

# THAÏS

COMEDIE LYRIQUE IN 3 ACTS AND 7 TABLEAUX

Poem by LOUIS GALLET

After the Nœvel 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

Musical score for the first system, piano introduction. It consists of a grand staff with a treble clef and a bass clef. The music is in 6/8 time and begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes. A *2<sup>a</sup> Viol.* part is indicated below the bass line.

Musical score for the second system, piano introduction. It continues the grand staff from the first system. The piano (*p*) dynamic is maintained. The bass line continues with eighth notes, and the treble line has a melodic line. A *3<sup>a</sup> bassa* part is indicated below the bass line. The dynamic changes to *pp* (pianissimo) in the final measure.

Harp

Musical score for the third system, harp introduction. It features a grand staff with a treble clef and a bass clef. The music is in 6/8 time and begins with a *dim.* (diminuendo) dynamic. The bass line has a steady eighth-note accompaniment. The treble line has a melodic line. A *2<sup>a</sup> Viol.* part is indicated below the bass line. The dynamic changes to *p* (piano) and then *m.d.* (mezzo-dolce). The instruction *molto calmo, sosten. e senza affrettare* is written above the treble line.

Musical score for the fourth system, harp introduction. It continues the grand staff from the third system. The music is in 6/8 time. The bass line continues with eighth notes, and the treble line has a melodic line.

Musical score for the fifth system, harp introduction. It continues the grand staff from the fourth system. The music is in 6/8 time. The bass line continues with eighth notes, and the treble line has a melodic line.

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

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

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

A CENOBIITE *p*

Voi-ci le pain,  
Here is the bread.

Musical score for the first vocal part, including piano accompaniment. The vocal line is in bass clef and includes the lyrics "Voi-ci le pain, Here is the bread." The piano accompaniment is in treble and bass clefs.

ANOTHER *p* ANOTHER *mf*

et le sel,  
and the salt,

et l'hy - so - pe!  
and the hys - - sop!

Musical score for the second vocal part, including piano accompaniment. The vocal line is in bass clef and includes the lyrics "et le sel, and the salt, et l'hy - so - pe! and the hys - - sop!". The piano accompaniment is in treble and bass clefs.

ANOTHER

*p*

ANOTHER

Voi - ci le miel,  
Ho - ney is here,

et voi - ci  
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

- din, — ain - si qu'u - ne ro - sé - e.  
gar - - den, like dew of the - morn - ing.

Bé - nis - sons  
Praise be to

*cresc. .*

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*

6 Tenori *quasi murmurato*

THE 12 CENOBITES (to themselves)

Que les noirs démons de l'a - bi - me se cartent 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*

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

*p* *sf* *p* *sf*

A CENOBSITE breaking the silence. *mf*

Sur A- tha- 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.*

*a. c.*

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

*piu p*

*SEVERAL*  
*piu f*

*OTHERS*

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

*cresc. . . . . piu f*

*PALEMON mysteriously.*  
*p*

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

*p dim. . . . . pp*

*P.*

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

THE 12 CENOBITES with faith.

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

Athana.ël est un é - lu de Dieu! \_\_\_\_\_  
 Athanaël is a be - lodd of God! \_\_\_\_\_

*cresc. sf*

*pious!y.*

*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 voici!  
 He is here!

*p*

**Andante lento (52 = ♩)**

*molto espress.*

*f*

Le voici!  
 He is here!

*sf* *sf*

*ATHANAËL in the midst of them.*

*sorrowfully.*  
*mf*

*dim.*

*sf* *dim.*

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. Comerestthy.

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

animando un poco

P.

la poussie - re couv're ton front... *cresc.* reprends ta place... *f* bois!  
Seelthy fore-head is thick with dust... (Oncemorethou'lt sit here... drink!

-toi... *cresc.* reprends ta pla.ce par.mi nous... *mf* mange... bois!  
-self... (Oncemorethy seatthou'lttake withus... eat... drink!

la poussie - re couv're ton front... *cresc.* reprends ta place... *f* bois!  
Seelthy fore-head is thick with dust... (Oncemorethou'lt sit here... drink!

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

ATHANAËL

*p*

Non...  
No!

Mon cœur est plein d'a-mer-  
My heart with bit-ter-ness

1<sup>o</sup> Tempo andante

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

*Darkly, as though haunted and speaking to himself.*

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

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!

A. *più f*

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

with quiet, simple curiosity.

*mf*

THE 12 CENOBITES

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

*mf*

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

*sf*

*dim.*

falling into it again.

*più p*

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

*p*

*cresc.*

*f*

Athanaël rises slowly before resuming.

*p*

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

*a Tempo*

*cresc.* *poco rit.* (58=)

*pp*

*ben cantato*

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

*gradually more sombre, more agitated. più f*

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

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

**Più mosso**

*m.d. m.s. cresc.*

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

**animando**

*f* **1<sup>o</sup> Tempo**

A. *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,*

**1<sup>o</sup> Tempo**

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

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

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

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

*f* *sf* *dim.*

*più f molto espressivo*

A.

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

A.

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

*cresc.* *f* *ff*

*cresc.* *f* *ff senza riten.*

PALEMON *p*

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

*sff* *p*

P.

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

night slowly comes on.

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

*p*

*tr* *m.s.* *p*

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

THE 12 CENOBITES *deroutly.* *p*  
 Pri - Let us  
*p*  
 Pri - Let us

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

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

*più p*

In the same attitude they

*sf* - bi - me s'écartert 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'écartert de notre che.min. Sei-gneur, bé - nis le  
 path - way the cruel black demons of hell! O Lord, bless Thou our

*sf* *sf* *p* *pp*

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

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

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

*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.*

<sup>1</sup> 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,

*dcl.* *falling asleep.* *pp*

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

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

Complete darkness. The earth lies bathed in soft repose.

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

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

**Allegro**

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro'. The score begins with a tempo marking '(104 = ♩)'. The first system includes a '2 Ped.' marking. Dynamics range from piano (p) to forte (f). The score features numerous slurs and fermatas over eighth-note patterns. There are also markings for 'tr' (trill) and 'maj.' (major). The piece concludes with a trill and a major chord.

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

*molto espressivo e appassionato*

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a piano (*p*) dynamic and features arpeggiated figures in both hands, with the bass line marked with '7' and '6'. The second system introduces a forte (*f*) dynamic and includes the instruction '\* Ped.' (pedal) in the bass line. The third system features a *sf* (sforzando) dynamic and includes the instruction 'Ped.' in the bass line. The fourth system includes the instruction 'molto espressivo' and 'm.s.' (more sostenuto) in the bass line. The fifth system includes the instruction 'm.d.' (more dolce) in the treble line and 'm.s.' in the bass line. The sixth system concludes with a *Ped.* instruction in the bass line. The overall performance style is characterized by expressive and passionate playing.

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

*poco a poco più appassionato*

Musical score for the first system. The treble clef contains a melodic line with a long phrase and a trill. The bass clef contains a rhythmic accompaniment of sixteenth-note chords, each marked with a '6'.

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

Musical score for the second system. The treble clef contains a melodic line with a trill. The bass clef contains a rhythmic accompaniment of sixteenth-note chords, each marked with a '6'.

The applause ceases.

Musical score for the third system. The treble clef contains a melodic line with a trill and a triplet. The bass clef contains a rhythmic accompaniment of sixteenth-note chords, each marked with a '6'. A 'cre' marking is present above the bass line.

*molto espressivo*

Musical score for the fourth system. The treble clef contains a melodic line with a trill and a triplet. The bass clef contains a rhythmic accompaniment of sixteenth-note chords, each marked with a '6'. Lyrics '- scen - - do -' are written below the treble clef. A 'più ff' marking is present above the bass line.

Musical score for the fifth system. The treble clef contains a melodic line with a trill and a triplet. The bass clef contains a rhythmic accompaniment of sixteenth-note chords, each marked with a '6'. An 'sf' marking is present above the treble line.

The applause recommences and increases until the end,

a Tempo più appassionato

*p* 6 6 6 6 *più f* 6 6 6 6

*mf* 6 6 6 6 *più f* 6 6 6 6

Più mosso

The postures grow more and more striking.

*f* *cresc.* 6 6 6 6 6 6 6 6

The vision suddenly disappears.

Athanaël who has awakened, rises to his feet.

With fear and anger.

ATHANAËL.

Day gradually breaks.

Stesso Tempo

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

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

Té - nè - bres é - ter - nel - les!..  
Sha - des of night e - ter - nal!

Seigneur!      Seigneur,  
O heav'n!      O heav'n,

*mf*

Athanaël prostrates himself

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

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

upon the ground.

*Allegro mod<sup>to</sup> (senza lentare)*

Still lying there.

A. *Toi qui*  
*Thou who*

*Allegro mod<sup>to</sup> (senza lentare)* *mf*

120 =

*f p f p mf*

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

He rises full of enthusiasm.

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

*mf f*

A. *mf* *piuf*

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

A. *dim.* *piuf* *sf* *espressivo*

- zur je vois, penchés vers el - le, les an - ges dés-o - lés!  
 - bove I see now, how'ring o'er her, the an - gels full of grief!

A. *f* *dim.*

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

A. *cresc.*

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

A.

je la 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*                    *piuf*                    *sf*

Calling his brethren, who enter and  
gather around him.

*sempre allegro*                    *f*                    *sf*

- 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!

*trm*                    *trm*                    *trm*

A. *espressivo*  
*sf*  
*f*  
*p*  
 Ma mis-si-  
 Heav'n hath re-

A. *espressivo*  
*f*  
*sf*  
*p*  
 - on m'est ré-vé-lé-e!  
 - vealed un-to me my mis-sion!  
 Dans la vil-le mau-  
 Forthwith back to the ac-

A. *cresc.*  
 - dite, il faut que je re-tour-ne...  
 - cur-sed ci-ty must 1 jour-ney...  
 Dieu dé-fend que Tha-  
 'Tis for-bid-den by

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

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!* \_\_\_\_\_

*sf*

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

*più p*

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

*ppp*                      *dim.*                      *ppp*

*ppp*

**Molto moderato**

ATHANAËL *The voice of Athanaël in the distance.* <sup>(1)</sup>

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

**Molto moderato**

76 =

(1) Changer 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

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

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

A.

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

A. *Further off*

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

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

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

*Very far away*

A. *Ar - me mon cœur* \_\_\_\_\_ *pour le com -*  
*Strength - en my heart!* \_\_\_\_\_ *arm me for the*

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

H. *p* *Ar - me son cœur!* \_\_\_\_\_ *ar - me son cœur*  
*Strengthen his heart!* \_\_\_\_\_ *strengthen his heart*

A. *- bat!* \_\_\_\_\_  
*fight!* \_\_\_\_\_

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

H. *p* *con - tre les charmes* \_\_\_\_\_ *du dé - mon!* \_\_\_\_\_  
*Against the wiles of the* \_\_\_\_\_ *e - vil one!* \_\_\_\_\_

Second Tableau

ALEXANDRIA

Allegro maestoso 50 =  $\text{♩}$ .

PIANO

The musical score is written for piano and consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro maestoso' with a metronome marking of 50 quarter notes per minute. The score begins with a piano (*p*) dynamic and features a complex, flowing melody in the right hand with frequent trills and slurs. The left hand provides a rhythmic accompaniment with chords and moving lines. The dynamics vary throughout, including piano (*p*), forte (*f*), and *f* *spiccato*. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and trills. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. A dynamic marking of *f* is present in the bass line.

Second system of musical notation. Similar to the first system, it shows melodic and rhythmic development. A dynamic marking of *p* is present in the bass line.

Third system of musical notation. The right hand features chords and melodic fragments. The left hand has a rhythmic pattern with slurs and trills. A dynamic marking of *f* is present in the bass line.

Fourth system of musical notation. The right hand has chords with accents. The left hand has a rhythmic accompaniment with slurs and trills. Dynamic markings of *sf* are present in both staves.

Fifth system of musical notation. The right hand has melodic lines with accents. The left hand has a rhythmic accompaniment with slurs and trills. A dynamic marking of *v* is present in the bass line.

Sixth system of musical notation. The right hand has chords with accents. The left hand has a rhythmic accompaniment with slurs and trills. A dynamic marking of *fff* is present in the bass line.

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

*f* roughly

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

*tr* *tr* *tr*

*perdendosi*

*f* *f*

The S.

- leurs ta vi-e!  
cal-ling elsewhere!

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

*sf sf sf* *sf sf sf*

ATHANAËL

*gently*

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

*fp* *p*

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!  
Beggars go! dost thou hear?

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

*f* *sf* *sf* *sf* *sf* *p*

A. veux, Mais a-ver-tis ton maî-tre!  
wilt, But still in-form thy mas-ter. Va.  
Go.

*sf*

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

rit. - - -

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

**Allegro maestoso**

Athanaël, alone, after having for a moment

*p* *sf* *spiccato*

2 Ped.

contemplated the city from the terrace.  
ANATHAËL

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

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a fermata and then enters with the lyrics. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. Dynamics include a forte (f) marking at the beginning and a piano (p) marking later in the system.

The second system continues the musical score. The vocal line has a fermata over the first measure. The piano accompaniment maintains its melodic and rhythmic patterns. The system concludes with a fermata over the final measure of the vocal line.

The third system begins with a vocal line marked *mf* (mezzo-forte). The piano accompaniment includes a *dim.* (diminuendo) marking. The lyrics "A - le - xan - dri -" and "A - lex - an -" are spread across the system. The piano part features a *p* (piano) dynamic marking and a fermata over the final measure of the vocal line.

The fourth system continues the vocal line with the lyrics "el - driu!" and "A - le - xan - dri -" and "A - lex - an -". The piano accompaniment features a *più f* (pizzicato forte) marking. The system ends with a fermata over the final measure of the vocal line.

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

A. *- ché; - sin;*      l'air bril - lant      où j'ai res - pi -  
*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 glittering and*

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 st. - ren!*

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

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

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

*molto espressivo*

*sf molto espressivo*

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

*Mon ber - ceau,*  
*Cra - dle mine,*

*ma pa -*  
*and my*

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

*più f*

*p*

## Un poco più agitato

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

Un poco più agitato

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

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

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

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

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

1. *Venez!* *Ve-* *nez!* *Anges du*  
*O come!* *O* *come!* *Angels of*

*1<sup>o</sup> Tempo 56 = ♩.*

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

1. *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 -*

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

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

*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!

M.  
f  
Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!

*in bursts of laughter.*

C.  
Ah!  
Ah!

M.  
Ah!  
Ah!

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

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

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

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

NICIAS with vivacity.

A-thanaël! 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 plus 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!  
beast far more close - ly than man!

Embrasse-moi...  
Let us embrace...

et sois le bien ve-nu.  
and be thou wel-come here

Tu quit - tes le dé-  
Thou lea - vest then the

## ATHANAËL

N.

- sert? Tunousreviens? O Nici - as! Je ne reviens  
- des.ert? Dosthoureturn? Oh Ni.ci - as! I do re.turn

A.

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

N.

voeux! Ni.ci - as, tu connais cet.te comédi.en.ne, Thais,  
wish! Ni.ci - as, art thou not ac - quainted with this ac - tress, Thais,

A.

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

*leggiero e vivo*

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

*fp* *segue* *p*

N. el - le mesvi - gnes et ma derniè - 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* *tr* *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 would'st 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!

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-col-lect 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*

**Har**

A. *- ra - cherai Thaïs \_\_\_\_\_ a ces amours simon - 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*

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.*

*s f*

*p*

N.

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

A.

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?

a Tempo  
 quietly

NICIAS *smiling*

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

N.

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

N.

-âtre, elle vien\_dra. Prête-moi donc, ami, — quelque ro\_bed'Asie, a.  
 thea\_tre, hither will come. I pray thee lend me friend, some more e.legant robe for

A.

- fin que di\_gnement je puis se fi\_gurer à ce fes\_tin que tu vas lui don-  
 I would fain ap\_ppear in guise more worthy of this fest which thou pre\_sen.tly 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 mirroz, wherein they laughingly show him his face.

*cresc.* *f* *p* *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

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

*CROBYLE*

Ah! Ah!  
Ha! Ha!

*MYRTALE*

Ah! Ah!  
Ha! Ha!

*CROBYLE*

Ah! Ah!  
Ha! Ha!

*MYRTALE*

Ah! Ah!  
Ha! Ha!

*Nicias and Athanaël have sat down; they chat together*

*NICIAS to Athanaël*

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

CROBYLE

MYRTALE

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

*Ah! Ah! Ah! Ah!*

ATHANAËL to Nicias.

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

*Oui, j'emprunte à l'enfer des armes contre lui.*  
*I but borrow from hell the weapons 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-man-le.* *Ah! Ah! Ah! Ah!*  
*hu-man soul.* *Ah! Ah! Ah! Ah!*

## ATHANAËL

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

CROBYLE to Myrtales, aside.

MYRTALE to Crobyle, the same.

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

CROBYLE laughing.

MYRTALE the same.

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
*Ah! Ah! Ah! Ah! Ah! Ah!* 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* Cher Sa-tra - pe, voi-  
Now, dear Sa - trap, be -

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

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

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

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

Tes ba-gues!  
Thy rings too!

*mf ben cantato*

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

Il est  
He is

M. Tes doigts!  
Thy fin-gers!

*aside.* Il est  
He is

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

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

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

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

*continuing to dress him.*

*La robe maintenant! And now to try the robe!*

*poco rit. coarsely.*

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!

- 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

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

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



CROBYLE *aside, laughing.*  
*p leggiero*

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

MYRTALE *aside, laughing* *p leggiero*

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

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

de leur rail - le -  
at their mock - ing

ATHANAËL *to himself, calmly. p*

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

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

M.  
Dieu!  
god!

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

N.  
- ri - - - e,  
laugh - - - ter,

*più f*  
Ne - - - - - - - - - - - - - - -  
Let - - - - - - - - - - - - - - -  
bais - - - - -  
not - - - - -  
- se  
- thine

A.  
- miè - - - re!  
mer - - - cy!

*f*  
Ar - - - me mon  
Arm - - - me and

*più f*

*più f*

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

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

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

I. 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

Musical notation for the first system of 'MYRTALE'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in the right hand and trills in the left hand.

d'or.  
gold.

Musical notation for the second system, primarily piano accompaniment. It features triplets in the right hand and a steady bass line in the left hand.

CROBYLE

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

Musical notation for the third system of 'CROBYLE'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in the right hand and trills in the left hand.

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

Musical notation for the fourth system, primarily piano accompaniment. It features triplets in the right hand and a steady bass line in the left hand.

*aside. p leggiero*

NICIAS to Athanaël.

Il est beau comme un jeu - ne  
He's handsome as a youthful*mf*Ne t'of - fen - se pas  
Pray take no of - fenceATHANAËL to himself. *p*Es -  
Come,*mf ben cantato*Dieu!  
god!Et si Daph - né le ren - con -  
Were Daph - ne but to gaze onMYRTALE *p leggiero*Il est beau comme un jeu - ne Dieu!  
He's handsome as a youthful god!de leur rail - le - ri - e!  
at their mock - ing laugh - ter,- prit de lu - miè - re!  
Spi - rit of mer - cy!



C. *Il est beau*  
*Handsome he!*

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

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

A. *cœur* *con - tre* *les* *char - mes,*  
*heart* *a* *gainst* *their* *wives*

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* *piu f*  
 les char - mes du dé - mon! con -  
 a - gainst the e - vil one! a -

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

## Allegro

C. *Dieu!*  
*god!*

M. *Dieu!*  
*god!*

N. *- reux!*  
*be!*

A. *- mon!*  
*one!*

## Allegro

*LOUD acclamations heard in the distance.*

*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 Thäis.*

*cresc.*

*3 2 1 3 2 1*

*p subito* *3* *3*

*leggero e ben ritmato*

First system of piano accompaniment. Treble clef with a key signature of one sharp (F#). The right hand features complex rhythmic patterns with triplets and sixteenth notes, marked with accents (A) and dynamic markings *p* and *più f*. The bass line consists of a steady eighth-note accompaniment.

Second system of piano accompaniment. Continues the musical themes from the first system, featuring similar rhythmic complexity and dynamic markings.

Third system of piano accompaniment. The right hand continues with triplet patterns, and the bass line maintains its accompaniment role.

**CROBYLE and MYRTALE with the Comedians.**

*All with admiration and respect.*

COMEDIANS 8 Sopr.

ACTRESSES 6 Tenori

PHILOSOPHERS 6 Bassi

Vocal staves for Soprano, Tenors, and Basses. Each staff begins with a rest followed by a single note on a dotted line, marked with a forte (*f*) dynamic. The lyrics "Tha. is! Tha. is!" are written below the notes.

Fourth system of piano accompaniment. Similar to the previous systems, it features complex rhythmic patterns in the right hand and a steady accompaniment in the left hand.

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

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

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

Rose - - - se d'Alexandri - e!  
Rose - - - of Al - ex - andria!

8

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 -

*fp* *f*

the banqueting hall, as his slaves raise the curtains.

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

N. *hôte - tes! Mes a - mis!*  
*guests My dear friends!*

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

N. *Les Dieux soient a - vec*  
*The gods be with you*

*crusc.*

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**

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

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

*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...

*p*

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 (seuza 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.

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

THAIS carelessly, to Nicias. *p*

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

*dolce e ben cantato*

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

NICIAS in a rather low voice.

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

*p*

ironically.

THAÏS lightly; maliciously.

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

*m.d.*  
*pp* *sempre p*

NICIAS

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

*sf* *dim.* *p*

THAÏS expressed as before.

N. Qu'ensei-gnet-il? What does he teach? ATHANAËL advancing softly.  
 - 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

*p* *sf*

*cresc.* *più f* *f*

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

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

*Più mosso* *ATHANAËL* *f* *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*

8<sup>a</sup> bassa - - - - - !

*pas! - pheme!*

*dim.*

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

*Allegretto* (63=♩.)

*con grazia* *f* *p*

*leggiero e grazioso**pp*
*THAÏS to Athanaël, with a kind of ironical coaxing.**p ben canto*

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

dé - mens-tu la flam - me de tes yeux? Quel - le  
 would'st de - ny the flame that sears thine eyes? And what

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 er.ror is thine! \_\_\_\_\_

T. *più espressivo*

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

T. *sf* *p*

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

*cresc.**più f*

T. *cresc.* *più f*  
 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

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

*with charm, seductively.*

T. *with charm, seductively.*  
 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;

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

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

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

Tenori *p*  
 Sit thee down near by

Bassi *p*  
 As - siede - toi près de

*dim.* (69 = ♩)  
*p*

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;

*f*

T. *p*  
 - mer, \_\_\_\_\_ tends les bras à l'amour!  
*true,* \_\_\_\_\_ *Hold thy handsout to love!*

N. *p*  
 - mer, \_\_\_\_\_ tends les bras à l'amour!  
*true,* \_\_\_\_\_ *Hold thy handsout to love!*

*p*  
 - mer, \_\_\_\_\_ tends les bras à l'amour!

*p*  
*true,* \_\_\_\_\_ *Hold thy handsout to love!*

*p*  
 tends les bras à l'amour!

ATHANAËL *very ardently.*

*f*  
 Non!.. Non!.. Je hais vos fausses i -  
*Più mosso* No! No! I loathe your o - di - ous  
 (88 = ♩)

*f p sf sf*

5 3 2 1 3 2

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

*f sf*

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,*

*f*

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

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

ATHANAËL *f*  
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!*

*p*  
tends les bras à l'a-mour!

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

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

4. - lais!.. - lais!  
*pa - lace! pa - lace!*

*f* *sf* *p*

*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!

N. 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!

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

*ff* *ATIANAËL from the back.*

*J'i - rai*  
*I come*

*laughing f*

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

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

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

**a Tempo allegro (96=)**

*più sf* *f*

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

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

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

V. - nir, ——— toi ——— qui bra — — — ves Vé - *fff*  
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*

*fff* *fff*

Andante senza lentare  
THAÏS defiantly.

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

poco allarg.

O-se ve-nir, \_\_\_\_\_ toi \_\_\_\_\_ qui bra- ves Vê-  
Come if thou darst, \_\_\_\_\_ thou, \_\_\_\_\_ great Ve- nus de-

N.

- nus!  
- fy

- nus!  
- fy

- nus!  
- nus!

Andante senza lentare

fff fp fp segue

8<sup>a</sup> bassa

Allegro

T.

- nus!  
- fy!

Allegro (404 = ♩)

f ff

Athanaël flees with a gesture of horror.

mf ff

First system of the musical score. The right hand features a melodic line with a *sf* (sforzando) dynamic marking and a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of the musical score. Similar to the first system, it features a melodic line with a *sf* dynamic and a triplet. The left hand continues with eighth-note accompaniment. Dynamics include *cresc. assai* (crescendo assai).

Third system of the musical score. The right hand has a melodic line with accents (*^*) and a *animando* (more animated) tempo marking. The left hand continues with eighth-note accompaniment.

Fourth system of the musical score. The right hand has a melodic line with trills and a *rall.* (rallentando) tempo marking. The left hand has a bass line with a *sf* dynamic. A stage instruction *Rideau* (Curtain) is written above the bass line, with *cresc.* below it.

Fifth system of the musical score. The right hand has a melodic line with a *a Tempo* marking, followed by a *poco allarg.* (poco allargando) marking. The left hand has a bass line with a *fff* (fortissimo) dynamic. A stage instruction *8<sup>e</sup> banna* (8th curtain) is written below the bass line, with *Ped.* (pedal) below it.

## First Tableau

## First Tableau

At the house of Thaïs.

*Thaïs enters, accompanied by some of Histrions and a small group of Comedians.***Allegro mod.<sup>10</sup>** (92=♩)

**PIANO**

*She dismisses them with a tired gesture.***un poco riten. molto poco**

(76=♩)

*mf* *dim.* *p*

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

(76 = ♩)

1. *f*

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

1. *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

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

**And<sup>no</sup> cantabile**  
*with charm.*

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

**And<sup>no</sup> cantabile** *con slancia* **senza affrettare**

*più p*

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

*più f* *dim.*

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

*rall.* *a Tempo* *with an outburst.*

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

*segue a Tempo*

*p* *pp*

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

*stringendo a Tempo*

*with rapturous transport.* *a Tempo 58 = ♩.*

T. *Ah! je se - rai bel - le é - ter - nelle - 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*

Red. *8<sup>a</sup> bassa*

T. *f*

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

T. *p* *with a hollow voice.* *più f*

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

T. *p*

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

*with terror.*  
*più f*

ne se-rait plus Tha-is!.. *63 = .*  
would no more be Tha-is! *molto cantato ed espressivo*

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

*a Tempo*

T. *- té!*  
*- ty!*

*8<sup>a</sup> bassa*

Like a murmur and with devotion.

T. *pp*

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, enchantrress of the sha-dows! O

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

- 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<sup>o</sup>** *con slancio*

*p* *più p* *sf* *pp*

— 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

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

*marcato il canto f*  
*più f*

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

*dim.* *pp* *segue*

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

*a Tempo*  
*p cresc.* *p*

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

*a Tempo*  
*p* *pp*

*with rapturous transport.* **ff** *a Tempo* 63 = 

*mf* *tr*

**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.* **ff** *a Tempo*

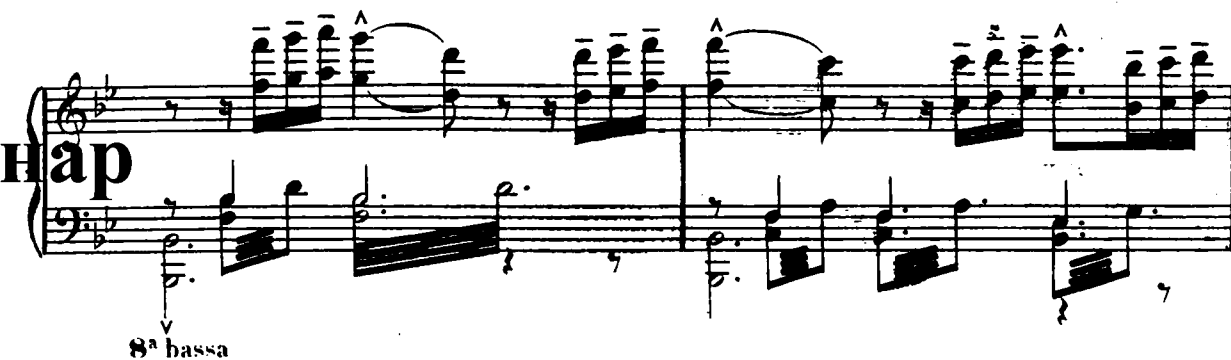
*mf* *segue* *f* *ff*

**8<sup>a</sup> bassa**



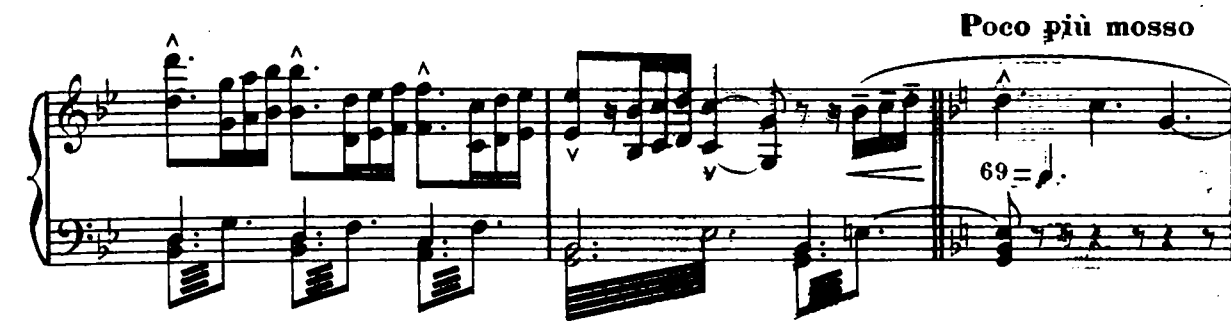
**Har**

**8<sup>a</sup> bassa**



**Poco più mosso**

69 = 



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

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

*p leggiero e grazioso*

**p**



ATHANAËL *murmuring a heartfelt prayer.  
throbbing.*

T.

oom - me tu l'a - vais dit! \_\_\_\_\_ Seigneur!.. Seigneur!..  
so thou keep - est thy word! \_\_\_\_\_ O Lord! O Lord!

*pp*

A.

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

*ppp*

A.

Fais que la for - ce \_\_\_\_\_ de ses char - mes ne tri - omphe 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 - ore! —  
— how rich a glo - ry 'twould be thee to con - quer!

*mf* *f*

THAÏS *smiling.*

*mf* 3 *più f* 3

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

*f* *dim.*

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

ATHANAËL *with warmth.*

*f* *p*

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

*più f* *più f*

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

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

*espressivo*

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

*p* *sf* *cresc.*

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

**animando**

**a Tempo**

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

**a Tempo**

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

*cresc.* *f*

**Più mosso**  
*ff* *p* *THAIS laughing ironically.*

A. *- mais! Ah!*  
*nev - er! 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!* *Un a.mour*  
*this strange new.fangled love!* *Love that is*

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

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

*più* *cresc.*

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

*THAIS* *lightly.*

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

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

*segue*

**All<sup>o</sup> 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<sup>o</sup> più agitato**

*ff*

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

*f*

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 -*

*f*

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! Je ne son - ge  
 How of - fence? when my sole thought

A.

*rall. assai* *Allegro maestoso*

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

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

*spiccato il canto*

69 =  $\text{♩}$

*mf*

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

pour qu'à mon souffle,  
 that my mere breath,

ô courti-sa - ne, ton cœur fon - de comme u - ne  
 oh courtesan, - - shall melt like soft wax thy

*cresc.*

ci - - re!  
 heart! - - -

Qui pourra te li - vrer à moi!  
 Who de - li - ver thee to my hands!

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 -

*sf* *sf* *cresc.*

A.

*più f* *rall.* *Più lento* *THAÏS, concerned, stealing a glance at him with a vague feeling of fear.* *p*  
 - nel - - - le! A la vie é - ter -  
 - ter - - - nal! For the life e - ter -

*più f* *rall.* *Più lento* 8

2 *Red.*

T.

*ATHANAËL* *p*  
 - - le! A la vie é - ter - - - le!  
 - - nal! For the life e - ter - - - nal!

8 *dim.* *ppp*

*THAÏS forming a resolution, but at first tremblingly.*

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

**Recitativo**

*f* *p*

rall. with slight dread.

T. *p*

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

*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.

T. *ff*

Je suis à toi... I yield to thee... Un tu - multe effrayant s'é - What a fright - ful tu - mult a -

*ff*

**Allegro agitato** 104 = ♩.

A. *p* panting.

-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*

A. *pp*

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

poco a poco rall. *p*

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

**Lento** THAIS calmly and with ecstasy.

*pp*

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

*much more. p*

moi.  
veil.

Pi -  
Have

**Lento** 40 = ♩

*pp*

*pp*

T. *più f*  
Vé - nus, enchantement de l'om - bre! Vé -  
Venus, enchantress of the sha - dows! O

*pp*

- tié! Seigneur!  
mercy! O Lord!

Que la  
May the

- nus, é - clat du ciel  
Ve - 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*



Allegro agitato assai

THAIS throwing herself in fear at his feet.

*ff* *più ff* Ah! Ah!

Lève-toi  
rise up!

*poco allarg.* *Allegro agitato assai*

*cresc.* *fff*

*shivering. f* *sempre 138 =* *sempre all<sup>o</sup> agitato assai*

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

*mf* *sempre all<sup>o</sup> agitato assai*

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

*mf* *p*

*poco rall.* *p*

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

*p* *segue*

**a Tempo** *mf* *panting.*

T. *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 . .*

*p* *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!..*

*p* *cresc.* *f*

**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

*p*

Ped. \*

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

T. *f* *with enthusiasm.*

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

ATHANAËL *f*

76 =

**Allegro maestoso (senza lentezza)**

*segue* *spiccato il canto* *f*

Ped. *molto sonore ed sostenute*

*A.* *f*

- vras de la vie é - ternel - 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

- e!  
 edst!

*fff* *rf*

A.

T.

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

*ff* *rall.*

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

NICIAS *In the distance, growing nearer.*

*ff* *rall.* *Allargando* Tha-  
 Tha-

*ppp* *cresc.*

*Andante cantabile* *gaily and with charm.*

*f*

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

*Andante cantabile*

*pp*

8<sup>a</sup> 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.

T. *p* *più f* *f*

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 n'èr hath lov'd a living crea - ture! He

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

T. *roughly.*

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

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 Thais.

Tu l'entends?  
Dost thou hear!

*♩ = ♪.*  
**Più mosso, molto appass.**

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

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!  
 hear? For him I've on.ly hate! To Thaïs, with authority.

ATHANAËL *ff*

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

*segue* **Allegro maestoso**

*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. *f*

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

*segue* *f* *sf*

$84 = \text{♩}$   
**a Tempo all<sup>o</sup> maestoso (Stesso Tempo)**

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

*cresc.* *sf* *più f* *cresc.*

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

*poco Aritenuto a Tempo appassionato*

*più f* *segue* *fff* *cresc.*

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

T. *ff* *rall.* *Rideau*  
*Curtain*

*Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!*  
*Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!* *All<sup>o</sup> maestoso (senza lentare)*

*ad lib.* *ff* *sec* *segue* *fff*

*Red.*

End of 1<sup>st</sup> Tableau The music continues during the change of scen. 2.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. A dynamic marking of *fff* is present in the right hand.

Second system of the piano score. The right hand continues with intricate melodic patterns, including slurs and accents. The left hand maintains its accompaniment. A dynamic marking of *fff* is visible in the right hand.

Third system of the piano score. The right hand has a more melodic and expressive feel, with a *rall.* (rallentando) marking and a *a Tempo* instruction. The left hand includes triplet markings. A dynamic marking of *ff* is present in the left hand.

Fourth system of the piano score. The right hand features triplet markings and a *cresc.* (crescendo) marking. The left hand continues with its accompaniment.

Fifth system of the piano score. The right hand has a *rall.* marking and a series of slurs. The left hand has a *fff* marking and a *Allargando* instruction. The system concludes with a series of downward-pointing stems.

8ª bassa

*dim.* *p*

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

8 ..

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

### MEDITATION

Andante religioso 60 =

*pp molto sostenuto* 3 5

2 Ped.

*p* *rall.* *sf*

2 Ped. \*

a Tempo

ppp subito

2 Ped.

cresc.

f

p

dol.

cresc.

v rall.

dim.

a Tempo più mosso 69 =

mf

poco a poco

più f

**appassionato**

Musical score for the first system, marked **appassionato**. It features a grand staff with treble and bass clefs. The right hand has a dynamic marking of *f* and a slur over a five-note phrase with a '5' below it. The left hand has a dynamic marking of *f* and a similar slur.

**calmato**

Musical score for the second system, marked **calmato**. It features a grand staff. The right hand has a dynamic marking of *p* and a *dol.* marking. The left hand has a dynamic marking of *p* and a *Ped.* marking. The music is more melodic and slower than the first system.

**poco più appassionato**

Musical score for the third system, marked **poco più appassionato**. It features a grand staff. The right hand has a dynamic marking of *f* and a *molto espressivo* marking. The left hand has a *cresc.* marking and a dynamic marking of *f*. The music is more intense and expressive.

**Più mosso agitato**

Musical score for the fourth system, marked **Più mosso agitato**. It features a grand staff with a more complex, rhythmic texture. The right hand has a dynamic marking of *mf* and *sf*. The left hand has a dynamic marking of *sf*. The music is more agitated and faster.

*molto espress.*

**Meno un poco**

*rall.*

Musical score for the fifth system, including performance instructions. It features a grand staff. The right hand has a dynamic marking of *sf* and a *p* marking. The left hand has a dynamic marking of *sf*. The music is more expressive and slower.

a Tempo 1<sup>o</sup>

pp

p

rall.

a Tempo

f

pp

Ped. \* 2 Ped.

cresc.

1 2 1

f

p

5 4 3

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

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first three measures, followed by a fourth measure. The bass clef staff contains a rhythmic accompaniment. Dynamics include *dol.* (dolce), *cresc.* (crescendo), *rall.* (rallentando), and *dim.* (diminuendo).

**a Tempo**

Second system of musical notation. The treble clef staff features a melodic line with a slur and a triplet of notes (2, 4, 5) in the second measure. The bass clef staff has a rhythmic accompaniment. Dynamics include *sf.* (sforzando) and *dim.* (diminuendo).

*p* *dol*  
*senza affrettare il gruppo*

Third system of musical notation. The treble clef staff has a melodic line with a slur and a triplet of notes (3) in the second measure. The bass clef staff has a rhythmic accompaniment. Dynamics include *p* (piano) and *dol* (dolce). The instruction *senza affrettare il gruppo* is written below the treble staff.

*sf* *dim.*

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a triplet of notes (3) in the second measure. The bass clef staff has a rhythmic accompaniment. Dynamics include *sf* (sforzando) and *dim.* (diminuendo).

**Calmato**

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and two triplet markings (3) over the first and second measures. The bass clef staff has a rhythmic accompaniment. Dynamics include *pp* (pianissimo).

## 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<sup>to</sup>**

(76 = ♩)

**PIANO**

Rideau  
Curtain

*pp*

8<sup>a</sup> bassa

*p*

8<sup>a</sup> b.

*p*

3

The musical score is written for piano and consists of five systems of music. The first system is a grand staff with a treble and bass clef, featuring a tempo marking of 'Allegretto mod<sup>to</sup>' and a metronome marking of '(76 = ♩)'. The piece is in G major and 2/4 time. The first system includes a 'PIANO' instruction and a dynamic marking of 'pp'. The title 'Rideau Curtain' is written across the staves. The second system begins with a dynamic marking of 'p' and is labeled '8<sup>a</sup> b.'. The third and fourth systems continue the piece with various melodic and harmonic developments. The fifth system concludes with a triplet of eighth notes and a final cadence.

*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 voi cil Tha -  
voice has spo-ken! I am here! Tha -

A.

- is, Dieu t'at - ten - dait! Ta parole est res - tée  
 - is, God doth a - wait! Thy words are dwell - ing

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#). It begins with a rest for two measures, followed by the lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

T.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it, corresponding to the blank space in the lyrics. The piano accompaniment includes a triplet of eighth notes in the bass line. A trill is indicated above the piano part.

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*

The third system continues the vocal line and piano accompaniment. The vocal line features triplet markings over several notes. The piano accompaniment includes a triplet of eighth notes in the bass line. The dynamic marking *pp* (pianissimo) is present at the start of the system, and *poco* (poco) is written above the system.

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,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with *p* (piano). The piano accompaniment includes a triplet of eighth notes in the bass line.

*with submission.*

T.

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.

*THAÏS humbly.*

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

*p.*

## ATHANAËL



Non loin d'i-ci, vers l'oc-ci-dent, il est un monas-tère — où des femmes é-  
 Not far from here out tow'rd the West, there stands a monas-try where the cho-sen

Stesso Tempo (76 = ♩)

un poco meno



- 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:



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



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

*p*

A. C'est là — que je te conduirai. A leur pi - eu - se mère, Al - bi - ne,  
 Fi. 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!

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

*simply. p*

*f*

*Stesso Tempo* *mysteriously. p*

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

*Stesso Tempo* *pp*

Music in the distance.

A. *cresc.*

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

A. *with enthusiasm, f*

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

A. *più f*

- dra lui mê - 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.*

A. *p*

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

*THAÏS with joy.*

A. *f*

pleurs! ——— Emme - ne - moi mon pé - - re!  
 tears! ——— Take me with thee, my fa - - - ther!

*ATHANAËL.*

*mf* *f* *f*

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

*Stesso Tempo*

Orch. *f*

A. *f*

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

A. *f*

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

*sf*

A. *f*

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

*piu f*

A. *f*

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 neveux rien ar-  
Fa-ther, be it e-ven so. There's no thing I would

poco a poco rall. - - - Andante mod.<sup>to</sup>

*dim.* *pp*

the little image of Eros.

T. *8* *p*

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

*fp*

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

T. *9*

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

*pp*

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

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

*rall.*

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

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

Andante cantabile assai *p*

T. *p*

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

Andante cantabile assai (76 = ♩) *p*

*ben cantato* *p*

T. *dol.* *più f*

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

T. *sf* *mf*

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

*mf* *espressivo ben cantato*

T. *più f*

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

*molto espressivo*

T. *f* fend qu'une 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 cette loi — qu'il con — vient qu'on l'ho — no — re.  
and just for this same law — he re — quires to — be — hon — ored.

*a Tempo*

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

*senza affrettare*

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

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

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

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

**Moderato**  
*p* *simply.*

Quand Ni - ci - as m'ai - mait, il m'of - frit cette i - ma - - - ge.  
 It was Ni - cias, in love, who did give me this im - - - age.

ATHANAËL with an explosion of wrath. *f*

Nicias! Nici.  
 Nicias! Nici.

**Moderato**

A. *fp* *sf*

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

A. *fp* *f*

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

**Allegro agitato** (108 = ♩)

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

A. *b* *8* *b* *8*

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

A. *f*

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.

*p* *p*

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

A. *p*

sière, — à l'é-ter - nel ou - bli!  
 dust, — to last ingo - bliv - ion!

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

Calmando, lento non troppo (76=)

*p*



*tr* *tr* *p subito* 8

*NICIAS in a loud voice, to all.*

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

8

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

8 *f* 5 4 3 *p* 3 3

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

8 *f* 3 3 3

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

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

8

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

6 Bassi *ff*  
 Again! again! again!

Encor! encor! encor!

8

*più f* *ff*

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

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

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

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

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

8-----

*ff* *sf*

*f*

**NICIAS to the serrants.**

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

to his friends.

N. *les ba-la-dins!*  
*noun.te.banks bring!*

*Fai-sons du-rer*  
*Not un-til day*

*jusqu'à l'an-ro-re*  
*will we con-clude*

*les*  
*all the*

N. *dan-ses, les jeux — et les cris!*  
*dan-ces, the games, — and the shouts!*

*Al-lu-mons des flam-*  
*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!*

*Light up the tor-ches now!*

*Let's put the sun to shame!*

6 Tenori

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 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!

*ff* *^*  
 - ta - - - le!  
 - tale! \_\_\_\_\_  
 E - vo - hé!  
 E - vo - hé!

8 Soprani *ff* *^*  
 E - vo - hé!

6 Tenori *ff* *^*  
 E - vo - hé!

6 Bassi *ff* *^*  
 E - vo - hé!

*cresc.* *ff* *^*  
 5 4 3  
 3 3

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!*  
*E - vo - hé!*

*E - vo - hé!*

**Нар**

*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

First system of musical notation, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music features a series of chords with accents and slurs, primarily in the bass clef. The dynamic marking *ff* is present.

Second system of musical notation, consisting of two staves. The music continues with chords and slurs, maintaining the rhythmic and dynamic character of the first system.

*f* molto ritmico, e spiccato

Third system of musical notation, consisting of two staves. The music features a more rhythmic and accented style, with slurs and accents. The dynamic marking *f* and the instruction *molto ritmico, e spiccato* are present.

Fourth system of musical notation, consisting of two staves. The music continues with rhythmic patterns and slurs.

*mf*

Fifth system of musical notation, consisting of two staves. The music features a change in dynamics to *mf* and includes a fermata over a chord in the final measure.

*sf* *mf*

Sixth system of musical notation, consisting of two staves. The music features a dynamic change to *sf* followed by *mf*, and includes a fermata over a chord in the final measure.

ff

*f molto ritmico, e spiccato*

System 1: Treble clef contains six chords with accents. Bass clef contains a melodic line with accents and slurs.

System 2: Treble clef contains six chords with accents. Bass clef contains a melodic line with accents and slurs.

mf

System 3: Treble clef contains four chords with accents and a final chord with a dashed line above it. Bass clef contains a melodic line with accents and slurs.

mf

System 4: Treble clef contains a melodic line with a dashed line above it and slurs. Bass clef contains chords with slurs.

ff

System 5: Treble clef contains four chords with accents and a dashed line above the first. Bass clef contains a melodic line with accents and slurs.

System 6: Treble clef contains six chords with accents. Bass clef contains a melodic line with accents and slurs.

Musical staff 1: Treble clef with a key signature of one sharp (F#). The right hand plays a series of chords, each marked with a dynamic of *sfz* and a fermata. The left hand plays a rhythmic accompaniment of eighth notes.

Musical staff 2: Treble clef with a key signature of one sharp (F#). The right hand plays a series of chords, each marked with a dynamic of *sfz* and a fermata. The left hand plays a rhythmic accompaniment of eighth notes.

Musical staff 3: Treble clef with a key signature of one sharp (F#). The right hand plays a series of chords, each marked with a dynamic of *sfz* and a fermata. The left hand plays a rhythmic accompaniment of eighth notes.

Musical staff 4: Treble clef with a key signature of one sharp (F#). The right hand plays a series of chords, each marked with a dynamic of *sfz* and a fermata. The left hand plays a rhythmic accompaniment of eighth notes.

Musical staff 5: Treble clef with a key signature of one sharp (F#). The right hand plays a series of chords, each marked with a dynamic of *sfz* and a fermata. The left hand plays a rhythmic accompaniment of eighth notes.

Musical staff 6: Treble clef with a key signature of one sharp (F#). The right hand plays a series of chords, each marked with a dynamic of *sfz* and a fermata. The left hand plays a rhythmic accompaniment of eighth notes. The final four measures of the left hand are marked with a dynamic of *fff* and the word *vell.* (vivo) is written below the staff.

*molto espressivo*

First system of musical notation, featuring a treble and bass clef. The music is marked *molto espressivo* and includes dynamic markings such as *mf*. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing the piece. It features a treble and bass clef and includes dynamic markings such as *f*. The notation includes various note values, rests, and slurs.

Third system of musical notation, continuing the piece. It features a treble and bass clef and includes dynamic markings such as *mf* and *f*. The notation includes various note values, rests, and slurs.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef and includes dynamic markings such as *mf*. The notation includes various note values, rests, and slurs.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef and includes dynamic markings such as *f*. The notation includes various note values, rests, and slurs.

Sixth system of musical notation, continuing the piece. It features a treble and bass clef and includes dynamic markings such as *mf*. The notation includes various note values, rests, and slurs.

Musical staff 1: Treble clef, 2/4 time signature. Key signature changes from B-flat major to B-flat minor, then to B major. Dynamics include *p* and *ff*. The staff contains a melodic line with slurs and accents.

Musical staff 2: Treble clef, 2/4 time signature. Key signature is B major. Dynamics include *ff*. The staff contains a melodic line with slurs and accents.

Musical staff 3: Treble clef, 2/4 time signature. Key signature is B major. Dynamics include *sf*. The staff contains a melodic line with slurs and accents.

Musical staff 4: Treble clef, 2/4 time signature. Key signature is B major. Dynamics include *sf*. The staff contains a melodic line with slurs and accents.

Musical staff 5: Treble clef, 2/4 time signature. Key signature is B major. Dynamics include *sf*. The staff contains a melodic line with slurs and accents.

Musical staff 6: Treble clef, 2/4 time signature. Key signature is B major. Dynamics include *sf*. The staff contains a melodic line with slurs and accents.

First system of a piano score. The right hand (treble clef) plays a series of chords, starting with a forte (*sf*) dynamic and a crescendo hairpin. The left hand (bass clef) plays a steady eighth-note accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of the piano score. The right hand continues with a melodic line, featuring a *cresc.* (crescendo) hairpin. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has a long rest for the first four measures, then enters with a forte (*f*) dynamic. The left hand continues with the eighth-note accompaniment.

Fourth system of the piano score. The right hand plays a melodic line with accents (^) and a *b#* (sharp) dynamic marking. The left hand plays chords with accents (^) and a *sf* (sforzando) dynamic marking.

Fifth system of the piano score. The right hand continues with a melodic line, featuring accents (^) and a *b#* dynamic marking. The left hand plays chords with accents (^) and a *sf* dynamic marking. The system ends with a *ff* (fortissimo) dynamic marking and the instruction *tutta la forza* (with all the force).

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs, marked with accents and breath marks. The bass clef staff contains a bass line with eighth notes and slurs, also marked with accents and breath marks.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a bass line in the bass clef, both with eighth notes and slurs, and marked with accents and breath marks.

Third system of musical notation. The treble clef staff continues the melodic line with eighth notes and slurs, marked with accents and breath marks. The bass clef staff continues the bass line with eighth notes and slurs, marked with accents and breath marks.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with *fff*. The bass clef staff features a bass line with slurs and accents, also marked with *fff*.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with *fff*. The bass clef staff features a bass line with slurs and accents, also marked with *fff*. The system concludes with a double bar line and a common time signature.

## N° 2. Allegretto moderato

First system of the musical score. The right hand (treble clef) plays a melody with slurs and accents, marked *sf* at the beginning and end. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, also marked *sf*. The system concludes with a *mf* dynamic and the instruction *sempre molto accentuato*.

Second system of the musical score. The right hand features a melodic line with slurs and accents, marked *f*. The left hand continues with a rhythmic accompaniment of eighth notes.

Third system of the musical score. The right hand has a melodic line with slurs and accents, marked *sf*. The left hand continues with a rhythmic accompaniment of eighth notes, marked *sf*.

Fourth system of the musical score. The right hand features a melodic line with slurs and accents, marked *mf*. The left hand continues with a rhythmic accompaniment of eighth notes.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents, marked *sf*. The left hand continues with a rhythmic accompaniment of eighth notes, marked *sf*.

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

Second system of musical notation. The right hand continues with slurs and accents, marked with *sf*. The left hand has a rhythmic accompaniment with slurs and accents, marked with *sf*. A dynamic marking *p* is present at the end of the system.

Third system of musical notation. The right hand continues with slurs and accents, marked with *sf*. The left hand has a rhythmic accompaniment with slurs and accents, marked with *sf*. A dynamic marking *p* is present at the end of the system. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *f*. The left hand has a rhythmic accompaniment with slurs and accents, marked with *d*.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *f*. The left hand has a rhythmic accompaniment with slurs and accents, marked with *d*.

*sf* molto marcato

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble with slurs and accents, and a rhythmic accompaniment in the bass. The time signature is not explicitly shown but appears to be 2/4.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the treble staff. The notation continues with similar melodic and rhythmic patterns.

Third system of musical notation. It features a dynamic marking of *mf* (mezzo-forte) in the bass staff. The treble staff has a *rall.* (rallentando) marking. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Fourth system of musical notation, starting with the tempo marking **1<sup>o</sup> Tempo**. It includes a dynamic marking of *f* (forte) in the treble staff and *mf* (mezzo-forte) in the bass staff. The music is more rhythmic and active.

Fifth system of musical notation, starting with the tempo marking **Allegro animato**. It includes a dynamic marking of *f* (forte) in the treble staff. The treble staff features triplet markings (indicated by '3' above groups of notes). The bass staff has a steady rhythmic accompaniment.

First system of a piano score. The right hand features a melodic line with triplets and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* and *più f*.

Second system of the piano score, continuing the melodic and accompanimental patterns. Dynamics include *cresc.*

Third system of the piano score. The right hand has a triplet of eighth notes. Dynamics include *più f*.

Fourth system of the piano score. The right hand features a triplet of eighth notes. Dynamics include *ff*.

**Animando molto**

Fifth system of the piano score, marked *Animando molto*. The right hand has a triplet of eighth notes. Dynamics include *fff*. Below the staff, there are markings: *vell.*, *vell.*, *vell.*, *vell.*, *vell.*, *vell.*, *vell.*, *vell.*

Sixth system of the piano score. The right hand has a triplet of eighth notes. Dynamics include *fff*, *fff dim.*, *fff*, and *fff dim.*. Below the staff, there are markings: *tr.*, *tr.*, *tr.*, *tr.*, *tr.*, *tr.*

1<sup>o</sup> Tempo

rall.

Musical score for the first system, featuring a treble and bass clef. The treble clef part begins with a forte (*sf*) dynamic and includes a trill. The bass clef part starts with a mezzo-forte (*mf*) dynamic. The tempo is marked "1<sup>o</sup> Tempo" and "rall.".

N<sup>o</sup> 3.

Lento

Allegro brillante (con slancio)

Musical score for the second system, starting with a piano (*p*) dynamic and a "Lento" tempo. It transitions to "Allegro brillante (con slancio)" with a fortissimo (*ff*) dynamic. Performance instructions include "energeticamente" and "attaccato". The piece features numerous triplets.

Musical score for the third system, continuing the "Allegro brillante" section. It features piano (*p*) and fortissimo (*ff*) dynamics, along with various articulation marks.

Musical score for the fourth system, featuring fortissimo (*ff*) dynamics and triplets.

Musical score for the fifth system, concluding the piece with fortissimo (*ff*) dynamics and triplets.

First system of musical notation. The right hand (treble clef) features a series of sixteenth-note triplets with slurs, marked with a forte dynamic (*ff*) and an accent (>). The left hand (bass clef) provides a steady accompaniment of eighth notes, also marked with a forte dynamic (*ff*) and an accent (>).

Second system of musical notation. The right hand continues with sixteenth-note triplets, marked with a forte dynamic (*ff*) and an accent (>). The left hand accompaniment remains consistent with eighth notes, marked with a forte dynamic (*ff*) and an accent (>).

Third system of musical notation. The right hand continues with sixteenth-note triplets, marked with a piano dynamic (*p*). The left hand accompaniment remains consistent with eighth notes, marked with a forte dynamic (*ff*) and an accent (>).

Fourth system of musical notation. The right hand features sixteenth-note triplets, marked with a forte dynamic (*ff*) and an accent (>). The left hand accompaniment remains consistent with eighth notes, marked with a piano dynamic (*p*) and an accent (>).

Fifth system of musical notation. The right hand continues with sixteenth-note triplets, marked with a forte dynamic (*ff*) and an accent (>). The left hand accompaniment remains consistent with eighth notes, marked with a forte dynamic (*ff*) and an accent (>).

First system of musical notation. The right hand features a complex rhythmic pattern of eighth notes with slurs and accents, marked with a *b* and a *b<sub>2</sub>*. The left hand provides a simple accompaniment of quarter notes with slurs and accents. The key signature is one sharp (F#).

Second system of musical notation. The right hand continues with eighth notes, marked with *dim.* and *mf*. The left hand accompaniment remains simple. The key signature is one sharp (F#).

Third system of musical notation. The right hand features eighth notes with slurs and accents, marked with *p*. The left hand accompaniment consists of quarter notes with slurs and accents. The key signature is one sharp (F#).

Fourth system of musical notation. The right hand features eighth notes with slurs and accents, marked with *cresc.*. The left hand accompaniment consists of quarter notes with slurs and accents. The key signature is one sharp (F#).

Fifth system of musical notation. The right hand features eighth notes with slurs and accents, marked with *sf*. The left hand accompaniment consists of quarter notes with slurs and accents. The key signature is one sharp (F#).

First system of musical notation. The treble staff contains a series of triplets of eighth notes, starting with a *sfz* dynamic marking and a crescendo hairpin. The bass staff features a steady eighth-note accompaniment with dynamic markings *ff* and *V*.

Second system of musical notation. The treble staff continues with triplets of eighth notes, some with a *b* (flat) alteration. The bass staff continues with eighth-note accompaniment and dynamic markings *V*.

Third system of musical notation. The treble staff features a long, sweeping melodic line of triplets of eighth notes, marked *sfz* and *ff*. The bass staff continues with eighth-note accompaniment and dynamic markings *V*.

Fourth system of musical notation. The treble staff continues with triplets of eighth notes. The bass staff shows a change in accompaniment, with dynamic markings *ff* and *Calm.* appearing.

Fifth system of musical notation, consisting of a single bass staff. It features a series of chords and rests, with dynamic markings *ff* and *Calm.* repeated across the system.

## Largo (molto sostenuto e ben cantato)

First system of musical notation for piano, measures 1-2. The music is in G major (one sharp) and 2/4 time. The left hand plays a steady eighth-note accompaniment, while the right hand plays a melodic line with slurs and ties. A fortissimo (*ff*) dynamic marking is present in the first measure.

Second system of musical notation for piano, measures 3-4. The melodic line continues with slurs and ties. Dynamic markings include *sf* (sforzando) in both the first and second measures.

Third system of musical notation for piano, measures 5-6. The melodic line continues with slurs and ties. A *sf* dynamic marking is present in the second measure.

Fourth system of musical notation for piano, measures 7-8. The melodic line continues with slurs and ties. Multiple *sf* dynamic markings are present throughout the system.

Fifth system of musical notation for piano, measures 9-10. The music concludes with a *meno - - - rall.* (ritardando) instruction. The left hand features a series of slurs and ties, while the right hand has a series of slurs and ties. Dynamic markings include *sf* and *fff* (fortississimo).

N° 4. Allegretto con spirito (senza affrettare)

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

*sec*  
*sf*  
*p*  
**animando molto**

**molto presto**  
*sec*  
*f*  
*sf*  
*pp*  
*mf*  
**1° Tempo**

**rall.** **a Tempo** **rall.** **a Tempo**  
*cresc.*  
*più f*  
*p*  
*sf*  
*mf*  
*sf*  
*p*

**rall.** **a Tempo**  
*sf*  
*p*  
*mf*  
*sf*

**animando  
molto**

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff provides harmonic support. Dynamics include *p* (piano) and *sf sec* (sforzando second ending). A *p* dynamic is also present at the end of the system.

**molto presto**  
*sec*

Second system of musical notation. The upper staff features a melodic line with a first ending bracket labeled '1'. The lower staff has a rhythmic accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo). A *sf* (sforzando) marking is also present.

**Allegretto (un poco moderato)**

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. A *mf* (mezzo-forte) dynamic is indicated.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. A *mf* (mezzo-forte) dynamic is indicated.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte).

The first system of music consists of two staves. The upper staff contains a series of chords and dyads, with a slur over the first two measures. The lower staff contains a melodic line with eighth notes and quarter notes, also featuring a slur. A piano (*p*) dynamic marking is placed above the second measure.

The second system continues the musical piece. The upper staff has chords and dyads, with a mezzo-forte (*mf*) dynamic marking in the first measure. The lower staff has a melodic line with eighth notes. A forte (*f*) dynamic marking is placed above the third measure.

The third system is marked *animando*. The upper staff features a melodic line with eighth notes and quarter notes, with a slur over the first two measures. The lower staff has a similar melodic line. A *cresc.* (crescendo) marking is placed above the second measure.

The fourth system is marked *Allegro*. The upper staff has a fast melodic line with eighth notes and quarter notes, with a slur over the first two measures. The lower staff has a similar fast melodic line. A forte (*f*) dynamic marking is placed above the second measure.

The fifth system is marked *rall.* (rallentando). The upper staff has a melodic line with eighth notes and quarter notes, with a slur over the first two measures. The lower staff has a similar melodic line. A mezzo-forte (*mf*) dynamic marking is placed above the second measure, and a *dim.* (diminuendo) marking is placed above the third measure.

1<sup>o</sup> Tempo allegretto

*p* *sf sec p*

## animando molto

*sf* *f*

Molto presto *sec*

## Molto precipitato sino alla fine

*f* *p* *molto cresc.*

*ff* *m. s.*

*pp* *rapido* *veloce*

# Nº 5. Animato (in un tempo)

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

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

*sf* *pp* *pp*

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

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and a dynamic marking of *sf*. The bass staff contains a supporting line with slurs.

Second system of musical notation. The treble staff includes a *rall.* marking. The bass staff includes *cresc.* and *più f* markings.

Third system of musical notation. The treble staff begins with an *a Tempo* marking and a *pp* dynamic. The bass staff includes a *pp* dynamic.

Fourth system of musical notation. The treble staff includes *sf* and *pp* markings. The bass staff includes a *pp* marking.

Fifth system of musical notation, continuing the piece with melodic and harmonic development in both staves.

First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. The first measure has a dynamic marking of *mf*. The music features a melodic line in the treble and a bass line with chords and moving lines.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. The first measure has a dynamic marking of *sf*. The music continues with melodic and harmonic development.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. The first measure has a dynamic marking of *mf*. The music continues with melodic and harmonic development.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. The first measure has a dynamic marking of *sf*. The music continues with melodic and harmonic development.

senza affrettare

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains four measures. The first measure has a dynamic marking of *pp*. The music concludes with a final chord in the treble and a bass line with a final cadence.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (3, 2, 1, 3, 2, 4, 2, 4). The left hand has a bass line with a forte (*f*) dynamic. A crescendo hairpin is present, leading to a fortissimo (*sf*) dynamic in the final measure.

Second system of musical notation. The right hand has a piano (*pp*) dynamic. The left hand has a piano (*p*) dynamic. A crescendo hairpin is present, leading to a fortissimo (*sf*) dynamic in the final measure.

Third system of musical notation. The right hand has a piano (*p*) dynamic. The left hand has a piano (*p*) dynamic. A crescendo hairpin is present, leading to a fortissimo (*sf*) dynamic in the final measure.

senza affrettare

Fourth system of musical notation. The right hand has a piano (*p*) dynamic. The left hand has a piano (*p*) dynamic. A crescendo hairpin is present, leading to a fortissimo (*sf*) dynamic in the final measure. The instruction *pp subito* is written above the right hand.

Fifth system of musical notation. The right hand has a piano (*p*) dynamic. The left hand has a piano (*p*) dynamic. A crescendo hairpin is present, leading to a fortissimo (*f*) dynamic in the final measure. The instruction *dim.* is written above the right hand, and *pp* is written above the left hand.

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 Mo \_ tion! Take thy ly \_ re, Cro \_ by \_ le, and thou, tune up thy

N. *meno*

- tha \_ re, Myr \_ ta \_ le! Et tou \_ tes deux chantez — le can \_ ti \_ que de la Beau -  
ci - ther, my Myr \_ tale! Both of you now shall war - ble the Bullad in praise of

N. *Lento* *Ben lento e sostenuto*

té!  
Beau \_ ty!

*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.*

*Red. \*Red. \**

CROBYLE *p*

MYRTALE *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

*Red. \*Red. \**



she dances

*p*

**CROBYLE**

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

**MYRTALE**

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

*p* *mf* *p*

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

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

*f* *sf* *sf*

She sings

1<sup>a</sup> Ch. *p* Ah! Ah!

C. feul \_\_\_\_\_  
fieur \_\_\_\_\_

M. feul \_\_\_\_\_  
fieur \_\_\_\_\_

1<sup>a</sup> Ch. *mf* She dances

CROBYLE

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

*pp*

MYRTALE

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

*pp*

*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!

C. *mf* *pp* *f*  
 Comme une i. dolo im. pas. si. . . . ble, El. le  
 Like an un. con. cern. ed i. . . . dol, She de.

M. *mf* *pp* *f*  
 Comme une i. dolo im. pas. si. . . . ble, El. le  
 Like an un. con. cern. ed i. . . . dol, She de.

LA CHARMEUSE *sings*

*p*  
 Ah!  
 Ah!

C. *val*  
 - parts!

M. *val*  
 - parts!



LA CHARMEUSE

she sings

*p*  
Ah!  
Ah!

Qui font les hom - mes cap - tifs.  
Men who are dy - ing for her love.

Qui font les hom - mes cap - tifs.  
Men who are dy - ing for her love.

*Lu Ch.* *cresc.*

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

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

*più f*

la CA. *meno dol.*  
Ah!  
Ah!

C. *f* *pp* *dol.*  
Elle en - trai - - ne, El - le ca - res - se,  
She at - tracts us, Gives sweet ca - 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 CA. Ah!  
Ah!

C. *p* *pp*  
Elle a le charme mor - tel!  
Fu - tal is her wondrous charm!

M. *p* *pp*  
Elle a le charme mor - tel!  
Fu - tal is her wondrous charm!

a Tempo *rall.*  
*pp* *p* *pp*

# N° 7. FINALE

Allegro vivace (Gaio)

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic. The bass clef staff provides a rhythmic accompaniment with eighth notes. A piano fortissimo (*sf*) dynamic is indicated in the second measure. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. The treble clef staff features a light and rhythmic melody. The bass clef staff continues with a steady accompaniment. The dynamic marking is *p leggero e molto ritmico*.

Third system of musical notation. The treble clef staff has a more active melodic line. The bass clef staff accompaniment includes some chords. A piano fortissimo (*sf*) dynamic is marked in the third measure.

Fourth system of musical notation. This system shows alternating dynamics between piano fortissimo (*sf*) and piano (*p*) in both the treble and bass staves.

Fifth system of musical notation. The treble clef staff features a melodic line with a crescendo (*cresc.*) dynamic marking. The bass clef staff accompaniment consists of chords.

Sixth system of musical notation. The treble clef staff has a melodic line with a *più f* (more forte) dynamic marking. The bass clef staff accompaniment includes chords and some melodic fragments.

First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with slurs and accents, marked with *ff* and *f*. The bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff includes a sequence of notes with fingerings 2, 3, 4, 1. The bass staff continues the accompaniment.

Third system of musical notation, similar to the second, with fingerings 2, 3, 4, 1 in the treble staff.

Fourth system of musical notation, featuring a melodic line in the treble staff with slurs and accents, and a bass line with chords.

Fifth system of musical notation, showing a more active treble staff with slurs and accents, and a bass line with chords.

Sixth system of musical notation, concluding with a melodic flourish in the treble staff marked *ff* and an accent, and a bass line with chords.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a rapid sixteenth-note melody with slurs and accents. The left hand provides a bass line with slurs and accents. A dynamic marking of *ff* is present. A fingering of 5 is indicated at the end of the system.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand continues the sixteenth-note melody. The left hand has slurs and accents. A dynamic marking of *ff* is present. A fingering of 7 is indicated at the end of the system.

Third system of musical notation. Treble clef, key signature of two sharps (F# and C#), and common time signature. The right hand continues the sixteenth-note melody. The left hand has slurs and accents. A dynamic marking of *ff* is present. A fingering of 7 is indicated at the end of the system.

Fourth system of musical notation. Treble clef, key signature of two sharps (F# and C#), and common time signature. The right hand continues the sixteenth-note melody. The left hand has slurs and accents. A dynamic marking of *ff* is present.

Fifth system of musical notation. Treble clef, key signature of two sharps (F# and C#), and common time signature. The right hand continues the sixteenth-note melody. The left hand has slurs and accents.

Sixth system of musical notation. Treble clef, key signature of two sharps (F# and C#), and common time signature. The right hand continues the sixteenth-note melody. The left hand has slurs and accents. Dynamic markings of *ff* and *f* are present. A fingering of 9 is indicated at the end of the system.

meno ma appena sensibilmente

*molto sonoro, cantato, espressivo e sostenuto*

a Tempo

meno ma pochissimo

a Tempo

Un pò più animato

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with a fermata over the first measure, followed by eighth and sixteenth notes. Dynamic markings include *sf* and *sff*. The bass staff starts with a bass clef and contains a bass line with fingerings (4, 3, 2, 1, 3) and triplets (3, 3). It also features dynamic markings like *sff* and *f*.

The second system continues the piece. The treble staff has a melodic line with slurs and dynamic markings such as *sff* and *f*. The bass staff provides harmonic support with chords and single notes, marked with *f* and *sff*.

The third system shows the treble staff with a more active melodic line, including slurs and dynamic markings like *sf*. The bass staff continues with harmonic accompaniment, marked with *f* and *sff*.

The fourth system features a treble staff with a series of slurred notes and dynamic markings like *sf*. The bass staff has a more rhythmic accompaniment, marked with *sf*.

The fifth system continues the melodic development in the treble staff with slurs and dynamic markings like *sf*. The bass staff provides a steady accompaniment, marked with *sf*.

The sixth and final system on the page. The treble staff has a melodic line with slurs and dynamic markings like *sf*. The bass staff has a bass line with slurs and dynamic markings like *sf*. The system concludes with a section marked *sff sec* in the bass staff.

Allegro brillante (senza affrettare)

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note triplets, starting with a forte (*ff*) dynamic and ending with a piano (*p*) dynamic. The lower staff is in bass clef and provides a simple harmonic accompaniment with chords and single notes.

The second system continues the triplet patterns. The upper staff features a change in dynamics from piano (*p*) to fortissimo (*ff*). The lower staff continues with its accompaniment, including some chords with accents.

The third system shows alternating dynamics between fortissimo (*ff*) and piano (*p*). The triplet figures in the upper staff continue, while the lower staff accompaniment remains consistent.

The fourth system features a crescendo in dynamics, moving from piano (*p*) to fortissimo (*ff*). The triplet patterns in the upper staff are maintained throughout.

The fifth system includes a first ending bracket in the upper staff, marked with a dashed line and the number 8. The music concludes with a double bar line and repeat signs.

The sixth system features octaves in the upper staff, marked with the number 8. The dynamic is fortissimo (*fff*). The lower staff accompaniment continues with chords and notes.

First system of musical notation. The right hand (treble clef) plays a sequence of chords: F#m, G#m, A#m, Bm, C#m, Dm. The left hand (bass clef) plays a bass line with accents and slurs, starting with a forte (*ff*) dynamic. The key signature is one sharp (F#).

Second system of musical notation. The right hand continues the chord sequence: E#m, F#m, G#m, A#m, Bm, C#m. The left hand continues the bass line with accents and slurs.

Third system of musical notation. The right hand continues the chord sequence: D#m, E#m, F#m, G#m, A#m, Bm. The left hand continues the bass line with accents and slurs.

Fourth system of musical notation. The right hand continues the chord sequence: C#m, Bm, A#m, G#m, F#m, E#m. The left hand continues the bass line with accents and slurs.

Fifth system of musical notation. The right hand plays chords with a *ss* dynamic. The left hand plays a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#).

Sixth system of musical notation. The right hand continues the chord sequence: D#m, E#m, F#m, G#m, A#m, Bm. The left hand continues the rhythmic accompaniment. The system ends with a *fff* dynamic. A dashed line with the number '8' is above the first measure of this system.

Sopr.

E\_vohé! E\_vohé! E\_vohé! E\_vohé!

Tenori

E\_vo.hé! E\_vo.hé! E\_vo.hé! E\_vo.hé!

Bassi

E\_vohé! E\_vohé! E\_vohé! E\_vohé!

Piano accompaniment for the first system, featuring chords in the right hand and bass lines in the left hand. The music is in G major and 4/4 time. The first system includes a dynamic marking of *fff* and a fermata over the first measure.

Piano accompaniment for the second system, continuing the chords and bass lines. It includes a *sec* (second ending) marking above the first measure.

Piano accompaniment for the third system, including a *sec* marking above the first measure and a *fff* dynamic marking in the bass line towards the end of the system.

Vocal staves for the fourth system, including lyrics and musical notation. The lyrics are "E\_vohé!". The system includes a *fff* dynamic marking and a *rall.* (rallentando) marking above the notes.

Piano accompaniment for the fifth system, including a *fff* dynamic marking and a *sec* marking above the first measure. The system concludes with a *rall.* marking.

Athanaël appears on the threshold of the house with a lighted torch in his hand.

**Allegro**

**CROBYLE** with joyful surprise.

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

**MVRTALE**

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

**NICIAS** with joyful surprise.

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

**Soprani** with joyful surprise.

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

**FRIENDS.**

**Tenori**

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

**Bassi**

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

ironically.

C. *mf*  
 Sa-lut, sa-ge des sa - ges! Tha-is a donc dé-sarmé ta rai-  
 All hail, oh wis-est of the wise! Tha-is, it seems, has up-set thy good

M. *mf*  
 Sa-lut, sa-ge des sa - ges! Tha-is a donc dé-sarmé ta rai-  
 All hail, oh wis-est of the wise! Tha-is, it seems, has up-set thy good

N. *mf*  
 Sa-lut, sa-ge des sa - ges! Tha-is a donc dé-sarmé ta rai-  
 All hail, oh wis-est of the wise! Tha-is, it seems, has up-set thy good

A.

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

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

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

*tr sf sf sf sf*

C. *f* <sup>^</sup>  
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!  
 sense! Ha! ha! just gaze up - on her coun - te - nance!

M. *f* <sup>^</sup>  
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!  
 sense! Ha! ha! just gaze up - on her coun - te - nance!

N. *f* <sup>^</sup>  
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!  
 sense! Ha! ha! just gaze up - on her coun - te - nance!

A. *f* <sup>^</sup>

*f* <sup>^</sup>  
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!  
 sense! Ha! ha! just gaze up - on her coun - te - nance!

*f* <sup>^</sup>  
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!  
 sense! Ha! ha! just gaze up - on her coun - te - nance!

*f* <sup>^</sup>  
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!  
 sense! Ha! ha! just gaze up - on her coun - te - nance!

*f*  
*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

shouting with laughter.

C. *ff*  $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$

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

M. *ff*  $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$

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

N. *ff*  $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$

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

ATHANAËL *severely.*

*Throwing down the torch, which goes out.*

*f*  $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$

Ah! \_\_\_\_\_ taisez-vous! \_\_\_\_\_ Tha.  
 Ah! \_\_\_\_\_ e - nough! \_\_\_\_\_ Tha.

shouting with laughter.

*ff*  $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$

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

*ff*  $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$

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

*ff*  $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$   $\overset{3}{\wedge}$

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

*ff*

*sff*

1. *Thaïs* est l'é-pou-se de Dieu, elle n'est plus à vous! La Tha-ïs infernale est  
*is is the bride of the Lord, she is no longer yours! The un-god-ly Thaïs is*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal line.

1. mor-te à tout ja-mais, — Et la Tha-ïs nouvel-le, la voi-  
*dead for e-ver-more, — And now a new-born Tha-is is*

The second system continues the musical score. The vocal line has a similar melodic pattern to the first system, with a triplet of eighth notes. The piano accompaniment maintains the same rhythmic and harmonic structure. The lyrics are written below the vocal line.

*Thaïs appears, with her hair loose, wearing a woollen tunic. Her slaves sadly follow her, looking towards the house, whence, from this moment, issues light smoke, and, later on, outbursts of flame, according to the progress of the action.*

1. - çil  
*here!*

The third system shows the vocal line starting with a treble clef and a key signature of one flat. The vocal line is marked with a 'p' (piano) dynamic and includes several trills marked 'tr'. The piano accompaniment is marked with a 'sf' (sforzando) dynamic and includes a 'dim.' (diminuendo) marking. The lyrics are written below the vocal line.

*A crowd, attracted by the cries and laughter, gradually fills the place. to Thaïs. f*

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

The fourth system continues the musical score. The vocal line is marked with a 'f' (forte) dynamic and includes trills marked 'tr'. The piano accompaniment is marked with a 'cresc.' (crescendo) dynamic. The lyrics are written below the vocal line.

### Allegro agitato

NICIAS

*interposing.*

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

- mais cet - te vil - le!  
 ci - ty fore - ver!

CROBYLE e MYRTALE col Sopr.

*All interposing.*

Soprani

1<sup>st</sup> GROUP Ja - - mais! Non! Ja - mais! Non!  
 Go hence? No! Go hence? No!

Tenori

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

Bassi

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

Soprani

2<sup>nd</sup> GROUP

L'emme -  
Take her

Tenori

The Friends of Nicias  
 with the crowd.

*All interposing.*

L'emme -  
Take her

Bassi

L'emme -  
Take her

### Allegro agitato (158 = ♩)

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

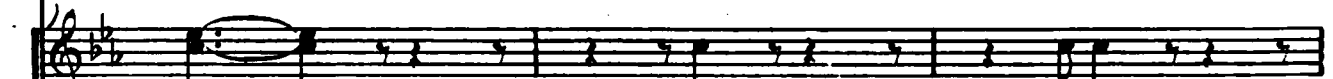
-ner!                      Que dit -                      Non!  
 forth!                      Says he                      so?                      No!

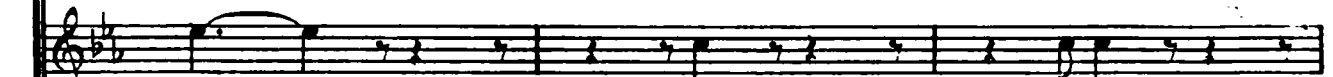
-ner!                      Que dit -                      Non!  
 forth!                      Says he                      so?                      No!


-ner!                      Que dit -                      Non!  
 forth!                      Says he                      so?                      No!

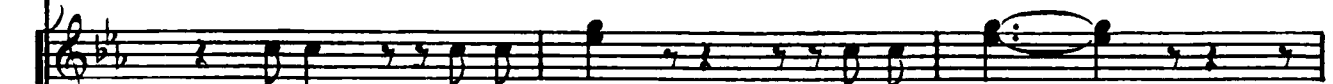
*fp*                      *fp*                      *fp*

N.   
 - il? \_\_\_\_\_ Non! Jamais!  
 so? \_\_\_\_\_ No! Never!

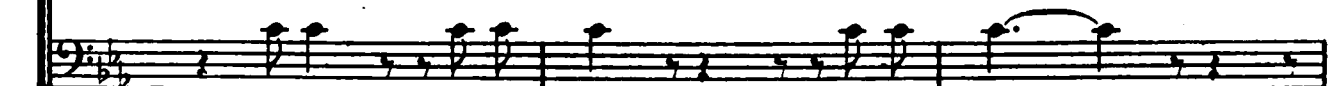
  
 - il? \_\_\_\_\_ Non! Jamais!  
 so? \_\_\_\_\_ No! Never!

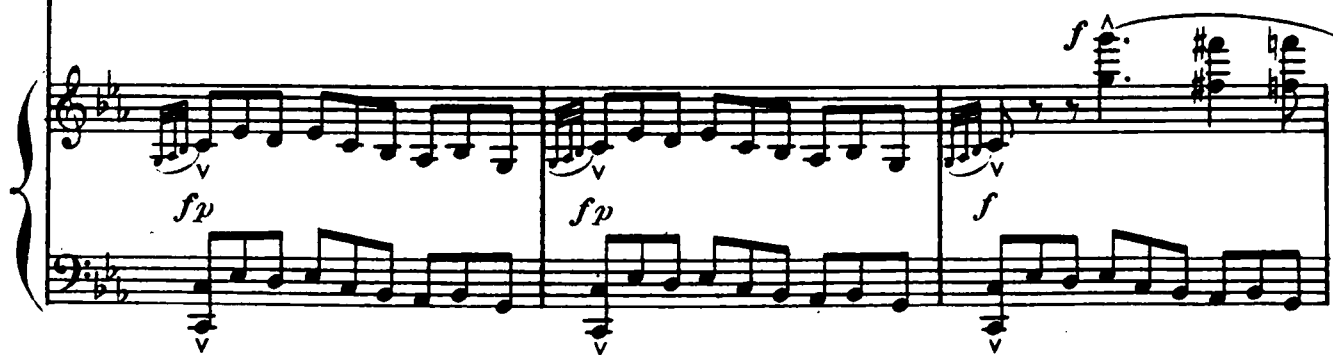
  
 - il? \_\_\_\_\_ Non! Jamais!  
 so? \_\_\_\_\_ No! Never!

  
 - il? \_\_\_\_\_ Non! Jamais!  
 so? \_\_\_\_\_ No! Never!

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

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

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

  
*fp* *fp* *f*

THAÏS

Il dit vrai!  
He is right!

N.

Non! \_\_\_\_\_  
No! \_\_\_\_\_

Non! \_\_\_\_\_  
No! \_\_\_\_\_

Non! \_\_\_\_\_  
No! \_\_\_\_\_

Non! \_\_\_\_\_  
No! \_\_\_\_\_

Non! \_\_\_\_\_  
No! \_\_\_\_\_

Non! \_\_\_\_\_  
No! \_\_\_\_\_

Non! \_\_\_\_\_  
No! \_\_\_\_\_

*sf p* *fp*

## NICIAS

Thaïs!  
Thaïs!

Tu nous quit - te - rais! ——— Est-ce pos -  
Thou wouldst real - ly go! ——— Wouldst really

Nicias takes Thaïs  
by the arm.

ATHANAËL snatching her from him.

A. - si - - - ble!  
leave us!

Impi - e!  
Release her!

Crains de mou -  
'Ware lest thou

A. - rir,  
die,

si tu tou - ches à cel - le - ci!  
if thou touch her, oh im - pious man!

Elle est sa -  
She is

Taking Thaïs to him and  
trying to depart.

A. - cré - e!.. Elle est ——— la part de Dieu! Pas -  
sa - cred! Her life ——— be - longs to God! Make

NICIAS

Musical staff for Nicias, treble clef, 2/4 time signature. The staff contains three measures of music, each with an accent (^) over the first note.

Non!  
No!                      Non!  
No!                      Non!  
No!

Musical staff for the vocal line, bass clef. It contains three measures of music.

- sa - ge!  
way there!

Pas.  
Make

Soprani

Musical staff for Soprani, treble clef, 2/4 time signature. The staff contains three measures of music, each with an accent (^) over the first note.

Non!  
No!                      Non!  
No!                      Non!  
No!

1<sup>st</sup> GROUP

Tenori

Musical staff for Tenori, treble clef, 2/4 time signature. The staff contains three measures of music, each with an accent (^) over the first note.

Non!  
No!                      Non!  
No!                      Non!  
No!

Bassi

Musical staff for Bassi, bass clef, 2/4 time signature. The staff contains three measures of music, each with an accent (^) over the first note.

Non!  
No!                      Non!  
No!                      Non!  
No!

THE CROWD

Soprani

Musical staff for Soprani, treble clef, 2/4 time signature. The staff contains three measures of music, each with an accent (^) over the first note.

Non!  
No!                      Non!  
No!                      Non!  
No!

2<sup>nd</sup> GROUP

Tenori

Musical staff for Tenori, treble clef, 2/4 time signature. The staff contains three measures of music, each with an accent (^) over the first note.

Non!  
No!                      Non!  
No!                      Non!  
No!

Bassi

Musical staff for Bassi, bass clef, 2/4 time signature. The staff contains three measures of music, each with an accent (^) over the first note.

Non!  
No!                      Non!  
No!                      Non!  
No!

*ff*

Piano accompaniment for the section, consisting of two staves (treble and bass clef). The music is marked *ff* and features a rhythmic accompaniment with accents (^) over the notes.

*ff*

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

A. *- sa - - - ge!*  
*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*

*mf* *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 - ce - pha - lus!

*p* *ff* *p*

NICIAS supplicating Thaïs.

*f*

Soprani  
Thaïs!  
Thaïs!

Tenori  
2<sup>nd</sup> GROUP  
Nous re - pren - dre Thaïs!  
Wouldst de - prive us of her?

Bassi  
Nous re - pren - dre Thaïs!  
Wouldst de - prive us of her?

*molto spiccato*  
*f*  
*spiccato*  
*simile*

N.

Soprani  
Ne pars pas!  
Do not go!  
Res - - - tel  
Stay!  
*The frightened women, pointing to the burning house.*

1<sup>st</sup> GROUP  
Tenori  
Ah!  
Ah!  
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!

2<sup>nd</sup> GROUP. Tenori  
Mes ro - bes!  
My dres - ses!



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,



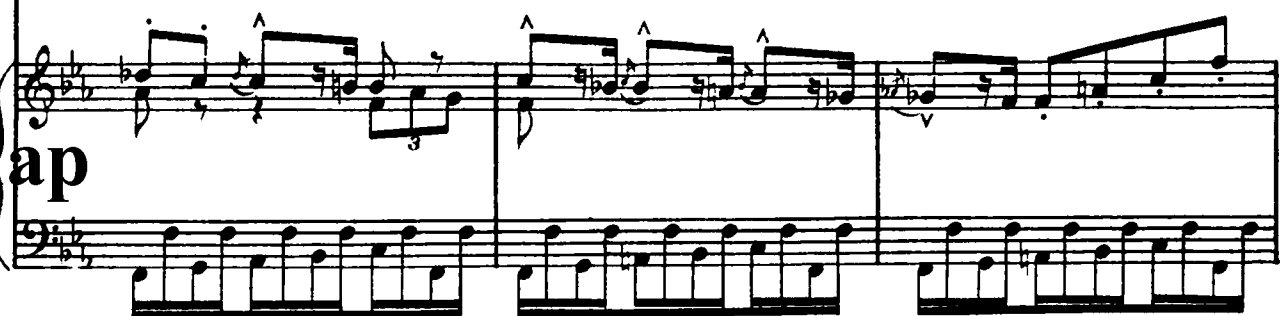
Là! La flam - me! L'in - cen -  
There! 'Tis burn - ing! See the



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! Ne pars pas!  
go! Do not go!

- di - - - - e! La flam - - - -  
flames! The fire!

donc sont les lois! Il nous vo - - le Tha - - is! Qu'el-le  
then, are the laws? He is steal - ing Tha - - is! Let her

donc sont les lois! Il nous vo - - le Tha - - is! Qu'el-le  
then, are the laws? He is steal - ing Tha - - is! Let her

- di - - - - e! La flam - - - -  
flames! The fire!

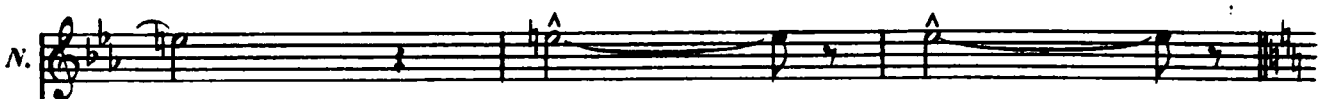
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then, are the laws? He is steal - ing Tha - - is! Let her

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then, are the laws? He is steal - ing Tha - - is! Let her

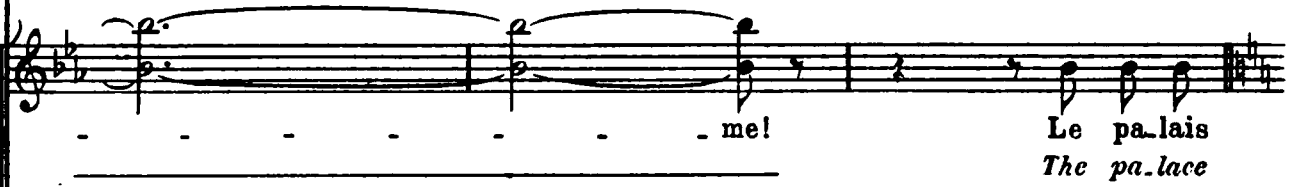
- di - - - - e! La flam - - - -  
flames! The fire!

donc sont les lois! Il nous vo - - le Tha - - is! Qu'el-le  
then, are the laws? He is steal - ing Tha - - is! Let her

*sempre cresc.* *ff*

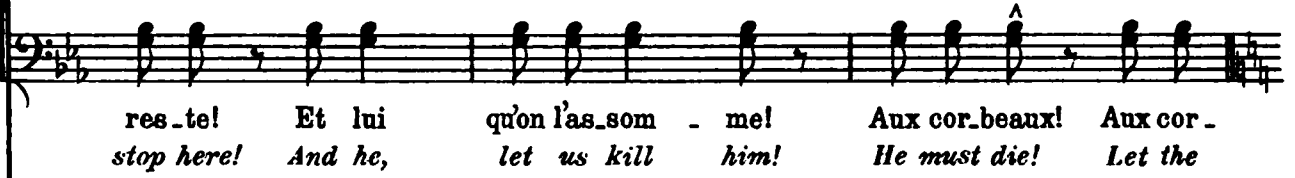
N. 

Res - - - te!      Res - - - te!  
*Stay!* \_\_\_\_\_      *Stay!* \_\_\_\_\_

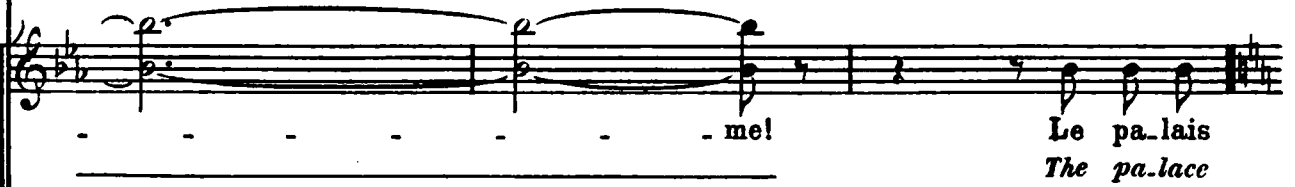


- - - - - me!      Le pa-lais  
 The pa-lace

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*

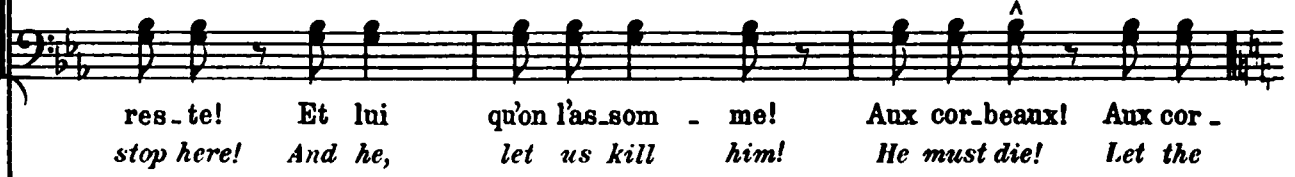


res-te!    Et lui      qu'on l'as-som - me!      Aux cor-beaux!    Aux cor -  
*stop here!*    *And he,*      *let us kill him!*      *He must die!*      *Let the*

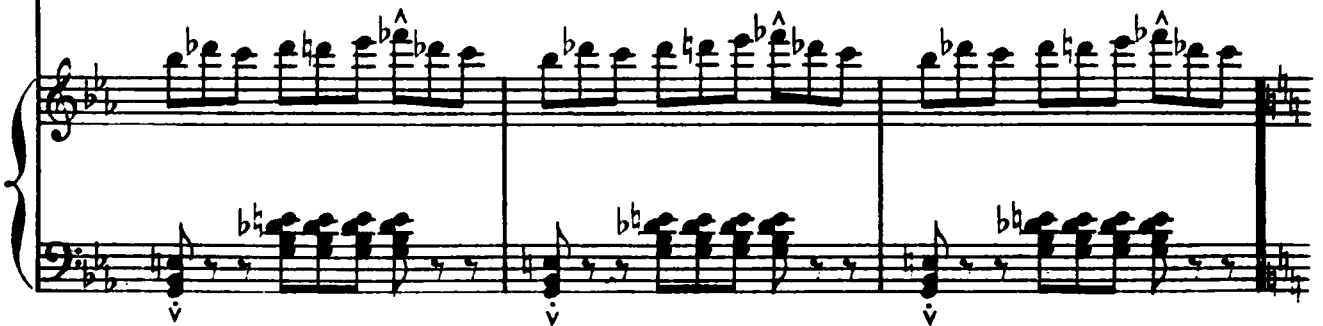


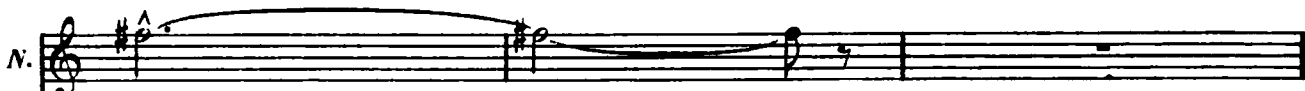
- - - - - me!      Le pa-lais  
 The pa-lace

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! \_\_\_\_\_

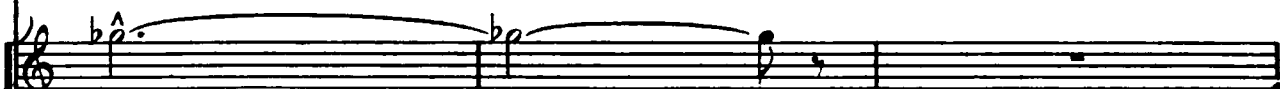
*One of the crowd throws*



- 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!



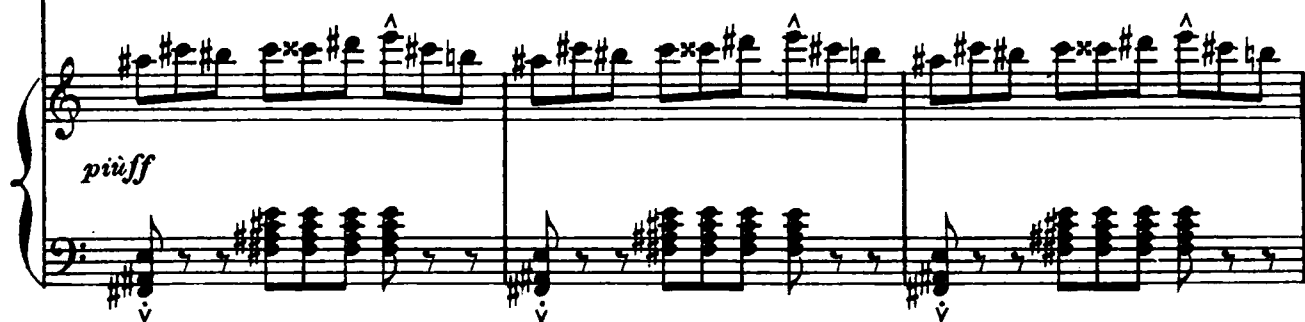
brû - - - - - le!  
burns! \_\_\_\_\_



- 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!



*püff*

Athanaël and Thaïs stand together, upright, very calm, looking at the threatening crowd. The fire grows fiercer.

THAÏS

Musical staff with treble clef, starting with a forte *f* dynamic and a fermata over the first note.

Ah! \_\_\_\_\_ Mou - rons, si c'est notre  
Ah! \_\_\_\_\_ We'll die, if die we

N.

Musical staff with treble clef, starting with a forte *f* dynamic and a fermata over the first note.

Ah! Par pi - tiel Reste a vec  
Ah! I con - jure thee to re -

ATHANAËL

Musical staff with bass clef, starting with a forte *f* dynamic and a fermata over the first note.

Ah! \_\_\_\_\_ Mou - rons, si c'est notre  
Ah! \_\_\_\_\_ We'll die, if die we

Musical staff with treble clef, starting with a forte *f* dynamic and a fermata over the first note. Includes a triplet of eighth notes.

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

a stone at Athanaël,  
wounding him in the face.

Musical staff with treble clef, starting with a forte *f* dynamic and a fermata over the first note. Includes a triplet of eighth notes.

- tyre, \_\_\_\_\_ à toi! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!  
- tyr, \_\_\_\_\_ take that! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Musical staff with bass clef, starting with a forte *f* dynamic and a fermata over the first note. Includes a triplet of eighth notes.

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

Musical staff with treble clef, starting with a forte *f* dynamic and a fermata over the first note. Includes a triplet of eighth notes.

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

All throw stones at him.

Musical staff with treble clef, starting with a forte *f* dynamic and a fermata over the first note. Includes a triplet of eighth notes.

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

Musical staff with bass clef, starting with a forte *f* dynamic and a fermata over the first note. Includes a triplet of eighth notes.

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

*sempre ff*

Final musical staff with treble and bass clefs, featuring a five-measure rest and a fermata over the final note.

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

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

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

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

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

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

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

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

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

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

8  
*fff*

T. *tr* *mp* au prix de tout no-tre sang! *mp*  
 by shed - ding our wil - ling blood!

N. nous par pi - tié!  
 us, do not go!

A. au prix de tout no-tre sang!  
 by shed - ding our wil - ling blood!

*mf* - lais! L'in - fâme!  
 down! The wretch!

*mf* - lais! L'in - fâme!  
 down! The wretch!

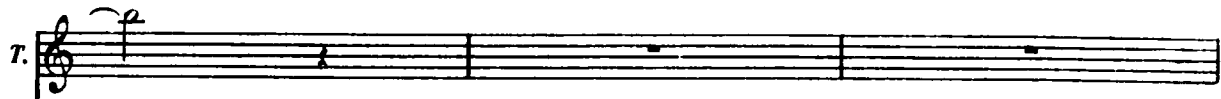
*mf* - lais! L'in - fâme!  
 down! The wretch!


*mf* - lais! L'in - fâme!  
 down! The wretch!

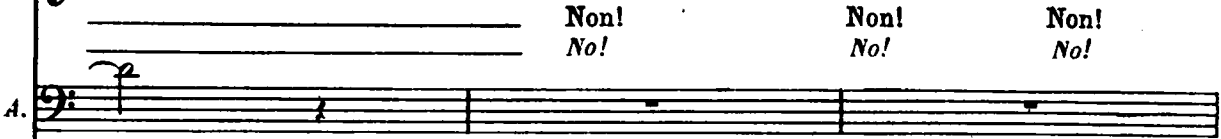
*mf* - lais! L'in - fâme!  
 down! The wretch!

*mf* - lais! L'in - fâme!  
 down! The wretch!

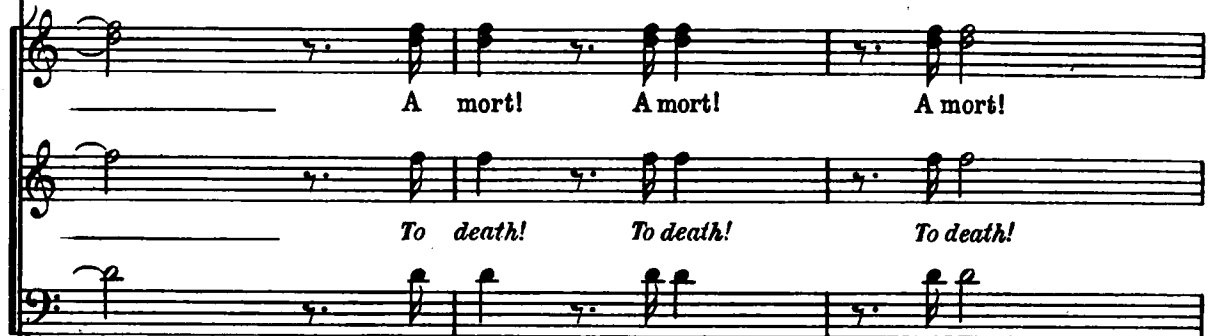
8-  
*ff*  
 7

T. 

N.  *defending Thais against the crowd.*

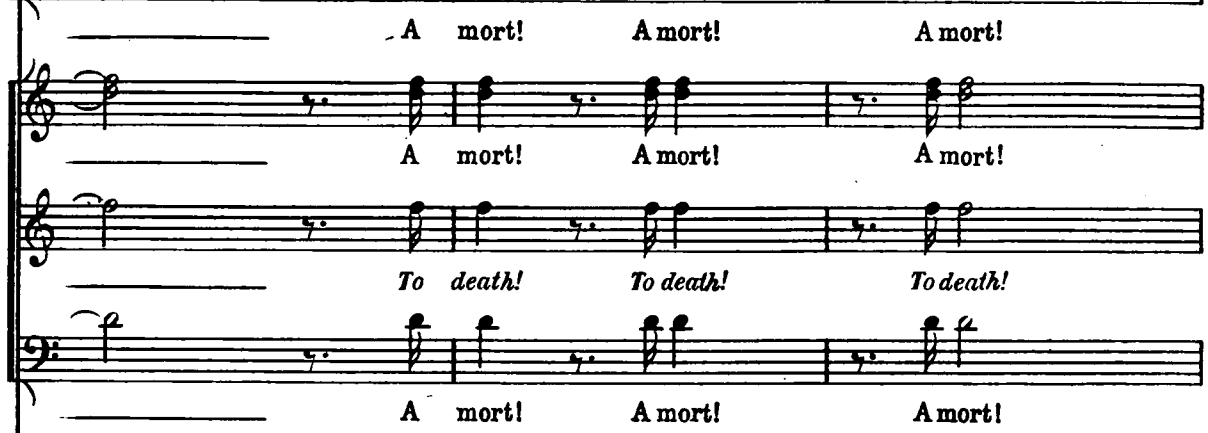
A. 

Non!  
No!                      Non!  
No!                      Non!  
No!



A mort!                      A mort!                      A mort!

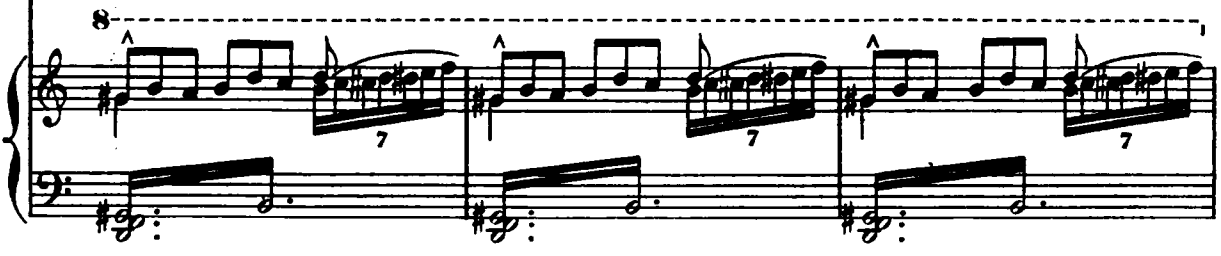
To death!                      To death!                      To death!



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!                      Par tous les Dieux!                      Voi - là de  
*Stay your hands!*                      *By all the gods!*                      *Per.chance this*



Nicias dips into his purse, and throws handfuls of gold.

to Athanaël and Thais.

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!*

1<sup>st</sup> GROUP  
 Tenori *ff* *De l'or!*  
*Gold!*

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

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

2<sup>nd</sup> 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 à - - - - me! Ah!*  
*soul, e - ver fra - - - - grant! Ah!*

*THAIS with feeling.*  
*f*

*rff* *3* *3* *rff*

T. *rall. - - - - Allegro mosso subito*

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

*NICIAS*


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

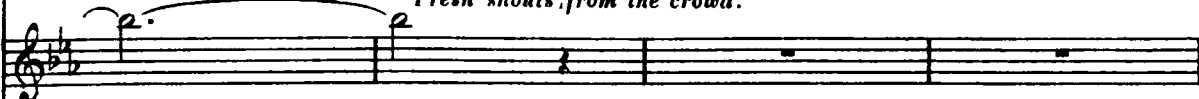
*ATHANAËL draws away Thais. ff*

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

*rall. - - - - Allegro mosso subito*

*sff* *ff* *144 = ♩*

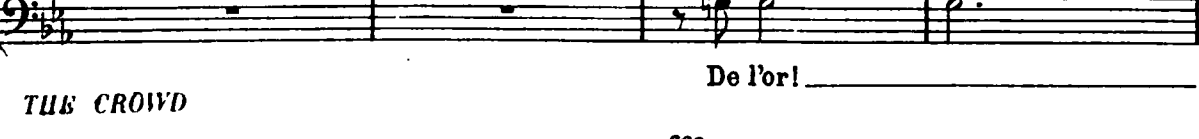

T. 

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

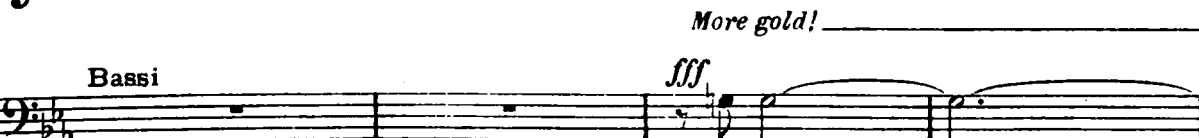

A. 



Sopr.   
*Athanaël and Thais run off. The palace collapses.*


1<sup>st</sup> GROUP  
 Tenori   
 De l'or!   
 More gold! 

Bassi   
 De l'or! 

THE CROWD  
 Sopr.   
 De l'or! 

2<sup>nd</sup> GROUP  
 Tenori   
 More gold! 

Bassi   
 De l'or! 

8   
 fff      
 p. 

This section consists of six staves of musical notation. Each staff is divided into two parts: a treble clef staff on top and a bass clef staff on the bottom. The music features long, sustained notes, often with fermatas, and rests. The key signature is B-flat major (two flats). The first two staves appear to be vocal lines, while the last four are likely for instruments.

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

This system shows the piano accompaniment for the first system of the scene. It consists of two staves (treble and bass clef). The music is characterized by dense, rhythmic chords and patterns, typical of a dramatic scene. There are several accents (^) and a dynamic marking of *fff* (fortississimo) in the right hand.

This system continues the piano accompaniment. It features similar dense chordal textures and rhythmic patterns. There are several accents (^) and dynamic markings of *fff* throughout the system.

Fin du 2<sup>d</sup> Acte.  
 End of Act. II.

## Act III

## First Tableau

## THE OASIS

*A well under the palms. Further off, a shelter for travellers amidst the verdure.  
Beyond on the verge of the sand, under the burning sun, the white cells of Albiné's retreat.*

**Lento**

**PIANO**

The musical score is written for piano in B-flat major and 3/4 time, marked **Lento**. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a "Rideau Curtain" instruction. The score features various musical notations including slurs, accents, and dynamic markings.

*p*

*pp*

*p*

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

*sf*

*f*

*sf*

*p*

*sf*

*5*

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

*p*

*p*

*sf*

*p*

*f*

*sf*

*5*

*sf*

**Molto dolce e tranquillo**

*pp*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*murmurato*

**2 Ped.**

System 1: Treble and bass clefs. Treble clef contains sixteenth-note triplets with '3' markings. Bass clef contains sixteenth-note chords with '3' markings. The system concludes with a double bar line and a key signature change to two sharps.

System 2: Treble and bass clefs. Treble clef contains sixteenth-note triplets with '3' markings. Bass clef contains sixteenth-note chords with '3' markings. The instruction *sempre pp* is written in the left margin. The system concludes with a double bar line and a key signature change to two sharps.

System 3: Treble and bass clefs. Treble clef contains sixteenth-note triplets with '3' markings. Bass clef contains sixteenth-note chords with '3' markings. The system concludes with a double bar line and a key signature change to two sharps.

System 4: Treble and bass clefs. Treble clef contains sixteenth-note triplets with '3' markings. Bass clef contains sixteenth-note chords with '3' markings. The instruction *più pp ancora* is written in the left margin. The system concludes with a double bar line and a key signature change to two sharps.

System 5: Treble and bass clefs. Treble clef contains sixteenth-note triplets with '3' markings. Bass clef contains sixteenth-note chords with '3' markings. The instruction *8* is written above the first measure. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte). The system concludes with a double bar line and a key signature change to two sharps.

Thaïs and Athanaël appear.

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

*sf* *sf* *dim.* *p* *sf*

THAÏS overcome with fatigue, scarcely able to support herself.

*mf* *3* *mf* *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*

T. 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* *s* *sf* *5*

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 au 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! On-ward!  
animando un poco

*mf* with a hollow and terrible voice.

Ce corps parfait que tu li-  
This bo-dy which thou to the

*p*

*mf*

*m.s.*

6 6 6 6

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!

*sf* with sudden fury.

*p*

*mf*

*m.s.*

6 6 6 6

*cresc.*

A.

*mf*

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

*fp* noble and more softened.

*mf*

*p*

*ben cantato, sostenuto e espressivo*

*cresc.*

Changing his tone.  
roughly.

1. *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*

*sf*

*più f*

1. *- 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.*

*f*

*cresc.*

**Tempo 1<sup>o</sup> (senza lantare)**

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

*ff*

*sf*

**Tempo 1<sup>o</sup> (senza lantare) *sf* 5**

*sf*

**THAÏS** *humbly.* *p*

**ATHANAËL** *f*

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

*sf*

*p*

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.*

THAÏS staggering. *p*

*dim.*

- son - de Dieu? Mar - che! Je ne puis!.. par - don, vé - né - ré - pé - rel!  
 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*

a Tempo (senza lentezza)

Ah!..  
Ah!..

des gout - tes de sang coulent de ses pieds  
but drops of blood I see flow from her

*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.

- 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 -

*sf.*

*più f.*

He prostrates himself - he weeps - he

kisses the feet of Thais.

A.

- is! O sain - te, très  
- is! O ho - ly, most

*f* *p* *with adoration.* *più p*

**Lento** *dim.*

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 an - ro - rel* *Mar -*  
*Thy words have the soft - ness of ear - ly dawn!* *Now*

*Un poco animato*

*p* *mf*

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

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

*p* *pp*

*with affectionate solici'ude.* *p*

*Doleissimo 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.*

*p* *Doleissimo e tranquillo*

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

*poco*

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

*p* *più pp* *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

- 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. —

*più f* *stringendo* *cresc.* *rall.*

*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)

*p*

*m.d.*

*THAÏS alone. p*

*3*

O — messa-ger de  
O — messen-ger of

*p*

*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

*pp*

*3*

*pp*

T. *f* *mf* *sf* *rall.*

m'as ouvert le ciel!  
open'st for me heav'n!

Ma chair sai - gne,  
My flesh bleed - eth

**Lento e tenero**

T. *p* *dol.*

et mon âme est pleine d'al - lé - gres - se,  
and my soul o'er - floweth with con - tent - ment,

**Lento**

*pp*

2 Red.

T. *sf* *sf* *dim.*

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

T. *pp* *poco*

Plus frai - che que l'eau de la source, plus dou - ce qu'un rayon de miel,  
Cool - er than fresh - est running water, sweet - er far than a honeycomb,

Th. *più f* Ta pen - sée est en moi su - ave et — sa - lu - tai - re  
 Thy pure thought fills my be - ing, con - so - ling, re fresh - ing,

*p* *pp* *segue* *p*

Th. *p* et mon es - prit dé - ga - gé de la ter - re pla - ne dé - ja dans cette im -  
 and my worn spi - rit, free from earth - ly care, soars - a - loft in - to the

*pp* *più f* *cresc.*

Th. *rall.* *ff* *p* *dol.* *rall.*  
 - men - si - té!... — — — — — Tres vé - né - ré pè - re, sois bé - — — —  
 end - less space! — — — — — Ve - ne - ra - ble fa - ther, bles - sed — — — — —

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

3 minutes —  
 Moderato calmato (senza lentare)

Th. — — — — —  
 - ni!  
 be!

Moderato calmato (senza lentare)

*p* *mf* *p*

## Athanaël returns, bringing water and fruit

*m.s.* *f* *più f* *dim.* *p*

THAÏS *very sustained, tender, and gentle*

*pp* *dol*

Bai\_gne d'eau mes mains et mes lè -  
 Bathe my hands and lips with this wa -

ATHANAËL *offering the cup to Thais*

*pp* *dol*

Bai\_gne d'eau tes mains et tes lè -  
 Bathe thy hands and lips with this wa -

*p* *pp* *dol.*

Th. *p* *dim.* *pp*

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

A. *p* *dim.*

- vres, goûte à ces fruits goûte à ces fruits, Bai - gne d'eau tes  
 - ter, eat of this fruit, eat of this fruit, Bathe thy hands and

*p* *dim.* *pp*

Th. *dol.* *f* *pp*  
 mains et mes lè - - vres. Ma vie est à toi, Ma vie est à  
 lips with this wa - - ter. My life now is thine, My life now is

A. *dol.* *f* *pp*  
 mains et tes lè - - vres. Ta vie est à moi, Ta vie est à  
 lips with this wa - - ter. Thy life now is mine, Thy life now is

Th. *sf* *p* *f*  
 toi, Dieu te la con - fi - - - e. Je t'ap-par-  
 thine, 'Tis by heav'n con - fid - - - ed. I am thine

A. *sf* *p* *f*  
 moi, Dieu me la con - fi - - - e. Tu m'ap-par-  
 mine, 'Tis by heav'n con - fid - - - ed. Thou art mine

Th. *pp* *sf* *p* *rall.*  
 - tiens, Ma vie est à toi, Dieu te la con - fi - - -  
 own, My life now is thine, 'Tis by heav'n con - fid - - -

A. *pp* *sf* *p* *rall.*  
 - tiens, Ta vie est à moi, Dieu me la con - fi - - -  
 own, Thy life now is mine, 'Tis by heav'n con - fid - - -

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

**a Tempo**

Th. *- e. - ed.*

A. *transfigured and tenderly radiant* **p**  $\bar{2}$

**Bois à ton tour!**  
*Drink in thy turn!*

Th. *- e. - ed.*

**a Tempo**

**Non!**  
**Non!**

*p* *più f* *pp* *cresc.*

Th.

A. *mf* *più p*

*à te voir re - vi - vre, je goûte u - ne douceur meil -*  
*see.ing thee re - vive, I feel a hap - pi - ness far*

*mf* *mf* *p*

Th. *p*

*Tout m'en - i - vre...*  
*Oh, what rap - ture...*

A. *mf* *p*

*- leu - re... Je sens ton mal a - pai -*  
*great - er... I feel thy pain is al -*

*dim.* *p*

Meno - - - - - rall. a Tempo

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

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

Meno - - - - - rall. a Tempo

Th. *dim.* *ppp*  
 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. *p*  
 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. *dol.* *p* *dim.*  
 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. *dol.* *p* *dim.*  
 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 -

Th. *f* *pp* *sf*  
 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 -

Th. *f* *pp* *sf*  
 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 -

Th. *f* *pp* *sf*  
 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 -

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!

senza riten.

*p* *mf m.s.* *pp* *pp* *pp* *rall.*  
 Musical accompaniment for piano with dynamic markings and a *rall.* instruction.

Assai lento

surprised

Th. Qui vient?  
Who comes?

A. Musical staff with rests.

1° and 2° Sopr.  
VOICES in the distance

Pa-ter noster, qui es in coe - lis,

pa-nem nos - trum

Assai lento

Musical accompaniment for piano.

*pp*

ATHANAËL who has been looking and returns

Con moto

*f*  
 Ah! pro.vi.den-ce di-vi-ne!  
 Ah! Pro.vidence — di-vine!

qua-ti-dia-num da no - - bis.

Con moto

Musical accompaniment for piano with dynamic markings *pp* and *pp*.

A. *p*

Voi-ci la vé-né-rale 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. *cresc.*

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<sup>o</sup> Tempo**  
 THE VOICES nearer  
*più f*

*f*

Et ne nos in-du-cas in-ten-ta-tio-nem, sed

**1<sup>o</sup> Tempo**

ATHANAËL *piously*

*f* *p*

A-men!

*cresc.* *sf*

li-be-ra nos a ma-lo.

Moderato ATHANAËL to Albine

*mf*

La paix du Seigneur soit avec  
The peace of the Father be with

Moderato

*mf* *ben sost.* *p*

*dim.* *p*

toi, sainte Al - bi - ne. J'ap - por - te à ta ru - che di -  
thee, ho - ly Al - bine. I bring with me to thy rest-ful

*p*

*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 chê - 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*

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. - - - - Lento*  
*ALBINE piously*

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

*rall. - - - - Lento*  
*pp*

*dim.* *pp*

ATHANAËL *with restrained emotion*

ALBINE

*she takes Thais in her arms and holds her for a moment in a maternal embrace.*Je n'i-rai pas plus loin.  
*I need no fur - ther go.*Ve - nez, ma fil - le.  
*Then come, my daugh - ter.***Moderato** (senza lentrare)

ATHANAËL

*mf*Mon œuvre est ac - com - pli - e!  
*My work is now ac - com - plished!*

A.

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

A.

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

**a Tempo** (senza lentrare)*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 lentrare)

*p*

Th. *sf* *mf* simply

et je pleure à te quitter... O toi qui m'as ren -  
 and I weep to part from thee... oh thou who hast res -

*sf*

Th. *sf* *sf*

**ATHANAËL**

- due à Dieu! O pa - ro - le touchan - te!  
 tored me to God! Oh! how touch - ing those words!

*cresc.*

A. with growing exaltation *più f*

O lar - mes a - do - ra - bles! Bien - heu - reu - se la pé - che -  
 O tears most rare and pre - cious! Full of hap - pi - ness is the

*mf* *espressivo*

*espressivo*

*mf* *spiccato*

## Animando poco a poco

1. *mf* *molto espressivo*

- res - se ga - gnée à l'é - ter - nel a - mour!  
sin - ner re - joic - ing in e - ter - nal love!

*p* *8<sup>a</sup> bassa* *cresc.*

## Animando poco a poco

*sf* *much moved*

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.*

*sf* *much moved*

gresse é - ma - ne de ses yeux! \_\_\_\_\_  
preme is shin - ing in her eyes! \_\_\_\_\_

*più sf* *sempre caloroso* *cresc.*

*THAÏS* *mf* *p* *ATHANAËL as if struck* *più f*

A - dieu, pour toujours! Pour toujours?..  
A - dieu, and for e - ver! And for e - ver?

*p* *dim.*

THAÏS

*calmato* - - - - *rall.* - - - -

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*

- rons!  
gain!

ALBINE

*pp*

A - men!

THE WHITE NUNS

*pp*

A - men!

*Lento*

*pp*

*pp ben cantato* 3

2 Ped.

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

ATHANAËL alone

*p*

El - le va lente -  
She is gone on her

5

*dol.*

A. *dol.*

- ment \_\_\_\_\_ par-mi les fil - les blan - ches,  
 way \_\_\_\_\_ be - side the white nuns mov - ing,

A. *poco cresc. - rall.*

Les palmiers in - cli - nent leurs bran - ches  
 And the palms their branch - es are bend - ing

*rall.*

A. *a Tempo pp*

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. *p* *f*

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 -

*cresc.*

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

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

A. *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 Thais.*

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



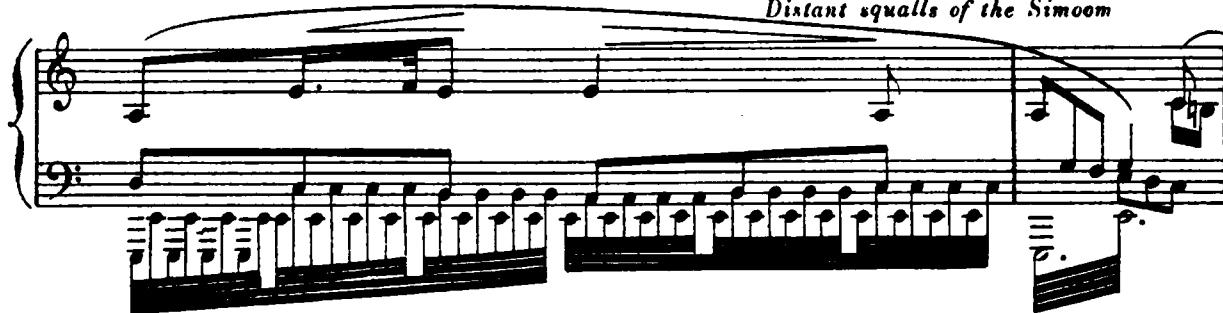
Musical score for the piano introduction, marked *Andante* 92= and *PIANO*. The score is in 6/8 time and consists of two staves. The upper staff begins with a *ff* dynamic, followed by a *p* dynamic, and ends with an *sf* dynamic. The lower staff begins with a *f* dynamic, followed by a *p* dynamic, and ends with an *sf* dynamic. The music features a mix of eighth and quarter notes, with some chords and a melodic line in the bass.

Rideau—Curtain



Musical score for the *Rideau—Curtain* section. It consists of two staves. The upper staff has a *p* dynamic. The lower staff has a *sf* dynamic. The music is in 6/8 time and features a mix of eighth and quarter notes, with some chords and a melodic line in the bass.

Distant squalls of the Simoom



Musical score for the *Distant squalls of the Simoom* section. It consists of two staves. The upper staff has a *mf* dynamic. The lower staff has a *mf* dynamic. The music is in 6/8 time and features a mix of eighth and quarter notes, with some chords and a melodic line in the bass.

Tenori

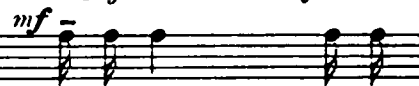
12 CENOBITES

Bassi



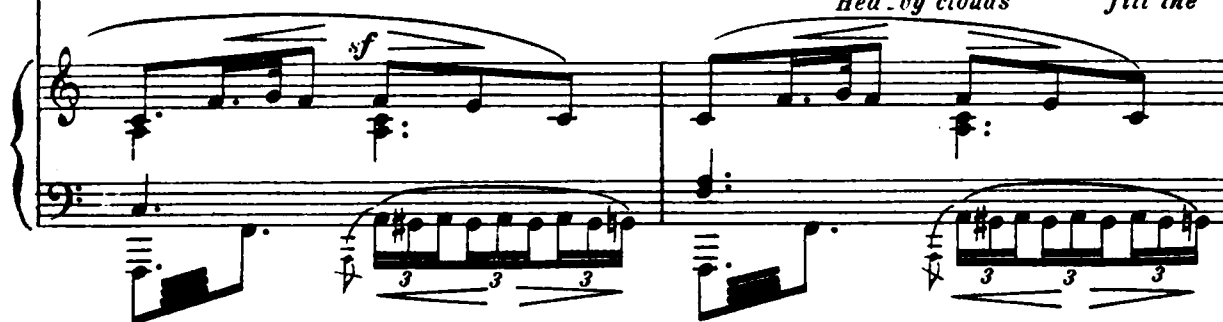
Musical score for the Tenor vocal line, marked *mf*. It consists of a single staff with a melodic line.

Que le ciel est pe -  
Hea - ry clouds fill the



Musical score for the Bass vocal line, marked *mf*. It consists of a single staff with a melodic line.

Que le ciel est pe -  
Hea - ry clouds fill the



Musical score for the piano accompaniment of the vocal section, marked *sf*. It consists of two staves. The upper staff has a *sf* dynamic. The lower staff has a *sf* dynamic. The music is in 6/8 time and features a mix of eighth and quarter notes, with some chords and a melodic line in the bass. There are triplets in the lower staff.

- sant! sky! Quel-le tor-peur ac-ca-ble les ê-tres et les choses.  
 What an op-pres-sive air weighs down ev'-ry thing a-bout us.

- sant! sky! Quel-le tor-peur ac-ca-ble les ê-tres et les choses.  
 What an op-pres-sive air weighs down ev'-ry thing a-bout us.

*f*

6 CENOBITES

*mf*

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

*cresc.*

6 CENOBITES

*f*

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

*sf*

*sf*

Bright flashes of lightning and rolling of distant thunder

Tenori *f*

A-vec le tonnerre et lé - clair! \_\_\_\_\_

THE  
CENOBITES

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

Bassi *f*

A-vec le tonnerre et lé - clair! \_\_\_\_\_

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

PALEMON To the Cenobites, who hasten their labour as Palemon directs

Ren - trons dans nos ca - ba - nes et nos grains et nos

To shel - ter quick-ly car - ry all our corn and ou

P.

fruits. Re-doutons u - ne nuit d'o - ra - ge qui les dis-per-se -  
fruit. Be prepared for a night of storm \_\_\_\_\_ which might in-flict much

*p*

- rait. \_\_\_\_\_  
harm. \_\_\_\_\_

*f* *p*

A CENOBITE

*mf* A - tha - na - ël... Qui l'a vu?...  
A - tha - na - ël... Who has seen him?

PALEMON

De puis vingt  
Du - ring the

jours qu'il nous est re - ve - nu, mes frè - res, je crois bien qu'il n'a man -  
twe - ny days since his re - turn, my bro thers, he has tast - ed nei - ther

- gé, — ni bu.  
food — nor drink

Le tri - om - phe qu'il a rem - por -  
In his tri - umph o'er the pow'rs of

*più f*

*più f*

- té sur l'enfer      sem-ble l'avoir bri-sé de corps et d'a-me.  
 hell, it would seem,      bo-dy and soul have been at-ter-ly crushed.

**Andante lento**  
Tenori

*Athanaël appears, his eyes fixed, his look sullen, his body as if crushed*

**THE CENOBITES**      with respect      *mf*  
 C'est lui qui vient!  
 He cometh now!

**Bassi**      *mf*  
 C'est lui qui vient!  
 He cometh now!

**Andante lento** 52 =

*f*      *sf*

*Athanaël passes through their midst as though not seeing them*

**ONE GROUP**      *p*      **ANOTHER GROUP**      *p*  
 Sa pensée est ab-sen-te.      Elle est auprès de  
 His thoughts are else-where.      They are be-side the

1<sup>st</sup> GROUP going off

2<sup>nd</sup> GROUP going off  
*pp*

Diehl  
Lord!

Res-pectons son si - len - ce.  
Have respect for his si - lence.

Laissons le seul...  
Leave him a - lone...

*dim.*

Нар

ATHANAEUS to Palemon with humility

De - meure au près de moi; il  
Re - main with me, I beg; I

1<sup>st</sup> 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<sup>to</sup>*p**mf*

rei - ne.  
thine. —  
rall.

Tu sais, — O Pa.léon,  
Thou knowst, oh Pa.lemon,

que j'ai reconquis l'â.me de  
how I did win a gain — the

*p*Andante mod<sup>to</sup>*rozzamente arpeggiato**simile**cresc.**piu*

cel.le qui fut l'im.pu - re Tha.ïs;  
soul — of her who was the im-pure Thaïs;

une orgueilleu.se joie a sui.vi ce tri.  
a thrill of joy.ous pride was aroused by my

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

Eh

*choked*

bien, en moi — la paix est mor - tel  
Well, in me — peace is dead! —

104 =

Un poco più agitato

*f**fp**febbile*

*shuddering*

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

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "En vain j'ai fla-gel-lé ma" and "In vain have I chastised my". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system of the musical score. The vocal line continues with the lyrics "chair, en vain je l'ai meur-" and "flesh, in vain have I". The piano accompaniment continues with the same rhythmic pattern.

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

The third system of the musical score. The vocal line includes a triplet of notes marked with a "3" above them, with the lyrics "- tri e!..." and "bruised it!". The piano accompaniment continues with the same rhythmic pattern.

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

*cresc.*

The fourth system of the musical score. The vocal line includes a triplet of notes marked with a "3" above them, with the lyrics "La beauté de la femme han-te mes vi-si-" and "The beau-ty of wo-man haunts my night-ly". The piano accompaniment continues with the same rhythmic pattern, and the word "cresc." is written below the piano part.

4. *- ons!*  
*dreams!*

*f* *p*

*dim.*

4. *ben cantato* *meno* *a Tempo*

*mf*

Je ne vois que Tha - ie, Tha -  
I ser on - ly Tha - is, Tha -

*Un poco più animato*

*segno*

4. *f*

- is! Tha - is! Ou  
- is! Tha - is! Or

*sf* *sf*

4. *f*

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

*poco a poco*

*cresc.* *più f*

A. *f*

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

**appassionato**

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

**animato**

A. tou - tes les vo - lup - tés en u - ne  
 ra - vish - ing de - light all con - cen -

*ff* *dim.*

A. 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* *meno* *segue*

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

**a Tempo**

*dim.* *p*

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

**a Tempo**

**Calmando un poco**

**PALEMON** *Softly and simply, placing his hand upon Athanaël head*

*p*

*Ne t'a - vais - je pas dit: "Ne*  
*Did I not say to thee: "My*

**Meno mosso 72 =  $\text{♩}$**

P. nous mê - 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. Thais stands near him.

Allegretto 72 = ♩.

*p leggiero*

Poco a poco più mod<sup>to</sup>

*cresc.* - - - *sf* *p* *dol.*

Allegretto 63 = ♩.

*pp*

THAIS to Athanaël with great charm and seductiveness of manner

*p*

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

ATHANAËL

Th. *p* dé - mens-tu la flam - me de tes yeux? *più f* Quel - le  
*wouldst de - ny the flame that scars 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

Allegro 120 = 

Th. *sf* — *p*

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



A. *ff* *legato*

— Arrière!.. Ma chair brû — — — — — le!..  
 — Avaunt! I am burn — — — — — ing!



*cresc.*

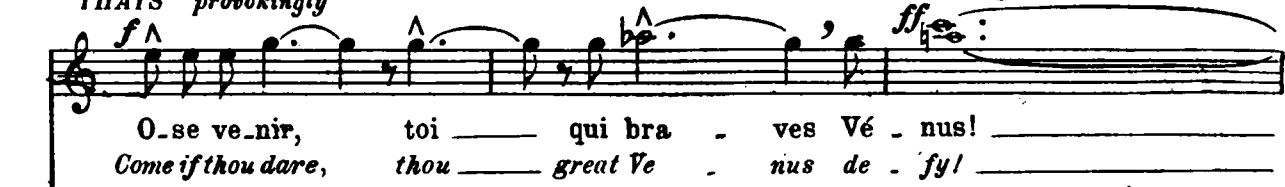
THAÏS provokingly

rall.

Allegro

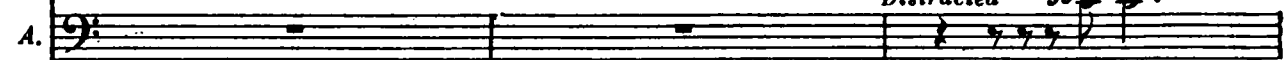
*f* *ff*

O-se ve\_nir, toi — qui bra — ves Vé — nus! —  
 Come if thou dare, thou — great Ve — nus de — fy! —



Distracted *ff* *ff*

A.



Je meurs!...

rall.

Allegro

I die!

8



*laughing harshly*

*ff*

*ad lib.*

**a Tempo**

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

A. *ff*

Tha - is!  
Tha - is!  
**a Tempo**

*fp* *segue* *ff*

*as before*

*ff*

**a Tempo**

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

A. *ff*

Viens!  
Comel!  
**a Tempo**

*fp* *segue*

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

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

A. *f* *ff* *fff*

Viens!  
Comel!  
Viens!  
Comel!  
Thaïs!  
Thaïs!

**Allegro**

*fp* *fp* *segue* *ff* *fp dim.*  
*arpeggiato secco*

# VISION

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

Lento

*fff*

Sopr.

Ah!...  
Ah!

Contr.

The voices far away. The singing  
must be loud, the effect soft

U - ne

Now be . .

Lento (88 = ♩)

8

*pp*

2 Ped.

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*

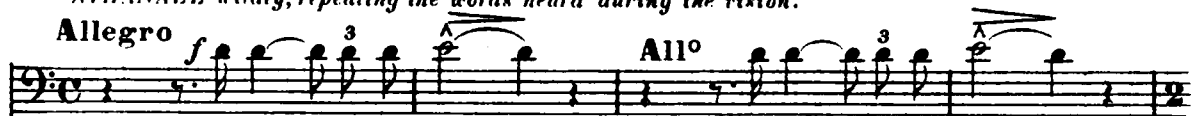
*pp*

*f*

*pp*

ATHANAËL wildly, repeating the words heard during the vision.

Allegro



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

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

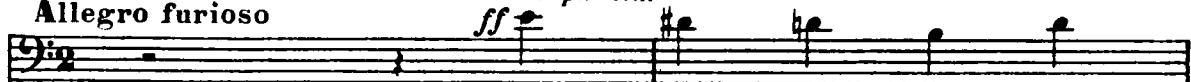
Recit.

Recit.

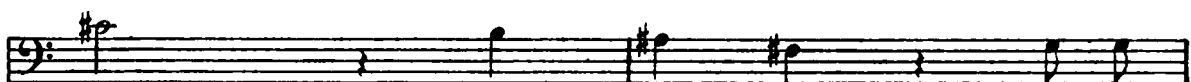
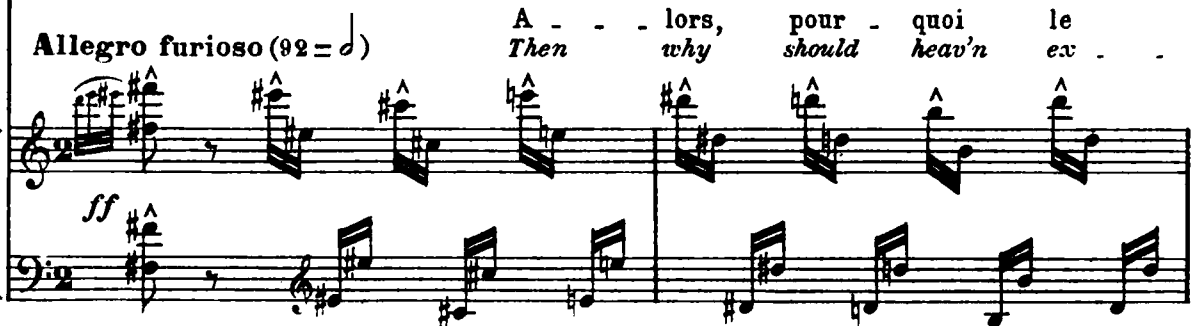


Allegro furioso

with tremendous passion.

Allegro furioso (92 =  $\text{♩}$ )

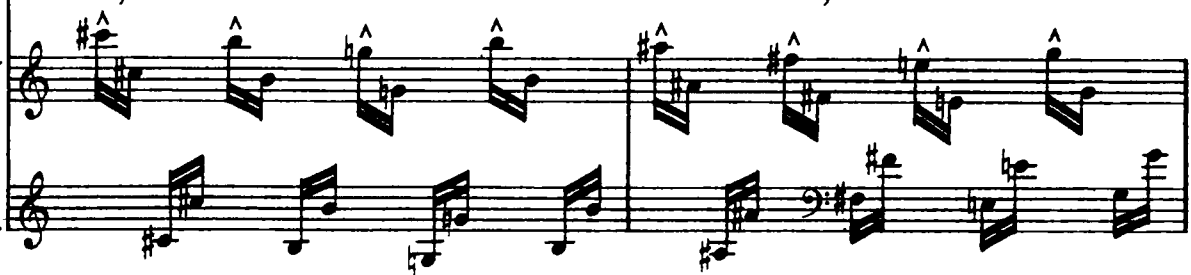
A — — — lors, pour — quoi le  
Then — why, should heav'n ex —



ciel,  
— ist,

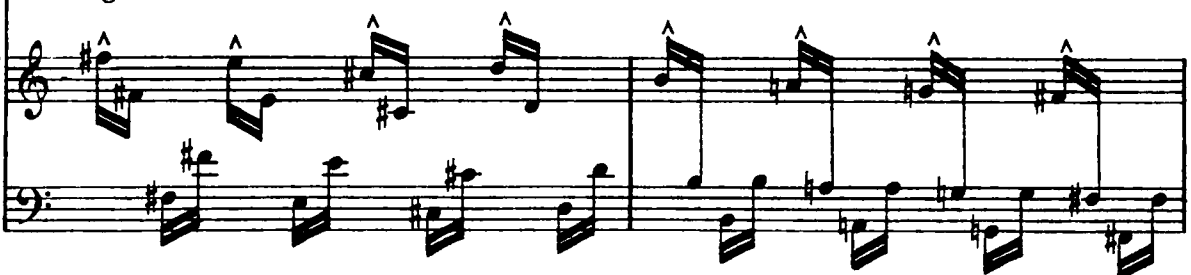
les è — — tres,  
and man — kind,

la lu —  
and the



— miè — re?  
light? —

A quoi bon l'u — ni — vers?  
To what end the u — ni — verse?



1. *Tha - - is va mou -  
Tha - - is is to*

*- rir! \_\_\_\_\_ Ah! la  
die! \_\_\_\_\_ Ah! once*

*Stesso T° f*

*Stesso T° rff*

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

*la gar - der! Je la veux!.. Je la veux!..  
ne'er to part! She is mine! She is mine!*

*animando*

*panting and desperate.**cresc.*

A. *All? agitato vivo assai (114 = ♩)*

Je vais te re -  
I go to re -

*cresc.*

A. - pren - dre! Je vais te re - pren - dre!  
- take her! I go to re - take her!

*deliriously.*

Sois \_\_\_\_\_ à moi! Sois \_\_\_\_\_ à moi!  
Thou \_\_\_\_\_ art mine! Thou \_\_\_\_\_ art mine!

A. A moi! A moi! Sois \_\_\_\_\_ à  
Yes mine! Yes mine! Thou \_\_\_\_\_ art

*sff*

A.

*moil mine!* *Sois Thou*

*piùff*

*piùff*

A.

*à art moil mine!*

*Più mosso ancora*

*fff*

*He rushes out into the night.*

A.

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

*fff*

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

*palpitante, febbricoso*

First system of musical notation. The right hand features a melodic line with a slur and an accent (^) over the first measure. The left hand provides a bass line with chords. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with a slur and an accent (^) over the final measure. The left hand continues with chords. A dynamic marking of *f* (forte) is present in the second measure.

Third system of musical notation. The right hand features a melodic line with a slur and an accent (^) over the first measure. The left hand provides a bass line with chords. A dynamic marking of *p* (piano) is present in the second measure.

Fourth system of musical notation. The right hand features a melodic line with a slur and an accent (^) over the first measure. The left hand provides a bass line with chords. A dynamic marking of *cresc.* (crescendo) is present in the second measure.

Fifth system of musical notation. The right hand features a melodic line with a slur and an accent (^) over the first measure. The left hand provides a bass line with chords. A dynamic marking of *ff* (fortissimo) is present in the second measure. A dashed line with the number 8 above it spans the first two measures of the right hand.

Sixth system of musical notation. The right hand features a melodic line with a slur and an accent (^) over the first measure. The left hand provides a bass line with chords. A dynamic marking of *ff* (fortissimo) is present in the second measure.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth notes and rests. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff features a series of chords, mostly triads and dyads, with some slurs. The bass clef staff has a bass line with eighth notes. A dynamic marking *sf* is present in the middle of the system. A hairpin crescendo symbol is at the end.

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a bass line with eighth notes and rests, including a slur over a group of notes.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a bass line with eighth notes and rests, including a slur over a group of notes.

Fifth system of musical notation. The treble clef staff contains a series of chords, some with accents. The bass clef staff has a bass line with eighth notes and rests. A dynamic marking *ff* is at the beginning.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a bass line with eighth notes and rests. A dynamic marking *p* is at the beginning, and *f* is later in the system.

*cresc.*

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes and chords. The key signature is one sharp (F#).

Second system of musical notation. The right hand has a more complex texture with chords and sixteenth notes. The left hand continues with eighth notes and chords. Dynamics include *f* and *piuf*. The key signature remains one sharp.

Third system of musical notation. The right hand features a series of chords and moving lines. The left hand has a steady eighth-note accompaniment. Dynamics include *fff* and *ff*. The key signature is one sharp.

Fourth system of musical notation. The right hand has a dense texture of chords and sixteenth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *fff* and *ff*. The key signature changes to two flats (Bb, Eb).

Fifth system of musical notation. The right hand features a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. Dynamics include *fff*. The key signature is two flats.

Sixth system of musical notation. The right hand has a melodic line with eighth notes and chords. The left hand has a steady eighth-note accompaniment. Dynamics include *fff*. The key signature is two flats.

*cresc.*

First system of a piano score. The right hand features a series of chords in a descending sequence, while the left hand plays a simple bass line. The dynamic marking *p* is present at the beginning.

Second system of the piano score. The right hand continues with chords, and the left hand has a bass line. A *ff* dynamic marking is visible in the right hand.

Third system of the piano score. The right hand has a melodic line with accents and a slur, marked *marcatissimo*. The left hand has a bass line with a slur. A first ending bracket is shown above the right hand.

Fourth system of the piano score. The right hand has a melodic line with accents and a slur. The left hand has a bass line with a slur.

Fifth system of the piano score. The right hand has a melodic line with accents and a slur. The left hand has a bass line with a slur. The dynamic marking *sempre molto cresc.* is present.

Sixth system of the piano score. The right hand has a melodic line with accents and a slur, marked *strepitoso*. The left hand has a bass line with a slur. A first ending bracket is shown above the right hand. The dynamic marking *fff* is present.

8

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords with accents (^) on the notes. The bass clef has a key signature of one sharp (F#) and plays chords with downward-pointing stems.

8

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords with accents (^). The bass clef has a key signature of one sharp (F#) and plays chords with downward-pointing stems. Dynamics include *più fff* and *mf*.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords with accents (^). The bass clef has a key signature of one sharp (F#) and plays chords with downward-pointing stems. Dynamics include *dim.* and *p*.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords with accents (^). The bass clef has a key signature of one sharp (F#) and plays chords with downward-pointing stems. Dynamics include *più p*.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords with accents (^). The bass clef has a key signature of one sharp (F#) and plays chords with downward-pointing stems.

Sixth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays chords with accents (^). The bass clef has a key signature of one sharp (F#) and plays chords with downward-pointing stems. Dynamics include *pp* and *rall.* with a diamond symbol at the end.

Lento (♩ = 60)

*pp ben cantato*

*ppp*

2 Ped.

This system contains the first two measures of the piece. The tempo is marked 'Lento' with a quarter note equal to 60 beats per minute. The dynamics are 'ppp' (pianississimo) and 'pp ben cantato' (pianissimo, singingly). A '2 Ped.' instruction is present in the bass clef. The music features a wide interval in the right hand and a more active line in the left hand.

*mf*

*pp*

5

3

This system contains measures 3 and 4. The dynamics are 'mf' (mezzo-forte) and 'pp' (pianissimo). A fingering of '5' is shown in the right hand, and a triplet of '3' is shown in the left hand. The music continues with a similar melodic and harmonic structure.

*mf*

*pp*

This system contains measures 5 and 6. The dynamics are 'mf' (mezzo-forte) and 'pp' (pianissimo). The music features a wide interval in the right hand and a more active line in the left hand.

3

3

This system contains measures 7 and 8. It features triplet markings of '3' in both the right and left hands. The music continues with a similar melodic and harmonic structure.

3

3

This system contains measures 9 and 10. It features triplet markings of '3' in both the right and left hands. The music concludes with a similar melodic and harmonic structure.

## THE DEATH OF THAÏS

The garden of the monastery of Albine.  
Under the shade of a great figtree, Thaïs lies extended, as if dead.  
Her companions and Albine surround her.

**Lento** Almost murmured.

6 Soprani *pp* *sost.*

THE WHITE NUNS Seigneur — ayez pitié de

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

6 Contralti O Lord, — have mercy up.

**Lento** (♩ =  $\frac{1}{2}$ )

PIANO

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

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

— té — se lon vo tre mi sé ri — cor — 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' her pure face, the soft and clinging shroud will draw a veil!

A. Du rant trois mois, elle a veil\_ lé, pri\_ é, pleu\_ ré...  
 For full three months she here hath watched, and prayed, and wept...

A. *più f.* Son corps est dé\_ truit par la pé\_ ni\_ ten\_ ce, *dim.* mais ses pé\_ chés *p*  
 Her bo\_ dy thro' pen\_ i\_ tence is now des\_ troyed but all her sins

A. — sont ef\_ fa\_ cés!  
 Sopr. — are blotted out!

**THE WHITE NUNS** *pp* Seigneur, a\_ yez pi\_ tié de moi — se\_ lon vo\_ tre man\_ su\_ é\_

Contr. *pp* O Lord — have mercy up\_ on me according to Thy loving\_

*Athanaël, very pale, very troubled, appears at the entrance to the garden.*

**All<sup>o</sup> agitato**

- tu - - de!  
kind - - ness!

- tu - - de!  
kind - - ness!

**All<sup>o</sup> agitato (144 = ♩.)**

*pp anelante, strepitando*

*Being perceived by Albine, he at once*

*cresc.*

*controls his emotion and humbly stops.*

*piu f*

*f*

*Albine has placed herself with respect in front of him. The White Nuns form a group which at first screens from Athanaël the sight of Thais.*

**rall. - - - -**

*p dim.*

*mf*

Sois — le bien-ve - nu dans nos ta-ber - na - cles,  
Wel - - - come art thou here in our ta-ber - na - cle,

Stesso Tempo (meno agitato) (104 = ♩)

*pp*

A. ô pè - re vé - né - ré! ————— Car sans  
oh much res - pect - ed fa - - - ther! For no

A. dou - te tu viens pour bé - nir cet - te sain - te que tu nous a don - né - e?  
doubt thou art come to pro - nounce a bles - sing up - on this ho - ly wo - - man.

*più p*

ATHANAËL striving to master his trouble and concern.

*mp*Oui,  
Yes,Tha - is! —————  
Tha - is! —————All<sup>o</sup> agitato (144 = ♩) *cresc.*

*p*

272 **Stesso Tempo (più calmo)**

ALBINE *mf*

A - yant fait ce que ton es - prit pur — lui comman - da de  
 Hav - ing done the things which thy pure thought — command - ed her to

**Stesso Tempo (più calmo) (♩04 = ♩)**

A

fai - re, voi - ci qu'el - le va voir l'é - ter - nel - - le lu -  
 do, — be - hold her at the gate, wait - ing for light — e -

*The companions of Thäis having separated, Athanaël perceives her.*

ATHANAËL with anguish. *f*

A

- miè - - - - rel  
 - 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*

Lento

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 -

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!

Thaïs opens her eyes, and gazes  
wistfully at Athanaël

Molto lento

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? here? J'ai le seul souve-nir de ta beauté mor-tel-le!.. 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-peace in the cool*

*a Tempo*

*pp*

2 Ped.

ATHANAËL with ardour.

*ppp* *f*

T. *chœur de l'oasis!* *Ah! Je me souviens seulement*  
*air of the oasis? Ah! I only call to my mind that*

*cresc.*

*mf* (9)

A. *THAÏS* *Surtout te*  
*But more than*

*de cette soif inapaisée dont tu seras l'apaisement...*  
*burning and still unsated thirst which thou alone art able to quench...*

*p* *cresc.*

T. *souvent-il de tes saintes paroles en ce*  
*all, dost recollect thy holy counsel on that*

poco rall.

a Tempo (senza riten.)

T. *p*  
 jour où par toi j'ai con - nu le seul a - mour!...  
 day when by thee I was taught the on - ly love! \_\_\_\_\_

ATHANAËL

*anxiously.*

*p*  
 Quand j'ai par -  
 When I spoke

*dim.*

Still without hearing him; in rapture.

T. *mf*  
 Et la voi - là l'auro - - - re!  
 And now the dawn is com - - - ing!

A. - lé, - je t'ai menti!.. Je t'ai men -  
 then, I did but lie! I did but

*f*

T. *più f*  
 Et les voi - là les ro - ses de l'é - ter - nel ma -  
 I see the rose at light of the e - ter - nal

A. - til!..  
 lie!

poco a poco appassionato

*più f*  
*cresc.*

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 - me!..  
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.

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

Entends-moi donc... Ma toute ai - mé - el..  
 Harken to me... My well be - lov - ed!..  
 sempre appassionato

*dim.* *segue*

8<sup>a</sup> bassa

*p* *mf*

T. - phins aux blan - ches ai - les  
 - phims with large white wings.

A. Viens!.. tu m'appar.  
 Come! for thou art

a Tempo più animato 84 =  $\bullet$   
 ben cantato

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  
 8 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 - - me!.. Je t'ai - me!..  
 love thee! I love thee!

**Animando**

*sempre cresc.*

*Bened*

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

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

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

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

T. *les pleurs!*  
*all tears!*

A. *Ah! Viens! Dis-moi: je vivrai! Je vivrai!*  
*Ah! come! Say: I will live! I will live!*

*rall.* *a Tempo appassionato*

*sf* *f* *sf*

*strepitoso*

T. *Le son des har-pes d'or m'en - chan - - tel De su -*  
*The sound of gold - en harps en - chants me! Mid the*

A. *O Thaïs! Ma Tha -*  
*O Thaïs! My Tha -*

*p* *sf*

T. *- a - - ves par - fums me pé - nè - trent!... Je*  
*fra - - grance of o - - dours ce - les - tial! There*

A. *- is!* *O ma Tha - is, tu m'appar -*  
*- is! O my Tha - is, for thou art*

*f cresc.*

animando

T. *sens une ex - qui - se bé - a - ti - tu - de*  
*comes o'er me a sense of be - a - ti - tude,*

A.

tiens! Tha - is! Tha - is!  
 mine! Tha - is! Tha - is!

animando

sempre cresc.

T. *ff*

A.

rall.

a Tempo più appassionato più mosso

T. *ff* *ton.* Ah! Ah! U - ne bé -  
 Ah! Ah! A - be -

A. *sf* Je t'ai - - - mel..  
 I love thee!..

ff

rff

rall.

a Tempo più appassionato più mosso

T. *ff* *rff* *rall.*

A.

più e cresc.

, sf

rall.

a Tempo

T. *mf* - a - ti - tude en dor - mir tous mes maux!..  
 - a - ti - tude which cur - eth all my ills!

A. *mf* *f* *sf* *fp*

Viens!  
 Come!

Thaïs!..  
 Thaïs!

Ah!  
 Ah!

Viens!  
 Come!

Viens!  
 Come!

T. *sf* *rall.* *a Tempo*

A.

Recitativo

Lento

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

Recitativo

Lento

*fp* *segue* *fp* *segue* *pp*

8<sup>a</sup> basso

She dies.

in a heartrending tone.

T. *mf* *mf*  
 A. Mor - - - te! pi - - - tié!  
 Mer - - - cy! She's dead!

*ff* *pp*

*p cresc.*

8<sup>a</sup> basso

rall.

FIN  
The End.

*ff*

APPENDIX for theatres which do not give the Ballet.

*f* *p* They enter in the house.

T. *Viens! Come!* *Viens! Come!*

A. *Viens! Come!* *Viens! Come!*

Day gradually breaks.

Nicias and his friends come out of the tavern, talking and laughing, and go before the house of Thais. The city awakens. — Soon groups gather upon the place.

**Allegro moderato** (100= $\text{♩}$ )

*p* *cresc.* *f*

*sf* *p*

4 Tenori

*mf* *leggieramente*PHILOSOPHERS and HISTRIONS  
Friends of NiciasOn dort en - cor chez Tha - is!  
Where Tha - is lives all is still!

4 Bassi

*mf* *leggieramente*On dort en - cor chez Tha - is!  
Where Tha - is lives all is still!*p**sf*

NICIAS carelessly.

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

N.

- ler...  
there.Quem importe à pré - sent!  
Not a bit do I care!La for -  
For - tune

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*

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

**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 - ê - tre!  
It may be!

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

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

N.

with indifference.

E - gay - ons -  
Let us be

*gaily*  
Ah! Chantons sa vic - toi - re!  
Ha! His vic - t'ry we'll sing then!

*gaily*  
Ah! Chantons sa vic - toi - re!  
Ha! His vic - t'ry we'll sing then!

*sf* *p*

N.

At this moment Athanaël issues from the house,  
a lighted torch in his hand.

nous, ne pouvant plus ai - mer!  
gay, if we may love no more!

*ironically.*

N. *f*

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

Tenori *f*  
 A - tha - na - ël!  
 FRIENDS. the same. A - tha - na - ël!

Bassi *f*  
 A - tha - na - ël!  
 A - tha - na - ël!

**Har** *cresc.* *f* *tr* *tr*

N. *più f* *mf* *leggeramente*

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

*più f* *mf*