

2095

THAÏS

COMÉDIE LYRIQUE IN THREE ACTS AND SEVEN TABLEAUX

POEM BY

LOUIS GALLET

AFTER THE NOVEL OF

ANATOLE FRANCE

MUSIC BY

J. MASSENET

ENGLISH TRANSLATION BY HERMANN KLEIN

Vocal Score. Net : 20 Francs.

PARIS

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COMEDIE LYRIQUE IN THREE ACTS AND SEVEN TABLEAUX

BY

J. MASSENET

CHARACTERS

ATHANAËL, Cenobite	<i>Baryton.</i>
NICIAS, young Philosopher sybarite	<i>Tenor.</i>
PALEMON, old Cenobite.	<i>Basse.</i>
THE SERVITOR	<i>Baryton.</i>
THAÏS, Comedian and Courtesan.	<i>Soprano.</i>
CROBYLE, Slave	<i>Soprano.</i>
MYRTALE, Slave	<i>Mezzo-soprano.</i>
ALBINE, Abbess.	<i>Mezzo-soprano.</i>
"LA CHARMEUSE".	<i>Soprano.</i>
THE CENOBITES	<i>Tenors, barytons, basses.</i>

CHORUS

Histrions and Comedians, Philosophers, Friends of Nicias, the People,
the White Nuns.



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THAÏS

I

COMEDIE LYRIQUE IN 3 ACTS AND 7 TABLEAUX

Poem by LOUIS GALLET

After the Norel of ANATOLE FRANCE

English text by HERMANN KLEIN

Music by

J. MASSENET

Act I

THE THEBAID

First Tableau

The huts of the Cenobites on the banks of the Nile.

Andante molto calmo (84= ♩)

PIANO

p

2 Q. ed.

p

pp

8^a bassa

dim.

molto calmato, sosten. e senza affrettare

p

m.d.

p

2 Q. ed.

8^a b.-----

Piano accompaniment for the first system of music, featuring a treble and bass clef with various musical notations including notes, rests, and dynamic markings.

Day is not yet ended. Twelve Cenobites and old Palemon are seated at a long rustic table. In the centre, Palemon presides over the frugal and peaceful repast. One place is vacant, that of Athanaël.

Piano accompaniment for the second system of music, including the instruction "Rideau Curtain" and a dynamic marking of *p*.

A CENOBITE *p*
 Voi-ci le pain,
 Here is the bread.

Score for a solo voice part, including the instruction "A CENOBITE" and a dynamic marking of *p*. The lyrics are "Voi-ci le pain, Here is the bread."

ANOTHER *p* ANOTHER *mf*
 et le sel,
 and the salt,
 et l'hy-so-pe!
 and the hys-sop!

Score for two voice parts, including the instructions "ANOTHER" and dynamic markings *p* and *mf*. The lyrics are "et le sel, and the salt, et l'hy-so-pe! and the hys-sop!"

ANOTHER *p* ANOTHER

Voi - ci le miel, et voi - ci
Ho - ney is here, and wa - ter

l'eau!
here!

PALEMON rising, impressively.

Cha - que ma - tin le ciel ré - pand sa grâ - - ce sur mon jar -
Day af - ter day the grace of heav'n doth pour down on my
senza affrettare

dol.

P. *dol.*

- din, ain - si qu'un ro - sé - e. Bé - nis - sons
gar - - dent, like dew of the morn - ing. Praise be to

cresc. - *dim. -*

P. *dim. -*

Dieu dans les biens qu'il nous donne et pri- ons- le qu'il nous
 God for the gifts He be- stow - eth, and let us pray that He

cresc. - *dim. -*

P. *dim.*

gar- de en sa paix!
 keep us in His peace!

p *dim.*

6 Tenori *quasi murmurato* *p* *sf* *p* *sf*

THE 12 CENOBITES (to themselves) Que les noirs démons de l'a - bi - me s'écartent de no- tre che- min!
 Oh turn Thou a - side from our path - way the cru- el black demons of hell!

6 Bassi *quasi murmurato* *p* *sf* *p* *sf*

Que les noirs démons de l'a - bi - me s'écartent de no- tre che- min!
 Oh turn Thou a - side from our path - way the cru- el black demons of hell!

p *p* *sf* *p*

A CENOBSITE breaking the silence. *mf*

Sur Atha- na- ël, no- tre frè- re, é- tends, Sei-
 To A. tha- na- ël, our dear bro- ther, lend Thou, O

p *m.d.* *m.s.*

SEVERAL with respect.

OTHERS.

OTHERS.

a.

-gneur, la for - ce de ton bras! Athana - ël! Athanaël! Bien
 Lord, the strength of Thy right hand! Atha - na - ël! Athanaël! Too

più p

SEVERAL

più f

OTHERS

longue est son ab - sen - cel.. Quand donc reviendra-t-il? Quand donc?
 long hath he been ab - sent!. How soon will he re - turn? How soon?

cresc. più f

PALEMON mysteriously.

p

L'heu - re de son re - tour est pro - - che. Un son - ge, cet - te nuit, me l'a mon -
 Near is the hour when he re - turn - - eth. Last night, — in a dream, I did be -

p dim. pp

P.

- tré vraiment, hâtant vers nous sa mar - che...
 - hold his face, and he was hast'ning toward us!

THE 12 GENDBITES with faith.

Athana.ël est un é - lu de Dieu! —
 Athanaël is a be - lov'd of God! —

Athana.ël est un é - lu de Dieu! —
 Athanaël is a be - lov'd of God! —

cresc. sf

piously.

pp

Il se ré - vè - le dans les son - ges!..
He doth re - veal himself in vi - sions!

pp

Il se ré - vè - le dans les son - ges!..
He doth re - veal himself in vi - sions!

pp

Andante lento

Athanaël appears; he approaches slowly, as if exhausted from fatigue and grief.

mf

respectfully Le voici!
He is here!

p

Andante lento (52 = ♩)

molto espress.

f

Le voici!
He is here!

sf

sf

ATHANAËL in the midst of them.

sorrowfully.

mf

dim.

sf

La paix soit a - vec
Peace be un - to you

dim.

animando un poco

A.

vous!
all!

PALEMON *f* *p* *mf*

Frè - re, sa - lut! La fa - ti - gue t'ac - ca - ble...
Bro - ther, all hail! He is o - verwhelm'd with fa - tigue...

THE 12 CENOBITES *f* *p* *mf*

Frè - re, sa - lut! re - po - se
Bro - ther, all hail! They gather around him. Come rest thy -

Frè - re, sa - lut! La fa - ti - gue t'ac - ca - ble...
Bro - ther, all hail! He is o - verwhelm'd with fa - tigue...

animando un poco

P.

la poussière couvre ton front... reprends ta place... bois!
See! thy fore-head is thick with dust... (Once more thou'lt sit here... drink!

-toi... reprends ta place par mi nous... mange... bois!
-self... (Once more thy seat thou'lt take with us... eat... drink!

la poussière couvre ton front... reprends ta place... bois!
See! thy fore-head is thick with dust... (Once more thou'lt sit here... drink!

cresc. *f*

cresc. *mf* *f*

cresc. *f*

cresc. *f* 5 5 4

Athanaël sinks into his place heavily, and gently puts aside the food which they offer him.

ATHANAËL

p

1^o Tempo andante

Non... No! Mon cœur est plein d'a_mer - My heart with bit - ter - ness

A. - tu - me... je reviens dans le deuil — et dans l'afflic - ti - on! — La
ach - eth... as one who doth mourn, — sorrowful I re - turn! — The

m.s.

Darkly, as though haunted and speaking to himself.

A. ville est li - vrée au pé - ché! u - ne fem - me... Tha - is...
ci - ty is yield - ed to sin! And a wo - man... Tha - is...

A. la remplit de scanda - le! Et par el - le l'en - fer y gouverne les hom - mes!
doth o'erload it with scandal! Thanks to her, men there bow to a spirit in - fer - nal!

piu f

Rolling himself from his torpor.

più f

with quiet, simple curiosity.

mf

U - ne prè - tresse in - fa - me
A shameless and wic - ked priestess!

THE 12 CENOBITES

Quelle est cet - te Tha - ïs?
And who is this Tha - ïs?

mf

Quelle est cet - te Tha - ïs?
And who is this Tha - ïs?

sf

dim.

falling into it again.

più p

ducul - te de Vénus!
A daughter of Ve - nus!

p

cresc.

Athanaël rises slowly before resuming.

Humbly, with charm, as though recalling the distant past.

p

He - las!.. enfant en -
A - las!.. whilst yet a

cresc.

poco rit.

a Tempo

(58 = ♩)

pp

ben cantato

A. *- co - re, a - vant qu'à mon cœur la grâ - ce ait par - lé,*
sim - ple youth, with heart still un touch'd by grace all di - vine,

gradually more sombre, more agitated. più f.

A. *je l'ai con - nu - e... je l'ai connu - e!*
I once did see her... I once did see her!

A. *Un jour, je l'a - voue à ma hon - te, de - vant son seuil mau -*
One day, I confess it with loath - ing, on her threshold ac -

Più mosso

m.d. f cresc. -

A. *- dit je me suis ar - rê - té,*
- cursed hes - i - tat - ing I stood.

f animando

f **1^o Tempo**

A. *f* *ma* pré-ser- vé de cet- te cour- ti- sa- - ne, et
But God *in pi- ty* saved *me from that cour- te- san* and,

1^o Tempo

A. j'ai trou- vé le calme en ce dé- sert... mau- dis- sant le péché que
in the de- sert, peace to me re- stored... *How I cursed then the sin* I so

A. j'aurais pu com- met- tre! Ah! mon âme est trou- blé - e! La honte de Tha-
nearly had commit- ted! Ah! my soul is sore trou- bled! The shame of Tha-

espressivo *m.s.* *sf* *p* *f*

A. - is et le mal qu'el - le fait me cau - sent u - ne peine a - mè - -
- is and the e - vil she works cre- ate in me a bit- ter sor - -

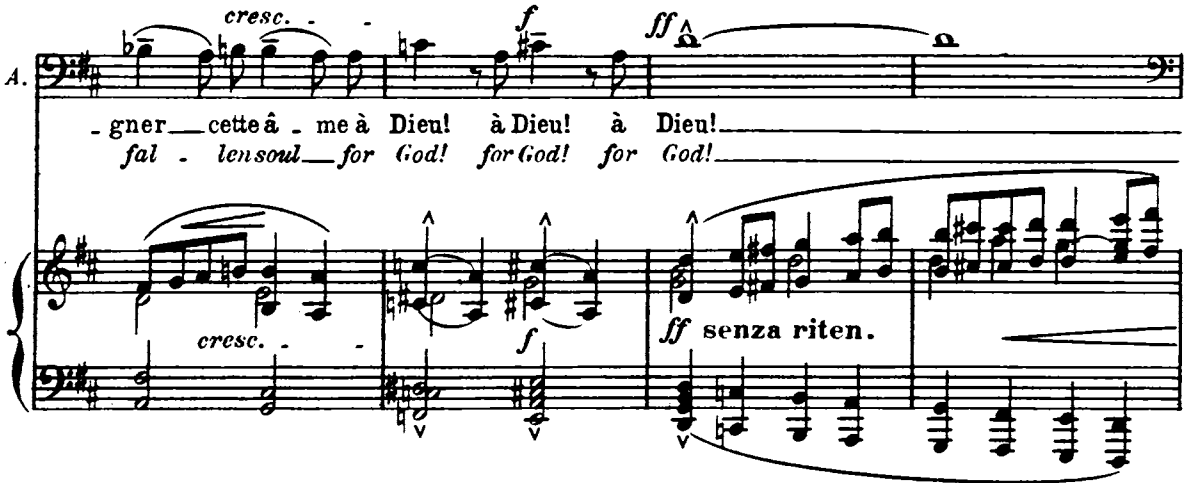
dim. *f* *sf* *dim.*

più f molto espressivo

A. 

- re, et je voudrais ga - gner — cette â - me à Dieu! Oui, je voudrais ga -
 - row; fain would I win that fal - len soul — for God! Yes, I would win that

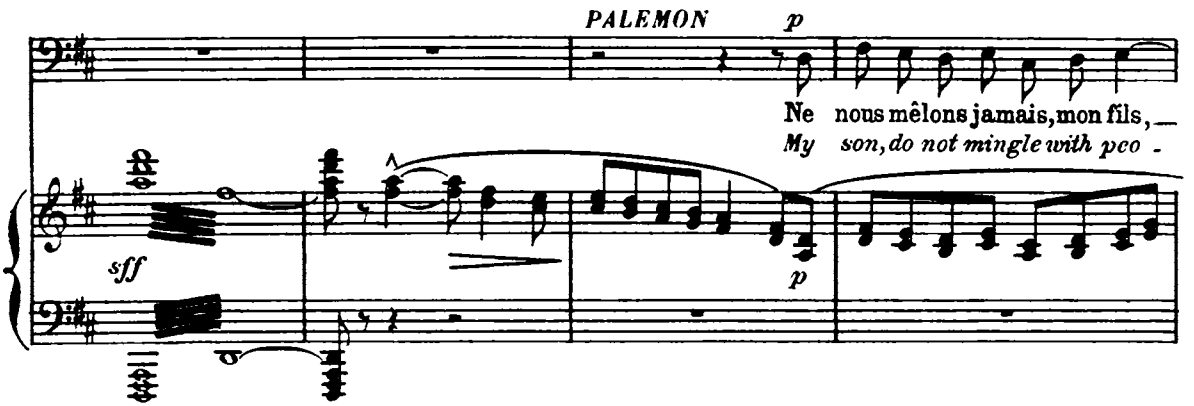
cresc. *f* *ff*

A. 

- gner — cette â - me à Dieu! à Dieu! à Dieu! —
 fal - len soul — for God! for God! for God! —

cresc. *f* *ff senza riten.*

PALEMON *p*



Ne nous mêlons jamais, mon fils, —
 My son, do not mingle with peo -

sf *p*

P. 

— aux gens du siè - cle; craignons les piè - ges de l'Es - prit. — Voi -
 - ple of this e - ra; be - ware of the snares of the Spi - rit; For

night slowly comes on.

P. *la ce que nous dit la sa-gesse é-ter-nel - le.*
such is the counsel of the Wis-dom e-ter - nal. (63=♩)

p

tr~~~~~

m.s.

P. *La nuit vient, pri-ons et dor-mons. —*
It grows dark; let us pray and then sleep! —

THE 12 CENOBITES *devoutly. Pri -*
Let us

p

Pri -
Let us

pp

- ons. — *All, with mysterious fear, with bowed* *Que les noirs démons de l'a -*
pray. — *heads and hands clasped. O turn thou a side from our*

pp

- ons. — *Que les noirs démons de l'a -*
pray. — *O turn thou a side from our*

più p

sf - bi - me s'écartent de notre che_min. Sei_gneur, bé - nis le
 path - way the cruel black demons of hell! O Lord, bless Thou our

sf - bi - me s'écartent de notre che_min. Sei_gneur, bé - nis le
 path - way the cruel black demons of hell! O Lord, bless Thou our

sf *sf* *p* *pp*

slowly separate, whilst praying, and retire to their huts.

pain et l'eau, bé - nis les fruits de nos jar - dins. Don - ne -
 bread and wa - ter, O bless the pro - duce of our soil. Give us

pain et l'eau, bé - nis les fruits de nos jar - dins. Don - ne -
 bread and wa - ter, O bless the pro - duce of our soil. Give us

sf *p*

dim. - nous le sommeil sans rê - ves et l'in - al - té - ra - ble re - pos!
 sleep e - versweet and dream - less and un - changing rest thro' the night!

dim. - nous le sommeil sans rê - ves et l'in - al - té - ra - ble re - pos!
 sleep e - versweet and dream - less and un - changing rest thro' the night!

pp *pp* *rall.*

² Athanaël has lain down upon a mat before his hut, his head resting upon a small block of wood, his hands clasped.

ATHANAËL alone in the darkness. *p*

Un poco più lento *sf* *rit. poco a poco* *dim.*

O Seigneur,
Now dear Lord,

del. *falling asleep.* *pp*

A. je remets mon â - me en - tre tes mains...
in Thy gra - cious hands I place my soul...

Lento cantabile (52 = ♩) *p* *dolce e ben canto*

2 Ped. *p*

Complete darkness. The earth lies bathed in soft repose.

6

cresc.

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

3

16 =VISION= From out of a mist is seen the interior of the theatre at Alexandria. An immense crowd upon the benches. In front is the stage upon which Thais (lightly clad and with face veiled) imitates the postures of Aphrodite. (1)

Allegro

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *tr* (trill). There are also markings for 'maj.' (major) and 'tr' (trill). The score features several arpeggiated figures in the bass line, often marked with a '7' and a slur. The melody in the treble clef includes triplets and slurs. The first system starts with a tempo marking '(104=♩)' and a dynamic of *p*. The second system has a dynamic of *mf*. The third system has a dynamic of *mf*. The fourth system has a dynamic of *mf*. The fifth system has a dynamic of *mf*. The score ends with a trill and a major chord.

(1) Thais, mimant devant la foule du théâtre d'Alexandrie, n'est par conséquent vue que de dos par le public de la salle. Thais, dancing before the crowd in the theatre at Alexandria, consequently has her back turned to the real audience.

molto espressivo e appassionato

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and features arpeggiated figures in the bass with fingerings 7 and 6. The second system includes a forte (*f*) dynamic and is marked with multiple *Ped.* (pedal) instructions. The third system features a mezzo-forte (*mf*) dynamic and includes triplets in the treble. The fourth system continues with *mf* dynamics and includes the instruction *molto espressivo*. The fifth system features a mezzo-dolce (*m.d.*) dynamic and includes *sf* (sforzando) accents. The sixth system concludes with a *Ped.* instruction. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

In the Alexandrian theatre: long outbursts of enthusiasm, with an effect of extreme distance.

poco a poco più appassionato

The first system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The tempo/mood is marked *poco a poco più appassionato*. The piano part features a rhythmic pattern of sixteenth notes, with the number '6' written above several measures, likely indicating a sixteenth-note group. The vocal line has a melodic contour with some grace notes and slurs.

Nevertheless the crowd can be distinctly heard shouting the name of Thais.

The second system continues the musical piece. The piano accompaniment maintains its sixteenth-note rhythmic pattern, with '6' markings above the notes. The vocal line continues with a similar melodic structure, showing some dynamic markings like *mf* and *f*.

The applause ceases.

The third system shows a change in the piano accompaniment. The rhythmic pattern of sixteenth notes continues, but with some variations in the bass line. The number '6' is still present above the notes. The vocal line has a triplet of eighth notes marked with a '3' above it.

molto espressivo

- scen - - do - - più ff

The fourth system includes the vocal line with lyrics: *- scen - - do - - più ff*. The tempo/mood is marked *molto espressivo*. The piano accompaniment features a triplet of eighth notes marked with a '3' above it. The overall texture is more expressive and dynamic.

The fifth system concludes the piece. The piano accompaniment features a triplet of eighth notes marked with a '3' above it. The vocal line is absent in this system. The piano part ends with a final chord and a fermata.

a Tempo più appassionato

The applause recommences and increases until the end,

p *più f*

mf *più f*

Più mosso

The postures grow more and more striking.

f *cresc.*

The vision suddenly disappears.

Athanaël who has awakened, rises to his feet. With fear and anger.

ATHANAËL.

Day gradually breaks.

Stesso Tempo

ff *ff*

Hon - te! Horreur!
Sha - me! Horror!

Ritenuto **Allegro agitato (138 = ♩)**

Té - nè - bres é - ter - nel - les!.. Seigneur! Seigneur,
Sha - des of night e - ter - nal! (O heav'n! O heav'n,

mf

Athanaël prostrates himself

A. *as - sis - te - moi!*
grant me thine aid!

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

upon the ground.

Allegro mod^{to} (senza lentare)

Still lying there. *mf*

A. *Toi qui*
Thou who

120 = ♩

Allegro mod^{to} (senza lentare)

f p f p mf

A. *mis la pi-tié dans nos à - mes, Dieu bon, louange à toi!*
fil - lest our souls with com - pas - sion, O Lord, be praise to Thee!

He rises full of enthusiasm.

A. *J'ai compris l'enseigne-ment de l'om-bre, Je me lè - ve et je pars! Car je*
I have read the meaning of this vi - sion, I a - rise — and de - part! For I

mf f

A. *piuf*
 veux dé-livrer cet-te fem-me des li-ens de la chair! Dans l'a-
 yearn to de-li-ver this wo-man from the bonds of the flesh! Far a-

A. *dim.* *piuf*
 - sur je vois, penchés vers el - le, les an - ges dé-so - lés!
 - bove I see now, hov'ring o'er her, the an - gels full of grief!

A. *f* *dim.*
 — N'est-el-le pas le souffle de ta bou - che, Sei - gneur! — ô Sei -
 — And is she not the breath of Thy nos - trils, O Lord! — O my

A. *f*
 - gneur! Ah! plus elle est cou-pable et plus je dois la plain-dre! Mais,
 God! Ah! greater are her sins and louder should my plaint be! But,

A. *je la sau-ve-rai! Seigneur! don-ne-la moi, don-ne-la moi!*
let me rather save! O heav'n! give her to me, give her to me!

f *sempre f e sostenuto*

A. *Et je te la ren-drai pour la vie é-ter-nel - - - -*
And I will give her back to en-joy life e-ter- - - -

sf *più sf* *pp* *sf*

Calling his brethren, who enter and gather around him.

sempre allegro

A. *- le! Frè - - res! frè - - res! le-vez-vous*
- nal! Bro - - thers! Bro - - thers! A-rouse ye

f *sf* *tr*

sempre allegro

f e sostenuto

A. *tous! levez-vous tous! ve-nez! ve - nez!*
all! arouse ye all! come here! come here!

tr *tr* *tr*

A.

Ma mis-si-
Heav'n hath re-

espressivo
sf

f *tr* *ped.* *p*

A.

- on m'est ré-vé-lé-e!
- vealed un-to me my mis-sion!

espressivo
f *sf*

tr *p*

Dans la vil-le mau-
Forthwith back to the ac-

A.

- dite, il faut que je re-tour-ne...
- cur-sed ci-ty must I jour-ney...

Dieu dé-fend que Tha-
'Tis for-bid-den by

cresc.

A.

- is s'en-fon-ce da-van-ta-ge dans le gouf-fre du mall!
God that Thais should sink yet deep-er in her sin-ful a-byss!

cresc.

A.

et c'est moi qu'il choisit pour la lui ra - me - ner!

And'tis I *who am cho's'n* *To lead her once more to Him!*

Athanaël bows before Palemon, who, sadly reminding him of the counsels of wisdom, permits him to depart.

A.

sempre stesso Tempo senza riten.

piuf

dim. poco a poco

PALEMON to Athanaël, with sweet, tranquil expression, like a tender reproach.

mf

Mon fils, ne nous mê - lons ja - mais aux gens du

My son, *ne'er* *min - gle with the peo - ple of this*

p

P.

siè - cle... Voi - là la sa - gesse é - ter - nel - le!
e - ra For such is the Wis - dom e - ter - nal!

più p

The Cenobites accompany Athanaël as far as the road; then, kneeling in groups, they respond to his utterances as his voice dies away in the solitude of the Thebaian desert.

ppp *dim.* *ppp*

ppp

Molto moderato

ATHANAËL *The voice of Athanaël in the distance.* ⁽¹⁾

Esprit de lu - mière et de grâ - ce, ar - me mon coeur pour le com -
Spi - rit of light and grace, strengthen my heart, arm me for the

Molto moderato
76 =

Chanter à pleine voix et se placer de plus en plus loin; très loin à la fin.

(1) To be sung with full voice from a gradually increasing distance; very far away at the end.

A. *- bat! fight!*

v

THE 12 CENOBITES

Ar - me son cœur — pour le com - bat!
 Strengthen his heart, — arm him for the fight!

p

Ar - me son cœur — pour le com - bat!
 Strengthen his heart, — arm him for the fight!

A.

Et fais-moi fort — com - me l'ar - chan - ge
 And make me strong, — like the arch - an - gel!

A. *Further off*

con - tre les char - mes du dé - mon.
 Against the wiles — of the evil one!

più f

T. et fais-le fort — comme l'ar - chan - ge!
 and make him strong — like the arch - an - gel!

più f

B. et fais-le fort — comme l'ar - chan - ge!
 and make him strong — like the arch - an - gel!

A. *Very far away*

Ar - me mon cœur _____ pour le com -
 Strength.en my heart! _____ arm me for the

T. *p* Ar - me son cœur! *più p* ar - me son cœur
 Strengthen his heart! strengthen his heart

B. *p* Ar - me son cœur! *più p* ar - me son cœur
 Strengthen his heart! strengthen his heart

A. *bat!* _____
fight! _____

T. *poco a poco più lento* *ppp dim.* *Curtain*
 con - tre les charmes du dé - mon! _____
 Against the viles of the e - vil one! _____

B. *p* con - tre les charmes *ppp dim.* du dé - mon! _____
 Against the viles of the e - vil one! _____

Second Tableau

ALEXANDRIA

Allegro maestoso 50 = ♩.

PIANO

2 Ped.

p

f *spiccato*

p

f

p

p

First system of musical notation. The right hand (treble clef) features a continuous sixteenth-note arpeggiated pattern. The left hand (bass clef) has a melodic line with accents and a dynamic marking of *f*. Trills are indicated in the right hand.

Second system of musical notation. Similar to the first system, with a sixteenth-note arpeggiated right hand and a melodic left hand. A dynamic marking of *p* is present in the left hand.

Third system of musical notation. The right hand has a more complex texture with chords and moving lines. The left hand continues with a melodic line. Dynamic markings include *f* and *tr*.

Fourth system of musical notation. The right hand features a series of chords. The left hand has a melodic line with accents and a dynamic marking of *sf*.

Fifth system of musical notation. The right hand has a melodic line with accents. The left hand has a melodic line with a dynamic marking of *v*.

Sixth system of musical notation. The right hand has a melodic line with accents and a dynamic marking of *fff*. The left hand has a melodic line with a dynamic marking of *v*.

poco rall.

The first system of music consists of two staves. The upper staff is a vocal line with a melodic line and a lower line of accompaniment. The lower staff is a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo marking 'poco rall.' is positioned above the right side of the system. The music features a series of eighth and sixteenth notes in the vocal line, with some trills indicated by 'tr' and wavy lines.

The second system of music continues the piece. It is marked 'a Tempo' above the vocal line and 'p' (piano) below the piano line. The piano accompaniment includes a series of chords and moving lines. The vocal line continues with similar rhythmic patterns and includes trills.

The third system of music concludes the section. It features trills in the vocal line and a 'dim.' (diminuendo) marking above the piano line towards the end of the system. The piano accompaniment continues with harmonic support.

THE TERRACE OF THE HOUSE OF NICIAS AT ALEXANDRIA.

This terrace overlooks the city and the sea; it stands in the shade of all trees. On the right a vast awning, behind which is the chamber prepared for the banquet.

The fourth system of music is a piano piece. It features a vocal line with trills and a piano accompaniment. Dynamic markings include 'p' (piano) at the beginning, 'f' (forte) in the middle, and 'dim.' (diminuendo) towards the end. The piano line consists of chords and moving lines.

The fifth system of music continues the piano piece. It features a vocal line with trills and a piano accompaniment. The piano line includes chords and moving lines, with a 'p' (piano) marking at the beginning.

Athanaël enters slowly and waits at the back; seeing him, a servant seated under the portico rises and advances to meet him.

THE SERVITOR

Allegro

roughly

tr- tr- tr-
perdendosi

f *f* *f*

Va, men-di-ant, chercher ail-
What! would'st thou beg? go ply thy

The
S.

sf sf sf *sf sf sf*

- leurs ta vi-e!
cal-lingelsewhere!

Mon mai-tre ne reçoit pas les chiens comme toi!
My mas-ter doth not harbour here dogs like thee!

ATHANAËL

*gently**p*

fp *p*

Mon fils, fais, s'il te plaît, ce que je te com-
My son, I pray thee do the sim-ple thing I

A.

- man-de. Je suis l'a-mi de ton maitre et je veux lui par-ler à l'instant.
ask thee. I am a friend of thy mas-ter and I fain would speak with him now.

THE SERVITOR raising his stick.

ATHANAËL firmly and calmly.

Hors d'i-ci, men-di-ant!
Beggars go! dost thou hear?

Frap-pe, si tu le
Strike me, if so thou

veux, Mais a-ver-tis ton mai-tre!
wilt, But still in-form thy mas-ter.

Va.
Go.

The servitor flinches before the look and attitude of Athanaël, then bows and disappears into the house.

rit.

Allegro maestoso

Athanaël, alone, after having for a moment

p

sf *spiccato*

2 Ped.

contemplated the city from the terrace.

ANATHAËL

Voilà donc la ter-ri-ble ci-té!
That aw-ful ci-ty I behold!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a rest followed by a series of notes, with a dynamic marking of *f* (forte) and accents (^) above several notes. The piano accompaniment consists of a right-hand part with a rapid sixteenth-note pattern and a left-hand part with a more rhythmic accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

The second system continues the musical score. The vocal line has a rest, followed by a few notes. The piano accompaniment continues with the same right-hand pattern and a more active left-hand part. Dynamic markings include *p* (piano) and *f* (forte).

The third system features a vocal line starting with a rest, followed by notes. The piano accompaniment includes a *dim.* (diminuendo) marking in the right hand. The vocal line has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment has a *p* (piano) marking in the left hand. Trills (tr) are indicated in the piano part.

The fourth system continues the musical score. The vocal line starts with a rest, followed by notes. The piano accompaniment includes a *più f* (pizzicato forte) marking in the right hand. The vocal line has a dynamic marking of *f* (forte). Trills (tr) are indicated in the piano part.

A. *Andante*

- el OÙ je suis né dans le pé-
- dria! Where I was born yea born in

A. *Andante*

- ché; l'air bril - lant où j'ai res - pi -
- sin; where I breathed 'mid fra - grant

A. *Andante*

- ré l'affreux parfum de la lu - xu - rei.. Voi - là la mer vo - lup - tu -
air the poi - son sweet of deadly lux - ury! Be - hold the sea glit - tering and

sf *f* *spiccato*

A. *Andante*

- eu - se où j'é - cou - tais chan - ter la si -
- sen - suous where first I heard the song of the

A. *- rène aux yeux d'or*
gol - den eyed si - - ren!

Oui, voi - là mon ber - ceau
Yon - der li - eth my cra - -

A. *- dle se - lon - la chair,*
for things of this world,

A - le - xan - dri - e!
A - - lex - an - - dria!

molto espressivo

sf molto espressivo

A. *O ma pa - tri - e!*
() my coun - try!

Mon ber - ceau, ma pa -
Cra - dle mine, and my

A. *- tri - - - - e!*
coun - - - - try!

più f

p

Un poco più agitato

f

A. De ton amour j'ai dé-tourné mon cœur.
From love of thee my heart has turned a-side

Un poco più agitato

A. Pour ta ri-ches - se, je te hais!
And now I hate thee for thy wealth!

sf *ff*

A. Pour ta science et ta beau-té, je te hais! Je te
For thy science and thy beau-ty, I hate thee! Yea, I

sf *ff*

A. hais! Et mainte-nant je te mau-
hate thee Naymore, I curse thee, for thou art

sf *sf*

A. *- dis* _____ *comme un tem-ple han-té par les es-prits impurs!*
like _____ *some im-pious tem-ple haunt.ed by spi-rits ma-lign!*

A. *Venez!* _____ *Anges du ciel!* _____ *Souffles de Dieu!*
O come! _____ *Angels of heav'n!* _____ *Bles.sed of God!*

A. *Venez!* _____ *Ve-* _____ *- nez!* _____ *An-ges du*
O come! _____ *O* _____ *come!* _____ *Angels of*

1^o Tempo 56 = ♩.

A. *ciel!* _____ *Souffles de Dieu!* _____ *Par-fu-*
heav'n! _____ *Bles-sed of God!* _____ *With your*

A. *mez,* du bat - te - ment de vos ai - les, l'air cor - rom -
wings, *beat - ing and flut - ter - ing* o'er me, *cleanse this cor -*

A. *cresc.*
 - pu - qui va m'en - vi - ron - ner! Ve -
 - rupt. - ed air ere it des - troy me! O

A. *p*
 - nez! An - ges du • ciel! Souf - fles de
come! *An - gels of heav'n!* *Bles - sed of*

A. *più f*
 Dieu! Ve - nez!
 God! O come!

A.

Souf - - fles de Dieu!
Bles - - sed of God!

cres.

f

A.

An - ges du ciel! Ve - nez!
An - gels of heav'n! O come!

rall. *f*

8

sf *segue* *ff a Tempo*

A.

Allegro 118 = ♩

sf

The voices of Crobyle and Myrtale, in the house.
CROBYLE

Ah!
Ah!

MYRTALE

Ah!
Ah!

p sf

Nicias comes forth, leaning on the shoulders of Crobyle and Myrtale, two beautiful laughing slaves.

f

C.
Ah!
Ah!

Ah!
Ah!

Ah!
Ah!

M.
Ah!
Ah!

Ah!
Ah!

Ah!
Ah!

in bursts of laughter.

f

C.
Ah!
Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ah! Ah! Ah! Ah! Ah! Ah! Ah!

M.
Ah!
Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Nicias perceives Athanaël, he stops,
and leaves the two slaves.

Then, recognizing him, he runs to him
with open arms.

41

NICIAS with vivacity.

Athanaël! c'est toi! mon disci-ple, mon a-mi, mon frè-re!
A-thanaël! 'tis thou! my co-discip-le, my friend, my bro-ther!

lightly and with good humor

Oh! je te re-con-nais, — bien qu'à la vé-ri-té tu sois bien plus sem-
Oh! I know thee a-gain, — though, to declare the truth thou dost re-sem-ble

- blable à la bê-te qu'à l'homme! Embrasse-moi...
beast far more close-ly than man! Let us embrace...

et sois le bien ve-nu. Tu quit-tes le dé-
and be thou wel-come here Thou lea-vest then the

ATHANAËL

N. *3*
 -sert? Tu nous reviens? O Ni-ci-as! Je ne reviens
 des-ert? Dost thou return? Oh Ni-ci-as! I do re-turn

NICIAS *3*

A. que pour un jour, que pour une heu-re! Dis-moites
 but for a day, but for an hour! Tell me thy

ATHANAËL *quietly* *3*

N. vœux! Ni-ci-as, tu connais cet-te co-mé-di-en-ne, Thais,
 wish! Ni-ci-as, art thou not ac-quainted with this ac-tress, Thais,

NICIAS *laughing* *3*

A. la cour-ti-sa-ne? Cer-tes, je la connais! Pour mieux dire, elle est
 the cour-te san Surely, I know her well! Sooth to say, she is

leggiero e vivo

N. mien - ne, en-co-re pour un jour! J'ai ven-du pour
 mi - . ne, for yet a - no - ther day! I have sold for

sf *segue* *p*

N. el - le mesvi - gnes et ma dernie - re ter - re et mon dernier moulin,
 her all my vine-yards and my remain-ing do - mains down to my ve - ry last mill,

N. et com-po-sé trois li-vres d'é-lé-gi - es;
 and have com-posed three books of e - le-gies; —

sf *pius*

N. et ce-la ne compte pour rien! Je voudrais la fi,
 but all that is reckoned as naught! Did I try her to

p *sf*

N.

- xer, que je per.drais ma pei - - ne; son a.mour est lé -
 hold, in vain were all my trou - - ble; for as light as a

N.

- ger et fuyant comme un rê - - ve! Qu'at.tends-tu d'elle?
 dream is her love and as e - lu - - sive! What would'st thou of her?

p

m.s.

ATHANAËL convinced

Je veux la ra.me.ner à Dieu! Ah! Ah! Ah!
 I wish to lead her back to God! Ha! Ha! Ha!

p

NICIAS bursting into

laughter

N.

Ah! Mon pauvre a.mi! Crains d'of.fen.ser Vé - nus dont elle est la pré -
 Ha! My poor dear friend! Just re.collect that she is a priest.ess of

p

ATHANAËL *boldly*

V. *tres - - se Je veux la ra-me-ner à Dieu! J'ar-
Ve - - - nus. I wish to lead her back to God! I*

A. *- ra-cherai Thaïs a ces amours immon-des et je la don-ne
mean to snatch Thaïs from this life of love un-clean and of-fer-*

più f *più f*

A. *- rai pour épouse à Jé - sus. Pour en - trer dans un monas - tè - re, Tha-
her to Jesus as a bride. to en - ter in - to a con - vent Tha-*

NICIAS *low to Athanaël and laughing*

A. *- is va me sui-vre aujour - d'hui! Crains d'of - fen-ser Vé-nus - la puis-
- is shall fol-low me this day! Be - - think thee now of Ve - nus, most.*

p

N.

- san te Dé es se! El - le se ven - ge - ra! Dieu!
 pow'r - ful of god - des - ses! On thee she'll be a - venged! God

A.

a Tempo
quietly

me pro - tè - ge - ra. Où puis-je voir cet - te fem - me?
 will pro - tect His own. Where can I speak with this wo - man?

NICIAS *smiling*

I - ci mé - me! Pour la der - niè - re fois, elle y doit sou - per a - vec
 E - ven here now! She com - eth here this night, for the ve - ry last time, to

N.

moi en très joyeu - se compa - gni - e! El - le joue aujour - d'hui: en sortant du thé -
 sup - with me in compa - ny most joy - ous! She is act - ing to - day; and on leaving the

N.

-âtre, elle vien_dra. Prête-moi dono, ami, — quelque ro_bed'Asie, a.
 thea_tre, hither_will come. I pray thee lend me friend, some more e.legant robe for

A.

- fin que di_gnement je puis_se fi_gurer à ce fes_tin que tu vas lui don.
 I would fain ap_pear in guise more worthy of this feast which thou pre_sen_ly art to

A.

ner. Cro_byle et Myrta_le, mes
 give. Cro_byle and Myrtale, — my

NICIAS.

N.

chères, Hâ_tez-vous de pa_rer mon bon A.thana.ël.
 dears, Make you haste to at_tire my good A.thana.ël.

Myrtale claps her hands. The serritor enters and she gives him an order. He goes out and returns immediately with slaves bearing a box from which Crobyle and Myrtale take out the things necessary for Athanaël's dress; also a mirror, wherein they laughingly show him his face.

cresc. *f* *f p* *p*
sempre (116 = ♩)
legg. e ritmico

CROBYLE laughing

Ah! Ah! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha! Ha!

p *leggierissimo*

MYRTALE laughing	CROBYLE	MYRTALE	CROBYLE	MYRTALE
Ah! Ah! Ah! Ah! Ah! Ah! Ha! Ha! Ha! Ha! Ha! Ha!	Ah! Ah! Ha! Ha!	Ah! Ah! Ha! Ha!	Ah! Ah! Ha! Ha!	Ah! Ah! Ha! Ha!

Nicias and Athanaël have sat down; they chat together
NICIAS to Athanaël

Je vais donc te re - voir bril - lant
So once more I shall see thee shine

CROBYLE MYRTALE

N. *comme autre fois!* *Ah! Ah!* *Ah! Ah!*
bright as of yore! *Ah! Ah!* *Ah! Ah!*

ATHANAËL to Nicias. *Whilst Athanaël continues to talk with Nicias, Crobyle and Myrtale begin*

Oui, j'em-prunte à l'en-fer des ar-mes con-tre lui.
I but bor-row from hell the wea-pons for my fight.

to pour perfumes upon his head, and to arrange his hair and beard.

NICIAS laughing.

C. *Phi-lo-sophe orgueil-leux!* *L'âme hu-maine est fra-*
Proud Philo-sopher, think! *Weak and fra-gile is the*

CROBYLE MYRTALE

N. *- gi - - - le.* *Ah! Ah!* *Ah! Ah!*
hu - man soul. *Ah! Ah!* *Ah! Ah!*

ATHANAËL

Je ne crains pas l'orgueil quand le ciel me con-
I have no fear of pride when my guide is from

CROBYLE to Myrtales, aside. MYRTALE to Crobyle, the same.

- duit. Il est jeu - ne! Il est beau!
heav'n. He is hand - some! He is young!

CROBYLE laughing. MYRTALE the same.

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Sa barbe est un peu
His beard is some what

CROBYLE

ru - de! Ses yeux sont pleins de feu!
rugged! His eyes are full of fire!

C. *MYRTALE*

Che Sa-tra - pe, voi -
Now, dear Sa - trap, be -

Ce ban-deau lui sied bien!
And this band suits him well!

Che Sa-tra - pe, voi -
Now, dear Sa - trap, be -

p

C. - ci tes bra-ce-lets!
- hold thy bracelets here!

M. - ci tes bra-ce-lets!
- hold thy bracelets here!

Tes ba-gues!
Thy rings too!

mf ben cantato

C. *aside.*
Donne tes bras!
Hold out thine arm!

M. *aside.*
Tes doigts!
Thy fin-gers!

*Il est
He is*

*Il est
He is*

C. *jeune, il est beau! Ses yeux sont pleins de feu! Il est*
hand - some, he is young! His eyes are full of fire! He is

M. *jeune, il est beau! Ses yeux sont pleins de feu! Il est*
hand - some, he is young! His eyes are full of fire! He is

C. *jeune, il est beau!*
handsome, he is young!

M. *jeune, il est beau!*
handsome, he is young!

continuing to dress him.

La robe maintenant!
And now to try the robe!

poco rit.
coaringly.

C. *Quit - te ce noir ci - li - ce!*
Cast off this old black tunic!

ATHANAËL f

Ah! femmes, pour ce - la, ja -
Ah! women, as for that

a Tempo

segue

Crobyle and Myrtales, at first frightened by the rough refusal of Athanaël,

MYRTALE

CROBYLE

p
Soit!..
Well!

p
Soit!..
Well!

A.
- mais!
ne - ver!

Musical score for the first system, featuring vocal parts for Myrtales and Crobyle, and a piano accompaniment. The piano part includes triplets and trills.

return softly to him.

Passing an embroidered robe over his tunic.

CROBYLE

Ca - che tes ri - gueurs
Hide thy vows se - vere

MYRTALE

Ca - che tes ri - gueurs
Hide thy vows se - vere

Musical score for the second system, featuring vocal parts for Crobyle and Myrtales, and a piano accompaniment. The piano part includes triplets and trills.

C.
— sous cet - te ro - be sou - ple!
— un - der this sup - ple gar - ment!

M.
— sous cet - te ro - be sou - ple!
— un - der this sup - ple gar - ment!

Musical score for the third system, featuring vocal parts for Crobyle and Myrtales, and a piano accompaniment. The piano part includes triplets and trills.

laughing loudly.

C. *f*
 Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ah! Ah! Ah! Ah! Ah! Ah! Ah!

M. *f*
 Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ah! Ah! Ah! Ah! Ah! Ah! Ah!

NICIAS to Athanaël, with familiarity, and smiling.
mf
 Ne t'of - fen - se pas
 Pray take no of - fence

p
mf ben cantato

N.
 de leur rail - le - ri - e, Ne -
 at their mock - ing laugh -
 Ne -
 Let -

più f

N.
 pas devant el - les les yeux! Admi - re les plu - tôt!
 eyes be cast down at their glance! Admire them all the more!

cresc.

Il est beau comme un jeune Dieu!
He's handsome as a youthful god!

MYRTALE *aside, laughing* *p leggiero*

Il est beau comme un jeune
He's handsome as a youthful

p

N. Ne t'of - fen - se pas de leur rail - le -
Pray take no of - fence at their mock - ing

ATHANAËL *to himself, calmly. p*

Es - - - prit de lu -
Come - - - Spi - - - rit of -

C. Et si Daph - né le ren - con - trait...
Were Daph - ne but to gaze on him.

M. Dieu!
god!

N. Et si Daph - né le ren - con -
Were Daph - ne but to gaze on

più f

N. - ri - - - e, Ne - - - bais - - - se
laugh - - - ter, Let - - - not - - - thine

A. - miè - - - re! Ar - - - me mon
mer - - - cy! Arm - - - me and

f

più f

più f

C. Sa di - vi - ni - té fa - rou - chel
Iler di - vi - ni - ty so sa - vage

M. - trait... *più f*
him. s'hu - ma - ni - se - rait!
would hu - man be - come!

N. pas de - vant el - les les yeux! Ad - mi - re -
eyes be cast down when they look! Ad - mire them

I. coeur pour le com -
strength - - en me to - -

p They resume the dressing.

C. s'hu - ma - ni - se - rait!
would to human change!

M. Je le crois!
I believe!

N. - les plutôt!
all the more!

A. - bat!
fight!

MYRTALE

Lais - se - nous te chausser de ces sanda - les
 Let us now en - case thy feet in these sandals of

M. d'or.
 gold.

CROBYLE

Lais - se - nous te ver - ser ce par -
 Let us now pour this per - - fume de -

- fum sur les jou - - es!
 - li - - cious on thy fore - - head.

aside. p leggiero

NICIAS to Athanaël.

mf

Il est beau comme un jeu - ne
He's handsome as a youthful

Ne t'of - fen - se pas
Pray take no of - fence

ATHANAËL to himself. p

Es -
Come,

p

mf ben cantato

Dieu!
god!

MYRTALE p leggiero

Et si Daph - né le ren - con -
Were Daph - ne but to gaze on

Il est beau comme un jeu - ne Dieu!
He's handsome as a youthful god!

de leur rail - le - ri - e!
at their mock - ing laugh - ter,

- prit de lu - miè - re!
Spi - rit of mer - cy!

C. *più f*
 - trait... *him.* Sa di - vi - ni - té fa -
 Iler di - vi - ni - ty so

M.
 Et si Daph - né le ren - con - trait...
 Hère Daph - ne but to gaze on *him.*

N. *più f*
 Ne — — — — — bais - se pas de - vant el - les les
 Let — — — — — not thine eyes be cast down when they

A. *f*
 Ar - — — — — me mon coeur pour
 Arm — — — — — me and strength - - - en

più f

C. *p*
 - rou - che s'hu - ma - ni - se - rait!
 sa - vage would to hu - man change!

M. *più f* *p*
 s'hu - ma - ni - se - rait! Je le crois!
 would hu - man be - come! I be - lieve!

N.
 yeux! Ad - mi - re - les plu - tôt!
 look! Ad - mire them all the more!

A.
 le com - — — — — bat!
 me to fight!

più f

C. *Il est beau!*
Handsome he!

M. *Il est beau!*
Handsome he! *Comme un Dieu!*
as a god!

N. *Ad - mi - re - les!*
Ad - mire them! *Ad -*

A. *Ar - me mon*
Strength en my

C. *Comme un Dieu!*
as a god! *Ah! Ah! Ah! Ah! Ah! Ah! Ah!* *Il est*
Ah! Ah! Ah! Ah! Ah! Ah! Ah! *Hand - some*

M. *Ah! Ah! Ah! Ah! Ah! Ah! Ah!* *Il est*
Ah! Ah! Ah! Ah! Ah! Ah! Ah! *Hand - some*

N. *- mi - re - les!*
- mire them! *Ne Pray t'of - take*

A. *coeur*
heart *con - tre les char - mes,*
a - gainst their wiles

C. *dim.* *p*
 beau comme un jeu - ne Dieu!
 he as a youth - ful god!

M. *dim.* *p*
 beau comme un jeu - ne Dieu!
 he as a youth - ful god!

N. *f* *p*
 - fen - - se pas! Ad - mi - re - les plu - tôt!
 no of - fence Ad - mire them all the more!

A. *p* *più f*
 les char - mes du dé - mon! con -
 a - gainst the e - vil one! a -

C. *f* *p* *f* *tr* *pp* *f*
 — Il est jeune, il est beau — some — comme un
 — He is young, he is hand - - - as a

M. *f* *p* *f* *pp* *f*
 — Il est beau comme un Dieu! — comme un
 — He is handsome as a god! — as a

N. *f* *p* *f* *pp* *f*
 — Ne t'of - fense pas! — Ad - mi - re - les! — Sois heu -
 — Pray take no offence — Ad - mire — them! — llappy

A. *f* *p* *f* *f*
 - tre les char - mes du démon, — du dé -
 - gainst the wiles of the e - vil one, — e - vil

Allegro

C. *Dieu!*
god!

M. *Dieu!*
god!

N. *- reux!*
be!

A. *- mon!*
one!

Allegro Loud acclamations heard in the distance.

8^{va} sempre 116 =

ff *dim.* *mf*

At the noise Nicias goes to the terrace; he looks towards the city.

p *leggiere*

NICIAS returning to Athanaël, smiling.

Gar-de - toi bien! — Voi - ci la ter - rible en - ne
Look to thy - self! — The ter - ri - ble en - e - my is

più f *p*

N. *mi - e!*
com - ing. *cresc.*

sempre cresc.

Groups of actors mingling with Philosophers, friends of Nicias, appear upon the terrace, preceding by a few moments the arrival of Thais.

cresc.

3 2 1 3 2 1

p subito *3* *3* *3*

leggiero e ben ritmato

Musical score for the first system, featuring piano accompaniment. The right hand has triplets and accents, with dynamics *piu f* and *p*. The left hand has a steady accompaniment.

Musical score for the second system, continuing the piano accompaniment. Dynamics include *piu f*.

Musical score for the third system, continuing the piano accompaniment. Dynamics include *p*.

CROBYLE and MYRTALE with the Comedians.
COMEDIANS 8 Sopr.

All with admiration and respect.

Vocal staves for Comedians, Tragic Actors, and Philosophers. Each staff has the lyrics "Tha...is!" and "Tha...is!". Dynamics include *f*.

Musical score for the fourth system, featuring piano accompaniment. Dynamics include *p*.

Sœur des Ka-ri - tes!
Sis - ter of the Ka - rites!

Sœur des Ka-ri - tes!
Sis - ter of the Ka - rites!

Ro - - - se d'Alex-andri-e!
Rose _____ of Al - ex - andria!

Sœur des Ka-ri - tes!
Sis - ter of the ka - rites!

Thaïs!
Thaïs!

Thaïs!
Thaïs!

Bel - - - le, si - len - ci - eu - se!
Love - - - ly art thou and si - lent!

Thaïs!
Thaïs!

più f

Tant dé - si - ré - e! Tha - is!
Great - ly de - sired one! Tha - is!

più f

Tant dé - si - ré - e! Tha - is!
Great - ly de - sired one! Tha - is!

più f

Tant dé - si - ré - e! Tha - is!
Great - ly de - sired one! Tha - is!

mf *p*

Tha - is! Tha - is!
Tha - is! Tha - is!

mf *p*

Tha - is! Tha - is!
Tha - is! Tha - is!

mf *p*

Tha - is! Tha - is!
Tha - is! Tha - is!

f *f*

NICIAS to Thaïs. *Nicias bids his friends enter*

Chè - re Thaïs! Her - mo -
Dearest Thaïs! Her - mo -

f

the banqueting hall, as his slaves raise the curtains.

N.

- do - re! A - ris - to - bu - le! Cal - li - cra - te! Do - ri - on! Mes
 - do - rus! A - ris - to - bu - lus! Cal - licrates! Do - rion! My

N.

hôte - - - tes! Mes a - mis!
 guests My dear friends!

All go into the hall, and the curtains close again.

N.

Les Dieux _____ soient a - - vec
 The gods _____ be with you

cresc.

N.

vous! _____
 all! _____

f

The first system of piano accompaniment consists of five systems of two staves each. The first system includes chords marked with 'A' and a triplet of eighth notes. The second system features a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The third system includes a piano (*p*) dynamic and a triplet of eighth notes. The fourth system has a *piu p* dynamic and a triplet of eighth notes. The fifth system includes a *dim.* dynamic and a sextuplet of eighth notes.

Thais has been gently held back by Nicias when about to follow her friends to the banquet — Nicias seats himself; Thais is near him. — She remains standing and responds with an ironical smile as Nicias lovingly but sadly contemplates her.

THAIS **Andante lento**

ritenuto — — — **Andante lento (44 = ♩)**

C'est Tha-is, l'i-do-le fra-
'Tis Tha-is, most fra-gile of

pp

The vocal line begins with a *ritenuto* marking and transitions to **Andante lento** with a tempo of 44 = ♩. The piano accompaniment is marked *pp* and features a long, sustained chord in the bass.

T. *gi - le qui vient pour la der.niè.re fois _____ s'as.seoir _____ à la ta.ble fleu -*
i .dols, who comes for the ul . ti . mate time _____ to sit _____ at thy gar.land.ed

T. *dol.* *ri - e. _____* *Demain, _____ je ne serai pour toi plus rien _____ qu'un nom. _____*
ta . ble. _____ *to.morrow _____ I shall be un . to thee as a name, no more. _____*

p

NICIAS

Nous nous som.mes ai.més u . ne lon.gue se . mai . ne...
For one long week at least have our loves now been last . . ing...

THAÏS *più p*

Nous nous som.mes ai.més u . ne lon.gue se . mai . ne...
For one long week at least have our loves now been last . . ing...

più p

NICIAS

più f *sf*

C'est beaucoup de constan - ce et je ne me plains pas; et tu
 Con - stan - cy quite surpris - ing; so I make no com - plaint; and thou

più f *sf* *p*

THAÏS

p

Li - bre...loin de tes bras...
 Free, and far from thy arms...

N. *più f* *mf* *pp* *mf*

vas t'en al - ler... li - bre...loin de mes bras...
 now go - est hence... free, and far from my arms...

più f *p*

Pour ce soir, sois joy - eux, — lais - sons — s'é - pa - nou - ir les heu -
 For to night be thou joy - ous, per - mit - the pre - cious hours to bloom —

pp *sf* *p*

cresc. *p*

— res bien heu - res, et ne deman - dons rien, plus rien a cet - te nuit qu'un
 — and ex - pand, — let us ask no - thing more, no more — from this night, save

cresc. *più f* *p*

legg. *p* **a Tempo (senza riten)**

T. *legg.* *p*
 peu de folle i-vresse et de divin ou-bli! Demain!.. Demain!..
 spells of mad-dest rapture, and then o-bli-vion di-vine! tomor-row!.. to-morrow!..

N. **NICIAS**
 Demain!.. Demain!..
 tomor-row!.. to-morrow!..

più p *segue* *più f*

T. *p* *cresc.* *sf*
 Demain, je ne se-rai pour toi qu'un nom.
 tomor-row, I shall be un-to thee a name.

N. *p* *cresc.* *sf*
 Demain, je ne se-rai pour toi qu'un nom.
 tomor-row, I shall be un-to thee a name.

p *sf*

sf *p* *più p* **Lento** *più f*

T. *sf* *p* *più p* *Lento* *più f*
 Ah! Demain! Je ne serai pour toi plus rien... qu'un nom!..
 Ah! tomorrow! I shall be un-to thee a name... no more!..

sf *segue* *p* *segue* *sf*

Some Philosophers, among them Athanaël issue from the hall, discussing seriously together, and more slowly towards the terrace, where they stop. Athanaël separates from the group; he remains still in a severe attitude, looking at Thais.

m.d. *molto espressivo* *pp* *mf* *pp*

THAIS carelessly, to Nicias, *p*

Que est cet étran-ger dont le regard farou - che s'attache ain-si sur
Who is yon stranger, say, he with that fierce look which he fas-tens now on

dolce e ben cantato

T. moi? Je ne l'ai jamais vu — pa-raitre en nos festins. D'où vient-il? Quel est-
me? Me thinks I ne'er have see him be-fore at our feasts.. Who is he? Whence

NICIAS in a rather low voice.

T. -il? Un philosophe à l'a-me ru - del Un so-li-tai - re du désert!
comes he? A philosopher with a rough heart! A lonely dwell-er in the de-sert!

ironically.

THAÏS lightly; maliciously.

N. *Prénds gar - de! Il est i - oi pourtoi! Qu'appor - te-t-il? L'amour?*
Be care - ful! He has come here for thee! What does he bring? Love?

m.d.
pp *sempre p*

NICIAS

Nul le faiblesse huma - ne ne saurait a - mollir son cœur. Il veut te convertir à sa sainte doc.
There's not a hu - man weakness that can soften his saintly heart. He wish - es to convert thee to his ho - ly

sf *dim.* *p*

THAÏS expressed as before.

Qu'ensei - gne-t-il? What does he teach? ATHANAËL advancing softly.

N. *- tri - ne... Le mé - pris de la chair, l'amour de la douleur.*
doc - trine... The con - tempt of the flesh, the love of bit - ter pain.

p *sf* *più sf*

THAÏS after looking at him for a long time, with an incredulous smile.

A. *L'austè - re pé - ni - ten - cel.. Va... Pas - se ton che -*
The strictest pe - ni - tence!.. — Go... Pass a long thy

p *sf*

cresc. *più f* *f*

T. *min; je ne crois qu'à l'amour et nulle au trepuissan - ce ne pourrait rien sur*
way; my belief is in love and I know of no force save that which has pow'r o'er

The Philosophers cease their conversation and move towards Thaïs. All the guests warned by the slaves, leave the banqueting hall, and by degrees join the others with a feeling of astonishment and curiosity.

Più mosso *ATHANAËL* *f* *f* *cresc.*

T. *moi! Ah! Ne blasphème pas! Non! Ne blasphème*
me! Ah! thou shalt not blaspheme! No! thou shalt not blas.

Più mosso

8^a bassa - - - - - !

A. *pas! - phème!* *dim.*

All surround Thaïs and Nicias. Thaïs advances towards Athanaël (motionless and sombre) softly, with grace, and looking at him with a malicious smile.

Allegretto (63 = ♩.) *con grazia* *f* *p*

leggiero e grazioso

pp

*THAÏS to Athanaël, with a kind of ironical coaxing.**p ben canto*

Qui te fait si sé - vè - re, et pourquoi
Whence doth come this se - ve - ri - ty, Where - fore too,

p
più f.
T. dé - mens-tu la flam - me de tes yeux? Quel - le
would'st de - ny the flame that sears thine eyes? And what

T. tris - te fo - li - e te fait manquer à ton des - tin?
sad sense - less fol - ly doth make thy des - ti - ny to fail?

T. *f*

Hom - me fait _____ pour ai - mer, _____
 Oh thou man _____ made to love, _____

T. *mf* *p* *p*

quelle er.reurest la tien - nel
 what an error is thine! _____

T. *più espressivo*

Hom - me fait pour sa - voir, qui t'a.vengle à ce
 De - ing, made to per - ceive, who hath blind - ed thee

T.

point! _____ Tu n'as pas ef - fleuré la cou - pe
 thus! _____ Thou hast not yet begun to taste the

cresc. *più sf*

T. de la vi - - el Tu n'as pas é - pe - lé l'a - mou -
cup of life! Nor as yet hast thouspell words that

p

T. - reu - - se sa - ges - - se!
pas - - sion can teach thee!

with charm, seductively.

T. As - siede - toi près de nous, cou - ron - ne - toi de ro - ses;
Sit thee down near by us, and crown thyself with ro - ses;

f

T. rien n'est vrai que d'ai - mer,
with - out love, naught is true,

T. *p*
tends les bras à l'amour!..
hold thy hands out to love!..

Soprani. CROBYLE and MYRTALE (with the Comedians) *p*
to Athanaël imitating Thais. As - siede-toi près de

Tenori *p*
Sit thee down near by

Bassi *p*
As - siede-toi près de

dim. (69 = $\dot{\cdot}$)

T. *p* *sf*
Couron - ne-toi de ro - ses; rien n'est vrai que d'ai -
And crown thy-self with ro - ses; with-out love naught is

NICIAS *p* *f*
Couron - ne-toi de ro - ses; rien n'est vrai que d'ai -
And crown thy-self with ro - ses; with-out love naught is

nous, couron - ne-toi de ro - ses; rien n'est vrai que d'ai -

us, and crown thy-self with ro - ses; with-out love naught is

nous, couron - ne-toi de ro - ses;

T. *p*
- mer, _____ tends les bras à l'amour!
true, _____ *Hold thy hands out to love!*

N. *p*
- mer, _____ tends les bras à l'amour!
true, _____ *Hold thy hands out to love!*

p
- mer, _____ tends les bras à l'amour!
true, _____ *Hold thy hands out to love!*

p
tends les bras à l'amour!

ATHANAËL *very ardently.*

Più mosso (88 = ♩) *f* *p* *sf* *sf*

Non!.. Non!.. Je hais vos fausses i -
No! *No!* *I loathe your o - di - ous*

A. *sf*

- vres - ses! Non! I - ci, je me tais;
rap - tures! *No!* *Not here,* *will I speak;*

A. *mais j'i - rai pé - che - res - - - se, j'i -*
but I go fair trans - gres - - - sor, I

sfp

sf

A. *- rai dans ton pa - lais te por - ter le sa - lut,*
go to thine own pa - - - lace to bring the sal - va - - - tion,

sf

f

A. *et je vain - crai l'en - fer*
and I shall con - quer Hell

f

sf

A. *en tri - om - phant de toi..*
e'en in tri - umph - - - ing o'er thee!

sf

cresc.

Stesso Tempo

THAIS *p*
 As - siede-toi près de nous, cou-ron - ne-toi de ro - ses;
 Sit - thee down near by us, and crown thy-self with ro - ses;

NICIAS *p*
 As - siede-toi près de nous, cou-ron - ne-toi de ro - ses;
 Sit - thee down near by us, and crown thy-self with ro - ses;

A.

Soprani *p*
 As - siede-toi près de nous, cou-ron - ne-toi de ro - ses;

Tenori *p*
 Sit - thee down near by us, and crown thy-self with ro - ses;

Bassi *p*

Stesso Tempo *p*
 As - siede-toi près de nous, cou-ron - ne-toi de ro - ses;

(88=)

T. *f*
 rien n'est vrai que d'ai - mer,
 with-out love naught is true,

N. *f*
 rien n'est vrai que d'ai - mer,
 with-out love naught is true,

f
 rien n'est vrai que d'ai - mer,
 with-out love naught is true,

f

T. *p* tends les bras à l'a-mour!
hold thy hands out to love!

N. *p* tends les bras à l'a-mour!
hold thy hands out to love!

ATHANAËL *f p.* J'i-rai dans ton pa-
I come to thine own

p tends les bras à l'a-mour!
p hold thy hands out to love!

p tends les bras à l'a-mour!

(1) T. *p* Cou-ron - ne-toi de ro - ses,
And crown thyself with ro - ses,

N. *p* Cou-ron - ne-toi de ro - ses,
And crown thyself with ro - ses,

B. - lais!.. - lais!
pa - lace! pa - lace!

f sf

p

Ped. * Ped. *

(1) Au théâtre on passe cette mesure. Voir la petite note de la mesure suivante, en cas de coupure.
In performance this bar is omitted. See little note in following bar when cut is made.

f *rall.*

T. rien n'est vrai que d'ai - mer!
with - out love naught is true!

A. rien n'est vrai que d'ai - mer!
with - out love naught is true!

ff *rall.*

ff *a Tempo allegro* *laughing f*

T. Tends les bras à l'amour! Ah! Ah! Ah! Ah! Ah!
hold thy handsout to love! Ha! Ha! Ha! Ha! Ha!

A. Tends les bras à l'amour! Ah! Ah! Ah! Ah! Ah!
hold thy handsout to love! Ha! Ha! Ha! Ha! Ha!

ff *p.*
ATHANAËL from the back.

J'i - rai
I come

Soprani *ff* *laughing f*

Tends les bras à l'amour! Ah! Ah! Ah! Ah! Ah!

Tenori *ff* *f*

hold thy handsout to love! Ha! Ha! Ha! Ha! Ha!

Bassi *ff* *f*

Tends les bras à l'amour! Ah! Ah! Ah! Ah! Ah!

a Tempo allegro (96-)

più ff *f*

T. *f* Ah! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha!

V. *f* Ah! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha! *ff* O - se ve -
Come if thou

A. danst on pa - lais te por - ter le sa - lut!
to thine own pa - lace sal - va - tion to bring!

f Ah! Ah! Ah! Ah! Ah!
f Ha! Ha! Ha! Ha! Ha! *ff* O - se ve -
Come if thou

f Ah! Ah! Ah! Ah! Ah!
ff O - se ve -

V. *fff* - nir, toi qui bra - ves Vè -
will, dar - ing ve - nus de -

fff - nir, toi qui bra - ves Vè -
fff will, dar - ing ve - nus de -

fff - nir, toi qui bra - ves Vè -

sff *sff*

Andante senza lentare

THAIS defiantly.

Thais, preparing to reproduce the scene of the postures of Aphrodite. (Vision of Act I)

poco allarg.

f

O-se ve-nir, toi qui bra-ves Vé-nus!
Come if thou darst, thou, great Ve-nus de-nus!

- nus!
- fy

- nus!
- fy

- nus!
- fy

Andante senza lentare

fff *fp* *fp* *segue*

8^a bassa

Allegro

ff

- nus!
- fy!

Allegro (104 = ♩)

f

Athannël flees with a gesture of horror.

mf

First system of musical notation. Treble clef with a melodic line starting on G4, marked *sf* and *cresc.*. Bass clef with a rhythmic accompaniment of eighth notes, marked *p*. A fermata is placed over the final chord.

Second system of musical notation. Treble clef with a melodic line starting on G4, marked *sf* and *cresc. assai*. Bass clef with a rhythmic accompaniment of eighth notes. A fermata is placed over the final chord.

Third system of musical notation. Treble clef with a melodic line starting on G4, marked *animando*. Bass clef with a rhythmic accompaniment of eighth notes. A fermata is placed over the final chord.

Fourth system of musical notation. Treble clef with a melodic line starting on G4, marked *sf* and *rall.*. Bass clef with a rhythmic accompaniment of eighth notes, marked *cresc.*. A fermata is placed over the final chord. The text "Rideau Curtain" is written above the bass line.

Fifth system of musical notation. Treble clef with a melodic line starting on G4, marked *a Tempo* and *poco allarg.*. Bass clef with a rhythmic accompaniment of eighth notes, marked *fff*. A fermata is placed over the final chord.

8^a basse
Ped.

Fin du 1^{er} Acte
End of Act 1.

First Tableau

First Tableau

At the house of Thaïs.

Thaïs enters, accompanied by some of Histrions and a small group of Comedians.

Allegro mod^{to} (92 = ♩)

PIANO

mf

f *mf*

She dismisses them with a tired gesture.

un poco riten. molto poco

(76 = ♩)

f *espressivo*

cresc.

espressivo *p*

THAÏS with lassitude and bitterness.

mf *dim.* *p*

Ah! je suis se - - - le, seule, en fin!
 Ah! I'm a lone, yes, a lone!

(76=d)

7. *f*

Tous ces hom - mes ne sont qu'indif - fé - ren - ce et
 All these men re - present so much in - diff - 'rence and

7. *più f* *più f*

— que brutalité. Les femmes sont mé - chan - tes... et les heu - res pe -
 — brutal - i - ty. The wo - men are wick - ed and the hours are

7. *sf* *p* *espressivo*

- san - tes... J'ai l'à - me vi - de... Où trouver le re -
 hea - - - vy My soul is emp - ty... Whither can I turn for

Dreamily she takes a

T. *- pos? Et comment fixer le bonheur?*
- rest? How procure and hold lasting joy?

Meno mosso

mirror and contemplates herself.

T. *mf* *O mon miroir — fi — dè — le, rassu — re — moi*
espressivo Oh tell me, mir — ror faith — ful, tell me a — gain;

And^{no} cantabile
with charm.

T. *Dis — moi que je suis belle et que je se — rai belle — é — ternel — lement!*
48 = ♩. Say I am lovely and that I shall lovely be — to the end of time!

And^{no} cantabile *con slancia* **senza affrettare**

T. *più p* *E — ternel — lement!* *Que rien ne flé — tri — ra — les ro — ses de mes*
to the end of time! *Say that nothing shall wither the ro — ses of — my*

più f *dim.*

T. *lè - vres, que rien ne ter - ni - ra l'or pur de mes che -*
fair lips, and that nothing shall dull the pure gold of my

rall. a Tempo *with an outburst.*

T. *veux! Dis-le moi! Dis-le moi! Dis-moi que je suis belle et que je se - rai belle -*
hair! Say again! Say again! Say I am lovely, say that I shall lovely be -

segue a Tempo

p *pp*

T. *é - ternel - lement! E - ternel - lement!*
to the end of time! to the end of time!

stringendo a Tempo

mf *tr* *f* *ff* *a Tempo* *58 = ♩.*

T. *Ah! je se - rai bel - le é - ternelle - ment!*
Ah! I shall be love - ly to the end of time!

poco rit. senza riten. a Tempo

mf segue f ff molto appassionato ed espressivo

8^a bassa

T. *f*

Ah! — Tais-toi, voix impi-toya-ble,
Si - lence, then voice devoid of pi - ty,

with a hollow voice.

p *più f*

voix qui me dis: Thaïs, — tu vieilli - ras!... Tha.
voice that declares: Thaïs, — thou wilt grow old! Tha.

cresc. *sfp* *sfp*

T. *p*

- is, — tu vieilli - ras! — Un jour, ainsi, Thaïs
- is, — thou wilt grow old! — So thus, one day, Thaïs

sfp *p*

with terror.

più f *f*

ne se-rait plus Tha-is!..
would no more be Tha-is!

63 = ♩.
molto cantato ed espressivo

cresc. *f* *p* *pp*

growing calmer.

1. *growing calmer.*

Non! Non! je n'y puis croi - re,
 No! No! 'tis past be - liev - ing,

apostrophising Venus. espressivo

7. *apostrophising Venus. espressivo*

Toi, Vé-nus, Ré - ponds-moi de ma beau -
 Thou, O Ve - nus, Thou must an - swer for my

poco allarg.

7. *poco allarg.*

- tél. Vé-nus, ré ponds - moi de son é - ter - ni -
 beau - ty! Yes, thou must pre - serve it for all e - ter - ni -

a Tempo

7. *a Tempo*

- tél.
 - ty!

ff a Tempo

8^a bassa

Like a murmur and with devotion.

pp

T. *40 = ♩* Vénus, — in-vi-sible et pré-sen — tel
O Ve-nus, in-vi-si-ble and pre-sent!

Calmo et sostenuto *ppp*

T. Vénus, — enchantement de l'om — bre! Vé-
Ve-nus, enchantress of the sha-dows! O

ad lib., *pp* *legando* *p*

T. — nus! Réponds-moi! Réponds-moi! — Dis-moi que je suis belle et que je se-rai belle
hear! Answer now! Answer now! — Say I am lovely and that I shall lovely be

a Tempo 1^o *con stancia*

T. — é-ter-nel-lement! — E-ter-nel-lement! — Que rien ne flé-tri-ra — les
— to the end of time! — to the end of time! — Say that nothing shall wither the

p *più p* *sf* *pp* *pp*

T. *più f*
 ro - ses de - mes lè - vres, que rien ne ter - ni - ra l'or
 ro - ses of - my fair lips, and that nothing shall dull the

marcato il canto f

T. *dim.* *rall. p*
 pur - de mes che - veux! Dis-le moi! Dis-le moi!
 pure gold of my hair! Say a gain! Say a gain!

dim. pp segue

a Tempo *with an outburst.*
 Dis-moi que je suis belle - et que je se - rai belle
 Say I am lovely, say - that I shall lovely be

a Tempo

p cresc. f p

T. *p pp*
 é - ter - nel - le - ment! E - ter - nel - le - ment!
 to the end of time! to the end of time!

a Tempo

p pp

mf *tr* *with rapturous transport.* *ff* *a Tempo 63 = ♩.*

T. *mf* *segue* *f* *ff* *a Tempo*

poco rit. - - - *senza rit.* *8^a A*

Ah! je se-rai bel - le é - ternel - le - ment!
 Ah! I shall be love - ly to the end of time!

8^a A *8^a bassa*

8^a A *8^a bassa*

Poco più mosso *69 = ♩.*

THAÏS, perceives Athanaël, who has entered silently and remained upon the threshold.
 with charm. *dol.*

p leggiero e grazioso

E - tran - ger, te voi - là,
 Stranger bold, thou art here;

p

ATHANAËL murmuring a heartfelt prayer.
throbbing.

T. 

com - me tu l'a - vais dit! _____ Seigneur!.. Seigneur!..
so thou keep - est thy word! _____ O Lord! O Lord!

pp

A. 

Fais que son ra - dieux vi - sa - ge soit comme voi - lé devant moi! _____
To my eyes let her ra - diant fea - tures appear as it were thro' a veil. _____

ppp

A. 

Fais que la for - ce _____ de ses char - mes ne tri - ompe pas de ma volon - té! _____
Let not the strength of her charms se - duct - ive now triumph in vict' ry o - ver my will! _____

THAÏS with an engaging smile.

A. 

Al - lons, _____ parle à pré - sent. _____
But come, _____ canst thou not speak! _____

leggiero e grazioso

Allegro moderato
ATHANAËL

84 = ♩ On dit —
'Tis said —

Allegro moderato

A. — que nulle femme ne t'é - ga - le et c'est pourquoi j'ai voulu te con -
— the woman liveth not that e - quals thee, and for that rea - son have I wished to

mf

p

allegro

A. - nai - tre, et c'est pourquoi, te voyant j'ai com - pris — combien —
know thee, and it is why, see - ing thee, I can un - derstand.

f

A. — il me se.rait — glo - ri - eux de te vain - orel
— how rich a glo - ry'twould be thee to con - quer!

mf

f

THAÏS *smiling.*

mf 3 *più f* 3

Tes hommages sont hauts; ton or-gueil les dé-
 Tho'thy praises are high; yet thy pride mounts still

f *dim.*

- pas - se; présumptu - eux, prends gar - de de m'aimer!
 high - er; presumptuous man, be - ware of lov - ing me!

ATHANAËL *with warmth.*

f *p*

Ah! je t'ai - me, Tha - is, et j'aime à te le di - re;
 Ah! I love thee, Tha - is, and well I love to say it,

più f *più f*

mais je t'ai - me non comme tu l'entends! Moi, je
 but I love not as thou dost ap - prehend! I, I

A. *t'aime en es - prit — je t'aime — en vé - ri - té.*
love thee in spi - rit, I love — thee in truth.

espressivo

A. *Je te pro - mets mieux qu'i - vres - se fleurie et*
I promise far more than un - ho - ly delights and

p *sf* *cresc.*

A. *son - ges d'u - ne brè - ve nuit.*
dreams that last but for a night.

animando

a Tempo

A. *Cet - te fé - li - ci - té — qu'aujour'hui je t'ap - - - - - te ne fi - ni - ra.*
And this true happiness — which now to thee I prof - - - - - fer, will never know

a Tempo

A. *jamais!* *Jamais!* *Ja -*
an end! *No, nev - er!* *No*

cresc. *f*

Più mosso
ff *bre.p.* *THAÏS laughing ironically.*

- mais! *Ah!*
nev - er! *Ha!*

Più mosso
ff *rapido* *leggiere e grazioso* *p*

100 = $\frac{8}{8}$

T. *Ah! Ha!* *Ah! Ah! Ha! Ha!* *Montre moi donc Just shev me now*

T. *ce mer-veil-leux a-mour!* *Un a-mour*
this strange new-fangled love! *Love that is*

T. *vrai* _____ *n'a qu'un lan - ga - - - ga:*
true _____ *has but one lan . . . - guage:*

ATHANAËL reproachfully.

T. *les bai - sers .* *Thais, — ne rail - le*
kis - ses sweet. *Thais, — pray mock me*

più

cresc.

A. *pas! L'amour que je te prê - che, c'est l'a - mour in - connu!*
not! The love that I do preach thee, is the love — unknown!

THAÏS lightly.

A - mi, tu viens bien tard... Je con -
My friend, thou com'st too late For I

T. *- nais* *tu - tes les i - vres*
know ev - 'ry kind of rap

All^o più agitato *ATHANAËL fiery and sombre.*
 T. *- ses. L'amour que tu con - nais n'en -*
- ture The love which thou hast known gives

All^o più agitato

A. *- fan - - - - te que la hon - - - - te.*
birth to naught but shame.

A. *L'amour que je t'ap por - te est le seul glo - ri -*
The love which I am bring - ing can a - lone glo - ri -

A. *THAÏS* proudly.

- eux! ———— Je te trou - ve bar - di d'offen - ser ton hô - tes -
 - fy! ———— And to give me of - fence thou dost not lack the bold.

molto marcato

T.

- se!
 - ness!
ATHANAËL

T'offen - ser!
 How of - fence?

Je ne son - ge
 when my sole thought

A.

rall. assai **Allegro maestoso**

qu'à te conquérir à la vé - ri - té!
 is to win thy soul to the cause of truth!

cresc. *rall. assai* **Allegro maestoso**

spiccato il canto

69 = .

2 Ed.

with increasing enthusiasm.

4. *mf*

Qui m'inspi-re - ra des dis-cours — embrasés
 Who will in - spire me with speech — so glow-ing

4. pour qu'à mon souffle, ô courti-sa - ne, ton cœur fon - de comme u-ne
 that my mere breath, oh courtesan, shall melt like soft wax thy

cresc.

4. ci - - - rel Qui pourra te li-vrer à moi! — — — — —
 heart! Who de-li-ver thee to my hands!

4. Qui change - ra ma pa - role en un Jourdain
 Who will so trans - - form my words in.to a Jor - dan

A. *mf* *rall.* *sf* *cresc.*

dont les flots répandus pré - pa - re - ront ton âme. à la vie é - ter -
 deep, whose spreading waves shall quickly prepare thy soul for the life e - ter -

A. *più f* *rall.* *Più lento* *p*

THAÏS, concerned, stealing a glance at him with a vague feeling of fear.

- nel - - le! A la vie é - ternel -
 - ter - - nal! For the life e - ter -

più f *rall.* *Più lento* *pp*

2 Ped.

T. *p*

ATHANAËL

- - le! A la vie é - ternel - - le!
 - - nal! For the life e - ter - - nal!

dim. *ppp*

THAÏS forming a resolution, but at first tremblingly.

Eh! bien, fais moi con - nai - tre... tout cet a -
 Well! help me to know - about this

Recitativo

f *p*

rall. *with slight dread.*
p

T. *-mour* *mys-té-ri-eux...* *Je t'o-bé-is...*
love *so passing strange...* *I will o-bey...*

mf *segue* *p*

Thais, with a golden spatula, pours into a cup a few grains of incense, which she throws into the perfume-burner.

ATHANAËL aside, feverishly.

In a suffocated voice. *ff*

T. *Je suis à toi...* *Un tu - multe effrayant s'é -*
I yield to thee... *What a - fright - ful tu - mult a -*

ff

Allegro agitato 104 = ♩.

panting.
p

A. *-lève en ma pen-sé - e! Sei-gneur! Seigneur! Fais que son ra-di -*
- wak - ens in my bo - som! O Lord! O Lord! To my eyes let her

dim. *p*

pp

A. *-eux vi - sa - ge soit comme voi - lé devant*
ra - diant fea - tures appear as it were thro'a
poco a poco rall.

p

A light vapour envelopes both Thais and the goddess; and whilst Athanael watches her, troubled, she murmurs, with a smile and as if by instinct, a sort of mysterious incantation. 107

Lento THAIS calmly and with ecstasy.

pp

Vénus, in-vi-sible et pré-sen-te!
 O Ve-nus, in-vi-si-ble and pre-sent,

much mored. p

moi. veil. Pi-
 Have

Lento 40 = ♩

pp

più f

Vénus, enchantement de l'om-bre! Vé-
 Venus, enchantress of the sha-dows! O

pp

-tié! Seigneur! Que la
 mercy! O Lord! May the

f

-nus, é-clat du ciel
 le-nus, ef-ful-gence of heav'n!

for-ce de ses charmes ne tri-om-phe pas de ma vo-lon-té!
 strength of her charms se-duc-tive not tri-umph o-ver my will!

mf

p *dol.* *pp*

T. et blancheur de la neige! Vénus, descends et rè - - - - - gne! Splen.
and whiteness of the snow! Descend, o Ve - nus, reign - - - - - thou!

ppp *pp*

T. -deur! Volup-té! Douceur!
Splendor! Sweet-ness! Delight!

ATHANAËL. *pp* in a choking voice.

Seigneur! Pi-tié!..
O Lord! Mer-cy!

ppp

Athanaël, violently recovering himself, tears off the borrowed robe, under which he has worn his tunic.

Allegro agitato assai

ff *ff*

Allegro agitato assai 138 = ♩

Je
I

A. *suis A-thana.ël, am A-thana.ël; Moi-ne d'Anti-no-él Monk of An-ti-nous! Je viens du saint désert et From ho-ly desert come I; all*

segue ff ff ff

A. *je mau-dis la chair things of the flesh I curse! et je maudis la mort qui te pos-I curse the death that hath pos-ses-sion*

ff ff

A. *-sè-del of thee! Et me voi-ci And now be-hold me be-fore thee, com-me de-avant un tom-like un-to a*

A. *-beau, tomb; et je te and I dis: say: Thaïs, Thaïs, lè-ve-toi! Rise up!*

in ringing tones. ff p. segue molto attaccato

Allegro agitato assai

THAÏS throwing herself in fear at his feet.

più ff Ah! Ah!

Lève-toi
rise up!

poco allarg. *ff* *Allegro agitato assai*

cresc.

shivering. f *sempre 138 =* *sempre all^o agitato assai*

Pi - tié! Ne me fais pas de mal!..
Have pi - ty! Do no harm to me!

mf *sempre all^o agitato assai*

sf Par - - - - le!.. que me veux-tu?.. Non!
Tell - - - - me! what dost thou wish? No!

mf *p*

poco rall. *p*

Ah! par pi - tié, tais-toi!.. par pi - tié, tais-toi!..
For mercy's sake, speak not! have pi - ty, speak not!

p *segue*

a Tempo *mf* *panting.*

T. *mf* *panting.*

Je n'ai pas plus choisi mon sort que ma na - tu -
I have no more decreed my fate than my na -

a Tempo *sf*

T. *sf*

- re!.. Et ce n'est pas ma faute à moi si je suis bel -
- ture!.. And surely 'tis no fault of mine that I am come .

sf

very affecting and expressive

T. *sf*

- le. Pi - tié! Ne me fais pas mourir!.. Ah! je crains tant la mort!..
- ty. I im - plore thee, do not let me die! I have such fear of death!..

cresc. *sf*

Meno **a Tempo** *sf*

T. *sf*

Ne me fais pas — mou - rir! — pi - tié! — Ne
Do not let — me die! — have pi - ty! Oh

a Tempo *più p*

dim. *almost spoken, in sobs.*

T. *p* *f*

me fais pas de mall.. Pitié! pi-tié! Non! Ne
do no harm to me! Mercy! mer-cy! No! Thou

p

Ped. *

rall. **Allegro maestoso (senza lentezza)**

T. *f* *with enthusiasm.*

me fais pas mou-ri! **ATHANAËL** Non! Je l'ai dit. Tu vi-
wilt not let me die! No! I have said. Thou shalt

76 = *f*

Allegro maestoso (senza lentezza)

segue *spiccato il canto*

f

Ped. *molto sonore ed sostenute*

f

A. *f*

-vras de la vie é-ter-nel-le. Sois à jamais la
live for the life e-ter-nal, Be-for e-ver.

A.

bien - aimée et l'é - pou - se du Christ dont tu fus l'en - ne - mi
 more the belov'd and the bride of the Christ whom thou hither-to hat

THAIS with ardour.

ff Ah! — Je sens u - ne fraîcheur en mon â - me ra -
 Ah! — A joy steal - eth o'er me, transport - ing my

- el
 edst!

rf

A.

T.

- vi - e, je — fris - sonne et demeu - re char - mé - el
 soul. — How — I thrill and pulsate with its charm!

ff *rall.*

T. Ah! — Quel pou_voir, — quel pou_voir est le sien! —
 Ah! — what strange pow'r, — what strange pow'r works thro' him! —

NICIAS *In the distance, growing nearer.*

ff *rall.* *Allargando* *ppp* *cresc.*

Tha-
Tha-

Andante cantabile *gaily and with charm.*

f

- is, i - do - le fra - gi - le, je veux u - ne der - niè - re fois...
 - is, Most fragile of i - dols, I'm dy - ing to see thee once more... —

Andante cantabile

pp *8^a bassa*

THAIS *listening with a feeling of repulsion.*

f *mf*

Nicias!.. encor!..
 Nicias!.. again!..

the same.

Je veux l'amour — de ta lè_vre fleu -
 I thirst for love — from thy lips so

fp *dim.* *pp*

As to herself with agitation.

With disdain and anger.

p *più f* *f*

T. *Mon â - me n'est plus mien - ne. M'aimer! Il n'a jamais aimé person - ne! Il*
My soul is mine no long - er. Love me! He ne'er hath lov'd a living crea - ture! He

N. *- ri - e... ten - der...*

cresc. *f*

roughly.

T. *n'ai - me que l'amour!*
loves for love a - lone!

N. *più f nearer. cresc.*
Demain, je ne se - rai pour toi plus rien qu'un
To - mor - row I shall be for thee a name no

p

To Athanaël, with energy.

T. *Eh! bien, Va! Dis-lui que je détes - te*
Well, go! Tell him that I detest

N. *nom! - Plus rien... qu'un nom!..*
more! - A name... no more!
ATHANAËL, to Thaïs. f

Tu l'entends?
Dost thou hear!

sf *sf* *sf*

cresc. *segue* *f molto accent. ed espress.*

♩ = ♩.

Più mosso, molto appass.

T. *tous les ri - ches, tous les heu - reux! Qu'il m'ou - bli - e! Entends-*
all the weal - thy, and all the happy! He must forget me! Dost thou

animando molto poco a poco - - - -

T. *-tu? Dis-lui que je le hais! To Thaïs, with authority.*
hear? For him I've on - ly hate!

ATHANAËL ff

A ton seuil, jusqu'au jour, j'atten -
By thy door un - til day, I will

Allegro maestoso

segue

cresc. ff

Thaïs with firmness and resolution.

THAÏS f a piacere sf

Non! je res - te Tha - ïs! Thaïs! la courti -
No! Thaïs I re - main! Thaïs the courte -

*-drai ta venu - e!
 wait for thy coming!*

84 = ♩
a Tempo all^o maestoso (Stesso Tempo)

segue

T. *sf*
 - sa - ne! Je ne crois plus à rien et je ne veux plus
 - san! I be-lieve in naught, and wish for nothing

cresc. *sf* *sf* *cresc.*

T. *cresc.* *sf*
 rien: Ni lui, ni toi, ni ton Dieu!
 more: Nor him, nor thee, nor thy God!

poco *ritenuto* *a Tempo* *appassionato*

più f *segue* *fff* *cresc.*

Bursting into laughter. *Here into tears and sobs.*

T. *fff* *rall.*
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! All^o maestoso (senza lantaro)
 Rideau
 Curtain

ff sec *segue* *fff*

ad lib.

End of 1st Tableau The music continues during the change of scene.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex, rapid passage with many beamed notes and accents. The left hand provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the right hand. A bracket with the number '8' spans across the first two measures of the right hand.

Second system of musical notation. Continuation of the piece. The right hand continues with intricate, beamed passages and accents. The left hand maintains its accompaniment. A dynamic marking of *ff* is present in the right hand.

Third system of musical notation. The right hand features a series of chords and moving lines with accents. The left hand has a more active line with triplets. A dynamic marking of *ff* is present in the right hand. The tempo marking *rall. a Tempo* is placed above the right hand.

Fourth system of musical notation. The right hand features a melodic line with triplets and a *cresc.* (crescendo) marking. The left hand continues with its accompaniment.

Fifth system of musical notation. The right hand features a series of chords with accents. The left hand has a rhythmic accompaniment. A dynamic marking of *fff* and the tempo marking *Allargando* are present in the right hand.

8^a bassa

dim. *p*

Più lento *p* *ben cantato ed espressivo* *sfp* *p*

8

sfp *sfp* *dim.* *rall.* *pp*

MEDITATION

Andante religioso 60 = ♩

pp molto sostenuto 3 5

2 Red.

p *rall.* *sf*

Red. *

a Tempo

ppp subito

2 Ped.

cresc.

f

p

dol.

cresc.

v rall.

dim.

mf

poco a poco

più f

appassionato

Musical score for the first system, marked *appassionato* and *f*. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with a fermata over the first measure and a five-fingered scale in the second measure. The left hand plays a steady eighth-note accompaniment.

calmato

Musical score for the second system, marked *calmato*, *p*, and *dol.*. The tempo and dynamics are significantly reduced. The right hand has a slower, more expressive melodic line. The left hand continues with a steady accompaniment. A *Ped.* (pedal) marking is present in the first measure.

poco più appassionato

Musical score for the third system, marked *poco più appassionato*, *cresc.*, *f*, and *molto espressivo*. The tempo and dynamics increase again. The right hand has a more active melodic line with a fermata. The left hand accompaniment is more rhythmic. A *f* marking is present in the second measure.

Più mosso agitato

Musical score for the fourth system, marked *Più mosso agitato*, *più f*, and *sff*. The tempo is further increased. The right hand has a very active, rapid melodic line. The left hand accompaniment is also more rhythmic. A *sff* marking is present in the third measure.

Musical score for the fifth system, marked *sf*, *molto espress.*, *Meno un poco*, *rall.*, and *p*. The tempo is reduced and the dynamics are softer. The right hand has a slower, more expressive melodic line. The left hand accompaniment is also slower. A *p* marking is present in the third measure.

a Tempo 1^o

pp

p

rall.

a Tempo

f

pp

Ped. * 2 Ped.

cresc.

1 2 1

f

p

5 5 4 3

3 3

dol. *cresc.* *rall.*

dim.

a Tempo

sf. *dim.*

p *dol*

senza affrettare il gruppo

3

p *sf* *dim.*

Calmato

pp

Second Tableau

Before dawn.— An open place before the house of Thais.— Under the portico, in the foreground, a small statuette of Eros; in front of the image, a lighted lamp.

The moon still lights up the place.— At the bottom of the steps of the portico Athanaël rests sleeping upon the pavement.

At the back, to the right, is a house wherein are gathered Nicias and his companions. The windows are illuminated, and the sound of festive music is heard.

Allegretto mod^{to} (76 = ♩)

Rideau
Curtain

PIANO

pp

8^a bassa

p

8^a b

p

3

Thais appears; she takes the lamp and raises it above her head to look around the place. She thus descends the steps. She perceives Athanaël, puts the lamp down again, and returns to him.

p

THAIS leaning over Athanaël.

mysteriously and in a low voice.

p

Pè-re, Dieu m'a par -
 Fa-ther, God by thy

ATHANAËL rising replies softly.

p

-lé par ta voix! Me voici Tha -
 voice has spo-ken! I am here! Tha -

A.

- is, Dieu fat-ten - dait! Ta parole est res-tée
 - is, God doth a - wait! Thy words are dwell-ling

T.

en mon cœur ——— comme un bau - me di - vin;
 in my heart ——— like a balm ——— di - vine;

T.

j'ai pri-é, j'ai pleu - ré! Il s'est fait en mon âme — u - ne grande lu -
 I have prayed, I have wept! And now there doth shine — in my soul a great

pp *poco*

T.

- miè - re: ay - ant vu le né - ant de tou - te vo - lup - té,
 light: ——— for I plain - ly have seen the no - thingness of pleasure,

p *3*

with submission.

7. 

vers toi je viens ain - si que tu l'as com - man - dé.
so thus I come o - be - dient to thy com - mand.

ATHANAËL

Va.,
Good;

A. 

courage, ô ma sœur! — L'au - be du repos se
courage, oh my sis - ter! For the dawn of rest is

dim.

A. 

lè - vel Que faut-il fai - re?
break - ing! What must be done now?

THAÏS humbly.

ATHANAËL

mf

Non loin d'i-ci, vers l'oc-ci-dent, il est un monas-tère — où des femmes é-
Not far from here out tow'rd the West, there stands a monas-te-ry where the cho-sen
Stesso Tempo (76 = ♩) **un poco meno**

Orch. *p*

A. *dim.* *p*

- lu-es vi-vent pa-reil-les à des an-ges dans un par-fait recueil-lement, —
women live their sweet lives like those of an-gels, in bles-sed peace and me-di-ta-tion:

pp

A. *ben cantato*

pau-vres, pour que Jé-sus les ai-me, modes-tes, pour qu'il
poor, that Je-sus may love them, and modest, that he may

A. *più* *più espressivo* *dim.*

les re-gar-de, chas-tes, pour qu'il les é-pou-se!
look u-pon them, chaste, for he is their Bride-groom!
espressivo *dim.*

p

1. C'est là — que je te conduirai. A leur pi - eu - se mère, Al - bi - ne,
Fhi. ther — I shall con - duct thee, and to their pi - ous mo - ther, Al - hine,

THAÏS

f

Albi - ne, fil - le des Cé - sars!
To Al - bi - ne, daughter of the Cæ - sars!

simply. p

1. je te consa - cre - rai! Et la ser - van -
thou shalt be con - se - crate! And the most pure, —

Stesso Tempo

mysteriously. p

1. - - te la plus pu - re du Christ! Là je t'en -
— de - vo - ted ser - vant of Christ! There, in a

Stesso Tempo

pp

Music in the distance.

A. *cresc.*

- fer - merai dans l'é - troite cellu - - le jus - qu'au jour où Jé -
nar - row cell, thou wilt peace - ful - ly lin - - ger till the great day when

A. *with enthusiasm, f*

- sus _____ te viendra dé - li - vrer! _____ Val N'endoute pas! Il vien -
Je . . sus cometh thee to de - li - . . ver! Ah! Doubt not my word! He will

A. *pluf*

- dra lui mé - me, et quel tres - sail - le - ment dans la chair
sure - ly come, _____ and what a thrill of joy down in the

A. *p*

de ton â - - me quand tu sen - ti - ras sur tes yeux se po -
depths of thy soul when thine eyes are con - . - scious of light thro' the

with deep feeling.

p

A. *- ser ses doigts de lu - miè - re, a - fin d'en es - su - yer les*
sa - cred touch of his fin - gers, for aye to wipe a - way thy

THAÏS with joy.

f

A. *pleurs! — Emmè - ne - moi mon pè - - re!*
tears! — Takeme with thee, my fa - - ther!

ATHANAËL.

mf

with authority, with force

f

Oui! Mais, d'a - bord a - né - an -
Yes! But be - fore, thou must des -

Stesso Tempo

Orch. f

A. *- tis ce qui fut l'im - pu - re Tha - is, ton pa -*
- troy all that made the im - pure Tha - is, first thy

A. *f*

-lais, tes ri-ches-ses, tout ce
house, then thy rich-es, all that

A. *f*

qui pro-cla - - - me ta hon - - - - tel Brûle
doth pro-claim thy shame! Burn

A. *f*

tout! A - né - an - tis tout!
all! An - ni - hi - late all!

THAÏS resigned.

She goes towards the house, then stops with a smile before

mf *p*

Pè - re, qu'il en soit ainsi! Je neveux rien gar.
Fa - ther, be it e - ven so. There's no thing I would

poco a poco rall. - - - - - Andante mod^{to}

dim. *pp*

the little image of Eros.

T. *3* *p*

- der de mon pas - sé, rien... que ce - la...
 keep out of my past, no - thing ex - cept that...

Taking and bearing in her arms the image, which she presents to Athanaël.

T. *pp*

Cette i - ma - ge d'i - voi - re, cet en - fant, d'un tra - vai - l an -
 This i - vo - ry im - age, this child, a rare an -

T. *3* *p* *tender and chaste.* *più p* *3*

- tique et mer - veilleux, c'est É - ros! C'est l'a -
 - tique, ex - qui - site work, is E - ros. It is
 rall. - -

T. *dol.* *3* *3* *3* *p* *3*

- mour! Consi - dère, ô mon pè - re, que nous ne le pou - vons traiter cruel - le -
 love! Oh! consi - der, my - fa - ther, can we treat him so cru - el - ly, poor little

Andante cantabile assai *p*

T. *p*

- ment. L'a - mour — est u - ne ver - tu ra - re,
child? For Love — has long been a rare vir - tue,

Andante cantabile assai (76 = ♩) *p*

ben cantato *p*

T. *dol.* *più f*

J'ai pé - ché, non par lui, mais plu - tôt con - tre lui. Ah! Je ne pleure
I have sinned more a - gainst than in aid of his cause. Ah! I do not re -

T. *sf* *mf*

pas — de l'a - voir eu pour mai - tre, mais d'a - voir mé - con -
gret — him to have had for mas - ter, but to have dis - re -

mf *espressivo ben cantato*

T. *più f*

- nu sa vo - lon - té. Il dé -
- gard - ed his commands. He for -

molto espressivo

T. *f* fend qu'un ne femme se donne a qui ne vient point en son nom,
 bids that a woman should trust in one who comes not in his name,

rall. molto

T. *f* et c'est pour cet te loi qu'il con vient qu'on l'ho no re.
 and just for this same law he re quires to be hon ored.

a Tempo

pp simply. Prends-le, pour le pla cer dans quel que mo nas tere,
 Take it, and do thou place it in some mo nas te ry,
a Tempo

senza affrettare

T. *f* et ceux qui le ver ront se tour ne ront vers Dieu! Car l'amour nous é -
 that all who see it there may turn a gain to God! For 'tis love that doth

T. *p* *mf* *sf* *espressivo* *dim.* *rall.* *pp*

- lè - - - ve aux cé - les - tes pen - sé - - es.
 wa - - - ken thought and feel - ing ce - les - - tial

p *colla voce* *mf* *sf* *dim.* *pp*

Moderato. *p* *simply.*

T. Quand Ni - ci - as m'ai - mait, il m'of - frit cette i - ma - - - ge.
 It was Ni - cias, in love, who did give me this im - - - age.
 ATHANAËL with an explosion of wrath. *f*

Nicias! Nici
 Nicias! Nici.

Moderato

A. *f* *sf*

- as) Ah! man - dis la source em poi - son - né - e d'où te
 - as! Ah! ac - curs - ed be the poi - soned source - - - whence this

A. *f* *sf*

vient ce présent! Qu'il soit a - né - an - ti!
 gift come to thee! Such stuff let us destroy!

Allegro agitato (108 = ♩)

He seizes the statuette and violently smashes it upon the pavement, kicking away the pieces.

A.

Et tout le reste à la flamme, à la bi-me!
 And all the rest to the flames, to hell fire!

A.

Viens, Thaïs! Que tout ce qui fut toi re.tourne — à la pous-
 Come, Thaïs! That all there was of thee be chang - ed in - to

molto espressivo

f

THAÏS with bent head, tremblingly.

Que tout — ce qui fut
 That all — there was of

A.

sière, — à l'éter - nel ou - bli! Que tout — ce qui fut
 dust, — to lastin - go - bliv - ion! That all — there was of

p

p

Calmando, lento non troppo (76=♩)

T. moi re_tourne à la pous - siè - re, à l'é - ter - nel ou - bli!
me be changèd in - to dust, ——— to last - ing o - bliv - ion!

A. toi re_tourne à la pous - siè - re, à l'é - ter - nel ou - bli!
thee be changèd in - to dust, ——— to last - ing o - bliv - ion!

T. *f* Viens! *p* Viens!
Come! Come!

A. *f* Viens! *p* Viens!
Come! Come!

They enter the house.

When Thais and Athanaël are gone, Nicias and the personages of the 2^d tableau appear. They come down joyously, in a crowd, from the house at the back. Nicias, very gay and slightly intoxicated, leads them.

Allegro *tr* *cresc.* *f*

tr tr

p subito

NICIAS in a loud voice, to all.

f

Sui-vez-moi tous, a-mis!
All fol-low me, my friends!

N.

La nuit n'est pas fi-ni-el Venez! ve-
The night is not yet o-ver! So come!

f *p*

N.

-nez! come! Le jeu m'a ren-du tren-te
The game has brought me back just

N. fois le prix — dont je pay - ais la beauté de Tha -
 thir - ty - fold — the price I paid for the love of Tha -

N. - is! — — — — — Donc, — — — — — ré - jou - is - sons - nous
 - is! — — — — — So, — — — — — let our re - vel's last

CROBYLE *ff*
 MYRTALE *ff*
 Encor! encor! encor!
 Again! again! again!

N. en.cor! en.cor! encor!
 a - gain! a - gain! a - gain!

8 Soprani *ff*
 6 Tenori *ff* The friends of Nicias. Encor! encor! encor!
 6 Bassi *ff* Again! again! again!

Encor! encor! encor!

C. *ff* *Evohé!* *Evohé!*
E.vohé! *E.vohé!*

M. *ff* *Evohé!* *Evohé!*
E.vohé! *E.vohé!*

N. *ff* *Evohé!* *Evohé!*
E.vohé! *E.vohé!*

ff *Evohé!* *Evohé!*
E.vohé! *E.vohé!*

ff *Evohé!* *Evohé!*
E.vohé! *E.vohé!*

ff *Evohé!* *Evohé!*

ff *Evohé!* *Evohé!*

ff *Evohé!* *Evohé!*

ff *Evohé!* *Evohé!*

NICIAS to the serrants.

f Ap-pe-lez les dan-seu-ses d'A-si-e, les Psyl-les et
 Now call hi-ther the dancers of A-sia, the Psyl-les and

to his friends.

N. *3*
 les ba-la-dins! Fai-sons du- rer jus-qu'à l'au-ro-re les
noun.te.banks bring! Not un-til day will we con-clude all the

N. dan-ses, les jeux — et les cris! Al-lu-mons des flam-
 dan-ces, the games, — and the shouts! Let the tor-ches be

CROBYLE *gaily.*

Al-lu-mons des flambeaux! Fai-sons honte au so-leill
Light up the tor-ches now! Let's put the sun to shame!

MYRTALE

Al-lu-mons des flambeaux! Fai-sons honte au so-leill
Light up the tor-ches now! Let's put the sun to shame!

N. - beaux!
brought!

8 Soprani *gaily.*

Al-lu-mons des flambeaux! Fai-sons honte au so-leill

6 Tenori

Al-lu-mons des flambeaux! Fai-sons honte au so-leill
Light up the tor-ches now! Let's put the sun to shame!

6 Bassi

Al-lu-mons des flambeaux! Fai-sons honte au so-leill

NICIAS.

Qu'on Jet - te là d'é - pais ta - pis!
 And let a car-pet thick be placed!

sec. *mf*

A mes cô - tés, Cro - by - le, et toi, Myr-
 Sit by my side, Cro - bile, and thou, Myr.

p

CROBYLE

ff

E - vo - hé!
 E - vo - hé!

MYRTALE

ff

E - vo - hé!
 E - vo - hé!

- ta - - - le!
 - tale! _____

ff

E - vo - hé!
 E - vo - hé!

8 Soprani

E - vo - hé!

6 Tenori

E - vo - hé!

6 Bassi

E - vo - hé!

cresc. *ff*

C. *E - vo - hé!*
E - vo - hé!

M. *E - vo - hé!*
E - vo - hé!

N. *E - vo - hé!*
E - vo - hé!

E - vo - hé!

E - vo - hé!

E - vo - hé!

NICIAS *sf* *sf* *più sf* *ad lib.* *sf*

Rienn'estvrai que la vi - e! Rien n'est sa - ge que la fo - li - e!
life a - lone is the real! Naught is wise but mad - dest fol - ly!

sf *sf* *segue*

a Tempo

N° 1. Allegro vivo (molto slancio in un tempo)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a fortissimo (ff) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. Both staves feature a series of chords, many of which are marked with accents and slurs.

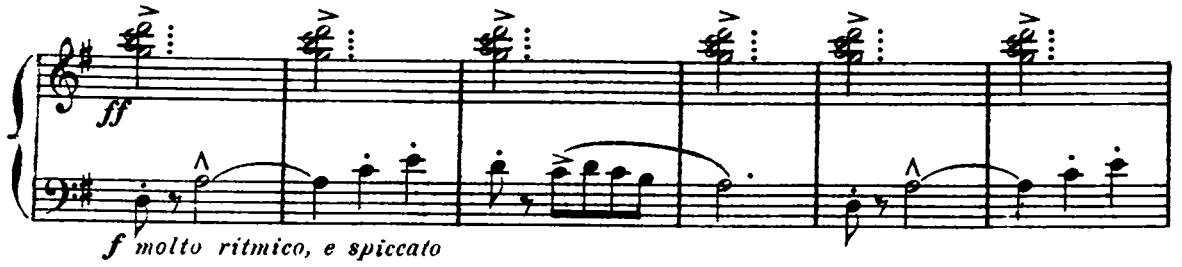
The second system continues the musical notation from the first system. The upper staff in treble clef shows chords with accents and slurs. The lower staff in bass clef continues with similar chordal structures.

The third system of music features a change in dynamics to fortissimo (f) and includes the instruction "molto ritmico, e spiccato". The upper staff in treble clef has chords with accents and slurs. The lower staff in bass clef has a more active melodic line with slurs and accents.

The fourth system continues the piece with similar chordal and melodic patterns in both staves, maintaining the fortissimo dynamic.

The fifth system of music shows a transition in dynamics to mezzo-forte (mf) in the lower staff. The upper staff continues with chords and accents.

The sixth system concludes the piece with a dynamic range from sf (sforzando) to mf. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic support with chords.



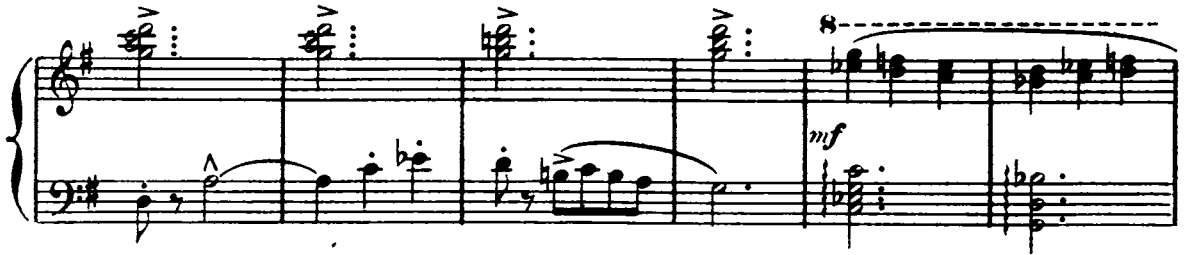
ff

f molto ritmico, e spiccato

This system shows the first six measures of a musical piece. The right hand plays a series of chords, each marked with a dynamic accent (v) and a fermata. The left hand features a rhythmic bass line with eighth notes and quarter notes, including some slurs and accents.

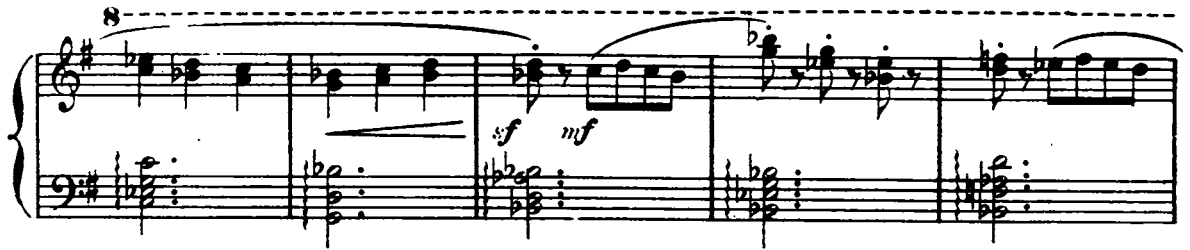


This system contains measures 7 through 12. The right hand continues with accented chords. The left hand maintains its rhythmic pattern, with some notes slurred across measures.



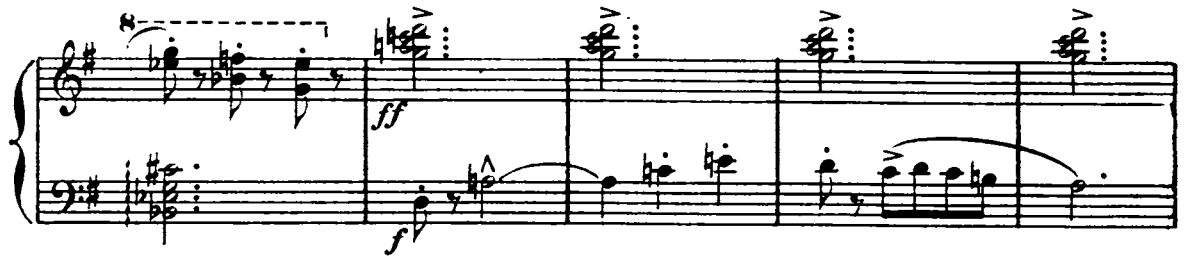
mf

This system covers measures 13 to 18. The right hand's chords are now marked with a mezzo-forte (mf) dynamic. The left hand's bass line continues with similar rhythmic motifs.



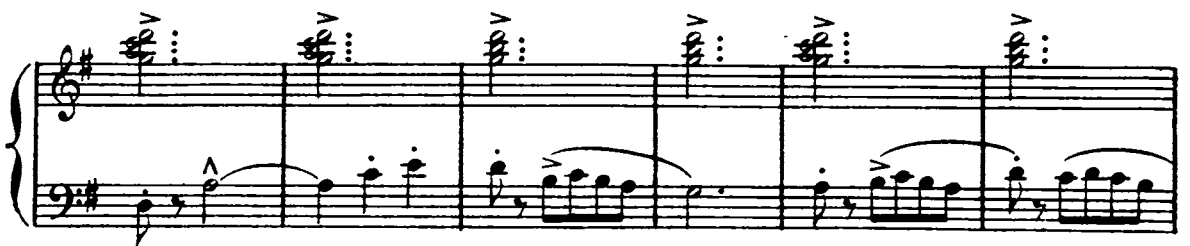
mf

This system includes measures 19 to 24. The right hand part features a melodic line with slurs and a dynamic marking of mezzo-forte (mf). The left hand provides harmonic support with chords.



ff

This system shows measures 25 to 30. The right hand returns to accented chords, and the left hand continues with its rhythmic bass line.



This system contains the final six measures (31-36) of the piece. The right hand concludes with accented chords, and the left hand finishes with a rhythmic bass line.

First system of musical notation. The treble clef staff contains a series of chords, each marked with a dynamic marking of *sfz* and a fermata. The bass clef staff contains a melodic line with eighth notes and quarter notes, featuring slurs and accents.

Second system of musical notation. Similar to the first system, it features chords in the treble clef with *sfz* markings and a melodic line in the bass clef with slurs and accents.

Third system of musical notation. The treble clef staff shows chords with *sfz* markings. The bass clef staff continues the melodic line with slurs and accents.

Fourth system of musical notation. The treble clef staff contains chords with *sfz* markings. The bass clef staff has a melodic line with slurs and accents.

Fifth system of musical notation. The treble clef staff shows chords with *sfz* markings. The bass clef staff continues the melodic line with slurs and accents.

Sixth system of musical notation. The treble clef staff contains chords with *sfz* markings. The bass clef staff features a melodic line with slurs and accents, and includes the dynamic marking *sf* in the later measures. The system concludes with the word *vell.* written vertically below the staff.

molto espressivo

This musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 4/4 time signature. The first system begins with a dynamic marking of *f* and includes the instruction *molto espressivo*. The second system features a dynamic marking of *mf*. The third system starts with *mf* and ends with *f*. The fourth system begins with *f*. The fifth system starts with *f*. The sixth system begins with *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). Above the first measure, there are six chord symbols: $b\flat\flat$, $b\flat$, $b\flat$, $b\flat$, $b\flat$, and $b\flat$. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a fortissimo (*ff*) dynamic. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing the grand staff from the first system. It features similar notation with notes, rests, and slurs across both staves.

Third system of musical notation. The upper staff contains a series of chords, some with slurs. The lower staff contains a rhythmic accompaniment with notes and rests. Dynamics include *sf* (sforzando).

Fourth system of musical notation. It shows a continuation of the piece with complex chordal textures in the upper staff and a steady accompaniment in the lower staff. A dashed line is drawn above the upper staff in the second measure.

Fifth system of musical notation. Similar to the previous systems, it features intricate chordal work in the upper staff and a supporting bass line in the lower staff. A dashed line is drawn above the upper staff in the first measure.

Sixth and final system of musical notation on the page. The upper staff has a more active melodic line with slurs, while the lower staff continues with a rhythmic accompaniment. The notation includes various note values and rests.

The first system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music, each starting with a forte accent (*sf*) over a quarter note. The lower staff is also in bass clef and contains six measures of music, each starting with a quarter note followed by a half note, with a dynamic marking of *mf* in the fifth measure.

The second system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music, each starting with a quarter note followed by a half note, with a dynamic marking of *cresc.* in the first and fourth measures. The lower staff is also in bass clef and contains six measures of music, each starting with a quarter note followed by a half note.

The third system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music, each starting with a quarter note followed by a half note, with a dynamic marking of *f* in the fifth measure. The lower staff is also in bass clef and contains six measures of music, each starting with a quarter note followed by a half note.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, each starting with a quarter note followed by a half note, with a dynamic marking of *sf* in each measure. The lower staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music, each starting with a quarter note followed by a half note, with a dynamic marking of *sf* in each measure.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, each starting with a quarter note followed by a half note, with dynamic markings of *sf* in the first two measures and *ff* in the third measure. The lower staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music, each starting with a quarter note followed by a half note, with a dynamic marking of *tutta la forza* in the fifth measure.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth notes and slurs, and dynamic markings including accents and *sfz*. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a bass line with eighth notes, slurs, and dynamic markings including accents and *sfz*.

Second system of musical notation. The upper staff continues the melodic line with eighth notes and slurs, featuring dynamic markings like *sfz* and accents. The lower staff continues the bass line with eighth notes and slurs, also featuring dynamic markings like *sfz* and accents.

Third system of musical notation. The upper staff continues the melodic line with eighth notes and slurs, featuring dynamic markings like *sfz* and accents. The lower staff continues the bass line with eighth notes and slurs, also featuring dynamic markings like *sfz* and accents.

Fourth system of musical notation. The upper staff features chords and slurs, with dynamic markings including *fff*. The lower staff features chords and slurs, with dynamic markings including *fff*.

Fifth system of musical notation. The upper staff features chords and slurs, with dynamic markings including *fff*. The lower staff features chords and slurs, with dynamic markings including *fff*. The system concludes with a double bar line and a common time signature.

Nº 2. Allegretto moderato

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and common time (C). The music begins with a series of eighth notes in the right hand, starting on D4. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte). The system concludes with a *sf* marking and the instruction *sempre molto accentuato*.

The second system continues the piece. The right hand features a melodic line with a slur over the first two measures, followed by a series of eighth notes. The left hand maintains its eighth-note accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

The third system shows a more rhythmic and accented passage. The right hand has a series of eighth notes with accents and slurs. The left hand continues with eighth notes. Multiple *sf* markings are used throughout the system to indicate accents.

The fourth system features a melodic flourish in the right hand, starting with a slur and a dynamic marking of *sf*. The left hand continues with eighth notes. A *mf* marking is present at the start of the system.

The fifth system concludes the piece with a final melodic phrase in the right hand, marked with *sf* and slurs. The left hand continues with eighth notes. Multiple *sf* markings are used for emphasis.

First system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with *sf*. The bass clef staff has a rhythmic accompaniment with slurs and accents, marked with *p* and *sf*.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked with *sf*. The bass clef staff continues the rhythmic accompaniment with slurs and accents, marked with *sf*. A dynamic marking *p* is present in the bass staff.

Third system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked with *sf*. The bass clef staff continues the rhythmic accompaniment with slurs and accents, marked with *sf*. A dynamic marking *p* is present in the bass staff. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#), marked with *sf* and *molto marcato*.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with *sf*. The bass clef staff has a rhythmic accompaniment with slurs and accents, marked with *sf*.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with *sf*. The bass clef staff has a rhythmic accompaniment with slurs and accents, marked with *sf*.

1^o Tempo

Allegro animato

First system of musical notation. The piano part (treble clef) features a series of triplets of eighth notes, with dynamic markings *cresc.* and *più f*. The bass part (bass clef) consists of a steady eighth-note accompaniment.

Second system of musical notation. The piano part continues with triplets and dynamic markings *cresc.*. The bass part remains a steady eighth-note accompaniment.

Third system of musical notation. The piano part includes triplets and dynamic markings *più f*. The bass part continues with eighth notes.

Fourth system of musical notation. The piano part begins with a forte (*ff*) dynamic and includes triplets. The bass part continues with eighth notes.

Animando molto

Fifth system of musical notation. The piano part starts with a fortissimo (*fff*) dynamic. The bass part features a rhythmic pattern of eighth notes with accents, labeled *vall.* (valse).

Sixth system of musical notation. The piano part includes dynamic markings *ff*, *fff dim.*, and *fff*. The bass part features a rhythmic pattern of eighth notes with accents, labeled *dip.* (diplo).

1^o Tempo rall.

sf *mf*

This system shows the beginning of a piece in 3/4 time. The treble clef part starts with a forte *sf* dynamic and features a melodic line with slurs and a triplet of eighth notes. The bass clef part provides a harmonic accompaniment with a *mf* dynamic, consisting of quarter notes and eighth notes.

N^o 3.

Lento Allegro brillante (con slancio)

p *ff* *energeticamente* *attaccato* *ff* *rudemente accentuato*

The second system is divided into two parts. The first part is marked *Lento* and begins with a piano *p* dynamic. The second part is marked *Allegro brillante (con slancio)* and starts with a fortissimo *ff* dynamic. The treble clef part features a series of triplet eighth notes, while the bass clef part has a steady accompaniment.

p *ff*

This system continues the *Allegro brillante* section. The treble clef part maintains the triplet eighth-note pattern, with dynamics ranging from piano *p* to fortissimo *ff*. The bass clef part continues with a consistent accompaniment.

ff *p*

This system continues the *Allegro brillante* section. The treble clef part features a series of triplet eighth notes, with dynamics ranging from fortissimo *ff* to piano *p*. The bass clef part continues with a consistent accompaniment.

p *ff*

The final system concludes the piece. The treble clef part features a series of triplet eighth notes, with dynamics ranging from piano *p* to fortissimo *ff*. The bass clef part continues with a consistent accompaniment.

First system of musical notation. The right hand features a series of triplet eighth notes with slurs, marked with a forte (*ff*) dynamic. The left hand provides a simple accompaniment with chords and single notes, also marked with a forte (*ff*) dynamic.

Second system of musical notation. The right hand continues with triplet eighth notes, marked with a forte (*ff*) dynamic. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand continues with triplet eighth notes, marked with a piano (*p*) dynamic. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand features triplet eighth notes with slurs, marked with a forte (*ff*) dynamic. The left hand accompaniment includes a piano (*p*) dynamic marking at the beginning.

Fifth system of musical notation. The right hand continues with triplet eighth notes, marked with a forte (*ff*) dynamic. The left hand accompaniment includes a forte (*ff*) dynamic marking at the beginning.

First system of musical notation. The right hand features a continuous stream of eighth-note triplets, starting with a flat (b) and ending with a sharp (#). The left hand provides a simple harmonic accompaniment with chords and single notes. Dynamic markings include *v* (accents) and *mf* (mezzo-forte).

Second system of musical notation. The right hand continues with eighth-note triplets, marked with *dim.* (diminuendo) and *mf*. The left hand accompaniment remains consistent. Dynamic markings include *v* and *mf*.

Third system of musical notation. The right hand features eighth-note triplets marked with *p* (piano). The left hand accompaniment continues. Dynamic markings include *p*.

Fourth system of musical notation. The right hand features eighth-note triplets marked with *cresc.* (crescendo). The left hand accompaniment continues. Dynamic markings include *cresc.*

Fifth system of musical notation. The right hand features eighth-note triplets marked with *sf* (sforzando). The left hand accompaniment continues. Dynamic markings include *sf*.

First system of musical notation. The right hand (treble clef) features a series of sixteenth-note triplets, starting with a forte (*ff*) dynamic and a crescendo hairpin. The left hand (bass clef) provides a simple accompaniment with quarter notes and rests, marked with a forte (*ff*) dynamic.

Second system of musical notation. The right hand continues with sixteenth-note triplets, incorporating a tritone interval. The left hand accompaniment remains consistent with quarter notes and rests.

Third system of musical notation. The right hand features a long, sweeping melodic line with a decrescendo hairpin, ending in a final chord. The left hand accompaniment continues with quarter notes and rests.

Fourth system of musical notation. The right hand has a melodic line with a decrescendo hairpin. The left hand accompaniment includes a final chord with a forte (*ff*) dynamic. The system concludes with the instruction "Calm." written vertically.

Fifth system of musical notation, consisting of five measures. Each measure begins with the instruction "a Tempo" above the staff and "ff" below the staff. The right hand has a melodic line with a decrescendo hairpin, and the left hand has a simple accompaniment. The system concludes with the instruction "Calm." written vertically.

Largo (molto sostenuto e ben cantato)

The first system of musical notation consists of two staves, treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The melody in the treble clef features a series of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes. A large slur encompasses the first two measures, and another slur covers the last two measures.

The second system continues the piece. It features a dynamic shift to *sf* (sforzando) in the first measure. The treble clef melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent. Slurs are used to group measures within the system.

The third system shows the continuation of the musical theme. The treble clef melody includes a descending line of notes. The bass clef accompaniment consists of quarter notes. A dynamic of *sf* is indicated in the final measure of the system.

The fourth system is characterized by a more active treble clef melody with sixteenth-note patterns. The bass clef accompaniment also features sixteenth-note figures. The dynamic remains at *sf* throughout the system.

The fifth system concludes the piece. It begins with a dynamic of *sf*. The tempo and dynamics change significantly in the final measures, marked with *meno* and *rall.* (rallentando). The treble clef melody becomes more sparse, while the bass clef features a dense, rhythmic pattern of sixteenth notes. The final measure ends with a double bar line and a 2/4 time signature.

N° 4. Allegretto con spirito (senza affrettare)

The first system of the piece consists of two staves. The right staff (treble clef) begins with a melodic line in D major, 2/4 time, marked *m. d.* and *p*. The left staff (bass clef) provides harmonic support, starting with a *sf* (sforzando) dynamic and marked *m. s.* (meno sostenuto).

The second system continues the piece. The right staff is marked *sec* (second ending) and *animando molto*. Dynamics include *sf* and *p*. The left staff continues with *p* dynamics.

The third system is marked *molto presto* and *1° Tempo*. It features a first ending bracket in the right staff. Dynamics include *f*, *sf*, *pp*, and *mf*. A first ending bracket is present in the right staff.

The fourth system is marked *rall.* and *a Tempo*. It features a *cresc.* (crescendo) marking in the right staff. Dynamics include *più f*, *p*, *sf*, and *mf*.

The fifth system is marked *rall.* and *a Tempo*. Dynamics include *sf*, *p*, and *mf*.

sf sec *p* **animando molto**

p

Detailed description: This system contains two staves of music. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes with slurs and accents. Dynamics include *sf sec* (sforzando, second ending), *p* (piano), and *p* (piano) at the end. The tempo marking **animando molto** is positioned at the top right.

molto presto
sec

f *pp*

Detailed description: This system contains two staves of music. The upper staff has a treble clef and a key signature of two sharps. It includes a first ending bracket with a '1' above it. Dynamics include *f* (forte) and *pp* (pianissimo). The tempo marking **molto presto** is centered above the staff, with *sec* (second ending) below it.

Allegretto (un poco moderato)

mf

Detailed description: This system contains two staves of music. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of two sharps. Dynamics include *mf* (mezzo-forte). The tempo marking **Allegretto (un poco moderato)** is centered above the staff.

mf

Detailed description: This system contains two staves of music. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of two sharps. Dynamics include *mf* (mezzo-forte).

p *f*

Detailed description: This system contains two staves of music. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of two sharps. Dynamics include *p* (piano) and *f* (forte).

The first system of music consists of two staves. The upper staff contains chords and melodic fragments, while the lower staff features a continuous eighth-note accompaniment. A piano (*p*) dynamic marking is present in the second measure. Slurs are used to group notes across measures.

The second system continues the musical texture. The lower staff maintains its eighth-note accompaniment. Dynamics range from mezzo-forte (*mf*) to forte (*f*). Slurs and phrasing marks are used throughout.

The third system introduces the tempo marking *animando*. The upper staff shows more active melodic lines. A *cresc.* (crescendo) marking is placed in the lower staff. The eighth-note accompaniment continues.

The fourth system is marked *Allegro*. The upper staff features a rapid, repetitive melodic pattern. The lower staff has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present.

The fifth system is marked *rall.* (rallentando). The upper staff has a melodic line that gradually decays. Dynamics include *sf* (sforzando), *mf* (mezzo-forte), and *dim.* (diminuendo). The system concludes with a double bar line and a key signature change to two sharps.

1^o Tempo allegretto

p *sf sec* *p*

animando molto

sf *f*

Molto presto *sec*

Molto precipitato sino alla fine

sf *p* *molto cresc.*

ff *m. s.*

pp *rapido* *m. s.*

N° 5. Animato (in un tempo)

sf *p leggiero* *mf* *p* meno

rall. a Tempo 1° Animato (in un tempo)
pp *pp*

sf *pp*

1ª 2ª *molto espressivo e caloroso*
pp *f* *f*

First system of musical notation. Treble clef (right hand) and bass clef (left hand). The right hand contains a melodic line with slurs and a dynamic marking of *sf* (sforzando) in the second measure. The left hand provides a bass line with slurs.

Second system of musical notation. Treble clef (right hand) and bass clef (left hand). The right hand continues the melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *cresc.* (crescendo) and *più f* (più forte) in the right hand, and *pp* (pianissimo) in the left hand.

Third system of musical notation. Treble clef (right hand) and bass clef (left hand). The right hand features a melodic line with slurs and a dynamic marking of *pp* (pianissimo). The left hand has a bass line with slurs and a dynamic marking of *pp*. The tempo marking *a Tempo* is placed above the first measure.

Fourth system of musical notation. Treble clef (right hand) and bass clef (left hand). The right hand has a melodic line with slurs and a dynamic marking of *f* (forte). The left hand has a bass line with slurs and a dynamic marking of *pp* (pianissimo).

Fifth system of musical notation. Treble clef (right hand) and bass clef (left hand). The right hand contains a melodic line with slurs. The left hand has a bass line with slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The first measure has a dynamic marking of *mf*. The piece features a mix of chords and melodic lines, with some notes beamed together.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The first measure has a dynamic marking of *sf*. The piece features a mix of chords and melodic lines, with some notes beamed together.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The first measure has a dynamic marking of *mf*. The piece features a mix of chords and melodic lines, with some notes beamed together.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The first measure has a dynamic marking of *sf*. The piece features a mix of chords and melodic lines, with some notes beamed together.

senza affrettare

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The first measure has a dynamic marking of *pp*. The piece features a mix of chords and melodic lines, with some notes beamed together.

First system of musical notation. The upper staff contains a melodic line with fingerings 3, 2, 1, 3, 2, 4, 2, 4. The lower staff begins with a forte (*f*) dynamic. The system concludes with a fortissimo (*sf*) dynamic marking.

Second system of musical notation. The upper staff begins with a pianissimo (*pp*) dynamic. The lower staff features a forte (*f*) dynamic at the end of the system.

Third system of musical notation. Both the upper and lower staves are marked with a piano (*p*) dynamic.

senza affrettare

Fourth system of musical notation. The upper staff begins with a piano (*p*) dynamic and transitions to pianissimo subito (*pp subito*) towards the end. The lower staff begins with a piano (*p*) dynamic.

Fifth system of musical notation. The upper staff includes dynamics *dim.*, *pp*, and *f*. The lower staff includes dynamics *pp* and *f*. The system ends with a double bar line and repeat signs.

NICIAS on the entry of "La Charmeuse"

to Crobyle

to Myrtale

Voi-là — l'Incompa-ra-ble! Prends la ly-re, Cro-by-le, et, toi, prends la ci-
Behold the Po.e-try of Motion! Take thy ly-re, Cro-by-le, and thou, tune up thy

-tha-re, Myr-ta-le! Et toutes deux chantez — le can-ti-que de la Beau-
ci-ther, my Myrtale! Both of you now shall war-ble the Ballad in praise of

La Charmeuse dances.

Crobyle and Myrtale sing accompanying themselves on their instruments, whilst La Charmeuse dances with slow gestures and executes her delicate movements, interjecting with her vocal flights the song of the two slaves.

té!
Beau-ty!

Lento Ben lento e sostenuto

f *p*

Red. * *Red.* *

CROBYLE *p*
Cel-le qui vient est plus
She who com.eth now is

MYRTALE *p*
Cel-le qui vient est plus
She who com.eth now is

p

Red. * *Red.* *

C.
bel - - - le Que la rei.ne de Sa.ba
love - - - tier than the beauteous Queen of She - ba,

M.
bel - - - le Que la rei.ne de Sa.ba
love - - - tier than the beauteous Queen of She - ba,

mf *p* *p*

LA CHARMEUSE

she sings
p
Ah! _____
Ah! _____

C.
f
qui dan - sait sur des mi - roirs!
who on mir - rors did dancel

M.
f
qui dan - sait sur des mi - roirs!
who on mir - rors did dancel

f *p*

2 Ped. sonore

la Ch.

she dances

p

CROBYLE *p*

Et de l'ombre de ses voi - - - les
From the sha-dow of her gau - - - zes

MYRTALE *p*

Et de l'ombre de ses voi - - - les
From the sha-dow of her gau - - - zes

p *mf* *p*

C.

Par-tent les traits de sa voix Com-me des flè - ches de
Flash the darts of her clear voice Like swiftest ar - rows of

M.

Par-tent les traits de sa voix Com-me des flè - ches de
Flash the darts of her clear voice Like swiftest ar - rows of

sf *f* *sf* *sf*

She sings

Ch. *p* Ah! Ah!

C. feu! fire!

M. feu! fire!

f *p*

She dances

Ch.

mf

alleg.

CROBYLE *p* *pp*

Elle a le teint d'ambre pâ - - - le.
Hers the tint of pal-est am - - - ber.

MYRTALE *p* *pp*

Elle a le teint d'ambre pâ - - - le.
Hers the tint of pal-est am - - - ber.

p *pp*

C. *pp*
 El-le vient a - é - ri - en - - - nel
 She ar-ri-ves in cha-ri-ot ai - - - ry!

M. *pp*
 El-le vient a - é - ri - en - - - nel
 She ar-ri-ves in cha-ri-ot ai - - - ry!

C. *mf* *pp* *f*
 Comme une i - dole im - pas - si - - - ble, El - le
 Like an un - con - cern - ed i - - - dol, She de -

M. *mf* *pp* *f*
 Comme une i - dole im - pas - si - - - ble, El - le
 Like an un - con - cern - ed i - - - dol, She de -

LA CHARMEUSE sings *p*
 Ah!
 Ah!

C. *val*
 - parts!

M. *val*
 - parts!

she dances

la Ch. 

C. *f* Elle en -
She at -

M. *f* Elle en -
She at -

f

C. *mf* *p*
- trai - ne, el - le ca - res - se. Ses regards jettent des
- tracts us, gives sweet ca - res - ses And her glances make us

M. *mf* *p*
- trai - ne, el - le ca - res - se. Ses regards jettent des
- tracts us, gives sweet ca - res - ses And her glances make us

mf *p*

C. *mf* *p*
chai - - nes, Ses beaux regards a languis
cap - - tive, Looks so melt.ing quickly kill

M. *mf* *p*
chai - - nes, Ses beaux regards a languis
cap - - tive, Looks so melt.ing quickly kill

mf *p*

LA CHARMEUSE

she sings

p
Ah!
Ah!

f
Qui font les hom - mes cap - tifs.
Men who are dy - ing for her love.

f
Qui font les hom - mes cap - tifs.
Men who are dy - ing for her love.

cresc.

mf *mf* *mf* *sf*
Sans rien sa - voir de son pou - voir,
Ne - ver dream - ing of her pow - er,

mf *mf* *mf* *sf*
Sans rien sa - voir de son pou - voir,
Ne - ver dream - ing of her pow - er.

più f

La Ch. *meno dol.*
Ah!
Ah!

C. *f* *pp* *dol.*
Elle en - trai - - ne, El - le ca - res - se,
She at - tracts us, Gives sweet cu - res - ses,

M. *f* *dol.*
Elle en - trai - - ne, El - le ca - res - se,
She at - tracts us, Gives sweet ca - res - ses,

meno
pp

La Ch. *a Tempo* *cresc.* *pp* *rall.*
Ah!
Ah!

C. *p* *pp*
Elle a le charme mor - tell!
Fa - tal is her wondrous charm!

M. *p* *pp*
Elle a le charme mor - tell!
Fa - tal is her wondrous charm!

a Tempo *rall.*
pp *p* *pp*

N° 7. FINALE

Allegro vivace (Gaio)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic. The first measure features a sharp sign above the treble staff and a dynamic marking of *sf*. The music is characterized by rhythmic patterns and slurs.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and is marked *leggiero e molto ritmico*. The music features rhythmic patterns and slurs.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features rhythmic patterns and slurs, with a dynamic marking of *f* in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features rhythmic patterns and slurs, with dynamic markings of *sf* and *p* in the upper staff, and *f* and *p* in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features rhythmic patterns and slurs, with a dynamic marking of *cresc.* in the lower staff.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features rhythmic patterns and slurs, with a dynamic marking of *più f.* in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major and 2/4 time. It begins with a forte (*ff*) dynamic and includes accents (^) over the first and third measures. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand features a melodic line with a sequence of notes marked with fingerings 2, 3, 4, 1. The left hand continues with a steady accompaniment. Dynamics range from *ff* to *f*.

Third system of musical notation, similar to the second, with fingerings 2, 3, 4, 1 indicated in the right hand. The piece maintains its rhythmic and harmonic structure.

Fourth system of musical notation. It includes accents (^) over the first and third measures. The dynamics are marked as *ff* and *f*. The notation shows a continuation of the melodic and harmonic themes.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of chords and single notes.

Sixth system of musical notation, concluding the page. It features a melodic line in the right hand with slurs and accents, and a final *ff* dynamic marking. The left hand accompaniment supports the melodic line.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with dynamic markings *ff* and *v*. A slur with the number 5 is present in the final measure of the right hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has dynamic markings *ff* and *v*. A slur with the number 7 is present in the final measure of the right hand.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has dynamic markings *ff* and *v*. A slur with the number 7 is present in the final measure of the right hand.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has dynamic markings *ff* and *v*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has dynamic markings *v*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has dynamic markings *ff* and *f*. A slur with the number 8 is present in the final measure of the right hand.

meno ma appena sensibilmente

8---1

sf *f* *sf*

molto sonoro, cantato, espressivo e sostenuto

a Tempo

meno ma pochissimo

a Tempo

Un pò più animato

The first system of music consists of two staves. The treble staff begins with a melodic line marked *sf* (sforzando), followed by a phrase marked *f* (forte). The bass staff features a rhythmic accompaniment with triplets and a dynamic marking of *sf*. The key signature has one sharp (F#).

The second system continues the piece. The treble staff has a melodic line with a dynamic marking of *sf*. The bass staff provides harmonic support with chords and a dynamic marking of *f*. The key signature remains one sharp.

The third system shows the treble staff with a melodic line marked *f*. The bass staff has a dynamic marking of *sf*. The key signature is one sharp.

The fourth system features a melodic line in the treble staff marked *sf*. The bass staff has a dynamic marking of *f*. The key signature is one sharp.

The fifth system continues with a melodic line in the treble staff marked *sf*. The bass staff has a dynamic marking of *f*. The key signature is one sharp.

The sixth system concludes the page. The treble staff has a melodic line marked *sf*. The bass staff has a dynamic marking of *sf sec* (sforzando secondum). The key signature is one sharp.

Allegro brillante (senza affrettare)

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Allegro brillante (senza affrettare)'. The notation includes numerous triplets and sixteenth-note passages, often with slurs and accents. Dynamic markings include *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) with accents. The score concludes with a final system featuring a sixteenth-note run in the right hand and a final chord in the left hand.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and rests, marked with accents and slurs. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes and rests, marked with accents and slurs. The dynamic marking *ff* is present in the left hand.

Second system of musical notation, continuing the melodic and rhythmic patterns from the first system.

Third system of musical notation, continuing the melodic and rhythmic patterns from the first system.

Fourth system of musical notation, continuing the melodic and rhythmic patterns from the first system.

Fifth system of musical notation. The right hand continues with melodic lines, and the left hand features a dense texture of chords. The dynamic marking *ff* is present in the left hand.

Sixth system of musical notation. A dashed line with the number '8' above it indicates a repeat or continuation. The right hand continues with melodic lines, and the left hand features a dense texture of chords. The dynamic marking *fff* is present in the left hand.

Sopr. *fff* > *fff* > *fff* > *fff* >

E_vohé! E_vohé! E_vohé! E_vohé!

Tenori *fff* > *fff* > *fff* > *fff* >

E_vo.hé! E_vo.hé! E_vo.hé! E_vo.hé!

Bassi *fff* > *fff* > *fff* > *fff* >

E_vohé! E_vohé! E_vohé! E_vohé!

sec

sec

sec

sec *sec* *fff*

fff > *fff* > *fff* > *fff* > *fff* >

E_vohé! E_vohé! E_vohé! E_vohé!

fff > *fff* > *fff* > *fff* > *fff* >

E_vohé! E_vohé! E_vohé! E_vohé!

fff *fff* *fff* *fff* *sec*

rall. *sec*

rall. *sec*

Athanaël appears on the threshold of the house with a lighted torch in his hand.

Allegro

CROBYLE with joyful surprise. *f*

A - tha - na - ël!
A - tha - na - ël!

MYRTALE

A - tha - na - ël!
A - tha - na - ël!

NICIAS with joyful surprise. *f*

Eh! c'est lui! A - tha - na - ël!
Eh! 'Tis he! A - tha - na - ël!

Soprani

with joyful surprise. *f*

A - tha - na - ël!
A - tha - na - ël!

FRIENDS.

Tenori

A - tha - na - ël!
A - tha - na - ël!

Bassi

A - tha - na - ël!
A - tha - na - ël!

ironically.

mf

C. Sa-lut, sa-ge des sa - ges! Tha-ïs a donc dé-sarmé ta rai-
All hail, oh wis-est of the wise! Tha-ïs, it seems, has up-set thy good

mf

M. Sa-lut, sa-ge des sa - ges! Tha-ïs a donc dé-sarmé ta rai-
All hail, oh wis-est of the wise! Tha-ïs, it seems, has up-set thy good

mf

N. Sa-lut, sa-ge des sa - ges! Tha-ïs a donc dé-sarmé ta rai-
All hail, oh wis-est of the wise! Tha-ïs, it seems, has up-set thy good

A.

mf

Sa-lut, sa-ge des sa - ges! Tha-ïs a donc dé-sarmé ta rai-
All hail, oh wis-est of the wise! Tha-ïs, it seems, has up-set thy good

mf

Sa-lut, sa-ge des sa - ges! Tha-ïs a donc dé-sarmé ta rai-
All hail, oh wis-est of the wise! Tha-ïs, it seems, has up-set thy good

mf

Sa-lut, sa-ge des sa - ges! Tha-ïs a donc dé-sarmé ta rai-
All hail, oh wis-est of the wise! Tha-ïs, it seems, has up-set thy good

tr sf sf sf sf

f [^]

C. - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
sense! Ha! ha! just gaze up - on her coun - te - nance!

M. - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
sense! Ha! ha! just gaze up - on her coun - te - nance!

N. - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
sense! Ha! ha! just gaze up - on her coun - te - nance!

A.

f [^]

- son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
sense! Ha! ha! just gaze up - on her coun - te - nance!

f [^]

- son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
sense! Ha! ha! just gaze up - on her coun - te - nance!

f [^]

- son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
sense! Ha! ha! just gaze up - on her coun - te - nance!

f

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

shouting with laughter.

C. *ff* $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$
 Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

M. *ff* $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$
 Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

N. *ff* $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$
 Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ATHANAËL severely.

Throwing down the torch, which goes out.

f $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$

shouting with laughter.

Ah! _____ taisez-vous! _____ Tha-
 Ah! _____ e . nough! _____ Tha-

ff $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$
 Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ff $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$
 Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ff $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$
 Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ff $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ $\overset{\wedge}{\text{3}}$ *sf*

1. *f*

- is est l'é-pou-se de Dieu, elle n'est plus à vous! La Tha-is infernale est
 - is is the bride of the Lord, she is no longer yours! The un-god-ly Tha-is is

1.

mor-te à tout ja-mais, — Et la Tha-is nouvel - - - le, la voi-
 dead — for e-ver-more, — And now a new-born Tha - - - is is

Thaïs appears, with her hair loose, wearing a woollen tunic. Her slaves sadly follow her, looking towards the house, whence, from this moment, issues light smoke, and, later on, outbursts of flame, according to the progress of the action.

1.

- cil
here!

sf *p* *dim.*

A crowd, attracted by the cries and laughter, gradually fills the place.

1. *f*

to Thaïs. *f*

Viens, ma sœur, et fuyons à ja-
Sis-ter, come, let us quit this

cresc.

Allegro agitato

NICIAS *f* *interposing.*

Ja - - mais! Non! Ja - mais! Non!
Go hence? No! Go hence? No!

A.

- mais cet - te vil - le!
ci - ty fore - ver!

CROBYLE e MYRTALE col Sopr. *All interposing.*

Soprani *f*

1st GROUP Ja - - mais! Non! Ja - mais! Non!
Go hence? No! Go hence? No!

Tenori *f*

Ja - - mais! Non! Ja - mais! Non!
Go hence? No! Go hence? No!

Bassi *f*

THE CROWD Ja - - mais! Non! Ja - mais! Non!
Go hence? No! Go hence? No!

Soprani *f*

2nd GROUP L'emme -
Take her

Tenori *f*

The Friends of Nicias with the crowd. L'emme -
Take her

Bassi *f*

L'emme -
Take her

All interposing.

Allegro agitato (158 = ♩)

fp *f*

A.

L'emme - ner! Que dit-
Take her forth! Says he

L'emme - ner! Que dit-
Take her forth! Says he

L'emme - ner! Que dit-
Take her forth! Says he

L'emme - ner! Que dit-
Take her forth! Says he

- ner! Que dit - il? Non!
forth! Says he so? No!

- ner! Que dit - il? Non!
forth! Says he so? No!

- ner! Que dit - il? Non!
forth! Says he so? No!

fp *fp* *fp*

N.

- il? _____ Non! Jamais!
so? _____ No! Never!

- il? _____ Non! Jamais!
so? _____ No! Never!

- il? _____ Non! Jamais!
so? _____ No! Never!

- il? _____ Non! Jamais!
so? _____ No! Never!

Jamais! L'emme - ner! Que dit - il? _____
Never! Take her forth! Says he so? _____

Jamais! L'emme - ner! Que dit - il? _____
Never! Take her forth! Says he so? _____

Jamais! L'emme - ner! Que dit - il? _____
Never! Take her forth! Says he so? _____

fp *fp* *f*

71AÏS

Il dit vrai
He is right!

N.

Non!
No!

Non!
No!

Non!
No!

Non!
No!

Non!
No!

Non!
No!

Non!
No!

sf p *fp*

NICIAS

Thaïs! Tu nous quit - te - rais! Est-ce pos-
 Thaïs! Thou wouldst real - ly go! Wouldst really

Nicias takes Thaïs by the arm. ATHANAËL snatching her from him.

- si - - - ble! Impi - e! Crains de mou-
 leave us! Release her! 'Ware lest thou

- rir, si tu tou - ches à cel - le - ci! Elle est sa -
 die, if thou touch her, oh im - pious man! She is

Taking Thaïs to him and trying to depart.

- cré - el.. Elle est — la part de Dieu! Pas-
 sa - cred! Her life — be - longs to God! Make

NICIAS

Non!
No!

Non!
No!

Non!
No!

A. - sa - ge!
way there!

Pas.
Make

Soprani

1st GROUP

Non!
No!

Non!
No!

Non!
No!

Tenori

Non!
No!

Non!
No!

Non!
No!

Bassi

Non!
No!

Non!
No!

Non!
No!

THE CROWD

Soprani

2nd GROUP

Non!
No!

Non!
No!

Non!
No!

Tenori

Non!
No!

Non!
No!

Non!
No!

Bassi

Non!
No!

Non!
No!

Non!
No!

ff

ff

N. Non! _____ Que lui vent donc cet
 No! _____ What does he want of

A. - sa - - - gel
 way! _____

ff

Non! _____ Que lui vent donc cet
 No! _____ What does he want of

ff

Non! _____ Que lui vent donc cet
 No! _____ What does he want of

ff

Non! _____ Que lui vent donc cet
 No! _____ What does he want of

ff

Non! _____ Que lui vent donc cet
 No! _____ What does he want of

ff

Non! _____ Que lui vent donc cet
 No! _____ What does he want of

ff

Non! _____ Que lui vent donc cet
 No! _____ What does he want of

fff *p*

N.

hom - - - me! her! Qu'il re - tourne au dé - sert! To the de - sert re - turn!

hom - - - me! her! Qu'il re - tourne au dé - sert! To the de - sert re - turn!

hom - - - me! her! Qu'il re - tourne au dé - sert! To the de - sert re - turn!

hom - - - me! her! Qu'il re - tourne au dé - sert! To the de - sert re - turn!

hom - - - me! her! Qu'il re - tourne au dé - sert! To the de - sert re - turn!

hom - - - me! her! Qu'il re - tourne au dé - sert! To the de - sert re - turn!

ff *p* *ff*

A small group threatening Athanaël.

Tenori

Va-t-en! Be - gone! Cy - no - cé - pha - le! Ce - no - ce - pha - lus!

p *ff* *p*

NICIAS supplicating Thaïs.

f

Thaïs!
Thaïs!

Soprani

Tenori

2nd GROUP Nous re - pren - dre Thaïs!
Wouldst de - prive us of her?

Bassi

Nous re - pren - dre Thaïs!
Wouldst de - prive us of her?

molto spiccato

f

spiccato

simile

N.

Ne pars pas! Res - - - tel!
Do not go! Stay!

Soprani *f* The frightened women, pointing to the burning house.

1st GROUP Ah!

Tenori Ah!

Eh! de qui vi - vrons - nous! Mes colliers!
Who, then, will with us dwell! Neck - laces!

Bassi

Eh! de qui vi - vrons - nous!
Who, then, will with us dwell!

2nd GROUP. Tenori

Mes ro - bes!
My dres - ses!

A.

O Tha - is! Ne pars
Oh Tha - is! Do not

La flam - me! L'in - cen -
'Tis burn - ing! See the

Mes bijoux! Eh! qui donc nous paie - ra! Pour qui
Jew - els rare! And pray who is to pay? For whom,

Mes bijoux! Eh! qui donc nous paie - ra! Pour qui
Jew - els rare! And pray who is to pay? For whom,

Là! La flam - me! L'in - cen -
There! 'Tis burn - ing! See the

Mes che - vaux! Eh! qui donc nous paie - ra! Pour qui
Cha - ri - ots! And pray who is to pay? For whom,

Mes che - vaux! Eh! qui donc nous paie - ra! Pour qui
Cha - ri - ots! And pray who is to pay? For whom,

N.

past go! Ne pars pas! Do not go!

- di - - - - e! La flam - - - -
flames! The fire!

donc sont les lois! Il nous vo - - le Tha - - is! Qu'el.le
then, are the laws? He is steal - ing Tha - - is! Let her

donc sont les lois! Il nous vo - - le Tha - - is! Qu'el.le
then, are the laws? He is steal - ing Tha - - is! Let her

- di - - - - e! La flam - - - -
flames! The fire!

donc sont les lois! Il nous vo - - le Tha - - is! Qu'el.le
then, are the laws? He is steal - ing Tha - - is! Let her

donc sont les lois! Il nous vo - - le Tha - - is! Qu'el.le
then, are the laws? He is steal - ing Tha - - is! Let her

sempre cresc. *ff*

N.

Res - - - te! Stay! Res - - - te! Stay!

- - - - - me! Le pa.lais The pa.lace

res.te! Et lui qu'on l'as.som - me! Aux cor.beaux! Aux cor -
stop here! And he, let us kill him! He must die! Let the

res.te! Et lui qu'on l'as.som - me! Aux cor.beaux! Aux cor -
stop here! And he, let us kill him! He must die! Let the

- - - - - me! Le pa.lais The pa.lace

res.te! Et lui qu'on l'as.som - me! Aux cor.beaux! Aux cor -
stop here! And he, let us kill him! He must die! Let the

res.te! Et lui qu'on l'as.som - me! Aux cor.beaux! Aux cor -
stop here! And he, let us kill him! He must die! Let the

N.

Res - - - - - te!
Sta:

brû - - - - - le!
burns!

One of the crowd throws

- beaux! Au gi. bet! A l'é. goût! Aux cor. beaux! Tiens! sa-
crows eat his corpse! Let him hang! Let him drown! Here! sa-

- beaux! Au gi. bet! A l'é. goût!
crows eat his corpse! Let him hang!

brû - - - - - le!
burns!

- beaux! Au gi. bet! A l'é. goût! Aux cor. beaux!
crows eat his corpse! Let him hang! Let him drown!

- beaux! Au gi. bet! A l'é. goût!
crows eat his corpse! Let him hang!

piüff

Athanaël and Thaïs stand together, upright, very calm, looking at the threatening crowd. The fire grows fiercer.

THAÏS

f
 Ah! _____ Mou - rons, si c'est notre
 Ah! _____ We'll die, if die we

N.

f
 Ah! Par pi - tiel Reste a - vec
 Ah! I con - jure thee to re -

ATHANAËL

f
 Ah! _____ Mou - rons, si c'est notre
 Ah! _____ We'll die, if die we

a stone at Athanaël,
wounding him in the face.

laughing f
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

- tyre, _____ à toi!
- tyr, _____ take that!

laughing f
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

All throw stones at him.

laughing f
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

laughing f
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

laughing f
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

laughing f
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

sempre ff

5
 Musical accompaniment for piano with dynamic markings *sempre ff* and *ff*.

T. *heu - - - re!* *A_ che - tons en un ins -*
must! *We can pur - - chase at a*

N. *nous!* *Tha - - is!* *Tha - is!*
main! *Tha - - is!* *Tha - is!*

A. *heu - - - re!* *A_ che - tons en un ins -*
must! *We can pur - - chase at a*

La flam - me! L'in - cen - di - e! *A*
The fire! - - - how it burn - eth! *To*

La flam - me! L'in - cen - di - e! *A*
The fire! - - - how it burn - eth! *To*

In dismay. *La flam - me! L'in - cen - di - e!* *A*
The fire! - - - how it burn - eth! *To*

La flam - me! L'in - cen - di - e! *A*
The fire! - - - how it burn - eth! *To*

La flam - me! L'in - cen - di - e! *A*
The fire! - - - how it burn - eth! *To*

La flam - me! L'in - cen - di - e! *A*
The fire! - - - how it burn - eth! *To*

6

r.

- tant, une é - ter - nelle al - lé - gresse
 blow, an e - ver - last - ing great joy

N.

Ne pars pas! Reste a - vec
 Do not go! Remain with

A.

- tant, une é - ter - nelle al - lé - gresse
 blow, an e - ver - last - ing great joy

mort! A mort! A mort! Il brû - le le pa -
 death! To death! To death! The pa - lace burneth

mort! A mort! A mort! Il brû - le le pa -
 death! To death! To death! The pa - lace burneth

mort! A mort! A mort! Il brû - le le pa -
 death! To death! To death! The pa - lace burneth

mort! A mort! A mort! Il brû - le le pa -
 death! To death! To death! The pa - lace burneth

mort! A mort! A mort! Il brû - le le pa -
 death! To death! To death! The pa - lace burneth

mort! A mort! A mort! Il brû - le le pa -
 death! To death! To death! The pa - lace burneth

8

ff

T. *mp* *mf*

_____ an prix de tout no_tre sang! _____
 _____ by shed - ding our wil - ling blood! _____

A. *mf*

nous _____ par pi - tié! _____
 us, _____ do not go! _____

A. *mf*

_____ an prix de tout no_tre sang! _____
 _____ by shed - ding our wil - ling blood! _____

mf

- lais! _____ L'in - fâmel! _____
 down! _____ The wretch! _____

mf

- lais! _____ L'in - fâmel! _____
 down! _____ The wretch! _____

mf

- lais! _____ L'in - fâmel! _____
 down! _____ The wretch! _____

mf

- lais! _____ L'in - fâmel! _____
 down! _____ The wretch! _____

mf

- lais! _____ L'in - fâmel! _____
 down! _____ The wretch! _____

mf

- lais! _____ L'in - fâmel! _____
 down! _____ The wretch! _____

8-----

mf *ff*

7

1 3 4 5

T. *defending Thais against the crowd.*

N. Non! No! Non! No! Non! No!

A. A mort! A mort! A mort!

To death! To death! To death!

A mort! A mort! A mort!

A mort! A mort! A mort!

To death! To death! To death!

A mort! A mort! A mort!

8

NICIAS contriving to interfere.

Ar-rê-tez! Stay your hands! Par tous les Dieux! By all the gods! Voi-là de Per-chance this

sf

Nicias dips into his purse, and throws handfuls of gold.

to Athanaël and Thaïs.

N. *quoi vous a - pai - ser! Al -*
will ap-pease your wrath! Now
The crowd rushes at the gold and noisily disputes over it.

Soprani *ff*
 1st GROUP *De l'or! Gold!*
 Tenori *ff*
 Bassi *De l'or! Gold!*

Soprani *ff*
 2nd GROUP *De l'or! Gold!*
 Tenori *ff*
 Bassi *De l'or! Gold!*

sf *ff*

Un pò meno vivo e molto espressivo *with emotion.*

N. *- lezi A - dieu, Tha - is!*
got A - dieu Tha - is!

Un pò meno vivo e molto espressivo

f ben cantato

N.

En vain tu m'oublieras. Ton souve.nir se - ra le par -
 In vain wilt thou for - get. Thy mem'ry dear will dwell in my

sf *sempre più appassionato*

N.

- fum de mon â - - - - mel Ah! -
 soul, e - ver fra - - - - grant! Ah!

f *THAIS with feeling.*

rff *3* *3* *rff*

T.

rall. - - - - *Allegro mosso subito*

— Pour ja - - mais, a - dieu! —
 — E - ver - - more a - dieu! —

NICIAS

Pour ja - - mais, a - dieu! —
 E - ver - - more a - dieu! —

ATHANAËL draws away Thais. *ff*

Viens! Et pour ja - mais! —
 Come ne'er to re - turn! —

rall. - - - - *Allegro mosso subito*

ff *ff* *144 = ♩*

T. *p*

N. *p*
*Nicias throws more gold.
Fresh shouts from the crowd.*

A. *p*

Sopr. *fff*
Athanaël and Thaïs run off. The palace collapses.
De l'or!

1st GROUP
Tenori *fff*
More gold!

Bassi *fff*
De l'or!

THE CROWD

Sopr. *fff*
De l'or!

2nd GROUP
Tenori *fff*
More gold!

Bassi *fff*
De l'or!

8

fff *fff*

Six staves of musical notation, arranged in two groups of three. The top group consists of three staves (treble, alto, and bass clefs) with long, sustained notes and rests. The bottom group also consists of three staves (treble, alto, and bass clefs) with similar sustained notes and rests. The music is in a key with two flats and a common time signature.

La toile s'est baissée rapidement.
The curtain is lowered quickly.

Piano accompaniment for the first section, marked with a dynamic of *fff*. The right hand features a series of chords with accents (^) and a melodic line. The left hand plays a rhythmic accompaniment of chords. A dashed line with the number '8' is above the staff.

Piano accompaniment for the second section, marked with a dynamic of *fff*. The right hand features a series of chords with accents (^) and a melodic line. The left hand plays a rhythmic accompaniment of chords. A dashed line with the number '8' is above the staff.

Fin du 2^d Acte.
End of Act. II.

Act III

First Tableau

THE OASIS

*A well under the palms. Further off, a shelter for travellers amidst the verdure.
Beyond on the verge of the sand, under the burning sun, the white cells of Albiné's retreat.*

Lento

PIANO

**Rideau
Curtain**

p

pp

p

The sun is very high—Under the palms women come, one by one,

sf

p

f

sf

5

in silence, descend to the well, turn back again, and go off.

p

p

sf

p

f

pp

sf

5

Molto dolce e tranquillo

pp

3 3 3 3 3

3 3 3 3 3

murmurato
2 Ad.

First system of musical notation, featuring two staves with complex rhythmic patterns and triplets. The notation includes numerous triplet markings (3) and a '9' marking, indicating a nonet or a specific rhythmic grouping. The music is written in a treble and bass clef with a key signature of one sharp (F#).

Second system of musical notation, featuring two staves. The upper staff contains melodic lines with triplet markings (3) and a dynamic marking of *sempre pp* (pianissimo). The lower staff contains a dense, rhythmic accompaniment. The key signature remains one sharp (F#).

Third system of musical notation, featuring two staves with complex rhythmic patterns and triplets. The notation includes numerous triplet markings (3) and a '9' marking. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation, featuring two staves. The upper staff contains melodic lines with triplet markings (3) and a dynamic marking of *più pp ancora* (even softer). The lower staff contains a dense, rhythmic accompaniment. The key signature remains two sharps (F# and C#).

Fifth system of musical notation, featuring two staves. The upper staff contains melodic lines with dynamic markings of *sf* (sforzando) and *mf* (mezzo-forte). The lower staff contains a dense, rhythmic accompaniment with dynamic markings of *sf* and *mf*. A dashed line with the number '8' above it spans across the system, indicating a measure repeat or a specific rhythmic structure. The key signature changes to two flats (Bb and Eb).

Thaïs and Athanaël appear.

p *p* *f* *p* *f* *p*

mf *espressivo* *sf* *sf*

sf *sf* *dim.* *p*

THAÏS overcome with fatigue, scarcely able to support herself.

mf *3* *più p*

L'ardent so-leil m'é - cra - se comme un fardeau trop
The burning sun o'erwhelms me, as with a crush - ing

p *più p* *cresc.* *più f*

lourd! Ah! je suc - combe au poids du jour!
load! Ah! must I sink beneath its weight!

ATHANAËL roughly.

T. *sf* *più f*

Ar-rê-tous-nous! Non! Marche en-co-re!
 Prithee now halt! No! E-ver on-ward!

A. *più f* *sf*

Bri-se ton corps, a-né-an-tis ta chair!—
 Spare not thy flesh, an-ni-hil-ate thy frame!—

THAÏS humbly.

p

Pè-re, tu dis vrai.
 Fa-ther, thou say'st true.

T. *p*

Ma tor-tu-re, je l'offre an-di-vin ré-demp-
 What I suf-fer makes glad sa-crifice for my

T. *sf*
 -teur. Seul, le re-pen-tir nous é-pu-re.
 sins. Pu-ri-fy thy-self by re-pen-tance.

più f

A. *sf* *mf* *with a hollow and terrible voice.*
 Mar-che! Ce corps parfait que tu li-
 On-ward! This bo-dy which thou to the

animando un poco *sf* *p* *m.s.*
mf

A. *cresc.* *with sudden fury.* *sf*
 -vras aux pa-ïens, aux in-fi-dè-les, à Nici.as!
 hea-then didst yield, and to the pa-gan, to Nici.as!

p *sf* *m.s.* *mf* *cresc.*

A. *noble and more softened.*
 Dieu l'avait pourtant for-mé pour qu'il de-vint son taber-
 God did graciously cre-ate to be-come his taber-
 sempre con calore *mf*

fp *ben cantato, sostenuto e espressivo* *cresc.* *p*

Changing his tone.
roughly.

A. *più f*

- na - - - cle! Et mainte - nant... que tu con - nais... la vé - ri -
- na - - - cle! And henceforth... since thou dost know the word of

sf

più f

A. *cresc.*

- té, tu ne peux plus — u - nir tes lèvres, tu ne peux plus joindre tes
truth, thou canst no more — close up thy lips, thou canst no more clap thy

f

cresc.

Tempo I^o (senza lentare)

A. *ff* *sf*

mains, sans concevoir le degout de toi - mê - me. Mar - chel
hands, without conceiv. ing disgust for thy - self. — On - ward!

Tempo I^o (senza lentare) *sf* 5

A. *sf* *p* *f* *b2*

THAÏS humbly. ATHANAËL

Ex - pi - e! Pè - re, tu dis vrai. Ex - pi - e!
Re - pent thou! Fa - ther, thou sayst true. Repent thou!

THAÏS with fear. p

Som - mes - nous loin en - cor de la mai -
Is it still far a - way, this ho - ly

p *più p*

mf *p*

ATHANAËL
roughly. sf

THAÏS staggering. p *dim.*

T. - son - de Dieu? Mar - chel Je ne puis!.. par - don, vé - né - ré - pé - re!..
dwelling place? On - ward! If I could! I ask thy pardon, fa - ther!

pp *p* *pp*

sf *p*

Seeing her about to faint, he supports her in his arms, then helps her to a seat in the shade.
He contemplates her for a moment in silence.

sf *p* *sf* *rall.*

p *sf* *p* *p*

Suddenly the expression of his face grows kinder.

ATHANAËL
p

Ah!.. des gout - tes de sang coulent de ses pieds
Ah!.. but drops of blood I see flow from her

a Tempo (senza lentezza)

ppp

A. *blancs. feet.* *La pi - tié s'émeut en mon â - me! Pauvre en - Com - pas - sion awakes in my bo - som! Poor*

poco a poco più caloroso

A. *- fant, pauvre fem - me! J'ai trop pro - lon - gé - - - - - cette é - child, poor wo - man! I have o'er prolonged - - - - - this hard*

poco a poco più caloroso

cresc.

più f

A. *He prostrates himself - he weeps - he*

sf *più f*

- preu - ve, pardon - ne - moi! O ma soeur!.. O sain - te Tha - tri - al, wilt thou forgive, O my sis - ter! O ho - ly Tha -

più f

kisses the feet of Thais.

A. *f* *p* *with adoration. più p*

- is! O sain - - - - - te, très - is! O ho - - - - - ly, most

Lento *dim.*

f *p*

A. *sain - - te Tha - - is!*
ho - - - ly Tha - - is!

pp *ppp* *ppp*

THAÏS *gazing long at him.* *caressingly* *with resolution.*

p *mf*

Ta pa - role a la dou - ceur d'une au - ro - rel *Mar -*
 Thy words have the soft - ness of ear - ly dawn! — *Un poco animato* *Now*

p *mf* *Un poco animato*

ATHANAËL
holding her back gently. *a Tempo 1^o*
(calmato, senza lentare)

p

T. - chons maintenant! *Pas en - co - re.*
on - ward we'll go! *Not so quick - ly.* *a Tempo 1^o*
(calmato, senza lentare)

p *a Tempo 1^o* *(calmato, senza lentare)*
a Tempo 1^o *(calmato, senza lentare)*
pp *2 Rd.*

with affectionate solici'tude.

p

A. *Dolcissimo e tranquillo*
 De l'eau fraiche, des fruits, te rendront quelque for - ce.
 Cooling water and fruit soon will cure all thy suf - f'ring.

Dolcissimo e tranquillo *p*

1. *poco*

attends... que je descende vers le puits... que j'ail - le vers la
 Await... whilst I go yonder to the well... and al - so to the

4. *p* *pp*

halte hos - pi - ta - liè - re. Vois, là -
 tired traveller's shel - ter. See down

4.

bas, Ces cel - lu - les blan - ches: C'est le cou - vent d'Al -
 there, Rows of small white cells: 'Tis Al - bine's con - vent

4. *più f* *stringendo* *rall.*
cresc.

- bine où nous allons. Le but est pro - che; Es - pè - re, pri - e!
 which we came to seek. Near is the goal, So ho - pe, pray. -

segue

He goes slowly away towards the shelter, fetches thence fruit in a basket,
then proceeds to the well with a wooden cup.

a Tempo (calmato, senza lentare)

THAÏS alone. *p*

O — messa . ger de
O — messen . ger of

espressivo

T.
Dieu, _____ si bon dans ta ru . des . se, Sois bé . ni, toi qui
God, _____ so kind for all thy harshness, be thou blest, thou who

T. *f* *mf* *sf* *rall.*

m'as ouvert le ciel! *Ma chair sai - gne,*
open'st for me heav'n! My flesh bleed - eth

Lento e tenero *p* *dol.*

et mon âme est pleine d'al - lé - gres - se,
and my soul o'er - floweth with con - tent - ment,

Lento *pp*

2 Ed.

T. *sf* *pp* *sf* *sf* *dim.*

Un air lé - ger bai - gne mon front brû - lant.
Bree - zes re - vive my burn - ing brow!

T. *pp* *pp* *poco*

Plus frai - che que l'eau de la source, plus dou - ce qu'un rayon de miel,
Cool - er than fresh - est running water, sweet - er far than a honeycomb,

Th. *più f* Ta pen - sée est en moi su - ave et — sa - lu - tai - re
 Thy pure thought fills my be - ing, con - so - ling, re fresh - ing,

pp

più f *p* *pp* *p* *segue*

Th. *p* et mon es - prit dé - ga - gé de la ter - re pla - ne dé - ja dans cette im -
 and my worn spi - rit, free from earth - ly care, soars - a - loft in - to the

pp *più f* *cresc.*

Th. *rall.* *ff* *p* *dol.* *rall.*
 - men - si - té!... — — — — — *c*
 end - less space! — — — — — *c*
 Tres vé - né - ré pè - re, sois bé - — — —
 Ve - ne - ra - ble fu - ther, bles - sed — — — — — *c*

cresc. *sf* *ff* *pp* *rall.*

3 minutes —
 Moderato calmato (senza lentare)

Th. - ni!
 bel

Moderato calmato (senza lentare)

p *mf* *p*

Athanaël returns, bringing water and fruit

m.s. *f* *più f* *dim.* *p*

THAÏS *very sustained, tender, and gentle*

pp *dol*

Bai-gne d'eau mes mains et mes lè -
 Bathe my hands and lips with this wa -

ATHANAËL *offering the cup to Thais*

pp *dol*

Bai-gne d'eau tes mains et tes lè -
 Bathe thy hands and lips with this wa -

p *pp* *dol.*

Th. *p* *dim.* *pp*

-vres, don - ne ces fruits, don - ne ces fruits, Bai - gne d'eau mes
 - ter, give me this fruit, give me this fruit, Bathe my hands and

A. *p* *dim.*

-vres, goûte à ces fruits goûte à ces fruits, Bai-gne d'eau tes
 - ter, eat of this fruit, eat of this fruit, Bathe thy hands and

p *dim.* *pp*

Th. *dol.* *f* *pp*
 mains et mes lè - - - vres. Ma vie est à toi, Ma vie est à
 lips with this wa - - - ter. My life now is thine, My life now is

A. *dol.* *f* *pp*
 mains et tes lè - - - vres. Ta vie est à moi, Ta vie est à
 lips with this wa - - - ter. Thy life now is mine, Thy life now is

Th. *sf* *p* *f*
 toi, Dieu te la con - fi - - - e. Je t'ap-par-
 thine, 'Tis by heav'n con - fid - - - ed. I am thine

A. *sf* *p* *f*
 moi, Dieu me la con - fi - - - e. Tu m'ap-par-
 mine, 'Tis by heav'n con - fid - - - ed. Thou art mine

Th. *pp* *sf* *p* *rall.*
 - tiens, Ma vie est à toi, Dieu te la con - fi - - -
 own, My life now is thine, 'Tis by heav'n con - fid - - -

A. *pp* *sf* *p* *rall.*
 - tiens, Ta vie est à moi, Dieu me la con - fi - - -
 own, Thy life now is mine, 'Tis by heav'n con - fid - - -

Thaïs, after having drunk, smiles and hands the cup to Athanaël.

a Tempo

Th. *- e. - ed.*

Bois à ton tour!
Drink in thy turn!

transfigured and tenderly radiant **p̄**

A. *- e. - ed.*

a Tempo

p *più f* *pp* *cresc.*

Non!
No!

Th.

A. *mf* *più p*

à te voir re - vi - vre, je goûte u - ne douceur meil -
see.ing thee re - vive, I feel a hap - pi - ness far

mf *mf* *p*

Th. *p*

Tout m'en - i - vre...
Oh, what rap - ture...

A. *mf* *p*

- leu - re... Je sens ton mal a - pai -
great - er... I feel thy pain is al -

dim. *p*

Meno - - - - - rall. a Tempo

Th. *mf* *ppp*

O di - vi - ne bon - té!
 Con - so - la - tion su - preme!

Bai - gne d'eau mes
 Bathe my hands and

A. *p* *dol.*

- sé...
 layed...

O douceur i - nef - fa - ble! Bai - gne d'eau tes
 Oh in - ef - fa - ble rapture! Bathe thy hands and

Meno - - - - - rall. a Tempo

dim. *ppp*

Th. *dol.* *p* *dim.*

mains et mes lè - - - vres, don - ne ces fruits, don - ne ces.
 lips with this wa - - - ter, give me this fruit, give me this

A. *dol.* *p* *dim.*

mains et tes lè - - - vres, goûte à ces fruits, goûte à ces
 lips with this wa - - - ter, eat of this fruit, eat of this

dol. *p* *dim.*

Th. *f* *pp* *f*

fruits. Je t'appar - tiens, ma vie est à toi, Dieu te la con -
 fruit. I am thine own, my life now is thine, 'Tis by heav'n con -

A. *f* *pp* *sf*

fruits. Tu m'appar - tiens, ta vie est à moi, Dieu me la con -
 fruit. Thou art mine own, Thy life now is mine, 'Tis by heav'n con -

sf *pp* *sf* *f*

senza riten.

Ta. *p* - fi - - e. Ma vie est à toi! *pp* *pp*
 - fid - - ed. My life now is thine

A. *p* - fi - - e. Ta vie est à moi! *pp* *pp*
 - fid - - ed. Thy life now is mine!

senza riten.

p *mf m.s.* *pp* *pp* *pp* *rall.*

Assai lento

surprised

Ta. Qui vient?
Who comes?

A. Qui vient?
Who comes?

1^o and 2^o Sopr.
VOICES in the distance

Pa-ter noster, qui es in coe-lis,
Assai lento

pa-nem nos-trum

pp

ATHANAËL who has been looking and returns

Con moto

Ah! pro-vi-den-ce di-vi-ne!
Ah! Pro-vidence — di-vine!

qua-ti-dia-num da no - - bis.

Con moto

pp

A. 

Voi-ci la vé-né-ra-ble Al-bi-ne et ses sœurs rapportant le pain
 Here comes the ve-ne-ra-ble Al-bine, and the sis-ters convey-ing their

A. 

noir du couvent El-les viennent vers nous et marchent en-pri-ant.
 bread to the con-vent. They are com-ing this way, and pray as they walk.

1^o Tempo
 THE VOICES nearer
più f



Et ne nos in-du-cas in-ten-ta-tio-nem, sed

1^o Tempo

ATHANAËL piously *f* *p*
 Albine and her companions appear *A - men!*
cresc. *sf*

li-be-ra nos a ma-lo.



Moderato

ATHANAËL to Albine

mf

La paix du Seigneur soit avec
The peace of the Father be with

Moderato

mf ben sost. *p*

dim. *p*

toi, sainte Al - bi - ne. J'ap - por - te à ta ru - che di -
thee, ho - ly Al - bine. I bring with me to thy rest-ful

p

- vi - ne Une a - beil - le que j'ai, par la grâ - ce d'en haut trou -
fold A poor lamb that I found, by the grace of the Lord, which

p

- vée un jour per - due en un chë - min sans fleurs.
from the one true path. un - con - scious - ly, had strayed.

A. *p*

Dans le creux de ma main, très frê - le, je l'ai pri - se.
 So gent - ly with my hand did I the lost one take;

A. *più f* *sf*

De mon souf - fle je l'ai ré - chauffé - e et voi -
 with the word of truth new life im - part - ed; and be -

cresc. *f*

A.

- ci que pour la con - sa - crer - - - à Dieu
 - hold, that thou may'st con - se - crate her to God,

f *p*

rall. - - - - Lento
mf *pp* ALBINE *piously* *p*

je te la don - ne. Ain - si soit - il!
 I give her to thee. So shall it be!

rall. - - - - Lento
pp *pp*

dim.

ATHANAËL *with restrained emotion*

ALBINE

she takes Thaïs in her arms and holds her for a moment in a maternal embrace.

mf Je n'i-rai pas plus loin. *p* Ve - nez, ma fil - le.
I need no fur - ther go. Then come, my daugh - ter.

Moderato (senza lentare)

ATHANAËL *mf*
 Mon œuvre est ac - com - pli - e!
 My work is now ac - com - plished!

A. *sf* A - dieu, chè - re Thaïs, *più p* res - te re - cluse en l'é -
 A - dieu, dear Thaïs, peace shalt thou find in thy

A. *dim.* - troi - te cellu - le, *f molto espressivo* Fais pé - ni - tence et prie à chaqueheu - re pour
 new nar - row cell, Be pe - ni - tent, and pray ev' - ry hour for

rall.

segue

a Tempo (senza lentare)

THAÏS with deep expression

A. *f*

moi! Je bai - se tes mains se - cou - ra - bles
 me! I kiss thy dear help - ing hand

a Tempo (senza lentare)

p

Th. *sf* *mf* *simply*

et je pleure à te quitter... O toi qui m'as ren -
 and I weep to part from thee... oh thou who hast res -

sf

Th. *sf*

ATHANAËL

- due à Dieu! O pa - ro - le touchan - te!
 tored me to God! Oh! how touch - ing those words!

cresc.

with growing exaltation

A. *più f*

O lar - mes a - do - ra - bles! Bien - heu - reu - se la pé - che -
 O tears most rare and pre - cious! Full of hap - pi - ness is the

mf *espressivo*

espressivo

mf *spiccato*

Animando poco a poco

1. *mf* *molto espressivo* *sf*

- res - se ga - gnée à l'é - ter - nel a - mour!
sin - ner re - joic - ing in e - ter - nal love!

p *8^a bassa* *cresc.*

1. *sf* *much mored* *cresc.*

Que son vi - sage est beau! Quel ray - on d'al - lé -
How beau - ti - ful her face! What a ra - diance su -

sf *cresc.*

1. *sf* *sempre caloroso*

gresse é - ma - ne de ses yeux! _____
preme is shin - ing in her eyes! _____

più sf *cresc.*

THAÏS *mf* *p* *ATHANAËL as if struck* *più f*

A - dieu, pour toujours! Pour toujours?..
A - dieu, and for e - ver! And for e - ver?

p *dim.*

THAÏS *calmato* - - - *rall.* - - - *dim.*

Dans la ci - té cé - les - te nous nous re - trou - ve -
 In the ce - les - tial ci - ty we shall meet a

calmato - - - *rall.* - - -

Lento

pp *They go off*

Th. - rons!
 gain!

ALBINE *pp*

A - men!

THE WHITE NUNS *pp*

A - men!

Lento

pp *pp ben cantato* *3*

2 Ped.

Athanaël follows Thaïs with his gaze as though in a dream

ATHANAËL *alone* *p*

El - le va lente -
 She is gone on her

dol.

A. *ment* *par-mi les fil-les blan-ches,*
way *be-side the white nuns mov-ing,*

poco cresc. rall.

A. Les palmiers in-cli-nent leurs bran-ches
 And the palms their branch-es are bend-ing

rall.

p

a Tempo pp

A. Com-me pour ra-frai-chir son front,
 Hap-ly to cool her a-ching brow,

a Tempo pp

dol.

Gradually suffocated by the emotion

A. *p3* *3* Et les jours, et les ans, pas-seront... Sans quel-le m'appa-raisse en-
 And the days, and the years will pass by With-out my see-ing her a-

f

p *cresc.*

A. *sf* *gain!* - co - rel...

A. *dejected* *pp* Je ne la ver - rai plus!.,
I shall see her no more!

p *f* *sfp* *segue*

with a cry of anguish *ff* *leaning on his staff, he again looks with ardent longing in the direction taken by Thais.*

A. Je ne la verrai plus!...
I shall see her no more!

f *segue* *p*

Rideau
Curtain

pp *mf* *p* *pp*

Second Tableau

THE THEBAID

The huts of the Cenobites on the banks of the Nile.— The sky is crimson in the West. A storm is threatening.— The Cenobites have just finished their evening meal, and are looking at the sky with vague alarm.

Andante 92 =

PIANO

Rideau - Curtain

Distant squalls of the Simoom

Tenori *mf*

19 CENOBITES

Bassi *mf*

Que le ciel est pe -
Hea - ry clouds fill the

Que le ciel est pe -
Hea - ry clouds fill the

- sant! Quel-le tor-peur ac-ca-ble les ê-tres et les choses.
sky! What an op-pres-sive air weighs down ev-ry thing a-bout us.

- sant! Quel-le tor-peur ac-ca-ble les ê-tres et les choses.
sky! What an op-pres-sive air weighs down ev-ry thing a-bout us.

f

6 CENOBITES *mf*

On en-tend au loin le cri du cha-call
One can hear a-far the cry of the juck-all

cresc.

6 CENOBITES *f*

Le vent va dé-chaî-ner ses meutes ru-gissan-tes
The wind will soon un-chain its roar-ing pack of blood-hounds

sf

sf

3 3 3 3 3 3

Bright flashes of lightning and rolling of distant thunder

Tenori *f*

A-vec le tonnerre et lé - clair!

THE
CENOBITES

With the aid of light - - ning and thun - - der!

Bassi *f*

A-vec le tonnerre et lé - clair!

With the aid of light - - ning and thun - - der!

PALEMON To the Cenobites, who hasten their labour as Palemon directs

Ren - trons dans nos ca - ba - nes et nos grains et nos

To shel - ter quick.ly car - ry all our corn and ou

p

dim.

P.

fruits. Re.doutons u ne nuit d'o - ra - ge qui les dis.per.se -

fruit. Be prepared for a night of storm which might in.flict much

p

-rait. _____
harm. _____

A GENOBITE

mf A - tha - na - ël ...

Qui l'a vu?...

PALEMON

A - tha - na - ël ...

Who has seen him?

De puis vingt
Du ring the

p

jours qu'il nous est re - ve - nu, mes frè - res, je crois bien qu'il n'a man -
twen - ty days since his re - turn, my bro thers, he has tast - ed nei - ther

p

- gé, — ni bu. Le tri - om - phe qu'il a rem - por -
food — nor drink In his tri - umph o'er the pow'rs of

più f

p

-té sur l'enfer semble l'avoir bri-sé de corps et d'à-me.
 hell, it would seem, bo-dy and soul have been ut-ter-ly crushed.

Andante lento

Athanaël appears, his eyes fixed, his look sullen, his body as if crushed

Tenori *mf*

THE CENOBITES *with respect*

C'est lui qui vient!
 He cometh now!

Bassi *mf*

C'est lui qui vient!
 He cometh now!

Andante lento 52 = ♩

f *sf*

Athanaël passes through their midst as though not seeing them

ONE GROUP *p*

Sa pensée est ab-sen-te.
 His thoughts are else-where.

ANOTHER GROUP *p*

Elle est auprès de
 They are be-side the

1st GROUP going off2nd GROUP going off*pp*Dieu!
Lord!Res-pectons son si - len - ce.
Have respect for his si - lence.Laissons le seul...
Leave him a - lone...*dim.*

ATHANAEL to Palemon with humility

De - meure au-près de moi; il
Re - main with me, I beg; I1st GROUP*pp*Laissons le seul..
Leave him a - lone...

A.

faut que je con-fes-se le trouble de mon âme à ton â - me se -
feel I must lay bare all the trouble of my soul to a soul se - rene like

f *sf*

rall.

Andante mod^{to}

A. *p* rei - ne. *mf* Tu sais, — O Pa.lémon, que j'ai reconquis l'a.me de
thine. — Thou knowst, oh Pa.lémon, how I did win a gain — the
rall.

prozzamente arpeggiato *simile*

cresc.

piu

A. cel_le qui fut l'im_pu - re Tha.is; une orgueilleu_se joie a sui_vi ce tri -
 soul - of her who was the im_pure Tha.is; a thrill of joy_ous pride was aroused by my

A. *p* - om_phe et je suis reve - nu - vers ce désert de paix! *p* Eh
 tri_umph, and I glad.ly re - turned to my de_sert home once more!

pp

choked

3

A. bien, en moi — la paix est mor - tel
 Well, in me — peace is dead! —

104 = **Un poco più agitato**

f *fp* *febbre*

shuddering

A. *En vain j'ai fla-gel-lé ma*
In ruin have I chastised my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a rest, followed by a series of eighth notes. The piano accompaniment is in treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

A. *chair, en vain je l'ai meur-*
flesh, in ruin have I

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'en vain' and 'je l'ai meur-'. The piano accompaniment maintains the same rhythmic pattern as the first system.

A. *- tri - e!... Un dé - mon me pos sè - del*
bruised it! For a de - mon doth possess me!

The third system features a vocal line with a triplet of eighth notes on 'me pos sè - del'. The piano accompaniment continues with the same accompaniment style.

cresc. A. *La beauté de la femme han - te mes vi - si -*
The beau - ty of wo - man haunts my night - ly

The fourth system includes a 'cresc.' marking and a triplet of eighth notes on 'han - te mes vi - si -'. The piano accompaniment continues with the same accompaniment style.

A. *ons!*
dreams!

f *p*

dim.

A. *ben cantato*
mf *meno* *a Tempo*

Je ne vois que Tha - is, Tha -
I see on - ly Tha - is, Tha -
Un poco più animato segue

A. *f*

- is! Tha - is! Ou
- is! Tha - is! Or

sf

A. *f* *poco a poco*

mieux ce n'est pas el - - - le,
ra - ther some o - ther be - - - ing,
cresc. *più f*

A. *sf* *p*

Cest Hé - lène et Phry - né, c'est Vé - nus As - tar -
 Now 'tis He - - - len or Phry - ne, now Ve - nus As
appassionato

A. *and*

- té, tou - - tes les splen - deurs et
 tar - te, ev' - - ry beau - ty rare
animato

A. *ff* *dim.*

tou - tes les vo - lup - tés en u - ne
 ra - - vish - ing de - light all con - cen -

A. *f* *p* *meno*

seu - le cré - a - tu - rel Je ne vois que Tha -
 - trat - ed in one crea - ture! I see on - ly Tha -

più palpitante ancora

*He falls, crushed with shame,
at the feet of Palemon.*

a Tempo

dim. *p*

A. - is! Tha - is! Tha - is!..
- is! Tha - is! Tha - is!

a Tempo

dim.

Calmando un poco

PALEMON *Softly and simply, placing his hand upon Athanaël head*

p

Ne t'a - vais - je pas dit: "Ne
Did I not say to thee: "My

Meno mosso 72 =

P. nous mè - lons ja - mais, mon fils, — aux gens du siè - cle;
son, ne'er min - gle with the peo - - - ple of this e - ra;

P. crai - gnons les piè - ges de l'es - prit!" —
but fear the snares of the spi - - - rit."

più f... espressivo
P. Ah! Pourquoi nous as - tu quittés? — Pour - quoi?...
Why, oh why didst thou go a - way? — oh why?

Athanaël rises. — Palemon embraces him and departs.

P. Que Dieu t'as - sis - tel A - dieu!
Now may God help thee! A - dieu!

Athanael, alone, kneels upon his mat, extends his arms in mute and fervent prayer; after which

he lies down, with hands clasped, and sleeps.

In the Thebaid. Athanaël asleep in the same place. Thaïs stands near him.

Allegretto 72 = ♩ .

p leggiero

Poco a poco più mod^{to}

più f *dol.*

cresc. *sf* *p*

Allegretto 63 = ♩ .

pp

THAÏS to Athanaël with great charm and seductiveness of manner

p

Qui te fait si sé - vè - re, et pourquoi
Whence doth come this se - ve - ri - ty, Where - fore too,

ATHANAËL

Th. *p* dé - mens-tu la flam - me de tes yeux? *piu f* Quel - le
wouldst de - ny the flame that sears thine eyes? And what

A. *with a choking voice, as though dreaming* *mf*
 Thais!...
 Thais!

Th. tris - te fo - li - e te fait manquer à ton destin?
sad sense - less fol - ly doth make thy des - ti - ny to fail?

Th. *f* Hom - me fait _____ pour ai - mer, _____
Oh thou man _____ made to love, _____

With a smile
 Tn. *sf* — *p* **Allegro 120 = ♩**
 quelle er-reur est la tien - ne!
 what an er - ror is thine!

ATHANAËL *panting, rising* *f* **Allegro**
 Ah! Sa-tan!
 Ah! Sa-tan!

dim. *f*

A. *ff* **Allegro**
 Arriè - re!.. Ma chair brû - - - - le!..
 Avaunt! I am burn - - - - ing!

legato *cresc.*

THAÏS *provokingly* *rall.* **Allegro**
 O-se ve-nir, toi — qui bra - ves Vé - nus!
 Come if thou dare, thou — great Ve - nus de - fy!

A. *Distracted* *ff*

rall. **Allegro**
 Je reurs!...
 I die!

ff *ff*

laughing harshly

ff

ad lib.

a Tempo

Th. *Ah! Ah! Ah! Ah! Ah! Ah! — Ah! Ah! Ah! Ah!*
Ah! Ah! Ah! Ah! Ah! Ah! — Ah! Ah! Ah! Ah!

A. *Tha - is!*
Tha - is!

sfp *segue* *ff*

as before

ff

a Tempo

Th. *Ah! Ah! Ah! Ah! Ah! Ah! — Ah! Ah! Ah! Ah!*
Ah! Ah! Ah! Ah! Ah! Ah! — Ah! Ah! Ah! Ah!

A. *Viens!*
Comel!

f p *segue* *ff*

The vision of Thaïs suddenly disappears.

ff

più ff

ff

fff

Th. *Ah! Ah! Ah! Ah! Ah! Ah! — Ah! Ah! Ah! Ah! Ah!*
Ah! Ah! Ah! Ah! Ah! Ah! — Ah! Ah! Ah! Ah! Ah!

A. *Viens!* *Viens!* *Thaïs!*
Comel! *Comel!* *Thaïs!*

f p *ff* *fff* *fp dim.*

Allegro

arpeggiato secco

VISION

Beholding the Vision: with a cry of fear, and drawing back.

Lento *fff*

Sopr. Ah!...
Ah!

Contr. *The voices far away. The singing must be loud, the effect soft* U - ne

Lento (88 = ♩) Now be . . .

pp

2 *Red.*

Sainte est près de quitter la ter - re, Tha - is d'Alexandri - e va mou -

hold! a saint leaveth soon this earth, Tha - is of A - lexan - dria is to

The Vision melts away.

- rir! Tha - is va mou - rir!

die! Tha - is is to die!

f pp f pp

ATHANAËL, wildly, repeating the words heard during the vision.

Allegro *f* **All^o** *f*

Thaïs — va mou_rir! — Thaïs — va mou_rir! —
 Thaïs — is to die! — Thaïs — is to die! —

Recit. *ff* **Recit.** *ff*

Allegro furioso *ff* with tremendous passion.

Allegro furioso (92 = ♩)

A - - lors, pour - quoi le
 Then - - why, should heav'n ex - -

ciel, les ê - - tres, la lu -
 - ist, and man - kind, and the

- miè - re? A quoi bon l'u - ni - vers?
 light? — To what end the u - ni - verse?

1. *Tha - - ïs va mou -
Tha - - ïs is to*

*- rir! die! Ah! la
Ah! once*

Stesso T° *f*

Stesso T° *fff*

1. *voir en - co - re! La re - voir, la sai - sir,
more to see her! But to hold her a - gain,*

*la garder! Je l'a veux!.. Je l'a veux!..
ne'er to part! She is mine! She is mine!*

animando

panting and desperate.

cresc.

A. *All^o agitato vivo assai (144 = ♩.)*

Je vais te re -
I go to re -

f *mf* *fp* *cresc.*

A. - pren - dre! Je vais te re - pren - dre!
- take her! I go to re - take her!

deliriously.

A. Sois _____ à moi! Sois _____ à moi!
Thou _____ art mine! Thou _____ art mine!

f *ff*

A. A moi! A moi! Sois _____ à
Yes mine! Yes mine! Thou _____ art

ff

A.

piùff

moi
mine!

Sois
Thou

piùff

A.

Ille rushes out into the night.

à art

moi
mine!

8 *Più mosso ancora*

fff

A.

Complete darkness. Mists arise. Lightning. Thunder.

8

8

fff

◆ End of the Tableau. The music continues during the change.

palpitante, febbricoso

The first system of music consists of two staves. The treble staff begins with an accent (^) over a quarter note, followed by a series of eighth notes and sixteenth notes. The bass staff provides a harmonic accompaniment with quarter notes and rests. A dynamic marking of *p* (piano) is placed below the bass staff.

The second system continues the piece. The treble staff features a series of chords and melodic fragments. The bass staff continues with a steady accompaniment. A dynamic marking of *f* (forte) is placed below the bass staff.

The third system features a prominent melodic flourish in the treble staff, marked with an accent (^) and a slur. The bass staff continues with a similar accompaniment. A dynamic marking of *p* (piano) is placed below the bass staff.

The fourth system is characterized by a series of chords in the treble staff, with a dynamic marking of *cresc.* (crescendo) above the staff. The bass staff continues with a simple accompaniment.

The fifth system features a melodic line in the treble staff, marked with an accent (^) and a slur. A dynamic marking of *ff* (fortissimo) is placed below the bass staff. A dashed line with the number 8 is positioned above the treble staff.

The sixth system continues with a melodic line in the treble staff, marked with an accent (^) and a slur. The bass staff continues with a simple accompaniment. A dynamic marking of *ff* (fortissimo) is placed below the bass staff.

First system of musical notation. The treble clef staff features a melodic line with a trill-like figure at the beginning. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff contains a series of chords, with a dynamic marking of *ff* (fortissimo) appearing. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with slanted stems. The bass clef staff features a more active accompaniment with eighth notes.

Fourth system of musical notation. The treble clef staff has a melodic line with slanted stems. The bass clef staff has a rhythmic accompaniment with eighth notes.

Fifth system of musical notation. The treble clef staff features a series of chords with a dynamic marking of *ff*. The bass clef staff has a rhythmic accompaniment with eighth notes.

Sixth system of musical notation. The treble clef staff has a melodic line with slanted stems and a dynamic marking of *p* (piano). The bass clef staff has a rhythmic accompaniment with eighth notes.

cresc.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The music is in a key with one sharp (F#) and a 2/4 time signature.

Second system of musical notation. The right hand has a more complex texture with chords and sixteenth-note patterns. The left hand continues with eighth-note accompaniment. A dynamic marking of *piuf* is present above the first measure.

Third system of musical notation. The right hand features a series of chords, some with a *fff* dynamic marking. The left hand has a simple bass line with eighth notes.

Fourth system of musical notation. The right hand has a melodic line with many accidentals and a *fff* dynamic marking. The left hand has a bass line with eighth notes and a *ff* dynamic marking.

Fifth system of musical notation. The right hand has a melodic line with many accidentals and a *fff* dynamic marking. The left hand has a bass line with eighth notes.

Sixth system of musical notation. The right hand has a melodic line with many accidentals and a *fff* dynamic marking. The left hand has a bass line with eighth notes.

cresc.

The first system of music consists of two staves. The upper staff contains a series of chords, primarily triads and dyads, with a dynamic marking of *p* (piano). The lower staff contains a bass line with single notes and dyads. A *cresc.* (crescendo) marking is placed above the system.

The second system continues the musical piece. The upper staff features chords with a dynamic marking of *ff* (fortissimo). The lower staff continues with a bass line. A fermata is placed over the final chord of the system.

The third system features a more rhythmic and accented style. The upper staff has a dynamic marking of *marcatissimo* and includes accents (^) over several notes. The lower staff has a steady bass line. A fermata is placed over the final chord.

The fourth system continues with accented notes in the upper staff. The lower staff has a bass line with some rests. A fermata is placed over the final chord.

The fifth system features a dynamic marking of *sempre molto cresc.* (sempre molto crescendo). The upper staff has a melodic line with slurs, and the lower staff has a bass line. A fermata is placed over the final chord.

The sixth system features a dynamic marking of *strepitoso* (strepitoso). The upper staff has a very active, tremolos-like melodic line with accents (^) and a fermata. The lower staff has a bass line with a dynamic marking of *fff* (fortississimo). A fermata is placed over the final chord.

8

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords in the treble and single notes in the bass.

8

più fff *mf*

Second system of musical notation, continuing the piece with dynamic markings *più fff* and *mf*.

dim. *p*

Third system of musical notation, featuring dynamic markings *dim.* and *p*.

più p

Fourth system of musical notation, featuring the dynamic marking *più p*.

Fifth system of musical notation, showing a continuation of the musical piece with various chordal textures.

pp *rall.*

Sixth system of musical notation, featuring dynamic markings *pp* and *rall.* (rallentando).

⊕ If the scene is ready for the last Tableau, go from here to page 268

Lento (60 = ♩) *pp ben cantato*

pp

pp ben cantato

2 Ped.

mf

pp

mf

pp

Ped.

pp

Ped.

pp

Ped.

Third Tableau

THE DEATH OF THAÏS

The garden of the monastery of Albine.
Under the shade of a great figtree, Thaïs lies extended, as if dead.
Her companions and Albine surround her.

Lento *Almost murmured.*

6 Soprani *pp* *sost.*

THE WHITE NUNS *pp* *sost.*

The White Nuns kneeling, with hands clasped, around Thaïs.

Seigneur_ ayez pitié de

6 Contralti *pp* *sost.*

O Lord, — have mercy up.

Lento (60 = ♩)

PIANO

moi — se lon vo tre mansu é — tu — del *pp* Ef fa — cez — mon i — ni — qui —

— on me ac cording to Thy lov ing kind — — ness! *pp* Do Thou blot out my i — ni — qui —

— té — se lon vo tre mi sé ri — cor — del

— ties — ac cord ing to Thy gra cious mer — — — cy!

Dieu l'appelle, et, ce soir, la blancheur du lin ceul au ra voi lé ce pur visa - gel
 God doth call her and soon, d'er her pure face, the soft and clinging shroud will draw a veil!

A. Durant trois mois, elle a veillé, pri - é, pleu - ré...
 For full three months she here hath watched, and prayed, and wept...

A. *più f.* Son corps est dé - truit par la pé - ni - ten - ce, *dim.* mais ses pé - chés *p*
 Her bo - dy thro' pen - i - tence is now des - troyed but all her sins

A. — sont effa - cés!
 Sopr. — are blotted out! *pp*

THE WHITE NUNS *pp* Seigneur, ayez pitié de moi — se lon vo tre man su é -
 Contr. *pp* O Lord — have mercy up - on me accord ing to Thy lov ing -

Athanaël, very pale, very troubled, appears at the entrance to the garden.

All^o agitato

- tu - - de!
kind - ness!

- tu - - de!
kind - ness!

All^o agitato (144 = ♩.)

pp anelante, strepitando

Being perceived by Albine, he at once

cresc.

controls his emotion and humbly stops.

p *f*

Albine has placed herself with respect in front of him. The White Nuns form a group which at first screens from Athanaël the sight of Thais.

rall. *p dim.*

mf

Sois le bien-ve nu dans nos ta-ber-na-cles,
 Wel - - - come art thou here in our ta-ber-na-cle,

Stesso Tempo (meno agitato) (104 = ♩)

pp

A. *mf*

ô pè-re vé-né-ré! Car sans
 oh much res-pect-ed fa-ther! For no

A. *mf*

dou-te tu viens pour bé-nir cet-te sain-te que tu nous a don-né-e?
 doubt thou art come to pro-nounce a bles-sing up-on this ho-ly wo-man.

pp

ATHANAËL striving to master his trouble and concern.

mp

Oui, Tha-ïs! _____
 Yes, Tha-ïs! _____

All^o agitato (144 = ♩)
cresc.

p

272 Stesso Tempo (più calmo)

ALBINE *mf*

A - yant fait ce que ton es - prit pur — lui comman - da de
 Hav - ing done the things which thy pure thought — command - ed her to

Stesso Tempo (più calmo) (104 = ♩)

A fai - re, voi - ci qu'el - le va voir l'é - ter - nel - le lu -
 do, — be - hold her at the gate, wait - ing for light — e -

The companions of Thäis having separated, Athanaël perceives her.

ATHANAËL with anguish. *f*

A - miè - - - rel Tha - is!..
 - ter - - - - - nal! Tha - is!

All^o agitato (144 = ♩)

Athanaël overwhelmed with grief, falls prostrate.
 Albine and the White Nuns move a few steps away.

A. *mf*

Tha - is!..
 Tha - is!

dim.

pp

THE WHITE NUNS

quasi mormorato.

pp

The White Nuns and Albine
as they move away.

Seigneur, — ay - ez pi - tié de
O Lord — have mercy up -

pp

Seigneur, — ay - ez pi - tié de
O Lord — have mercy up -

Lento 60 = ♩

ppp

moi — se - lon votre mansu - é - tu - - - del!
on me, according to thy loving kind - - - ness!

moi — se - lon votre mansu - é - tu - - - del!
on me, according to thy loving kind - - - ness!

Molto lento

Thais opens her eyes, and gazes
wistfully at Athanaël

THAÏS

pp

rall.

Athanaël has dragged himself on his knees until
near Thais to whom he holds out his arms.
sorrowfully, in a low voice.

C'est toi, mon pé - rel
'Tis thou, my fa - ther!

Tha - is!
Tha - is!

sfp

Andante religioso

THAÏS *p*

Andante religioso 66 = ♩ *pp*

Te Dost

2 Ped.

Ecstatically, and without hearing Athanaël's replies.

T.

souvent-il du lu-mi-neux voya-ge, lors-que tu m'as conduite i-
 re-col-lect that light-re-vealing jour-ney, where in thou didst conduct me

ATHANAËL *with emotion.*

rall.

T.

-ci? J'ai le seul souve-nir de ta beauté mor-tel-le!..
 here? I can on-ly re-mem-ber thy earthly beau-ty!

p *f*

Red. *

THAÏS *p*

Te souvient-il de ces heu-res de cal-me dans la frai-
 Dost re-col-lect those sweet hours of re-pose in the cool

a Tempo *pp*

2 Ped.

ATHANAËL with ardour.

T. *ppp* *f*

chœur de l'oasis!
air of the o - a - sis?

Ah! — Je me souviens seulement
Ah! — I on - ly call to my mind that

cresc.

A. *THAÏS* *mf* (5)

Surtout te
But more than

de cette soif inapaisée dont tu se - ras l'apaisement...
burning and still unsated thirst which thou a - lone art a - ble to quench...

f

T. *p*

souvent - il de tes sain - tes pa - ro - les en ce
all, dost re - col - lect thy ho - ly coun - sel on that

p *cresc.*

poco rall. a Tempo (senza riten.)

T. *p*
 jour où par toi j'ai con - nu le seul a - mour!...
 day when by thee I was taught the on - ly love! _____

ATHANAËL *f* *anxiously.*

poco rall. 72 = a Tempo (senza riten.)

p

Quando j'ai par -
 When I spoke

dim.

Still without hearing him; in rapture.

T. *mf*
 Et la voi - là l'auro - - - rel
 And now the dawn is com - - - ing!

A. *f*

- lé, — je t'ai menti!.. Je t'ai men -
 then, — I did but lie! I did but

più f

T. *più f*
 Et les voi - là les ro - ses de l'é - ter - nel ma -
 I see the rose - ate light — of the e - ter - nal

A. *più f*

- til!.. poco a poco appassionato
 lie!

cresc.

T. *- tui!*
morn! *as if to convince her.*

A. *f* *feverishly.*

Non! Le ciel... Rien n'ex - is - te... Rien n'est vrai que la vie et que l'amour des
No! Not heav'n! It ex - ists not... Nothing is true but life and passion in the

sempre appassionato

più f

T. *p*

A. *p* *with adoration.*
dolce

Le ciel s'ou - vres! Voi -
Hea - ven open - eth! Here

ê - tres... Je t'ai - mel..
hu - man... I love thee!

dolce

p

T. *pp*

- ci les an - ges et les pro - phè - tes... et les
are the an - gels and all the pro - phets and the

she raises herself up.

f *cresc.*

T. *saints!.. Ils viennent a - vec un sou - ri - re, les mains toutes*
saints! I see them smiling sweetly on me, their outstretched
poco a poco appassionato

rall.
she rises altogether.

f *p*

T. *pleines de fleurs! Deux sé - ra -*
hands full of flow'rs! Two se - ra -
 ATIANAËL

f *p*

Entends-moi donc... Ma toute ai - mé - el..
Hearken to me... My well be - lov - ed!..

sempre appassionato

dim. *segue*

8^a bassa

p *mf*

T. *- phins aux blan - ches ai - les*
- phins with large white wings.

A. *mf*

a Tempo più animato 84 = ♩

ben cantato

p *f*

T. *più f*
 pla - - - nent dans la - - - zur et comme tu l'as
 soar - - - ing through the a - - - sure sky, and e - - - ven as thou

A. *più f*
 - tiens!
 mine! O ma Tha - is!.. Je
 O my Tha - is! I

f cresc.

5 3 1 4
 3 3 3 3 3 3 3

T. *cresc.*
 dit, le doux con - so - la - teur po - sant sur mes yeux ses doigts de lu -
 saidst the dear con so ler comes to place up - on my eyes his hands of

A. *cresc.*
 t'ai - - mel..
 love thee! Je t'ai - mel..
 I love thee!

Animando

sempre cresc.

Broad

T. *rall.* *ff* *ten.* *più f e cresc.*
 - miè - - re! Ah! an essuie à ja - mais
 light - - Ah! for e - - ver wip - ing a - way

A. *ff* *mf*
 Je t'ai - - mel..
 I love thee! Viens! Thais!
 Come! Thais!

ff *rall.* *a Tempo più appassionato più mosso*

sf *rall.* *a Tempo appassionato 99 =*

T. *les pleurs!*
all tears!

A. *Ah! Ah!* *Viens! Dis-moi: je vivrai! Je vivrai!*
come! Say: I will live! I will live!

rall. *a Tempo appassionato*

sf

strepitoso

T. *Le son des har-pes d'or m'en - chan - - tel De su -*
The sound of gold - en harps en - chants me! Mid the

A. *O Thaïs! Ma Tha -*
O Thaïs! My Tha -

p *sf*

T. *- a - - ves par - fums me pé - nè - trent!.. Je*
fra - - grance of o - - dours ce - les - tial! There

A. *- is!* *O ma Tha - is, tu m'appar -*
- is! O my Tha - is, for thou art

f cresc.

animando

T. *sens une ex - qui - se bé - a - ti - tu - de*
comes o'er me a sense of be - a - ti - tude,

A.

tiens! Tha - is! Tha - is!
 mine! Tha - is! Tha - is!

animando

sempre cresc.

rall.

a Tempo più appassionato più mosso

T. *Ah! Ah! U - ne bé -*
Ah! Ah! A - be -

A.

Je t'ai - mel..
I love thee!..

ff rff rall.

a Tempo più appassionato più mosso

più f e cresc.

, sf rall.

a Tempo

T. *- a - ti - tude en - dor - mir tous mes maux!..*
- a - ti - tude which cur - eth all my ills!

A.

Viens! Thaïs!.. Ah! Viens! Viens!
 Come! Thaïs! Ah! Come! Come!

mf sf rall. a Tempo

Recitativo **Lento**

p *pp*

7. *Ah! le ciel!... Je vois... Dieu!*
AA! 'tis heav'n! I see God!

1.

Recitativo **Lento**

sf *pp*

segue *segue*

8.

She dies.

mf *pp*

in a heartrending tone.

7. *Mor - - - te! pi - - - tié!*
Mer - - - cy! She's dead!

8. *pp* *p cresc.*

8² *basso*

rall. **FIN**
The End.

sf

APPENDIX for theatres which do not give the Ballet.

f *p* *They enter in the house.*

T. *Viens!* *Viens!*
Come! *Come!*

A. *Viens!* *Viens!*
Come! *Come!*

Day gradually breaks.

Nicias and his friends come out of the tavern, talking and laughing, and go before the house of Thais. The city awakens. — Soon groups gather upon the place.

Allegro moderato (100 = ♩)

p *cresc.* *f*

p *sf*

4 Tenori *mf leggieramente*
PHILOSOPHERS and HISTRIONS On dort en - cor chez Thaïs!
Friends of Nicias Where Tha - is lives all is still!

4 Bassi *mf leggieramente*
 On dort en - cor chez Thaïs!
 Where Tha - is lives all is still!

p *sf* *tr* *tr*

NICIAS carelessly.
mf
 Qu'on y dor - me, puis - que je ny dois plus veill -
 Let them sleep on, since I do no more watch - ing

tr *tr* *tr* *tr*

N. *più f*
 - ler... Que m'importe a pré - sent! La for -
 there. Not a bit do I care! For - tune

Tenori *laughing. sf*
FRIENDS. Pauvre ami!
 My poor friend!

Bassi *laughing. sf*
 Pauvre a - mi!
 My poor friend!

cresc. *sf* *p* *tr* *tr* *tr* *tr*

N. *tr*

- tu - ne du moins a com - pen - sé le dédain de Tha.
 kind - ly has com - pen - sat - ed me for the scorn of Tha.

N. *tr*

- is. Le jeu m'a ren - du presque au - tant qu'elle m'a
 - is! Well nigh as much I've won in play as she did

N. pris. _____
 cost. _____

Tenori *f*

FRIENDS. Ah! Ah! Ah! Ah! Qui donc près d'elle te rem -
 Ha! Ha! Ha! Ha! And who doth thee re - place be -

Bassi *f*

Ah! Ah! Ah! Ah! Qui dnc près d'elle te rem -
 Ha! Ha! Ha! Ha! And who doth thee re - place be -

N.

Peut - è - tre!
It may be!

- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!
- side her? Ilap - ly it is thy untam'd desert friend? Ha!

- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!
- side her? Ilap - ly it is thy untam'd desert friend? Ha!

N.

with indifference.

E - gay - ons -
Let us be

gaily
Ah! Chantons sa vic - toi - re!
Ha! His vic - t'ry we'll sing then!

gaily
Ah! Chantons sa vic - toi - re!
Ha! His vic - t'ry we'll sing then!

sf *p*

N.

At this moment Athanaël issues from the house,
a lighted torch in his hand.

nous, ne pouvant plus ai - mer!
gay, if we may love no more! *tr*

ironically.

N. *f*

Eh! C'est lui! A. tha. na. - ël!
 Eh! 'Tis he! A. tha. na. - ël!

Tenori *f*

FRIENDS. *f*
 the same. A. tha. na. - ël!
 A. tha. na. - ël!

Bassi *f*

A. tha. na. - ël!
 A. tha. na. - ël!

cresc. *f* *tr*

N. *più f* *mf leggieramente*

Sa. lut, sa. ge des sa. ges! Tha. is a donc dé. sarmé ta rai.
 All hail, oh wisest of the wise! Tha. is, it seems, has up. set thy good

più f *mf*

Sa. lut, sa. ge des sa. ges! Tha. is a donc dé. sarmé ta rai.
 All hail, oh wisest of the wise! Tha. is, it seems, has up. set thy good

più f *mf*

Sa. lut, sa. ge des sa. ges! Tha. is a donc dé. sarmé ta rai.
 All hail, oh wisest of the wise! Tha. is, it seems, has up. set thy good

più f *mf* *tr*

N. *- son? sense?*

f.
- son? sense? Ah! Ah! Voy - ez sa fa - ce glo - ri - eu - se!
 Ha! Ha! just gaze up - on her coun - te - nan - ce!

f.
- son? sense? Ah! Ah! Voy - ez sa fa - ce glo - ri - eu - se!
 Ha! Ha! just gaze up - on her coun - te - nan - ce!

f. *tr*

laughing. ff *3*
 N. Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

ATHANAËL *severely.* *f* *2.* Throwing down the torch, which goes out.

Ah! Taisez-vous! Tha -
 Ha! e - nough! Tha -

laughing. ff *3*
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

laughing. ff *3*
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

ff