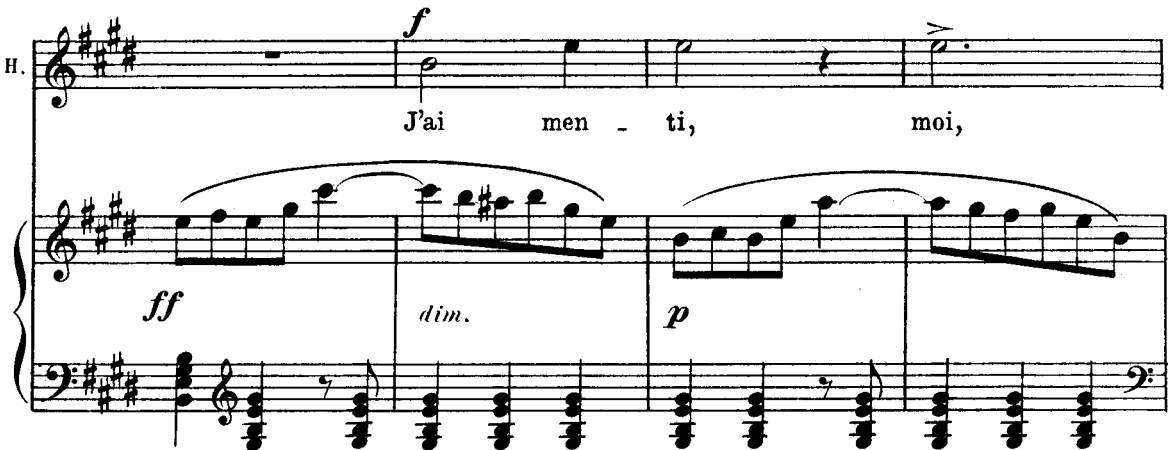
H. - ver! Dé - esse im - pla - ca - ble, tu

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. *Andante*
 - dre bril - le Dans l'é - ther!

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

Appassionato

H. *Andante*
 pas ——— Mon é - poux, ce n'est

H. *Andante*
 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. **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.

-tiél

8---

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

f *pp*

H.

-voir, O Zeus!

String.

8---

vers ta

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 placed in the first measure.

Second system of the piano score. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent with the first system.

Third system of the piano score. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent with the first system.

Fourth system of the piano score. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent with the first system. The dynamic marking *mf* is placed in the second measure.

Fifth system of the piano score. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent with the first system. The dynamic marking *cresc.* is placed in the third measure.

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 piece begins with a forte (*f*) dynamic and gradually softens to a *dim.* (diminuendo) dynamic by the end of the system.

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

Third system of the piano score. The right hand's texture becomes more active. The left hand accompaniment starts with a *cresc.* (crescendo) dynamic and ends with a *f dim.* (forte then diminuendo) dynamic.

Fourth system of the piano score. The right hand continues with its arpeggiated texture. The left hand accompaniment features a *f* (forte) dynamic. 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 continues with its arpeggiated texture. The left hand accompaniment starts with a *cresc.* (crescendo) dynamic and reaches a *fff* (fortissimo) dynamic. A dashed line with an '8' below it indicates an octave shift for the left hand. The system concludes with a double bar line and a key signature change to two flats.

Largement

PALLAS (à Hélène)
ad lib.

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

pp
Ped. *

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.

pp

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

P. - 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 *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 -*

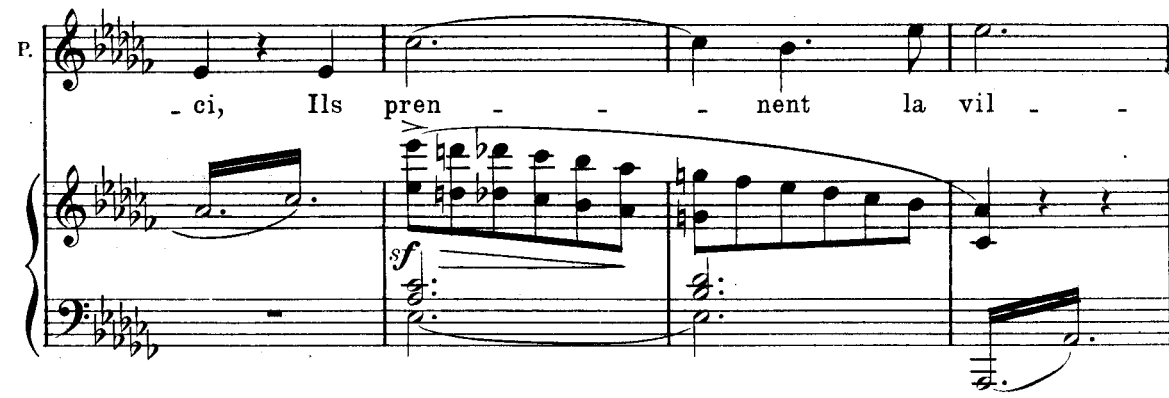
P.  *- moi Par ton af - front san - glant,*

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* *p*

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

8

red.

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. *f* *bd* - reaux; des pleurs de

CHŒUR *f* Ah!

f Ah!

f Ah!

f *bd* *p*

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

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

P. *ff* - queur.

CHŒUR *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

f *p*

P. fou-dre! Il peut bri-ser, il peut dis-sou-dre

sempre f

P. Mon corps mor-tel... 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.




PALLAS

Modéré

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!

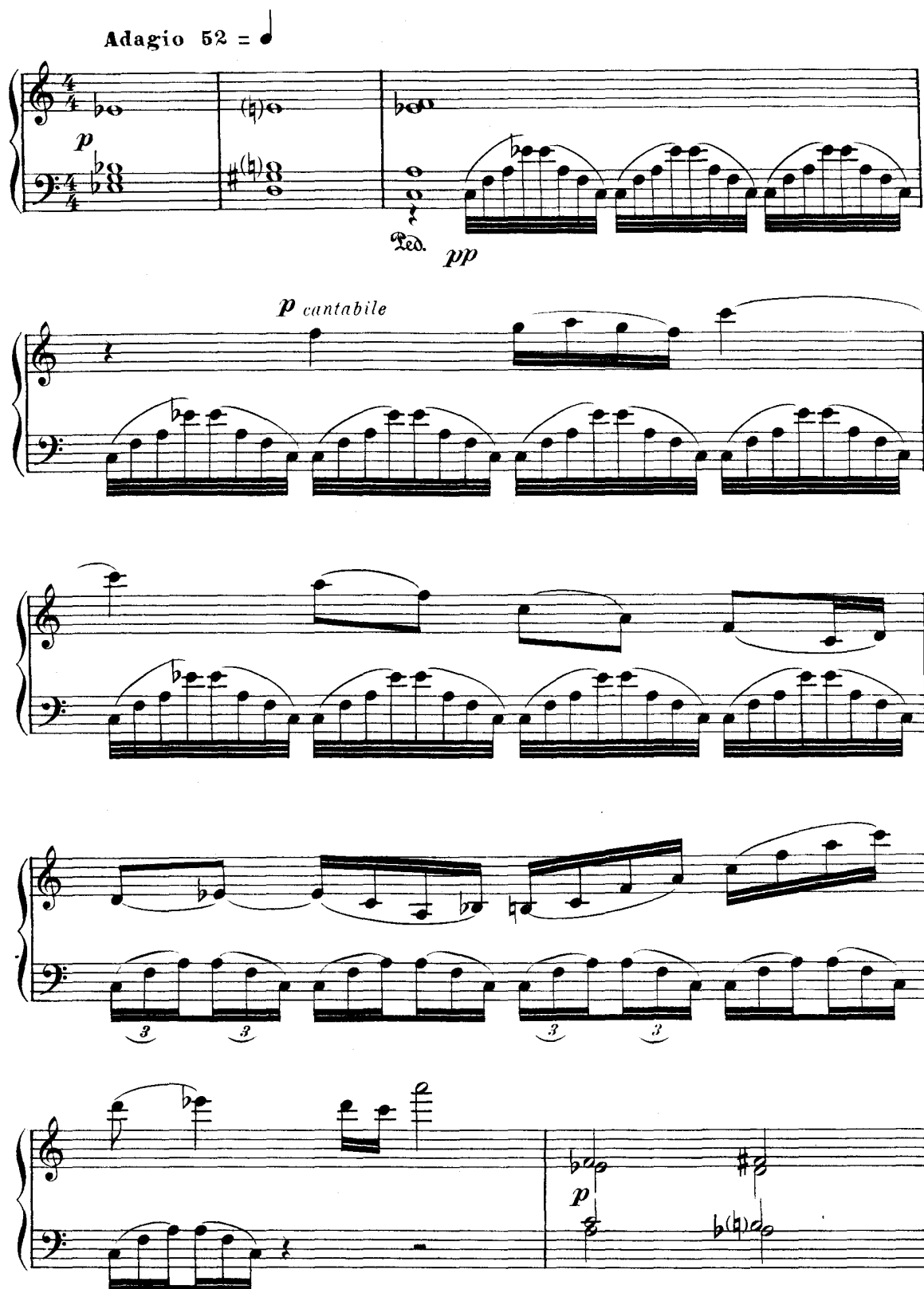

P. Va vers l'a - mour! va vers la

Red.

P. Pallas disparaît.
mort!

f *dim.* *pp*

SCÈNE VI.. Le jour revient progressivement.

Adagio 52 = 

p

pp

Ped.

p cantabile

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. *Allo mod^{to} (♩ = ♩)*
Allo 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.

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

H. 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

Più moderato 104 =

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

ff

And.

H. *dim.*

- tière, et rien ne reste en moi, Mon vain-queur, mon amant, —

ff

Red.

dim.

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!

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

H. seule puissance, O Paris!

sf

H. *dim.* *ad lib.* Elle tombe dans ses bras
Mon orgueil se meurt en ta présence.

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.  *espressivo marcato*

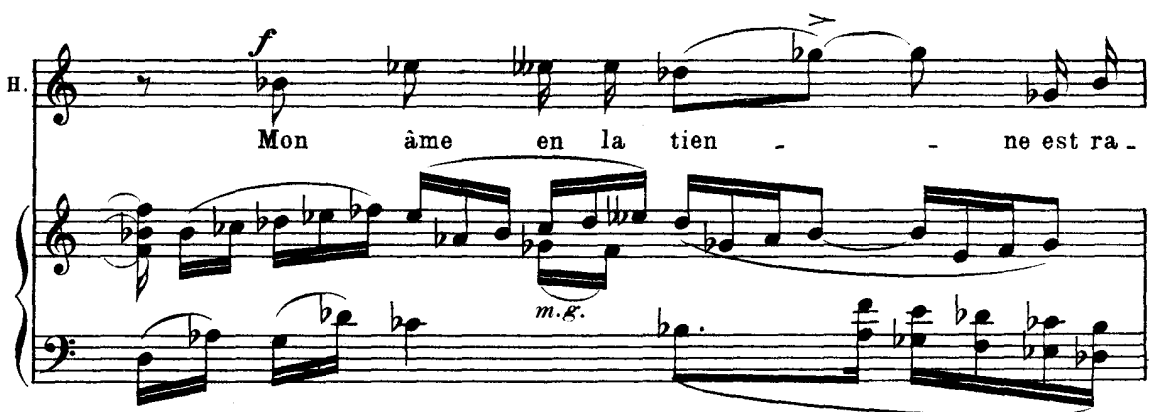
moi J'oubli - e L'au - gus - te de - voir qui meli - e, Bravant

H. 

les sar - cas - mes a - mers Pour te

H.  *p*

suivre au de - là des mers!

H.  *f* *m.g.*

Mon âme en la tien - ne est ra -

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*
PARIS

Poco più mosso (Andante) *Ah!*
dim.
Red. *3* *6*

P. — pour l'a - mour la vie est

p

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 music consists of three staves. The top staff is a vocal line for a soprano (H.) with a treble clef and a key signature of three flats. It begins with a whole rest followed by a half note G4. The second staff is a vocal line for a mezzo-soprano (P.) with a treble clef and a key signature of three flats. It contains the lyrics "Ne nous é - veil - lons pas du" with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment (P.) is on the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of three flats. It starts with a forte (f) dynamic and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

H.

Ah!

P.

ré - - - ve,

sf *dim.*

The second system of music consists of three staves. The top staff is a vocal line for a soprano (H.) with a treble clef and a key signature of three flats. It contains the exclamation "Ah!" with a long note on G4. The second staff is a vocal line for a mezzo-soprano (P.) with a treble clef and a key signature of three flats. It contains the lyrics "ré - - - ve," with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment (P.) is on the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of three flats. It features a forte (sf) dynamic followed by a decrescendo (dim.) dynamic, with a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

H.

pour l'a - mour la vie est brè - ve;

P.

Ah! pour l'a - mour la vie est

p appassionato

The third system of music consists of three staves. The top staff is a vocal line for a soprano (H.) with a treble clef and a key signature of three flats. It contains the lyrics "pour l'a - mour la vie est brè - ve;" with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The second staff is a vocal line for a mezzo-soprano (P.) with a treble clef and a key signature of three flats. It contains the lyrics "Ah! pour l'a - mour la vie est" with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment (P.) is on the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of three flats. It features a piano (p) dynamic and is marked "appassionato", with a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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. ne vi - vons que pour ai -

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

H. - mer!

P. - mer!

Presto

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 a change in the treble staff's texture, with a half note chord and a slur, followed by notes with accents (>). The bass staff continues with a consistent accompaniment.

The fourth system includes the instruction *sempre f* in the bass staff. The treble staff has a half note chord with a slur and notes with accents. The bass staff features a half note chord with a slur and notes with accents.

The fifth system concludes the page with a double bar line. The treble staff has a half note chord with a slur and notes with accents. The bass staff continues with a half note chord with a slur and notes with accents.

(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. A *tr* (trill) marking is present in the first measure.

First system of musical notation. The treble clef staff features a melodic line with slurs and accents, and a fermata over the final note. The bass clef staff contains a rhythmic accompaniment of chords and eighth notes. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the accompaniment with chords and eighth notes. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment with chords and eighth notes. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment with chords and eighth notes. The key signature has two sharps (F# and C#).

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment with chords and eighth notes. 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, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 12/8 time signature. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a slur and a fermata. A dynamic marking of *sf* (sforzando) is present in the lower staff.

Second system of musical notation. The upper staff begins with a *rit.* (ritardando) marking. The lower staff contains a bass line with a *dim.* (diminuendo) marking. The system concludes with a double bar line and a repeat sign. The time signature changes to 12/8.

(♩ = ♩) **Allegro non troppo**

Third system of musical notation. The upper staff begins with a *p* (piano) dynamic marking. The lower staff contains a bass line with a *legg.* (leggiero) marking. The system concludes with a double bar line.

Fourth system of musical notation, starting with a dashed line and the number 8 above the staff. The upper staff contains a melodic line with a slur. The lower staff contains a bass line with a slur. The system concludes with a double bar line.

Fifth system of musical notation, starting with a dashed line and the number 8 above the staff. The upper staff contains a melodic line with a slur. The lower staff contains a bass line with a slur. The system concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of two flats (B-flat and E-flat). 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 signature of 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 signature of two flats. The bass line includes the marking *sf* (sforzando) and *p* (piano). The tempo marking *appassionato* is present above the staff. 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 has a piano (*p*) dynamic. The key signature has two flats.

Second system of musical notation. The treble clef staff has a mezzo-forte (*m.f.*) dynamic. The bass clef staff has a piano (*p*) dynamic. The key signature changes to one flat.

Third system of musical notation. The treble clef staff has a piano (*p*) dynamic. The bass clef staff has a piano (*p*) dynamic. The key signature changes to two sharps.

Fourth system of musical notation. The treble clef staff has a piano (*p*) dynamic. The bass clef staff has a piano (*p*) dynamic. 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 has a mezzo-forte (*mf*) dynamic. The bass clef staff has a piano (*p*) dynamic. The key signature changes to two sharps. The instruction *poco a poco piu animato* is written across the system. The bass clef staff has a fingering *2 1 1* under a chord.

cresc.
marcato

Allegro molto

f
ped. *sempre più f*

ff

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

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

First system of musical notation for piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The tempo marking is "Le double plus lent ($\bullet = \text{♩}$)". The first measure of the treble staff contains the instruction *con somma passione*. The bass staff features a rhythmic accompaniment of eighth notes.

Second system of musical notation for piano accompaniment, continuing the grand staff from the first system. It includes a fermata over the final note of the treble staff.

Third system of musical notation for piano accompaniment, continuing the grand staff. It features a fermata over the final note of the treble staff.

Fourth system of musical notation for piano accompaniment. The treble staff begins with the instruction *sempre ff*. It includes a fermata over the final note of the treble staff.

Fifth system of musical notation for piano accompaniment, continuing the grand staff. It features a fermata over the final note of the treble staff.

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

Detailed description of the musical score: The score is for a scene with two vocal characters, Hélène and Paris, and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal lines are in French. The piano accompaniment includes dynamic markings such as *pp* (pianissimo) and *p* (piano). The score is divided into three systems. The first system shows the vocal entries for Hélène and Paris, with the piano accompaniment. The second system shows the vocal lines for Hélène and Paris, with the piano accompaniment. The third system shows the vocal lines for Hélène and Paris, with the piano accompaniment.

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 -

