

# THAÏS

COMEDIE LYRIQUE IN 3 ACTS AND 7 TABLEAUX

Poem by LOUIS GALLET

After the Nôvel of ANATOLE FRANCE

English text by HERMANN KLEIN

Music by

J. MASSENET

## Act I

### THE THEBAID

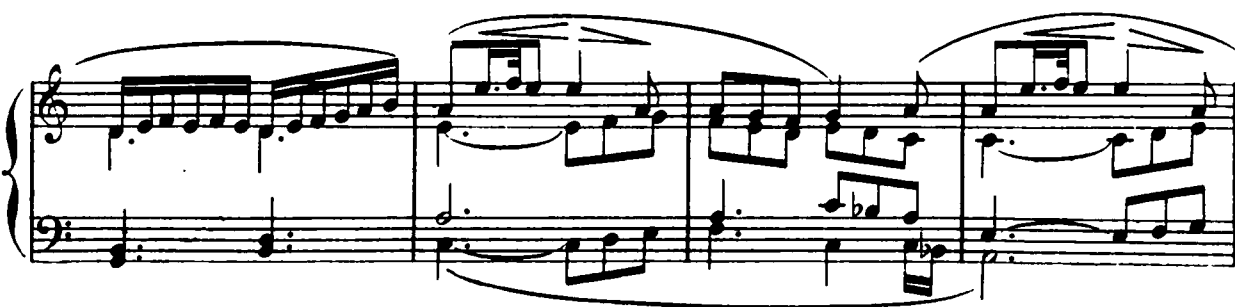
### First Tableau

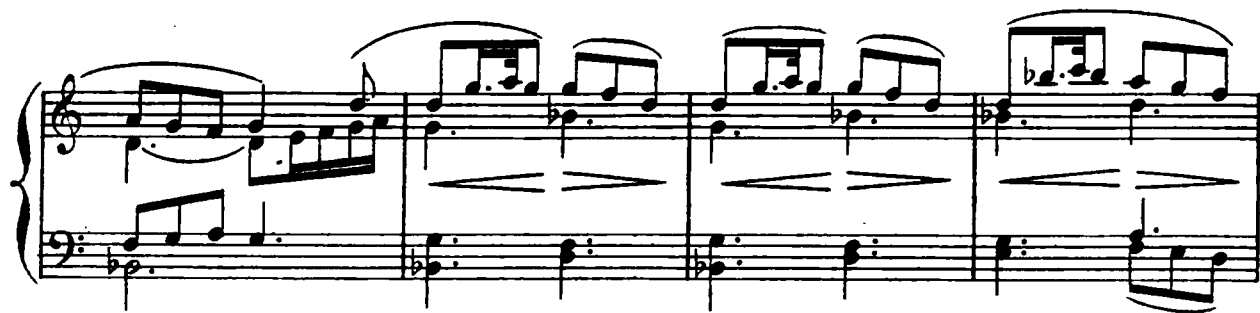
*The huts of the Cenobites on the banks of the Nile.*

Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

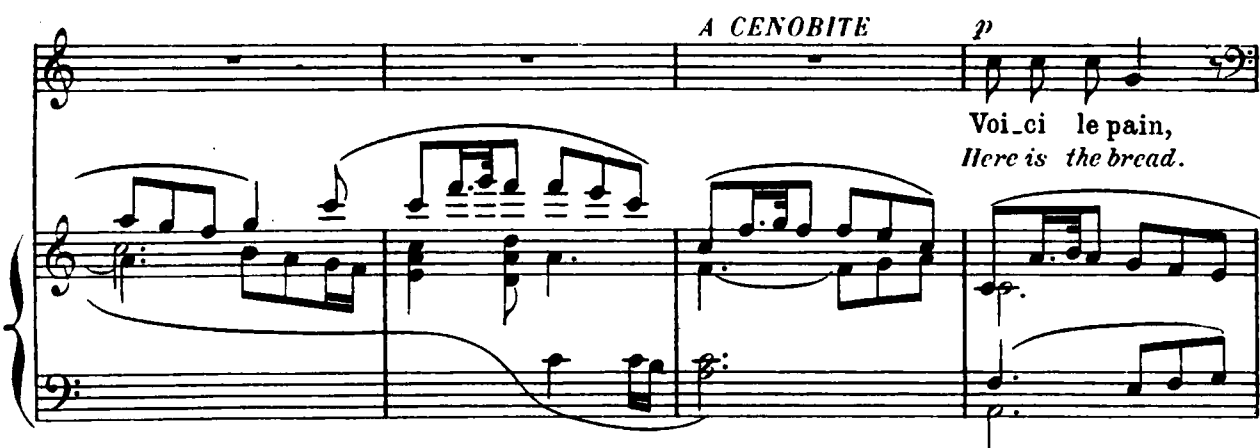
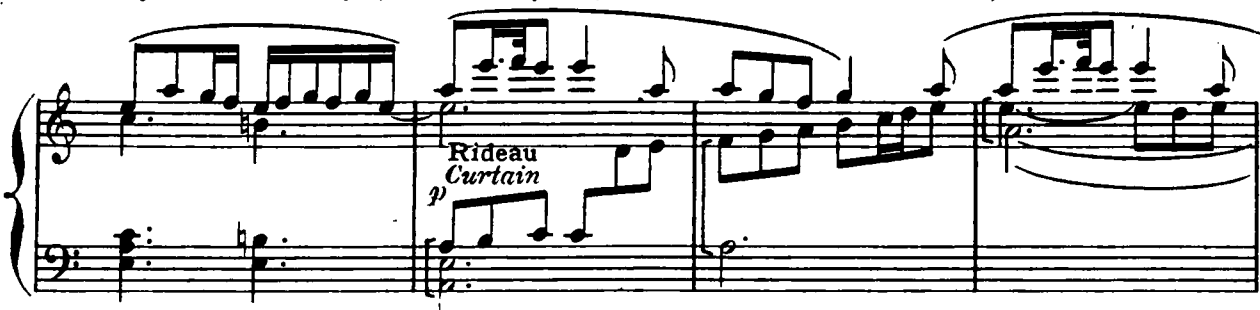
Andante molto calmo (84=♩)

PIANO



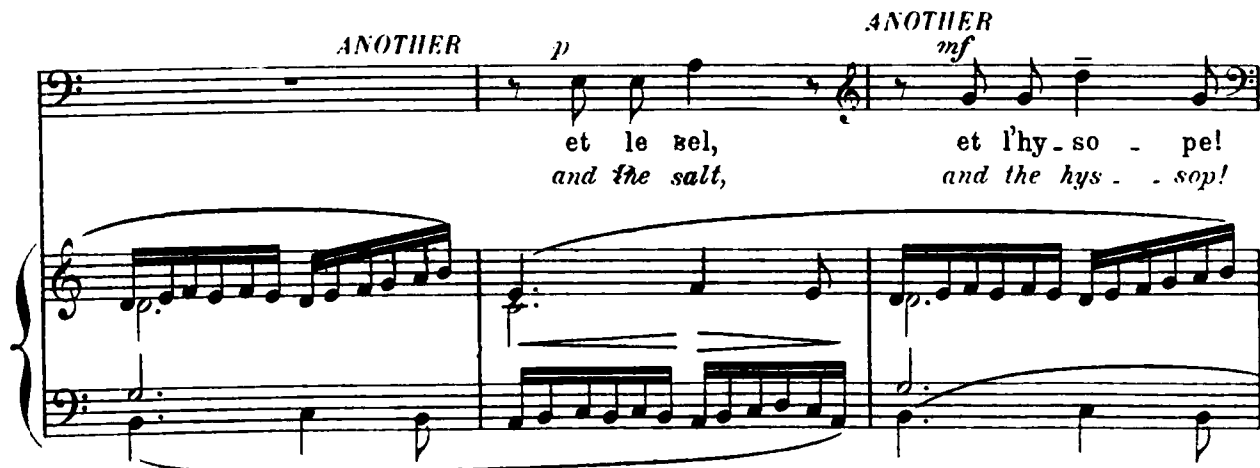


*Day is not yet ended. Twelve Cenobites and old Palemon are seated at a long rustic table. In the centre, Palemon presides over the frugal and peaceful repast. One place is vacant, that of Athanaël.*



*A CENOBITE*

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



*ANOTHER*

*et le sel,  
and the salt,*

*ANOTHER*

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

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

*dol.**P.*

- din, ain - si qu'un 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 don ne 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*

*quasi murmurato*

6 Tenori *p* *sf* *p* *sf*

THE 12 CENOBITES (to themselves)

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

*quasi murmurato*

6 Bassi *p* *sf* *p* *sf*

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

*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.*



SEVERAL with respect.

sf

OTHERS.

OTHERS.

5

*a. c.*

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

*piu p*

*SEVERAL*  
*piu f*

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 - lov'd of God! \_\_\_\_\_

*cresc. sf*

*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!

*sf*

*pp*

## Andante lento

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

*mf*

respectfully Le voici!  
He is here!

*p*

Le voici!  
He is here!

Andante lento (52 = ♩)

*molto espress.*

*f*

*sf*

*sf*

ATHANAËL in the midst of them.

sorrowfully.  
*mf**dim.*

*sf*

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

*dim.*

## animando un poco

A.

vous!  
all!

PALEMON *f* *p* *mf*

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

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

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

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

animando un poco

P.

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

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

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

cresc. *f* *mf* *f*

*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

*m.s.*

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

A. ville est livrée 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!

*più f*

*più f*

*with quiet, simple curiosity.*

*mf*

THE 12 CENOBITES

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

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

*sf*

*dim.*

*falling into it again.*

*più p*

duc - te de Vé - nus!  
A daughter of Ve - nus!

*p*

*cresc.*

*f*

*Athanaël rises slowly before resuming.*

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

*p*

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

*cresc.*

*poco rit.*

*a Tempo*

(58=)

*pp*

*ben cantato*

A. *- co - re, a - vant qu'à mon cœur la grâ - ce ait par - lé, -  
sim - ple youth, with heart still untouch'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 commit-ted! Ah! my soul is sore trou-bled! The shame of Tha-*

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

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

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

*più f molto espressivo*

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

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 c-ra; be-ware of the snares of the Spi-rit; For*

*tr*



*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*

*pp* *3* *3* *3*

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

*pp* *3* *3* *3*

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

*più p*

*sf* *p*

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

*sf* *p*

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

*sf* *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* *s<sup>f</sup>* *rit. poco a poco* *dim.*

O Seigneur,  
Now dear Lord,

*del.* *falling asleep.* *pp*

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

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

2 *Red.* *p*

Complete darkness. The earth lies bathed in soft repose.

6

*cresc.*

*s<sup>f</sup>* *s<sup>f</sup>* *pp* *dim.* *pp*

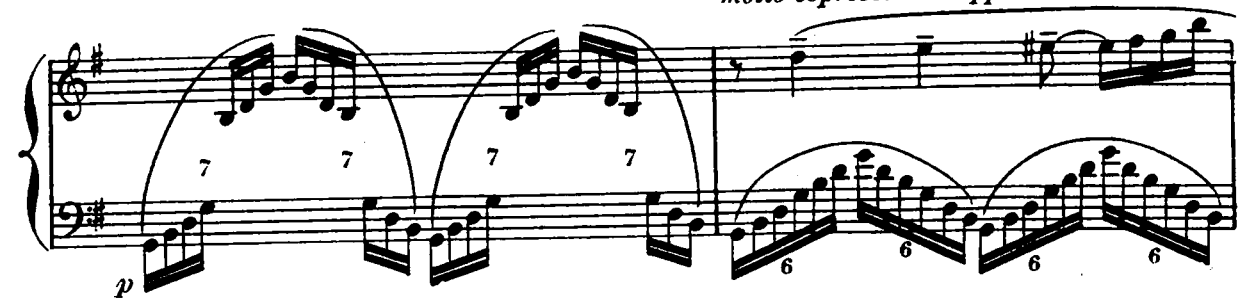
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16 =VISION= From out of a mist in seen the interior of the theatre at Alexandria. An immense crowd upon the benches. In front is the stage upon which Thais (lightly clad and with face veiled) imitates the postures of Aphrodite. (1)

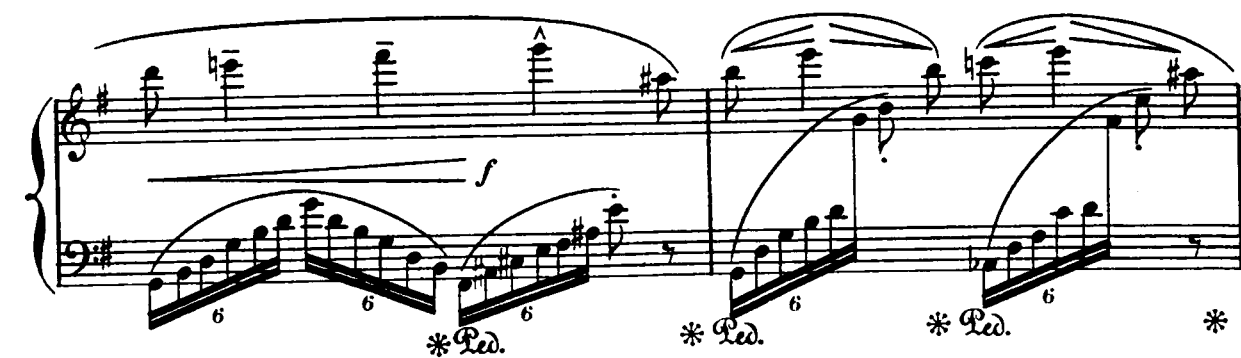
**Allegro**

The musical score is written for piano (p) and violin (v). It consists of five systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro'. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *tr* (trill). There are also articulations like *tr* (trill) and *maj.* (major). The piano part features a series of chords, many of which are marked with a '7' indicating a seventh. The violin part features a series of eighth notes, many of which are marked with a '3' indicating a triplet. The score is written in a style that is characteristic of the Impressionist movement, with a focus on color and atmosphere.

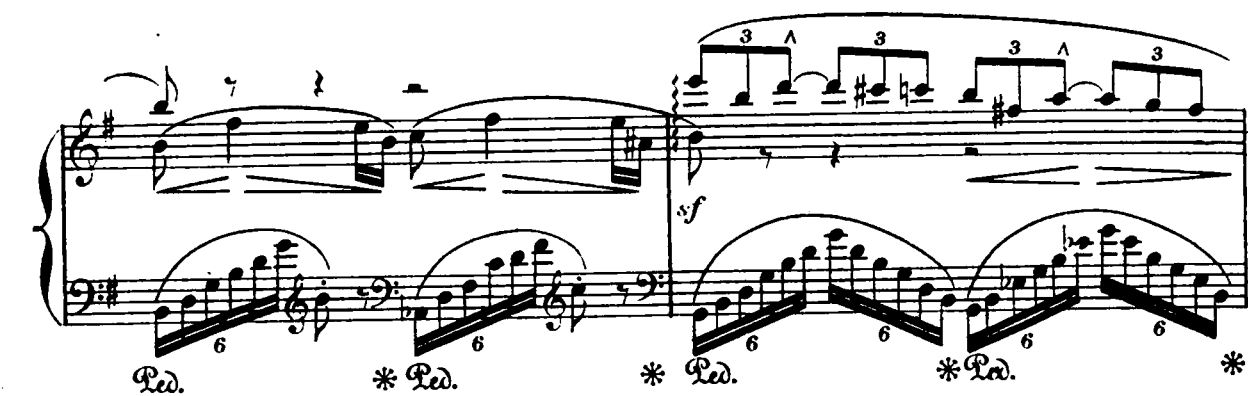
(1) Thais, mimant devant la foule du théâtre d'Alexandrie, n'est par conséquent vue que de dos par le public de la salle.  
Thais, dancing before the crowd in the theatre at Alexandria, consequently has her back turned to the real audience.

*molto espressivo e appassionato*

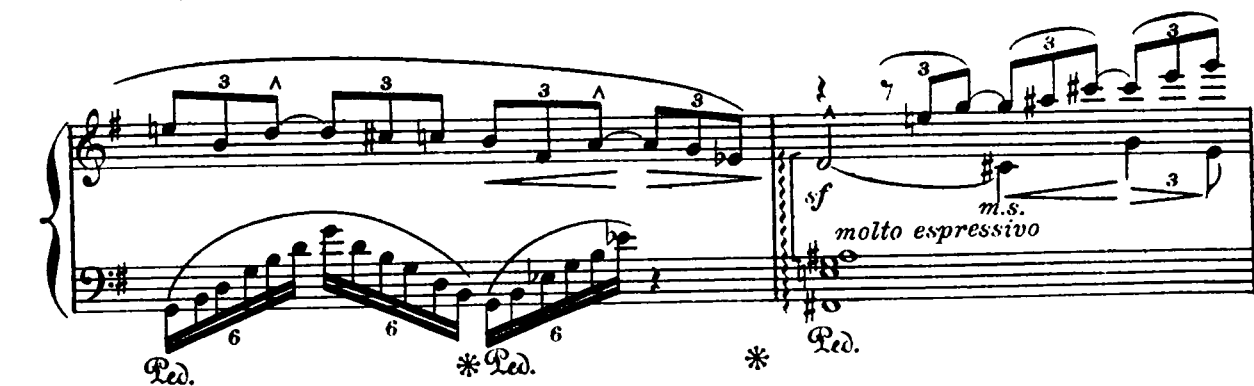
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings 7 and 7. Bass staff has a bass line with slurs and fingerings 6 and 6. A piano (*p*) dynamic marking is present at the beginning.



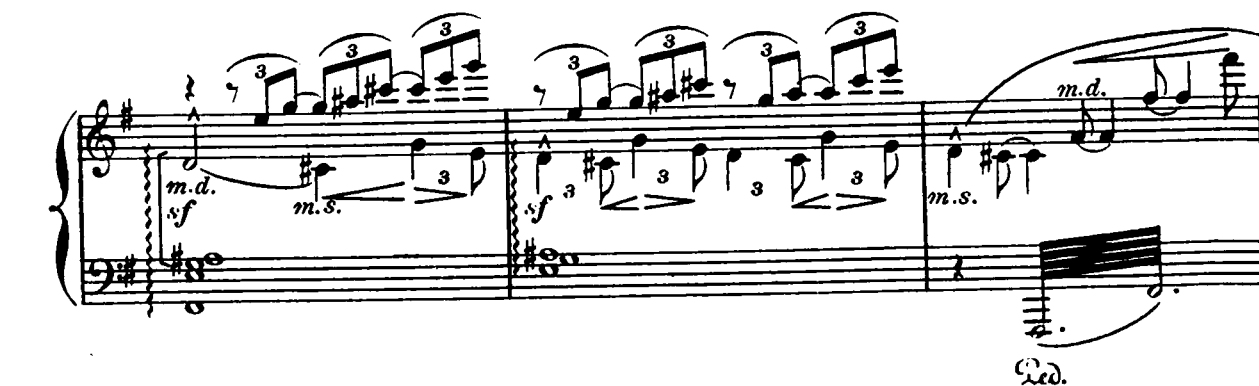
Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings 6 and 6. Bass staff has a bass line with slurs and fingerings 6 and 6. A forte (*f*) dynamic marking is present. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings 3 and 3. Bass staff has a bass line with slurs and fingerings 6 and 6. A fortissimo (*sf*) dynamic marking is present. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings 3 and 3. Bass staff has a bass line with slurs and fingerings 6 and 6. A fortissimo (*sf*) dynamic marking is present. The text "molto espressivo" and "m.s." are written above the bass staff. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings 3 and 3. Bass staff has a bass line with slurs and fingerings 3 and 3. A fortissimo (*sf*) dynamic marking is present. The text "molto espressivo" and "m.s." are written above the bass staff. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

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

*poco a poco più appassionato*

The first system of music shows a piano accompaniment with a continuous pattern of sixteenth notes in the bass, marked with '6' above each group. The treble staff contains a vocal line with a melodic phrase and a fermata.

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

The second system continues the piano accompaniment with the same sixteenth-note pattern. The vocal line in the treble has a melodic phrase with a fermata.

*The applause ceases.*

The third system shows the piano accompaniment continuing. The vocal line in the treble has a melodic phrase with a fermata. The bass line has a 'cre -' marking above it.

*molto espressivo*

The fourth system shows the piano accompaniment continuing. The vocal line in the treble has lyrics: '- scen - - - do -'. The bass line has a 'più ff' marking above it.

The fifth system shows the piano accompaniment continuing. The vocal line in the treble has a melodic phrase with a fermata. The bass line has a '6' marking above it.

**a Tempo più appassionato**

*The applause recommences and increases until the end,*

*p* *più f*

*mf* *più f*

**Più mosso**

*The postures grow more and more striking.*

*f* *cresc.*

*The vision suddenly disappears.*

*Athanaël who has awakened, rises to his feet.*

*With fear and anger.*

**ATHANAËL.**

*Day gradually breaks.*

**Stesso Tempo**

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

Hon - te!  
Sha - me!

Horreur!  
Horror!

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

Seigneur!  
O heav'n!

Seigneur,  
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. *mf*

*Toi qui*  
*Thou who*

*8* *120 = ♩*  
**Allegro mod<sup>to</sup> (senza lentare)**

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

A. *f*

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

*He rises full of enthusiasm.*

A. *mf* *f*

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



A. *piuf*

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

*mf* *f*

A. *dim.* *piuf*

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

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

A. *f* *dim.*

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

*p* *sf*

A. *p*

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

*cresc.*

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

*f* *sempre f e sostenuto*

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

*sf* *più f*

*Calling his brethren, who enter and.  
gather around him.*

*sempre allegro*

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

*sempre allegro*

*f e sostenuto*

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

*trm*

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

*espressivo*

*f* *sf* *p*

*Red.*

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

*espressivo*

*f* *sf* *p*

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

*cresc.*

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

*cresc.*

A. *et c'est moi qu'il choisit pour la lui ra-me-ner!*  
*And'tis I who am cho's'n To lead her once more to Him!*

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

A. *sempre stesso Tempo\_senza riten.*

*più f*

*dim. poco a poco*

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

*mf*

*Mon fils, ne nous mê-lons ja-mais aux gens du*  
*My son, ne'er min-gle with the peo-ple of this*

*p*

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

*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 Thebaïan desert.*

### **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, — strengthen my heart, — arm me for the*

### **Molto moderato**

76 =

<sup>(1)</sup> Chanter à pleine voix et se placer de plus en plus loin; très loin à la fin.

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

A. *- bat! fight!*

THE 12 CENOBITES

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

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

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

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

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

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

A. *Very far away*

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

T. *p* *più p*

Ar - me son cœur!  
 Strengthen his heart!

ar - me son cœur  
 strengthen his heart

B. *p* *più p*

Ar - me son cœur!  
 Strengthen his heart!

ar - me son cœur  
 strengthen his heart

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

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

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

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

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

## ALEXANDRIA

Allegro maestoso 50 =  $\text{♩}$ .

PIANO

The musical score is written for piano and violin. It consists of five systems, each with a piano staff on the left and a violin staff on the right. 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 =  $\text{♩}$ . The score includes various musical notations such as trills (tr), slurs, and dynamic markings (p, f, spiccato). The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The violin part features a series of trills and slurs, with a final section marked 'spiccato'.

2  $\text{♩}$ .

*p*

*f* *spiccato*

*p*

*f*

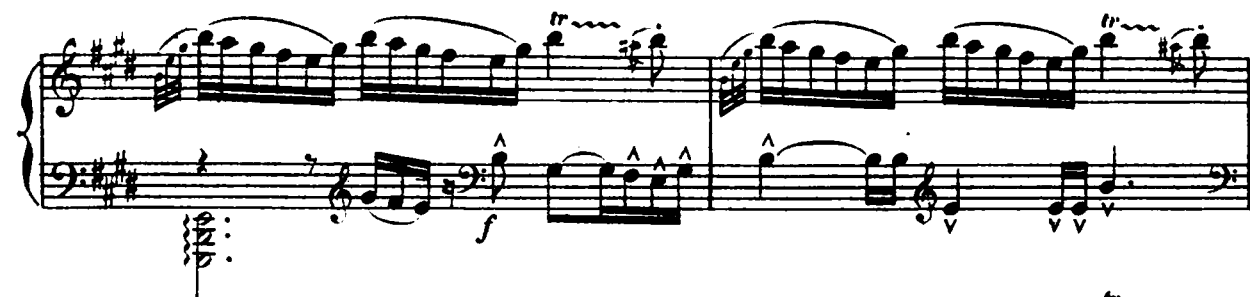
*p*

*f*

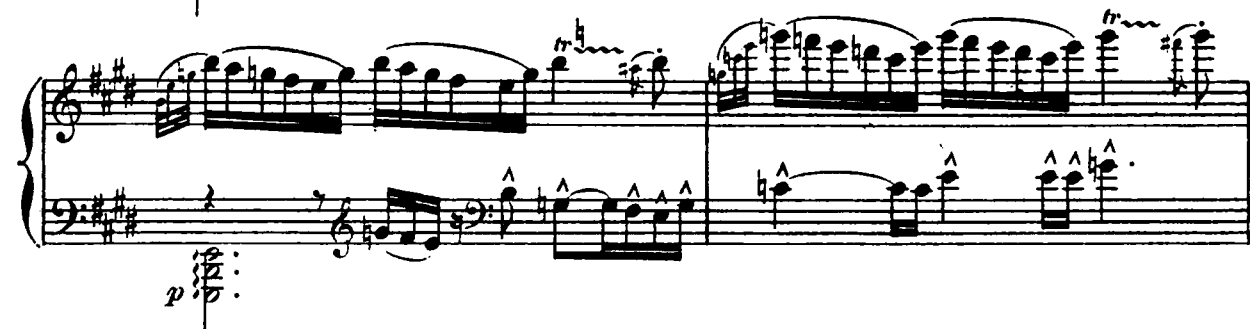
*p*

*p*

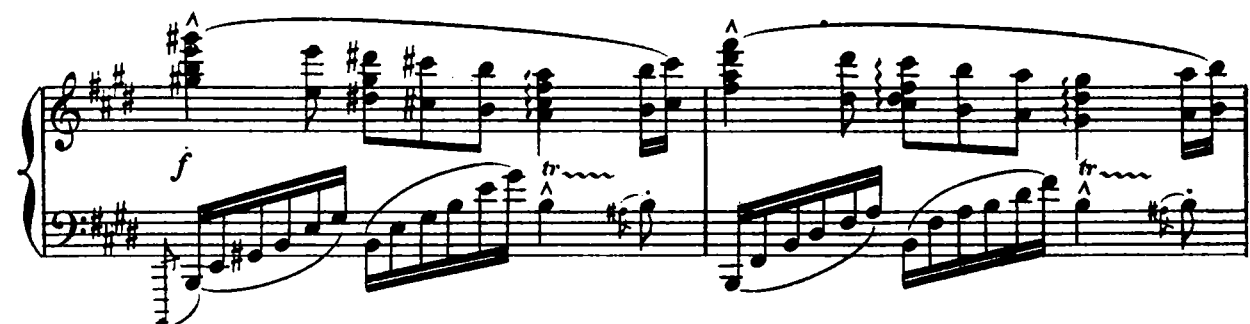




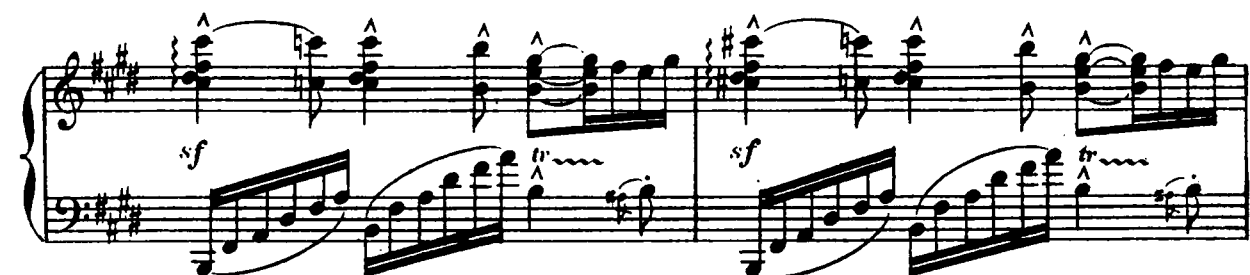
First system of musical notation. The treble staff contains a melodic line with eighth-note runs and trills. The bass staff features a bass line with eighth-note runs and trills. A forte (*f*) dynamic marking is present in the bass staff. A piano introduction symbol is shown below the bass staff.



Second system of musical notation. The treble staff continues the melodic line with eighth-note runs and trills. The bass staff continues the bass line with eighth-note runs and trills. A piano (*p*) dynamic marking is present in the bass staff. A piano introduction symbol is shown below the bass staff.



Third system of musical notation. The treble staff features a melodic line with eighth-note runs and trills. The bass staff features a bass line with eighth-note runs and trills. A forte (*f*) dynamic marking is present in the bass staff.



Fourth system of musical notation. The treble staff features a melodic line with eighth-note runs and trills. The bass staff features a bass line with eighth-note runs and trills. A fortissimo (*sf*) dynamic marking is present in the bass staff.



Fifth system of musical notation. The treble staff features a melodic line with eighth-note runs and trills. The bass staff features a bass line with eighth-note runs and trills.

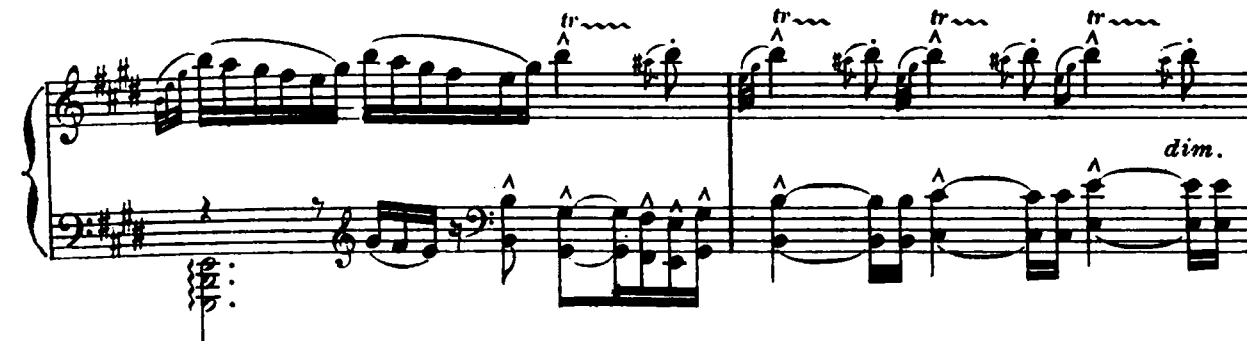
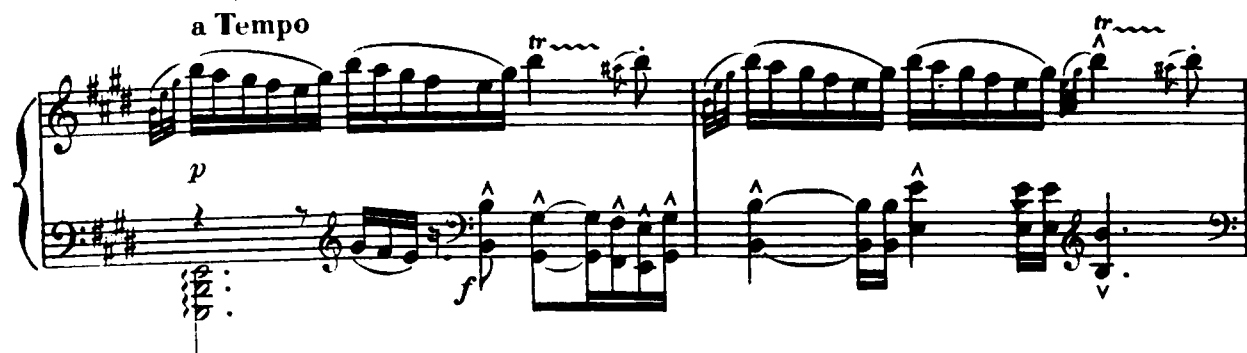


Sixth system of musical notation. The treble staff features a melodic line with eighth-note runs and trills. The bass staff features a bass line with eighth-note runs and trills. A fortissimo (*sf*) dynamic marking is present in the bass staff.

poco rall.

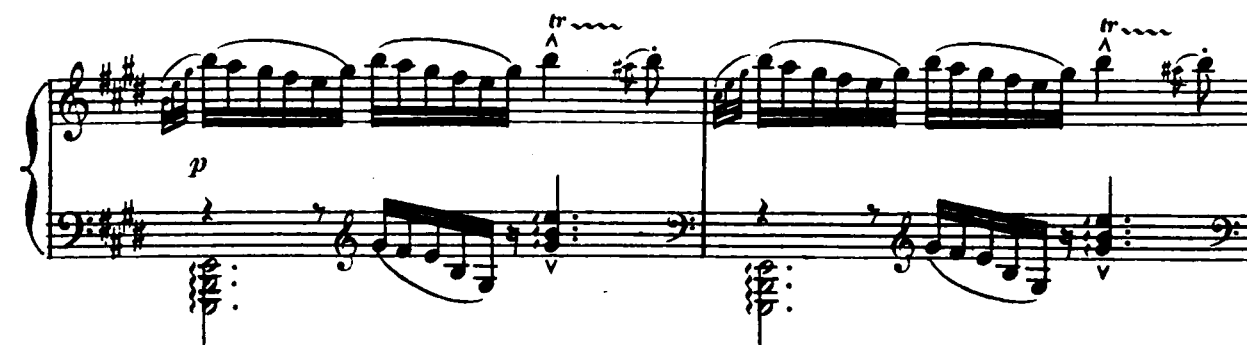
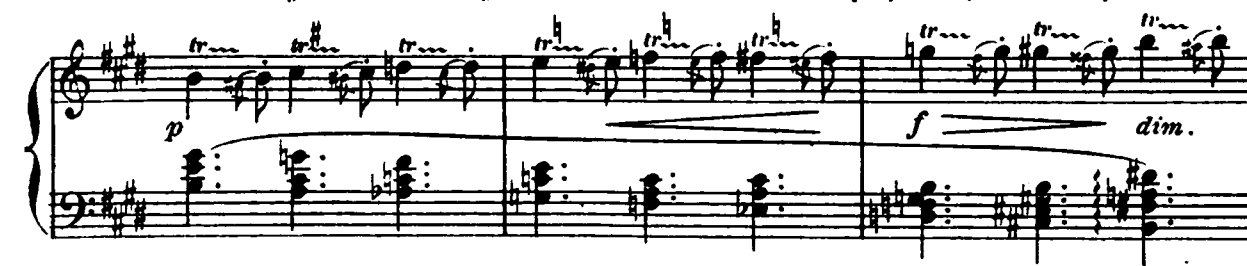


a Tempo



## 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 servant seated under the portico rises and advances to meet him.*

## THE SERVITOR

**Allegro**

*roughly*

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

*perdendosi*

**Allegro**

**The**  
**S.**

leurs ta vie!  
cal. lingelsewhere!

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

*ATHANAËL*

*gently*

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

A.

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

THE SERVITOR raising his stick.

ATHANAËL firmly and calmly.

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

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

A.

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

Va.  
Go.

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

rit. - - -

**Allegro maestoso**

Athanaël, alone, after having for a moment

2 Ped.

*contemplated the city from the terrace.*

**ANATHAËL**

Voilà donc la ter\_ri\_ \_ble ci\_té! \_\_\_\_\_  
That aw\_ful ci\_ty I behold! \_\_\_\_\_

A musical score for the song "The Rose Tree". The score is written for three parts: A. (Alto), Treble, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The Alto part (A.) is written on a single staff. The Treble and Bass parts are written on a grand staff. The Treble part features a melody with many beamed eighth notes and some trills. The Bass part provides a harmonic accompaniment with chords and single notes. The score is divided into two measures by a double bar line.

A. le\_xan - dri  
A. lev - an

mf

dim.

tr

p

A

A. *più f*  
 - el A - le xan - dri -  
 - dria! A - le x - an -

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

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

A. *- ré l'affreux par - fum de la lu - xu - rel.. Voi - là la mer vo - lup - tu -*  
*air the poi - son sweet of deadly lux - ury! Be - hold the sea 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. *re*ne aux yeux d'or  
gol - den eyed st. - ren!

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

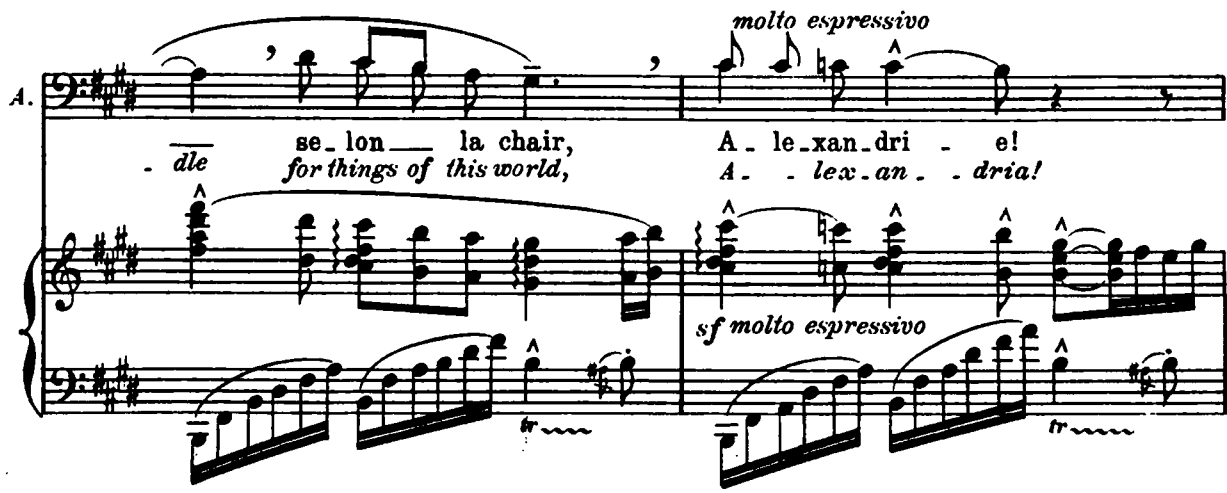


A. *molto espressivo*

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

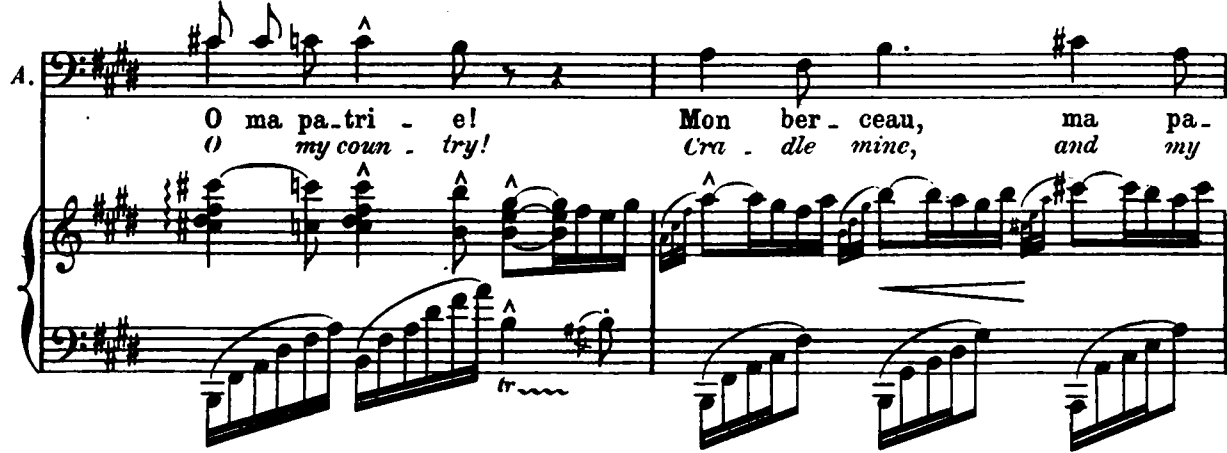
A - le - xan - dri - e!  
A - . lex - an - . dria!

*sf molto espressivo*



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

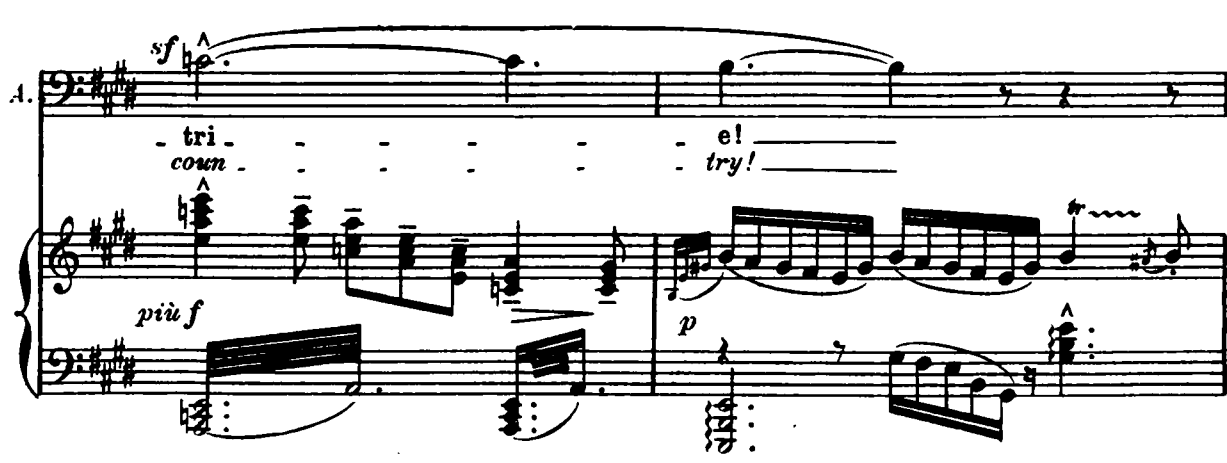
Mon ber - ceau, ma pa -  
Cra - dle mine, and my



A. *sf* *più f*

- tri - e!  
coun - try!

*p*



## Un poco più agitato

*f*

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

*tr*

*f*

Un poco più agitato

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

*sf*

*ff*

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

*sf*

*ff*

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

*sf*

*sf*



A. *- 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!*

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

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

*1<sup>o</sup> Tempo 56 = ♩.*

*rit.* *pp 1<sup>o</sup> Tempo*

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

*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.

Ah! Ah!

Ah! Ah!

Ah! Ah!

M.

Ah! Ah!

Ah! Ah!

Ah! Ah!

*in bursts of laughter.*

C.

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

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

M.

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

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

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

NICIAS with vivacity.

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

41

Athanaël! c'est toi! mon disciple, mon ami, mon frère!  
A-thanaël! 'tis thou! my co-disciple, my friend, my brother!

lightly and with good humor

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

*p*

- blable à la bê-te qu'à l'homme!  
beast far more close-ly than man!

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

(116 =  $\text{♩}$ )

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 Ni-ci - as! Je ne reviens*  
*des\_ert? Dostthoureturn? Oh Ni-ci - as! I do re.turn*

*sf*

*p*

**NICIAS**

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

*sf*

**ATHANAËL** *quietly*

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

*fp*

**NICIAS** *laughing*

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

*leggero 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 mes vi - gnes et ma dernie - re ter - re et mon dernier moulin,  
her all my vine-yards and my remain-ing do - mains down to my ve-ry last mill,

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

*fp* *piuf*

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

*p* *sf* *tr* *trb*

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

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

*p*

*laughter*

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

*p*



ATHANAËL *boldly*

N. 

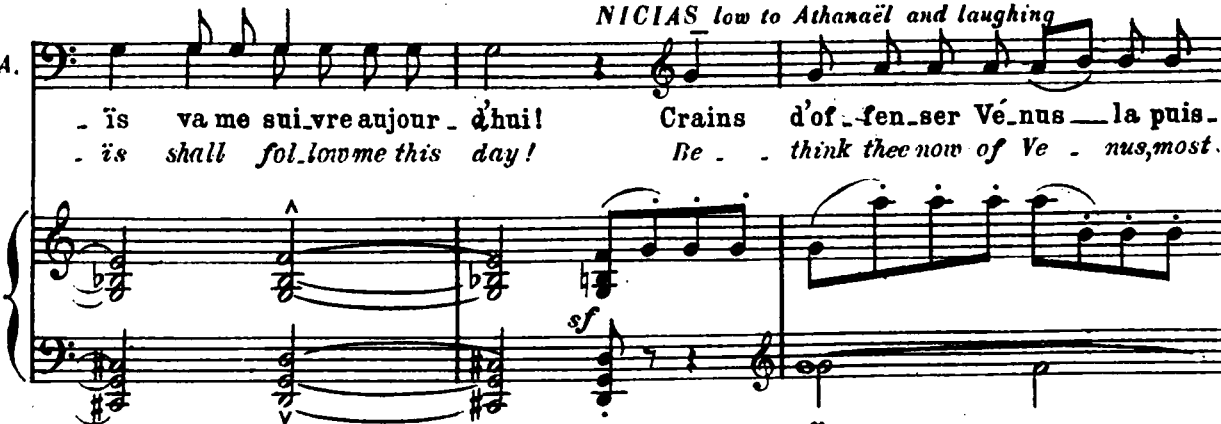
- tres - - se Je veux la ra-me-ner à Dieu! \_\_\_\_\_ J'ar-  
 Ve - - - nus. I wish to lead her back to God! \_\_\_\_\_ I

A. 

- ra-cherai Thaïs \_\_\_\_\_ a ces amours im-mon-des et je la don-ne-  
 mean to snatch Thaïs from this life of love un-clean \_\_\_\_\_ and of \_\_\_\_\_ fer-  
*più f* *più f*

A. 

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

N. *san te Dé es se! El le se venge ra! Dieu!*  
*pow'r-ful of god des ses! On theeshe'll be a venged! God*

*a Tempo*  
*quietly*

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?*

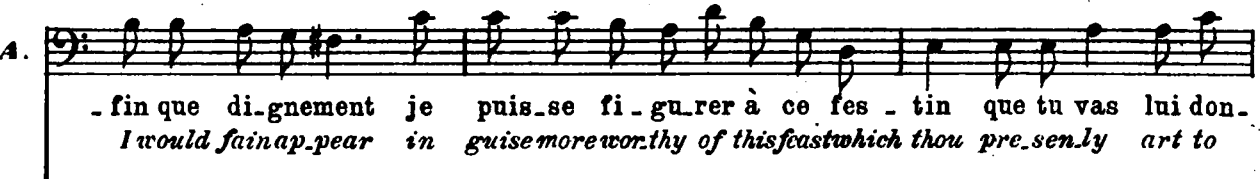
NICIAS *smiling*


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

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

N.   
 - âtre, elle vien dra. Prête-moi dono, ami, — quelque ro - be d'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 - gur - er à ce fes - tin que tu vas lui don -  
 I would fain ap - pear in guise more wor - thy of this feast which thou pre - sen - ty art to



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



N.   
 chères, Hâ - tez - vous de pa - rer mon bon A - tha - na - ël.  
 dears, Make you haste to at - tire my good A - tha - na - 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 mirròz, wherein they laughingly show him his face.

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

CROBYLE laughing

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

*p leggierissimo*

MYRTALE laughing CROBYLE MYRTALE CROBYLE MYRTALE

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

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

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

CROBYLE      MYRTALE

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

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

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

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

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

CROBYLE      MYRTALE

N. *-gi-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!  
*He is hand - some!*

Il est beau!  
*He is young!*

CROBYLE laughing.

MYRTALE the same.

Ah! Ah! Ah! Ah! Ah! Ah!  
*Ah! Ah! Ah! Ah! Ah! Ah!*

Ah! Ah! Ah! Ah! Ah! Ah!  
*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*

*p*

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

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

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. Donne tes bras!  
Hold out thine arm!

M. Tes doigts!  
Thy fin-gers!

*aside.* Il est  
He is

*aside.* Il est  
He is

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

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

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

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

*continuing to dress him.*

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

*poco rit.*  
*coarsely.*

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

*a Tempo*

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

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

*a Tempo*

*segue*



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

MYRTALE

CROBYLE

*Soit!..  
Well!*

*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*

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

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

*laughing loudly.*

*Laughing loudly*

**S.** *f* Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

**A.** *f* Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

*mf* *NICIAS* to Athanaël, with familiarity, and smiling.

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

*p*

*mf* *ben cantato*

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

*piu f*

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

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 -

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

Dieu!  
god!

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

- ri - - - e,  
laugh - - - ter,

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

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

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

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

*p* *They resume the dressing.*

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

M. Je le crois!  
I believe!

N. - les plutôt!  
all the more!

A. - bat!  
fight!

## MYRTALE

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

d'or.  
 gold.

## CROBYLE

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

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

*aside. p leggiero**NICIAS to Athanaël.*Il est beau comme un jeu - ne  
He's handsome as a youthful*mf*Ne t'of - fen - se pas  
Pray take no of fence*ATHANAËL to himself. p*Es -  
Come,*mf ben cantato*Dieu!  
god!Et si Daph - né le ren - con -  
Were Daph - ne but to gaze on*MYRTALE 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. *più f*  
- trait... *him.* Sa di - vi - ni - té fa -  
Her di - vi - ni - ty so

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

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

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

*più f*

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

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

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

A.  
le com - bat!  
me to fight!

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

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

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

A. *Ar - me mon*  
*Strength en my*

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

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

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

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



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

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

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

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

## Allegro

C.   
 M.   
 N.   
 A.

## 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 Thaïs.*

*cresc.*

*3 2 1 3 2 1*

*p subito*

*leggiere e ben ritmato*

Piano accompaniment for the first system. The right hand features complex chords and triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics include *più f* and *p*.

Piano accompaniment for the second system. Similar to the first, it features intricate right-hand figures and a consistent left-hand accompaniment. Dynamics include *più f*.

Piano accompaniment for the third system. The right hand continues with complex chordal patterns, and the left hand maintains the eighth-note accompaniment. Dynamics include *p*.

**CROBYLE and MYRTALE with the Comedians.**

**COMEDIANS 8 Sopr.**

*All with admiration and respect.*

**ACTRESSES 6 Tenori**

**PHILOSOPHERS 6 Bassi**

*f*  
Tha- is!  
Tha- is!

*f*  
Tha- is!  
Tha- is!

*f*  
Tha- is!  
Tha- is!

*f*  
Tha- is!  
Tha- is!

Piano accompaniment for the fourth system. The right hand features complex chords and triplets, and the left hand continues the eighth-note accompaniment. Dynamics include *f*.

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

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

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

Rose d'Alexandrie!  
Rose of Alexandria!

8

Thaïs!  
Thaïs!

Thaïs!  
Thaïs!

Thaïs!  
Thaïs!

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

8

*più f*

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

*più f*

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

*più f*

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

8

*più f*

*mf* *p*

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

*mf* *p*

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

*mf* *p*

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

8

*mf* *p*

NICIAS to Thaïs.

Nicias bids his friends enter

*f* *f*

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

*f* *f*

*f* *f*

*the banquet hall, as his slaves raise the curtains.*

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

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

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

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

N. *vous! \_\_\_\_\_*  
*all! \_\_\_\_\_*

First system of music, measures 1-12. The score is in G major and 3/4 time. It features a complex texture with many triplets and sixteenth notes. Dynamics include *mf* and *p*. The piece ends with a final chord in the right hand and a sustained bass line in the left hand.

*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 Thaïs,      l'i-do-le fra-  
'Tis Thaïs,      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...*

## NICLAS

*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

*sf**p**più f**p*

## THAÏS

*p*

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

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

*più p**mf**pp**mf**più f**p*

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

*pp**sf**p**cresc.**p*

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

*cresc.**più f**p*

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

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

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

*più p* *segue* *più f*

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

N. *p* *cresc.* *sf*  
*Demain, je ne se-rai pour toi qu'un nom.*  
*to-mor-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! to-morrow! I shall be un-to thee a name... no more!..*

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

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 Thaïs.

*molto espressivo*

*m.d.*

*mf*

*pp*

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

*sf* *dim.* *p*

*THAÏS expressed as before.*

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

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

*p* *sf* *più f*

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

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

*sf*

*cresc.* *più f* *f*

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

*cresc.* *f*

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

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

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

*Più mosso*

*ff* *f*

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

*pas! - phème!*

*dim.* *mf*

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

*Allegretto (63=♩.)*

*con grazia* *f* *p*

*leggiere 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,

*T.* *p* *più f*

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

*T.*

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

T. *f*

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

T. *mf* *p* *p*

quelle er.reuest la tien - nel  
 what an er.ror is thine! \_\_\_\_\_

T. *più f espressivo*

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

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

*sf* *cresc.*

*p*

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

*p* *pp*

*with charm, seductively.*

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

*f*

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

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

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

Tenori *p*  
Sit thee down near by

Bassi *p*  
As - sieds-toi près de

*dim.* (69=.)

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

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

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

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

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

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

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

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

*p*  
 tends les bras à l'amour!

ATHANAËL *very ardently.*

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

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

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

*sfp*

*sf*

*f*

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

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

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

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

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!  
*p* hold thy hands out to love!

*p* tends les bras à l'a-mour!

*f*

(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!  
hold thy handsout to love! Ah! Ah! Ah! Ah! Ah!  
Ha! Ha! Ha! Ha! Ha!

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

*ATHANAËL from the back. ff*

*J'i-rai*  
*I come*

*Soprani ff laughing f*  
Tends les bras à l'amour! Ah! Ah! Ah! Ah! Ah!

*Tenori ff f*  
hold thy handsout to love! Ha! Ha! Ha! Ha! Ha!

*Bassi ff f*  
Tends les bras à l'amour! Ah! Ah! Ah! Ah! Ah!

*a Tempo allegro (96=)*

*più ff* *f*

- nir, \_\_\_\_\_ toi \_\_\_\_\_ qui bra - - - - - ves Vé -  
 wilt, \_\_\_\_\_ dar - - ing Ve - - - - - nus de -  
 - nir, \_\_\_\_\_ toi \_\_\_\_\_ qui bra - - - - - ves Vé -  
 wilt, \_\_\_\_\_ dar - - ing Ve - - - - - nus de -  
 - nir, \_\_\_\_\_ toi \_\_\_\_\_ qui bra - - - - - ves Vé -



## Andante senza lentare

THAÏS defiantly.

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

poco allarg.

N.

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

- nus!

- fy

- nus!

- fy

- nus!

## Andante senza lentare

8<sup>a</sup>8<sup>a</sup>8<sup>a</sup>

fff

fp

fp

segue

8<sup>a</sup> bassa

## Allegro

ff

- nus!

- fy!

## Allegro (404=♩)

f

7

7

7

7

7

Athanaël flees with a gesture of horror.

mf

6

6

6

6

6

6

6

6

First system of musical notation. The right hand (treble clef) features a melodic line with a *sf* (sforzando) dynamic marking and a triplet of eighth notes. The left hand (bass clef) plays a continuous eighth-note accompaniment. The system is marked with *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. The right hand continues the melodic line with a *sf* marking and a triplet. The left hand continues the eighth-note accompaniment. The system is marked with *cresc. assai* (crescendo assai).

Third system of musical notation. The right hand features a series of chords marked with *animando* (animando). The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand features a series of chords marked with *rall.* (rallentando). The left hand features a series of chords marked with *sf* (sforzando). The system is marked with *Rideau* (Curtain) and *cresc.* (crescendo).

Fifth system of musical notation. The right hand features a series of chords marked with *a Tempo* and *poco allarg.* (poco allargando). The left hand features a series of chords marked with *fff* (fortissimo). The system is marked with *8<sup>a</sup> hanna* and *Ped.* (Pedal).

## 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>to</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=)

*f*

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

*più f* *più f*

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

*sf* *p* *espressivo*

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

*f* *pp*

Dreamily she takes a

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

*Meno mosso*

mirror and contemplates herself.

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

**And<sup>no</sup> cantabile**

with charm.

T. *p* *And<sup>no</sup> cantabile* *con slancia* *senza affrettare*  
*Dis-moi que je suis belle et que je se-rai belle é-ternel-lement!*  
*48 = . Say I am lovely and that I shall lovely be to the end of time!*

*più p*

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

*più f* *dim.*

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

*più f* *dim.*

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

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

*segue a Tempo*

*p* *p* *pp*

T. *é - 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: Thaïs, — tu vieilli - ras! — Tha-  
voice that declares: Thaïs, — thou wilt grow old! — Tha-

*cresc.* *sfp* *p*

T. *p*

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

*sfp* *p*

*with terror.* *più f* *f*

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

*cresc.* *f* *p* *pp*

*growing calmer.*

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

*apostrophising Venus. espressivo*

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

*poco allarg.*

T. *-té! Vé-nus, 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!*

*ff a Tempo*

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



*pp*

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

**Calmo et sostenuto** *ppp*

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

*ad lib.* *pp* *legando* *p* *a Tempo 1<sup>o</sup>*

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

*a Tempo 1<sup>o</sup>* *con slancio*

*p* *più p* *sf* *pp*

T. — é-ter-nel-le-ment! E-ter-nel-le-ment! 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* *mf* *segue* *f* *ff* *8<sup>a</sup> bassa*

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

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

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

**Poco più mosso** 69 =

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

*p leggiero e grazioso*

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

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!



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




A.   
 Fais que la for - ce \_\_\_\_\_ de ses char - mes ne tri - omph pas de ma volon - té! \_\_\_\_\_  
 Let not the strength of her charms se - duct - ive now triumph in vict' ry over my will! \_\_\_\_\_



THAÏS *with an engaging smile.*

A.   
 ——— Al - lons, parle à pré - sent. \_\_\_\_\_  
 ——— But come, can'st 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

*f*



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

*p* 5 *p* 5

*f* *dim.*

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

*f* 5 *f* 5

ATHANAËL with warmth.

*f* *p*

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

*fp* *fp* *p* *sf* 5

*più f* *più f*

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

*p* *f*

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

*espressivo*

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

*p* *sf* *cresc.*

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

*animando*

*a Tempo*

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

*a Tempo*

*f* *6*

A. *jamaïs! ———— Jamais! ———— Ja —*  
*an end! ———— No, nev — — — er! ———— No*

*cresc.* *f*

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

*— mais! ———— Ah!*  
*nev — — — er! ———— Ha!*

*Più mosso* *100 =* *leggero e grazioso*

*ff* *rapido* *p* *2 3 1* *1 2 1*

T. *Ah! Ah! Ah!* *Montre moi donc*  
*Ha! Ha! Ha! 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:*

ATHANAËL reproachfully.

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

*più* *cresc.*

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

THAÏS lightly.

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

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

*segue*

**All<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*

*THAÏS* proudly.

*A.* *f* *molto marcato*

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

*trb* *tr*

*T.*

*-se!*  
*-ness!*  
*ATHANAËL*

*T'offen - ser!*  
*How of - fence?*

*Je ne son - ge*  
*when my sole thought*

*trb* *sf* *mf*

*rall. assai* *Allegro maestoso*

*A.* *p*

*qu'à te conquérir*  
*is to win thy soul*

*à la vé - ri - té!*  
*to the cause of truth!*

*69 = .* *spiccato il canto*

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

*5* *2 And.*

*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, ô courti-sa - ne, ton cœur fon - de comme u-ne  
 that my mere breath, oh courtesan, — shall melt like soft wax thy

*cresc.*

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

*f*

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 -*

*f* *f* *cresc.*

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

*più f* *rall.* *Più lento* *p*

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

*più f* *rall.* *Più lento* *pp*

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 - naî - tre... tout cet a -*  
*Well! help me to know — about this*

*Recitativo*

*p*

*rall.**with slight dread.**p*

T. *-mour love mys-té-ri-eux... 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.*

*ff*

T. *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 = ♩.**

*panting.**p*

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

*dim. p*

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

*p*

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

**Lento** THAÏS calmly and with ecstasy.

*pp*

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

*much moved. p*

moi.  
veil.

Pi-  
Have

**Lento** 40 =

*pp*

*più f*

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

*pp*

-tié! Seigneur!  
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*



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

*segue ff ff ff*

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

*ff ff*

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

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

*in ringing tones. ff*

*ffp*

*segue molto attaccato*

## Allegro agitato assai

THAÏS throwing herself in fear at ix feet.

*ff* *più ff* Ah! Ah!

*Allegro agitato assai*  
Lève-toi!  
rise up!  
*poco allarg.*  
*cresc.*  
*fff*

*sempre 138 =*  
*sempre all<sup>o</sup> agitato assai*  
*shivering. f*  
Pi - tié!  
Have pi - ty!  
*sempre all<sup>o</sup> agitato assai*  
*mf*  
Ne me fais pas de mal!  
Do no harm to me!

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

*poco rall.*  
*p*  
Ah! par pi - tié, tais-toi!..  
For mercy's sake, speak not!  
par pi - tié, tais-toi!..  
have pi - ty, speak not!  
*p*  
*segue*

*a Tempo* *mf* *panting.*

T. Je n'ai pas plus choisi mon sort que ma na - tu -  
 I have no more decreed my fate than my na . .

*a Tempo* *sf*

*p*

T. - re!.. Et ce n'est pas ma faute à moi si je suis bel -  
 - ture!.. And surely 'tis no fault of mine that I am come . .

*sf*

*p*

*very affecting and expressive*

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

*cresc.*

*p*

*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.*

*p* *f*

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

*p*

*Ped.* \*

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

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

*ATHANAËL* *f* *with enthusiasm.*

76 =

**Allegro maestoso (senza lentezza)**

*segue* *spiccato il canto* *f*

*Ped.* *molto sonore ed sostenute*

*A.* *f*

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

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

*THAÏS with ardour.*  
*ff* Ah! \_\_\_\_\_ Je sens u - ne fraîcheur en mon â - - me ra -  
*ff* Ah! \_\_\_\_\_ A joy steal - eth o'er me, transport . - - ing my

- e!  
 edst!

*rff* *rf*

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 - niè - re fois...  
 -is, Most fragile of i - dols, I'm dy - ing 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.**p**più f**f*

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

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

*cresc.**f**roughly.*

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

N. *più f nearer. cresc.*

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

*To Athanaël, with energy.**sf*

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

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

*ATHANAËL, to Thais. f*

*Tu l'entends?*  
*Dost thou hear!*

*♩ = ♩.**Più mosso, molto appass.**f molto accent. ed espress.**cresc.**segue*

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'an jour, j'atten-  
By thy door un - til day, I will

**Allegro maestoso**

*segue*

*cresc.*

*ff*

Thaïs with firmness and resolution.

THAÏS

*f a piacere*

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

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

$84 = \text{♩}$

**a Tempo all<sup>o</sup> maestoso (Stesso Tempo)**

*segue*

*f*

*sf*



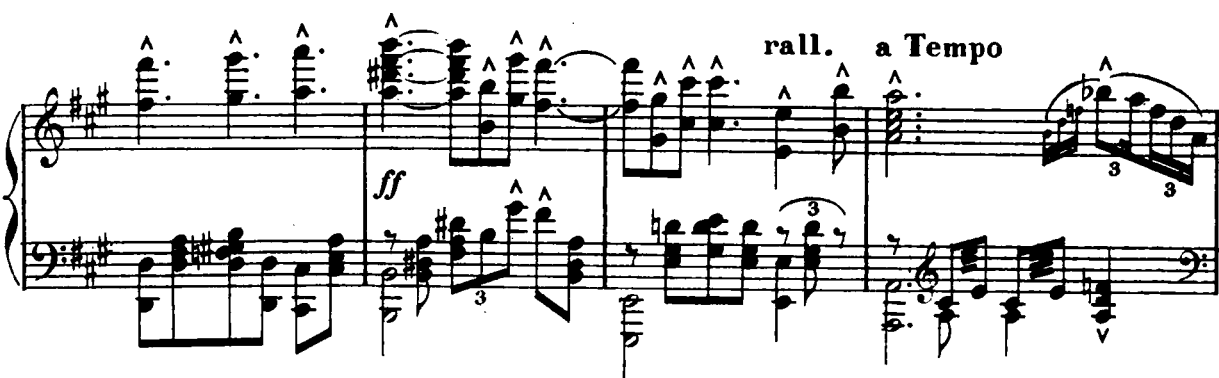




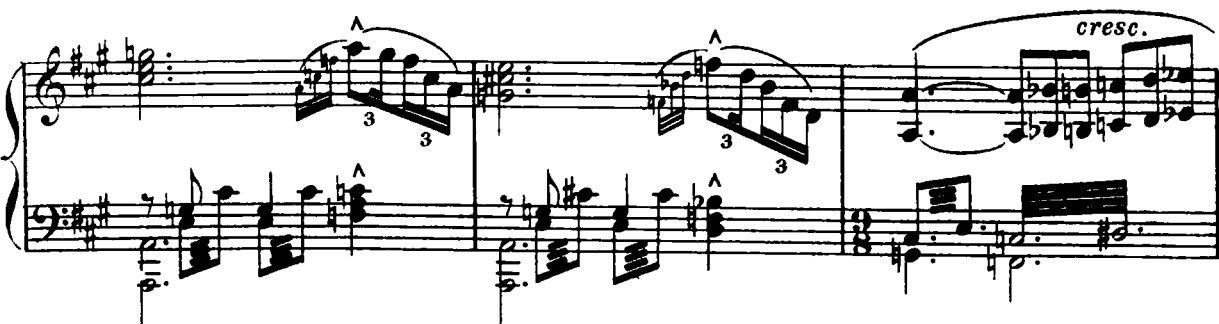
First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord and a bass staff with a half note chord. The second measure has a treble staff with a half note chord and a bass staff with a half note chord. The third measure has a treble staff with a half note chord and a bass staff with a half note chord. The fourth measure has a treble staff with a half note chord and a bass staff with a half note chord. A dynamic marking *fff* is present in the fourth measure.



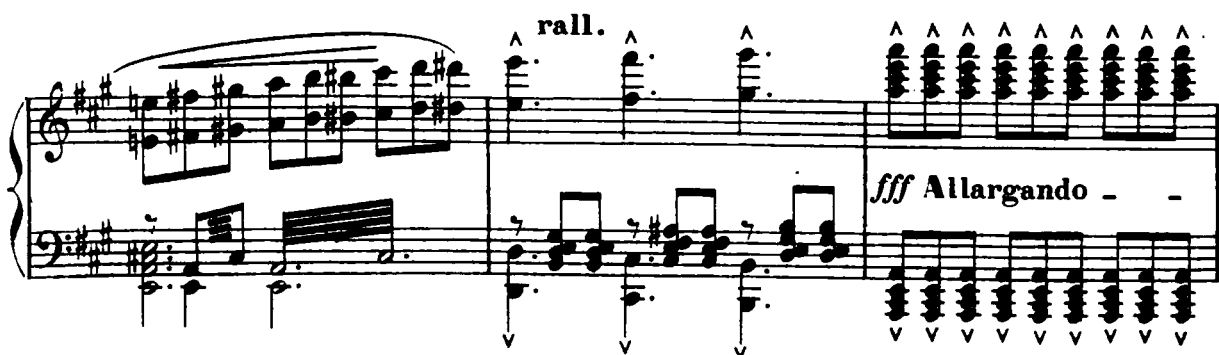
Second system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord and a bass staff with a half note chord. The second measure has a treble staff with a half note chord and a bass staff with a half note chord. The third measure has a treble staff with a half note chord and a bass staff with a half note chord. The fourth measure has a treble staff with a half note chord and a bass staff with a half note chord. A dynamic marking *fff* is present in the second measure.



Third system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord and a bass staff with a half note chord. The second measure has a treble staff with a half note chord and a bass staff with a half note chord. The third measure has a treble staff with a half note chord and a bass staff with a half note chord. The fourth measure has a treble staff with a half note chord and a bass staff with a half note chord. A dynamic marking *ff* is present in the second measure. A tempo marking *rall. a Tempo* is present in the third measure. A triplet of eighth notes is marked with a '3' in the fourth measure.



Fourth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord and a bass staff with a half note chord. The second measure has a treble staff with a half note chord and a bass staff with a half note chord. The third measure has a treble staff with a half note chord and a bass staff with a half note chord. The fourth measure has a treble staff with a half note chord and a bass staff with a half note chord. A dynamic marking *cresc.* is present in the fourth measure. A triplet of eighth notes is marked with a '3' in the first measure.



Fifth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord and a bass staff with a half note chord. The second measure has a treble staff with a half note chord and a bass staff with a half note chord. The third measure has a treble staff with a half note chord and a bass staff with a half note chord. The fourth measure has a treble staff with a half note chord and a bass staff with a half note chord. A dynamic marking *fff* is present in the fourth measure. A tempo marking *rall.* is present in the second measure. A tempo marking *Allargando* is present in the fourth measure.

8<sup>a</sup> bassa

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

8

*sfp* *sfp* *dim.* *rall. - pp* *c*

## MEDITATION

Andante religioso 60 =

*pp molto sostenuto* 3 5


2 Ped.

*p* *rall.* *sfp* *Ped. \**

a Tempo

*ppp subito*

2 Ped.

*cresc.**f**dol.**cresc.**p*a Tempo più mosso 69 = *♩ rall.**mf**dim.*

poco a poco

*più f*

**appassionato**

*f*

5

**calmato**

*p*

*dol.*

*Ped.*

**poco più appassionato**

*cresc.*

*f*

*molto espressivo*

**Più mosso agitato**

*pizz.*

*sf*

*p*

*molto espress.*

**Meno un poco**

*sf*

*rall.*

a Tempo 1<sup>o</sup>

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a rhythmic accompaniment. Dynamics: *pp*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a rhythmic accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *f*, *pp*. Tempo markings: *rall.*, *a Tempo*. Pedal markings: *Ped.*, *\* 2 Ped.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *p*.

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

*a Tempo* *sf.* *dim.*

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

*sf.* *dim.* *p* *sf.* *p*

*Calmato* *pp*

## Second Tableau

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

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

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

### Allegretto mod<sup>to</sup>

(76 = ♩)

PIANO

Rideau  
Curtain

*pp*

8<sup>a</sup> bassa

*p*

8<sup>a</sup> b.

*p*

3



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



*THAÏS leaning over Athanaël.*

*mysteriously and in a low voice.*

*p*

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

This block contains the vocal entry for Thaïs. It includes a vocal line with lyrics in French and English, and the corresponding piano accompaniment. The lyrics are: "Pè-re, Dieu m'a par - / Fa-ther, God by thy". The piano part continues with its established accompaniment.

*ATHANAËL rising replies softly.*

*p*

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

This block contains the vocal reply for Athanaël. It includes a vocal line with lyrics in French and English, and the corresponding piano accompaniment. The lyrics are: "-lé par ta voix! Me voi-ci! Tha - / voice has spo-ken! I am here! Tha -". The piano part continues with its established accompaniment.

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

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

T. *j'ai pri - é, j'ai pleu - ré! Il s'est fait en mon âme \_\_\_\_\_ u - ne grande lu -*  
*I have prayed, I have wept! And now there doth shine \_\_\_\_\_ in my soul a great*

*pp* *poco*

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

*with submission.*

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.*

THAÏS *humbly.*

lè - vel  
break - ing!

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

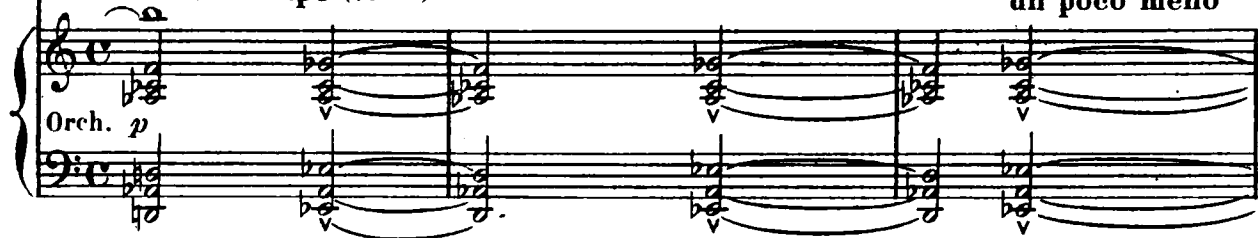
## ATHANAËL



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 blessed peace and me-di-ta-tion:



*ben cantato*



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



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,  
 Phi. ther — I shall con - duct thee, and to their pi - ous mo - ther, Al - hine,

*p*

*THAÏS* *f*

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

*simply. p*

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

*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 cel - lu - le jus - qu'au jour où Jé -  
 nar - row cell, thou wilt peace - ful - ly lin - ger till the great day when

A. *with enthusiasm, f*

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

A. *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.*

*p*

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

*THAÏS with joy.*

*f*

A. *pleurs! — Emme - ne - moi mon pè - re!*  
*tears! — Take me with thee, my fa - ther!*

*ATHANAËL.*

*mf*

*with authority, with force*

*f*

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

*Stesso Tempo*

*Orch. f*

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



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. *pp*

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

T. *p* *tender and chaste. più p*

- 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.* *p*

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

Andante cantabile assai (76 = ) *p*

*ben cantato* *p*



T. *dol.* 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.

*più f*



T. *sf* pas — de l'a - voir eu pour mai - tre, mais d'a - voir mé - con -  
gret — him to have had for mas - ter, but to have dis - re.

*mf* *espressivo ben cantato*



T. *più f* - nu sa vo - lon - té. Il dé -  
- gard - ed his commands. He for.



*molto espressivo*

T. *f* *p*

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

*rall. molto*

T. *f* *p*

et c'est pour cet-te loi qu'il con-vient qu'on l'ho-no-re.  
and just for this same law he re-quires to be hon-oured.

*a Tempo**pp simply.*

T. *dol.*

Prends-le, pour le pla- cer dans quel-que mo-nas-tè-re,  
Take it, and do thou place it in some mo-nas-te-ry,

*a Tempo*

*pp* *p*

*senza affrettare*

T. *f* *poco* *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

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

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

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

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

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

Nicias! Nici.  
 Nicias! Nici.

**Moderato**

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

*fp* *sf*

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

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

*fp* *f*

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

A. Viens, Thaïs!  
 Come, Thaïs!

Que tout ce qui fut toi  
 That all there was of thee

re.tourne — à la pous-  
 be chang — ed in to

*molto espressivo*

THAÏS with bent head, tremblingly.

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

sière, — à l'éter-nel ou-bli!  
 dust, — to last-ing o-bliv-ion!

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

*Calmando, lento non troppo (76=)*

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

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

*sf*

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

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

*p* *f* *p*

*pp*

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

**Allegro** *tr* *cresc.* *f*

*NICIAS in a loud voice, to all.*

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

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

-nez!  
 come!

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

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

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* Encor! encor! encor!

6 Bassi *ff* Again! again! again!

Encor! encor! encor!

8

*più f* *ff*



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

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

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

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

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

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

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

*NICIAS to the servants.*

*f* *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*

*f* *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!*  
*now the banks bring!*

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

*jusqu'à l'an-ro-re*  
*will we con-clude 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!*  
*Light up the tor-ches now!*

*Fai-sons honte au soleil!*  
*Let's put the sun to shame!*

MYRTALE

*Al-lu-mons des flambeaux!*  
*Light up the tor-ches now!*

*Fai-sons honte au soleil!*  
*Let's put the sun to shame!*

N. *- beaux!*  
*brought!*

8 Soprani *gaily.*

*Al-lu-mons des flambeaux!*  
*Light up the tor-ches now!*

*Fai-sons honte au soleil!*  
*Let's put the sun to shame!*

6 Tenori

*Al-lu-mons des flambeaux!*  
*Light up the tor-ches now!*

*Fai-sons honte au soleil!*  
*Let's put the sun to shame!*

6 Bassi

*Al-lu-mons des flambeaux!*  
*Light up the tor-ches now!*

*Fai-sons honte au soleil!*  
*Let's put the sun to shame!*

## NICIAS.

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

sec.

mf

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

## CROBYLE

ff

E - vo - hé!  
E - vo - hé!

## MYRTALE

ff

E - vo - hé!  
E - vo - hé!

A. - 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. 5 4 3 3  
ff 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**

*sf* *tr* *tr* *sf*

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*

*f*

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

ff

*f* molto ritmico, e spiccato

*mf*

*sf* *mf*

First system of a musical score. The right hand (treble clef) plays a series of six chords, each marked with a forte (*ff*) dynamic and an accent (>). The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes, starting with an accent (^) on the first note. The tempo/mood is indicated as *f molto ritmico, e spiccato*.

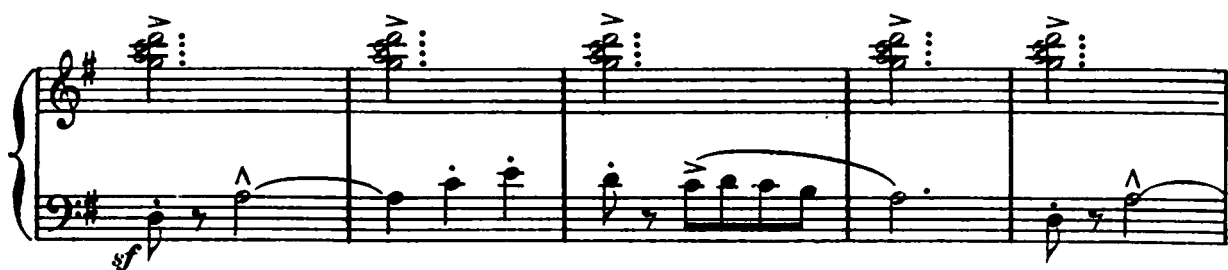
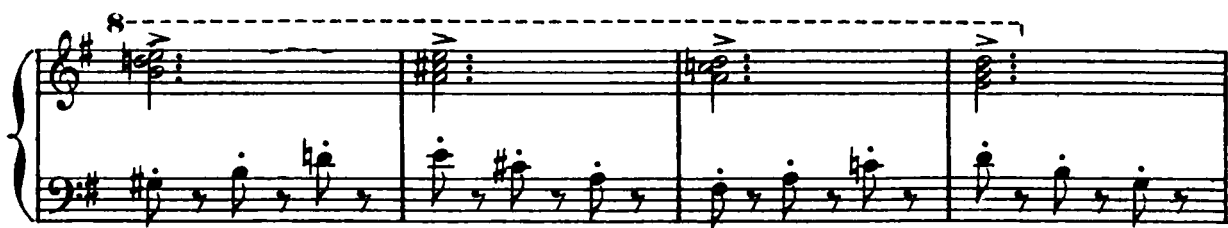
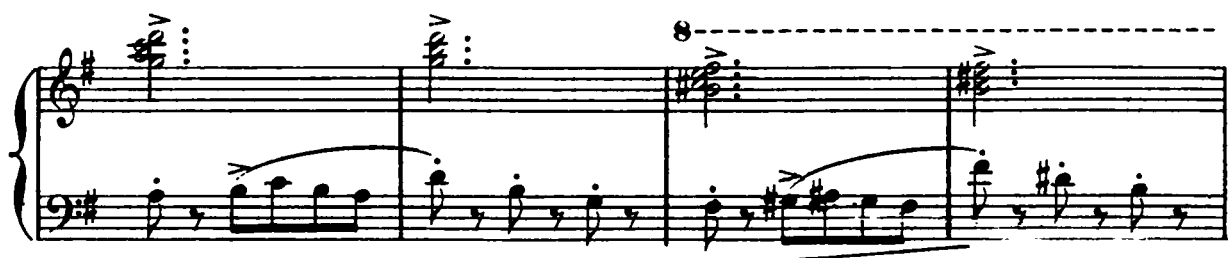
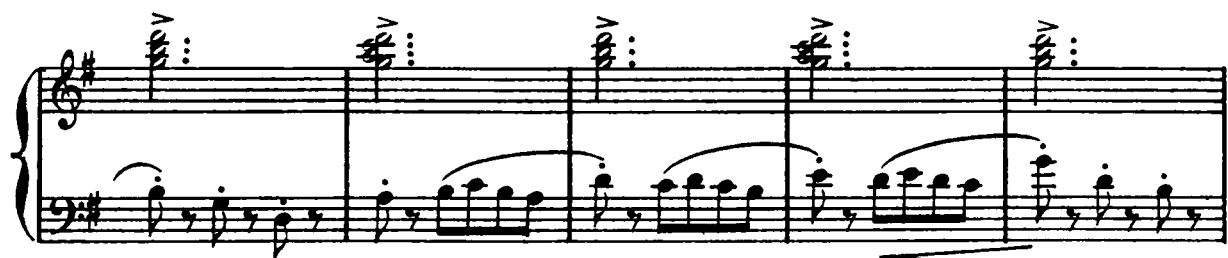
Second system of the musical score. The right hand continues with six chords, each marked with a forte (*ff*) dynamic and an accent (>). The left hand continues the rhythmic pattern, with an accent (^) on the first note of the first measure.

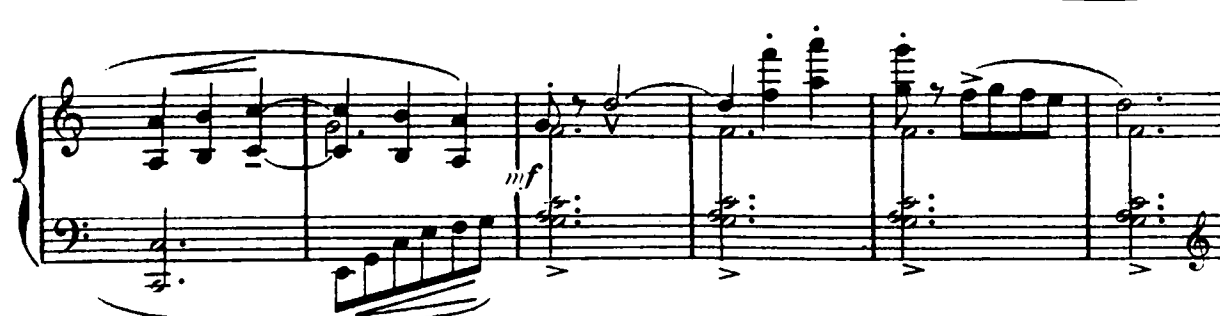
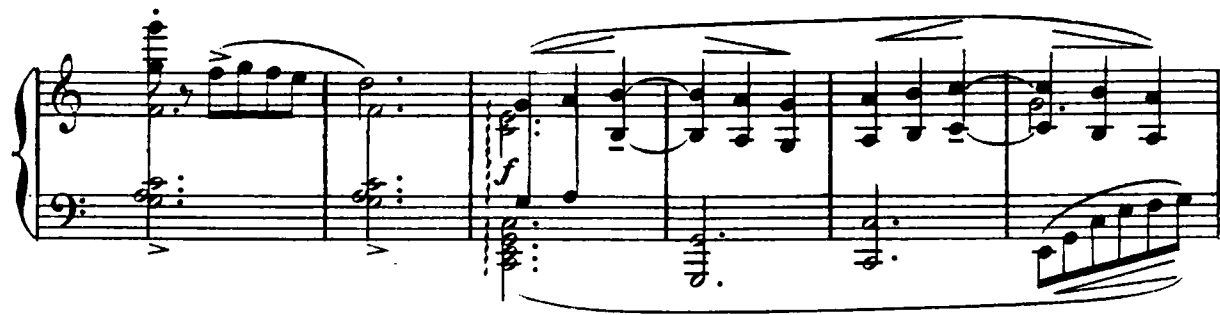
Third system of the musical score. The right hand continues with four chords marked *ff* and accented (>), followed by two measures of sustained chords marked *mf*. The left hand continues the rhythmic pattern, with an accent (^) on the first note of the first measure.

Fourth system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, marked with a forte (*f*) dynamic and an accent (^) on the first note. The left hand plays sustained chords, marked with a mezzo-forte (*mf*) dynamic.

Fifth system of the musical score. The right hand continues with four chords marked *ff* and accented (>). The left hand continues the rhythmic pattern, with an accent (^) on the first note of the first measure.

Sixth system of the musical score. The right hand continues with four chords marked *ff* and accented (>). The left hand continues the rhythmic pattern, with an accent (^) on the first note of the first measure.



*molto espressivo*



First system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 2/4. The first four measures are marked with a piano (*p*) dynamic. The fifth measure is marked with a fortissimo (*ff*) dynamic. The notation includes various note values, rests, and slurs.

Second system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature is B-flat major. The time signature is 2/4. The notation includes various note values, rests, and slurs.

Third system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature is B-flat major. The time signature is 2/4. The notation includes various note values, rests, and slurs.

Fourth system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature is B-flat major. The time signature is 2/4. The notation includes various note values, rests, and slurs.

Fifth system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature is B-flat major. The time signature is 2/4. The notation includes various note values, rests, and slurs.

Sixth system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature is B-flat major. The time signature is 2/4. The notation includes various note values, rests, and slurs.

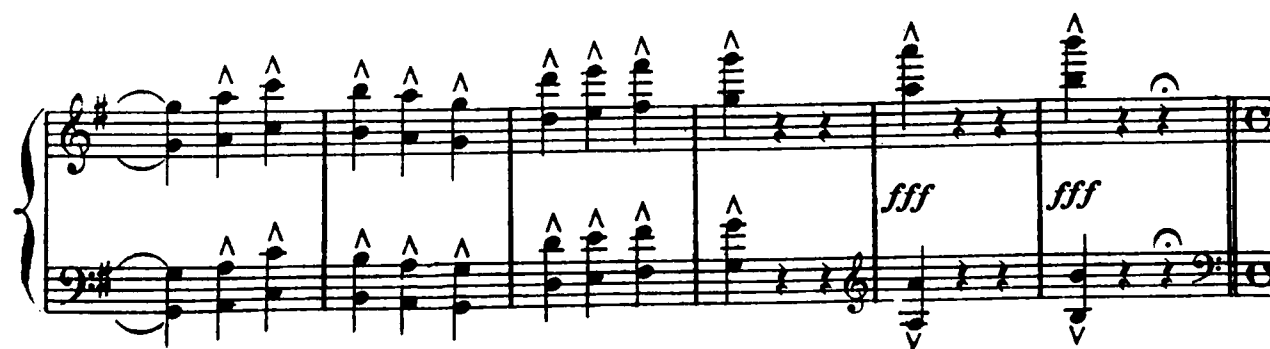
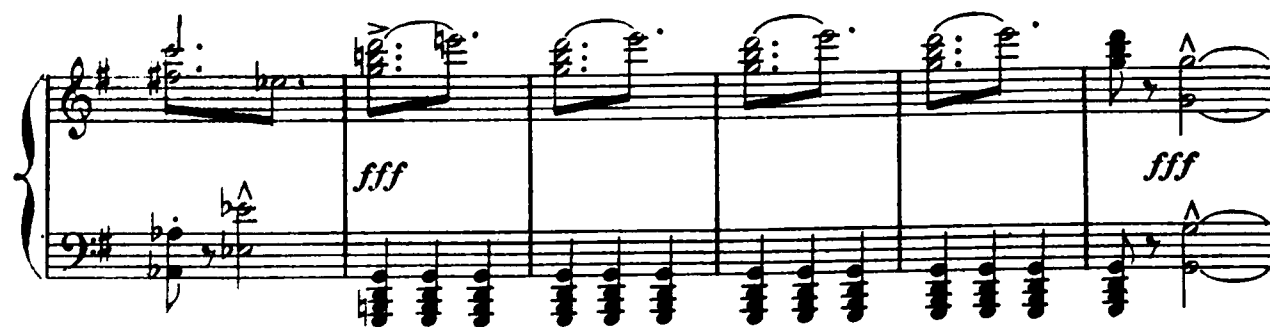
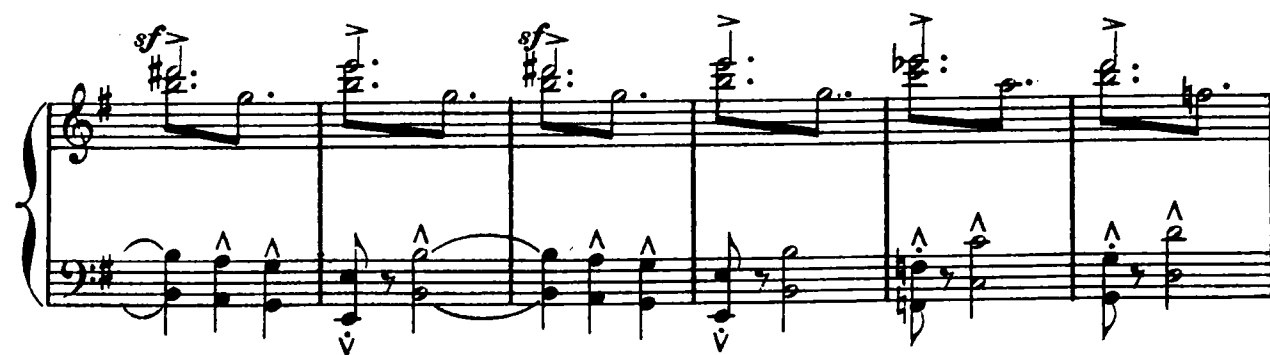
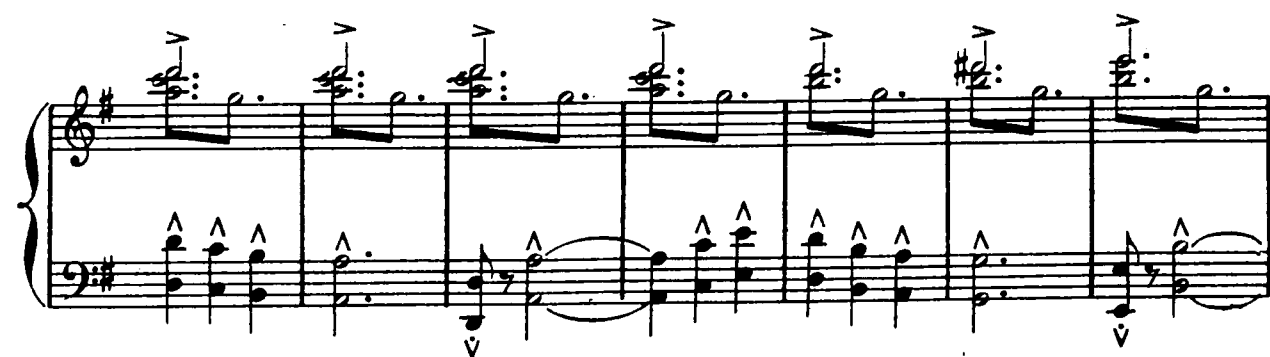
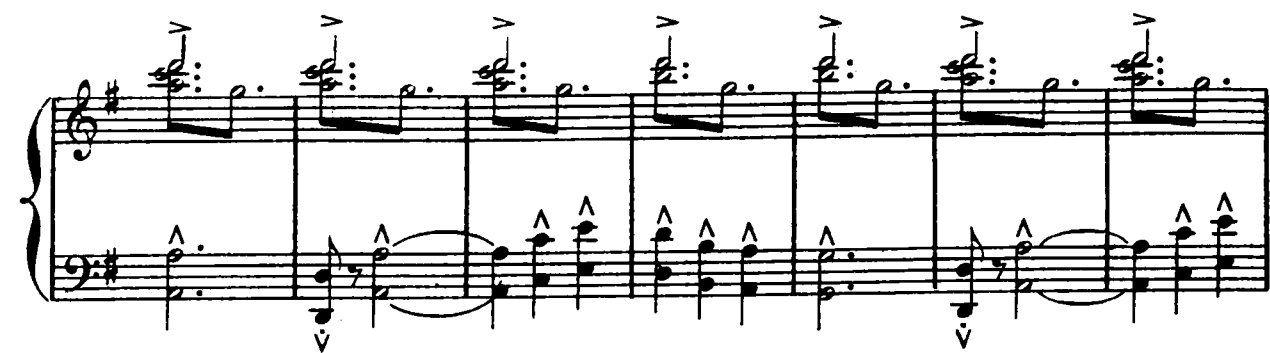
First system of musical notation. The treble clef staff contains a series of notes with accents and dynamic markings *sf* and *mf*. The bass clef staff contains a series of notes with accents.

Second system of musical notation. The treble clef staff contains a series of notes with accents and dynamic markings *cresc.*. The bass clef staff contains a series of notes with accents.

Third system of musical notation. The treble clef staff contains a series of notes with accents and dynamic markings *f*. The bass clef staff contains a series of notes with accents.

Fourth system of musical notation. The treble clef staff contains a series of notes with accents and dynamic markings *sf*. The bass clef staff contains a series of notes with accents.

Fifth system of musical notation. The treble clef staff contains a series of notes with accents and dynamic markings *sf* and *ff*. The bass clef staff contains a series of notes with accents and dynamic markings *tutta la forza*.



## N° 2. Allegretto moderato

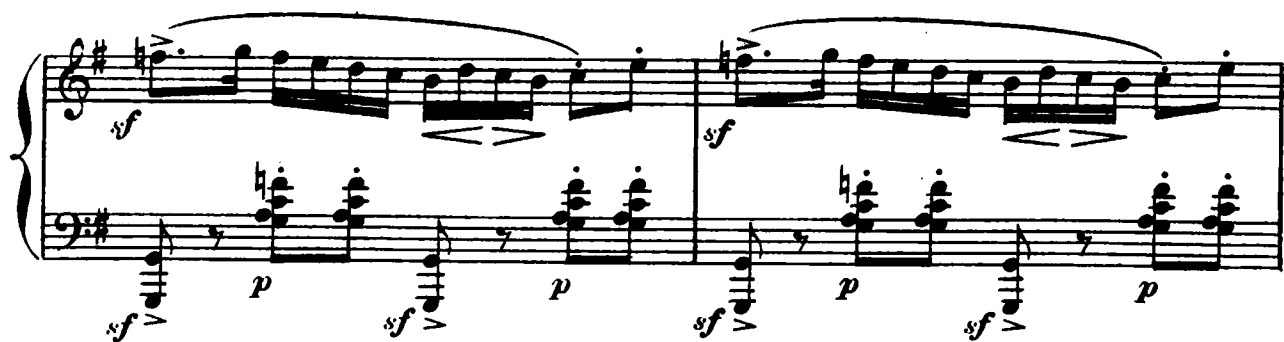
First system of musical notation. The right hand (treble clef) plays a melody with a final *sf* (sforzando) accent. The left hand (bass clef) plays a rhythmic accompaniment with *sf* accents on the first and third measures. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is *Allegretto moderato*.

Second system of musical notation. The right hand features a melodic line with a *f* (forte) dynamic and a slur. The left hand continues the rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Third system of musical notation. The right hand has a series of chords with *sf* accents. The left hand continues the rhythmic accompaniment with *sf* accents. The key signature is one sharp (F#) and the time signature is common time (C).

Fourth system of musical notation. The right hand has a melodic line with a *sf* accent and a slur. The left hand continues the rhythmic accompaniment with a *mf* (mezzo-forte) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

Fifth system of musical notation. The right hand has a series of chords with *sf* accents. The left hand continues the rhythmic accompaniment with *sf* accents. The key signature is one sharp (F#) and the time signature is common time (C).




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



Second system of musical notation. The treble staff continues the melodic line, marked *sf*. The bass staff continues the rhythmic accompaniment, marked *sf*. A measure in the treble staff is marked with a *(h)* above it.



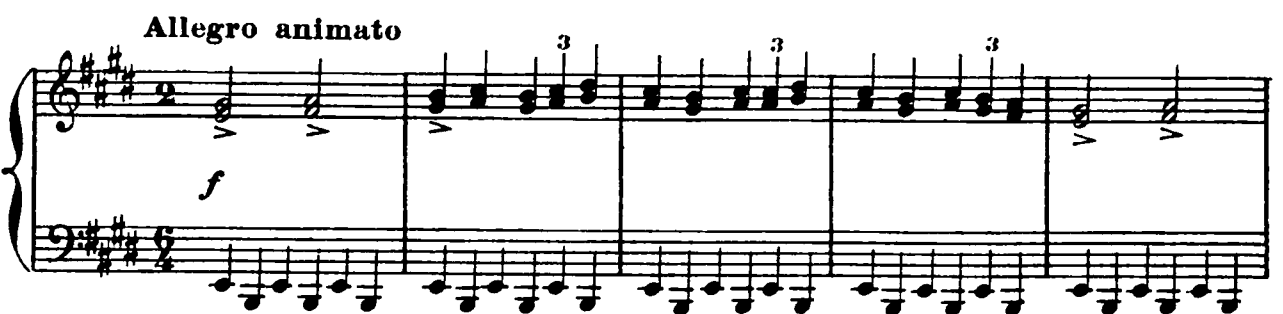
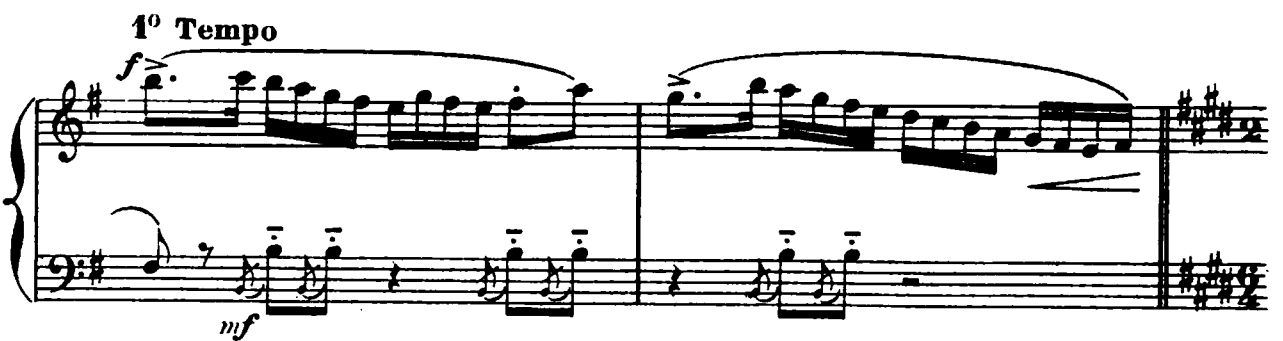
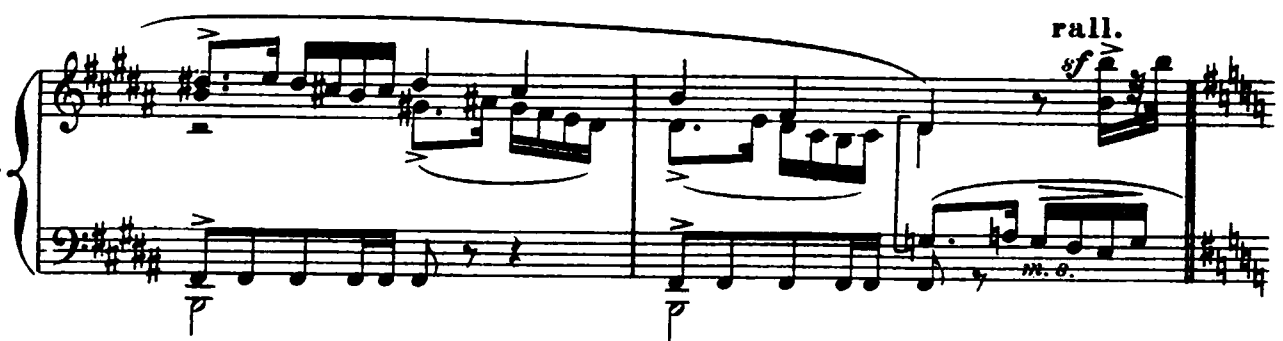
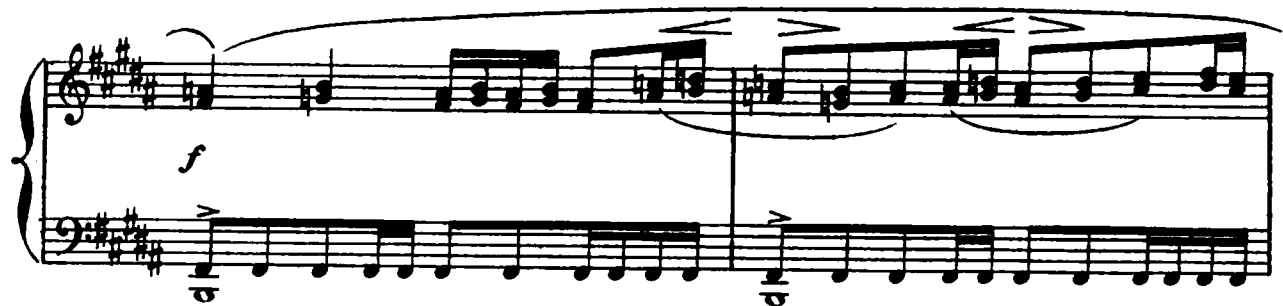
Third system of musical notation. The treble staff continues the melodic line, marked *sf*. The bass staff continues the rhythmic accompaniment, marked *sf*. A measure in the bass staff is marked with a *sf* and the text *molto marcato*.



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



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



First system of musical notation. Treble and bass staves in D major (two sharps). The treble staff features triplet chords and single notes, with a crescendo marking and a *più f* dynamic. The bass staff plays a steady eighth-note accompaniment.

Second system of musical notation. Continues the musical themes from the first system, with triplet chords in the treble and eighth-note accompaniment in the bass.

Third system of musical notation. The treble staff includes a *più f* dynamic marking and continues with triplet chords. The bass staff maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble staff begins with a *ff* (fortissimo) dynamic and features a long melodic line. The bass staff continues with the eighth-note accompaniment.

**Animando molto**

Fifth system of musical notation. The tempo is marked *Animando molto*. The treble staff starts with a *fff* (fortississimo) dynamic and contains a series of chords. The bass staff features a rhythmic pattern of eighth notes with a dotted quarter note, marked *vall.* (vallo).

Sixth system of musical notation. The treble staff has a *fff* dynamic and includes a *fff dim.* (fortississimo decrescendo) section. The bass staff features a melodic line with a *fff* dynamic and a *fff dim.* section.

1<sup>o</sup> Tempo

rall.

*f*  
*mf*

N<sup>o</sup> 3.

Lento

Allegro brillante (con slancio)

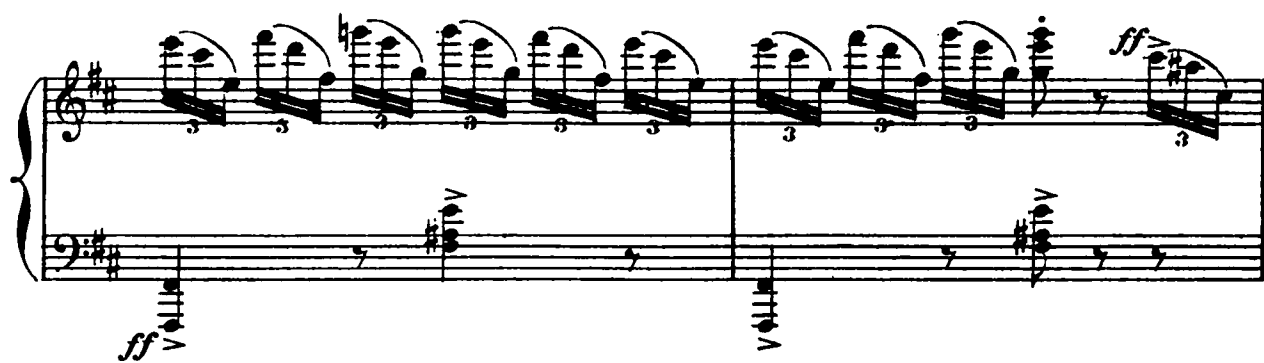
*p*  
*ff*  
*energeticamente  
attaccato*  
*ff* *rudemente accentuato*

*p*  
*ff*

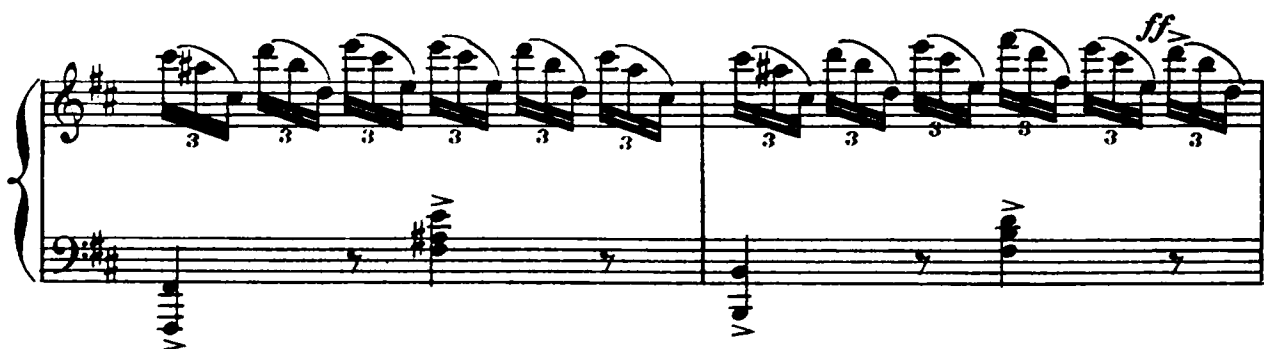
*p*  
*ff*

*p*  
*ff*

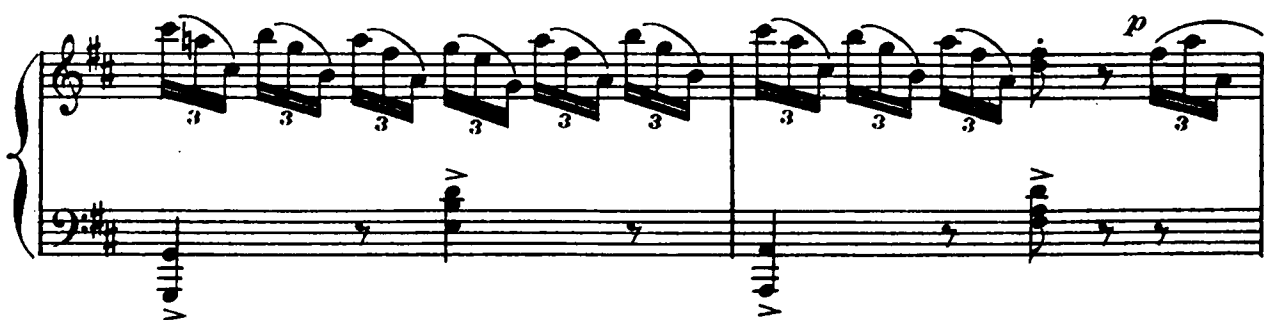




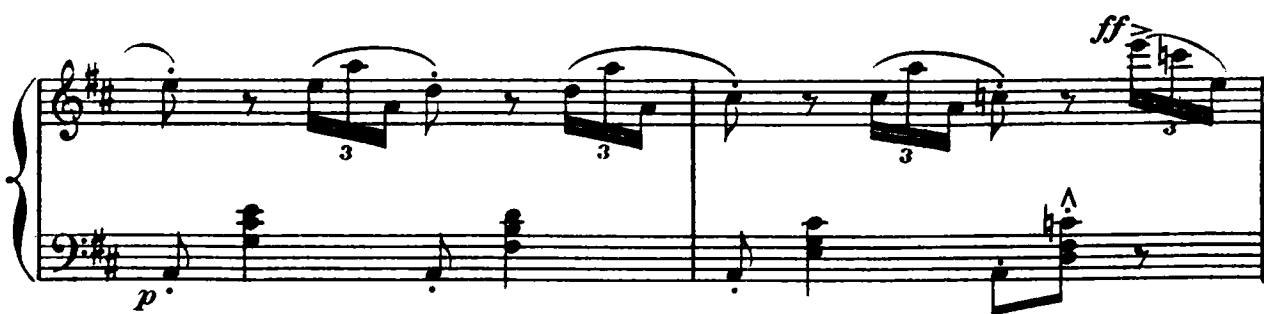
First system of musical notation. The treble clef staff features a series of sixteenth-note triplets, with the final triplet marked *ff* and an accent. The bass clef staff begins with a *ff* dynamic and a series of chords, followed by a rest and then a triplet of chords.



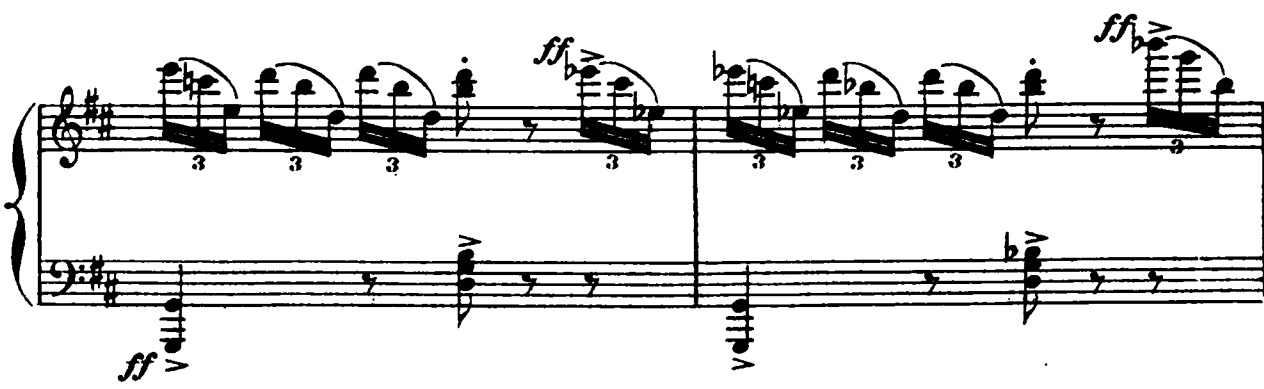
Second system of musical notation. The treble clef staff continues with sixteenth-note triplets, ending with a triplet marked *ff* and an accent. The bass clef staff features a series of chords, with a triplet of chords appearing in the second measure.



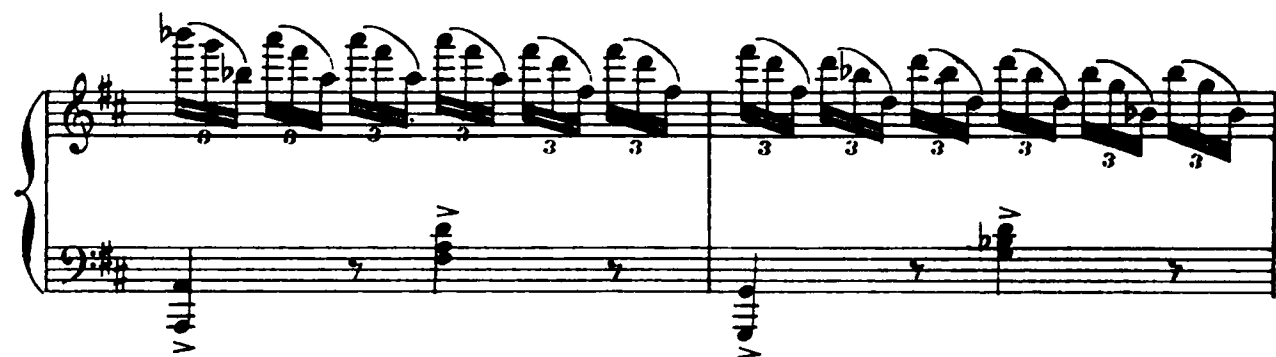
Third system of musical notation. The treble clef staff continues with sixteenth-note triplets, ending with a triplet marked *p*. The bass clef staff features a series of chords, with a triplet of chords appearing in the second measure.



Fourth system of musical notation. The treble clef staff features a series of eighth-note triplets, with the final triplet marked *ff* and an accent. The bass clef staff begins with a *p* dynamic and a series of chords, followed by a rest and then a triplet of chords.



Fifth system of musical notation. The treble clef staff features a series of sixteenth-note triplets, with the final triplet marked *ff* and an accent. The bass clef staff begins with a *ff* dynamic and a series of chords, followed by a rest and then a triplet of chords.



First system of musical notation. The right hand features a continuous stream of eighth-note triplets, starting with a flat key signature change. The left hand provides a simple harmonic accompaniment with chords and single notes, marked with accents.



Second system of musical notation. The right hand continues with eighth-note triplets, marked with a *dim.* (diminuendo) dynamic. The left hand has a *mf* (mezzo-forte) dynamic. The system concludes with a long horizontal line in the right hand, indicating a sustained or repeated sound.



Third system of musical notation. The right hand plays eighth-note triplets with a *p* (piano) dynamic. The left hand continues with a simple accompaniment, also marked with a *p* dynamic.



Fourth system of musical notation. The right hand features eighth-note triplets with a *cresc.* (crescendo) dynamic. The left hand continues with a simple accompaniment. The system ends with a long horizontal line in the right hand.



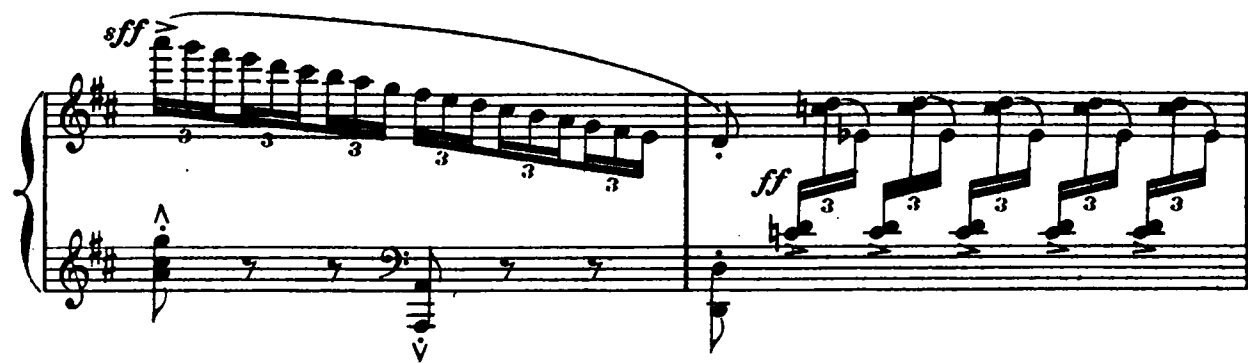
Fifth system of musical notation. The right hand plays eighth-note triplets with a *sf* (sforzando) dynamic. The left hand continues with a simple accompaniment, also marked with a *sf* dynamic. The system concludes with a long horizontal line in the right hand.



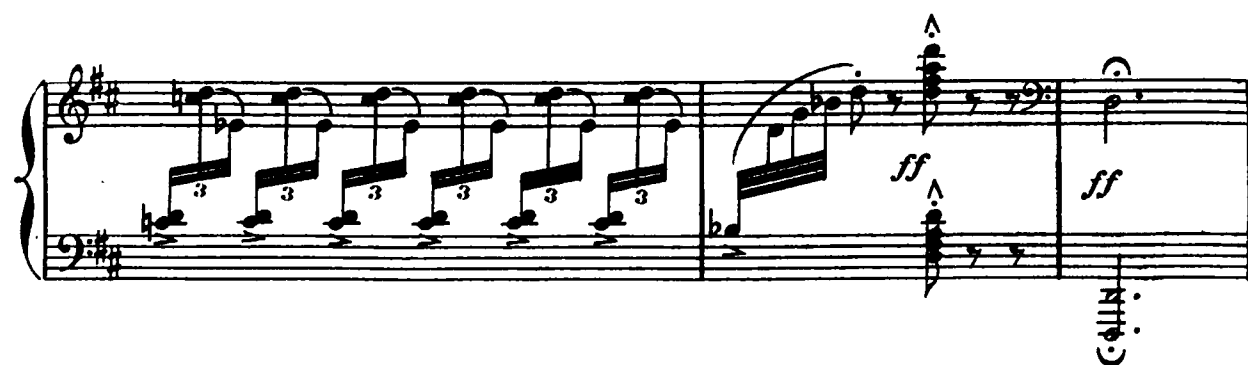
First system of musical notation. The treble staff features a series of triplet eighth notes, starting with a *sf* (sforzando) dynamic and an accent (>). The bass staff provides a simple harmonic accompaniment with eighth notes and rests.



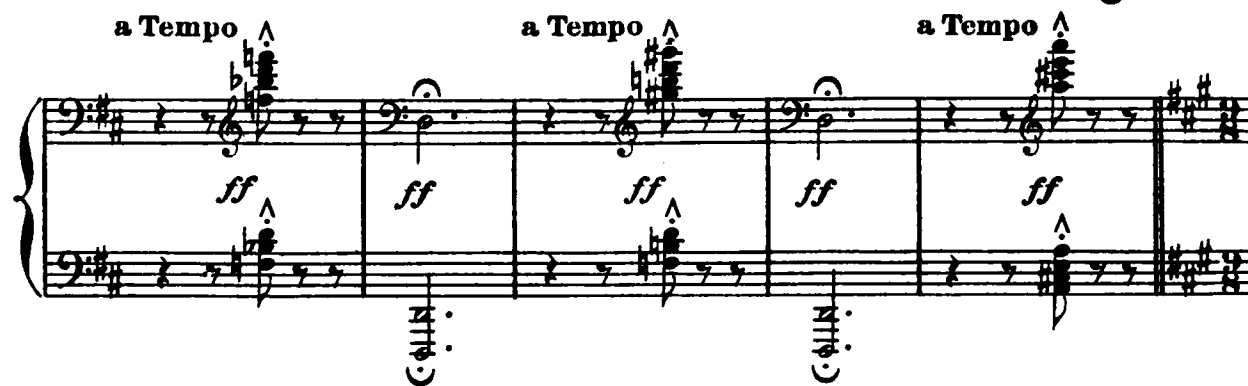
Second system of musical notation. The treble staff continues with triplet eighth notes, which transition into a more complex rhythmic pattern involving sixteenth notes. The bass staff continues with its accompaniment.



Third system of musical notation. The treble staff begins with a long, sweeping triplet eighth-note phrase marked *sf* and an accent. This is followed by a change in the treble staff to a pattern of eighth notes with triplet markings. The bass staff continues with its accompaniment.



Fourth system of musical notation. The treble staff features eighth notes with triplet markings. The system concludes with a *ff* (fortissimo) dynamic marking and a fermata over the final notes. The bass staff continues with its accompaniment.



Fifth system of musical notation, consisting of five measures. Each measure is marked *a Tempo* and *ff*. The treble staff contains a series of chords, while the bass staff features a steady eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

**Largo (molto sostenuto e ben cantato)**

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

Second system of musical notation. It continues the melodic and harmonic development. The treble staff shows a series of eighth notes, and the bass staff features a mix of quarter and eighth notes. A forte (*sf*) dynamic marking is present in the middle of the system, with a hairpin crescendo leading into the final measure.

Third system of musical notation. The treble staff continues with a melodic line of eighth and quarter notes. The bass staff has a more active accompaniment with eighth notes. A forte (*sf*) dynamic marking is located towards the end of the system, accompanied by a hairpin crescendo.

Fourth system of musical notation. This system is characterized by a more complex rhythmic texture with many beamed eighth and sixteenth notes. Multiple forte (*sf*) dynamic markings are used throughout the system, each with a hairpin crescendo, emphasizing the intensity of the passage.

Fifth system of musical notation, concluding the page. It begins with a tempo change instruction: "meno - - - - rall." (meno mosso - - - - rallentando). The music features a series of beamed sixteenth notes in both staves, with a forte (*sf*) dynamic marking and a hairpin crescendo in the first measure. The system ends with a double bar line and repeat signs.

# N° 4. Allegretto con spirito (senza affrettare)

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

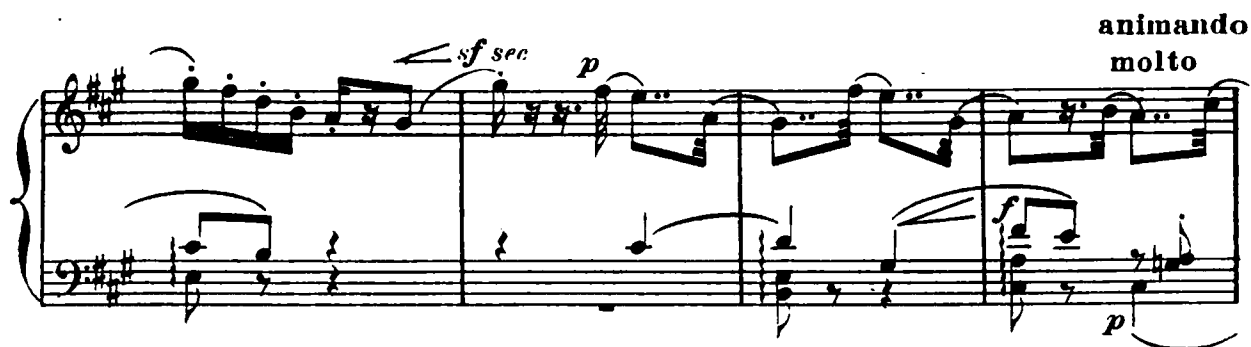
*sec*  
*sf*  
*p*  
**animando molto**

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

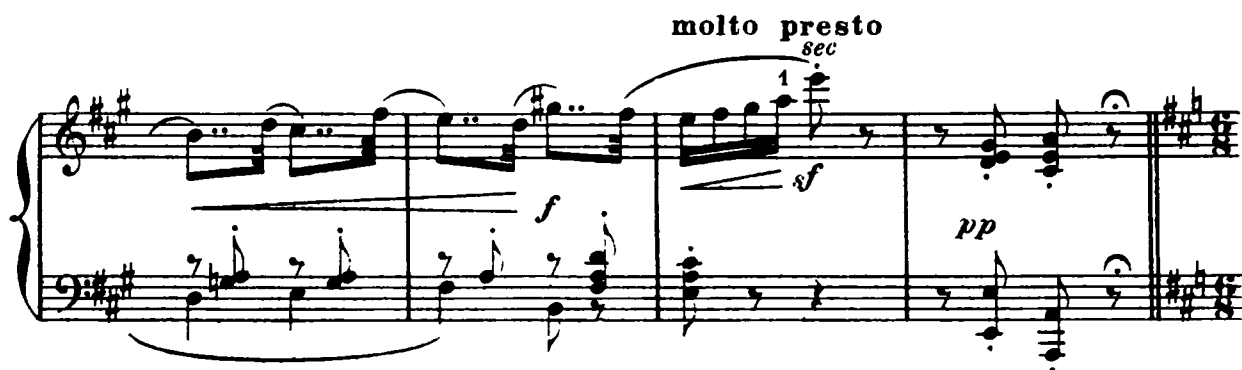
**rall. a Tempo**  
*cresc.*  
*più f*  
*p*  
*sf*  
*mf*  
*sf*  
*p*

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

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



**molto presto**  
*sec* 1 *sf* *pp*

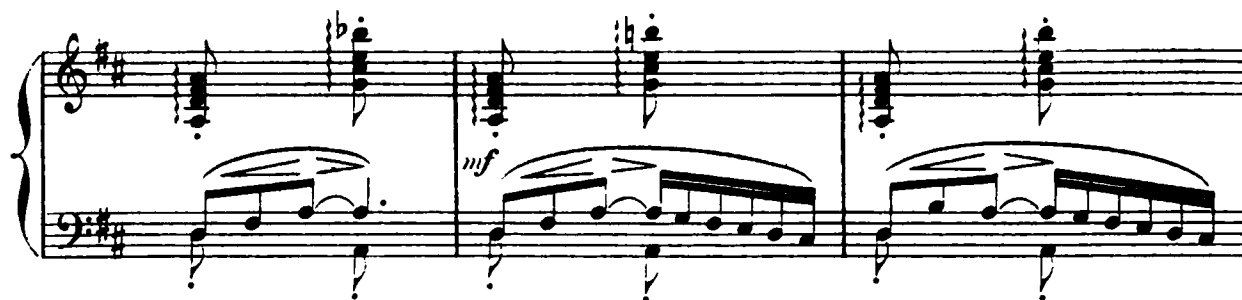


**Allegretto (un poco moderato)**

*mf*

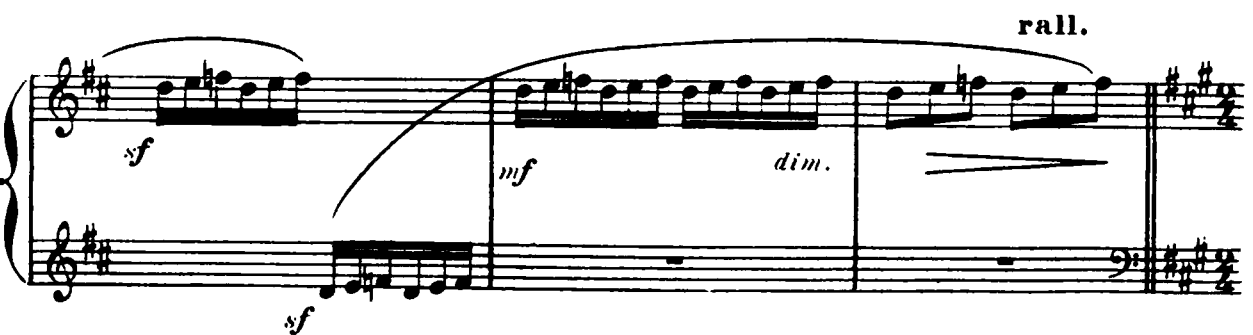
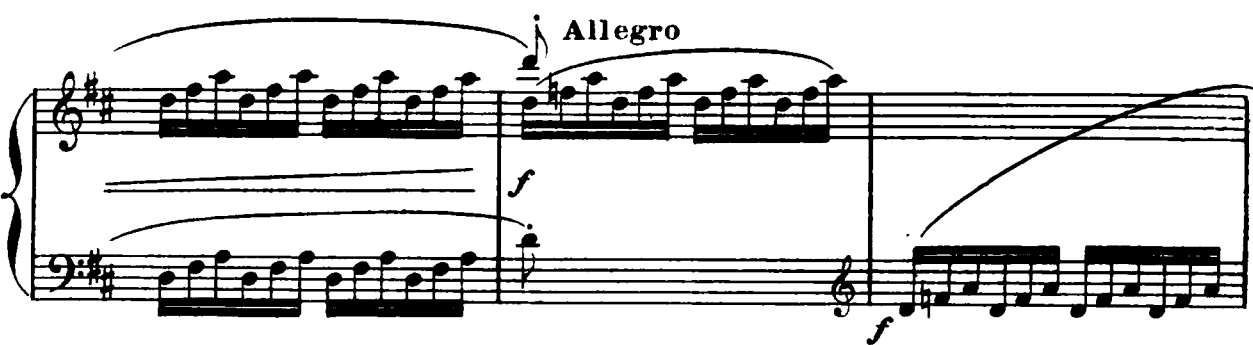
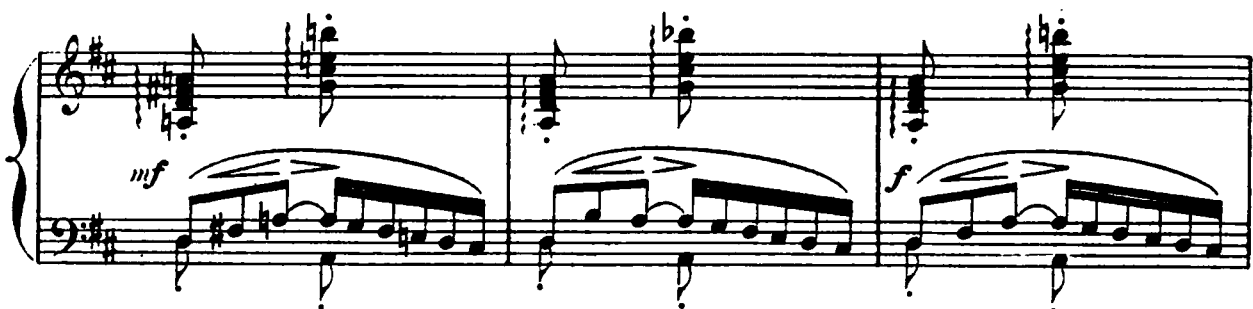
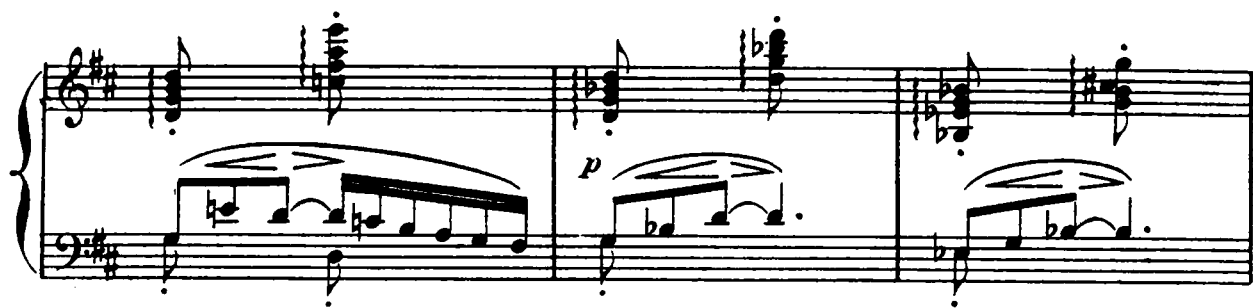


*mf*



*p* *f*





1<sup>o</sup> Tempo allegretto

First system of music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff begins with a piano (*p*) dynamic. The system concludes with a sforzando (*sf*) and a second ending (*sec*) marked piano (*p*).

## animando molto

Second system of music. Treble and bass staves. Treble staff features a sforzando (*sf*) dynamic. Bass staff features a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic.

Molto presto *sec*

## Molto precipitato sino alla fine

Third system of music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff begins with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic and a piano (*p*) dynamic.

Fourth system of music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff begins with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic and a piano (*p*) dynamic.

Fifth system of music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff begins with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic and a piano (*p*) dynamic.



# Nº 5. Animato (in un tempo)

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

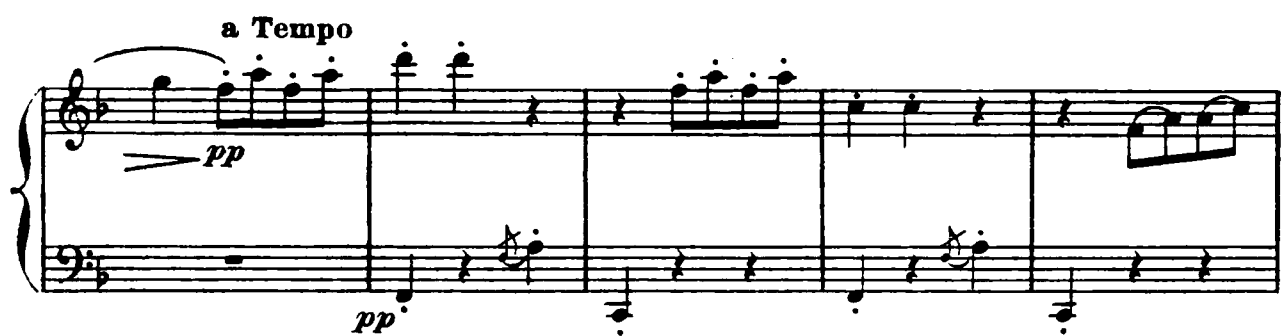
*rall.* *a Tempo 1º* *Animato (in un tempo)*

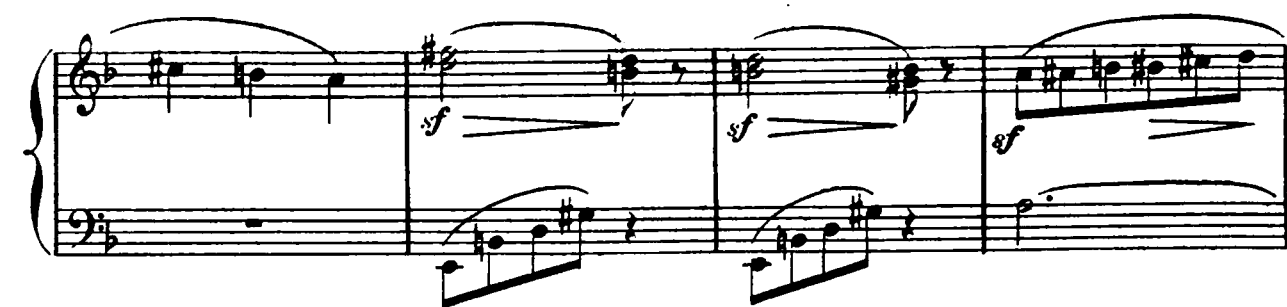
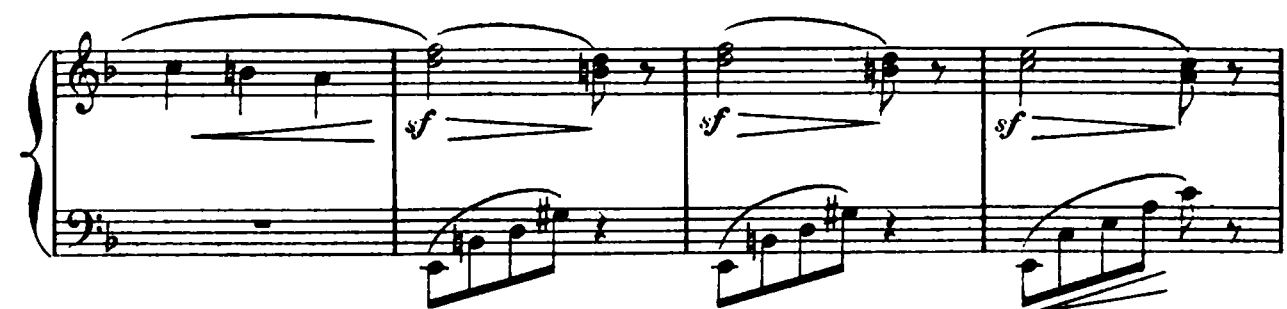
*pp* *pp* *pp* *pp* *pp*

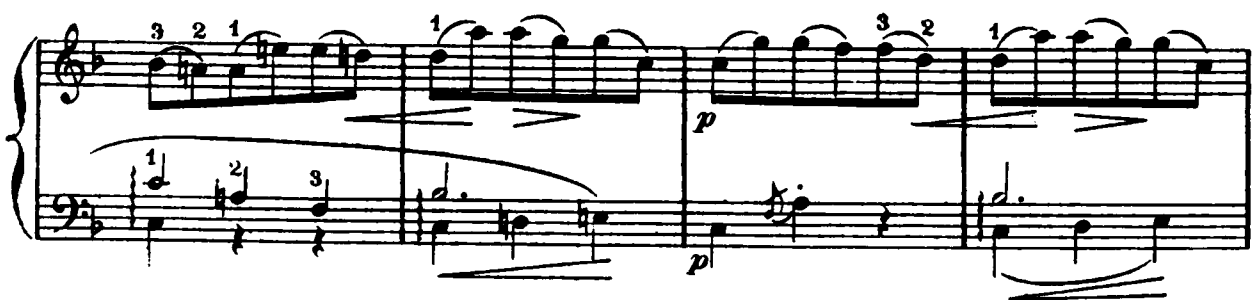
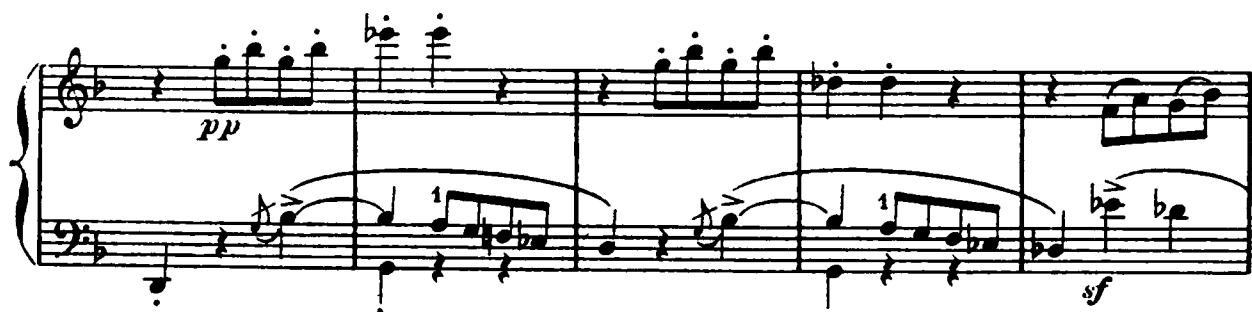
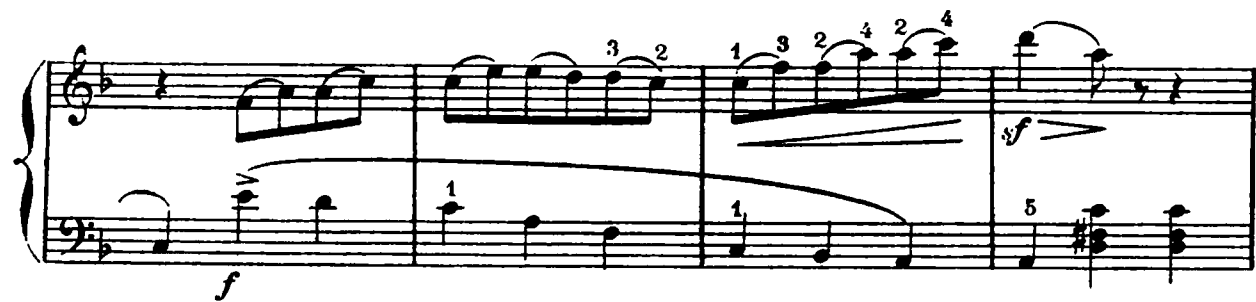
*sf* *pp* *pp* *pp* *pp*

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

*pp* *f* *f* *f* *f*







NICIAS on the entry of "La Charmeuse"

to Crobyle

to Myrtale

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

N. *meno*

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

N. *té!*  
*Beau-ty!*

*Lento* *Ben lento e sostenuto*

*f* *p*

*Red.* \* *Red.* \*

CROBYLE

*p*

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

MYRTALE

*p*

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

*Red.* \* *Red.* \*

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

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

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

## LA CHARMEUSE

*she sings*  
*p*  
 Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_

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

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

*f* *p*

2 *Fl. sonore*

la Ch. *tr*

*tr*

she dances

h. h.

*p*

CROBYLE

*p*

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

MYRTALE

*p*

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

*p* *mf* *p*

C.

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

M.

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

*f* *sf* *sf*

She sings

*la Ch.*

*p*

Ah!

Ah!

*C.*

feul

firol

*M.*

feul

firol

*f*

*p*

*la Ch.*

She dances

*mf*

**CROBYLE**

*p*

*pp*

Elle a le teint d'ambre pâ - - - le.

Hers the tint of pal-est am - - - ber.

**MYRTALE**

*p*

*pp*

Elle a le teint d'ambre pâ - - - le.

Hers the tint of pal-est am - - - ber.

*p*

*pp*



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

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

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

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

LA CHARMEUSE sings

*p*  
Ah!  
Ah!

C. *val*  
- parts!

M. *val*  
- parts!

*she dances*

*la Ch.*

*C.*

*M.*

*f*

*f*

Elle en -  
She at -

*f*

Elle en -  
She at -

*f*

*mf*

*p*

*C.*

*mf*

*p*

- traî - ne, el - le ca - res - se. Ses regards jettent des  
- tracts us, gives sweet ca - res - ses And her glances make us

*M.*

*mf*

*p*

- traî - ne, el - le ca - res - se. Ses regards jettent des  
- tracts us, gives sweet ca - res - ses And her glances make us

*mf*

*p*

*C.*

chai - nes, Ses beaux regards a languis  
cap - tive, Looks so melting quickly kill

*M.*

chai - nes, Ses beaux regards a languis  
cap - tive, Looks so melting quickly kill

*mf*

*p*

## LA CHARMEUSE

she sings

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.

Sans rien sa - voir de son pou - voir,

Ne - ver dream - ing of her pow - er,

Sans rien sa - voir de son pou - voir,

Ne - ver dream - ing of her pow - er.

più f

*la*  
*Ch.*

*meno dol.*  
*p*  
Ah!  
Ah!

*C.*

*f* *pp* *dol.*

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

*M.*

*f* *pp* *dol.*

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

*meno*  
*pp*

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

*la*  
*Ch.*

Ah!  
Ah!

*C.*

*p* *pp*

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

*M.*

*p* *pp*

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

*a Tempo* *rall.*

*pp* *p* *pp*

## N° 7. FINALE

177

Allegro vivace (Gaio)



First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *f* (first measure), *sf* (third measure), *p* (last measure). There are accents (^) over the first and third measures.



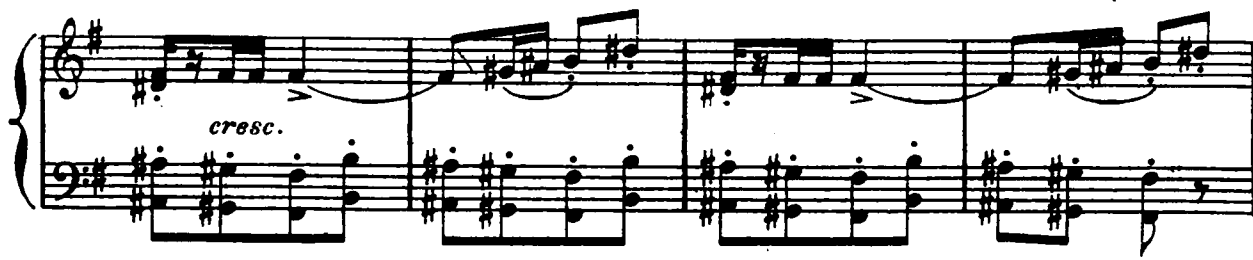
Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *p* *leggero e molto ritmico* (first measure).



Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *f* (third measure).



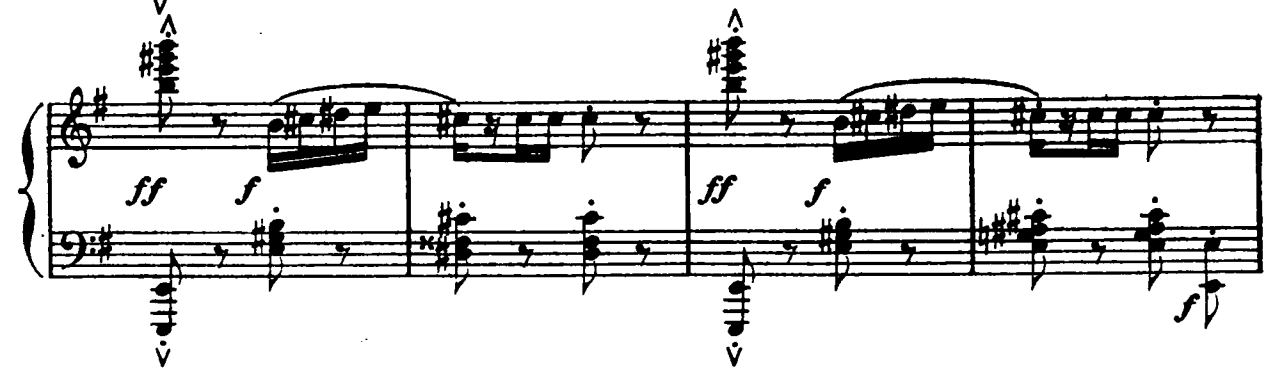
Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *sf* *p* (first measure), *f* *p* (third measure), *p* (last measure).

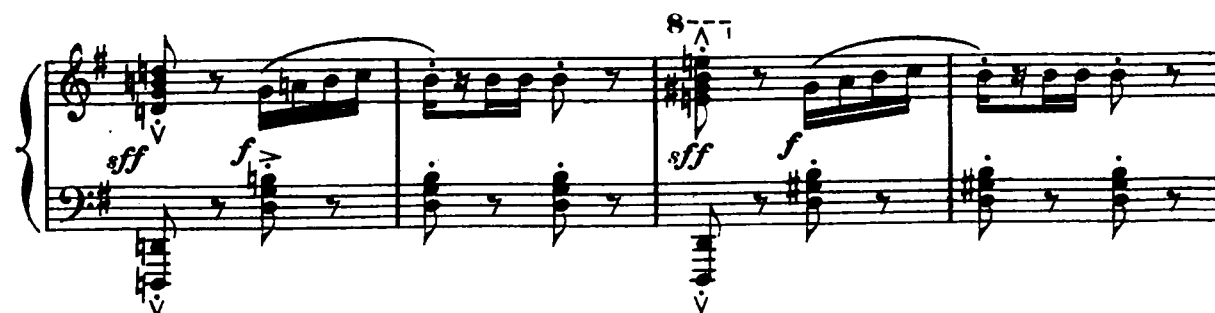
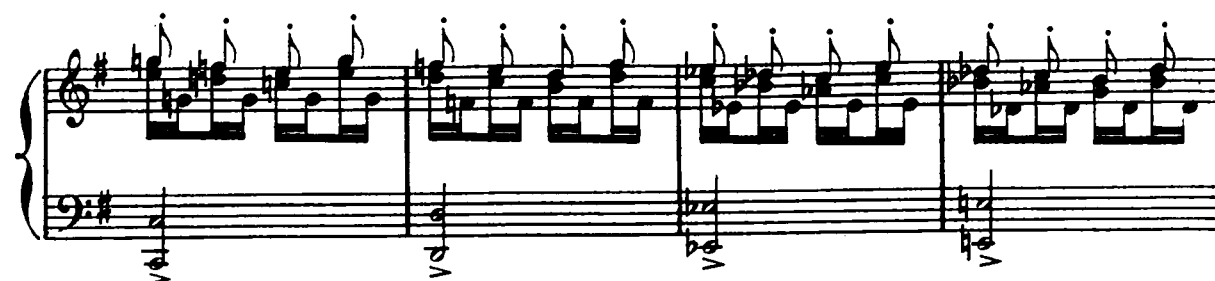
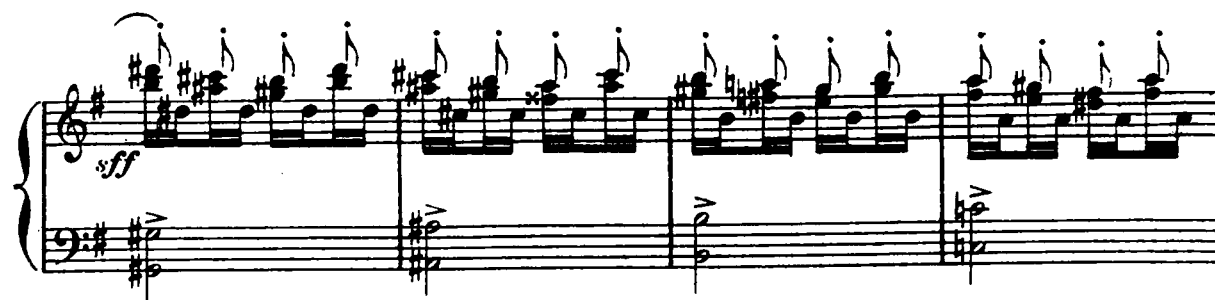
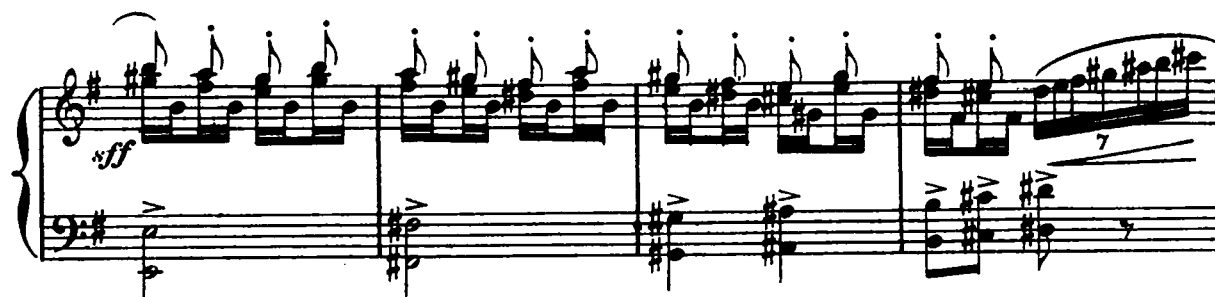
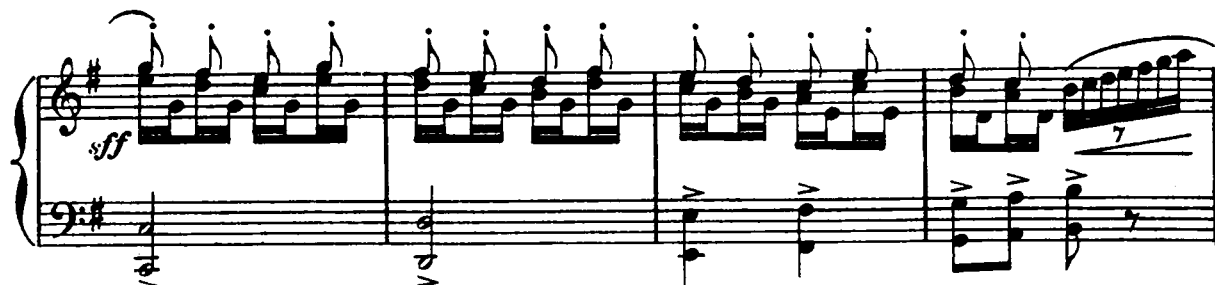
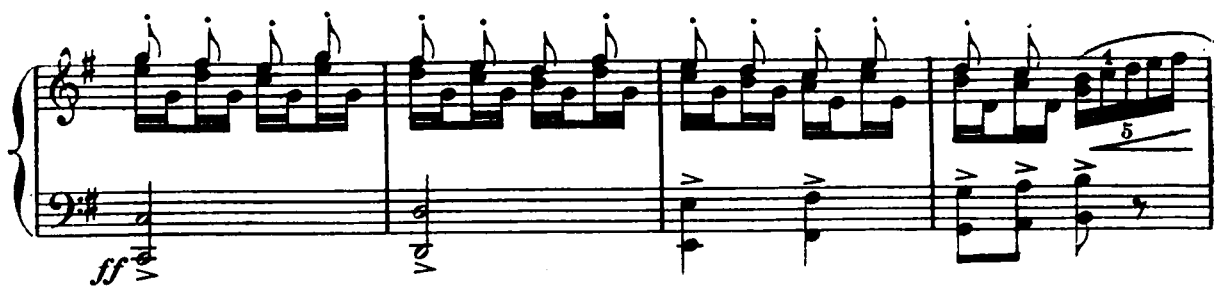


Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *cresc.* (first measure).



Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *più f* (first measure), *f* (third measure).





meno ma appena sensibilmente

First system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *sf* (sforzando) and a fermata over the first measure. Bass staff has a dynamic marking of *f* (forte). The tempo marking *a Tempo* is written below the first measure. The tempo marking *molto sonoro, cantato, espressivo e sostenuto* is written below the second measure.

a Tempo

Second system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *sf* (sforzando) and a fermata over the first measure. Bass staff has a dynamic marking of *f* (forte). The tempo marking *a Tempo* is written below the first measure.

meno ma pochissimo

a Tempo

Third system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *sf* (sforzando) and a fermata over the first measure. Bass staff has a dynamic marking of *f* (forte). The tempo marking *a Tempo* is written below the first measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *sf* (sforzando) and a fermata over the first measure. Bass staff has a dynamic marking of *f* (forte). The tempo marking *a Tempo* is written below the first measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *sf* (sforzando) and a fermata over the first measure. Bass staff has a dynamic marking of *f* (forte). The tempo marking *a Tempo* is written below the first measure.

Sixth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *sf* (sforzando) and a fermata over the first measure. Bass staff has a dynamic marking of *f* (forte). The tempo marking *a Tempo* is written below the first measure.



## Un pò più animato

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part begins with a forte (ff) dynamic and features a series of chords and single notes. The voice part enters in the second measure with a melody that is marked with a forte (f) dynamic. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piano part provides a harmonic accompaniment, with some measures featuring chords and others featuring single notes. The score is written on a grand staff with a treble clef for the voice and a bass clef for the piano. The key signature is one sharp (F#), and the time signature is 4/4. The piano part begins with a forte (ff) dynamic and features a series of chords and single notes. The voice part enters in the second measure with a melody that is marked with a forte (f) dynamic. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piano part provides a harmonic accompaniment, with some measures featuring chords and others featuring single notes.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The lyrics are written below the voice line.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The music is in 4/4 time. The melody is a simple, folk-like tune. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The score is divided into four measures. The first measure contains the first line of the melody and the beginning of the piano accompaniment. The second measure continues the melody and accompaniment. The third measure shows the melody and accompaniment. The fourth measure concludes the piece with a final chord in the piano and a fermata on the voice line.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble staff containing a melody of eighth and sixteenth notes, with a first ending bracketed and marked with a "1". The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *sf* (sforzando) and *fff* (fortississimo), with a *sec* (second ending) marking. The piece concludes with a final chord in the bass staff.

## Allegro brillante (senza affrettare)

This musical score is for a piano piece in G major, 3/4 time, marked "Allegro brillante (senza affrettare)". The piece consists of six systems of grand staves. The first five systems feature a complex interplay of triplets and slurs in both hands, with dynamics ranging from *ff* (fortissimo) to *p* (piano). The sixth system introduces octaves in the right hand, marked *sf* (sforzando), while the left hand continues with a steady accompaniment. The notation includes numerous accents, slurs, and dynamic markings to guide the performer's expression.

First system of musical notation. The treble staff contains six measures of music, each starting with a repeat sign and a dotted half note. The bass staff begins with a forte (*ff*) dynamic and contains six measures of music, including eighth notes, quarter notes, and half notes with accents.

Second system of musical notation. The treble staff continues with six measures of music, each starting with a repeat sign and a dotted half note. The bass staff continues with six measures of music, including eighth notes, quarter notes, and half notes with accents.

Third system of musical notation. The treble staff continues with six measures of music, each starting with a repeat sign and a dotted half note. The bass staff continues with six measures of music, including eighth notes, quarter notes, and half notes with accents.

Fourth system of musical notation. The treble staff continues with six measures of music, each starting with a repeat sign and a dotted half note. The bass staff continues with six measures of music, including eighth notes, quarter notes, and half notes with accents.

Fifth system of musical notation. The treble staff contains six measures of music, each starting with a repeat sign and a dotted half note. The bass staff begins with a forte (*ff*) dynamic and contains six measures of music, including eighth notes, quarter notes, and half notes with accents.

Sixth system of musical notation. The treble staff contains six measures of music, each starting with a repeat sign and a dotted half note. The bass staff contains six measures of music, including eighth notes, quarter notes, and half notes with accents. The system concludes with a very forte (*fff*) dynamic marking.

Sopr.

*fff* *fff* *fff* *fff*

E\_vohé! E\_vohé! E\_vohé! E\_vohé!

Tenori

*fff* *fff* *fff* *fff*

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

Bassi

*fff* *fff* *fff* *fff*

E\_vohé! E\_vohé! E\_vohé! E\_vohé!

8

*fff* *fff* *fff* *fff* *fff*

*sec* *sec* *sec*

*sec* *sec* *fff*

*fff* *fff* *fff* *fff* *fff*

E\_vohé! E\_vohé! E\_vohé! E\_vohé!

*rall.* *sec* *sec* *sec*

*fff* *fff* *fff* *fff* *fff*

*rall.* *sec*

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

**Allegro**

*CROBYLE with joyful surprise.*

*f*

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

*MVRTALE*

*f*

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

*NICIAS with joyful surprise.*

*f*

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

*Soprani*

*with joyful surprise.*

*f*

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

*FRIENDS.*

*Tenori*

*f*

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

*Bassi*

*f*

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

ironically.

*C.*

*mf*

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

*M.*

*mf*

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

*N.*

*mf*

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

*A.*

*mf*

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

*mf*

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

*mf*

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

*tr* *tr* *tr* *tr* *tr* *tr*

*sf* *sf* *sf* *sf*

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

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

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

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

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

*f*  
*trb* *tr* *trb* *tr* *trb* *tr* *trb* *tr*  
*f*

*shouting with laughter.*

C.  
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

M.  
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

N.  
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ATHANAËL severely.

Throwing down the torch, which goes out.

*Throwing down the torch, which goes out.*

*ATHANAËL* severely.

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

*shouting with laughter.*

The image shows a musical score for the song 'The Rose Tree'. It consists of three staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, folk-like style. The first staff has a forte (ff) dynamic marking and a triplet of eighth notes. The second staff has a mezzo-forte (mf) dynamic marking and a triplet of eighth notes. The third staff has a forte (ff) dynamic marking and a triplet of eighth notes. The lyrics are written below the notes, with English lyrics on the top line and German lyrics on the bottom line of each staff. The English lyrics are 'Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!' and the German lyrics are 'Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!'. The music ends with a final note on each staff.

**Staff 1:**  
 ff  $\overset{3}{\wedge}$  Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

**Staff 2:**  
 mf  $\overset{3}{\wedge}$  Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

**Staff 3:**  
 ff  $\overset{3}{\wedge}$  Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
 Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one flat. The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line in the left hand. The score is marked with dynamic indications: *ff* (fortissimo) and *fff* (fortississimo). The score is written in a standard musical notation style with notes, rests, and bar lines.



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

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

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

1. - çil!  
 here!

*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

## Allegro agitato

NICIAS

*interposing.*

*f*  
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.

Soprani

*All interposing.*

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

1<sup>st</sup> GROUP

Tenori

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

Bassi

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

THE CROWD

Soprani

2<sup>nd</sup> GROUP

*f*  
L'emme -  
Take her

Tenori

The Friends of Nicias  
with the crowd.

*f*  
L'emme -  
Take her

*All interposing.*

Bassi

*f*  
L'emme -  
Take her

Allegro agitato (158=♩.)

*fp*

N.

*L'emme - ner!      Que dit-*  
*Take her forth!      Says he*

*L'emme - ner!      Que dit-*  
*Take her forth!      Says he*

*L'emme - ner!      Que dit-*  
*Take her forth!      Says he*


*L'emme - ner!      Que dit-*  
*Take her forth!      Says he*

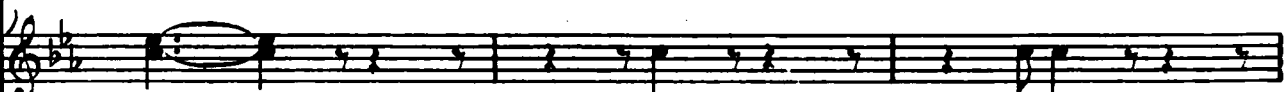
*-ner!      Que dit - il?      Non!*  
*forth!      Says he so?      No!*


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


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


*fp* *fp* *fp*


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

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

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

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

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

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

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

  
*f* *fp* *f*

THAÏS

Il \_\_\_\_\_ dit \_\_\_\_\_ vrai! \_\_\_\_\_  
 He \_\_\_\_\_ is \_\_\_\_\_ right! \_\_\_\_\_

N.   
 Non! \_\_\_\_\_  
 No! \_\_\_\_\_

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

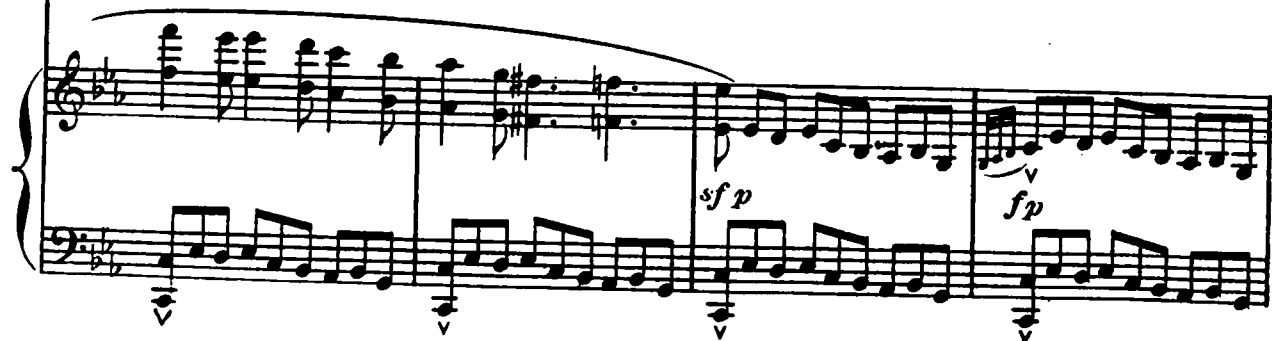
  
 Non! \_\_\_\_\_  
 No! \_\_\_\_\_

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

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

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

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

  
 sf p  
 f p

## 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.*

N. - si - - - ble! Impi - e! Crains de mou-  
leave us! Release her! 'Ware lest thou

A. - rir, si tu tou - ches à cel - le - ci! Elle est sa -  
die, if thou touch her, oh im - pious man! She is

*Taking Thaïs to him and  
trying to depart.*

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

## NICIAS

Non!  
No!

Non!  
No!

Non!  
No!

- sa - ge!  
way there!

Pas-  
Make

## Soprani

1<sup>st</sup> GROUP

## Tenori

## Bassi

## THE CROWD

## Soprani

2<sup>nd</sup> GROUP

## Tenori

## Bassi

*ff*

[illegible]



[illegible]

*A small group threatening Athanaël.*

**Tenori**

Tenori

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

*p* *ff* *p*

## NICIAS supplicating Thaïs.

*f*Thaïs!  
Thaïs!

Soprani

Tenori

2nd GROUP

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

Bassi

Nous re - pren - dre Thaïs!  
Wouldst de - prive us of her?*molto spiccato**spiccato**simile*

N.

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

Soprani

1st GROUP

Ah!  
Ah!

Tenori

Eh! de qui vi - vrons-nous!  
Who, then, will with us dwell!Mes colliers!  
Neck - laces!

Bassi

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

2nd GROUP. Tenori

Mes ro - bes!  
My dres - ses!

3

N.

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,

Har

N.

pas!  
go!

Ne pars  
Do not

pas!  
go!

- di - - - - e!  
flames!

La  
The

flam - - -  
fire!

donc sont les lois!  
then, are the laws?

Il nous vo - le Tha - is!  
He is steal - ing Tha - is!

Qu'el - le  
Let her

donc sont les lois!  
then, are the laws?

Il nous vo - le Tha - is!  
He is steal - ing Tha - is!

Qu'el - le  
Let her

- di - - - - e!  
flames!

La  
The

flam - - -  
fire!

donc sont les lois!  
then, are the laws?

Il nous vo - le Tha - is!  
He is steal - ing Tha - is!

Qu'el - le  
Let her

donc sont les lois!  
then, are the laws?

Il nous vo - le Tha - is!  
He is steal - ing Tha - is!

Qu'el - le  
Let her

*sempre cresc.*

*ff*

N.

Res - - - te! Stay! Res - - - te! Stay!

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


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

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

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

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

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

N.   
Res - - - - - te!  
Sta: ' - - - - -  
brû - - - - - le!  
burns! - - - - -  
- 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!  
piu'ff

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

THAÏS

*f*

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

*f*

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

ATHANAËL

*f*

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

*laughing f*

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.*

*laughing f*

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

*laughing f*

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

*laughing f*

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

*All throw stones at him.*

*laughing f*

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

*laughing f*

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

*sempre ff*

T. *heu - - re!*  
*must!* \_\_\_\_\_

A. *che - tons en un ins -*  
*We can pur - - chase at a*

N. *nous!* *Tha - - is!* *Tha - is!*  
*main!* *Tha - - is!* *Tha - is!*

*heu - - re!*  
*must!* \_\_\_\_\_

*A - che - tons en un ins -*  
*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*

*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

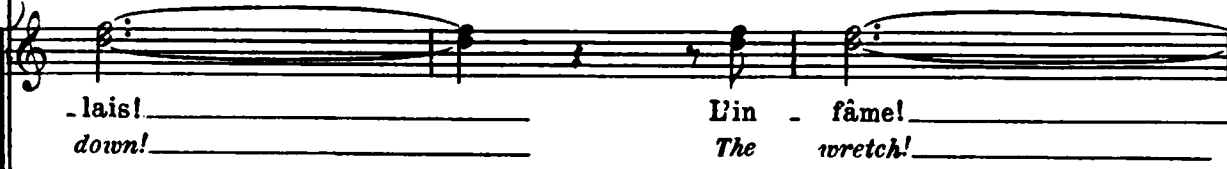
mort! A mort! A mort! Il brû - le le pa -  
 death! To death! To death! The pa - lace burneth

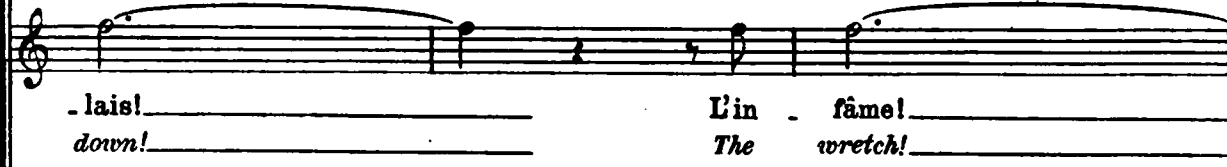
8  
*fff*

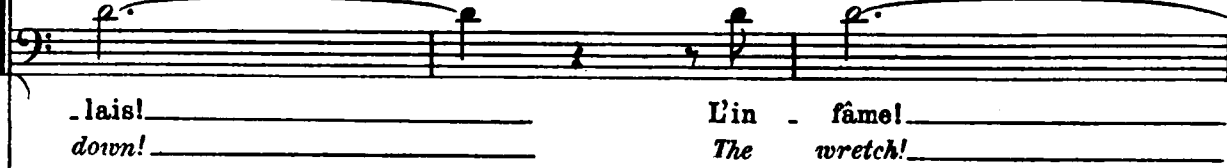
T. 
  
 au prix de tout no-tre sang!
   
 by shed ding our wil-ling blood!

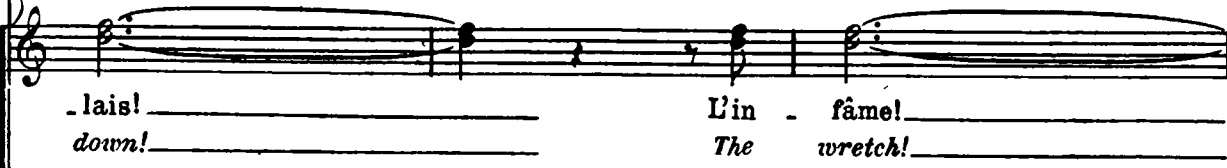
A. 
  
 nous par pi-tié!
   
 us, do not go!

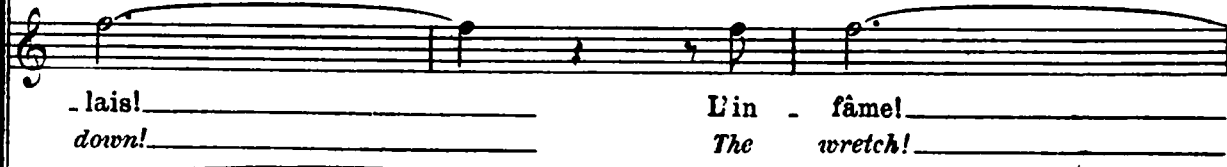
A. 
  
 au prix de tout no-tre sang!
   
 by shed ding our wil-ling blood!

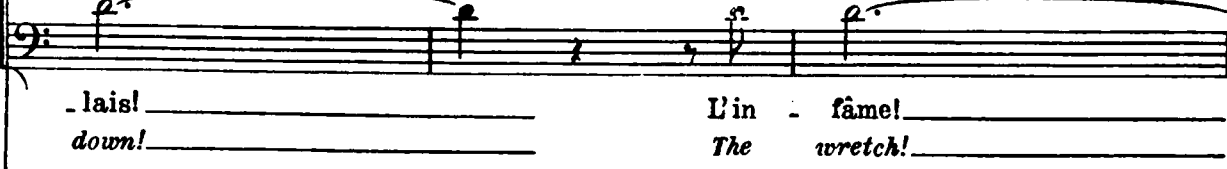

  
 -lais! L'in-fâme!
   
 down! The wretch!



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


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


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


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


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

8-  

  
 rff

T. *defending Thais against the crowd.*

N. *Non! Non! Non!*  
*No! No! No!*

A. *A mort! A mort! A mort!*  
*To death! To death! To death!*  
*A mort! A mort! A mort!*  
*A mort! A mort! A mort!*  
*To death! To death! To death!*  
*A mort! A mort! A mort!*

8

*NICIAS contriving to interfere.*

*Ar-rê-tez!*  
*Stay your hands!*

*Par tous les Dieux!*  
*By all the gods!*

*Voi-là de*  
*Per.chance this*

*sf*

Nicias dips into his purse, and throws handfuls of gold.

to Athanaël  
and Thaïs.

N. *quoi vous a - pai - ser! Al -*  
*will appease 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. *f* - lezi A - dieu, Tha - is!  
*go!* A - dieu Tha - is!

**Un pò meno vivo e molto espressivo**  
*f ben cantato*

N. *En vain tu m'oublieras. Ton souve\_nir se - ra le par -*  
*In vain wilt thou for - get. Thy mem'ry dear will dwell in my*

*sf* *sempre più appassionato*

N. *- fum, de mon â - - - - - me! Ah!*  
*soul, e - ver fra - - - - - grant! Ah!*

*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*

*sf* *ff* *144 =*

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

*Athanaël and Thaïs run off. The palace collapses.*

**Sopr.** *fff* De l'or! \_\_\_\_\_

**1<sup>st</sup> GROUP**

**Tenori** *fff* More gold! \_\_\_\_\_

**Bassi** *fff* De l'or! \_\_\_\_\_

**THE CROWD**

**Sopr.** *fff* De l'or! \_\_\_\_\_

**2<sup>nd</sup> GROUP**

**Tenori** *fff* More gold! \_\_\_\_\_

**Bassi** *fff* De l'or! \_\_\_\_\_

**8**

*fff*

The musical score is written for a large ensemble. It begins with a vocal section for Soprano, Tenors, and Basses, with lyrics in Italian and French. The Soprano part has a long note with a fermata. The Tenors and Basses have similar parts. The crowd section follows, with a large number of notes indicating a dense texture. The score includes dynamic markings like *fff* (fortissimo) and *fff* (fortissimo). The key signature is B-flat major (two flats). The time signature is 4/4.

This block contains five staves of music, each with a vocal line and a corresponding empty piano line below it. The vocal lines consist of long, sustained notes (half notes) followed by rests, all within a single measure. The staves are arranged in a system, with the first staff at the top and the fifth at the bottom. The key signature is one flat (B-flat), and the time signature is common time (C).

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

This block shows the piano accompaniment for the first system. It features a treble and bass clef staff. The treble staff has a melodic line with many beamed eighth notes, marked with accents (^) and a dynamic of *fff* (fortississimo). The bass staff has a rhythmic accompaniment of eighth notes. A dashed line with the number '8' is above the treble staff, indicating a measure repeat or a specific count.

This block shows the piano accompaniment for the second system. It continues the musical theme from the first system, with a treble and bass clef staff. The treble staff has a melodic line with many beamed eighth notes, marked with accents (^) and a dynamic of *fff* (fortississimo). The bass staff has a rhythmic accompaniment of eighth notes. A dashed line with the number '8' is above the treble staff, indicating a measure repeat or a specific count.

# 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 Albin's retreat.*

**Lento**

**PIANO**

**Rideau Curtain**



First system of piano accompaniment. The right hand features a melodic line with chords and eighth notes, starting with a *p* (piano) dynamic. The left hand plays a steady eighth-note accompaniment, also marked *p*. A *pp* (pianissimo) dynamic is indicated in the right hand towards the end of the system.

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

Second system of piano accompaniment. It includes a vocal line with lyrics. Dynamics include *sf* (sforzando), *f* (forte), and *pp* (pianissimo). A fingering of 5 is shown for a right-hand passage.

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

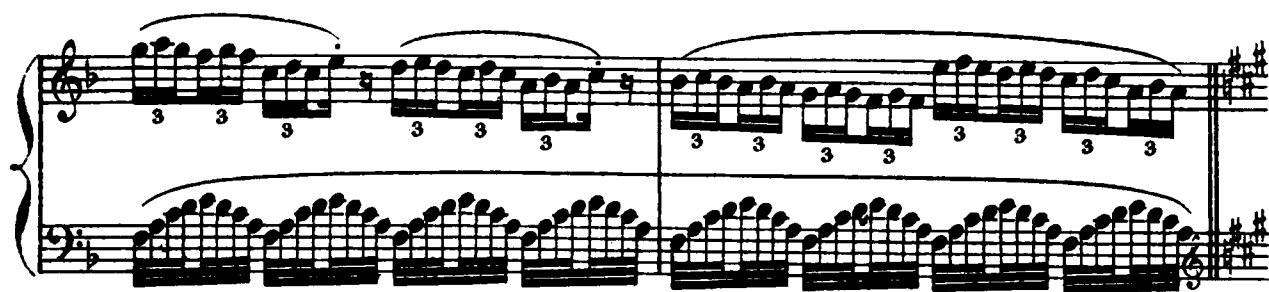
Third system of piano accompaniment. The right hand has a melodic line with chords, marked *p*. The left hand continues with an eighth-note accompaniment, also marked *p*.

Fourth system of piano accompaniment. It includes a vocal line with lyrics. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte). A fingering of 5 is shown for a right-hand passage.

**Molto dolce e tranquillo**

Fifth system of piano accompaniment. The right hand features a melodic line with triplets, marked *pp* (pianissimo). The left hand plays a dense, continuous texture of triplets.

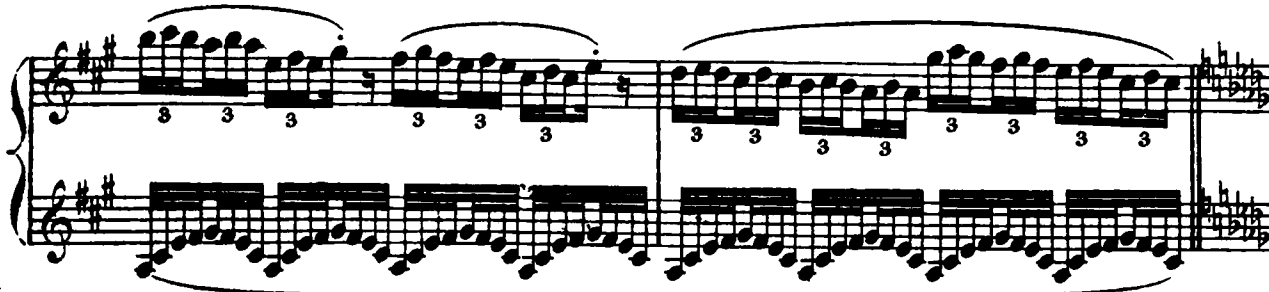
*murmurato*  
2 Ped.



First system of musical notation. The treble staff contains a series of triplet eighth notes, with the number '3' written below each group. The bass staff contains a continuous eighth-note accompaniment. The key signature is one sharp (F#).



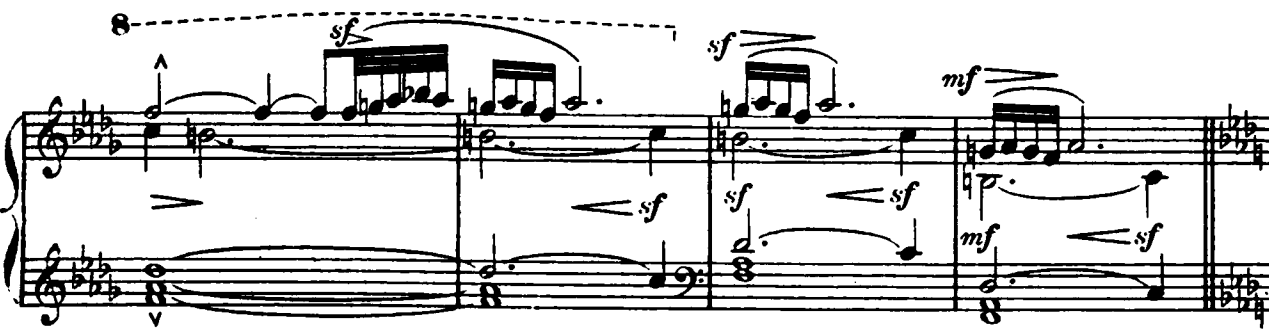
Second system of musical notation. The treble staff continues with triplet eighth notes. The bass staff continues with the eighth-note accompaniment. The dynamic marking *sempre pp* is written in the bass staff. The key signature is one sharp (F#).



Third system of musical notation. The treble staff continues with triplet eighth notes. The bass staff continues with the eighth-note accompaniment. The key signature is one sharp (F#).



Fourth system of musical notation. The treble staff continues with triplet eighth notes. The bass staff continues with the eighth-note accompaniment. The dynamic marking *più pp ancora* is written in the bass staff. The key signature is one sharp (F#).



Fifth system of musical notation. The treble staff features a melodic line with accents and dynamic markings *sf* (sforzando) and *mf* (mezzo-forte). The bass staff features a melodic line with accents and dynamic markings *sf* and *mf*. The key signature is one sharp (F#).

*Thaïs and Athanaël appear.*

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

*THAÏS overcome with fatigue, scarcely able to support herself.*

*mf* 3 *più p*

L'ardent so - leil m'é - cra - se comme un fardeau trop  
 The burning sun o'er whelms me, as with a crush - ing

*T.*

*p* *più p* *cresc.* *più f*

lourd! Ah! je suc - combe au poids du jour!  
 load! Ah! must I sink beneath its weight!

## ATHANAËL roughly.

T. *sf* *più f*

Ar-rê-tons-nous! Non! Marche en co-re!  
 Prithee now halt! No! E-ver on-ward!

A. *più f* *sf* *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-tion.  
 What I suf-fer makes glad sa-crifice for my

T. *sf*

-teur. Seul, le re-pen-tir nous é-pu-re.  
sins. Pu-ri-fy thy-self by re-pen-tance.

*più f*

A. *sf* *mf* *with a hollow and terrible voice.*

Mar-che! Ce corps parfait que tu li-  
On-ward! This bo-dy which thou to the

*animando un poco*

*sf* *p* *p* *m.s.* *mf*

A. *cresc.* *f* *with sudden fury.*

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

*p* *sf* *m.s.* *mf* *cresc.*

A. *noble and more softened.*

Dieu l'avait pourtant for-mé pour qu'il de-vint son taber-  
God did graciously cre-ate to be-come his taber-

*sempre con calore* *mf*

*fp* *ben cantato, sostenuto e espressivo* *cresc.* *p*

*Changing his tone.  
roughly.*

A. *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*

A. *- té, tu ne peux plus u - nir tes lèvres, tu ne peux plus joindre tes  
truth, thou canst no more close up thy lips, thou canst no more clap thy*

*f*

*cresc.*

*cresc.*

A. *Tempo 1<sup>o</sup> (senza lentare)*

*ff*

*sf*

*Tempo 1<sup>o</sup> (senza lentare) sf*

*5*

*ff*

*v*

*maines, sans concevoir le degout de toi - mê - me. Mar - chel  
hands, without conceiv. ing disgust for thy - self. On - ward!*

A. *THAÏS humbly.*

*ATHANAËL*

*sf*

*p*

*f*

*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.

*dim.*

T. son-de Dieu? Mar-che! Je ne puis!.. par-don, vé-né-ré-pè-re!..  
dwelling place? On-ward! If I could! I ask thy pardon, fa-ther!

*pp* *p* *pp*

*sf* *p*

Seeing her about to faint, he supports her in his arms, then helps her to a seat in the shade.  
He contemplates her for a moment in silence.

*sf* *p* *sf* *rall.*

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

Suddenly the expression  
of his face grows kinder.

ATHANAËL

*p*

**a Tempo (senza lentezza)**

Ah!..

des gout-tes de sang coulent de ses pieds  
but drops of blood I see flow from her

Ah!..

*ppp*

A. *blancs. feet.* *La pi - tié s'émeut en mon â - me! Pauvre en - Com - pas - sion awakes in my bo - som! Poor*

*poco a poco più caloroso*

A. *- fant, pauvre fem - me! J'ai trop pro - lon - gé — cette é -*  
*child, poor wo - man! I have o'er prolonged — this hard*  
*poco a poco più caloroso*

*cresc.*

*più f*

A. *He prostrates himself - he weeps - he*

*sf* *più f*

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

*più f*

*kisses tho feet of Thais.*

A. *f* *p* *with adoration. più p*

*- is! O sain - te, très*  
*- is! O ho - ly, most*

**Lento** *dim.*


*f* *p*



A. *sain - - te Tha - - is!*  
*ho - - ly Tha - - is!*

THAÏS gazing long at him. *caressingly* *p* *with resolution. mf*

Ta pa - role a la dou - ceur d'une au - ro - re! Mar -  
Thy words have the soft - ness of ear - ly dawn! — Un poco animato Now



*ATIANAËL*  
holding her back gently.

*p*

*a Tempo 1<sup>o</sup>*  
(calmato, senza lentare)

*T.*

- chons maintenant!  
en - ward we'll go!

Pas en - co - re.  
Not so quick - ly.

*a Tempo 1<sup>o</sup>*  
(calmato, senza lentare)

*pp*

*2 Fw.*

with affectionate solicitude.

*p*

A. 

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

**Dolcissimo e tranquillo**



1. *poco*

attends... que je descende vers le puits... que j'ail - le vers la  
 Await... whilst I go yonder to the well... and al - so to the

*p* *più pp*

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

bas, Ces cel - lu - les blan - ches: C'est le cou - vent d'Al -  
 there, Rows of small white cells: 'Tis Al - bine's con - vent

*più f* *stringendo* *cresc.* *rall.*

- bine où nous allons. Le but est pro - che; Es - pè - re, pri - e!  
 which we came to seek. Near is the goal, So ho - pe, pray. —

*segue*

He goes slowly away towards the shelter, fetches thence fruit in a basket,  
then proceeds to the well with a wooden cup.

a Tempo (calmato, senza lentare)

THAÏS alone. *p*

O — messa-ger de  
O — messen-ger of

*espressivo*

T. *p*

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

T. *f* *mf* *sf* *rall.*

m'as ouvert le ciel!  
open'st for me heav'n!

Ma chair sai - gne,  
My flesh bleed - eth

*p* *rall.*

**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* *p.* *p.*

2 Ed.

T. *sf*

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

*sf* *sf* *dim.*

T. *pp*

Plus frai - che que l'eau de la source, plus dou - ce qu'un rayon de miel,  
Cool - er than fresh - est running water, sweet - er far than a honeycomb,

*pp* *poco*

Th. *più f* *pp*

Ta pen - sée est en moi su - ave et — sa - lu - tai - re  
 Thy pure thought fills my be - ing, con - so - ling, re fresh - ing,

*p* *pp* *segue* *p*

Th. *p* *cresc.*

et mon es - prit dé - ga - gé de la ter - re pla - ne dé - ja dans cette im -  
 and my worn spi - rit, free from earth - ly care, soars - a - loft in - to the

*pp* *più f* *cresc.*

Th. *rall.* *ff* *p* *dol.* *rall.*

- men - si - té!... — Tres vé - né - ré pè - re, sois bé -  
 end - less space! — Ve - ne - ra - ble fa - ther, bles - sed —

*cresc.* *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 Thaïs*

*pp*  
*dol*  
 Bai\_gne d'eau tes mains et tes lè -  
 Bathe thy hands and lips with this wa -

*p*  
*pp*  
*dol.*

*p*  
*dim.*  
*pp*  
 Th. - 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

*p*  
*dim.*  
 A. - vres, goûte à ces fruits goûte à ces fruits, Bai - gne d'eau tes  
 - ter, eat of this fruit, eat of this fruit, Bathe thy hands and

*p*  
*dim.*  
*pp*

Th. *dol.* *f* *pp*  
 mains et mes lè - - vres. Ma vie est à toi, Ma vie est à  
 lips with this wa - - ter. My life now is thine, My life now is

A. *dol.* *f* *pp*  
 mains et tes lè - - vres. Ta vie est à moi, Ta vie est à  
 lips with this wa - - ter. Thy life now is mine, Thy life now is

Th. *sf* *p* *f*  
 toi, Dieu te la con - fi - - - e. Je t'ap-par-  
 thine, 'Tis by heav'n con - fid - - - ed. I am thine

A. *sf* *p* *f*  
 moi, Dieu me la con - fi - - - e. Tu m'ap-par-  
 mine, 'Tis by heav'n con - fid - - - ed. Thou art mine

Th. *pp* *sf* *p* *rall.*  
 - tiens, Ma vie est à toi, Dieu te la con - fi - - -  
 own, My life now is thine, 'Tis by heav'n con - fid - - -

A. *pp* *sf* *p* *rall.*  
 - tiens, Ta vie est à moi, Dieu me la con - fi - - -  
 own, Thy life now is mine, 'Tis by heav'n con - fid - - -

## a Tempo

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

Th. *- e. - ed.*

A. *transfigured and tenderly radiant* *p* *z*

*a Tempo*

*p* *più f* *pp* *cresc.*

Non!  
No!

Bois à ton tour!  
Drink in thy turn!

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! Bathe my hands and

A. *p* *dol.*  
 - 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

*ppp*

Th. *dol.* *p* *dim.*  
 mains et mes lè - - - vres, don - ne ces fruits, don - ne ces  
 lips with this wa - - - ter, give me this fruit, give me this

A. *dol.* *p* *dim.*  
 mains et tes lè - - - vres, goûte à ces fruits, goûte à ces  
 lips with this wa - - - ter, eat of this fruit, eat of this

*dol.* *p* *dim.*

Th. *f* *pp* *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 -

*sf* *pp* *sf*

senza riten.

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

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

senza riten.

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

Assai lento

surprised

Th. Qui vient?  
Who comes?

A.

1<sup>o</sup> and 2<sup>o</sup> Sopr.  
VOICES in the distancePa-ter noster, qui es in coe - lis,  
Assai lento

pa-nem nos - trum

*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

*pp*

A. *Voi-ci la vé-né-able Al-bi-ne et ses sœurs rapportant le pain*  
*Here comes the ve-ne-ra-ble Al-bine, and the sis-ters convey-ing their*

A. *noir du couvent El-les viennent vers nous et marchent en-pri-ant.*  
*bread to the con-vent. They are com-ing this way, and pray as they walk.*

**1<sup>o</sup> Tempo**  
 THE VOICES nearer  
*più f*

*Et ne nos in-du-cas in-ten-ta-tio-nem, sed*

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

*ATHANAËL piously* *f* *p*  
*Albine and her companions appear*  
*cresc.* *sf*  
*A-men!*

*li-be-ra nos a ma-lo.*

## Moderato

## ATHANAËL to Albine

*mf*

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

## Moderato

*mf* *ben sost.**p**mf*

*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*

*dim.*

- 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

- 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* *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.* *mf* *pp* *p* *Lento*  
*ALBINE* piously

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

*rall.* *pp* *Lento*

*dim.* *pp*

ATHANAËL *with restrained emotion**mf*

ALBINE

*p**she takes Thaïs 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,

*Then come,*

ma fil - le.

*my daugh - ter.***Moderato** (*senza lentare*)

ATHANAËL

*mf*

Mon œuvre est ac - com - pli - e!  
 My work is now ac - com - plished!

A.

*sf**più p*

A - dieu,

*A - dieu,*

chè - re Thaïs,

*dear Thaïs,*

res - te re - cluse en l'é -

*peace shalt thou find in thy*

A.

*din.**molto espressivo***rall.**

- troi - te cellu - le,  
*new nar - row cell,*

Fais pé - ni - tence et prie à chaque heu - re pour  
*Be pe - ni - tent, and pray ev' - ry hour for*

**a Tempo** (senza lentare)*THAÏS with deep expression*

A. *f*

moi! Je bai - se tes mains se - cou - ra - bles  
 me! I kiss thy dear help - ing hand

**a Tempo** (senza lentare)

*p*

Th. *sf* *mf* *simply*

et je pleure à te quitter... O toi qui m'as ren -  
 and I weep to part from thee... oh thou who hast res -

*sf*

*ATHANAËL*

Th. *sf*

- due à Dieu! O pa - ro - le touchan - te!  
 tored me to God! Oh! how touch - ing those words!

*cresc.*

*with growing exaltation*  
*più f*

A. *mf* *espressivo*

O lar - mes a - do - ra - bles! Bien - heu - reu - se la pé - che -  
 O tears most rare and pre - cious! Full of hap - pi - ness is the

*espressivo*

*mf* *spiccato*

## Animando poco a poco

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

- res - se ga - gnée à l'é - ter - nel a - mour!  
sin - ner re - joic - ing in e - ter - nal love!

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

*much mored* *sf* *cresc.*

Que son vi - sage est beau!  
How beau - ti - ful her face!

Quel ray - on d'al - lé -  
What a ra - diance su -

*sf* *cresc.*

*più sf* *sf* *cresc.*

gresse é - ma - ne de ses yeux!  
preme is shin - ing in her eyes!

*sempre caloroso*

THAÏS *mf* *p* *ATHANAËL as if struck* *più f*

A - dieu, pour toujours! Pour toujours?..  
A - dieu, and for e - ver! And for e - ver?

*p* *dim.*



THAÏS

calmato

rall.

dim.

Dans la ci - té cé - les - te nous nous re - trou - ve -  
 In the ce - les - tial ci - ty we shall meet a

calmato

rall.

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

Athanaël follows Thaïs with his gaze as though in a dream

ATHANAËL alone

p

El - le va lente -  
 She is gone on her

5

*dol.*

A. *ment* ——— *par-mi les fil - les blan - ches,*  
*way* ——— *be - side the white nuns mov - ing,*

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* *dol.*  
*Com - me pour ra - frai - chir son front,*  
*Hap - ly to cool her a - ching brow,*

*a Tempo*

*Gradually suffocated by the emotion*  
*p3* *3* *f*

A. *Et les jours, et les ans, pas - seront ...* *Sans qu'el - le m'appa - raisse en -*  
*And the days, and the years will pass by* *With - out my see - ing her a -*

*p* *cresc.*

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

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

*f* *sf p* *segue*

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

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

*sf* *segue* *p*

*Rideau*  
*Curtain*

*pp* *mf* *p* *pp*

## THE THEBAID

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

Andante 92= 

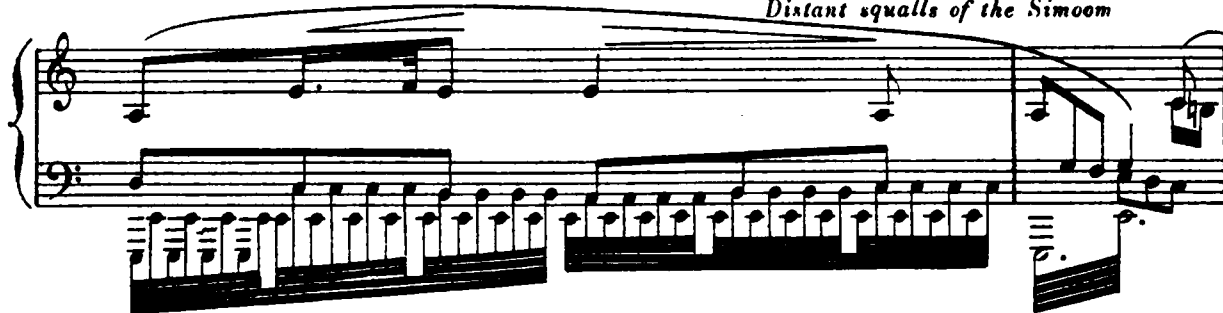
PIANO



Rideau—Curtain



Distant squalls of the Simoom



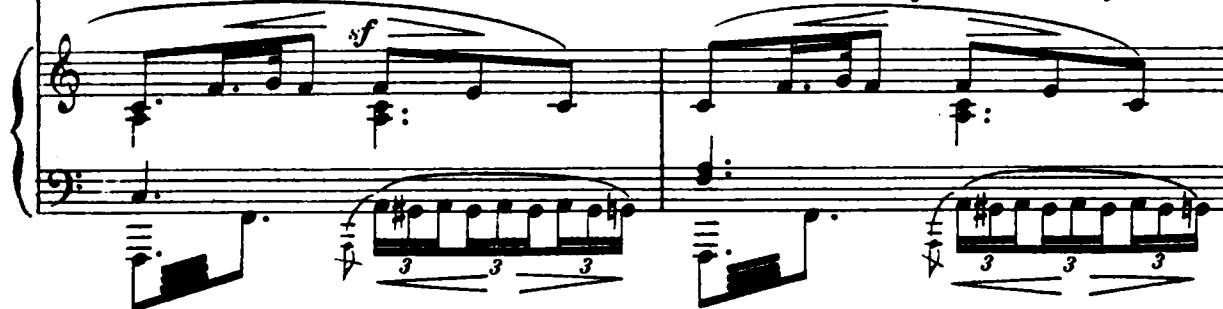
Tenori

12 CENOBITES

Bassi

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

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



- sant! Quel-le tor-peur ac-ca-ble les ê-tres et les choses.  
sky! What an op-pres-sive air weighs down ev'-ry thing a-bout us.

- sant! Quel-le tor-peur ac-ca-ble les ê-tres et les choses.  
sky! What an op-pres-sive air weighs down ev'-ry thing a-bout us.

*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*

3 3 3 3 3 3 3 3 3 3

*Bright flashes of lightning and rolling of distant thunder*

Tenori

*f*  
A-vec le tonnerre

et lé - clair!

THE  
CENOBITES

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

Bassi

*f*  
A-vec le tonnerre

et lé - clair!

*f*  
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 CENOBIITE**

*mf* A - tha - na - ël... Qui l'a vu?...  
A - tha - na - ël... Who has seen him?

**PALEMON**

De puis vingt  
Du - ring the

*p*

jours qu'il nous est re - ve - nu, mes frè - res, je crois bien qu'il n'a man -  
twen - ty days since his re - turn, my bro thers, he has tast - ed nei - ther

*p* *più f*

- gé, — ni bu. Le tri - om - phe qu'il a rem - por -  
food — nor drink In his tri - umph o'er the pow'rs of

*più f*

- té sur l'enfer semble l'avoir bri-sé de corps et d'à-me.  
 hell, it would seem, bo-dy and soul have been 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 =

*Athanaël passes through their midst as though not seeing them*

ONE GROUP

*p*  
Sa pensée est ab-sen-te.  
His thoughts are else-where.

ANOTHER GROUP

*p*  
Elle est auprès de  
They are be-side the



1<sup>st</sup> GROUP going off

2<sup>nd</sup> GROUP going off  
*pp*

Dietl  
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

*rall.**Andante mod<sup>to</sup>*

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

*p* *f* *f*  
*rozzamente arpeggiato* *simile*

*cresc.**piu*

A. cel-le qui fut l'im-pu - re Thaïs; une orgueilleu-se joie a sui-vi ce tri-  
soul — of her who was the im-pure Thaïs; a thrill of joy-ous pride was aroused by my

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

*f* *p* *pp*

*choked*

A. bien, en moi — la paix est mor - tel  
Well, in me — peace is dead! —

104 = *Un poco più agitato*

*f* *fp* *febbrile*

*shuddering*

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

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

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

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

*cresc.*

A. *- ons!*  
*dreams!*

*f* *p*

*dim.*

A. *ben cantato* *meno* *a Tempo*

*mf*

Je ne vois que Tha - is, Tha -  
I ser on ly Tha is, Tha -

Un poco più animato

*segue*

A. *f*

- is! Tha - is! Ou  
- is! Tha - is! Or

*sf*

A. *f*

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

poco a poco

*cresc.* *più f*

A. *f* *appassionato*

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

A. *animato*

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

A. *ff* *dim.*

tou - tes les vo - lup-tés en u - ne  
 ra - vish - ing de-light all con - cen -

A. *f* *p* *meno*

seu - le cré - a - tu - rel! Je ne vois que Tha -  
 - trat - ed in one crea - ture! I see on - ly Tha -

*Plù palpitante ancora*

*p* *segue*

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

*dim.* *p*

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

**a Tempo**

*dim.*

**Calmando un poco**

*PALEMON* *Softly and simply, placing his hand upon Athanaël head*

*p*

*Ne t'a - vais - je pas dit: "Ne*  
*Did I not say to thee: "My*

**Meno mosso 72 = ♩**

P. nous 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.*

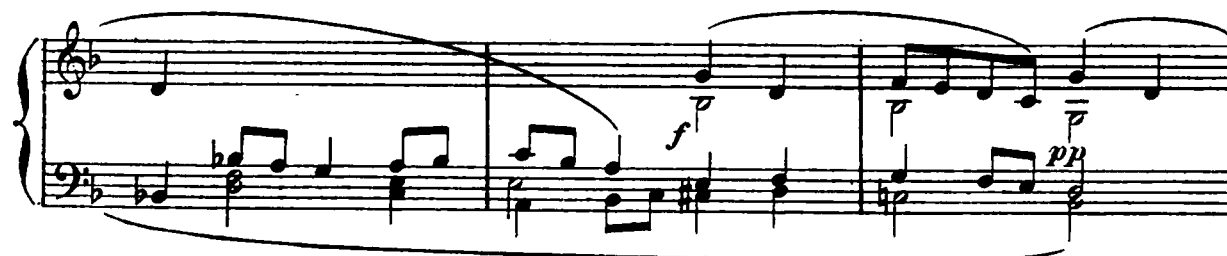
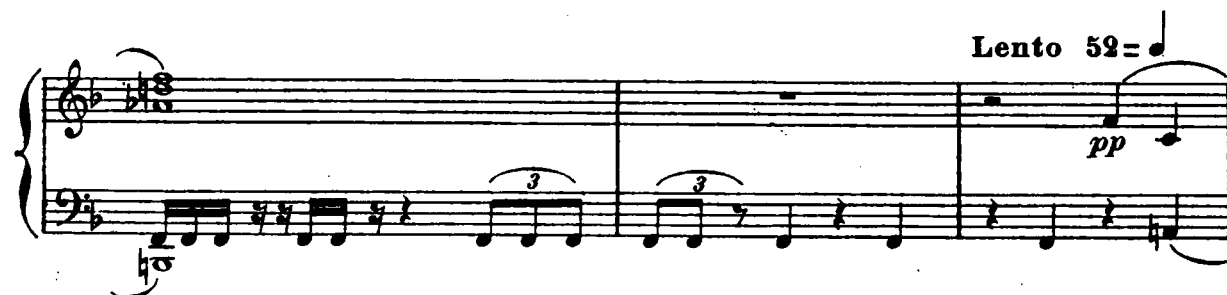
P. Que Dieu t'as - sis - tel A - dieu!  
Now may God help thee! A - dieu!



*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. Thaïs stands near him.

**Allegretto** 72 = ♩.

*p leggiero*

**Poco a poco più mod<sup>to</sup>**

*cresc.* *più f* *dol.* *p*

**Allegretto** 63 = ♩.

*pp*

THAÏS to Athanaël with great charm and seductiveness of manner

*p*

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

ATHANAËL

Th. *p* dé - mens-tu la flam - me de tes yeux? *più f* Quel - le  
*pp* wouldst de - ny the flame that sears thine eyes? And what

A. *mf* with a choking voice, as though dreaming  
 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.

quelle er\_reur est la tien - ne!  
 what an er - ror is thine!

*ATHANAËL panting, rising***f**

Ah!  
 Ah!

Sa-tan!  
 Sa-tan!

*dim.***Allegro****p****3****f**

A.

Arrière!..  
 Avaunt!

Ma chair brû - le!  
 I am burn - ing!

*legato**cresc.**THAÏS provokingly**rall.***Allegro**

O-se ve\_nir, toi qui bra - ves Vé - nus!  
 Come if thou dare, thou great Ve - nus de - fy!

*Distracted***ff**

A.

Je meurs!...  
 I die!

*rall.***Allegro****8****ff****ff**

*laughing harshly**ff**ad lib.***a Tempo**

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

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

8

**a Tempo***fp**segue**ff*

Th. *Tha - is!*  
*Tha - is!*

Th. *as before*  
*ff*  
*Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!*  
*Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!*

**a Tempo**

A. *Viens!*  
*Comel!*

*Viens!*  
*Comel!***a Tempo**

8

*fp**segue**ff*

Th. *Viens!*  
*Comel!*

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

*The vision of Thaïs suddenly disappears.*

A. *Viens!*  
*Comel!*

*Viens!*  
*Comel!**Thaïs!*  
*Thaïs!***Allegro**

8

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

Th. *Viens!*  
*Comel!*

*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 = ♩)

*pp*

2 Ed.

Sainte est près de quitter la ter - re, Tha - is d'A-lexandri - e va mou-

hold! a saint leaveth soon this earth, Tha - is of A-lexan-drio is to

The Vision melts away.

-rir! Tha - is va mou - rir!

die! Tha - is is to die!

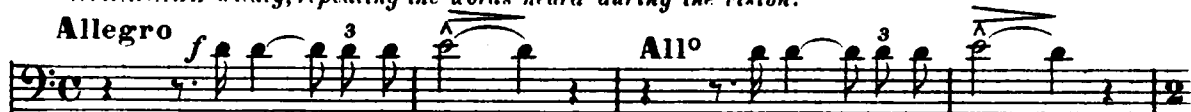
*f*

*pp*

*f*

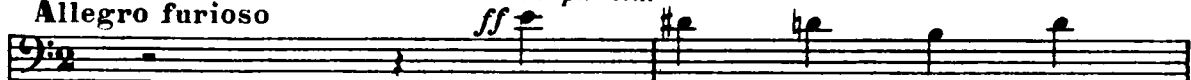
*pp*

ATHANAËL wildly, repeating the words heard during the vision.

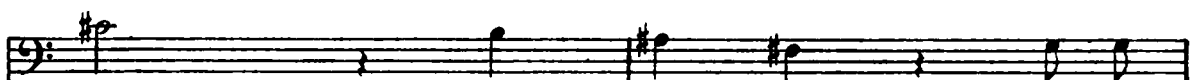
**Allegro**

Thaïs — va-mou-rir! —  
**Allegro** Thaïs — is to die! —

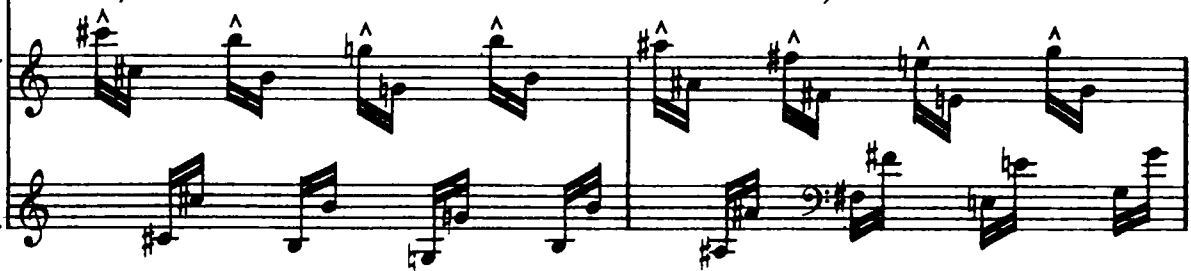
Thaïs — va-mou-rir! —  
**All°** Thaïs — is to die! —

**Recit.****Recit.****Allegro furioso***with tremendous passion.***Allegro furioso (92 = ♩)**

A - - - lors, pour - quoi le  
 Then - - - why, should heav'n ex -

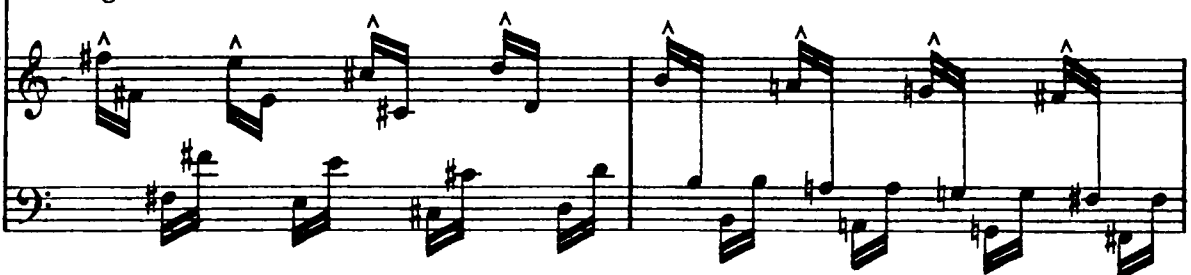


ciel, les ê - - tres, la lu -  
 - ist, and man - kind, and the



- miè - re?  
 light? —

A quoi bon l'u - ni - vers?  
 To what end the u - ni - verse?



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

A. *- rir! die!* *Stesso T°* *f* *Ah! la*  
*die!* *Ah! once*

*Stesso T°*

*fff*

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

*animando*

A. *la garder! Je l'aveux! Je l'aveux!*  
*ne'er to part! She is mine! She is mine!*

*animando*

*panting and desperate.**cresc.*

A. *All? agitato vivo assai (114 = ♩)*

Je vais te re -  
I go to re -

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

*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!

*f* *ff*

A. A moi! A moi! Sois \_\_\_\_\_ à  
Yes mine! Yes mine! Thou \_\_\_\_\_ art

*sff*

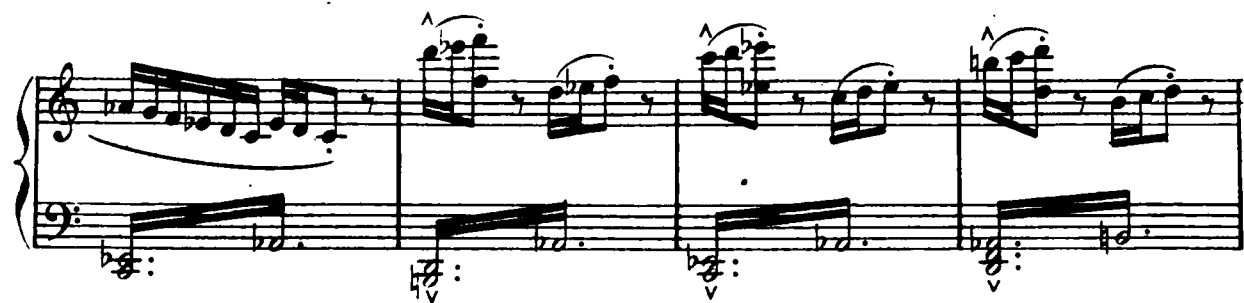
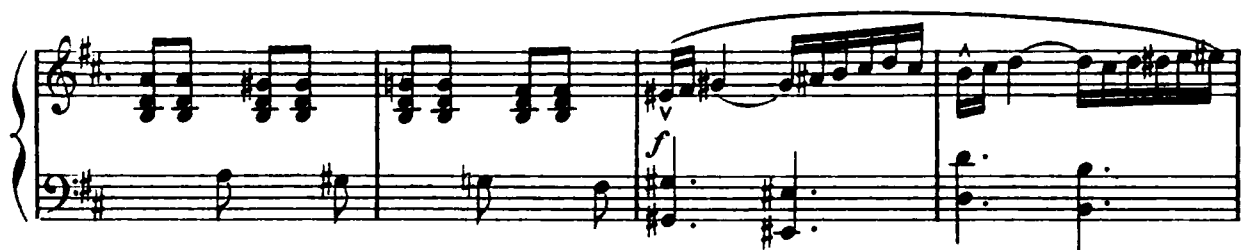


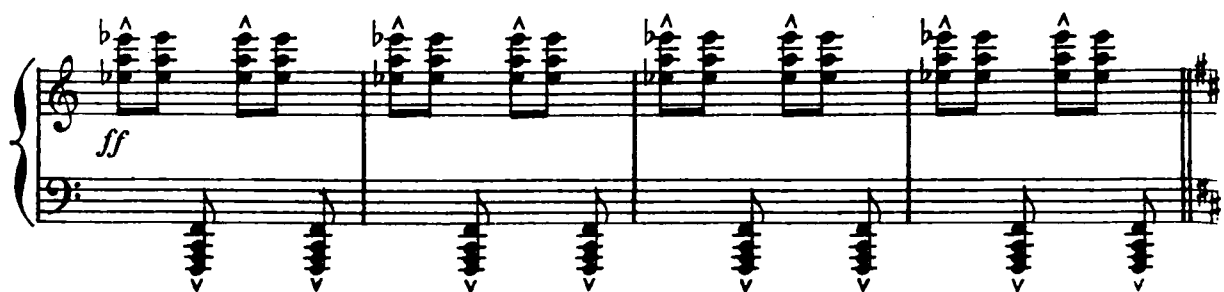
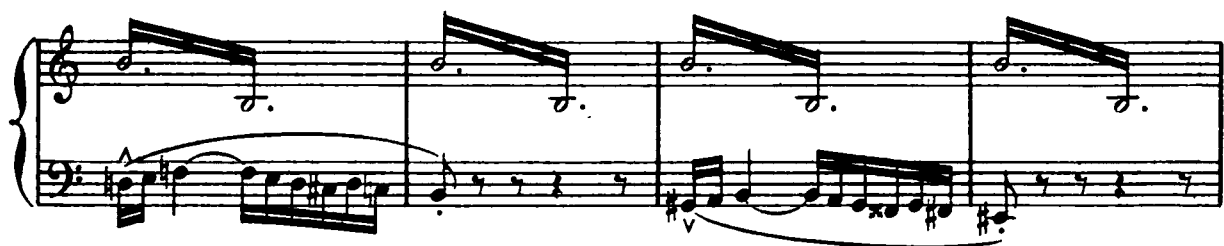
A. *moil mine!* *Sois Thou* *piùff*

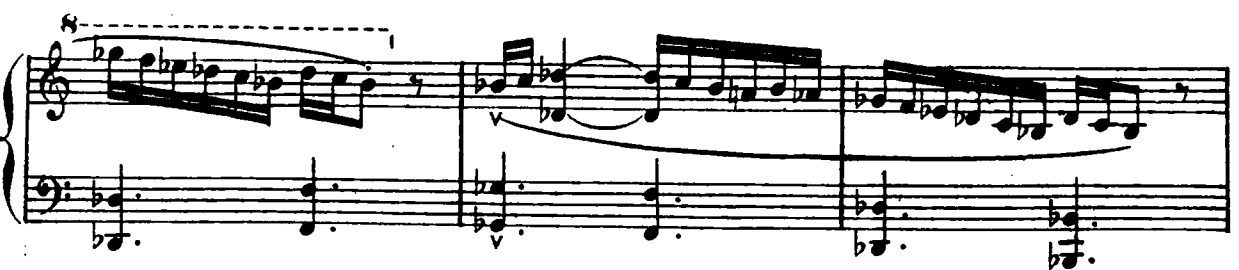
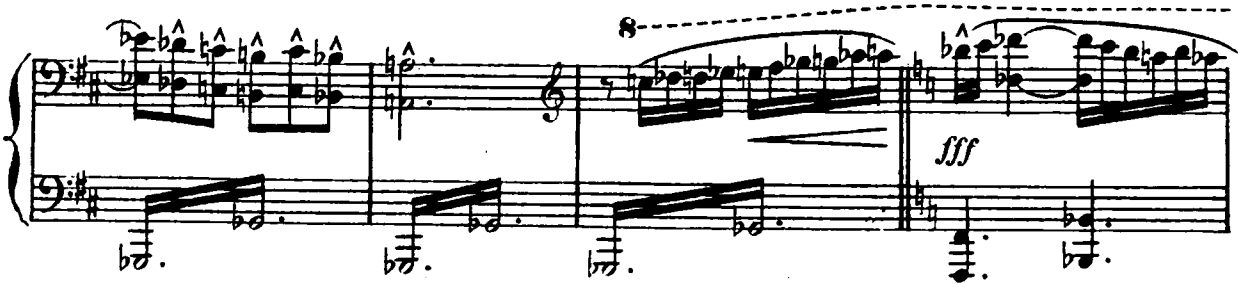
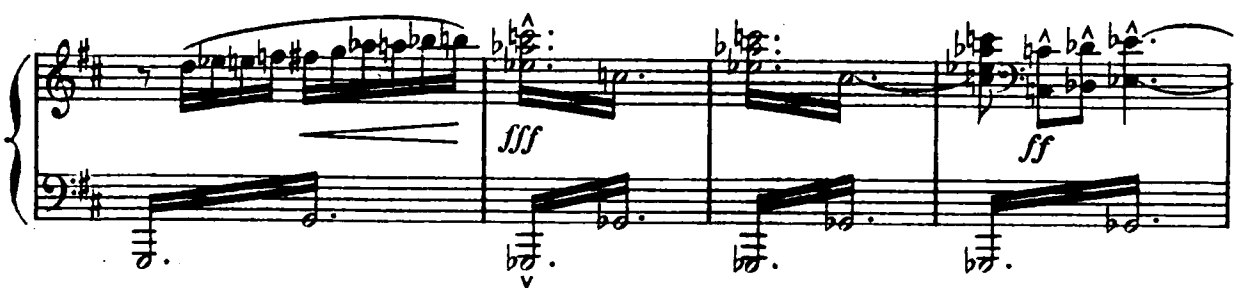
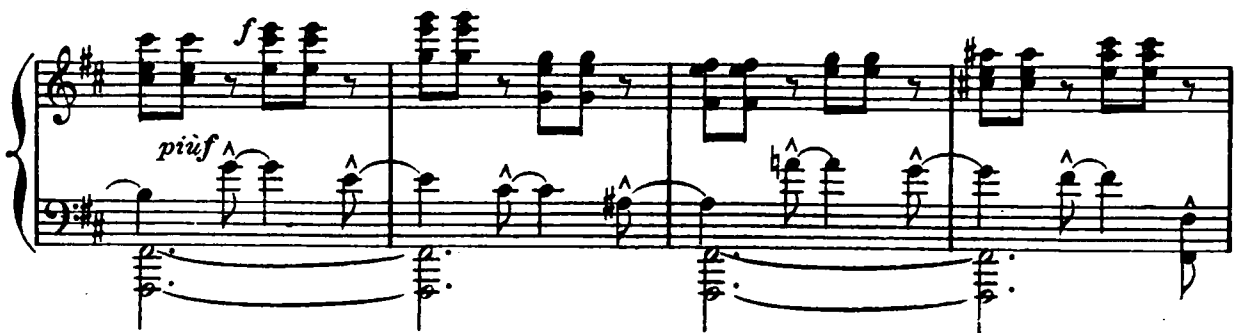
A. *He rushes out into the night.* *à art* *moil mine!* *Più mosso ancora* *fff*

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

*fff*

*palpitante, febbricoso*





*cresc.*

First system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. The music consists of chords in the treble and single notes in the bass.



Second system of musical notation. Treble and bass staves. Treble staff has a fortissimo (*ff*) dynamic marking. The music features chords in the treble and single notes in the bass, with a crescendo line above the treble staff.



Third system of musical notation. Treble and bass staves. Treble staff has a *marcatissimo* dynamic marking. The music features chords in the treble and single notes in the bass, with a crescendo line above the treble staff.



Fourth system of musical notation. Treble and bass staves. The music features chords in the treble and single notes in the bass.



Fifth system of musical notation. Treble and bass staves. Treble staff has a *sempre molto cresc.* dynamic marking. The music features chords in the treble and single notes in the bass.



Sixth system of musical notation. Treble and bass staves. Treble staff has a *strepitoso* dynamic marking. The music features chords in the treble and single notes in the bass, with a crescendo line above the treble staff.

8

8

*piu fff* *mf*

*dim.* *p*

*piu p*

*pp* *rall.*

Lento (60 = ♩)

*pp ben cantato**ppp*

2 Ped.

This musical score is for a piano piece, measures 1 through 12. It is written in a key with three sharps (F#, C#, G#) and common time (C). The tempo is marked 'Lento' with a metronome indication of 60 beats per minute. The first system (measures 1-4) begins with a very soft (*ppp*) dynamic and includes a '2 Ped.' instruction. A long, sweeping melodic line in the right hand is tied across measures. The second system (measures 5-8) features a five-measure rest in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The third system (measures 9-12) continues the melodic development with a piano (*pp*) dynamic. The score includes various musical notations such as slurs, ties, triplets, and dynamic markings.

## THE DEATH OF THAÏS

*The garden of the monastery of Albine.  
Under the shade of a great figtree, Thaïs lies extended, as if dead.  
Her companions and Albine surround her.*

**Lento** Almost murmured. *pp* *sost.*

6 Soprani *THE WHITE NUNS* *The White Nuns kneeling, with hands clasped, around Thaïs.* *Seigneur — ayez pitié de*

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

**PIANO** *Lento (60 = ♩)*

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

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

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

*— ties — ac cord ing to Thy gra cious mer — cy!*



(9)

Dieu l'appelle, et, ce soir, la blancheur du lin - ceul au - ra voi - lé ce pur visa - ge!  
 God doth call her and soon, o'er her pure face, the soft and clinging shroud will draw a veil!

*p* *m.d.*

A. *p*

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* *dim.* *p*

Son corps est dé - truit par la pé - ni - ten - ce, mais ses pé - chés  
 Her bo - dy thro' pen - i - tence is now de - stroyed but all her sins

*più f* *p*

A. *pp*

— sont ef - fa - cés!  
 Sopr. — are blotted out!

THE WHITE NUNS *pp*

Seigneur, ayez pi - tié de moi — se - lon vo - tre ma - ni - è - re.  
 Contr. *pp*

O Lord — have mercy up - on me according to Thy loving.

*p* *pp*

*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*

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "- tu - de! kind - ness!". The piano part begins with a treble clef and a key signature of one sharp (F#), followed by a double bar line and a change to a bass clef with a key signature of two sharps (F# and C#). The tempo is marked "All<sup>o</sup> agitato (144 = ♩.)". The piano part is marked "pp anelante, strepitando".

*Being perceived by Alhine, he at once*

*cresc.*

This system shows the piano accompaniment for the second system. It continues with the same key signature and tempo. The music is marked "cresc." (crescendo). The piano part features a treble clef and a key signature of one sharp (F#), followed by a double bar line and a change to a bass clef with a key signature of two sharps (F# and C#). The tempo is marked "All<sup>o</sup> agitato (144 = ♩.)".

*controls his emotion and humbly stops.*

*piu f*

*f*

This system shows the piano accompaniment for the third system. It continues with the same key signature and tempo. The music is marked "piu f" (pianissimo) and "f" (forte). The piano part features a treble clef and a key signature of one sharp (F#), followed by a double bar line and a change to a bass clef with a key signature of two sharps (F# and C#). The tempo is marked "All<sup>o</sup> agitato (144 = ♩.)".

*Alhine 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.*

This system shows the piano accompaniment for the fourth system. It continues with the same key signature and tempo. The music is marked "p dim." (piano, diminuendo). The piano part features a treble clef and a key signature of one sharp (F#), followed by a double bar line and a change to a bass clef with a key signature of two sharps (F# and C#). The tempo is marked "All<sup>o</sup> agitato (144 = ♩.)".

*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.

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 com - man - da de  
Hav - ing done the things which thy pure thought — command - ed her to

**Stesso Tempo (più calmo)** (104 = ♩)

A

fai - re, voi - ci qu'el - le va voir l'é - ter - nel - le lu -  
do, — be - hold her at the gate, waiting for light — e -

*The companions of Thaïs having separated, Athanaël perceives her.*

**ATHANAËL** with anguish. *f*

A

- miè - - - - - re!  
- ter - - - - - nal!

**Allo agitato** (144 = ♩)

Tha - is!..  
Tha - is!

*Athanaël overwhelmed with grief, falls prostrate.  
Albine and the White Nuns move a few steps away.*

A

*mf*

Tha - is!..  
Tha - is!

*dim.*

*pp*

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 -

*pp*

Seigneur, — ay - ez pi - tié de  
O Lord — have mercy up -

Lento 60 =

*ppp*

moi — se - lon votre mansu - é - tu - - - del!  
on me, according to thy loving kind. - - - ness!

moi — se - lon votre mansu - é - tu - - - del!  
on me, according to thy loving kind. - - - ness!

Molto lento

Thaïs opens her eyes, and gazes  
wistfully at Athanaël

THAÏS

*pp**rall.*


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

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

Tha - is!  
Tha - is!

*sfp*

## Andante religioso

THAÏS *p*Andante religioso 66 = Te  
Dost


2 Ped.

*Ecstatically, and without hearing Athanaël's replies.*

T. *souvent-il du lu-mi-neux voya-ge, lors-que tu m'as conduite i-*  
*re-col-lect that light-re-vealing jour-ney, where in thou didst conduct me*


ATHANAËL *with emotion.**rall.*

T. *-ci? J'ai le seul souve-nir de ta beauté mor-tel-le!..*  
*here? I can on-ly re-mem-ber thy earthly beau-ty!*



2 Ped. \*

THAÏS *p*

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

*a Tempo*


2 Ped.

## ATHANAËL with ardour.

T. *ppp* *f*

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

*cresc.*

A. *mf* (5)

Surtout te  
 But more than

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

T. *p* *cresc.*

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

2/6

poco rall. a Tempo (senza riten.)

T. *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.*

72 = *Quand j'ai par-*  
*When I spoke*

poco rall. a Tempo (senza riten.)

*dim.*

Still without hearing him; in rapture.

*mf*

T. Et la voi - là l'auro - - - re!  
And now the dawn is com - - - ing!

A. - lé, — je t'ai mentil..  
then, — I did but lie!

Je t'ai men -  
I did but

*f*

*più f*

T. Et les voi-là les ro-ses de l'é-ter-nel ma-I see the rose-ate light of the e-ter-nal

A. -ti!.. 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 vraie 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*

T. *pp*

- ci les an - ges et les pro - phè - tes... et les  
are the an - gels and all the pro - phets and the

*f* *she raises herself up.* *cresc.*

T. saints!.. Ils viennent a - vec un sou - ri - re, les mains toutes  
saints! I see them smiling sweetly on me, their outstretched  
poco a poco appassionato

*rall.* *she rises altogether.*

T. pleines de fleurs! Deux sé - ra -  
hands full of flow'rs! Two se - ra -  
ATHANAËL

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

*dim.* *segue*

8<sup>a</sup> bassa

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

A. *a Tempo più animato 84 = ♩*  
*ben cantato*

*p* *f*

T. *più f*  
 pla - - - nent dans la - - - zur et comme tu l'as  
 soar - - - ing through the a - - - sure sky, and e - ven as thou

A. *più f*  
 - tiens!  
 mine!  
 O ma Tha - is!.. Je  
 O my Tha - is! I

*f cresc.*

5 3 1 4  
 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!..  
 love thee!  
 Je t'ai - me!..  
 I love thee!

**Animando**

*sempre cresc.*

*Bened*

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

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

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

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

T. *les all* *pleurs! tears!*

A. *Ah! Ah!* *Viens! come!* *Dis-moi: Say:* *je vivrai! I will live!* *Je vivrai! I will live!*

*rall.* *a Tempo appassionato*

*sf* *strepitoso*

T. *Le son des har-pes d'or m'en - chan - tel De su -*  
*The sound of gold - en harps en - chants me! Mid the*

A. *O Thaïs! Ma Tha -*  
*O Thaïs! My Tha -*

*p* *sf*

T. *- a - ves par - fums me pé - nè - trent!... Je*  
*fra - grance of o - dours ce - les - tial! There*

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

animando

sempre cresc.

T. *Ah! Ah! U - ne bé -*  
*Ah! Ah! A be -*

A. *Je t'ai - - - mel..*  
*I love thee!..*

rall.

a Tempo più appassionato più mosso

T. *Ah! Ah! U - ne bé -*  
*Ah! Ah! A be -*

A. *Je t'ai - - - mel..*  
*I love thee!..*

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

più f e cresc.

, sf rall.

a Tempo

T. *- a - ti - tude en - dor - mir tous mes maux!..*  
*- a - ti - tude which cur - eth all my ills!*

A. *Viens! Thaïs!.. Ah! Viens! Viens!*  
*Come! Thaïs! Ah! Come! Come!*

*mf f sf rall. a Tempo*

## Recitativo

## Lento

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

A.

## Recitativo

## Lento

*fp* *segue* *fp* *segue* *pp*

8<sup>a</sup> basso

She dies.

in a heartrending tone.

T. *fff* *A* *A*

A. Mor - - - te! pi - - - tié!  
 Her - - - 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.

*They enter in the house.*

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

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

*Day gradually breaks.*

*Nicias and his friends come out of the tavern, talking and laughing, and go before the house of Thaïs. The city awakens. — Soon groups gather upon the place.*

**Allegro moderato (100=♩)**

4 Tenori

*mf* *leggieramente*

PHILOSOPHERS and HISTRIONS  
Friends of Nicias

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

4 Bassi

*mf* *leggieramente*

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

NICIAS *carelessly.**mf*

Qu'on y dor - me,  
Let them sleep on,

puis que je n'y dois plus veil -  
since I do no more watch - ing

N. - ler... there. Quem importe a pré-sent! La for-  
Not a bit do I care! For.tune

Tenori

*laughing. sf*

FRIENDS.

Pauvre ami!  
My poor friend!

Bassi

*laughing. sf*

Pauvre a-mi!  
My poor friend!

*cresc.**sf**p*



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

N. *pris. \_\_\_\_\_*  
*cost. \_\_\_\_\_*

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

**FRIENDS.**

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

N. *Pent - é - tre!*  
*It may be!*

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

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

N. *with indifference.*  
*E - gay - ons -*  
*Let us be*

*gaily*  
*Ah! Chantons sa vic - toi - re!*  
*Ha! His vic - t'ry we'll sing then!*

*gaily*  
*Ah! Chantons sa vic - toi - re!*  
*Ha! His vic - t'ry we'll sing then!*

*sf* *p*

N. *At this moment Athanaël issues from the house,*  
*a lighted torch in his hand.*

nous, ne pouvant plus ai - mer!  
gay, if we may love no more! *tr*

