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HARPIST

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Comédie Lyrique

in

3 ACTS

by

J. MASSENET

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THAÏS

Meditation

Lyrics by
LOUIS GALLET

Transcription for VIOLIN & PIANO
by
M. P. MARSICK

Music by
J. MASSENET

Andante religioso *doux avec suavité*

VIOLIN

Andante religioso
dolce

Piano

p

ped. * *ped.* * *ped.* * *ped.* *

3 *0* *5* *0* *3* *2-2* *1* *2* *1*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

rall. *a tempo* *f* *pp* *più f* *cresc.*

rall. *a tempo* *f* *pp*

ped. * *ped.* * *ped.* * *ped.* *

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f *p* *f* *expressif*

This system contains a vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by piano (*p*), then forte (*f*) with the instruction *expressif*. The piano accompaniment begins with *f*, then *p* with a *cresc.* marking, and returns to *f*. There are several slurs and articulation marks throughout.

rall. *a tempo* *animando* *p* *mf* *piú f*

rall. *a tempo* *p* *mf* *piú f*

*Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. **

poco a poco appassionato

The second system features tempo changes: *rall.*, *a tempo*, and *animando*. Dynamics range from *p* to *piú f*. The piano accompaniment includes several slurs and articulation marks. The vocal line has some slurs and articulation marks. There are asterisks and the word *Teo.* interspersed between the piano parts.

f *p*

This system continues the musical piece with dynamics of *f* and *p*. The piano accompaniment features several slurs and articulation marks. The vocal line also has slurs and articulation marks.

cresc. *ff poco piú appassionato* *cresc.*

The final system on the page includes a *cresc.* marking leading to a *ff poco piú appassionato* section. The piano accompaniment has several slurs and articulation marks. The vocal line also has slurs and articulation marks.

più mosso agitato

sf *più mosso agitato* *sf* *sf* *sf* *sf*

più f *sf* *sf* *sf*

cédez un peu *dim.* *pp* *dolce*

rall. a tempo

sf *pp* *rall. a tempo*

Ped. * *Ped.* * *Ped.* *

rall. *p* *f* *rall.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

pp *più f* *f* *ff*

a tempo

Ped. * *Ped.* * *Ped.* *

First system of musical notation. The upper staff features a melodic line with triplets and dynamic markings *p* and *f*, ending with the instruction *espressivo*. The lower staff provides a harmonic accompaniment with dynamic markings *p* and *cresc.* leading to *f*. Pedal points are indicated with *Ped.* and asterisks.

Second system of musical notation. The upper staff begins with *rall.* and *pp*, then returns to *a tempo* with *cresc.* and *f*. The lower staff also starts with *rall.* and *pp*, then *a tempo* with *mf* and *cresc.* leading to *f*. Pedal points are marked with *Ped.* and asterisks.

Third system of musical notation. The upper staff continues the melodic line with triplets and dynamic markings *p*. The lower staff features a complex accompaniment with dynamic markings *p* and *f*. Pedal points are marked with *Ped.* and asterisks.

Fourth system of musical notation. The upper staff concludes with *f*, *fz*, *p*, and *ppp*. The lower staff features a final accompaniment with dynamic markings *f*, *p*, and *ppp*, ending with the instruction *calmato* and *dim.*. Pedal points are marked with *Ped.* and asterisks.



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