

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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MUSIC

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1502

.M42

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1907

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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

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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

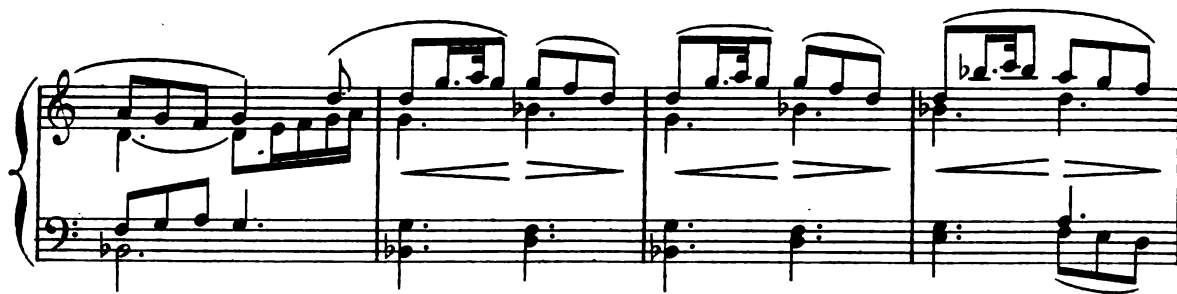
The first system of the musical score for 'The Thebaid'. It features a piano accompaniment in 8/4 time. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The tempo is marked 'Andante molto calmo' with a metronome marking of 84 = quarter note. The dynamics are marked 'p' (piano) and 'pp' (pianissimo).

The second system of the musical score. It continues the piano accompaniment. The right hand has a melodic line with some grace notes. The left hand continues the rhythmic pattern. The dynamics are marked 'p' and 'pp'. There is a section marked '8^a bassa' (8th bass) with a dashed line.

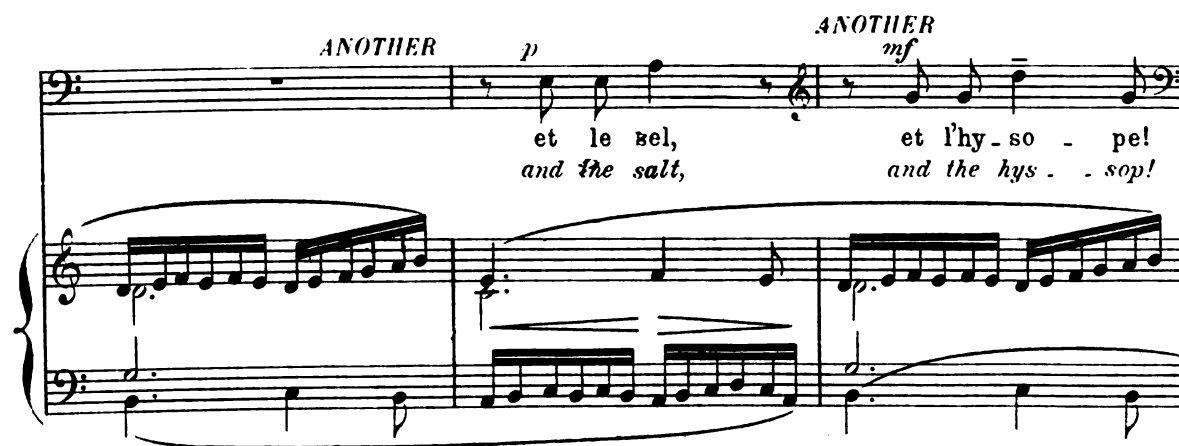
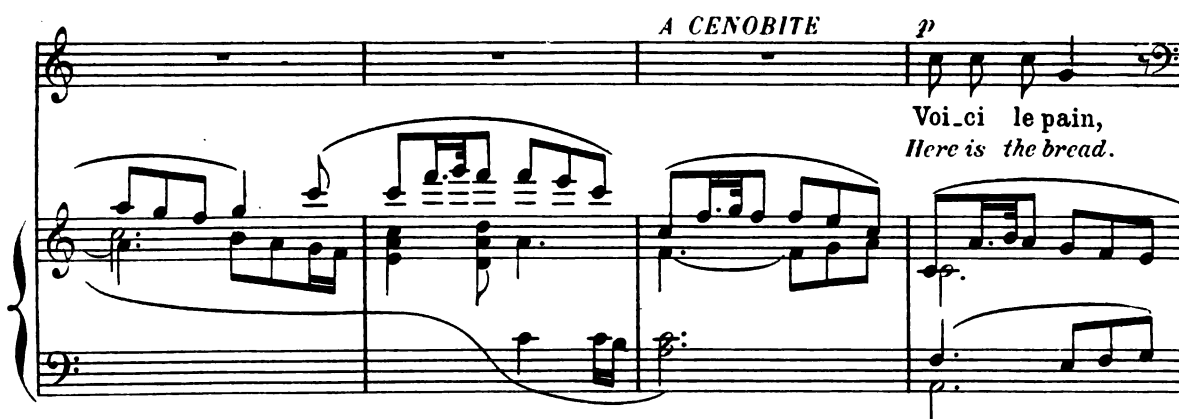
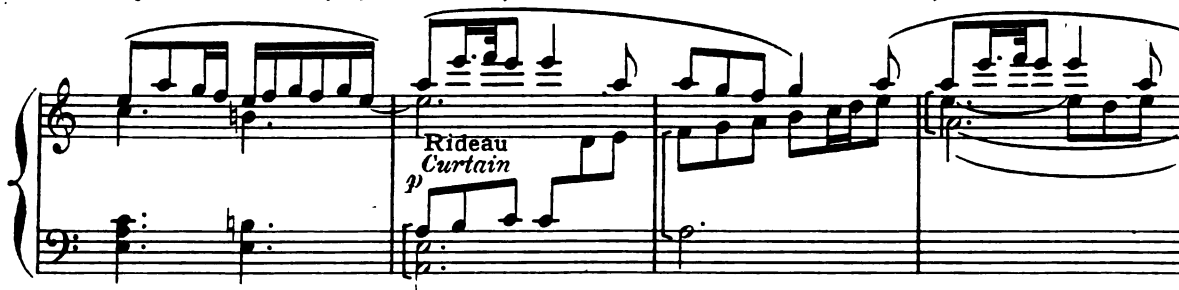
The third system of the musical score. It features a melodic line in the right hand and a rhythmic pattern in the left hand. The dynamics are marked 'dim.' (diminuendo), 'p' (piano), and 'm.d.' (mezzo-forte). There is a section marked '8^a b' (8th bass) with a dashed line.

The fourth system of the musical score. It continues the piano accompaniment with a melodic line in the right hand and a rhythmic pattern in the left hand.

The fifth system of the musical score. It continues the piano accompaniment with a melodic line in the right hand and a rhythmic pattern in the left hand.



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.



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 CENOBITE 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.*

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

sf

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

mf

respectfully Le voicil
He is here!

p

Le voicil
He is here!

Andante lento (52 = ♩)

molto espress.

f

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.

cresc. *f*

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!

cresc. *f*

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* 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... Mon cœur est plein d'a-mer-
No! 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 femme... 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

più f

with quiet, simple curiosity.

mf

THE 12 CENOBITES

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

U - ne prê - tresse in - fa - me
A shameless and vic - ked priestess!

sf

dim.

falling into it again.

più p

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

p

cresc.

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

p

Athanaël rises slowly before resuming.

Hé - las!.. en - fant en -
A - las! whilst yet a

cresc.

poco rit.

a Tempo

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 m.s. cresc.

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

animando

f **1^o Tempo**

A. *f* *2* *3*

Mais Dieu _____ m'a pré-ser-vé de cet-te cour-ti-sa-ne, et
 But God _____ in pi-ty saved me from that cour-te-san and,

f **1^o Tempo** *p* *3* *3*

A. *f* *3* *f* *sf* *sf*

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. *sf* *p* *f*

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

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

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 -*

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-ternel - 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.* *p* Pri -
p Let us
 Pri -
 Let us

pp *3* *3* *3*
 - 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 *3* *3* *3*
 - 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 *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

dim. *pp* they have disappeared.
 - 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. *pp*
 - 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. *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 = 1) *p* *dolce e ben canto*

2 Fed. *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 Thaïs (lightly clad and with face veiled) imitates the postures of Aphrodite. (1)*

Allegro

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a tempo marking of 104 = ♩ and a dynamic of *p*. The second system features a *mf* dynamic. The third system also features a *mf* dynamic. The fourth system features a *mf* dynamic. The fifth system features a *mf* dynamic. The score includes various musical notations such as slurs, ties, trills, and dynamic markings (*p*, *mf*, *f*). The first system has a tempo marking of 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 includes various musical notations such as slurs, ties, trills, and dynamic markings (*p*, *mf*, *f*).

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

molto espressivo e appassionato

This page of musical notation is for a piano piece, likely a sonata or concerto movement, given the complexity of the fingerings and the expressive markings. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs joined by a brace). The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing.

The first system begins with a piano (*p*) dynamic. The right hand features arpeggiated chords with fingerings of 7 and 7. The left hand plays a descending scale-like pattern with fingerings of 6 and 6. The second system introduces a forte (*f*) dynamic. The right hand has a melodic line with a crescendo hairpin, while the left hand continues with descending patterns, marked with ** Ped.* (pedal) and ** Red.* (redaction). The third system features a *sf* (sforzando) dynamic. The right hand has a melodic line with triplets and accents, while the left hand plays descending patterns with ** Ped.* and ** Red.* markings. The fourth system continues with a *sf* dynamic and includes the instruction *molto espressivo*. The right hand has a melodic line with triplets and accents, while the left hand plays descending patterns with ** Ped.* and ** Red.* markings. The fifth system concludes with a *sf* dynamic and includes the instruction *molto espressivo*. The right hand has a melodic line with triplets and accents, while the left hand plays descending patterns with ** Ped.* and ** Red.* markings.

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

poco a poco più appassionato

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

The applause ceases.

molto espressivo

- scen - - - do - - - più ff

a Tempo più appassionato*The applause recommences and increases until the end,*

p *più f*

mf *pff*

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

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

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

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.

A.

Allegro mod^{to} (senza lentare)

Toi qui Thou who

f p f p mf

A.

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

f

He rises full of enthusiasm.

A.

mf f

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

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-

mf *f*

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!

f *sf* *espressivo* *mf*

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

p *sf*

A. *p*
-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,

cresc. *p*

A. *je la sauve-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*

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

sempre allegro

f e sostenuto

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

A. *Ma mis-si-
Heav'n hath re-*

espressivo
sf
f
tr
Red.
p

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

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

f
sf
tr
f
p

A. *- dite, il faut que je re-tour-ne... Dieu dé-fend que Tha-
- cur-sed ci-tty must I jour-ney... 'Tis for-bid-den by*

cresc.

A. *- is s'en-fon-ce da-van-ta-ge dans le gouf-fre du mal!
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.*

più f

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... e - ra* *Voi - là la sa - gesse é - ter - nel - le!*
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 cœur 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!*

THE 12 CENOBITES

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

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!

Further off

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

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

B. *più f 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* *più p*

Ar - me son cœur!
 Strengthen his heart!

ar - me son cœur
 strengthen his heart

B. *p* *più p*

Ar - me son cœur!
 Strengthen his heart!

ar - me son cœur
 strengthen his heart

A. *bat!* —
fight! —

T. *poco a poco più lento* *ppp* *dim.* *Curtain*

con - tre les charmes du dé - mon! —
 Against the wiles of the e - vil one! —

B. *p* *ppp* *dim.*

con - tre les charmes du dé - mon! —
 Against the wiles of the e - vil one! —

Second Tableau

ALEXANDRIA

Allegro maestoso 50 = 

PIANO



2nd Ed.

p

f *spiccato*

p

f

p

f

p

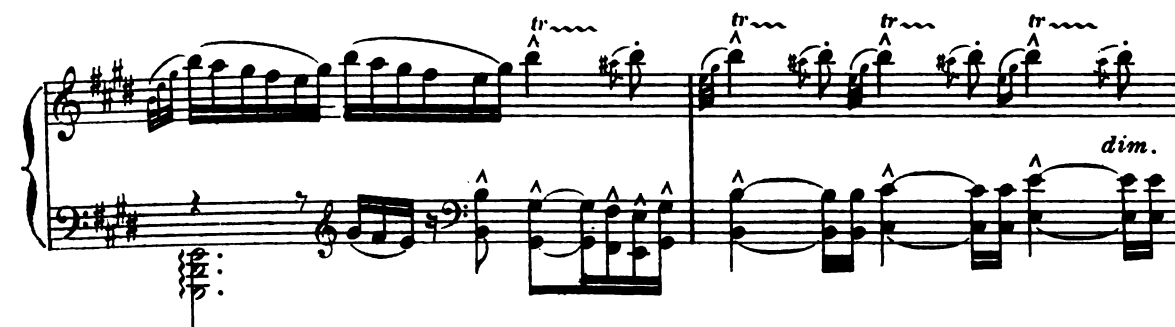
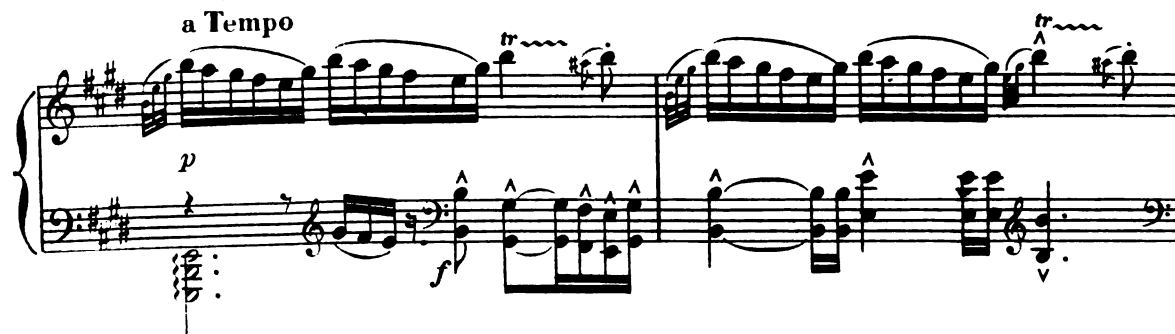
p

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as trills (marked 'tr'), slurs, and dynamic markings. The dynamics progress from *f* (forte) in the first system, to *p* (piano) in the second, *f* in the third, *sf* (sforzando) in the fourth, and *fff* (fortissimo) in the sixth. The fifth system does not have a dynamic marking. The notation is dense, with many sixteenth and thirty-second notes, and includes several trills and slurs across the staves.

poco rall.

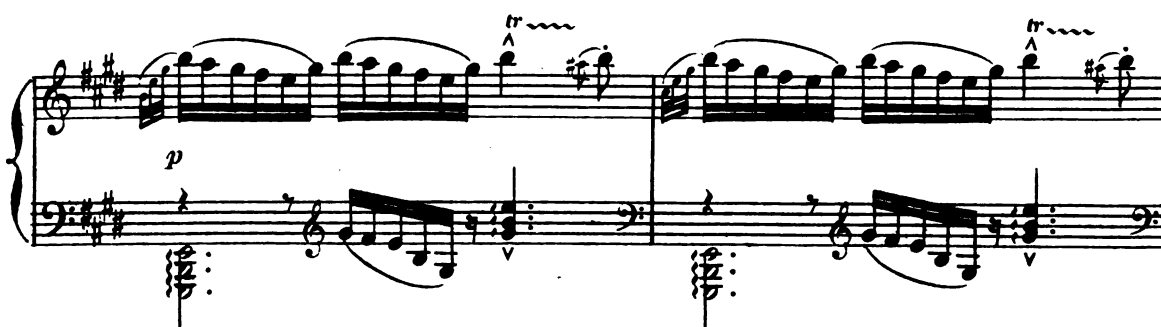


a Tempo



THE TERRACE OF THE HOUSE OF NICIAS AT ALEXANDRIA.

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



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

THE SERVITOR

Allegro

roughly

tr tr tr

perdendosi

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-ling else where!

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 simple thing I

A.

- man-de. Je suis l'a-mi de ton maître 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!
Begg-er 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!

A.

A.

mf

dim.

A - le - xan - dri -
A - lex - an -

A.

più f

- el
- dria!

A - le xan - dri -
A - lex - an -

A. *- el* *Où je suis né* *dans le pé-*
- dria! *Where I was born* *yea born in*

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

A. *- ré l'affreux par - fum de la lu - xu - rel.. Voi - là* *la mer vo - lup - tu -*
air the poi - son sweet of deadly lux - ury! Be - hold *the sea glit - ting and*

sf *f spiccato*

A. *- 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 -

f *tr*

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 *tr*

A. *O ma pa - tri - e!* *Mon ber - ceau, ma pa -*
O my coun - try! Cra - dle mine, and my

tr

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

più f *p* *tr*

Un poco più agitato

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

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

1^o Tempo 56 = ♩.

più f rit. pp 1^o Tempo

A. *ciel! heav'n!* *Souffles de Dieu! Bles.sed of God!* *Par-fu- 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 - troys 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 116 = ♩

f *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.

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

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

in bursts of laughter.

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

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

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

NICIAS with vivacity.

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

41

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

lightly and with good humor

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

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

(116 = ♩)

N. 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? Tunousreviens? O Ni-ci-as! Je ne reviens
 des-ert? Dostthoureturn? Oh Ni-ci-as! I do re-turn

sf
p

NICIAS

A. *3*
 que pour un jour, que pour une heu-re! Dis-moites
 but for a day, but for an hour! Tell me thy

sf

ATHANAËL *quietly*

N. *3*
 vœux! Ni-ci-as, tu connais cet-te co-mé-di-en-ne, Thaïs,
 wish! Ni-ci-as, art thou not ac-quainted with this ac-tress, Thaïs,

fp

NICIAS *laughing*

A. *3*
 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

leggiere 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

fp *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; —

fp *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* *tr* *trb*

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 wouldst thou of her?

p

m.s.

ATHANAËL convinced *NICIAS bursting into*

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

p

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*

N. *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

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-*

pp

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. *f*

- 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

p

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 donc, ami, — quelque ro-bed'Asie, a-thea-tre, hither will come. I pray thee lend me friend, some more elegant 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*

NICIAS.

A. *- ner. Cro-byle et Myrta-le, mes give. Cro-byle and Myrtale, — my*

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* 5 *f* *f 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! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! 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 guide me con-
I have no fear of pride when my guide is from

CROBYLE to Myrtae, aside.

MYRTALE to Crobyle, the same.

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

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

Cher 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. Donne tes bras!
Hold out thine arm!

Il est
He is

M. Tes doigts!
Thy fin - gers!

Il est
He is

aside.

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 ro - be mainte - nant!
And now to try the robe!

poco rit.
coarsely.

a Tempo

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

ATHANAËL *f* *^ Rises to escape from them.*

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

a Tempo

segue

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

MYRTALE

CROBYLE

p
Soit!..
Well!

p
Soit!..
Well!

A.
- mais!
ne - ver!

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

laughing loudly.

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

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

p

mf ben cantato

N. de leur rail - le - ri - e, Ne — — — — — bais - se
at their mock - ing laugh - ter, Let — — — — — not thine

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

N. *p*
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 - né but to gaze on him.

M.
Dieu!
god!

N. *più f*
Et si Daph - né le ren - con -
Were Daph - né but to gaze on

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

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

più f

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

M. - trait...
him. *più f* 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. cœur 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 -

C.
 - 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 - fense

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!

N.

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

A.

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

C. *più f*
- trait... *him.* Sa di - vi - ni - té fa -
ller 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 cœur 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!

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 t'of -*
Pray take

A. *cœur*
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 - guinst the e - vil one! a -

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

A. *f* *p* *f*
- tre les char - mes du démon, du dé -
- guinst 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 *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.

p subito ³ ₃

leggiere e ben ritmato

Three systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *più f* and *p*. There are also markings for *8* and *A*.

CROBYLE and MYRTALE with the Comedians.
COMEDIANS 8 Sopr.

All with admiration and respect.

Vocal and piano accompaniment for three groups: Comedians (8 Soprs), Histrions (6 Tenors), and Philosophers (6 Basses). Each group has a vocal line and a piano accompaniment line. The vocal lines are simple, with lyrics *Tha...is! Tha...is!*. The piano accompaniment is more complex, with triplets and sixteenth notes. Dynamics include *f*.

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

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

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

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

8

Thaïs!
 Thaïs!

Thaïs!
 Thaïs!

Thaïs!
 Thaïs!

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

Thaïs!
 Thaïs!

8

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!

8

più f

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!

8

mf *p*

NICIAS to Thaïs.

Nicias bids his friends enter

f *f*

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

f *f*

f *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 - li - crates! Do - ri - on! 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

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

THAÏS **Andante lento**

ritenuto - - - - - **Andante lento** (44 = ♩.)

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

pp

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. _____

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...

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.

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

più p *mf* *pp* *mf*

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. *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. *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.

molto espressivo

m.d.

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-de! Un so-li-tai-re du désert!
comes he? A philosopher with a rough heart! A lonely dwel-ler in the de-sert!

*ironically.**THAÏS lightly; maliciously.*

N. *Prends gar - de! Il est i - ci pour toi! 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 humai - 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 - gnet-il? ATHANAËL advancing softly.
What does he teach?

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 f*

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

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 pour'r o'er

cresc. *f*

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

Più mosso *ATHANAËL* *f* *who has listened to her with rising anger.*

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

Più mosso *ff* *f*

8^a bassa - - - - -

A. pas! - pheme!

dim. *mf*

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 cooing.**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
 Be - ing, made to per - ceive, who hath blind - ed thee

T. *s*
 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 thou spelt words that

sf *cresc.*

p

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

p *pp*

with charm, seductively.

T. As - sies-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 - sieds-toi près de

Tenori *p*
Sit thee down near by

Bassi *p*
As - sieds-toi près de

dim. (69 = ♩.)

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

A. *f*
- 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

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

f

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

cresc.

ff

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

Stesso Tempo *p*

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

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

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

ATHANAËL

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

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

f J'i-rai dans ton pa-
I come to thine own

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

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

f

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

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

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

f *sf* *Red.* * *Red.* *

(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!

ATHANAËL from the back. ff

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. Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha!

f
 N. Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha!

ff
 O - se ve -
 Come if thou

danston pa-lais te por - ter le sa-lut!
 to thine own pa - lace sal - va - tion to bring!

f
 Ah! Ah! Ah! Ah! Ah!

ff
 O - se ve -

f
 Ha! Ha! Ha! Ha! Ha!

ff
 Come if thou

f
 Ah! Ah! Ah! Ah! Ah!

ff
 O - se ve -

fff
 N. - nir, toi qui bra - - - - - ves Vé -
 wilt, dar - ing ve - - - - - nus de -

fff
 - nir, toi qui bra - - - - - ves Vé -

fff
 wilt, dar - ing ve - - - - - nus de -

fff
 - nir, toi qui bra - - - - - ves Vé -

fff

Andante senza lentare*THAÏS defiantly.**Thaïs, 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-
Come if thou darst, _____ thou, _____ great Ve- _____ nus de-
- nus!
- fy
- nus!
- fy
- nus!

Andante senza lentare

fff *fp* *fp* *segue*

8^a bassa

Allegro*ff*

- nus!
- fy!

Allegro (104 = $\frac{1}{2}$)

f

Athanaël flees with a gesture of horror.

mf

First system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes marked *sf* and a crescendo hairpin. Bass clef staff contains a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic and a crescendo hairpin.

Second system of musical notation. Treble clef staff continues the melodic line with a triplet marked *sf*. Bass clef staff continues the rhythmic accompaniment with a crescendo hairpin labeled *cresc. assai*.

Third system of musical notation. Treble clef staff features a series of chords marked with accents (*^*). Bass clef staff continues the rhythmic accompaniment. The tempo marking *animando* is placed above the treble staff.

Fourth system of musical notation. Treble clef staff has a melodic line with trills marked *tr* and a *rall.* (rallentando) marking. Bass clef staff has a melodic line with a *sf* (sforzando) dynamic and a crescendo hairpin. A stage instruction *Rideau* (Curtain) is written above the bass staff.

Fifth system of musical notation. Treble clef staff features a rapid sixteenth-note passage marked *a Tempo* and *poco allarg.* (poco allargando). Bass clef staff has a melodic line with a *fff* (fortississimo) dynamic. A stage instruction *8^a barra* (8th bar line) is written below the bass staff, followed by the signature *Ed.*

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

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.

p

espressivo

p

mf *dim.* *p*

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

(76=)

f

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

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

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* *espressivo* *p*
O mon miroir fi-dè-le, rassu-re-moi
Oh tell me, mir-ror faith-ful, tell me a-gain;

And^{no} cantabile

with charm.

T. *p* *And^{no} cantabile* *con slancia* *senza affrettare*
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!

T. *più p* *sf* *p* *sf*
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

più f *dim.*

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 *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* *transport.* *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. 8 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* *p*

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 Thaïs!..
would no more be Thaïs!

63 = ♩.
molto cantato ed espressivo

cresc. *f* *p* *pp*

growing calmer.

T. *Non! Non! je n'y puis croi - re,*
No! No! 'tis past be - liev - ing,

apostrophising Venus. espressivo

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

poco allarg.

T. *- té! Vé-nus, répons - moi de son é - ter - ni -*
beau - ty! Yes, thou must pre - serve it for all e - ter - ni -

a Tempo

T. *- té!*
- 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* *a Tempo 1^o*

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 slancio*

p *più p* *sf* *pp*

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

più f

T. 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

più f

dim.

T. 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*

rall. *p*

a Tempo *with an outburst.*

T. 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*

p *pp*

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

poco rit. *senza riten.* *a Tempo*

mf segue f ff

8^a bassa

8^a bassa

Poco più mosso

69 = ♩.

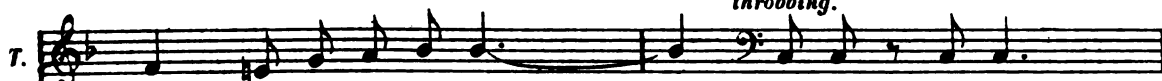
THAÏS, perceives Athanaël, who has entered silently and remained upon the threshold.
with charm. dol.

p leggiero e grazioso

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

p

ATHANAËL murmuring a heartfelt prayer.
throbbing.

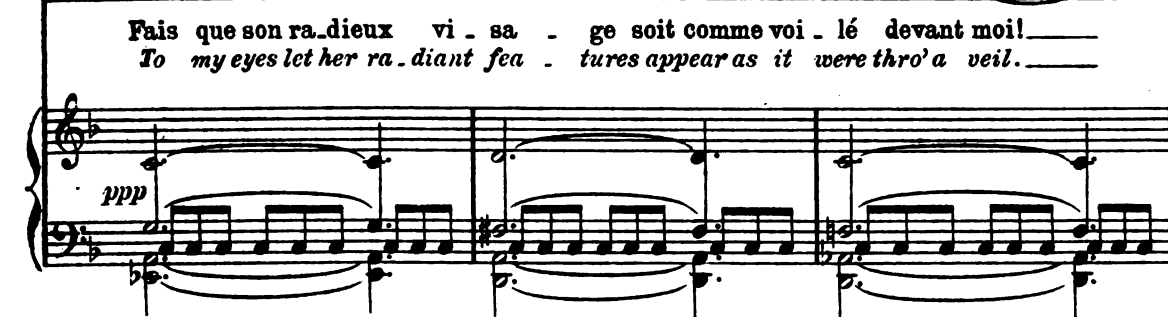
T. 

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



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. _____

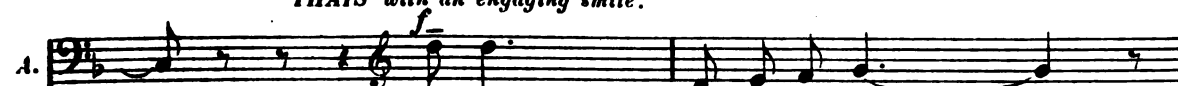


A. 

Fais que la for - ce _____ de ses char - mes ne tri - omph 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 —

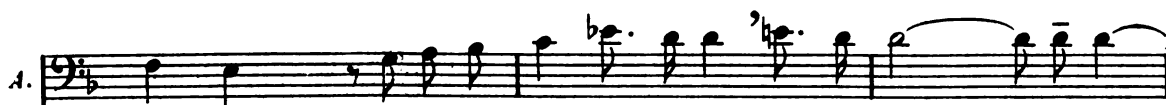
Allegro moderato



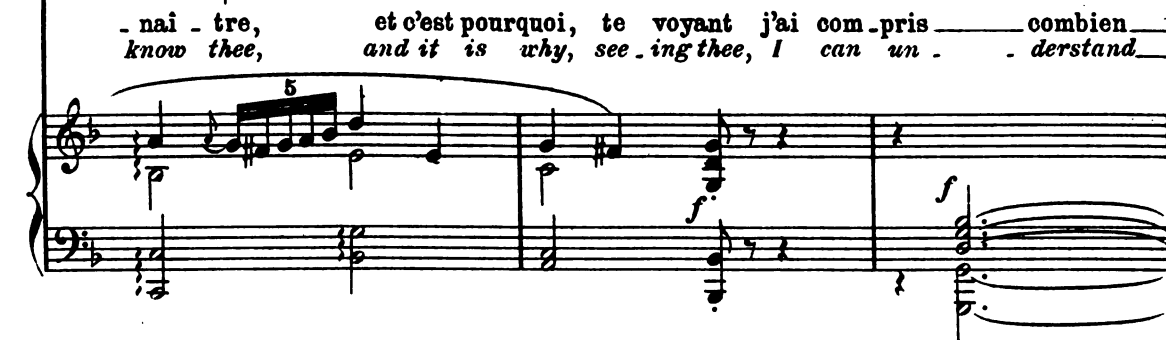
A. 

— 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 

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 —



A. 

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



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

p 5 *p* 5

f *dim.*

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

f 5 *f* 5 *f* 5

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,

fp *fp* *p* *sf* 5

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

p *f*

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'aujourd'hui je t'ap - por - 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 *— — — — —* *THAÏS laughing ironically.*
— — — — — *Ah!*
— — — — — *Ha!*

Più mosso
100 = *leggiere e grazioso*
ff *rapido* *p* *2 3 1* *1 2 1*

T. *Ah! — — — — — Ah! Ah! — — — — —*
Ha! — — — — — Ha! Ha! — — — — —

Montre moi donc
Just shew me now

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

Un a-mour
Love that is

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

ATHANAËL reproachfully.

2

les bai - sers. Thaïs, _____ ne rail - le
 kis - ses sweet. Thaïs, _____ 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* *tou - tes les i - vres*
know ev - 'ry kind of rap

segue

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! Jete trou - ve har - 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*

69 = . *spiccato il canto*

2 *Ad.*

with increasing enthusiasm.

mf

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

A. *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.

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

f

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

A. *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 -

f *cresc.*

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

più f *rall.* *Più lento* *p*

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

rall. *Più lento* *pp*

2 Ped.

T. *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

p

rall. *with slight dread.*
p

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

mf *segue* *p*

Thaïs, 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 appears it were thro'a poco a poco rall.*

p

A light vapour envelopes both Thaïs 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 THAÏS 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.
veill.

Lento 40 =

pp

Pi-
Have

più f

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

pp

-tié! Seigneur!
mercy! O Lord!

Que la
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 *Je*
I

Allegro agitato assai 138 = ♩

fff

A. *suis A-thana.ël, am A-thana.ël; Moi-ne d'Anti-no-é! 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! Et me voi-ci devant toi, com-me de-avant un tom-of thee! And now be-hold me be-fore thee, like un-to a*

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

in ringing tones. ff

segue molto attaccato

Allegro agitato assai

THAÏS throwing herself in fear at his feet.

ff Ah! Ah!

più ff

Lève-toi!
rise up!

Allegro agitato assai

poco allarg.

cresc.

fff

sempre 138 =
sempre all^o agitato assai

shivering. f

Pi - tié!
Have pi - ty!

Ne me fais pas de mal!..
Do no harm to me!

sempre all^o agitato assai

mf

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!..
For mercy's sake, speak not!

par pi - tié, tais-toi!..
have pi - ty, speak not!

p

segue

a Tempo *mf* *panting.*

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

cresc. *sf*

Meno **a Tempo** *sf*

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

a Tempo *p* *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

Ed. *

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

T. *f* *with enthusiasm.*

me fais pas mou - rir! *ATHANAËL*
wilt not let me die!

76 = *f* *Non! Je l'ai dit. Tu vi -*
No! I have said. Thou shalt

Allegro maestoso (senza lentezza)

segue *spiccato il canto* *f*

Ed. *molto sonore ed sostenuto*

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'enne - mi*
more the belov'd and the bride of the Christ whom thou hither-to hat -

THAÏS 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!

rff

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

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* Tha-
 Tha-

ppp *cresc.*

Andante cantabile *f* *gaily and with charm.*

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

Andante cantabile

pp 8^a bassa

THAÏS *listening with a feeling of repulsion.*

f *mf*

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

the same.

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

N. *f*
nom! Plus rien... qu'un nom!..
more! A name... no more!

ATHANAËL, to Thaïs. *f*

Tu l'entends?
Dost thou hear?

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*

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

A. -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. *più f* *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. *sff* *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 lento)

ad lib. *Segue* *fff*

Rideau
Curtain

ff sec *Red.*

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

First system of musical notation. Treble and bass staves. Treble staff has a measure rest of 8 measures. Dynamics include *ff*.

Second system of musical notation. Treble and bass staves. Dynamics include *ff*.

Third system of musical notation. Treble and bass staves. Dynamics include *ff*. Tempo markings include *rall.* and *a Tempo*. Triplet markings (3) are present.

Fourth system of musical notation. Treble and bass staves. Dynamics include *cresc.*. Triplet markings (3) are present.

Fifth system of musical notation. Treble and bass staves. Dynamics include *ff* and *Allargando*. Tempo markings include *rall.*. Triplet markings (3) are present.

8^a bassa

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 Ed.

p *rall.* *sf*

Ed. *

a Tempo

First system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. Bass staff has a key signature of two sharps (F# and C#) and a common time signature. The music features a piano introduction with a triplet of eighth notes in the treble staff. Dynamics include *ppp subito* and *2 Ed.* (second edition).

Second system of musical notation. Treble and bass staves. The music continues with a crescendo marked *cresc.* and a forte dynamic *f*. It includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Third system of musical notation. Treble and bass staves. The music features a piano dynamic *p* and a crescendo marked *cresc.*. It includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Fourth system of musical notation. Treble and bass staves. The music features a piano dynamic *p* and a decrescendo marked *dim.*. It includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The tempo changes to *a Tempo più mosso* at measure 69, marked *mf*.

Fifth system of musical notation. Treble and bass staves. The music features a piano dynamic *p* and a decrescendo marked *dim.*. It includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The tempo changes to *a Tempo più mosso* at measure 69, marked *mf*. The system ends with the instruction *poco a poco*.

appassionato

f

5

calmato

p

dol.

Red.

poco più appassionato

cresc.

f

molto espressivo

Più mosso agitato

più f

sf

sf

sf

molto espress.

Meno un poco

rall.

p

a Tempo 1^o

First system of musical notation, measures 1-3. The key signature is one sharp (F#). The music is in a 12/8 time signature. The right hand features a melodic line with a triplet of eighth notes in measure 1 and a half note in measure 2. The left hand plays a steady eighth-note accompaniment. A *pp* (pianissimo) dynamic marking is present in the first measure.

Second system of musical notation, measures 4-6. The right hand continues the melodic line with a half note in measure 4 and a quarter note in measure 5. The left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 7-9. Measure 7 begins with a *p* (piano) dynamic. Measure 8 includes a *rall.* (rallentando) marking and a *f* (forte) dynamic. Measure 9 returns to *a Tempo* and *pp*. The left hand has a *ped.* (pedal) marking in measure 8 and a ** 2^o ped.* marking in measure 9.

Fourth system of musical notation, measures 10-12. Measure 10 has a *cresc.* (crescendo) marking. The right hand features a half note in measure 10 and a quarter note in measure 11. The left hand has fingerings 1, 2, 1 in measure 10 and continues the accompaniment.

Fifth system of musical notation, measures 13-15. Measure 13 has a *f* (forte) dynamic. Measure 14 includes a *3* (triple) marking. Measure 15 has a *p* (piano) dynamic. The right hand features a half note in measure 13 and a quarter note in measure 14. The left hand has fingerings 5, 5, 4, 5, 3 in measure 14 and continues the accompaniment.

dol. *cresc.* *rall.* *dim.*

a Tempo *sf.* *dim.*

p *dol.* *senza affrettare il gruppo*

p *sf.* *dim.*

Calmato *pp*

Second Tableau

Before dawn.— An open place before the house of Thaïs.— 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 = ♩)

PIANO

*Rideau
Curtain*

pp

8^a basse

p

8^a b

p

3

Thaïs 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

THAÏS 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 -

THAÏS with humility.

A. *- is, Dieu tat-ten - dait! Ta parole est res-tée*
- is, God doth a - wait! Thy words are dwel-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,

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
break - ing!

THAÏS *humbly.*

Que faut - il fai - re?
What must be done now?

ATHANAËL

mf *dol.* *3* *3* *3*

Non loin d'i-ci, vers l'oc-ci-dent, il est un monas-tère — où des femmes sé-
 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*

dim. *p* *3* *3* *3*

- 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

ben cantato

A. 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

più f *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

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

p

THAÏS

f

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

simply. p

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

f

Stesso Tempo

mysteriously. p

4. — 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 cel - lu - 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 mè - 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

pp

with deep feeling.
p

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

THAÏS with joy.
f

A. *pleurs! — Emmène-moi mon père!*
tears! — Take me with thee, my father!

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

sf

A. *qui pro - cla - - - me ta hon - - - - te! Brûle*
doth pro - claim thy shame! Burn

più f

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

fp p

THAÏS resigned.

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

mf p

Pè - re, qu'il en soit ainsi! Je ne veux 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. *der de mon pas-sé, rien... que ce-la...*
keep out of my past, no-thing ex-cept that...

p

fp

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

T. *Cette i-ma-ge d'i-voi-re, cet en-fant, d'un tra-vail an-*
This i-vory im-age, this child, a rare an-

pp

T. *-tique et mer-veilleux, c'est É-ros! C'est l'a-*
-tique, ex-qui-site work, is E-ros. It is

p

più p

rall.

T. *dol. -mour! Considere, 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

p

Andante cantabile assai p

T. *ment. child? L'a-mour est u-ne ver-tu ra-re, For Love has long been a rare vir-tue,*

Andante cantabile assai (76=)

ben cantato

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*

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 à 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.

p dim.

a Tempo

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

a Tempo

pp

p

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

poco

f

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

T. *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 - ci - as, in love, who did give me this im - - - age.
 ATHANAËL with an explosion of wrath. *f*

Nicias! Nici.
 Nicias! Nici.

Moderato

A. *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

f *pp* *sf*

A. *vient ce présent! Qu'il soit a - né - an - ti!*
gift come to thee! Such stuff let us destroy! **Allegro agitato** (108 = ♩)

f *pp* *f*

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

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 last-ing o-bliv-ion! That all there was of

Calmando, lento non troppo (76=♩)

T. *moi re-tourne à la pous-sière, 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-sière, à l'é-ter-nel ou-bli!*
thee be changèd in-to dust, to last-ing o-bliv-ion!

sf

T. *f* *Viens! Come!* *p* *Viens! Come!* *They enter the house.*

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

p *f* *p*

pp

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*

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 Ve-nez! ve-
The night is not yet o-ver! So come!

N.
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-

8

f *p* *3* *3* *3*

N. *- is! — — — — —* *sf* *Donc, — — — — —* *ré - jou - is - sons-nous*
- is! — — — — — *So, — — — — —* *let our re - vels last*

8

3 *3* *3* *3* *cresc.*

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

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

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

8 Soprani *ff* *Encor! encor! encor!*

6 Tenori *The friends of Nicias.* *ff* *Encor! encor! encor!*

6 Bassi *ff* *Again! again! again!*

Encor! encor! encor!

piuf *ff* *3* *3* *3* *5* *4* *3*

[illegible]

NICIAS to the servants.

f

Ap-pe-lez les dan-seuses d'A-si-e, les Psylles et
Now call hi-ther the dancers of A-sia, the Psylles and

f

to his friends.

N. *les bala-dins!*
noun.te.banks.bring!

Fai-sons du-rer jusqu'à l'au-ro-re les
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-leil!
Light up the tor-ches now! Let's put the sun to shame!

MYRTALE

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

6 Tenori

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-leil!

NICIAS.

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

sec. *mf*

A. 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!

A. - ta - - - le!
- tale! - - -

ff

8 Soprani

E - vo - hé!
E - vo - hé!

6 Tenori

E - vo - hé!
E - vo - hé!

6 Bassi

E - vo - hé!
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*

Rien n'est vrai 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

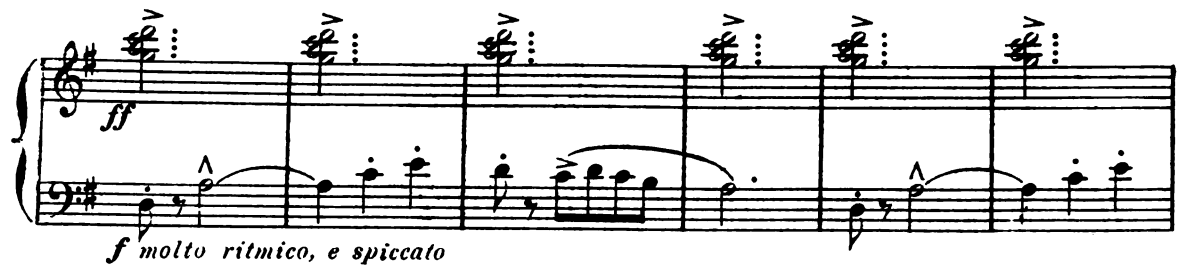
N° 1. Allegro vivo (molto slancio in un tempo)

ff

f molto ritmico, e spiccato

mf

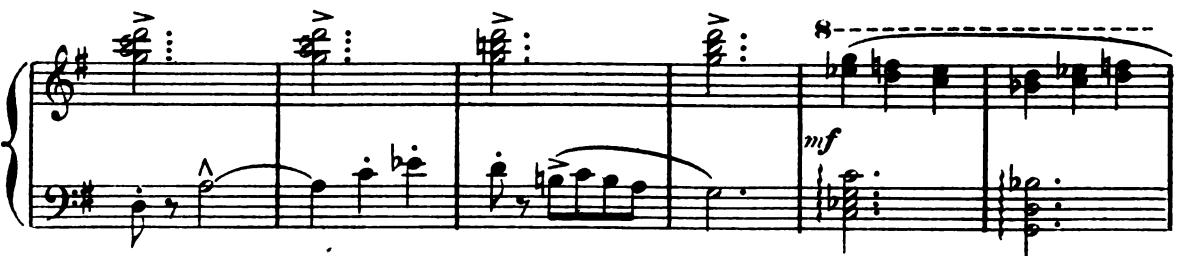
sf *mf*



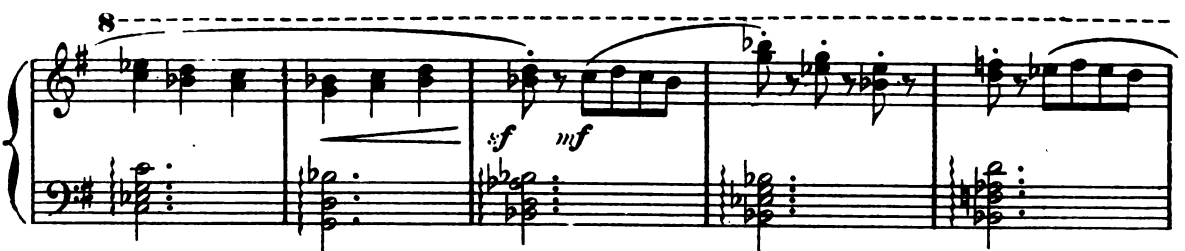
First system of musical notation. The treble clef staff contains six measures of chords, each marked with a forte (*ff*) dynamic and an accent (>). The bass clef staff contains six measures of a rhythmic pattern, starting with an accent (^) on the first measure. The tempo/mood marking *f molto ritmico, e spiccato* is written below the bass staff.



Second system of musical notation. The treble clef staff contains six measures of chords, each marked with a forte (*ff*) dynamic and an accent (>). The bass clef staff contains six measures of a rhythmic pattern, starting with an accent (^) on the first measure.



Third system of musical notation. The treble clef staff contains six measures of chords, each marked with a forte (*ff*) dynamic and an accent (>). The bass clef staff contains six measures of a rhythmic pattern, starting with an accent (^) on the first measure. The dynamic marking *mf* appears in the fifth measure of the bass staff.



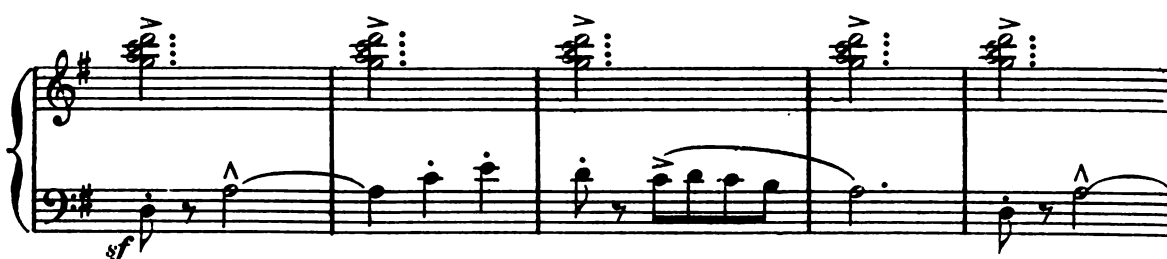
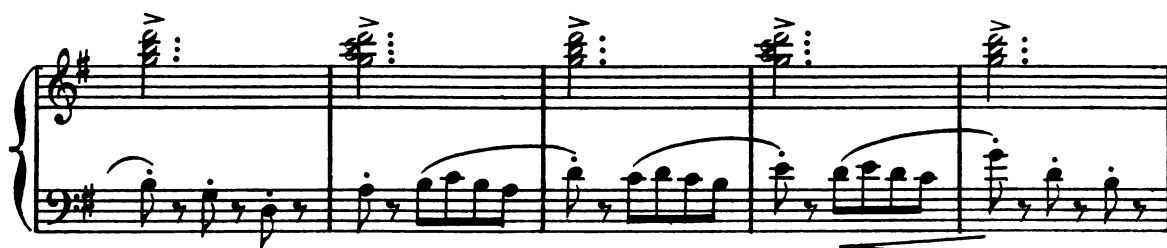
Fourth system of musical notation. The treble clef staff contains six measures of chords, each marked with a forte (*ff*) dynamic and an accent (>). The bass clef staff contains six measures of a rhythmic pattern, starting with an accent (^) on the first measure. The dynamic marking *mf* appears in the third measure of the bass staff.



Fifth system of musical notation. The treble clef staff contains six measures of chords, each marked with a forte (*ff*) dynamic and an accent (>). The bass clef staff contains six measures of a rhythmic pattern, starting with an accent (^) on the first measure. The dynamic marking *ff* appears in the second measure of the bass staff.



Sixth system of musical notation. The treble clef staff contains six measures of chords, each marked with a forte (*ff*) dynamic and an accent (>). The bass clef staff contains six measures of a rhythmic pattern, starting with an accent (^) on the first measure.



molto espressivo

The musical score is written for piano and consists of six systems of staves. The notation is in G major and 4/4 time. The first system begins with a treble clef and a key signature of one sharp (F#). The music is marked *molto espressivo*. The first system includes a treble staff and a bass staff. The first measure of the first system has a dynamic marking of *f*. The first system ends with a measure marked *mf*. The second system begins with a treble clef and a key signature of one sharp (F#). The second system includes a treble staff and a bass staff. The second system ends with a measure marked *f*. The third system begins with a treble clef and a key signature of one sharp (F#). The third system includes a treble staff and a bass staff. The third system ends with a measure marked *f*. The fourth system begins with a treble clef and a key signature of one sharp (F#). The fourth system includes a treble staff and a bass staff. The fourth system ends with a measure marked *f*. The fifth system begins with a treble clef and a key signature of one sharp (F#). The fifth system includes a treble staff and a bass staff. The fifth system ends with a measure marked *f*. The sixth system begins with a treble clef and a key signature of one sharp (F#). The sixth system includes a treble staff and a bass staff. The sixth system ends with a measure marked *mf*.

This page of musical notation, numbered 149, contains six systems of staves. The notation is written for piano and includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *ff* and *sf*. The first system features a treble staff with a key signature of two flats and a common time signature, and a bass staff with a key signature of one sharp. The second system continues the piece with a key signature change to one sharp. The third system shows a key signature change to two sharps. The fourth system includes a key signature change to one sharp and a common time signature. The fifth system continues with a key signature of one sharp. The sixth system shows a key signature change to one sharp and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *ff* and *sf*.

musical score for piano and organ, measures 1-10.

The score is written for piano (left hand) and organ (right hand).

Measures 1-4: Piano part features a series of chords in the left hand, marked *sf* (sforzando). The organ part features a series of chords in the right hand, marked *mf* (mezzo-forte).

Measures 5-8: Both parts feature a series of chords, marked *cresc.* (crescendo).

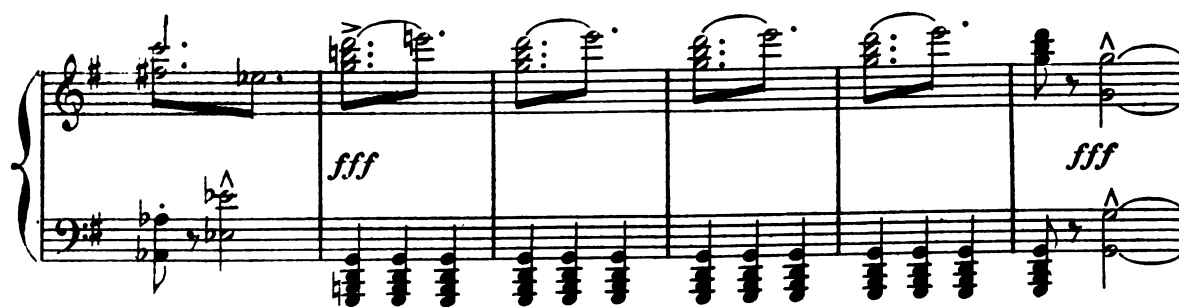
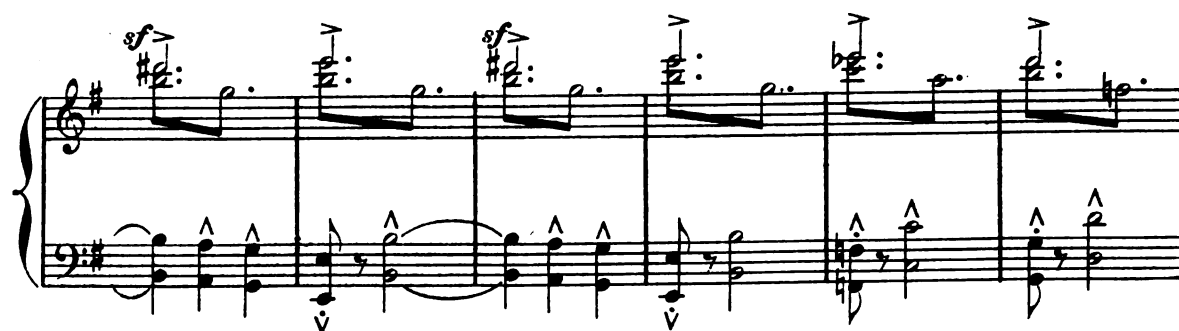
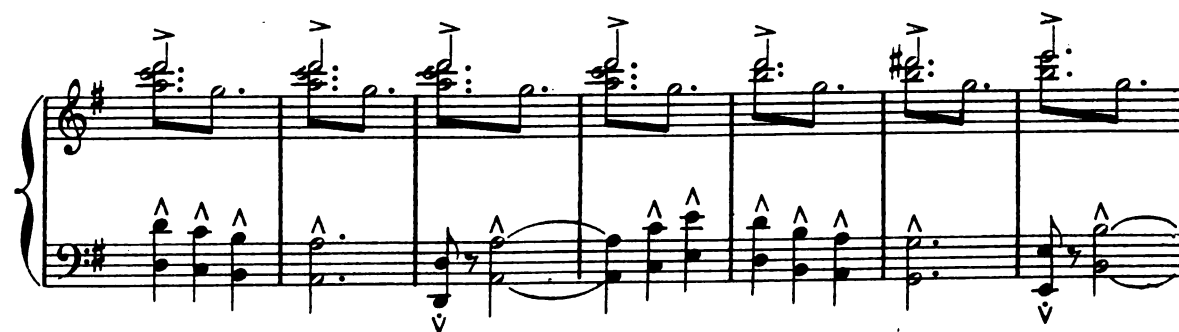
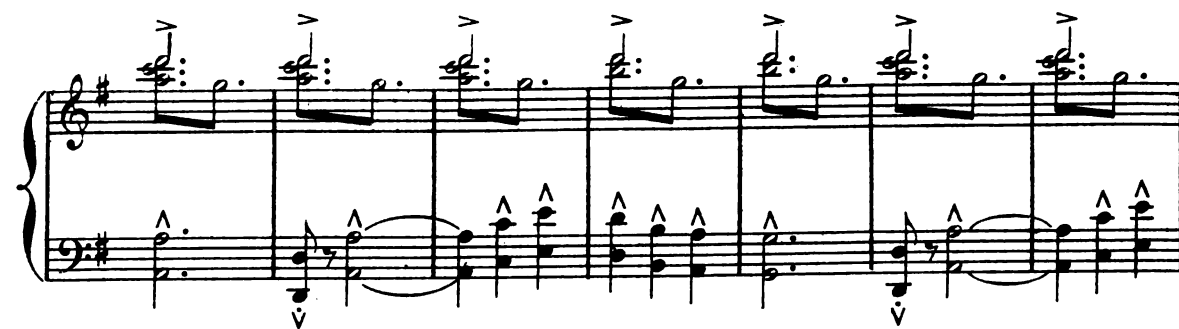
Measures 9-10: The piano part features a series of chords, marked *f* (forte). The organ part features a series of chords, marked *f* (forte).

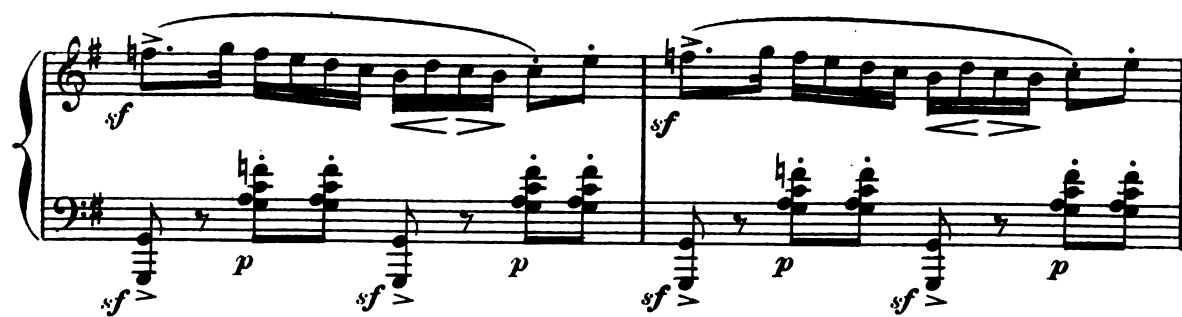
Measures 11-14: The piano part features a series of chords, marked *sf* (sforzando). The organ part features a series of chords, marked *sf* (sforzando).

Measures 15-18: The piano part features a series of chords, marked *sf* (sforzando). The organ part features a series of chords, marked *sf* (sforzando).

Measures 19-22: The piano part features a series of chords, marked *ff* (fortissimo). The organ part features a series of chords, marked *ff* (fortissimo).

Measures 23-26: The piano part features a series of chords, marked *tutta la forza* (all the force). The organ part features a series of chords, marked *tutta la forza* (all the force).





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



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



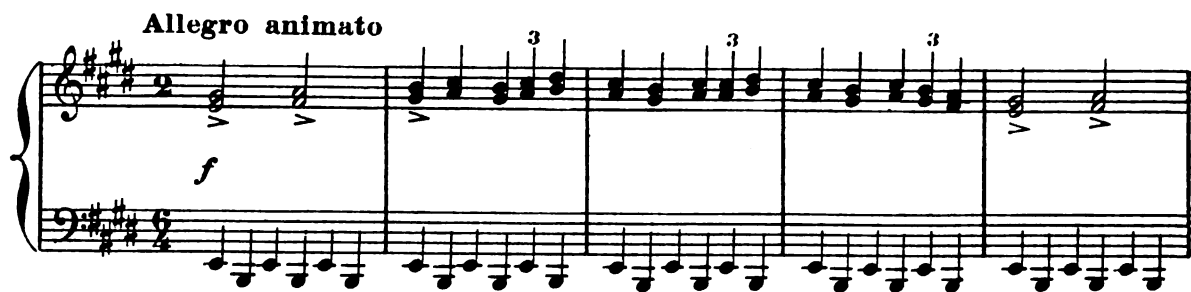
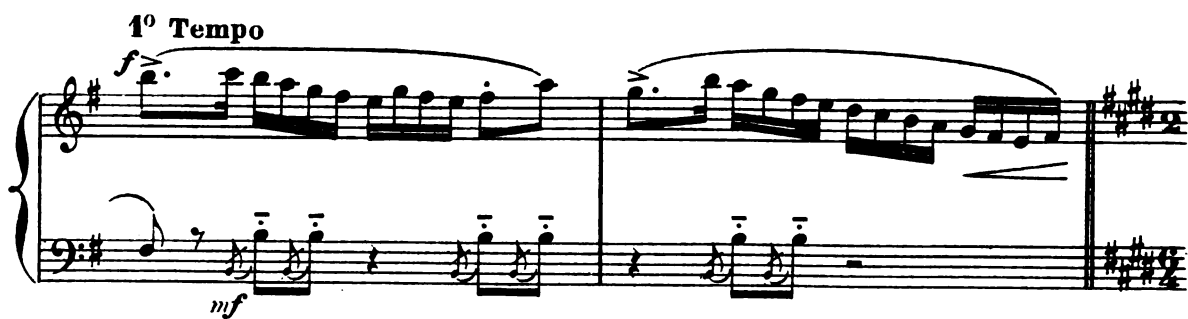
Third system of musical notation. The treble staff continues the melodic line with slurs and accents, marked *sf*. The bass staff has a rhythmic accompaniment with slurs, marked *sf*. A dynamic marking *sf* is present in the bass staff. The system concludes with a key signature change to three sharps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



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



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





Animando molto



1^o Tempo rall.

sf *mf*

N° 3.

Lento

Allegro brillante (con slancio)

p *ff* *energicamente attaccato* *ff* *rudemente accentuato*

p *ff*

ff *p*

p *ff*

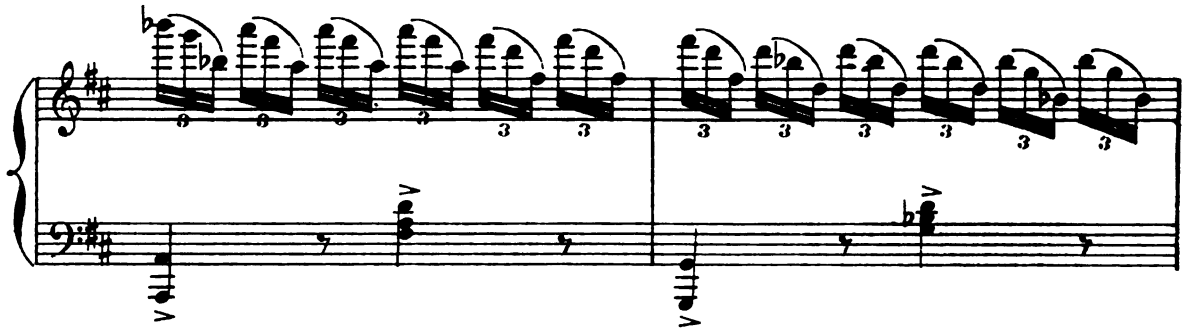
First system of a musical score. The treble clef staff features a series of triplet eighth notes, with a *ff* (fortissimo) dynamic marking at the end. The bass clef staff provides a harmonic accompaniment with chords and rests.

Second system of the musical score. The treble clef staff continues the triplet eighth note pattern, ending with a *ff* dynamic marking. The bass clef staff continues its accompaniment.

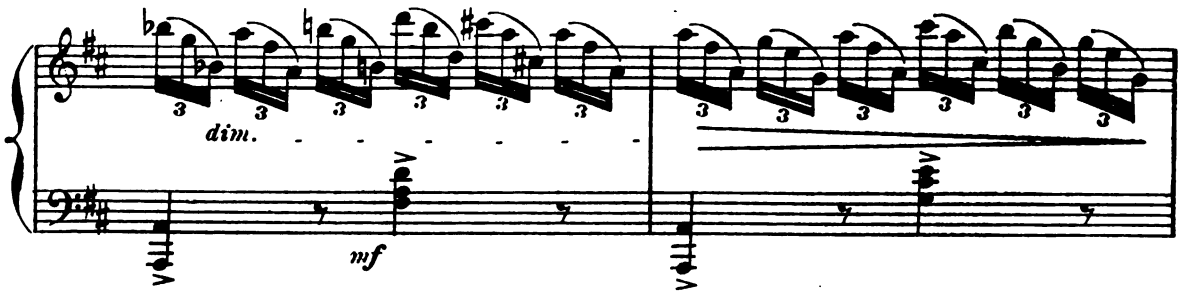
Third system of the musical score. The treble clef staff shows a change in dynamics to *p* (piano) for the final triplet. The bass clef staff continues with its accompaniment.

Fourth system of the musical score. The treble clef staff features a triplet of eighth notes with a *ff* dynamic marking. The bass clef staff includes a *p* dynamic marking at the beginning and an accent (^) over a chord.

Fifth system of the musical score. The treble clef staff contains triplet eighth notes with *ff* dynamic markings. The bass clef staff continues with its accompaniment, including a *ff* dynamic marking.



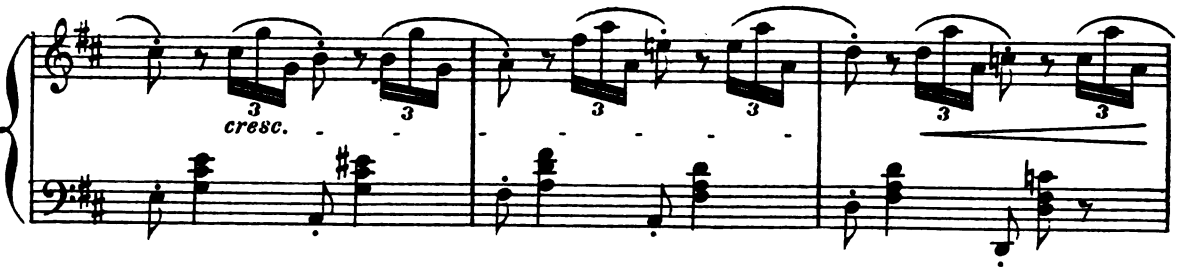
First system of musical notation. The treble clef staff contains a series of eighth-note triplets, mostly beamed in pairs, with a few single notes. The bass clef staff has a few chords and rests. A *v* (accents) marking is present in the bass staff.



Second system of musical notation. The treble clef staff continues with eighth-note triplets. A *dim.* (diminuendo) marking is present in the treble staff. The bass clef staff has a few chords and rests. A *mf* (mezzo-forte) marking is present in the bass staff. A *v* (accents) marking is present in the bass staff.



Third system of musical notation. The treble clef staff contains eighth-note triplets. A *p* (piano) marking is present in the treble staff. The bass clef staff has a few chords and rests. A *p* (piano) marking is present in the bass staff.



Fourth system of musical notation. The treble clef staff contains eighth-note triplets. A *cresc.* (crescendo) marking is present in the treble staff. The bass clef staff has a few chords and rests.



Fifth system of musical notation. The treble clef staff contains eighth-note triplets. A *ff* (fortissimo) marking is present in the treble staff. The bass clef staff has a few chords and rests. A *ff* (fortissimo) marking is present in the bass staff.

First system of musical notation. The treble staff features a series of eighth-note triplets, marked with *ff* and an accent. The bass staff has a few notes, including a triplet, with a *ff* marking.

Second system of musical notation. The treble staff continues with eighth-note triplets, marked with *ff* and an accent. The bass staff has a few notes, including a triplet, with a *ff* marking.

Third system of musical notation. The treble staff features a series of eighth-note triplets, marked with *ff* and an accent. The bass staff has a few notes, including a triplet, with a *ff* marking.

Fourth system of musical notation. The treble staff features a series of eighth-note triplets, marked with *ff* and an accent. The bass staff has a few notes, including a triplet, with a *ff* marking.

Fifth system of musical notation. The treble staff features a series of eighth-note triplets, marked with *ff* and an accent. The bass staff has a few notes, including a triplet, with a *ff* marking.

Largo (molto sostenuto e ben cantato)

First system of musical notation for the piano part. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for both treble and bass staves. The first measure features a forte (*ff*) dynamic marking with a crescendo hairpin. The melody in the treble staff consists of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

Second system of musical notation. It continues the melodic and harmonic development. The treble staff shows a series of eighth-note runs, and the bass staff maintains a steady accompaniment. A *sf* (sforzando) marking is present in the second measure of the treble staff.

Third system of musical notation. The treble staff features a more active melody with eighth-note patterns. The bass staff continues with a supportive accompaniment. A *sf* marking is visible in the second measure of the treble staff.

Fourth system of musical notation. This system is characterized by more complex rhythmic patterns, including sixteenth-note runs in the treble staff. Multiple *sf* markings are used throughout the system to emphasize specific notes or chords.

Fifth system of musical notation, concluding the page. It begins with a *sf* marking and features a *meno - - - rall.* instruction above the staff, indicating a deceleration. The system ends with a double bar line. The final measures show a continuation of the rhythmic intensity with *sf* and *ff* markings.

N° 4. Allegretto con spirito (senza affrettare)

m. d.
s f
m. s.
p

sec
s f
p
animando molto

molto presto
sec
f
s f
pp
mf
1° Tempo

rall. a Tempo
cresc.
più f
p
s f
mf
s f
p

rall. a Tempo
s f
p
mf
s f

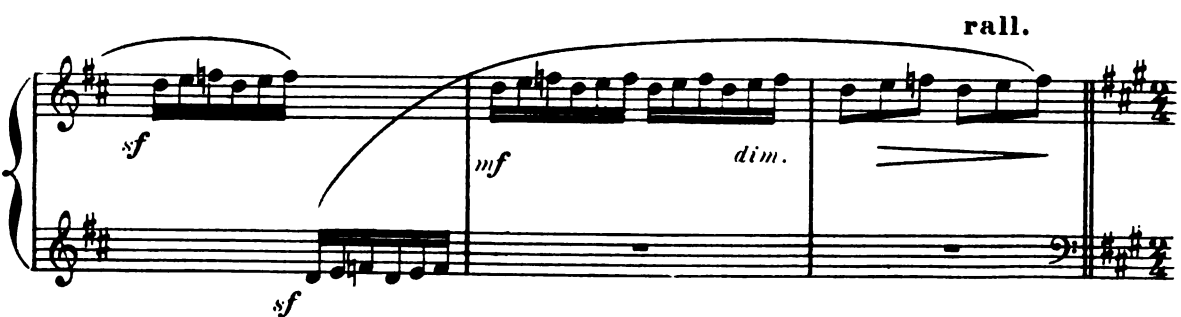
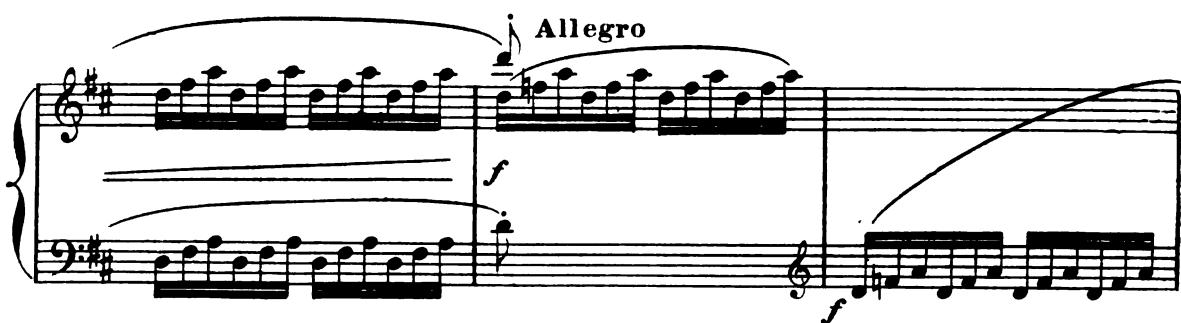
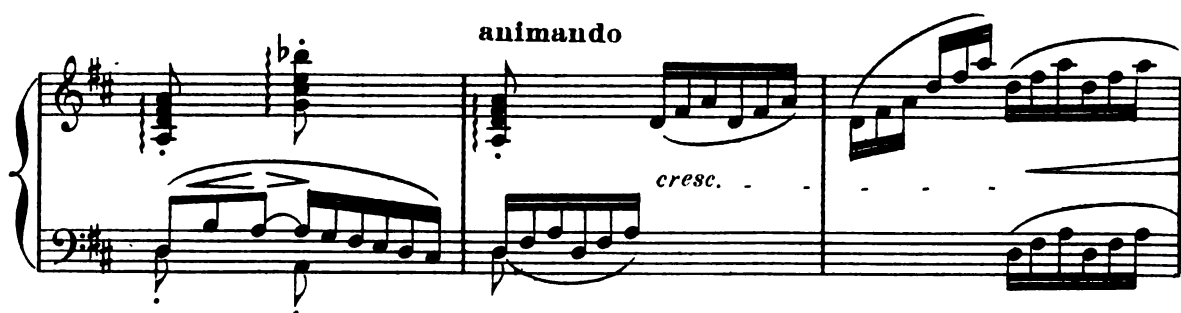
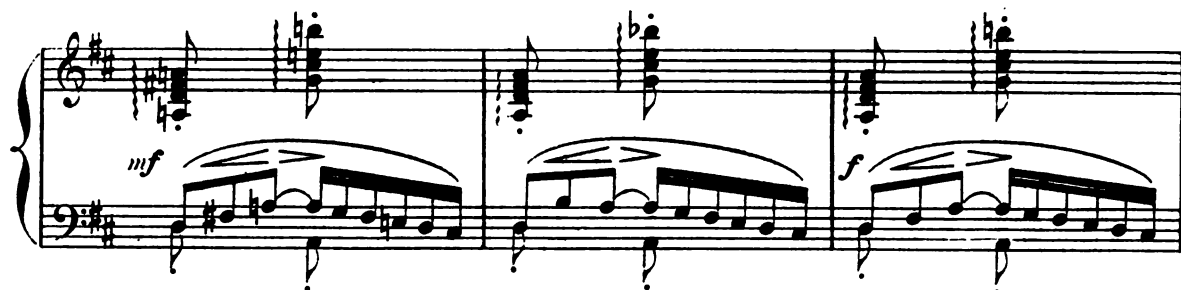
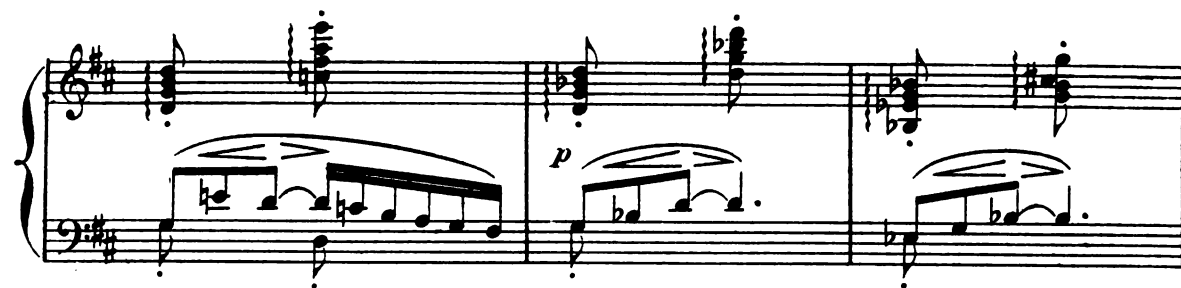
sf sec *p* **animando molto**

molto presto *sec* *f* *pp*

Allegretto (un poco moderato) *mf*

mf

p *f*



1º Tempo allegretto

p *p* *sf sec p*

animando molto

sf f

Molto presto *sec*

Molto precipitato sino alla fine

sf p molto cresc.

ff m. s.

veloce pp rapido

N° 5. Animato (in un tempo)

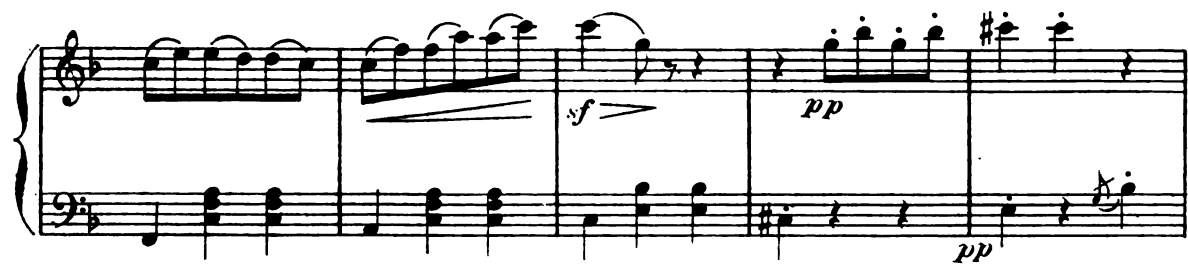
sf *p leggiero* *mf* *p* *meno*

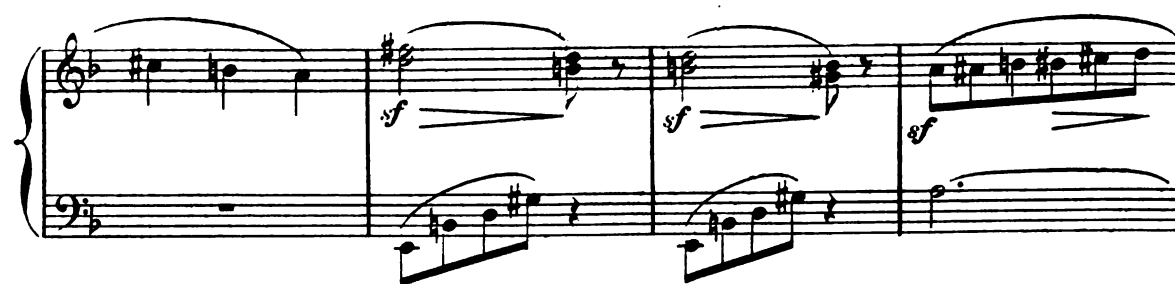
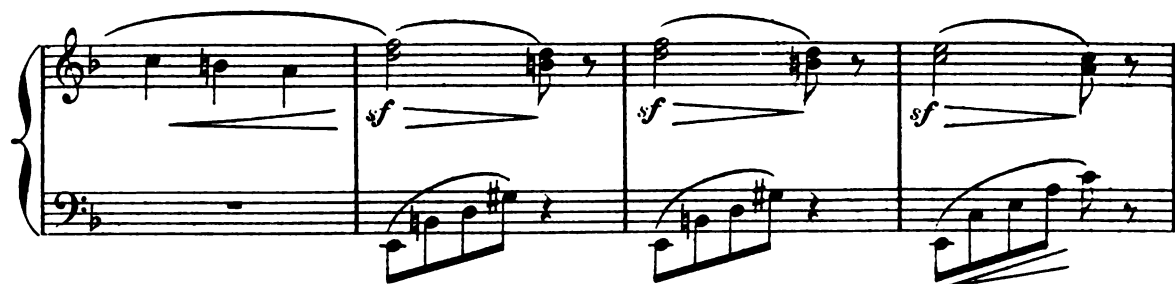
rall. *a Tempo 1°* *Animato (in un tempo)* *pp* *pp*

sf *pp* *pp*

pp *pp*

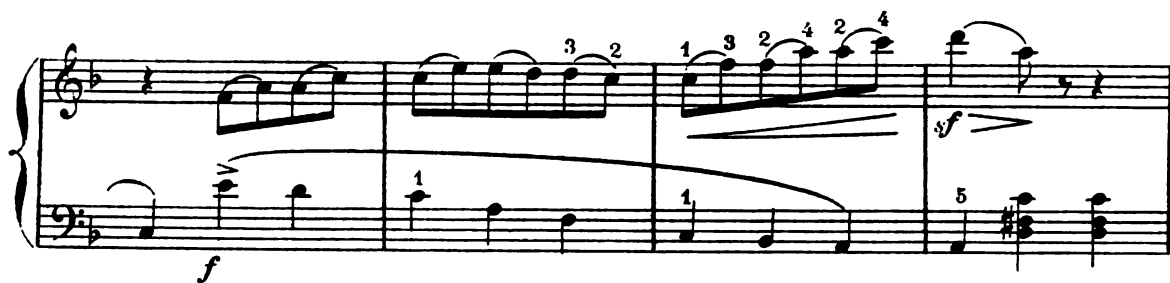
1ª *2ª* *molto espressivo e caloroso* *pp* *f* *f*



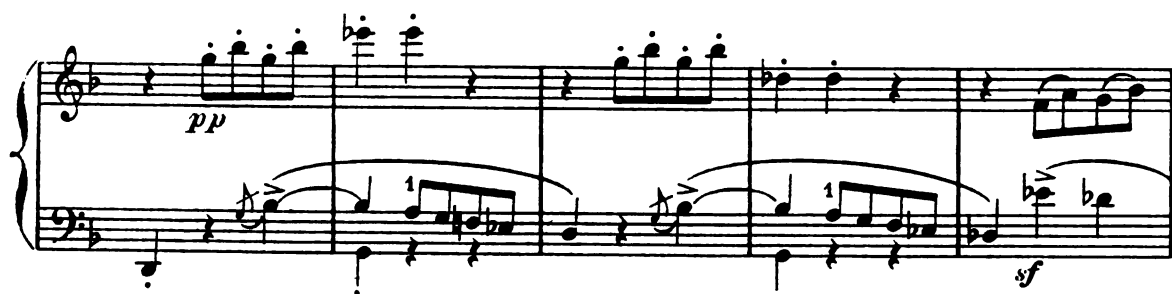


senza affrettare

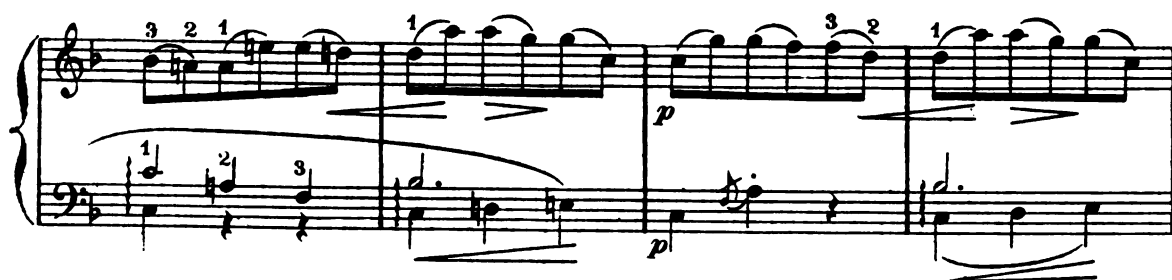




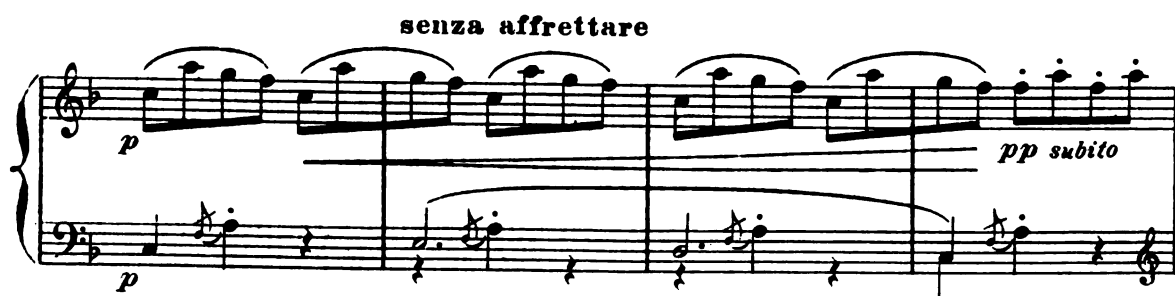
First system of musical notation. The treble staff contains a series of eighth-note runs with fingerings 3, 2, 1, 3, 2, 4, 2, 4. The bass staff begins with a forte (*f*) dynamic. The system concludes with a fortissimo (*sf*) dynamic marking.



Second system of musical notation. The treble staff features a piano-piano (*pp*) dynamic. The bass staff includes a fortissimo (*sf*) dynamic marking at the end of the system.



Third system of musical notation. The treble staff contains eighth-note runs with fingerings 3, 2, 1, 1, 3, 2, 1, 3, 2. The bass staff includes a piano (*p*) dynamic marking.



Fourth system of musical notation. The treble staff begins with a piano (*p*) dynamic and includes the instruction *senza affrettare*. The system concludes with a piano-piano (*pp*) dynamic and the instruction *subito*. The bass staff begins with a piano (*p*) dynamic.



Fifth system of musical notation. The treble staff includes a *dim.* (diminuendo) instruction. The bass staff includes a piano-piano (*pp*) dynamic marking, followed by a forte (*f*) dynamic marking. The system concludes with a double bar line.

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 tou-tes deux chantez — le can-ti-que de la Beau-
ci-ther, my Myrtale! Both of you now shall war-ble the Bullad 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 MYRTALE

p *p*

Cel-le qui vient est plus
She who com-eth now is

Cel-le qui vient est plus
She who com-eth now is

p

Red. * *Red.* *

The image shows a musical score for a piece titled "The Queen of Sheba". It features three vocal parts: C (Soprano), M (Mezzo-Soprano), and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are in English and French. The piano part includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *f* (forte).

Vocal Part C (Soprano):

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

Vocal Part M (Mezzo-Soprano):

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

Piano Accompaniment:

mf *p* *f* *p*

LA CHARMEUSE

she sings
p

Ah! _____
Ah! _____

f
qui dan - sait sur des mi - roirs!
who on mir - rors did dance!

f
qui dan - sait sur des mi - roirs!
who on mir - rors did dance!

f *p*

2 *Ped. sonore*

la
ch.

she dances

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

C.

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

She sings

la Ch. *p* Ah! Ah!

C. feu! fire!

M. feu! fire!

f *p*

la Ch. *She dances*

mf

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.rives in cha-riot ai - - - ry!

M. *pp*
El-le vient a - é - ri - en - - - nel
She ar.rives in cha-riot ai - - - ry!

pp

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 -

mf *pp*

LA CHARMEUSE sings *p*
Ah!
Ah!

C. *val*
- parts!

M. *val*
- parts!

f *p*

she dances

la Ch.

C.

M.

f

Elle en -
She at -

f

Elle en -
She at -

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*

- 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*

chai - nes, Ses beaux regards a languis
cap - tive, Looks so melt.ing quickly kill

mf *p*

chai - nes, Ses beaux regards a languis
cap - tive, Looks so melt.ing quickly kill

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.

f sf p

lu Ch.
cresc.

mf sf
Sans rien sa - voir de son pou - voir,
Ne - ver dream - ing of her pow - er,

mf sf
Sans rien sa - voir de son pou - voir,
Ne - ver dream - ing of her pow - er.

mf 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 *pp* *dol.*

Elle en - trai - - ne, El - le ca - res - se,
She at - tracts us, Gives sweet ca - res - ses,

meno

pp

a Tempo *cresc.* *pp* *rall.*

la Ch.

Ah!
Ah!

C.

p *pp*

Elle a le charme mor - tel!
Fa - tal is her wondrous charm!

M.

p *pp*

Elle a le charme mor - tel!
Fa - tal is her wondrous charm!

a Tempo *rall.*

pp *p* *pp*

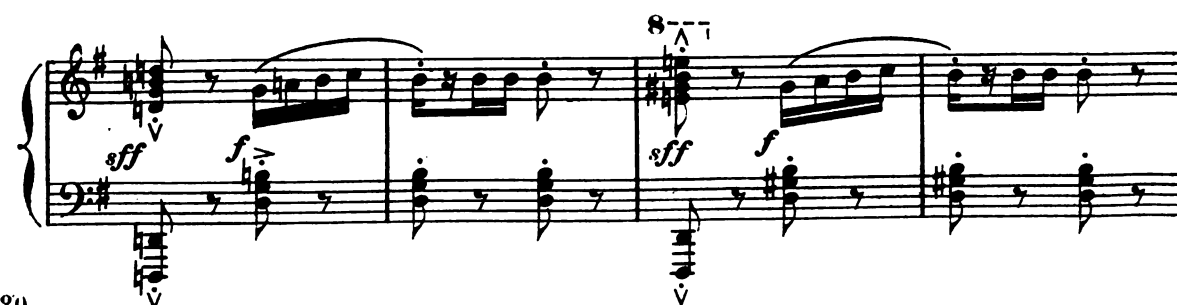
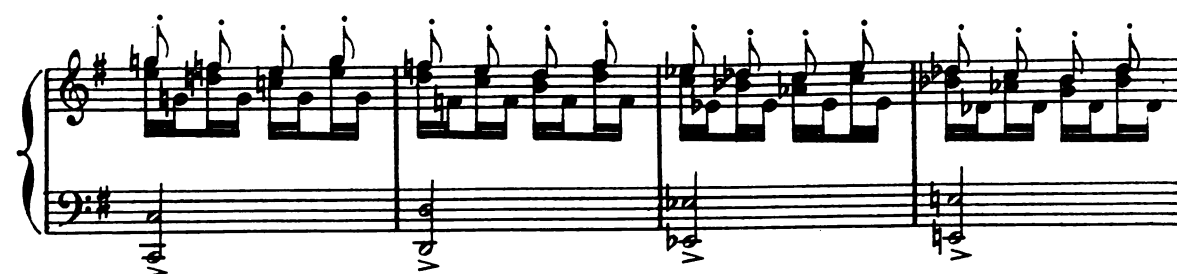
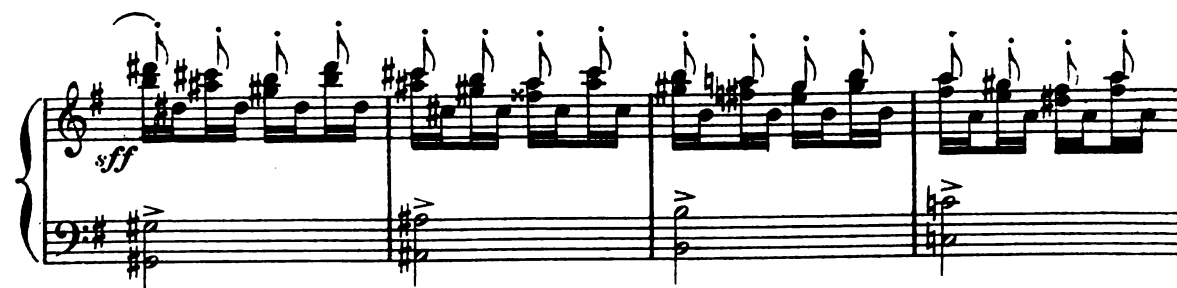
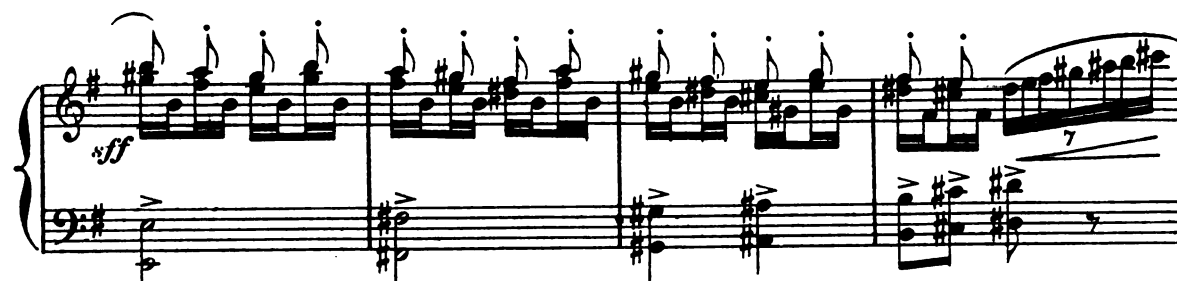
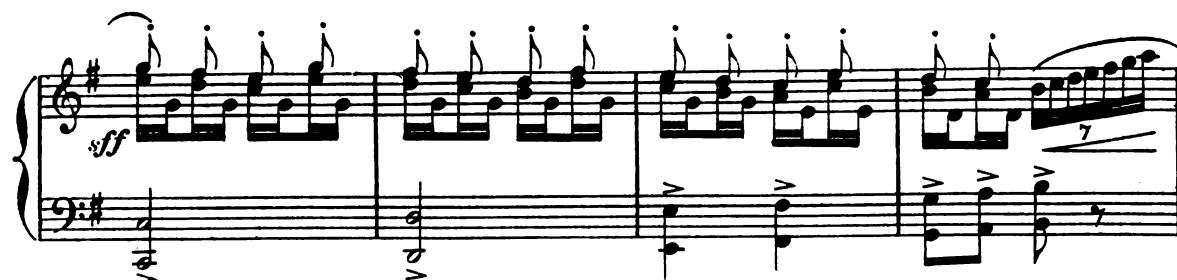
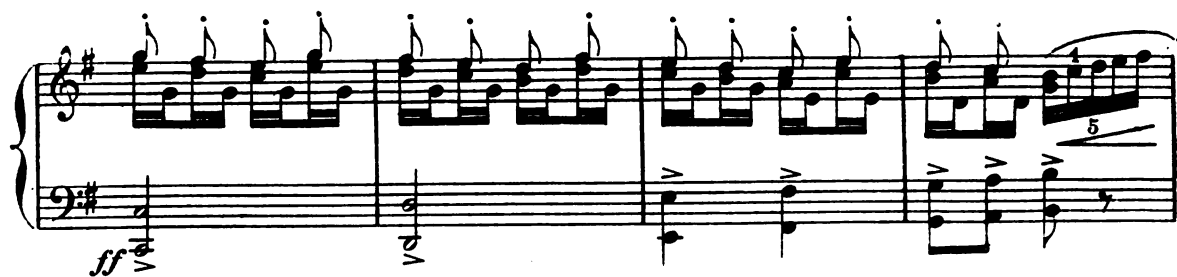
N° 7. FINALE

177

Allegro vivace (Gaio)

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble clef has an accent (^) on the first measure. Dynamics include *ff* and *f*. Slurs are present over the first and third measures.
- System 2:** Treble clef has an accent (^) on the first measure. Dynamics include *ff* and *f*. Slurs are present over the first and third measures. Fingerings 2, 3, 4, and 1 are indicated in the fourth measure.
- System 3:** Treble clef has an accent (^) on the first measure. Dynamics include *ff* and *f*. Slurs are present over the first and third measures. Fingerings 2, 3, 4, and 1 are indicated in the fourth measure.
- System 4:** Treble clef has an accent (^) on the first measure. Dynamics include *ff* and *f*. Slurs are present over the first and third measures.
- System 5:** Treble clef has an accent (^) on the first measure. Dynamics include *ff* and *f*. Slurs are present over the first and third measures.
- System 6:** Treble clef has an accent (^) on the first measure. Dynamics include *ff* and *f*. Slurs are present over the first and third measures.



meno ma appena sensibilmente

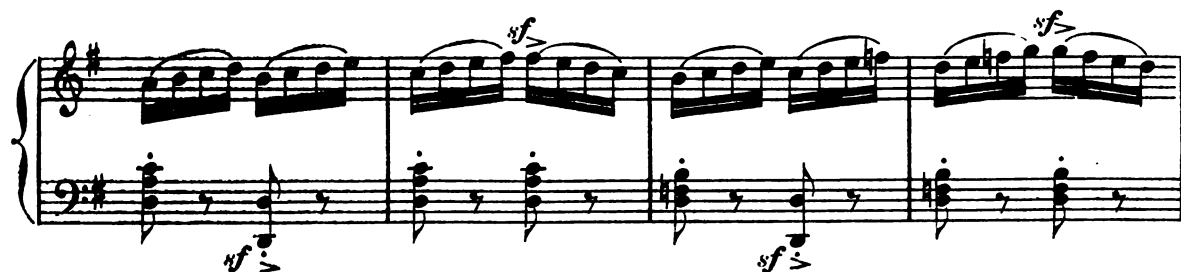
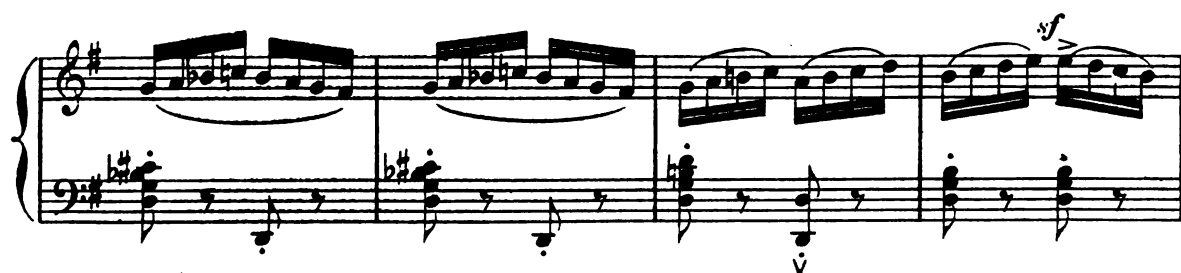
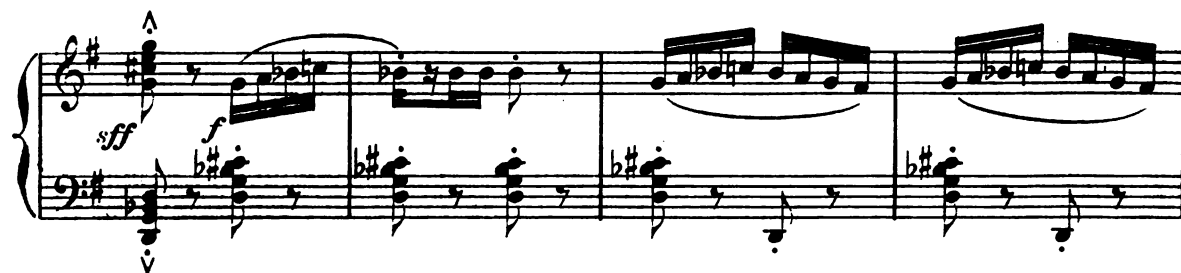
molto sonoro, cantato, espressivo e sostenuto

a Tempo

meno ma pochissimo

a Tempo

Un pò più animato



Allegro brillante (senza affrettare)

The score is written for piano in D major (one sharp) and 6/8 time. It consists of six systems of grand staves. The right hand (RH) is characterized by rapid triplet patterns and eighth-note runs, often with slurs and accents. The left hand (LH) provides a rhythmic foundation with chords and occasional triplet figures. Dynamics include *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) throughout. The piece ends with a final cadence in 2/4 time.

System 1: RH starts with a triplet of eighth notes, followed by a series of triplets. LH has a steady bass line with occasional chords. Dynamics: *ff* in RH, *p* in LH.

System 2: RH continues with triplet patterns. LH has a steady bass line with occasional chords. Dynamics: *ff* in RH, *p* in LH.

System 3: RH continues with triplet patterns. LH has a steady bass line with occasional chords. Dynamics: *p* in RH, *p* in LH.

System 4: RH continues with triplet patterns. LH has a steady bass line with occasional chords. Dynamics: *ff* in RH, *ff* in LH.

System 5: RH continues with triplet patterns. LH has a steady bass line with occasional chords. Dynamics: *ff* in RH, *ff* in LH.

System 6: RH continues with triplet patterns. LH has a steady bass line with occasional chords. Dynamics: *ff* in RH, *ff* in LH. The piece concludes with a final cadence in 2/4 time.

First system of musical notation. The treble clef staff contains a series of eighth notes with various accidentals (sharps, naturals, flats). The bass clef staff, marked *ff*, contains a series of eighth notes with various accidentals, including some beamed sixteenth notes. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff continues the eighth-note pattern with various accidentals. The key signature remains one sharp (F#).

Third system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff continues the eighth-note pattern with various accidentals. The key signature remains one sharp (F#).

Fourth system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff continues the eighth-note pattern with various accidentals. The key signature remains one sharp (F#).

Fifth system of musical notation. The treble clef staff contains a series of eighth notes with various accidentals. The bass clef staff, marked *sf*, contains a series of eighth notes with various accidentals. The key signature remains one sharp (F#).

Sixth system of musical notation. The treble clef staff contains a series of eighth notes with various accidentals. The bass clef staff contains a series of eighth notes with various accidentals. The key signature remains one sharp (F#). The system ends with a *fff* marking in the bass clef staff.

The musical score is for a piece titled "E_vohé!". It features four vocal parts: Soprano (Sopr.), Tenor (Tenori), Bass (Bassi), and Piano accompaniment. The vocal lines are written in treble and bass staves, while the piano accompaniment is written in grand staff (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as "fff" (fortissimo), "sec" (secco), and "rall." (rallentando). The lyrics "E_vohé!" are repeated throughout the vocal parts. The piano accompaniment features complex rhythmic patterns and dynamic markings.

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

f
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

f
A - tha - na - ël!
A - tha - na - ël!

Bassi

f
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. *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*

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

*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*

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. *-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 [^]

-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.

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

M.

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

N.

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ATHANAËL *severely.*

Throwing down the torch, which goes out.

Ah! _____ taisez-vous! _____ Tha-
Ah! _____ e - nough! _____ Tha-

shouting with laughter.

Musical score for three voices (Soprano, Alto, Bass) with lyrics. The score is written in 4/4 time and features a key signature of one flat (B-flat). The lyrics are:

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one flat. The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a prominent bass line in the left hand and a more active right hand. The vocal line is a simple melody. The score is written in a standard musical notation style.

4. *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.

4. *- çil! here!*

A crowd, attracted by the cries and laughter, gradually fills the place.

4. *to Thaïs. f*

Viens, ma sœur, et fuyons à ja-
Sis-ter, come, let us quit this

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.

Soprani *f* *All interposing.*

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*

Ja - - mais! Non! Ja - mais! Non!
Go hence? No! Go hence? No!

THE CROWD

Soprani *f*

2nd GROUP *L'emme -*
Take her

Tenori *f*

The Friends of Nicias *L'emme -*
with the crowd. *Take her*

Bassi *f*

All interposing.

L'emme -
Take her

Allegro agitato (138 = ♩.)

f *fp* *fp*

N.

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? _____

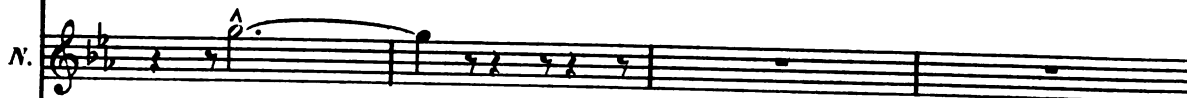
Jamais! L'emme - ner! Que dit - il? _____
Never! Take her forth! Says he so? _____

Jamais! L'emme - ner! Que dit - il? _____
Never! Take her forth! Says he so? _____

f *fp* *f*

THAÏS

Il _____ dit _____ vrail _____
He _____ is _____ right! _____



Non! _____
No! _____



Non! _____
No! _____



Non! _____
No! _____



Non! _____
No! _____



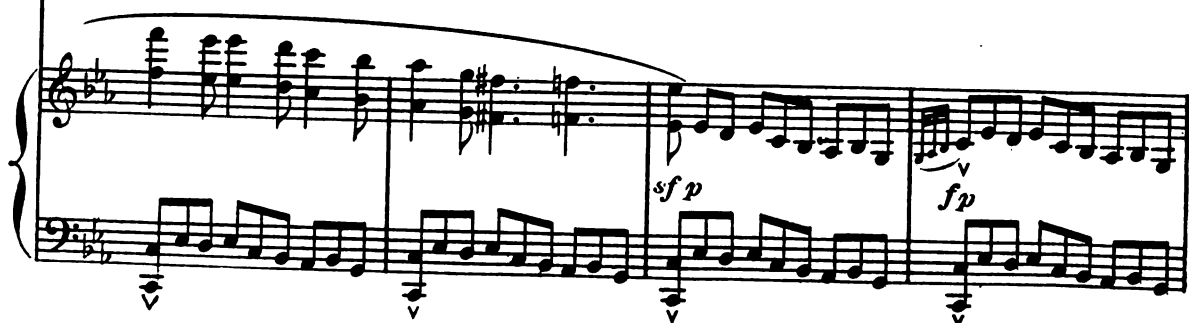
Non! _____
No! _____



Non! _____
No! _____



Non! _____
No! _____



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

The musical score is written for a choral and instrumental ensemble. It consists of nine staves. The first three staves are for vocal parts: Nicias (Soprano), A. (Alto), and Soprani (Soprano). The next three staves are for vocal parts: 1st GROUP (Soprano), Tenori (Tenor), and Bassi (Bass). The next three staves are for vocal parts: THE CROWD (Soprano), 2nd GROUP (Soprano), Tenori (Tenor), and Bassi (Bass). The final staff is for the piano, marked *ff*. The lyrics are 'Non! No!' repeated by various groups. The piano part has a forte (ff) dynamic marking.

ff

N. *Non! Que lui veut donc cet*
No! What does he want of

A. *- sa - - - gel*
way! _____

ff

Non! Que lui veut donc cet
No! What does he want of

ff

Non! Que lui veut donc cet
No! What does he want of

ff

Non! Que lui veut donc cet
No! What does he want of

ff

Non! Que lui veut donc cet
No! What does he want of

ff

Non! Que lui veut donc cet
No! What does he want of

ff

Non! Que lui veut donc cet
No! What does he want of

fff *p*

N.

hom - - - me! Qu'il re-tourne au dé - sert!
her! To the de - sert re - turn!

hom - - - me! Qu'il re-tourne au dé - sert!
her! To the de - sert re - turn!

hom - - - me! Qu'il re-tourne au dé - sert!
her! To the de - sert re - turn!

hom - - - me! Qu'il re-tourne au dé - sert!
her! To the de - sert re - turn!

hom - - - me! Qu'il re-tourne au dé - sert!
her! To the de - sert re - turn!

hom - - - me! Qu'il re-tourne au dé - sert!
her! To the de - sert re - turn!

ff p ff

A small group threatening Athanaël.

Tenori

Va-t-en! Cy - no - cé - pha - le!
Be - gone! Ce - no - cé - 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

molto spiccato

f

spiccato

simile

N.

Ne pars pas!
Do not go!

Res - - - tel!
Stay!

The frightened women, pointing to the burning house.

Soprani

1st GROUP

Ah!

Ah!

Tenori

Eh! de qui vi - vrons-nous!
Who, then, will with us dwell!

Mes colliers!
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.

pas! go! Ne pars pas! Do not go!

- di - e! La flam - 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

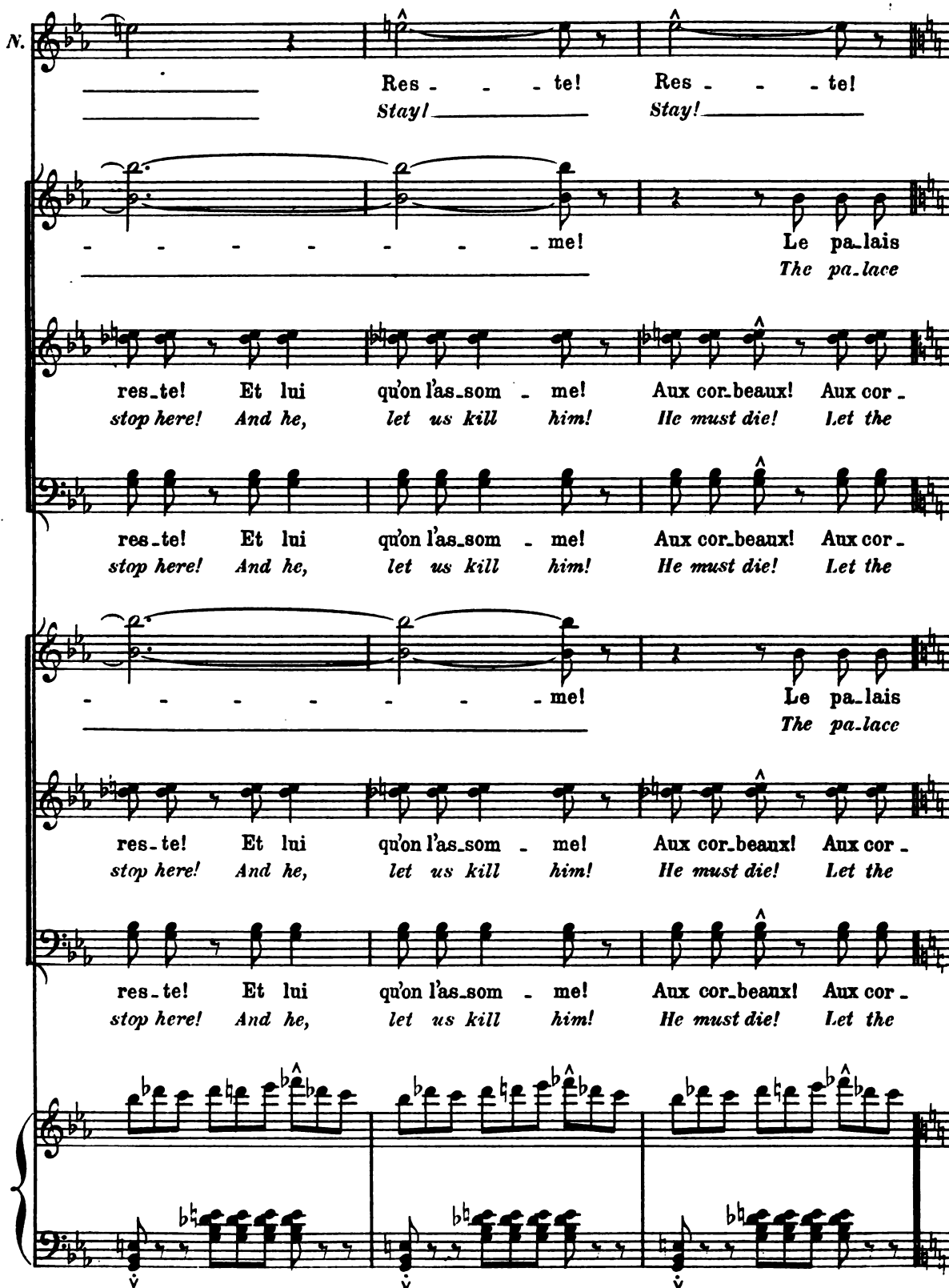
donc sont les lois! Il nous vo - le Tha - is! Qu'el-le
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- di - e! La flam - The fire!

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 - tié! 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!

laughing f
- tyre, _____ à toi! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
- tyr, _____ take that! 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!

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!

sempre 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. *S.*
- tant, une é - ter - nelle al - lé - gresse
blow, an e - ver - last - ing great joy

N. *A.*
Ne pars pas!
Do not go! Reste a - vec
Remain with

A. *B.*
- tant, une é - ter - nelle al - lé - gresse
blow, an e - ver - last - ing great joy

S.
mort! A mort! A mort! Il brû - le le pa -
death! To death! To death! The pa - lace burneth

A.
mort! A mort! A mort! Il brû - le le pa -
death! To death! To death! The pa - lace burneth

B.
mort! A mort! A mort! Il brû - le le pa -
death! To death! To death! The pa - lace burneth

S.
mort! A mort! A mort! Il brû - le le pa -
death! To death! To death! The pa - lace burneth

A.
mort! A mort! A mort! Il brû - le le pa -
death! To death! To death! The pa - lace burneth

B.
mort! A mort! A mort! Il brû - le le pa -
death! To death! To death! The pa - lace burneth

ff

[illegible]

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* *De l'or! Gold!*

1st GROUP

Tenori *ff* *De l'or! Gold!*

Bassi *ff* *De l'or! Gold!*

Soprani *ff* *De l'or! Gold!*

2nd GROUP

Tenori *ff* *De l'or! Gold!*

Bassi *ff* *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 - - - me! Ah! -
 - soul, e - ver fra - - - grant! Ah!

f *THAÏS with feeling.*

rff *3* *3* *rff*

T.

— Pour ja - - mais, a - dieu!
 — E - ver - - more a - dieu!

NICIAS

Pour ja - - mais, a - dieu!
 E - ver - - more a - dieu!

ATHANAËL draws away Thaïs. ff

Viens! Et pour ja - mais!
 Come ne'er to re - turn!

rall. *Allegro mosso subito*

ff *ff 144 =*

*Nicias throws more gold.
Fresh shouts from the crowd.*

Athanaël and Thaïs run off. The palace collapses.

Sopr. *fff* 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

La toile s'est baissée rapidement.
The curtain is lowered quickly.

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 Albine's retreat.*

Lento

PIANO

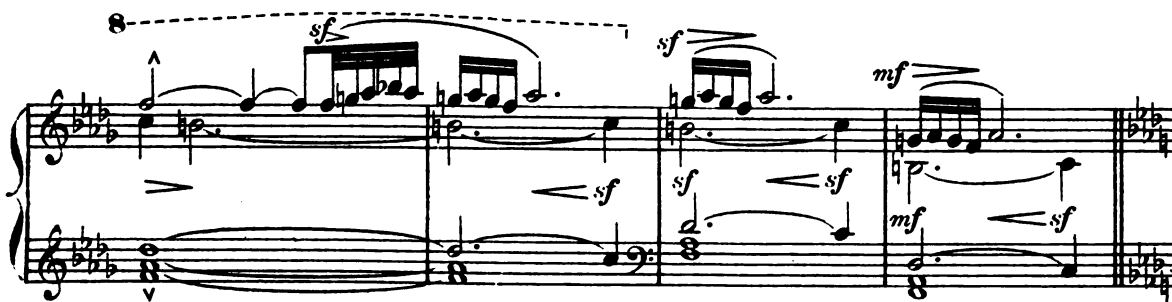
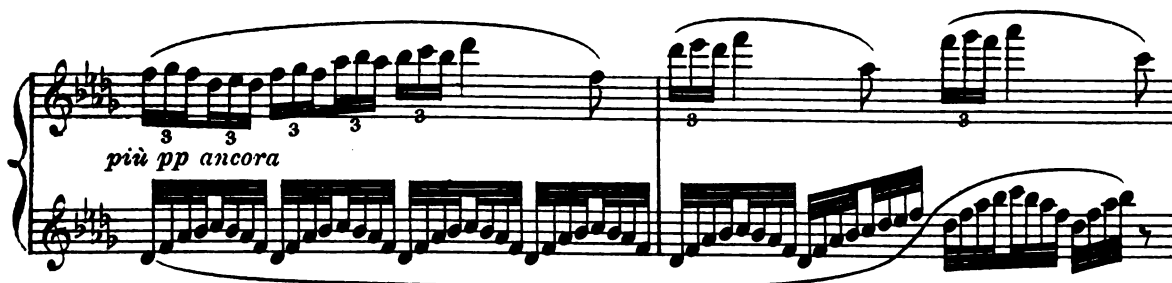
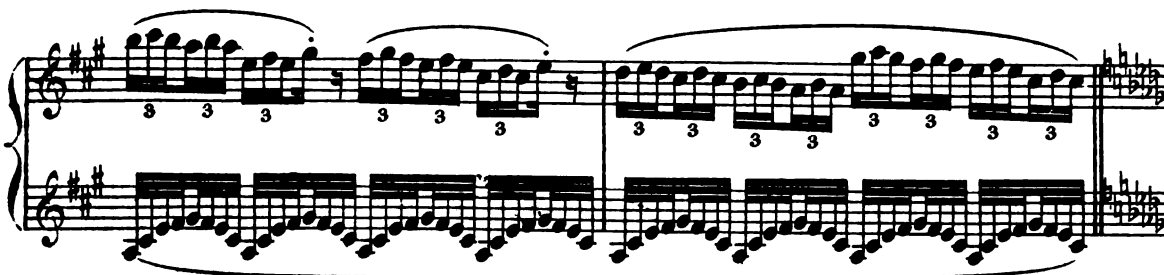
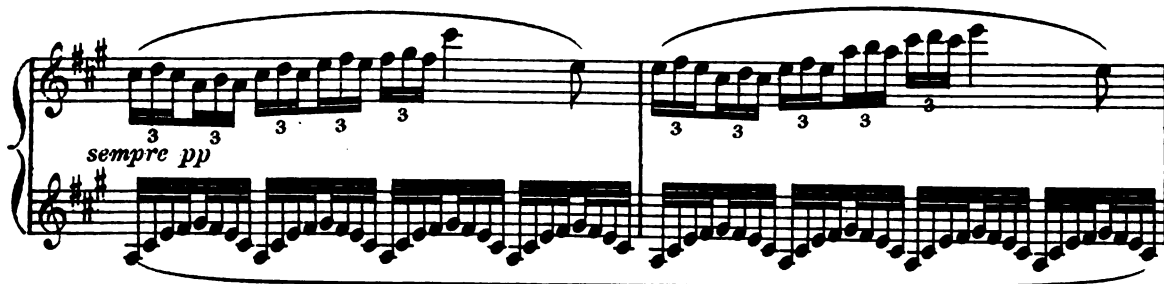
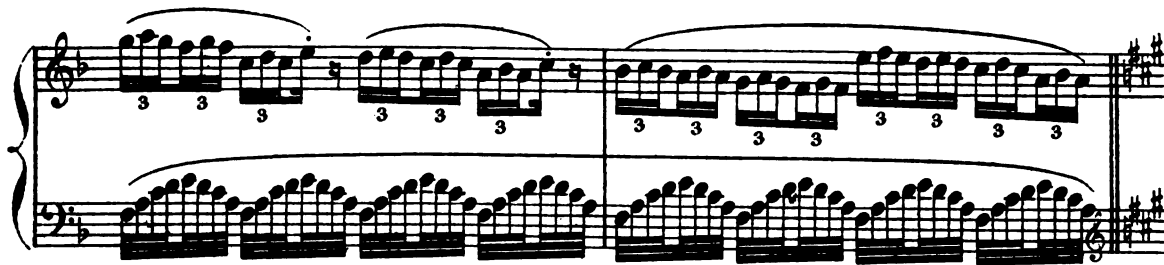
Rideau
Curtain

The sun is very high—Under the palms women come, one by one,

in silence, descend to the well, turn back again, and go off.

Molto dolce e tranquillo

murmurato
2 Ed.



Thaïs and Athanaël appear.

p *mf* *espressivo* *p* *f* *p* *f* *p* *sf* *sf*

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'er whelms 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-tons-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*
 Mar-che! Ce corps parfait que tu li-
 On-ward! This bo-dy which thou to the

animando un poco
mf
p
m.s.
mf

A. *cresc.*
 -vras aux pa-ïens, aux in-fi-dè-les, à Nici.as!
 hea-then didst yield, and to the pa-gan, to Nici.as!

with sudden fury.
f
p
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
f
ben cantato, sostenuto e espressivo
cresc.
p

Changing his tone.
roughly.

A. *na - - - cle! Et mainte - nant... que tu con - nais... la vé - ri -*
na - - - cle! And henceforth... since thou dost know the word of

più f

fp

più f

A. *- 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.

cresc.

Tempo I^o (senza lantare)

A. *mains, sans concevoir le dégoût de toi - mê - me. Mar - che!*
hands, without conceiv. ing disgust for thy - self. On - ward!

ff *sf*

Tempo I^o (senza lantare) *sf*

ff

sf *p* *f*

A. *Ex - pi - e! Pè - re, tu dis vrai. Ex - pi - e!*
Re - pent thou! Fa - ther, thou sayst true. Repent thou!

sf *p*

ATHANAËL

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. f

THAÏS staggering. p *dim.*

- 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*
più f

- preu - ve, pardon - ne - moi! O ma sœur!.. O sain - te Tha -
tri - al, wilt thou forgive, O my sis - ter! O ho - ly Tha -

più f

kisses tho 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
Thy words have the soft - ness of ear - ly dawn! *Un poco animato* *Mar - Now*

ATHANAËL
holding her back gently. *a Tempo I^o*
(calmato, senza lentare)

T. *- chons maintenant!* *Pas en - co - re.* *a Tempo I^o*
on - ward we'll go! *Not so quick - ly.* *(calmato, senza lentare)*

pp *2 Ed.*

with affectionate solici'tude. *p*

A. *Dolcissimo e tranquillo*

De l'eau fraîche, des fruits, te rendront quelque for - ce.
Cooling water and fruit soon will cure all thy suf - f'ring.

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

p

halte hos - pi - ta - liè - re. Vois, là -
 tired traveller's shel - ter. See down

più pp

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

più f *stringendo* *cresc.* *rall.*

- 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 *p*

T. Dieu, si bon dan sta ru-des-se, Sois bé-ni, toi qui
God, so kind for all thy harshness, be thou blest, thou who

f *mf* *sf* *rall.*

T. m'as ouvert le ciel! Ma chair sai - gne,
open'st for me heav'n! My flesh bleed - eth

p *rall.*

Lento e tenero *p* *dol.*

T. et mon âme est pleine d'al - lé - gres - se,
and my soul o'er - floweth with con - tent - ment,

Lento *pp*

2 Ed.

sf *pp*

T. Un air lé - ger bai - gne mon front brû - lant.
Bree - zes re - vive my burn - ing brow!

sf *sf* *dim.*

pp

T. 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,

pp *poco*

Th. *più f* *pp*
 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 *segue* *p*

Th. *p* *cresc.*
 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!... — Tres vé - né - ré pè - re, sois bé -
 end - less space! — Ve - ne - ra - ble fu - ther, bles - sed —

cresc. *sf* *ff* *pp* *rall.*

3 minutes

Moderato calmato (senza lentare)

Th. *p* *mf* *p*
 - ni!
 be!

Moderato calmato (senza lentare)

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 lèvres
 Bathe my hands and lips with this wa-

ATHANAËL offering the cup to Thaïs

pp *dol*

Bai-gne d'eau tes mains et tes lèvres
 Bathe thy hands and lips with this wa-

p *pp* *dol.*

p *dim.* *pp*

-vres, donne ces fruits, donne ces fruits, Bai-gne d'eau mes
 -ter, give me this fruit, give me this fruit, Bathe my hands and

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 - - -

a Tempo

*Thaïs, after having drunk, smiles
and hands the cup to Athanaël.*

Th. *- e.*
- ed.

Bois à ton tour!
Drink in thy turn!

transfigured and tenderly radiant *p* *z*

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* O di - vi - ne bon - té! *ppp* Bai - gne d'eau mes
Con - so - la - tion su - preme! *dol.* *Rathe my hands and*

A. - sé... *p* O douceur i - nef - fa - ble! Bai - gne d'eau tes
laved... *Oh in - ef - fa - ble rapture! Bathethy hands and*

Meno - - - - - rall. a Tempo

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

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 -

f *pp* *sf*

senza riten.

Th. *p* *pp* *pp*
 - fi - - e. Ma vie est à toi!
 - fid - - ed. My life now is thine

A. *p* *pp* *pp*
 - fi - - e. Ta vie est à moi!
 - fid - - ed. Thy life now is mine!

mf m.s. *pp* *pp* *pp* *rall.*

Assai lento

surprised

Th. Qui vient?
Who comes?

A.

1^o and 2^o Sopr.
VOICES in the distance

Pa-ter noster, qui es in coe-lis, pa-nem nos-trum

Assai lento

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* A-men!

Albine and her companions appear
cresc. *sf*
li-be-ra nos a ma-lo.

Moderato

ATHANAËL to Albine

mf

La paix du Seigneur soit a-vec
The peace of the Fa-ther 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.

p

A. 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;

più f *sf*

A. 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. *mf* *pp* *Lento*
ALBINE *piously*

A. je te la don - ne. Ain - si soit - il!
I give her to thee. So shall it be!

rall. *pp* *Lento*

dim. *pp*

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, chère Thaïs, *più p* res - te re - cluse en l'é -
 A - dieu, dear Thaïs, peace shalt thou find in thy

A. *dim.* *f* *molto espressivo* *rall.*
 - troi - te cellu - le, Fais pé - ni - tence et prie à chaque heu - re pour
 new nar - row cell, Be pe - ni - tent, and pray ev - ry hour for

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

ATHANAËL

Th. *sf*

- 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

espressivo

mf

espressivo

mf *spiccato*

Animando poco a poco

1. *mf* *molto espressivo* *sf* *cresc.*

- 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*

A. *much mored* *sf* *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.*

A. *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?

3 *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.* - - -

dim. *p* *dim.*

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 Qd.

Athanaël follows Thaïs with his gaze as though in a dream *ATHANAËL alone* *p*

El - le va lente -
 She is gone on her

5

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

p

rall.

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 qu'el-le m'appa-raisse en-
 And the days, and the years will pass by With-out my see-ing her a-

p

cresc.

A. *sf* *gain!* *co - rel...*

A. *dejected* *p* *Je ne la ver - rai plus!..*
I shall see her no more!

with a cry of anguish *ff* *Je ne la verrai plus!...*
I shall see her no more!

leaning on his staff, he again looks with ardent longing in the direction taken by Thaïs.

Rideau
Curtain

Second Tableau

THE THEBAID

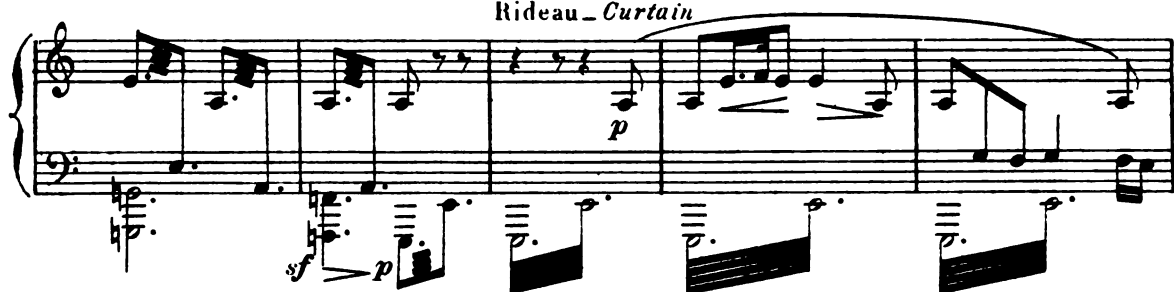
The huts of the Cenobites on the banks of the Nile.— The sky is crimson in the West. A storm is threatening.— The Cenobites have just finished their evening meal, and are looking at the sky with vague alarm.

Andante 92 = 

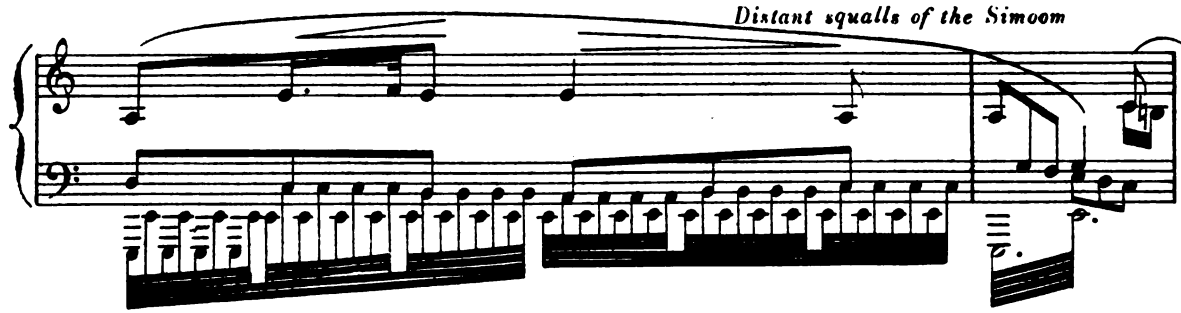
PIANO



Rideau - Curtain



Distant squalls of the Simoom



Tenori

12 CENOBITES

Bassi

*Que le ciel est pe -
Hea - vy clouds fill the*

*Que le ciel est pe -
Hea - vy 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.

6 CENOBITES *mf*

On en-tend au loin le cri du cha-call! —
One can hear a-far the cry of the fuck-al! —

cresc.

6 CENOBITES *f* *sf*

Le vent va dé-chaî-ner ses meutes ru-gissan-tes
The wind will soon un-chain its roar-ing pack of blood-hounds

f *sf*

Bright flashes of lightning and rolling of distant thunder

Tenori *f*

A-vec le tonnerre et lé - clair! ———

THE CENOBITES

Bassi *f*

A-vec le tonnerre et lé - clair! ———

With the aid of light - - ning and thun - - der!

f

3 3 3

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

3 3 3

7 7

p *-rait.* _____
harm. _____

f *p*

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 -
twe - ty days since his re - turn, my bro thers, he has tast - ed nei - ther

p *più f*

- 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 *Andante*

- 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.

p

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 *Andante*

sf

*Athanaël passes through their midst as though not seeing them***ONE GROUP**Sa pensée est ab-sen-te.
His thoughts are else-where.**ANOTHER GROUP**Elle est auprès de
They are be-side the

p *Andante*

p

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.*

ATHANABL 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*

rali. *Andante mod^{to}*
p *mf*
 A. rei - ne. Tu sais, — O Pa.lémon, que j'ai reconquis l'â.me de
 thine. — Thou knowst, oh Pa.lemon, how I did win a gain — the
rall. *Andante mod^{to}*

rozzamente 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 Thaïs; a thrill of joy.ous pride was aroused by my

p
 A. - om.phe et je suis reve - nu — vers ce désert de paix! Eh
 tri.umph, and I glad.ly re - turned to my de.sert home once more!

choked *3*
 A. bien, en moi — la paix est mor - te!
 Well, in me — peace is dead! —

104 = *Un poco più agitato*

shuddering

A. *En vain j'ai fla-gel-lé ma*
In ruin have I chastised my

A. *chair, en vain je l'ai meur-*
flesh, in rain have I

A. *- tri - e!... Un dé - mon me pos sè - del*
bruised it! For a de - mon doth possess me!

cresc.

A. *La beauté de la femme han - te mes vi - si -*
The beau - ty of wo - man haunts my night - ly

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. *mieux* *ce n'est pas el - - - le,*
ra - ther some o - ther be - - - ing,

f *poco a poco*

cresc. *più f*

A. *f* *appassionato*

Cest Hé - lène et Phry - né, c'est Vé - nus As - tar -
 Now 'tis He - len or Phry - ne, now Ve - nus As

A. *animato*

- té, tou - tes les splen - deurs et
 tar - te, ev' - ry beau - ty rare and

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 -

Plù palpitante ancora

p *segue*

a Tempo

*He falls, crushed with shame,
at the feet of Palemon.*

dim. *p*

A. *- is! Tha - is! Tha - is!..*
- is! Tha - is! Tha - is!

a Tempo

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.

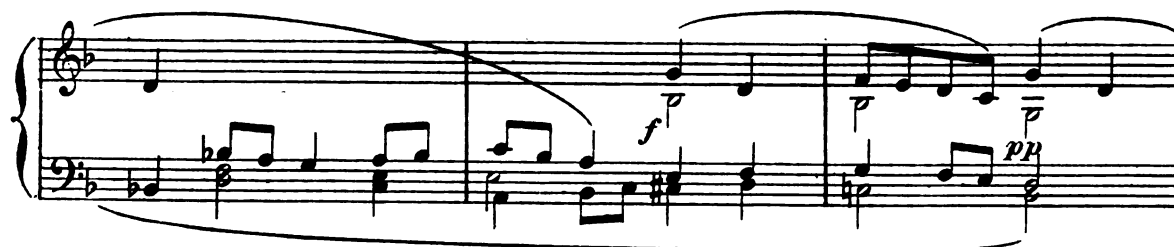
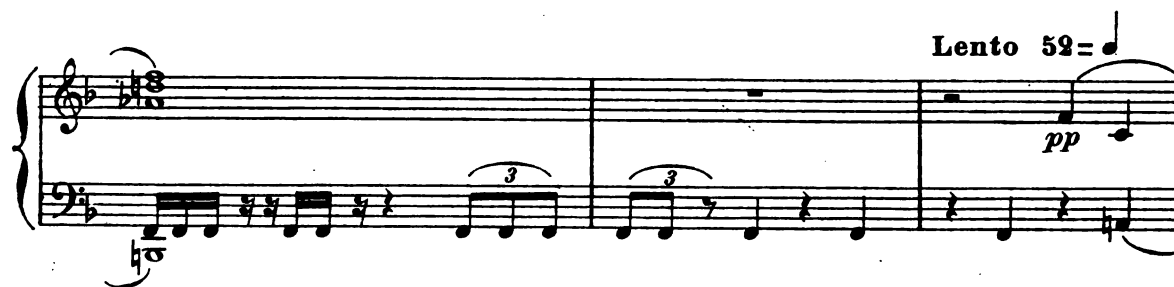
P. Que Dieu t'as - sis - tel A - dieu!
Now may God help thee! A - dieu!



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 - re - ri - ty, Where - fore too,

ATHANAËL

Th. *p* *più f*
 dé - mens-tu la flam - me de tes yeux? _____ Quel - le
 wouldst de - ny the flame that sears thine eyes? _____ And what
 with a choking voice, as though dreaming *mf*
 A. Thaïs!...
 Thaïs!

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
Tk. *sf* *p* **Allegro 120 = ♩**
 quelle er-reur est la tien - ne!
 what an er-ror is thine!

ATHANAËL *panting, rising* *f*
 Ah! Sa-tan!
 Ah! Sa-tan!

dim. **Allegro** *f*

A. *ff* *legato*
 Arrière!.. Ma chair brû - le!..
 Avaunt! I am burn - ing!

cresc.

THAÏS *provokingly* *rall.* **Allegro** *ff*
 O-se ve-nir, toi — qui bra - ves Vé - nus!
 Come if thou dare, thou — great Ve - nus de - fy!

Distracted *ff*
 Je reurs!...
 I die!

rall. **Allegro** *ff*

laughing harshly

ff *ad lib.* **a Tempo**

Th. *Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!*

A. *Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!* *sf* *Ω.*

Tha - is!
Tha - is!
a Tempo

sfp *segue* *ff* *Ω.*

as before *ff* **a Tempo**

Th. *Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!*

A. *Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!* *sf* *Ω.*

Viens!
Come!
a Tempo

fp *segue* *Ω.*

ff *più ff* *The vision of Thaïs suddenly disappears.*

Th. *Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!*

A. *Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!* *ff* *Ω.*

Viens!
Come!
Viens!
Come!
Thaïs!
Thaïs!

Allegro

fp *segue* *ff* *fp dim.*

arpeggiato secco

VISION

Beholding the Vision: with a cry of fear, and drawing back.

Lento *fff*

1. *Sopr.* Ah!... Ah!... *Contr.* The voices far away. The singing must be loud, the effect soft

U - ne

Lento (88 = ♩) *pp*

Now be . . .

2. *Ad.*

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* **Allo** *f*

Thaïs — va mou — rir! — Thaïs — va mou — rir! —
 Thaïs — is to die! — Thaïs — is to die! —

Allegro *ff* **Recit.** **Allo** *ff* **Recit.**

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?

A. *Tha - - ïs va mou -
Tha - - ïs is to*

A. *- rir! die! Ah! la Ah! la once*

Stesso T° *f*

Stesso T° *fff*

A. *voir en - co - re! La re - voir, la sai - sir,
more to - see her! But to hold, her a - gain,*

animando

A. *la garder! Je l'aveux!.. Je l'aveux!..
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

sff

A. *piùff*

moil mine! Sois Thou

piùff

A. *Ille rushes out into the night.*

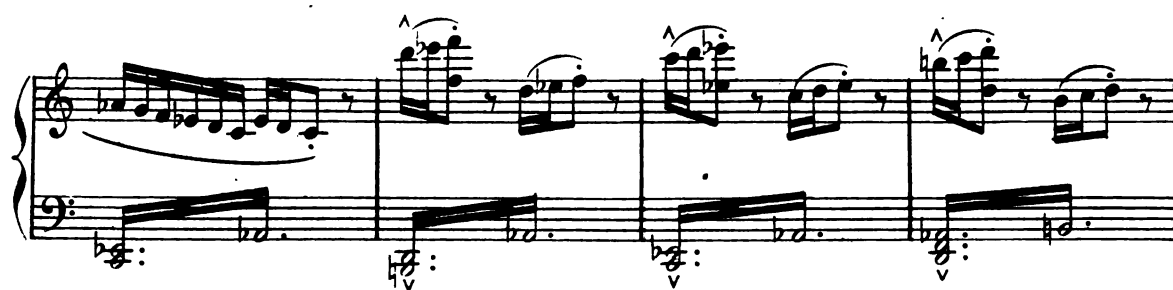
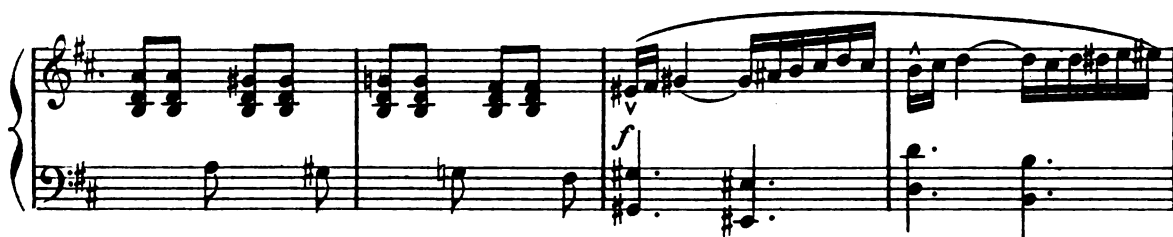
à art moil mine! *Più mosso ancora*

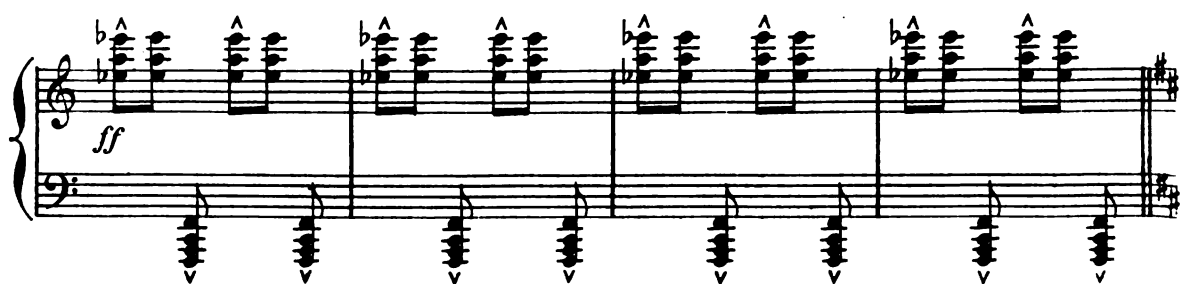
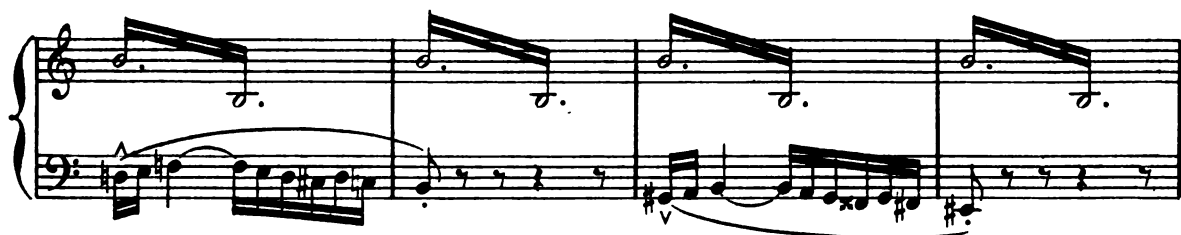
fff

A. *Complete darkness. Mists arise. Lightning. Thunder.*

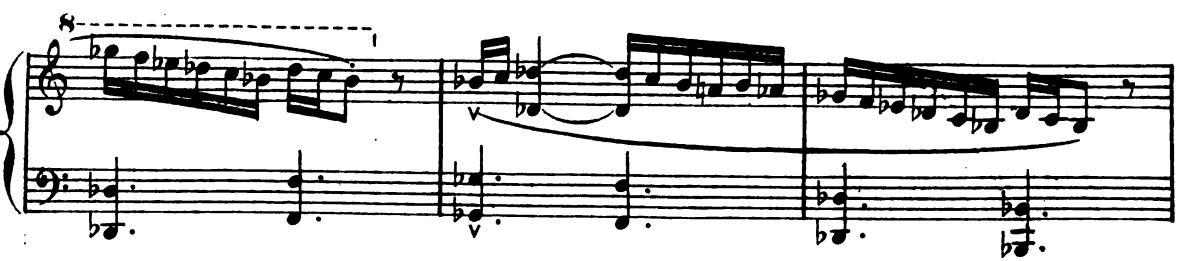
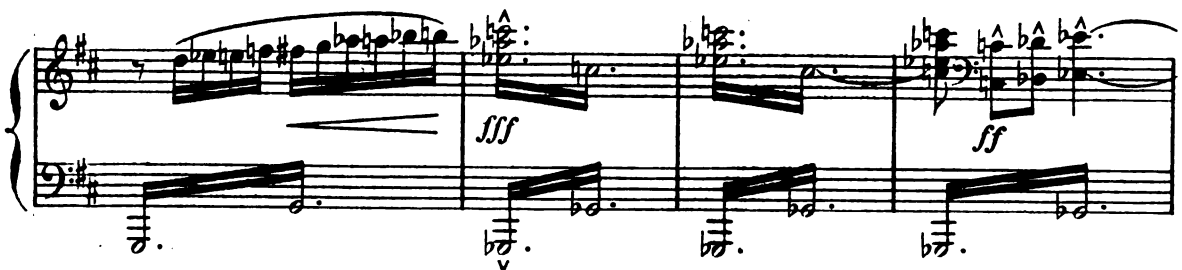
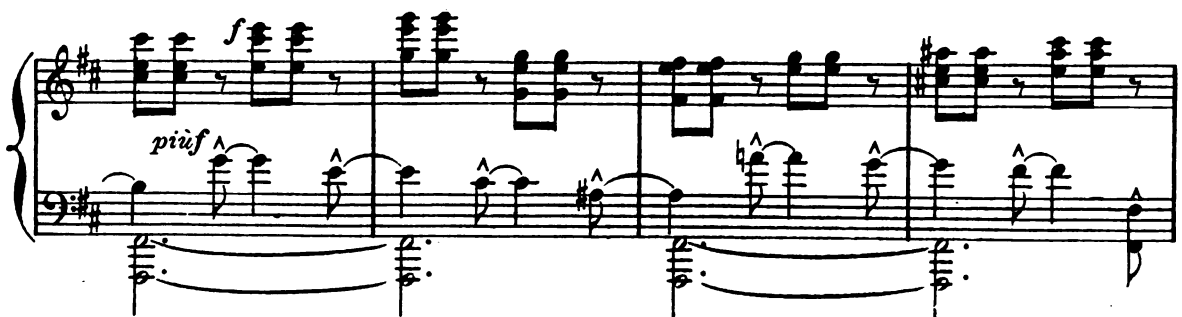
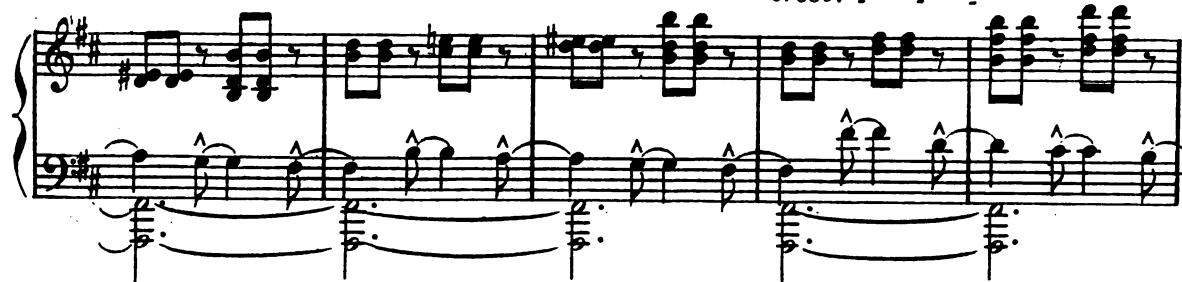
fff

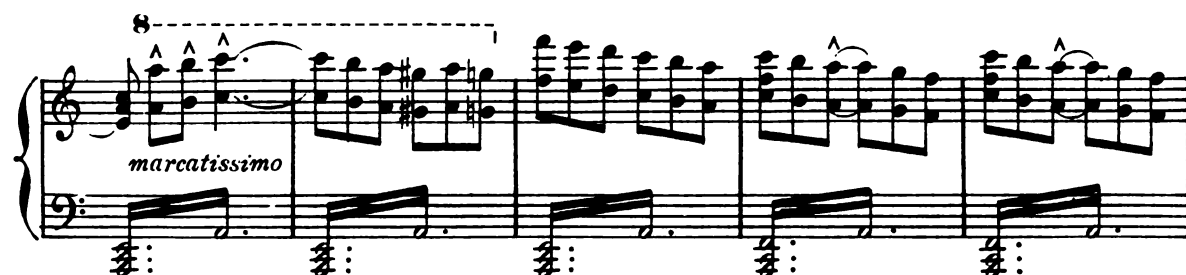
⬢ End of the Tableau. The music continues during the change.





cresc. - - -



cresc.

8

piu fff

mf

dim.

p

piu p

pp

rall.

Lento (60 = ♩) *pp ben cantato*

ppp

2 Ped.

mf *pp*

mf *pp*

3

8 *3* *3* *3*

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.*
pp *sost.*

6 Soprani

THE WHITE NUNS *The White Nuns kneeling, with hands clasped, around Thaïs.* *pp* *sost.*

6 Contralti *O Lord, — have mercy up.*

Lento (60 = ♩)

PIANO

moi — se lon vo tre mansu é — tu — de! Ef fa — cez — mon i ni qui —

— on me ac cord ing to Thy lov ing kind — ness! Do Thou blot out my i ni qui —

— té — se lon vo tre mi sé ri — cor — de!

— 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 - ge!

 God doth call her and soon, o'er her pure face, the soft and clinging shroud will draw a veil!

Du rant trois mois, ——— elle a veil - lé, pri - é, pleu - ré...

 For full three months ——— she here hath watched, and prayed, and wept...

Son corps est dé - truit par la pé - ni - ten - ce, mais ses pé - chés ———

 Her bo - dy thro' pen - i - tence is now de - stroyed but all her sins ———

——— sont ef - fa - cés!

 Sopr. ——— are blotted out!

THE WHITE NUNS

 Contr. ———

 Seigneur, ayez pi - tié de moi ——— se - lon vo - tre man - sué -

 O Lord ——— have mercy up - on me ac - cord - 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

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "- tu - - de! kind - - ness!". The piano part begins with a treble and bass clef, key signature of one sharp (F#), and a 19/8 time signature. It features a series of chords and moving lines in both hands, with a tempo marking "All^o agitato (144 = ♩.)" and a dynamic marking "pp anelante, strepitando".

Being perceived by Albine, he at once

cresc.

This system shows the piano accompaniment for the second system. It continues the musical theme from the first system, with a dynamic marking "cresc." (crescendo) at the beginning. The tempo remains "All^o agitato".

controls his emotion and humbly stops.

più f

f

This system shows the piano accompaniment for the third system. It features a dynamic marking "più f" (più forte) and a crescendo leading to a fortissimo "f" section. The tempo remains "All^o agitato".

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 Thaïs.

rall. - - -

p dim.

This system shows the piano accompaniment for the fourth system. It features a tempo change to "rall." (rallentando) and a dynamic marking "p dim." (piano diminuendo). The tempo is marked "rall. - - -".

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! ————— Carsans
 oh much res — pect — ed fa — — — ther! For no

A. *mf*

dou — te tu viens pour bé — nir cette 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 — is! —————
 Yes, Tha — is! —————

All^o agitato (144 = ♩)

p *cresc.*

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 Thaïs having separated, Athanaël perceives her.

ATHANAËL with anguish. *f*

A - miè - - - re!
 - ter - - - nal!

Allo agitato (144 = ♩) Tha - is!..
 Tha - is!

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

Thaïs opens her eyes, and gazes
wistfully at Athanaël

THAÏS

*pp**rall.*

Athanaël has dragged himself on his knees until
near Thaïs to whom he holds out his arms.
sorrowfully, in a low voice.

C'est toi, mon pè - re!
'Tis thou, my fa - ther!

Tha - is!
Tha - is!

sfp

Andante religioso

THAÏS

p

Andante religioso 66 =

pp

2 Ped.

Te Dost

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

Ped. *

THAÏS p

Te souvient-il de ces heu-res de cal-me dans la frai-
Dost re-col-lect those sweet hours of re-lease in the cool

a Tempo

pp

2 Ped.

ATHANAËL with ardour.

T. *pp* *f*

—cheur de l'o-a-sis! Ah! — Je me souviens seulement
 air of the o-a-sis? Ah! — I on-ly call to my mind that

cresc.

A. *mf* (5)

Surtout te
 But more than

de cette soif in.apai.sé-e dont tu se-ras l'apai-ement...
 burning and still unsated thirst which thou a-lone art a-ble to quench...

f

T. *p* *cresc.*

souvient-il de tes sain-tes pa-ro-les en ce
 all, dost re-col-lect thy ho-ly coun-sel on that

p

T. *- tin!*
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 - vre! 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. *cresc.*

T. *f* 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*

T. 3 pleines de fleurs! Deux sé - ra -
hands full of flow'rs! Two se - ra -
ATIANAËL *f* *p*

Entends-moi donc... Ma toute ai - mé - e!..
Hearken to me... My well be - lov - ed!..
sempre appassionato *rall.*

dim. *segue*

8^a bassa

T. *p* - phins aux blan - ches ai - les
- phins with large white wings. *mf*

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.

Burch

T. *rall.* *a Tempo più appassionato più mosso*
 - miè - - re! Ah! *ten.* *più f e cresc.*
 light Ah! an essuie à ja - mais
 for e - ver wip - ing a - way

A. *fz* *mf*
 Je t'ai - - - mel..
 I love thee! Viens! Thaïs!
 Come! Thaïs!

ff *ff rall.* *a Tempo più appassionato più mosso*

sf *rall.* *a Tempo appassionato 92 =*

T. *les all pleurs!*
all tears!

A. *Ah! Ah!* *Viens! come!* *Dis-moi: Say:* *je vivrai! I will live!* *Je vivrai! 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 - nà - trent!.. Je*
fra - grance of o - dours ce - les - tial! There

A. *- is! is!* *O ma Thaïs, tu m'appar-*
O my Thaïs, 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! mine! Tha - is! 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 *f* *sf* *rall.* *a Tempo*

Recitativo *p* **Lento** *pp*

T. *Ah! le ciel!... Je vois... Dieu!*
Ah! 'tis heav'n! I see God!

A.

Recitativo *f p* *segue* **Lento** *pp*

f p *segue* *pp*

8' base

She dies.

T. *in a heartrending tone.*

A. *Mor - - - te! pi - - tié!*
Mer - - - cy! She's dead!

ff *pp* *p cresc.*

8' base

ff **rall.** **FIN**
The End.

APPENDIX for theatres which do not give the Ballet.

They enter in the house.

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

A. *f* *p*
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 Thaïs. The city awakens. — Soon groups gather upon the place.

Allegro moderato (100=♩)

4 Tenori *mf leggieramente*

PHILOSOPHERS and HISTRIONS *On dort en - cor chez Thaïs!*
 Friends of Nicias *Where Thaïs lives all is still!*

4 Bassi *mf leggieramente*

On dort en - cor chez Thaïs!
Where Thaïs lives all is still!

p *sf* *tr*

NICIAS *carelessly. mf*

Qu'on y dor - me, puis - que je n'y dois plus veil -
Let them sleep on, since I do no more watch - ing

tr

N. *più f*

- ler... *Que m'importe a pré - sent!* *La for -*
 there. *Not a bit do I care!* *Fortune*

Tenori *laughing. sf*

FRIENDS. *Pauvre ami!*
My poor friend!

Bassi *laughing. sf*

Pauvre a - mi!
My poor friend!

cresc. sf p

N. *- 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. *- is. Le jeu m'a ren - du presque au - tant qu'el - le m'a*
- is! Well nigh as much I've won in play as she did

N. *pris. _____*
cost. _____

Tenori *f* *Ah! Ah! Ah! Ah! Qui donc près d'el - le te rem -*
Ha! Ha! Ha! Ha! And who doth thee re - place be -

FRIENDS.

Bassi *f* *Ah! Ah! Ah! Ah! Qui donc près d'el - le te rem -*
Ha! Ha! Ha! Ha! And who doth thee re - place be -

N. *Pent - é - tre!*
It may be!

sf
- pla - ce? Est - ce ton sauvage ami du dé - sert? *Ah!*
- side her? Il ap - ly it is thy untam'd desert friend? *Ha!*

sf
- pla - ce? Est - ce ton sauvage ami du dé - sert? *Ah!*
- side her? Il ap - 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*

f

ironically.

N. *f*

Eh! C'est lui! A - tha - na - ël!
 Eh! 'Tis he! A - tha - na - ël!

Tenori *f*

A - tha - na - ël!
 A - tha - na - ël!

FRIENDS. *the same.*

Bassi *f*

A - tha - na - ël!
 A - tha - na - ël!

cresc. *f* *tr* *tr*

N. *più f* *mf leggieramente*

Sa - lut, sa - ge des sa - ges! Tha - is a donc dé - sarmé ta rai -
 All hail, oh wi - sest 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 wi - sest 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 wi - sest of the wise! Tha - is, it seems, has up - set thy good

tr *tr* *più f* *mf*