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THAÏS

COMÉDIE LYRIQUE IN THREE ACTS AND SEVEN TABLEAUX

POEM BY

LOUIS GALLET

AFTER THE NOVEL OF

ANATOLE FRANCE

MUSIC BY

J. MASSENET

ENGLISH TRANSLATION BY HERMANN KLEIN

Vocal Score. Net : 20 Francs.

PARIS

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COMEDIE LYRIQUE IN THREE ACTS AND SEVEN TABLEAUX

BY

J. MASSENET

CHARACTERS

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

CHORUS

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

1332021

1915



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THAÏS

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English text by HERMANN KLEIN

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Act I

THE THEBAID

First Tableau

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

Andante molto calmo (84=♩)

PIANO

First system of musical notation. Treble clef, 6/8 time signature. The piano part is marked *p*. The bassoon part is marked *2^a Qued.*

Second system of musical notation. Treble clef, 6/8 time signature. The piano part is marked *p*. The bassoon part is marked *pp* and *8^a bassa*.

Third system of musical notation. Treble clef, 6/8 time signature. The piano part is marked *dim.* and *p*. The bassoon part is marked *8^a b* and *2^a Qued.*. The instruction *molto calmato, sosten. e senza affrettare* is written above the piano part. The system ends with a *m.d.* marking.

Fourth system of musical notation. Treble clef, 6/8 time signature. The piano part continues with a melodic line.

Fifth system of musical notation. Treble clef, 6/8 time signature. The piano part continues with a melodic line.

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

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

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

Musical score for a solo voice part and piano accompaniment. The voice part is labeled "A CENOBITE" and begins with a piano (*p*) dynamic. The lyrics are: "Voi-ci le pain, Here is the bread."

Musical score for two solo voice parts and piano accompaniment. The first voice part is labeled "ANOTHER" and begins with a piano (*p*) dynamic. The second voice part is labeled "ANOTHER" and begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "et le sel, and the salt, et l'hy-so-pe! and the hys-sop!"

ANOTHER

p

ANOTHER

Voi - ci le miel,
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.

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

Bé - nis - sons
Praise be to

cresc. -

dim. -

P. *dim.*

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

cresc. - *dim. -*

P. *dim.*

gar- - de en sa païx!
 keep us in His peacc!

p *dim.*

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

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

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

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

p *p* *sf* *p*

A CENOBITE breaking the silence. *mf*

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

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

a. c.

sf

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

più p

SEVERAL
più 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?

OTHERS

cresc. - - - *più f*

PALEMON mysteriously.

p

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

p *dim.* - - - *pp*

P.

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

THE 12 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*

pior sty.

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

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

mf

respectfully

Le voici!
He is here!

p

Andante lento (52 = ♩)

molto espress.

f

Le voici!
He is here!

sorrowfully.

mf

dim.

ATHANAËL in the midst of them.

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

dim.

animando un poco

vous!
all!

PALEMON *f* *p* *mf*

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

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

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

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

animando un poco

p *mf*

sf

cresc. *f*

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

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

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

cresc. *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^o 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 li_vrée au pé_ché! u_ne fem_me... Tha_ïs...
 ci - ty is yield_ed to sin! And a wo_man... Tha_is...

A.

la remplit de scanda_le! Et par el_le l'en_fer y_gouverne les hom_mes!
 doth o'erload it with scandal! Thanks to her, men there bow to a spirit in_fer_nal!

più f

più f

with quiet, simple curiosity.

mf

A.

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

THE 12 CENOBITES

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

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

sf

dim.

falling into it again.

più p

A.

du cul - 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.

A.

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

p

cresc.

poco rit.

a Tempo

(58 = $\frac{6}{8}$)

pp

ben cantato

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

gradually more sombre, more agitated. più f.

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

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

Più mosso

m.d. f cresc. -

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

f animando

f **1^o Tempo**

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^o Tempo

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

sf *p*

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*

dim.

- 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 - - -

f *sf* *dim.*

più. f molto espressivo

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

cresc. f ff

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

cresc. f ff senza riten.

PALEMON *p*

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

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

night slowly comes on.

p

- la ce que nous dit la sa-gesse e-ternel - le.
 such is the counsel of the Wis-dom e-ter - nal. (65 = ♩)

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

p *devoutly.* Pri - Let us
p Pri - Let us

- ons. — — — — —
 pray. — — — — —

All, with mysterious fear, with bowed heads and hands clasped.

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

- ons. — — — — —
 pray. — — — — —

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

piu p

In the same attitude they

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

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

sf *p*
pp

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

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

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

sf *p*

they have disappeared.

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

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

pp *rall.*

dim.

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

ATHANAËL alone in the darkness. *p*

Un poco più lento *sf* *rit. poco a poco* *O Seigneur, Now dear Lord,* *dim.*

dol. *falling asleep.* *pp* *je remets mon â - me en - tre tes mains... in Thy gra - cious hands I place my soul...* *Lento cantabile (52 = ♩)* *p* *dolce e ben canto* *2 Ped.* *p*

Complete darkness. The earth lies bathed in soft repose.

6

crese.

sf *pp* *dim.* *pp* *3*

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

Allegro

(104=) *p*
2/4 *f*

mf
p

mf
p
maj.

mf
f
maj.

mf
p
maj.

(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

p

f

* Ped.

f

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

mf

molto espressivo

m.s.

Ped.

* Ped.

* Ped.

mf

m.d.

m.s.

m.s.

m.s.

Ped.

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

poco a poco più appassionato

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

The applause ceases.

molto espressivo

- scen - - - do - - - *più ff*

sf

The applause recommences and increases until the end.

a Tempo più appassionato

p 6 6 6 6 *püf* 6 6 6 6

mf 6 6 6 6 *püf* 6 6 6 6

Più mosso

The postures grow more and more striking.

f cresc. - - - - - 6 6 6 6 6 6 6 6

The vision suddenly disappears.

Athanaël who has awakened, rises to his feet.

Day gradually breaks.

With fear and anger.

ATHANAËL.

Stesso Tempo

f

Ritenuato

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

Allegro agitato (138=)

ff *ff*

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

mf

Athanaël prostrates himself

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

cre - - - - - seen - - - - - do *fff*

upon the ground.

Allegro mod^{to} (senza lentrare)Still lying there.
mf

4. *Toi qui*
Thou who

Allegro mod^{to} (senza lentrare) *120 = ♩*

f p f p mf

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

f

He rises full of enthusiasm.

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

mf f

(with growing exaltation.)²¹

A. *mf* *sf*

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

A. *dim.* *mf* *sf* *espressivo*

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

A. *f* *dim.* *p* *sf*

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

A. *cresc.*

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

4.

je la sauve_rai! Seigneur! don_ne-la moi, don_ne-la moi!
 let me rather save! O heav'n! give her to me, give her to me!

f *sempre f e sostenuto*

A.

Et je te la ren_drai pour la vie é_ter nel - - -
 And I will give her back to en_joy life e_ter - - -

sf *più sf*

Calling his brethren, who enter and gather around him.

sempre allegro

A.

- le! Frè - - res! frè - - res! le_vez-vous
 - nal! Bro - - thers! Bro - - thers! A_rouse ye

sempre allegro

f e sostenuto

A.

tous! levez-vous tous! ve_nez! ve - nez!
 all! arouse ye all! come here! come here!

A. *espressivo sf*

Ma mis-si -
Heavn hath re -

Red.

A. *espressivo sf*

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

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

A. *cresc.*

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

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

A. *cresc.*

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

A.

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

sf

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

A.

sempre stesso Tempo senza ritén.

più sf

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 mix'd with the peo-ple of this

p

P.

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

più p

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

pp *dim.* *ppp*

ppp

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

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

Molto moderato
76 = ♩

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

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

A. *- bat!*
fight!

THE 12 CENOBITES

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

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

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

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

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

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 -
Strengthen my heart! — arm me for the

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

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

A. *bat!*
fight!

poco a poco più lento

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

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

Curtain

Second Tableau

ALEXANDRIA

Allegro maestoso 50 = ♩.

PIANO

p

f *spiccato*

p

f

p

f

p

p

First system of musical notation. The right hand features a rapid sixteenth-note scale with trills. The left hand has a bass line with accents and a dynamic marking of *f*. A *ff* marking is present below the first measure.

Second system of musical notation. The right hand continues the scale with trills. The left hand features a bass line with accents and a dynamic marking of *p*.

Third system of musical notation. The right hand has chords with accents. The left hand has a bass line with trills and a dynamic marking of *f*.

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

Fifth system of musical notation. The right hand has a scale with accents. The left hand has a bass line with trills and a dynamic marking of *sf*.

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

poco rall.

a Tempo

THE TERRACE OF THE HOUSE OF NICIAS AT ALEXANDRIA.

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

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

THE SERVITOR

Allegro

roughly

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

tr... tr... tr...

perdendosi

f

f

The S.

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

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

sf sf sf

sf sf sf

ATHANAËL

gently

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

fp

p

- 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

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

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

Va.
Go.

sf *mf* *p* *sf*

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

rit. - - -

sf *mf* *p* *f*

Allegro maestoso

Athanaël, alone, after having for a moment

p *tr* *tr* *sf* *spiccato*

2 Ped.

contemplated the city from the terrace.

ANATHAËL

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

First system of the musical score. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The piano part features a complex texture with trills and dynamic markings of *p* and *f*.

Second system of the musical score, continuing the piano accompaniment with trills and dynamic markings.

Third system of the musical score. The vocal line enters with the lyrics "A - le - xan - dri - A - lex - an". The piano accompaniment includes dynamic markings of *mf*, *dim.*, and *p*.

Fourth system of the musical score. The vocal line continues with the lyrics "el - driu! A - ie xan - dri - A - lex - an". The piano accompaniment includes the dynamic marking *più f*.

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

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

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

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

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

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

f

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

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

molto espressivo

sf molto espressivo

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

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

A. *sf* tri -
coun -

e!
try!

più f

p

Un poco più agitato

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

Un poco più agitato

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

sf *ff*

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

sf *ff*

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

sf *sf*

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

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

1^o Tempo 56 = ♩.

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

più f *rit.* *pp 1^o Tempo*

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

4. *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 -

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

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

4. *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 aTempo*

A.

Allegro 116 =

f *sf*

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

f

Ah!
Ah!

MYRTALE

f

Ah!
Ah!

p sf

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

f

Ah!
Ah!

Ah!
Ah!

Ah!
Ah!

f

Ah!
Ah!

Ah!
Ah!

Ah!
Ah!

in bursts of laughter.

Ah!
Ah!

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

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

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

NICIAS with vivacity.

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

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

tightly and with good humor

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

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

(116 = )

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

N. *ATHANAËL*

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

sf

p

A. *NICIAS*

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

sf

N. *ATHANAËL* quietly

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

fp

A. *NICIAS* laughing

la cour.tisa - 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

f

leggiero e vivo

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

fp *segue* *p*

N. el - le 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 dé - 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

trb *tr* *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 ré - 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.

f

ATHANAËL convinced

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

NICIAS bursting into

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

tr

N.

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

A.

a Tempo
quietly

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

NICIAS *smiting*

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

N.

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

N. *àtre, elle vien_dra. Prête-moi donc, ami, — quelque ro_bed'Asie, a_*
thea_tre, hither will come. I pray thee lend me friend, some more elegant robe for

A. *- fin que di_gnement je puis se fi_gurer à ce fes_tin que tu vas lui don_*
I would fain ap_pear in guise more worthy of this fest which thou pre_sently art to

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

NICIAS

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

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

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

CROBYLE laughing

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

p leggierissimo

<i>MYRTALE laughing</i>	<i>CROBYLE</i>	<i>MYRTALE</i>	<i>CROBYLE</i>	<i>MYRTALE</i>
Ah! Ah! Ah! Ah! Ah! Ah!	Ah! Ah!	Ah! Ah!	Ah! Ah!	Ah! Ah!
Ha! Ha! Ha! Ha! Ha! Ha!	Ha! Ha!	Ha! Ha!	Ha! Ha!	Ha! Ha!

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

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

CROBYLE MYRTALE

N. *comme autre fois!*
bright as of yore! Ah! Ah! Ah! Ah!
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.
hu - man soul. Ah! Ah! Ah! Ah!
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 Myrtaie, aside. MYRTALE to Crobyle, the same.

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

CROBYLE laughing. MYRTALE the same.

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

CROBYLE

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

C. *MYRTALE* Cher Sa - tra - pe, voi -
Now, dear Sa - trap, be -

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

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

The first system of the musical score features three staves. The top staff is a vocal line for a soprano (C.), the middle staff is a vocal line for a mezzo-soprano (M.), and the bottom staff is a piano accompaniment. The piano part includes triplets and a dynamic marking of *p* (piano). The lyrics are in French and English, with the French text appearing above the English text.

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

The second system continues the musical score with three staves. The vocal lines (C. and M.) have lyrics in French and English. The piano accompaniment features a dynamic marking of *mf ben cantato* and includes triplets. The key signature changes to three sharps (F#, C#, G#).

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

Il est
He is

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

Il est
He is

The third system of the musical score consists of three staves. The vocal lines (C. and M.) include the word *aside.* and lyrics in French and English. The piano accompaniment features a dynamic marking of *mf* and includes triplets. The key signature remains three sharps.

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!* *La ro - be mainte - nant!*
handsome, he is young! *And now to try the robe!*

continuing to dress him.

poco rit.
coarsely.

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

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

a Tempo

ATHANAËL f

^ Rises to escape from them.

segue

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

MYRTALE

CROBYLE

p Soit!.. *p* Soit!..
Well! Well!

- mais!
ne - ver!

return softly to him.

Passing an embroidered robe over his tunic.

CROBYLE

MYRTALE

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

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

f *p*

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

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

CROBYLE *aside, laughing.*
p leggiero

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

MYRTALE *aside, laughing* *p leggiero*

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

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

de leur rail - le -
at their mock - ing

ATHANAËL *to himself, calmly. p*

Es - - - prit de lu -
Come - - - Spirit of

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

M.
Dieu!
god!

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

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

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

A.
- miè - - - re!
mer - - - cy!

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

più f

più f

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

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

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

A. 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 on - cease thy feet in these sandals of

M.
 d'or.
 gold.

CROBYLE

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

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

aside. p leggiero

NICIAS to Athanaël.

mf

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

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

ATHANAËL to himself. p

Es - - -
Come,

mf ben cantato

Dieu!
god!

MYRTALE p leggiero

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

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

N.

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

A.

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

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

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

N. *più f*
 Ne -
 Let -
 Not -
 thine eyes be cast down when they

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

più f

C. *p*
 - rou - ehe *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 -
 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 -
Ad - mire them! Ad -

A. Ar - me mon
Strength - en my

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

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

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

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

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

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

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

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

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

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

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

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

Allegro

C. Dieu! god!

M. Dieu! god!

N. - reux! be!

A. - mon! one!

73

Allegro Loud acclamations heard in the distance.

8 7 sempre 116 = \bullet

ff *dim.* *mf*

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

p *leggiero*

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*

- mi - e!
com - ing.

cresc.

This system contains a vocal line in the upper staff and piano accompaniment in two staves below. The vocal line has lyrics and a fermata. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and chords.

sempre cresc.

This system continues the vocal and piano parts. The piano accompaniment has a more active, flowing texture with many sixteenth notes. There are dynamic markings like 'v' (forte) and 'cresc.' (crescendo) throughout.

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

cresc.

This system shows the vocal line and piano accompaniment. The piano accompaniment has a steady, rhythmic accompaniment with chords. There are dynamic markings like 'cresc.' and 'A' (accents).

3 2 1 5 2 1

This system features a vocal line with a melodic line and piano accompaniment. The piano accompaniment has a steady, rhythmic accompaniment with chords. There are dynamic markings like 'A' (accents).

p subito

leggiere e ben ritmato

This system features a vocal line with a melodic line and piano accompaniment. The piano accompaniment has a steady, rhythmic accompaniment with chords. There are dynamic markings like 'p subito' (piano subito) and '3' (triplets). The tempo/style marking 'leggiere e ben ritmato' is at the bottom.

First system of piano accompaniment. Treble clef contains triplets and accents. Bass clef contains a steady eighth-note accompaniment. Dynamics include *più f* and *p*.

Second system of piano accompaniment. Treble clef contains triplets and accents. Bass clef contains a steady eighth-note accompaniment. Dynamics include *più f*.

Third system of piano accompaniment. Treble clef contains triplets and accents. Bass clef contains a steady eighth-note accompaniment. Dynamics include *p*.

CROBYLE and MYRTALE with the Comedians.

All with admiration and respect.

COMEDIANS 8 Sopr.

f

Musical staff for Comedians (8 Sopras) with lyrics: Tha...is!

HISTRIONS 6 Tenori

f

Musical staff for Histrions (6 Tenors) with lyrics: Tha...is!

PHILOSOPHERS 6 Bassi

f

Musical staff for Philosophers (6 Basses) with lyrics: Tha...is!

Tha...is!
Tha...is!

Fourth system of piano accompaniment. Treble clef contains triplets and accents. Bass clef contains a steady eighth-note accompaniment. Dynamics include *f*.

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

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

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

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

Thaïs!
Thaïs!

Thaïs!
Thaïs!

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

Thaïs!
Thaïs!

più f

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

più f

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

più f

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

8

più f

mf *p*

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

mf *p*

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

mf *p*

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

8

mf *p*

NICIAS to Thaïs.

Nicias bids his friends enter

f *f*

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

fp *f*

the 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 - licrates! Do - rion! My

The first system of music features a vocal line in treble clef with a soprano range and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics: "do - re! A - ris - to - bu - le! Cal - li - cra - te! Do - ri - on! Mes do - rus! A - ris - to - bu - lus! Cal - licrates! Do - rion! My". The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and consists of chords in the right hand and a bass line in the left hand.

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

The second system continues the musical score. The vocal line has the lyrics: "hôte - tes! Mes a - mis! guests My dear friends!". The piano accompaniment continues with similar chordal textures and a steady bass line.

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

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

The third system features a vocal line with the lyrics: "Les Dieux _____ soient a - vec The gods _____ be with you". The piano accompaniment includes a dynamic marking of *crese.* (crescendo) and consists of chords in the right hand and a bass line in the left hand.

N. *vous! _____*
all! _____

The fourth system features a vocal line with the lyrics: "vous! _____ all! _____". The piano accompaniment includes a dynamic marking of *f* (forte) and consists of chords in the right hand and a bass line in the left hand.

mf

p

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

THAIS

Andante lento

ritenuto

pp

Andante lento (44 = $\dot{=}$)

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

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. *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. _____

dol. *p*

NICIAS

Nous nous som_mes ai_més u - ne lon_gue se - mai - ne...
For one long week at least have our loves now been last . - ing...

THAÏS *più p*

Nous nous som_mes ai_més u - ne lon_gue se - mai - ne...
For one long week at least have our loves now been last . - ing...

più p

NICIAS

più f *sf*

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

più f *sf* *p*

THAÏS

p

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

N. *più p* *mf* *pp* *mf*

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

più f *p*

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

pp *sf* *p*

cresc. *p*

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

cresc. *più f* *p*

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

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

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

più p *segue* *più f*

p *cresc.* *sf*

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

p *cresc.* *sf*

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

p *sf*

sf *p* *più p* **Lento** *più f*

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

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

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

m.d.
molto espressivo
mf
pp

THAIS carelessly, to Nicias. *p*

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

dolce e ben cantato

7. moi? Je ne l'ai jamais vu — pa-raitre en nos festins. D'où vient-il? Quel est-
me? Me thinks I ne'er have see him be-fore at our feasts.. Who is he? Whence

NICIAS in a rather low voice.

7. - il? Un philosophe à l'a-me ru- de! Un so-li-tai- re du désert!
comes he? A philosopher with a rough heart! A lonely dwel-ler in the de- sert!

ironically.

THAÏS lightly; maliciously.

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

m.d.
pp

sempre p

NICIAS

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

sf *dim.* *p*

alleg.

THAÏS expressed as before.

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

- 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 strict est pe.ni.tence!.. Go... Pass a long thy

p *sf*

alleg.

cresc. *più f* *f*

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

cresc. *f*

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

Più mosso *ATHANAËL* *f* *f* *f* *f* *f*

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

Più mosso

ff *f*

8^a bassa

pas! - phème! *79* *dim.*

A. *f* *f* *f* *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 (65=♩) *con grazia* *f* *p*

leggiero e grazioso

pp

THAÏS to Athanaël, with a kind of ironical coaxing.

p ben canto

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

T. *p* *più*

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 - reur est la tien - ne!
what an error is thine!

T. *più f* *espressivo*

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

T. *sf* *p* *sf*

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

crese. *più sf*

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

sf *sf*

crese.

p

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

p *pp*

with charm, seductively.

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

f

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

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

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

Tenori *p*
Sit thee down near by

Bassi *p*
As - sieds-toi près de

dim. (69 =)

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

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

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

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

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

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

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

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

p tends les bras à l'amour!

ATHANAËL *very ardently.*

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

Più mosso (88 = ♩) *f p*

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

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

sfp

sf

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

sf

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

f

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

ff

cresc.

Stesso Tempo

THAIS *p*

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

Stesso Tempo

(88=♩) 8

p

T.

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

A.

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

rien n'est vrai que d'ai - mer,

with.out love naught is true,

8

f

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

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

ATHANAËL *f* a. *p*

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

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

(1) *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,

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

f *sf* *p*

Ped. * Ped. *

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

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

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

ff *rall.*

T. *ff* *a Tempo allegro* Tends les bras à l'amour! *laughing f* Ah! Ah! Ah! Ah! Ah!
hold thy handsout to love! Ha! Ha! Ha! Ha! Ha!

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

ATHANAËL from the back. ff

J'i - rai

I come

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

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

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

a Tempo allegro (96=♩)

più sf *f*

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

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

I. dan - ton pa - lais te por - ter le sa - lut!
to thine own pa - lace sal - va - tion to bring!

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

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

fff
- nir, ——— toi ——— qui bra ——— ves Vé -
fff
wilt, ——— dar - ing Ve - ——— nus de -

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

fff

Andante senza lentare

THAIS defiantly.

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

poco allarg.

O se ve nir, ——— toi ——— qui bra — — ves — Vè —
Come if thou darst, ——— thou, ——— great Ve — — nus — de —

A.

- nus! _____
- fy _____

- nus! _____
- fy _____

- nus! _____

Andante senza lentare

8^a bassa

Allegro

ff

T.

- nus! _____
- fy! _____

Allegro (104 = ♩)

Athanaël flees with a gesture of horror.

First system of musical notation. The upper staff features a melodic line with a *sf* dynamic marking and a triplet of eighth notes. The lower staff provides a rhythmic accompaniment with a *p* dynamic marking and a *cresc.* instruction.

Second system of musical notation. The upper staff continues the melodic line with a *sf* dynamic marking and a triplet. The lower staff continues the accompaniment with a *cresc. assai* instruction.

Third system of musical notation. The upper staff features a series of chords with an *animando* instruction. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff includes trills and a *rall.* instruction. The lower staff features a *sf* dynamic marking and a *cresc.* instruction. A stage direction *Rideau Curtain* is written between the staves.

Fifth system of musical notation. The upper staff features a series of chords with an *a Tempo* instruction, followed by a *poco allarg.* instruction. The lower staff features a *fff* dynamic marking and a *cresc.* instruction.

2^a bassa
Ped.

First Tableau

First Tableau

At the house of Thaïs.

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

Allegro mod.^{to} (92 = ♩)

PIANO

She dismisses them with a tired gesture,

un poco riten. molto poco

(76 = ♩)

THAÏS with lassitude and bitterness.

mf *dim.* *p*

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

(76 = ♩)

T. *f*

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

T. *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

T. *sf* *p* *espressivo*

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

Dreamily she takes a

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

Meno mosso

mirror and contemplates herself.

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

And^{no} cantabile
with charm.

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

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

più p

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

più f *dim.*

*lè - vres, que rien ne ter - ni - ra l'or pur de mes che -
fair lips, and that nothing shall dull the pure gold of my*

rall. a Tempo *with an outburst.*

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

segue a Tempo

p *pp*

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

stringendo a Tempo

mf *tr.* *f* *ff* *with rapturous transport. a Tempo 58 = ♩.*

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

poco rit. senza riten. 8 a Tempo

mf segue f ff molto appassionato ed espressivo

Ped. 8^a bassa

Standing up and listening, as though to a voice in the darkness.

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*

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

a Tempo

T. *-té!*
-ty!

Like a murmur and with devotion.

pp

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

Calmo et sostenuto *ppp*

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

ad lib. *pp* *legando* *p* *a Tempo 1^o*

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

a Tempo 1^o *con slancia*

p *più p* *sf* *pp*

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

T. *più f*

ro - ses de - mes lè - vres, que rien ne ter - ni - ra l'or
 ro - ses of - my fair lips, and that nothing shall dull the

marcato il canto f

T. *dim.* *rall.* *p*

pur - de mes che - veux! Dis-le moi! Dis-le moi!
 pure gold of my hair! Say a gain! Say a gain!

dim. *pp* *segue*

a Tempo *with an outburst.* *f* *p*

Dis-moi que je suis belle - et que je se - rai belle
 Say I am lovely, say - that I shall lovely be

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

T. *p* *pp*

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

a Tempo *p* *pp*

mf *tr* *with rapturous transport.* *ff* *a Tempo 65 = ♩.*

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

mf *segue* *f* *ff* *a Tempo*

poco rit. - - - *senza riten.*

8^a bassa

8^a bassa

Poco più mosso

69 = ♩.

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

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

p leggiero e grazioso

p

ATHANAËL murmuring a heartfelt prayer.
throbbing.

T.

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

A.

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

A.

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

THAÏS with an engaging smile.

A.

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

leggiere e grazioso

Allegro moderato
ATHANAËL

84 = ♩ On dit
Tis said

Allegro moderato

f

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

mf

p

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

f

f

A. — il me se - rait glo - ri - eux de te vain - cre!
— 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 orgueil les dé -
 Tho' thy praises are high; yet thy pride mounts still

T. *f* *dim.*

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

ATHANAËL with warmth.

f *p*

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

fp *fp* *p* *sf*

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* *sf* *cresc.*

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

animando

a Tempo

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

a Tempo

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

cresc. *f*

Più mosso
ff *maïs!* *nev - er!* *Ah!*
Ha!

Più mosso
leggiere e grazioso

100 = *rapido* *ff* *p* *2 5 1* *1 2 1*

1. *Ah!* *Ah! Ah!* *Montre moi donc*
Ha! *Ha! Ha!* *Just shew me now*

2. *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

v *crese.*

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!

f.

THAÏS lightly.

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

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

segue

All^o più agitato *ATHANAËL fier and sombre.*

T. *- ses.* *L'amour que tu con - nais n'en -*
- ture The love which thou hast known gives

All^o più agitato

ff

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

f

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

f

A. *THAÏS proudly.*

f *molto marcato*

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

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

T.

- se!
- ness!
ATHANAËL

*T'*offen - ser!
*H*ow of - fence?

*J*e ne son - ge
*w*hen my sole thought

tr *mf*

A.

rall. assai **Allegro maestoso**

p

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

69 = *spiccato il canto*

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

5 1 2 3 4 5

2 Qd.

with increasing enthusiasm.

mf

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

1. 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.

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

f

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

A.

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

sf sf cresc.

A.

più f rall. Più lento *THAÏS, concerned, stealing a glance at him with a vague feeling of fear.*

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

più f rall. Più lento

pp

2 Red.

T.

ATHANAËL

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

dim. ppp

THAÏS forming a resolution, but at first tremblingly.

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

Recitativo

f p

rall. with slight dread.
p

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

mf *segue* *p*

Thaïs, with a golden spatula, pours into a cup a few grains of incense, which she throws into the perfume-burner.
ATHANAËL *aside, feverishly.*

In a suffocated voice.

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

ff *ff*

Allegro agitato 104 = ♩.

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

panting. *p*

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.

p

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

Lento THAIS calmly and with ecstasy.

pp

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

much moved. p

moi. veil. *Pi- Have*

Lento 40 = ♩

pp

più f

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

pp

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

f

-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

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

ATHANAËL. pp in a choking voice.

Seigneur! Pi-tié!..
O Lord! Mer-cy!

ppp

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

Allegro agitato assai

ff *ff* *Je*
1

Allegro agitato assai 158 = ♩

4. *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

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

ff ff

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

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

in ringing tones. ff

segue molto attaccato

Allegro agitato assai

TU AIS throwing herself in fear at his feet.

piu ff *ff* *Ah!*
Ah!

Lève-toi!
rise up!

Allegro agitato assai

poco allarg.

cresc. *fff*

sempre 158 =
sempre all^o agitato assai

shivering. f

Pi - tié!
Have pi - ty!

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

mf

Par - le!.. que me veux-tu?..
Tell me! what dost thou wish?

Non!
No!

mf *p*

poco rall.

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

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

p *segue*

a Tempo *mf* *panting.*

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

a Tempo *sf*

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

sf

very affecting and expressive

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

crese. *f*

Meno **a Tempo** *sf*

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

a Tempo *p* *più p*

dim. *almost spoken, in sobs.*

T. *p* *f*

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

p

Red. *

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

T. *f* *with enthusiasm.*

me fais pas mourir! *ATHANAËL* *f*
wilt not let me die!

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

Allegro maestoso (senza lentezza)

segue *spiccato il canto* *f*

Red. *molto sonoro ed sostenuto*

A. *2.*

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

A.

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

THAIS with ardour.

A.

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!

fff

rf

T.

- vi - e, je frissonne et demeure char - mé - e!
soul. How I thrill and pulsate with its charm!

ff *rall.*

Ah! — Quel pou-voir, — quel pou-voir est le sien! —
 Ah! — what strange pow'r, — what strange pow'r works thro' him! —

NICIAS *In the distance, growing nearer.*

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

ppp *cresc.*

Andante cantabile *gaily and with charm.*

f

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

Andante cantabile

pp *8^a bassa*

THAIS *listening with a feeling of repulsion.*

f *mf*

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

the same.

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

fp *dim.* *pp*

As to herself with agitation.

With disdain and anger.

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

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

eresc. *f*

roughly.

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

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

p

To Athanaël, with energy.

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

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

ATHANAËL, to Thais. *f*

Tu Pentends?
 Dost thou hear?

8/4 = ♩.
Più mosso, molto appass.
f molto accent. ed espress.

eresc. *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'au jour, j'atten-
 By thy door un-til day, I will

segue **Allegro maestoso**

cresc. *ff*

THAÏS *f a piacere*

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

A. *sf*

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

segue **a Tempo all^o maestoso (Stesso Tempo)**

sf

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

cresc. *pù f cresc.*

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

cresc. *pù f* *poco ritenuto* *a Tempo appassionato*

pù f *segue* *fff* *cresc.*

Bursting into laughter. Here into tears and sobs.

T. *fff* Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

rall. Rideau
 Curtain

All^o maestoso (senza lentare)
ad lib.

ff sec *segue* *fff*

Red.

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

First system of musical notation. Treble and bass staves. Includes dynamic marking *ff* and a fermata over a measure in the treble staff.

Second system of musical notation. Treble and bass staves. Includes dynamic marking *ff*.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *ff*, tempo marking *rall. a Tempo*, and triplet markings (3).

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *cresc.* and triplet markings (3).

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *ff*, tempo marking *Allargando*, and a series of chords in the treble staff.

Musical score for the first system, featuring piano and bass clefs. The piano part has a series of chords marked with 'A' above and 'V' below. The bass part has a series of chords marked with 'V' below. Dynamics include *dim.* and *p*.

3^a bassa

Musical score for the second system. Performance instructions include *Più lento*, *p*, *ben cantato ed espressivo*, and *sfp*. The piano part has a series of chords marked with '8' below.

Musical score for the third system. Performance instructions include *sfp*, *dim.*, and *rall. - pp*.

MEDITATION

Andante religioso 60 = ♩

Musical score for the 'MEDITATION' section, starting with *pp molto sostenuto*. The piano part has a series of chords marked with '2 Ped.' below.

Musical score for the 'MEDITATION' section, including performance instructions like *p*, *rall.*, and *sf*. The piano part has a series of chords marked with '2 Ped.' below.

a Tempo

ppp subito

2 Ed.

crese.

f

dol.

crese.

p

rall.

a Tempo più mosso 69 =

mf

dim.

poco a poco

più f

appassionato

First system of music, marked *appassionato*. It features a grand staff with treble and bass clefs. The music is in a major key with one sharp (F#). The right hand has a melodic line with a fermata over the first measure and a five-fingered scale in the second measure. The left hand provides a steady accompaniment. Dynamics include *f* (forte) and a crescendo hairpin.

calmato

Second system of music, marked *calmato*. The key signature changes to a major key with no sharps or flats (C major). The right hand has a melodic line with a *dol.* (dolce) marking. The left hand has a bass line with a *ped.* (pedal) marking. Dynamics include *p* (piano).

poco più appassionato

Third system of music, marked *poco più appassionato*. The key signature changes to a major key with two flats (Bb major). The right hand has a melodic line with a *molto espressivo* marking. The left hand has a bass line with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. Dynamics include *f* and *molto espressivo*.

Più mosso agitato

Fourth system of music, marked *Più mosso agitato*. The key signature changes to a major key with one sharp (F#). The right hand has a melodic line with a *sf* (sforzando) marking. The left hand has a bass line with a *più f* (piano forte) marking. Dynamics include *più f* and *sf*.

Fifth system of music, including the marking *Meno un poco*. The key signature changes to a major key with no sharps or flats (C major). The right hand has a melodic line with a *p* (piano) marking. The left hand has a bass line with a *sf* (sforzando) marking. Dynamics include *sf*, *molto espress.*, and *rall.* (rallentando).

a Tempo 1^o

pp

3 5

p

rall.

a Tempo

f

pp

3

Qed. * 2Qed.

p

cresc.

1 1

f

p

3 5 5 4 5 5 3 3 3

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 Thais.— Under the portico, in the foreground, a small statuette of Eros; in front of the image, a lighted lamp.

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

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

Allegretto mod^{to}

PIANO

*Rideau
Curtain*

pp

8^a bassa

p

8^a b

p

tr

3

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

p

THAÏS leaning over Athanaël. *mysteriously and in a low voice.* *p*

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

ATHANAËL rising replies softly. *p*

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

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

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

1. *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*

7. *-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.

T. vers toi je viens ain - si que tu l'as com - man - dé.
 so thus I come o - be - dient to thy com - mand.

ATHANAËL

Va,
Good;

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

*dim.*THAÏS *humbly.*

lè - ve!
 break - ing!

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

ATHANAËL

mf *dol.*

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

Stesso Tempo (76 = ♩) un poco meno

Orch. *p*

dim. *p*

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

pp

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

più *più espressivo* *dim.*

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

espressivo *dim.*

A. *p*

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 - bine,

THAÏS

f

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

A. *simply. p*

je te con - sa - cre - rai!
 thou shalt be con - se - crate!

Et la ser - van -
 And the most pure, —

Stesso Tempo

mysteriously. p

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

Stesso Tempo

pp

Music in the distance.

A. *cresc.*

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

A. *with enthusiasm.* *f*

- sus te viendra dé li - vrer! Va! 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

with deep feeling.

4. *p*

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

THAÏS with joy.

f

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

ATHANAËL.

mf *f* *f*

with authority, with force

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

Stesso Tempo

Orch. *f*

4. *f*

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

A. *f*

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

A. *sf*

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

più f *sf*

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 ain - si! Je ne veux rien gar -
 Fa - ther, be it e - ven so. There's no thing I would

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

dim. *pp*

the little image of Eros.

T. *3* *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 - voi - - re, cet en - fant, d'un tra - vail an -
 This i - vo - ry im - age, this child, a rare an -

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

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

rall. - -

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

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

Andante cantabile assai (76 = ♩) p

ben cantato

dol.

T. 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

, sf

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

mf espressivo ben cantato

più f

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

molto espressivo

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

rall. molto

T. *f* et c'est pour cette loi qu'il convient qu'on l'honore.
and just for this same law he requires to be honored.

a Tempo

T. *pp simply.* Prends-le, pour le placer dans quelque monastère,
Take it, and do thou place it in some monastery,
a Tempo

senza affrettare

T. *f* et ceux qui le verront se tourneront vers Dieu! Car l'amour nous é-
that all who see it there may turn again to God! For 'tis love that doth

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

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

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

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

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

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 re-tourne à la pou-s.
 That all there was of thee be chang-ed in to

molto espressivo

THAÏS with bent head, tremblingly.

p 

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

p

- sière, — à l'é-ter-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 - siè - re, à l'é - ter - nel ou - bli!*
me be changèd in - to dust, ——— to last.ing o - bliv - ion!

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

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

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

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

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

tr tr

p subito

NICIAS in a loud voice, to all.

f

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

8

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

8

f *p*

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

8

N. *f* fois le prix — dont je pay - ais la beauté de Tha-
pp thir - ty - fold — the price I paid for the love of Tha-
 8

N. *sf* - is! — — — — — Donc, — — — — — ré - jou - is - sons - nous
 - is! — — — — — So, — — — — — let our re - velstast
 8

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

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

N. 8 Soprani *ff* en - cor! en - cor! en - cor!
 a - gain! a - gain! a - gain!

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

6 Bassi *ff* Again! again! again!

più f Encor! encor! encor!
 8

C.
E_vohé! Evohé!
E_vohé! Evohé!

M.
E_vohé! Evohé!
E_vohé! Evohé!

A.
E_vohé! Evohé!
E_vohé! Evohé!

E_vohé! Evohé!
E_vohé! Evohé!

E_vohé! Evohé!

8

NICIAS to the serrants. *f*

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

to his friends.

N. *les bala-dins! Faisons du-rer jusqu'à l'au-ro-re les*
moun.te.banks bring! Not un-til day will we con-clude all the

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

CROBYLE *f gaily.*

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

MYRTALE

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

N. *- beaux! brought!*

8 Soprani *f gaily.*

Al-lu-mons des flambeaux! Faisons honte au so-leil!

6 Tenori

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

6 Bassi

Al-lu-mons des flambeaux! Faisons honte au so-leil!

NICIAS.

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

sec. *mf*

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

p

CROBYLE

ff

E - vo - hé!

E - vo - hé!

MYRTALE

ff

E - vo - hé!

E - vo - hé!

- ta - - - le!
 - tale!

ff

E - vo - hé!
 E - vo - hé!

8 Soprani

ff

E - vo - hé!

6 Tenori

ff

E - vo - hé!

6 Bassi

ff

E - vo - hé!

cresc. *ff*

C. *E - vo - hé!*
E - vo - hé!

M. *E - vo - hé!*
E - vo - hé!

N. *E - vo - hé!*
E - vo - hé!

E - vo - hé!
E - vo - hé!

E - vo - hé!
E - vo - hé!

E - vo - hé!

8- *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 *s*

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

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords, each with an accent (>) above it. The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, each with an accent (>) above it. A dynamic marking of *ff* is placed above the first measure of the lower staff.

The second system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords, each with an accent (>) above it. The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, each with an accent (>) above it.

The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords, each with an accent (>) above it. The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, each with an accent (>) above it. A dynamic marking of *f molto ritmico, e spiccato* is placed below the first measure of the lower staff.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords, each with an accent (>) above it. The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, each with an accent (>) above it.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords, each with an accent (>) above it. The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, each with an accent (>) above it. A dynamic marking of *mf* is placed below the first measure of the lower staff.

The sixth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords, each with an accent (>) above it. The lower staff is in bass clef with the same key signature and time signature. It contains a series of chords, each with an accent (>) above it. Dynamic markings of *sf* and *mf* are placed below the first and second measures of the lower staff, respectively.

ff

f molto ritmico, e spiccato

This system shows the first six measures of the piece. The right hand plays a series of chords, each marked with an accent (>) and a repeat sign (:). The left hand features a rhythmic pattern of eighth notes and quarter notes, with some notes beamed together. The key signature is one sharp (F#).

This system contains measures 7 through 12. The right hand continues with accented chords. The left hand's rhythmic pattern evolves, including a half note with a flat (Bb) in the fifth measure. The key signature remains one sharp.

This system covers measures 13 through 18. The right hand has a measure with a dynamic marking of *mf* (mezzo-forte). The left hand continues its rhythmic development. A dashed line with the number '8' above it spans across measures 17 and 18, indicating an octave shift.

This system contains measures 19 through 24. The right hand features a melodic line with various dynamics, including *sf* (sforzando) and *mf*. The left hand continues with chords and rhythmic patterns. The dashed line with the number '8' continues from the previous system.

This system shows measures 25 through 30. The right hand has a measure with a dynamic marking of *ff* (fortissimo). The left hand continues with its characteristic rhythmic patterns. The dashed line with the number '8' continues.

This system contains the final six measures (31-36) of the page. The right hand continues with accented chords. The left hand concludes with a rhythmic pattern of eighth notes. The key signature remains one sharp.

First system of musical notation. The treble clef staff contains five chords, each marked with a dynamic accent (>) and a fermata. The bass clef staff contains a melodic line with eighth notes and quarter notes, featuring slurs and dynamic accents (>).

Second system of musical notation. The treble clef staff contains five chords, each marked with a dynamic accent (>) and a fermata. The bass clef staff contains a melodic line with eighth notes and quarter notes, featuring slurs and dynamic accents (>).

Third system of musical notation. The treble clef staff contains four chords, each marked with a dynamic accent (>) and a fermata. The bass clef staff contains a melodic line with eighth notes and quarter notes, featuring slurs and dynamic accents (>).

Fourth system of musical notation. The treble clef staff contains four chords, each marked with a dynamic accent (>) and a fermata. The bass clef staff contains a melodic line with eighth notes and quarter notes, featuring slurs and dynamic accents (>).

Fifth system of musical notation. The treble clef staff contains five chords, each marked with a dynamic accent (>) and a fermata. The bass clef staff contains a melodic line with eighth notes and quarter notes, featuring slurs and dynamic accents (>).

Sixth system of musical notation. The treble clef staff contains five chords, each marked with a dynamic accent (>) and a fermata. The bass clef staff contains a melodic line with eighth notes and quarter notes, featuring slurs and dynamic accents (>). The system concludes with four measures of sustained chords in the bass clef, each marked with a dynamic accent (>) and a fermata, and labeled with the dynamic marking *fff*.

molto espressivo

First system of musical notation. Treble clef on the right, bass clef on the left. The music features a melodic line in the treble with slurs and accents, and a bass line with chords and a descending eighth-note pattern. Dynamics include *f* and *mf*. A fermata is present over the final notes of the treble staff.

Second system of musical notation. Treble clef on the right, bass clef on the left. The treble staff continues with slurred eighth notes and accents. The bass staff has chords and a descending eighth-note pattern. Dynamics include *f*. A fermata is present over the final notes of the treble staff.

Third system of musical notation. Treble clef on the right, bass clef on the left. The treble staff has a melodic line with slurs and accents. The bass staff has chords and a descending eighth-note pattern. Dynamics include *mf* and *f*. A fermata is present over the final notes of the treble staff.

Fourth system of musical notation. Treble clef on the right, bass clef on the left. The treble staff has a melodic line with slurs and accents. The bass staff has chords and a descending eighth-note pattern. Dynamics include *f*. A fermata is present over the final notes of the treble staff.

Fifth system of musical notation. Treble clef on the right, bass clef on the left. The treble staff has a melodic line with slurs and accents. The bass staff has chords and a descending eighth-note pattern. Dynamics include *f*. A fermata is present over the final notes of the treble staff.

Sixth system of musical notation. Treble clef on the right, bass clef on the left. The treble staff has a melodic line with slurs and accents. The bass staff has chords and a descending eighth-note pattern. Dynamics include *mf*. A fermata is present over the final notes of the treble staff.

First system of musical notation. Treble clef. Chords: $b^b b^b$, $b^b b^b$, $b^b b^b$, $b^b b^b$, $\# b^b$, $\# b^b$. Dynamics: *p*, *ff*.

Second system of musical notation. Treble clef. Chords: $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$.

Third system of musical notation. Treble clef. Chords: $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$. Dynamics: *sf*, *sf*.

Fourth system of musical notation. Treble clef. Chords: $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$. Dynamics: *sf*.

Fifth system of musical notation. Treble clef. Chords: $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$. Dynamics: *sf*.

Sixth system of musical notation. Treble clef. Chords: $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$, $\# b^b$.

sf > sf > sf > sf > mf

cresc. - - - - - cresc. - - - - - sf

sf f

sf sf sf sf sf

sf sf ff tutta la forza

First system of musical notation. The upper staff (treble clef) contains a melodic line with notes marked with accents (>) and slurs. The lower staff (bass clef) contains a bass line with notes marked with accents (^) and slurs. The key signature is one sharp (F#).

Second system of musical notation, continuing the melodic and bass lines from the first system. It features similar notation with accents and slurs in both staves.

Third system of musical notation. The upper staff includes dynamic markings such as *sf* (sforzando) and *fz* (forzando). The lower staff continues with accented notes and slurs.

Fourth system of musical notation. The upper staff features complex chordal structures with various accidentals. The lower staff has a dense texture of chords, with dynamic markings *fff* (fortississimo) appearing in several measures.

Fifth system of musical notation. The upper staff shows a melodic line with accents and slurs. The lower staff features a bass line with chords and dynamic markings *fff*. The system concludes with a double bar line and a common time signature (C).

N° 2. Allegretto moderato

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of quarter notes, followed by a half note, and ends with a quarter note marked with a forte accent (*sf*). The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes. Dynamic markings include *sf* in both staves and *mf* in the lower staff. The instruction *sempre molto accentuato* is written at the bottom right of the system.

The second system continues the piece. The upper staff features a melodic line with a slur over the first two measures and a forte accent (*f*) at the beginning. The lower staff continues with its eighth-note accompaniment. The system concludes with a half note in the upper staff.

The third system is characterized by a more rhythmic upper staff with repeated eighth-note patterns, each marked with a forte accent (*sf*). The lower staff maintains the eighth-note accompaniment. The system ends with a half note in the upper staff.

The fourth system features a melodic line in the upper staff with a slur and a forte accent (*f*). The lower staff continues with the eighth-note accompaniment, marked with a mezzo-forte (*mf*) dynamic. The system concludes with a half note in the upper staff.

The fifth system features a highly rhythmic upper staff with repeated eighth-note patterns, each marked with a forte accent (*sf*). The lower staff continues with the eighth-note accompaniment, also marked with a forte accent (*sf*). The system concludes with a half note in the upper staff.

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with slurs and accents, marked with *sf* (sforzando). The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and slurs, marked with *sf* and *p* (piano).

Second system of the musical score. The upper staff continues the melodic line with slurs and accents, marked with *sf*. The lower staff continues the bass line with slurs and accents, marked with *sf*. A dynamic marking *p* is present in the lower staff. A hairpin symbol is used to indicate a crescendo in the upper staff.

Third system of the musical score. The upper staff continues the melodic line with slurs and accents, marked with *sf*. The lower staff continues the bass line with slurs and accents, marked with *sf*. A dynamic marking *p* is present in the lower staff. A hairpin symbol is used to indicate a crescendo in the upper staff. The system concludes with a double bar line and a fermata over the final note. The instruction *molto marcato* is written below the lower staff.

Fourth system of the musical score. The upper staff features a melodic line with slurs and accents, marked with *sf*. The lower staff features a bass line with slurs and accents, marked with *sf*. A hairpin symbol is used to indicate a crescendo in the upper staff.

Fifth system of the musical score. The upper staff features a melodic line with slurs and accents, marked with *sf*. The lower staff features a bass line with slurs and accents, marked with *sf*. A hairpin symbol is used to indicate a crescendo in the upper staff.

1^o Tempo

Allegro animato

System 1: Treble and bass clefs. Treble clef contains triplets of eighth notes and chords, with dynamics *cresc.* and *più f*. Bass clef contains a steady eighth-note accompaniment. Trill ornaments are present above some notes.

System 2: Treble clef continues with triplets and chords, including a *cresc.* marking. Bass clef continues with eighth-note accompaniment.

System 3: Treble clef features triplets and chords, with a *più f* marking. Bass clef continues with eighth-note accompaniment.

System 4: Treble clef has triplets and chords, starting with a *ff* dynamic. Bass clef continues with eighth-note accompaniment.

Animando molto

System 5: Treble clef contains dense chords and triplets, marked *fff*. Bass clef continues with eighth-note accompaniment.

System 6: Treble clef features long notes with slurs and dynamics *fff*, *fff dim.*, and *ff*. Bass clef features long notes with slurs and dynamics *fff* and *fff dim.*

1^o Tempo rall.

f *mf*

N^o 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 right hand (treble clef) features a series of triplet eighth notes with slurs, marked with a *ff* dynamic. The left hand (bass clef) provides a simple accompaniment with chords and rests, marked with a *ff* dynamic.

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

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

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with a *ff* dynamic. The left hand accompaniment is marked with a *p* dynamic.

Fifth system of musical notation. The right hand continues with triplet eighth notes, marked with a *ff* dynamic. The left hand accompaniment is marked with a *ff* dynamic.

First system of musical notation. Treble clef, key signature of one sharp (F#). Treble staff: triplet eighth notes with slurs and accents. Bass staff: chords and rests. Dynamic markings: *v*, *b*.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Treble staff: triplet eighth notes with slurs and accents. Bass staff: chords and rests. Dynamic markings: *dim.*, *mf*, *v*.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Treble staff: triplet eighth notes with slurs and accents. Bass staff: chords and rests. Dynamic marking: *p*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Treble staff: triplet eighth notes with slurs and accents. Bass staff: chords and rests. Dynamic markings: *cresc.*, *v*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Treble staff: triplet eighth notes with slurs and accents. Bass staff: chords and rests. Dynamic markings: *ff*, *v*.

First system of musical notation. The right hand (treble clef) features a series of triplet eighth notes, starting with a *sfz* dynamic marking and transitioning to *ffz*. The left hand (bass clef) provides a simple accompaniment with quarter notes and rests, marked with *ff* dynamics.

Second system of musical notation. The right hand continues with triplet eighth notes, showing a melodic line with some chromaticism. The left hand accompaniment remains consistent with quarter notes and rests.

Third system of musical notation. The right hand features a long, sweeping triplet eighth-note passage that spans across the system. The left hand accompaniment continues with quarter notes and rests.

Fourth system of musical notation. The right hand has a melodic line with triplet eighth notes. The left hand accompaniment includes some chords and rests. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation, consisting of five measures. Each measure is marked *a Tempo* and *ff*. The notation is primarily in the bass clef, showing chords and rhythmic patterns. The system ends with a double bar line and a repeat sign.

Largo (molto sostenuto e ben cantato)

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*ff*) dynamic, indicated by a hairpin that tapers and then widens. The melody in the upper staff is characterized by long, sweeping lines with many ties, while the bass line provides a steady accompaniment with chords and moving lines.

The second system continues the piece. It features a piano (*sf*) dynamic marking. The upper staff has a melodic line with ties and a fermata over a note. The bass line continues with a similar accompaniment style, using chords and moving lines.

The third system shows the continuation of the musical themes. A piano (*sf*) dynamic is present. The upper staff features a melodic line with ties and a fermata. The bass line provides a consistent accompaniment with chords and moving lines.

The fourth system continues the piece. It features a piano (*sf*) dynamic marking. The upper staff has a melodic line with ties and a fermata. The bass line continues with a similar accompaniment style, using chords and moving lines.

The fifth system concludes the page. It features a piano (*sf*) dynamic marking. The upper staff has a melodic line with ties and a fermata. The bass line continues with a similar accompaniment style, using chords and moving lines. The system ends with a tempo change indicated by the text "meno - - - - rall." and a change in the time signature to 2/4.

N° 4. Allegretto con spirito (senza affrettare)

First system of the musical score. The right hand (m. d.) begins with a melody in treble clef, marked *p*. The left hand (m. s.) provides accompaniment in bass clef, marked *sf*. The key signature is one sharp (F#) and the time signature is 2/4.

Second system of the musical score. The right hand continues the melody, marked *sec* and *p*. The left hand accompaniment is marked *p*. The tempo instruction **animando molto** is placed above the right hand.

Third system of the musical score. The right hand features a more active melody, marked *f* and *sec*. The left hand accompaniment is marked *pp*. The tempo instruction **molto presto** is placed above the right hand, and **1° Tempo** is placed above the left hand.

Fourth system of the musical score. The right hand melody is marked *cresc.* and *più f*. The left hand accompaniment is marked *sf* and *p*. The tempo instruction **rall. a Tempo** is placed above the right hand.

Fifth system of the musical score. The right hand melody is marked *rall.* and *p*. The left hand accompaniment is marked *mf* and *sf*. The tempo instruction **rall. a Tempo** is placed above the right hand.

animando
molto

First system of musical notation. The right hand features a melodic line with slurs and accents, marked with *sf* *sec* and *p*. The left hand provides a rhythmic accompaniment. The system concludes with a *p* dynamic marking.

molto presto
sec

Second system of musical notation. The right hand has a more active melodic line with slurs and accents, marked with *f* and *sf*. The left hand continues with a rhythmic accompaniment. The system ends with a *pp* dynamic marking.

Allegretto (un poco moderato)

Third system of musical notation, beginning with a 6/8 time signature. The right hand features chords and melodic fragments, marked with *mf*. The left hand has a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand continues with chords and melodic fragments, marked with *mf*. The left hand maintains the eighth-note accompaniment.

Fifth system of musical notation. The right hand features chords and melodic fragments, marked with *p* and *f*. The left hand continues with the eighth-note accompaniment.

First system of musical notation. The bass clef line features a melodic line with a piano (*p*) dynamic marking. The treble clef line contains chords and rests.

Second system of musical notation. The bass clef line continues the melodic line with a mezzo-forte (*mf*) dynamic marking, which transitions to a forte (*f*) dynamic in the final measure.

Third system of musical notation. The tempo is marked *animando*. The bass clef line includes a *cresc.* (crescendo) marking. The treble clef line shows a melodic line with a slur.

Fourth system of musical notation. The tempo is marked *Allegro*. The bass clef line features a forte (*f*) dynamic marking. The treble clef line has a melodic line with a slur.

Fifth system of musical notation. The bass clef line starts with a sforzando (*sf*) dynamic, followed by mezzo-forte (*mf*) and a decrescendo (*dim.*) marking. The tempo is marked *rall.* (rallentando). The system concludes with a double bar line and a key signature change to two sharps.

1^o Tempo allegretto

p *sf sec p*

animando molto

sf *f*

Molto presto *sec*

Molto precipitato sino alla fine

sf *p* *molto cresc.*

ff *m. s.*

pp *rapido* *veloce*

N° 5. Animato (in un tempo)

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

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

sf *pp* *pp*

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

First system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff contains a melodic line with slurs and a forte (*sf*) dynamic marking. The bass staff contains a supporting line with slurs.

Second system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff features a melodic line with slurs and a *rall.* instruction above it. The bass staff has a supporting line with slurs. Dynamic markings include *cresc.* and *più f*.

Third system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff has a melodic line with slurs and a *pp* dynamic marking. The bass staff has a supporting line with slurs. The instruction *a Tempo* is placed above the treble staff.

Fourth system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff has a melodic line with slurs and a forte (*sf*) dynamic marking. The bass staff has a supporting line with slurs and a *pp* dynamic marking.

Fifth system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff has a melodic line with slurs. The bass staff has a supporting line with slurs.

First system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking and a hairpin crescendo. The bass clef staff contains a bass line with a hairpin crescendo. The system consists of four measures.

Second system of musical notation. The treble clef staff contains a melodic line with a *sf* dynamic marking and a hairpin crescendo. The bass clef staff contains a bass line with a hairpin crescendo. The system consists of four measures.

Third system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking and a hairpin crescendo. The bass clef staff contains a bass line with a hairpin crescendo. The system consists of four measures.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *sf* dynamic marking and a hairpin crescendo. The bass clef staff contains a bass line with a hairpin crescendo. The system consists of four measures.

senza affrettare

Fifth system of musical notation. The treble clef staff contains a melodic line with a *pp* dynamic marking. The bass clef staff contains a bass line with a *pp* dynamic marking. The system consists of four measures.

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

Second system of musical notation. The right hand (treble clef) has a piano-piano (*pp*) dynamic marking. The left hand (bass clef) has a forte (*f*) dynamic marking. The system includes slurs and fingerings (1) in both hands.

Third system of musical notation. The right hand (treble clef) has a piano (*p*) dynamic marking. The left hand (bass clef) has a piano-piano (*pp*) dynamic marking. The system includes slurs and fingerings (3, 2, 1, 1, 3, 2, 1) in both hands.

senza affrettare

Fourth system of musical notation. The right hand (treble clef) starts with a piano (*p*) dynamic marking and ends with a piano-piano (*pp subito*) dynamic marking. The left hand (bass clef) has a piano (*p*) dynamic marking. The system includes slurs and fingerings (1, 2, 3) in the left hand.

Fifth system of musical notation. The right hand (treble clef) has a piano-piano (*pp*) dynamic marking. The left hand (bass clef) has a piano (*p*) dynamic marking. The system includes a decrescendo hairpin (*dim.*) in the right hand, a piano-piano (*pp*) dynamic marking, and a forte (*f*) dynamic marking. The system concludes with a double bar line and a common time signature (*C*).

NICIAS on the entry of "La Charmeuse"

to Crobyle

to Myrtale

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

Et toutes deux chantez le can-ti-que de la Beau-ty!
Both of you now shall war-ble the Bullud in praise of

La Charmeuse dances.

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

té!
Beau-ty!
Lento Ben lento e sostenuto

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

Ped.

* Ped.

*

she dances

lu
Ch.

p

CROBYLE *p*

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

MYRTALE *p*

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

p *mf* *p*

C.

Par_tent les traits de sa voix Com_me des flè - ches de
Flash the darts of her clear voice Like swiftest ur - rows of

M.

Par_tent les traits de sa voix Com_me des flè - ches de
Flash the darts of her clear voice Like swiftest ur - rows of

f *f* *sf* *sf*

She sings

la Ch. *p* Ah! Ah!

C. feu! fire!

M. feu! fire!

f *p*

la Ch. *mf* 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 - - - - ne!
She ar-rives in chu-riot ai - - - - ry!

M. *pp*
El-le vient a - é - ri - en - - - - ne!
She ar-rives in chu-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. *va!*
- parts!

M. *va!*
- parts!

she dances

la Ch.

C.

M.

Elle en -
She at -

Elle en -
She at -

C.

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

M.

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

C.

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

M.

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

LA CHARMEUSE

she sings

p
Ah! _____
Ah! _____

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

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

f sf sf sf p

la Ch.
cresc.

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

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

mf mf mf più f

la Ch. *meno dol.*
p 3 Ah!
 Ah!

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

M. *f* *dol.*
 Elle en - trai - - ne, El - le ca - res - se,
 She at - tracts us, Gives sweet ca - res - ses,

meno
pp

la Ch. *a Tempo* *cresc.* *pp* *rall.*
 Ah!
 Ah!

C. *p* *pp*
 Elle a le charme mor - 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* *m.s.*

N° 7. FINALE

Allegro vivace (Gaio)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. There are two accents (^) above the first and fifth notes of the first measure. The piece concludes with a piano (*p*) dynamic.

The second system continues the piece with a piano (*p*) dynamic and the instruction *leggiero e molto ritmico*. It consists of two staves in the same key and time signature as the first system.

The third system consists of two staves. The upper staff features a forte (*f*) dynamic. The lower staff provides harmonic support with chords and single notes.

The fourth system consists of two staves. The upper staff starts with a sforzando (*sf*) dynamic, followed by piano (*p*), then forte (*f*), and ends with piano (*p*). The lower staff continues with harmonic accompaniment.

The fifth system consists of two staves. The upper staff is marked with a crescendo (*cresc.*). The lower staff continues with harmonic accompaniment.

The sixth system consists of two staves. The upper staff is marked with *più f.* and *f.* dynamics. The lower staff continues with harmonic accompaniment.

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *ff* and *f*. Features a melodic line in the treble and a bass line with chords. Includes accents and slurs.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *ff* and *f*. Features a melodic line in the treble with fingerings 2, 3, 4, 1. Includes accents and slurs.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *ff* and *f*. Features a melodic line in the treble with fingerings 2, 3, 4, 1. Includes accents and slurs.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *ff* and *f*. Features a melodic line in the treble and a bass line with chords. Includes accents and slurs.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *f*. Features a melodic line in the treble and a bass line with chords. Includes slurs.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *ff*. Features a melodic line in the treble and a bass line with chords. Includes slurs.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with some rests. Dynamics include *ff* and *v*. A fingering of 5 is indicated in the final measure.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has a steady bass line. Dynamics include *ff* and *v*. A fingering of 7 is indicated in the final measure.

Third system of musical notation. Treble clef with a key signature of two sharps (F#, C#). The right hand continues the eighth-note pattern. The left hand has a steady bass line. Dynamics include *ff* and *v*. A fingering of 7 is indicated in the final measure.

Fourth system of musical notation. Treble clef with a key signature of two sharps (F#, C#). The right hand continues the eighth-note pattern. The left hand has a steady bass line. Dynamics include *ff* and *v*.

Fifth system of musical notation. Treble clef with a key signature of two sharps (F#, C#). The right hand continues the eighth-note pattern. The left hand has a steady bass line. Dynamics include *v*.

Sixth system of musical notation. Treble clef with a key signature of two sharps (F#, C#). The right hand continues the eighth-note pattern. The left hand has a steady bass line. Dynamics include *ff* and *f*. A fingering of 8 is indicated in the final measure.

meno ma appena sensibilmente

ff *f* *f* *sf*

molto sonoro, cantato, espressivo e sostenuto

a Tempo

sf *sf* *sf* *sf*

meno ma pochissimo

a Tempo

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

4 3 2 1 3 1 4 3 2 1 2 1

3 3 5 3 3 3

sf *sf* *sf* *sf*

4 3 2 1 3 1 4 3 2 1 2 1

3 3 3 3

sf *sf* *sf* *sf*

4 3 2 1 3 1 4 3 2 1 2 1

3 3 3 3

Un pò più animato

First system of the musical score. The right hand (treble clef) begins with a melodic line marked *sf* (sforzando) and an accent (^). The left hand (bass clef) features a bass line with triplets and fingerings: 4 3 2 1 3 in the first measure, and 1 3 in the second measure. The system concludes with a *sf* dynamic and a fermata over the final chord.

Second system of the musical score. The right hand continues with a melodic line marked *sf* and an accent (^). The left hand provides harmonic support with chords and a bass line. The system ends with a fermata over the final chord.

Third system of the musical score. The right hand features a melodic line with a *sf* dynamic and an accent (^). The left hand continues with harmonic accompaniment. The system concludes with a fermata over the final chord.

Fourth system of the musical score. The right hand has a melodic line with a *sf* dynamic and an accent (^). The left hand features a bass line with a *sf* dynamic and an accent (^). The system ends with a fermata over the final chord.

Fifth system of the musical score. The right hand has a melodic line with a *sf* dynamic and an accent (^). The left hand features a bass line with a *sf* dynamic and an accent (^). The system ends with a fermata over the final chord.

Sixth system of the musical score. The right hand has a melodic line with a *sf* dynamic and an accent (^). The left hand features a bass line with a *sf* dynamic and an accent (^). The system concludes with a *sf* dynamic, an accent (^), and a fermata over the final chord.

Allegro brillante (senza affrettare)

The musical score consists of six systems of grand staff notation (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Allegro brillante (senza affrettare)".

The first system features a right-hand melody of triplets starting with a forte (*ff*) dynamic, and a left-hand accompaniment of block chords. The second system continues the triplet pattern, with dynamics shifting to piano (*p*) and fortissimo (*ff*). The third system shows a return to piano (*p*) dynamics. The fourth system features fortissimo (*ff*) dynamics. The fifth system continues with fortissimo (*ff*) dynamics. The sixth system concludes with fortissimo (*ff*) dynamics and includes a repeat sign at the end.

Presto (in un tempo)

First system of musical notation, measures 1-6. The treble clef part features a sequence of six chords, each marked with a fermata. The bass clef part begins with a forte (*ff*) dynamic and contains a complex rhythmic pattern with slurs and accents.

Second system of musical notation, measures 7-12. The treble clef part continues with six chords, each marked with a fermata. The bass clef part continues with a complex rhythmic pattern, including slurs and accents.

Third system of musical notation, measures 13-18. The treble clef part continues with six chords, each marked with a fermata. The bass clef part continues with a complex rhythmic pattern, including slurs and accents.

Fourth system of musical notation, measures 19-24. The treble clef part continues with six chords, each marked with a fermata. The bass clef part continues with a complex rhythmic pattern, including slurs and accents.

Fifth system of musical notation, measures 25-30. The treble clef part features six chords, each marked with a fermata. The bass clef part features a complex rhythmic pattern with slurs and accents. A forte (*fff*) dynamic marking is present in the bass clef.

Sixth system of musical notation, measures 31-36. The treble clef part features six chords, each marked with a fermata. The bass clef part features a complex rhythmic pattern with slurs and accents. A forte (*fff*) dynamic marking is present in the bass clef. A dashed line with the number '8' is positioned above the first measure of this system.

Sopr.

E_vohé! E_vohé! E_vohé! E_vohé!

Tenori

E_vo_hé! E_vo_hé! E_vo_hé! E_vo_hé!

Bassi

E_vohé! E_vohé! E_vohé! E_vohé!

First system of the musical score. It features three vocal staves (Soprano, Tenors, Basses) and a piano accompaniment. The vocal parts are marked with *fff* and accents. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, also marked with *fff* and accents.

Second system of the musical score. The vocal parts are marked with *sec*. The piano accompaniment includes *sec* markings and a *fff* marking in the bass line. The system concludes with a fermata over the final notes.

Third system of the musical score. The vocal parts are marked with *fff* and accents, and include the lyrics "E_vohé!". The piano accompaniment features *fff* markings and a *rall.* (rallentando) marking. The system concludes with a fermata over the final notes.

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

Allegro

CROBYLE with joyful surprise.

f
A_ tha_ na_ ël!
A_ tha_ na_ ël!

MYRTALE

f
A_ tha_ na_ ël!
A_ tha_ na_ ël!

NICIAS with joyful surprise.

f
Eh! c'est lui! A_ tha_ na_ ël!
Eh! 'Tis he! A_ tha_ na_ ël!

Soprani with joyful surprise.

f
A_ tha_ na_ ël!
A_ tha_ na_ ël!

FRIENDS.

Tenori

f
A_ tha_ na_ ël!
A_ tha_ na_ ël!

Bassi

f
A_ tha_ na_ ël!
A_ tha_ na_ ël!

ironically.

C. *mf*
 Sa_lut, sa_ge des sa - ges! Tha_ïis a donc dé_sarmé ta rai_
 All hail, oh wis_est of the wise! Tha_ïis, it seems, has up_set thy good

M. *mf*
 Sa_lut, sa_ge des sa - ges! Tha_ïis a donc dé_sarmé ta rai_
 All hail, oh wis_est of the wise! Tha_ïis, it seems, has up_set thy good

N. *mf*
 Sa_lut, sa_ge des sa - ges! Tha_ïis a donc dé_sarmé ta rai_
 All hail, oh wis_est of the wise! Tha_ïis, it seems, has up_set thy good

A. *mf*

mf
 Sa_lut, sa_ge des sa - ges! Tha_ïis a donc dé_sarmé ta rai_
 All hail, oh wis_est of the wise! Tha_ïis, it seems, has up_set thy good

mf
 Sa_lut, sa_ge des sa - ges! Tha_ïis a donc dé_sarmé ta rai_
 All hail, oh wis_est of the wise! Tha_ïis, it seems, has up_set thy good

mf
 Sa_lut, sa_ge des sa - ges! Tha_ïis a donc dé_sarmé ta rai_
 All hail, oh wis_est of the wise! Tha_ïis, it seems, has up_set thy good

tr sf sf sf sf

C. *f* $\hat{\Delta}$
 - 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* $\hat{\Delta}$
 - 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* $\hat{\Delta}$
 - 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* $\hat{\Delta}$

f $\hat{\Delta}$
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
 sense! Ha! ha! just gaze up - on her coun - te - nance!

f $\hat{\Delta}$
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
 sense! Ha! ha! just gaze up - on her coun - te - nance!

f $\hat{\Delta}$
 - son? Ah! ah! voy - ez sa fa - ce glo - ri - eu - se!
 sense! Ha! ha! just gaze up - on her coun - te - nance!

f
tr *b* *tr* *b* *tr* *b* *tr* *b* *tr* *b* *tr* *b* *tr* *b* *tr* *b*

shouting with laughter.

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

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

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

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

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

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

ATHANAËL severely.

Throwing down the torch, which goes out.

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

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

shouting with laughter.

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

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

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

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

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

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

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

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

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

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

- cil!
 here!

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

to Thaïs. *f*

Viens, ma seur, 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 - tevil - le!
ci - ty fore - ver!

CROBYLE e MYRTALE col Sopr.

Soprani

All interposing.

1st GROUP

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

Tenori

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

Bassi

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

THE CROWD

Soprani

2nd GROUP

f
L'emme -
Take her

Tenori

*The Friends of Nicias
with the crowd.*

All interposing.

f
L'emme -
Take her

Bassi

f
L'emme -
Take her

Allegro agitato (158=♩)

N.

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

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

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

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

-ner! Que dit - 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? _____

sf *sf* *f*

THAÏS

Il dit vrai!
He is right!

N.

Non!
No!

Non!
No!

Non!
No!

Non!
No!

Non!
No!

Non!
No!

Non!
No!

sf p *fp*

NICIAS

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

Nicias takes Thaïs by the arm. ATHANAËL snatching her from him.

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 - el.. Elle est la part de Dieu! Pas-
 sa - cred! Her life be - longs to God! Make

NICIAS

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

1. - sa - ge!
way there! Pas-
Make

Soprani

1st GROUP

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

Tenori

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

Bassi

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

THE CROWD

Soprani

2nd GROUP

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

Tenori

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

Bassi

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

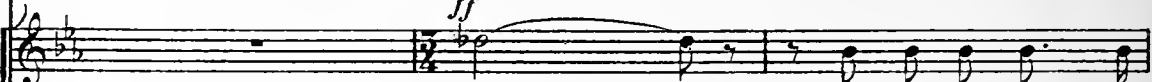
ff

ff

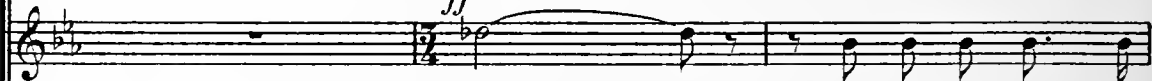
N.  Non! _____ Que lui veut donc cet
 No! _____ What does he want of

A.  - sa - - - ge!
 way! _____

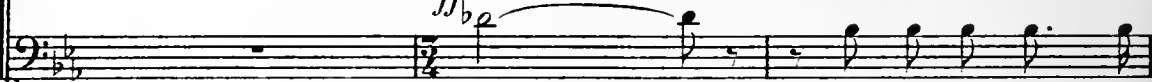
ff

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


ff

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

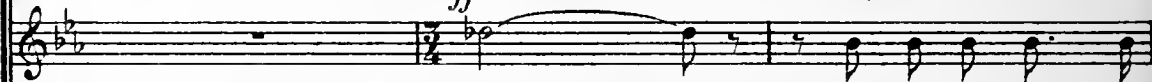
ff

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

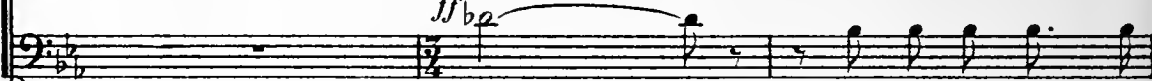
ff

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

ff

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

ff

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

rff *p*



N.

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

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

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

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

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

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

ff *p* *ff*

A small group threatening Athanaël.

Tenori

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

p *ff* *p*

NICIAS supplicating Thaïs.

f

Soprani
 Tenori
 2nd GROUP
 Bassi

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

molto spiccato
f
spiccato
simile

Ne pars pas!
 Do not go!

Res - - - te!
 Stay!

Soprani
 1st GROUP
 Tenori
 Bassi

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

Mes colliers!
 Neck - laces!

2nd GROUP. Tenori


Mes ro - bes!
 My dres - ses!

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,



A.

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

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

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

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

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

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

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

sempre cresc. *ff*

N.

Res - - - - - te!
Stay!

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 -

One of the crowd throws

- beaux! Au gi - bet! A l'é - goût!
crows eat his corpse! Let him hang!

brû - - - - - le!
burns!

- beaux! Au gi - bet! A l'é - goût! Aux cor - beaux!
crows eat his corpse! Let him hang! Let him drown!

- beaux! Au gi - bet! A l'é - goût!
crows eat his corpse! Let him hang!

püff

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

THAIS

Musical staff with treble clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5.

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

N.

Musical staff with treble clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5.

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

ATHANAËL

Musical staff with bass clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4.

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

Musical staff with treble clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody features a triplet of eighth notes (G4, A4, B4) and is marked *laughing*.

a stone at Athanaël,
wounding him in the face.

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

Musical staff with treble clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody features a triplet of eighth notes (G4, A4, B4) and is marked *laughing*.

- tyre, _____ à toi!
- tyr, _____ take that!

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

Musical staff with bass clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody features a triplet of eighth notes (G3, A3, B3) and is marked *laughing*.

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

Musical staff with treble clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody features a triplet of eighth notes (G4, A4, B4) and is marked *laughing*.

All throw stones at him .

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

Musical staff with treble clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody features a triplet of eighth notes (G4, A4, B4) and is marked *laughing*.

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

Musical staff with bass clef, key signature of one sharp (F#), and a dynamic marking of *f*. The melody features a triplet of eighth notes (G3, A3, B3) and is marked *laughing*.

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

Final musical section with piano accompaniment. The piano part features a complex rhythmic pattern with a dynamic marking of *sempre ff*. The vocal part continues with a melody marked *f* and includes a quintuplet of eighth notes (G4, A4, B4, C5, D5).

T. *heu - - - re!* *A - che - tons en un ins -*
must! *We can pur - - chase at a*

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

A. *heu - - - re!* *A - che - tons en un ins -*
must! *We can pur - - chase at a*

La flam - me! Lin - cen - di - e! A
The fire! — how it burn - eth! To

La flam - me! Lin - cen - di - e! A
The fire! — how it burn - eth! To

In dismay, La flam - me! Lin - cen - di - e! A
The fire! — how it burn - eth! To

La flam - me! Lin - cen - di - e! A
The fire! — how it burn - eth! To

La flam - me! Lin - cen - di - e! A
The fire! — how it burn - eth! To

La flam - me! Lin - cen - di - e! A
The fire! — how it burn - eth! To

6 *La flam - me! Lin - cen - di - e! A*
The fire! — how it burn - eth! To

T. *blow,* *an e-ver* - *last - ing* *great* *joy*

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

A. *blow,* *an e-ver* - *last - ing* *great* *joy*

- 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. *mp* au prix de tout no_tre sang!
by shed - ding our wil - ling blood!

N. nous par pi - tié!
us, do not go!

A. au prix de tout no_tre sang!
by shed - ding our wil - ling blood!

-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!

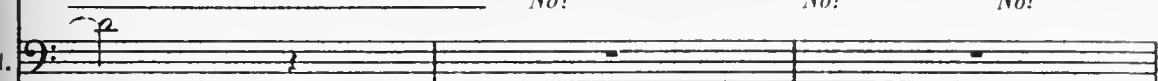
-lais! L'in - fâme!
down! The wretch!

-lais! L'in - fâme!
down! The wretch!

8 *7* *5*
1 3 4 5
7
ff

T. 

N.  *defending Thaïs against the crowd.*

A. 

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

 A mort! A mort! A mort!

 To death! To death! To death!

 A mort! A mort! A mort!

A mort! A mort! A mort!

 A mort! A mort! A mort!

 To death! To death! To death!

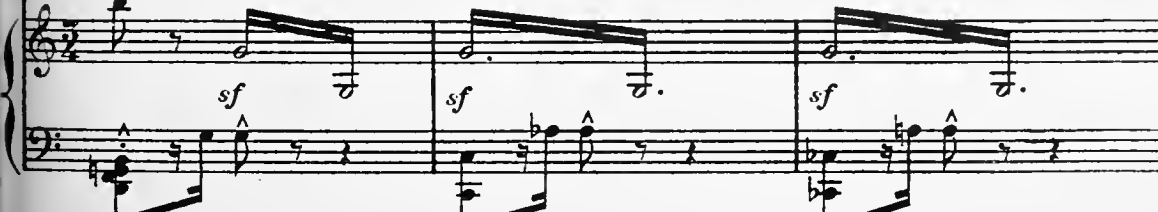
 A mort! A mort! A mort!

A mort! A mort! A mort!

8 

NICIAS contriving to interfere.

 Ar - rê - tez! Par tous les Dieux! Voi - là de
Stay your hands! By all the gods! Perchance this



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!
1st GROUP *Gold!*

Tenori *ff* De l'or!
Gold!

Bassi *ff* De l'or!
Gold!

Soprani *ff* De l'or!
2nd GROUP *Gold!*

Tenori *ff* De l'or!
Gold!

Bassi *ff* De l'or!
Gold!

sf *ff*

Un pò meno vivo e molto espressivo *with emotion.* *f*

N. *- lez!* *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!

THAÏS with feeling.
ff

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 Thaïs. ff

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

rall. - - - - *Allegro mosso subito*

ff *ff* 144 = ♩

T.

N.

A.

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

216

Athanaël and Thaïs run off. The palace collapses.

Sopr.

1st GROUP

De l'or! _____

Tenori

More gold! _____

Bassi

De l'or! _____

THE CROWD

Sopr.

De l'or! _____

2nd GROUP
Tenori

More gold! _____

Bassi

De l'or! _____

8.

Five staves of musical notation, likely vocal or instrumental parts. Each staff contains a sequence of notes and rests, with some notes marked with accents (^) and slurs. The notation is in a common time signature and key signature.

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

Piano accompaniment for the first system. The score features a dense texture of chords and arpeggios. The right hand has a melodic line with accents (^) and slurs, while the left hand provides a rhythmic accompaniment. The dynamic marking *fff* is present.

Piano accompaniment for the second system. The score continues the dense texture of chords and arpeggios. The right hand has a melodic line with accents (^) and slurs, while the left hand provides a rhythmic accompaniment. The dynamic marking *fff* is present.

Fin du 2^d Acte.
End of Act. II.

Act III

First Tableau

THE OASIS

*A well under the palms. Further off, a shelter for travellers amidst the verdure.
Beyond on the verge of the sand, under the burning sun, the white cells of Albine's retreat.*

Lento

PIANO

**Rideau
Curtain**

p

pp

p

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

sf

p

f

sf

5

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

p

p

sf

p

f

sf

5

Molto dolce e tranquillo

pp

3

3

3

3

3

3

3

3

3

murmurato
2 Ad.

First system of musical notation, featuring two staves with complex rhythmic patterns and triplets. The right hand contains six groups of triplets, and the left hand contains six groups of triplets. The key signature is two sharps (F# and C#).

Second system of musical notation, featuring two staves with complex rhythmic patterns and triplets. The right hand contains five groups of triplets. The left hand contains six groups of triplets. The key signature is two sharps (F# and C#). The dynamic marking *sempre pp* is present.

Third system of musical notation, featuring two staves with complex rhythmic patterns and triplets. The right hand contains six groups of triplets, and the left hand contains six groups of triplets. The key signature is two sharps (F# and C#).

Fourth system of musical notation, featuring two staves with complex rhythmic patterns and triplets. The right hand contains five groups of triplets. The left hand contains six groups of triplets. The key signature is two flats (Bb and Eb). The dynamic marking *più pp ancora* is present.

Fifth system of musical notation, featuring two staves with complex rhythmic patterns and triplets. The right hand contains four groups of triplets. The left hand contains four groups of triplets. The key signature is two flats (Bb and Eb). Dynamic markings include *sf* and *mf*. A dashed line with the number 8 is above the first measure of the right hand.

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

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

THAÏS overcome with fatigue, scarcely able to support herself.

mf *3* *3*
 L'ardent so - leil m'é - cra - se comme un fardeau trop
 The burning sun o'erwhelms me, as with a crush - ing
mf *più p*

p
 T. lound! Ah! je suc - combe au poids du jour!
 load! Ah! must I sink beneath its weight!
più p *eresc.* *più f*

ATHANAËL roughly.

T.

sf *più f*

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

A.

più f

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.

Ma tor - tu - re, je l'offre au di - vin ré - demp -
 What I suf - fer makes glad sa - crifice for my

T. *sf*
 - teur. Seul, le re - pen - tir nous é - pu - re.
 sins. Pa - ri - fy thy - self by re - pen - tance.

più f

A. *sf*
 Mar - chel
 On - ward!
 animando un poco
 Ce corps parfait que tu li.
 This bo - dy which thou to the

mf with a hollow and terrible voice.
p
m.s.
mf

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

f with sudden fury.
p
sf
m.s.
mf *cresc.*

noble and more softened.

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

sempre con calore *mf*
fp *p*
ben cantato, sostenuto e espressivo *cresc.*

Changing his tone,
roughly.

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

più f

fp

più f

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

f

cresc.

cresc.

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

Tempo I^o (senza lantare)

ff *sf*

Tempo I^o (senza lantare) sf

5

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

sf *p* *f*

THAÏS humbly. *ATHANAËL*

THAÏS with fear. *p*Som - mes - nous loin en - cor de la mai -
Is it still far a - way, this ho - ly*p* *più p**mf**p*

ATHANAËL

roughly.

THAÏS staggering.

*dim.*son-de Dieu? Mar - che! Je ne puis!.. par-don, vé - né - ré pé - re!..
dwelling place? On - ward! If I could! I ask thy pardon, fa - ther!*pp* *p* *pp**sf**p*Seeing her about to faint, he supports her in his arms, then helps her to a seat in the shade.
He contemplates her for a moment in silence.

sf *p* *sf* *rall.*

p *sf* *p* *p*

Suddenly the expression
of his face grows kinder.

ATHANAËL

*p*Ah!... des gout - tes de sang coulent de ses pieds
Ah!... but drops of blood I see flow from her

a Tempo (senza lentezza)

ppp

blancs. *f* La pi - tié s'émeut en mon â - me! Pauvre en -
 feet. *f* Com - pas - sion awakes in my bo - som! Poor

poco a poco più caloroso
 - 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
più f *cresc.*

sf He prostrates himself - he weeps - he
più f
 - preu - ve, pardon - ne - moi! O ma soeur!.. O sain - te Tha -
 tri - al, wilt thou forgive, O my sis - ter! O ho - ly Tha -

kisses tho feet of Thais. *f* *p* with adoration. *più p*
 - is! O - sain - te, très
 - is! O ho - ly, most
 Lento *f* *p* *dim.*

A. *sain - te Tha - is!*
ho - ly Tha - vs!

THAÏS *p* *gazing long at him.* *caressingly* *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! *Now*

Un poco animato

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

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

pp *2 Red.*

with affectionate solicitude. *p*

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

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

1. *p*

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

più pp *pp*

1.

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

1. *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)

THAIS alone. *p*

O — messa-ger de
O — messen-ger of

espressivo, *p*

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

T. *f* *mf* *sf* *rall.*

m'as ouvert le ciel! *f*
open'st for me heav'n!

Ma chair sai - gne, *mf* *sf* *rall.*
My flesh bleed - eth

Lento e tenero *p* *dol.*

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

Lento *pp*

2 Ad.

T. *sf* *pp*

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* *pp* *più f* *cresc.*

et mon es - prit dé - ga - gé de la ter - re pla - ne dé - jà dans cette im -
and my worn spi - rit, free from earth - ly care, soars - a - loft in - to the

Th. *rall.* *ff* *p* *dol.* *rall.*

- men - si - té!... Très vé - né - ré pè - re, sois bé -
end - less spacel... Ve - ne - ra - ble fa - ther, bles - sed

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

Moderato calmato (senza lentare)

Th. *p* *mf* *p*

- ni!
be!

Moderato calmato (senza lentare)

Athanaël returns, bringing water and fruit

m.s. *f* *più f* *dim.* *p*

THAÏS *very sustained, tender, and gentle*

pp *dol*

Bai_gne d'eau mes mains et mes 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*

-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.* *pp*

-vres, goûte à ces fruits goûte à ces fruits, Bai_gne d'eau tes
 - ter, eat of this fruit, eat of this fruit, Bathe thy hands and

p *dim.* *pp*

Th. *dol.* *f* *pp*
 mains et mes lè - - - vres. Ma vie est à toi, Ma vie est à
lips with this wa - - - ter. My life now is thine, My life now is

A. *dol.* *f* *pp*
 mains et tes lè - - - vres. Ta vie est à moi, Ta vie est à
lips with this wa - - - ter. Thy life now is mine, Thy life now is

Th. *sf* *p* *f*
 toi, Dieu te la con - fi - - - e. Je t'ap-par-
thine, 'Tis by heav'n con - fid - - - ed. I am thine

A. *sf* *p* *f*
 moi, Dieu me la con - fi - - - e. Tu m'ap-par-
mine, 'Tis by heav'n con - fid - - - ed. Thou art mine

Th. *pp* *sf* *p* *rall.*
 - tiens, Ma vie est à toi, Dieu te la con - fi - - -
own, My life now is thine, 'Tis by heav'n con - fid - - -

A. *pp* *sf* *p* *rall.*
 - tiens, Ta vie est à moi, Dieu me la con - fi - - -
own, Thy life now is mine, 'Tis by heav'n con - fid - - -

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

a Tempo

Th. *e. ed.* Bois à ton tour!
Drink in thy turn!
transfigured and tenderly radiant *p z̄*

a Tempo

p *più f* *pp* *cresc.*

Non!
No!

Th.

A. *mf* *più p*

à te voir re - vi - vre, je goûte u - ne douceur meil -
see - ing thee re - vive, I feel a hap - pi - ness far

mf *mf* *p*

Th. *p*

Tout m'en - i - vre...
Oh, what rap - ture...

A. *mf* *p*

- leu - re... Je sens ton mal a - pai -
great - er... I feel thy pain is - at -

dim. *p*

Meno - - - - - rall. a Tempo

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

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

Meno - - - - - *dim.* - - - - - rall. a Tempo

Th. *dol.* 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.* mains et tes lè - - - vres, goûte à ces fruits, goûte à ces
lips with this wa - - - ter, eat of this fruit, eat of this

Th. *f* 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* fruits. Tu m'appar - tiens, ta vie est à moi, Dieu me la con -
fruit. Thou art mine own. Thy life now is mine, 'Tis by heav'n con

senza riten.

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

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

senza riten. *mf* *m.s.* *pp* *pp* *pp* *rall.*

Assai lento

surprised

Th. Qui vient?
Who comes?

A.

1° and 2° Sopr.
VOICES in the distance

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

Assai lento

pp

ATHANAËL who has been looking and returns

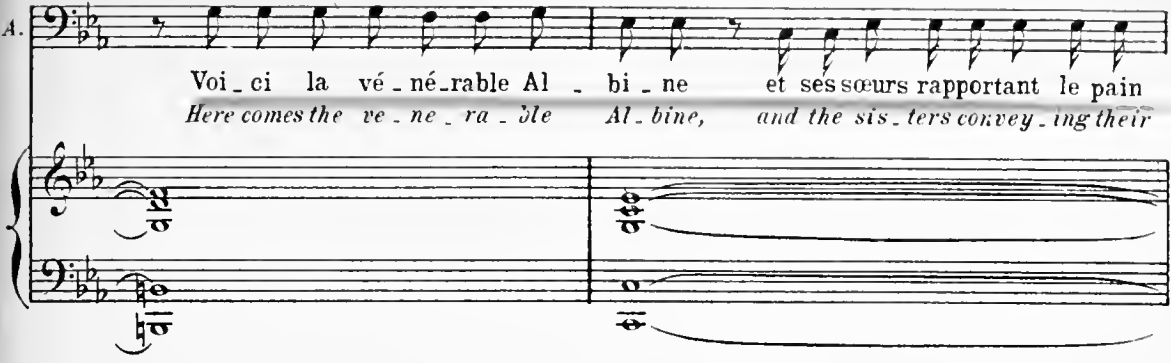
Con moto

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-rable Al-bi-ne et ses sœurs rapportant le pain
 Here comes the ve-ne-ra-ble Al-bine, and the sis-ters convey-ing their

A. 

noir du couvent El-les viennent vers nous et marchent en pri-ant.
 bread to the con-vent. They are com-ing this way, and pray as they walk.

1^o Tempo

THE VOICES nearer

più f



Et ne nos in-du-cas in ten-ta-tio-nem, sed

1^o Tempo

ATHANAËL piously

f

p



A-men!

Albine and her companions appear
cresc. *sf*

li-be-ra nos a ma-lo.

Moderato

ATHANAËL to Albine

mf

La paix du Seigneur soit a_vec
The peace of the Fa_ther be with

mf *ben sost.* *p*

dim. *p*

toi, sainte Al - bi - ne. J'ap - por - te à ta ru - che di -
thee, ho - ly Al - bine. I bring with me to thy restful

p

dim. *p*

- vi - ne Une a - beil - le que j'ai, par la grà - 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 che_min sans fleurs.
from the one true path un - con.scious.ly had strayed.

p

A. *Dans le creux de ma main, très frê - le, je l'ai pri - se.*
So gent - ly with my hand did I the lost one take;

più f *sf*

A. *De mon souf - fle je l'ai ré - chauff - é - e et voi -*
with the word of truth new life im - part - ed; and be -

cresc. *f*

A. *- ci que pour la con - sa - crer - - - à Dieu*
- hold, that thou may'st con - se - crate her to God,

f *p*

rall. *Lento*
mf *pp* *p* *ALBINE piously*

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

rall. *pp* *Lento*

dim. *pp*

ATHANAËL *with restrained emotion*

ALBINE *p*

she takes Thais in her arms and holds her for a moment in a maternal embrace.

mf Je n'i-rai pas plus loin. *p* Ve - nez, ma fil - le.
I need no fur - ther go. Then come, my daugh - ter.

Moderato (senza lentare)

ATHANAËL *mf*

Mon œuvre est ac - com - pli - e!
 My work is now ac - com - plished!

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

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

segue

THAÏS with deep expression

A. *f*

moi! Je bai - se tes mains se - cou - ra - bles
 mel 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 -

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*

O lar - mes a - do - ra - bles! Bien - heu - reu - se la pé - che -
 O tears most rare and pre - cious! Full of hap - pi - ness is the

espressivo

mf *espressivo*

mf *spiccato*

Animando poco a poco

A. *sf*
 - res - se ga - gnée à l'é - ter - nel a - mour!
 sin - ner re - joic - ing in e - ter - nal love!

Animando poco a poco

mf *molto espressivo* *sf*
 8^a bassa *p* *cresc.*

1. *sf* *much moved* *cresc.*
 Que son vi - sage est beau! Quel ray - on d'al - lé -
 How beau - ti - ful her face! What a ra - diance su -

sf *cresc.*

A. *sf*
 gresse é - ma - ne de ses yeux!
 preme is shin - ing in her eyes!

più sf *sf* *sempre caloroso* *cresc.*

THAÏS *mf* *p* ATHANAËL *as if struck* *più f*
 A - dieu, pour toujours! Pour toujours?..
 A - dieu, and for e - ver! And for e - ver?

p *dim.*

THAÏS

calmato - - - rall. - - -

Dans la ci - té cé - les - te nous nous re - trou - ve -
In the ce - les - tial ci - ty we shall meet a -

calmato - - - rall. - - -

Lento

pp

They go off

- rons!
gain!

ALBINE

pp

A - men!

THE WHITE NUNS

pp

A - men!

Lento

pp

pp ben cantato

3

2 Ped.

Athanaël follows Thaïs with his gaze as though in a dream

ATHANAËL alone

p

El - le va lente -
She is gone on her

dol.

4. *- ment par - mi les fil - les blan - ches,*
way be - side the white nuns mov - ing,

poco cresc. rall.

A. *Les palmiers in - cli - nent leurs bran - ches*
And the palms their branch - es are bend - ing

rall.

p

a Tempo pp

A. *Com - me pour ra - frai - chir son front,*
Hap - - ly to cool her a - ching brow,

a Tempo pp

dol.

Gradually suffocated by the emotion

A. *Et les jours, et les ans, pas - seront ...*
And the days, and the years will pass by

Sans qu'el - le m'appa - raisse en -
With - out my see - ing her a -

p

cresc.

A. *sf* *guilt*

- co - - rel...

A. *dejected* *pb*

Je ne la ver - rai plus!..
I shall see her no more!

p *f* *sf p* *segue*

A. *with a cry of anguish* *ff*

Je ne la verrai plus!...
I shall see her no more!

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

sf *segue* *p*

Rideau
Curtain

pp *mf* *p* *pp*

20'

Second Tableau

THE THEBAID

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

Andante 92 =

PIANO

Rideau—Curtain

Distant squalls of the Simoom

Tenori *mf*

12 CENOBITES

Bassi *mf*

Que le ciel est pe -
Hea - ry clouds fill the

Que le ciel est pe -
Hea - ry clouds fill the

- sant! Quel-le tor-peur ac-ca-ble les ê-tres et les choses.
sky! What an op-pres-sive air weighs down ev-ry thing a-bout us.

- sant! Quel-le tor-peur ac-ca-ble les ê-tres et les choses.
sky! What an op-pres-sive air weighs down ev-ry thing a-bout us.

6 GENOBITES

mf

On en-tend au loin le cri du cha-cal! —
One can hear a-far the cry of the jack-all —

crese.

6 GENOBITES

f *sf*

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

sf *sf*

Bright flashes of lightning and rolling of distant thunder

Tenori *f*

A_vec le tonnerre et lé - clair! _____

THE
CENOBITES

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

Bassi *f*

A_vec le tonnerre et lé - clair! _____

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

PALEMON To the Cenobites, who hasten their labour as Palemon directs

Ren - trons dans nos ca - ba - nes et nos grains et nos

To shel - ter quick - ly car - ry all our corn und our

p *dim.*

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 CENOBSITE

mf A - tha - na - ël...

Qui l'a vu?...

PALEMON

A - tha - na - ët...

Who has seen him?

De - puis vingt
Du - ring the

p

jours qu'il nous est re - ve - nu, mes frè - res, je crois bien qu'il n'a man -
twen - ty days since his re - turn, my bro thers, he has tast - ed nei - ther

p

- gé, — ni bu. Le tri - om - phe qu'il a rem - por -
food — nor drink In his tri - umph o'er the pow'rs of

più f

più f

p

- té sur l'enfer sem-ble l'avoir bri-sé de corps et d'à - me.
 hell, it would seem, bo-dy and soul have been ut-ter-ly crushed.

Andante lento
 Tenori

Athanaël appears, his eyes fixed, his look sullen, his body as if crushed

mf

THE CENOBITES with respect

C'est lui qui vient!
 He cometh now!

Bassi *mf*

C'est lui qui vient!
 He cometh now!

Andante lento 52 = ♩

f

sf

Athanaël passes through their midst as though not seeing them

ONE GROUP

p

Sa pensée est ab-sen-te.
 His thoughts are else-where.

ANOTHER GROUP

p

Elle est auprès de
 They are be-side the

1st GROUP going off2nd GROUP going off*pp*Dieu!
Lord!Res-pectons son si - len - ce.
Have respect for his si - lence.Laissons le seul...
Leave him a - lone...*dim.*

ATHANAEL to Palemon with humility

De - meure au-près de moi; il
Re - main with me, I beg; I1st GROUP
*pp*Laissons le seul...
Leave him a - lone...

A.

faut que je con-fes-se le trouble de mon âme à ton â - me se -
feel I must lay bare all the trouble of my soul to a soul se - rene like

f *sf*

rall. *p* *Andante mod^{to}* *mf*

rei - ne. Tu sais, — O Pa - lémon, que j'ai reconquis l'â - me de
 thine. — Thou knowst, oh Pa - lemon, how I did win a gain — the

rall. *Andante mod^{to}*

p *f* *f*

rozzamente arpeggiato *simile*

cresc. *piu*

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

p *p* *pp*

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

choked *3*

bien, en moi — la paix est mor - te!
 Well, in me — peace is dead!

104 = 

f *fp* *febrile*

Un poco più agitato



shuddering

En vain j'ai fla-gel-lé ma
In vain have I chastised my

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a rest, followed by a dotted quarter note, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

chair, en vain je l'ai meur-
flesh, in vain have I

The second system of the musical score. The vocal line continues with a dotted quarter note followed by eighth notes. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the bass line.

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

The third system of the musical score. The vocal line features a triplet of eighth notes. The piano accompaniment continues with its characteristic eighth-note accompaniment.

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

The fourth system of the musical score. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with its eighth-note accompaniment, and the overall dynamics are marked as *cresc.*

A. *ons!*
dreams!

f *p*
dim.

A. *ben cantato*
mf *meno* *a Tempo*

Je ne vois que Tha - ïs, Tha -
I see on - ly Tha - ïs, Tha -

Un poco più animato
segue

A. *f*

- ïs! Tha - ïs! Ou
- ïs! Tha - ïs! Or

sf *sf*

A. *f* *poco a poco*

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

cresc. *più f*

A. *f*

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

appassionato

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

animato

A. tou - tes les vo - lup - tés en u - ne
 ra - vish - ing de - light all con - cen -

ff *dim.*

A. seu - le cré - a - tu - re! Je ne vois que Tha -
 - trat - ed in one creu - ture! I see on - ly Tha -

f *p* *meno*

Più palpitante ancora

p *segue*

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

a Tempo

A. *dim.* *p*

_is! _____ Tha - is! _____ Tha - is!..
 _is! _____ Tha - is! _____ Tha - is!

a Tempo

Calmando un poco

PALEMON *Softly and simply, placing his hand upon Athanaël head*

p

Ne t'a - vais - je pas dit: "Ne
 Did I not say to thee: "My

Meno mosso 72 =

P. nous mè - lons ja - mais, mon fils, — aux gens du siè - cle;
 son, ne'er min - gle with the peo - ple of this e - ra;

P. crai - gnons les piè - ges de l'es - prit!"
 but fear the snares of the spi - rit."

più f. espressivo
 P. Ah! Pourquoi nous as - tu quittés? — Pour - quoi?...
 Why, oh why didst thou go a - way? — oh why?

Athanaël rises. — Palemon embraces him and departs.

P. Que Dieu t'as - sis - te!
 Now may God help thee!

A - dieu!
 A - dieu!

Athanael, alone, kneels upon his mat, extends his arms in mute and fervent prayer; after which

he lies down, with hands clasped, and sleeps.

In the Thebaid. Athanaël asleep in the same place. Thaïs stands near him.

Allegretto 72 = ♩.

p *leggiero*

Poco a poco più mod^{to}

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
 wouldst de - ny the flame that scars thine eyes? And what


A. *mf* Thais!...
 Thais!

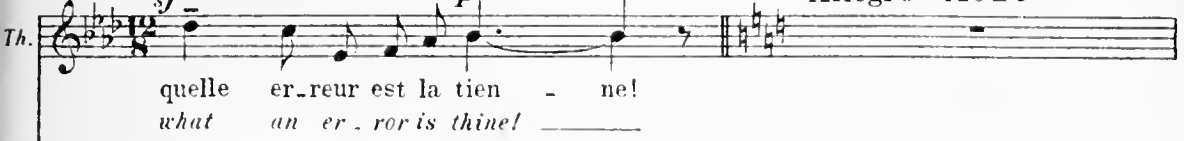
with a choking voice, as though dreaming

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. 

ATHANAËL panting, rising *f* 

dim. 

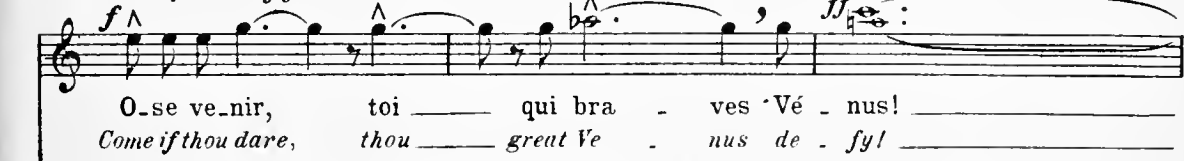
A. 

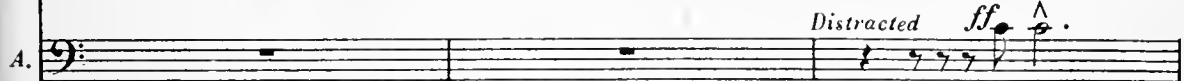
cresc. 

THAÏS provokingly

rall.

Allegro

f 

A. *Distracted ff* 

rall. *Allegro* *I die!* 

laughing harshly

ff

ad lib.

a Tempo

Th. Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 A. Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! *sf* $\text{b}\alpha$.

Tha - is!
Tha - is!

a Tempo

fp *segue* *ff*
 $\text{b}\alpha$ $\text{b}\alpha$.

as before

ff

a Tempo

Th. Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 A. Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! *sf* $\text{b}\alpha$.

Viens!
Comel

a Tempo

fp *segue* $\text{b}\alpha$
 $\text{b}\alpha$ $\text{b}\alpha$.

ff

più ff

The vision of Thaïs suddenly disappears.

Th. Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 A. Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! *f* $\text{b}\alpha$ *ff* $\text{b}\alpha$ *fff* $\text{b}\alpha$.

Viens!
Comel

Viens!
Comel

Thaïs!
Thaïs!

Allegro

fp *fp* *ff* *fp dim.*
 $\text{b}\alpha$ $\text{b}\alpha$ $\text{b}\alpha$ $\text{b}\alpha$ *segue* $\text{b}\alpha$ $\text{b}\alpha$.

arpeggiato secco

VISION

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

Lento

fff

A.

Sopr. Ah!... ———
Ah! ———

Contr. The voices far away. The singing must be loud, the effect soft U - ne

Lento (88 = ♩)

pp

2 Ped.

Sainte est près de quitter la ter - re, Tha - is d'A. lexan dri - e va mou -

hold! a saint leaveth soon this earth, ——— Tha - is of A. lexan - dria is to

The Vision melts away.

- rir! ——— Tha - is ——— va mou - rir!

die! ——— Tha - is ——— is to die! ———

ATHANAËL wildly, repeating the words heard during the vision.

Allegro *f* **All^o**

Thais — va mou_rir! — Thais — va mou_rir! —
 Thais — is to die! — Thais — is to die! —

Recit. *ff* **Recit.** *ff*

Allegro furioso *ff* *with tremendous passion.*

Allegro furioso (92 = ♩) A - - - lors, pour - quoi le
 Then why should heav'n ex - -

ciel, les ê - - tres, la lu -
 - ist, and man - kind, and the

- miè - re? A quoi bon l'u - ni - vers?
 light? — To what end the u - ni - verse?

A. *p*

Tha - - is va mou -
 Tha - - is is to

A. *f* *Stesso T°*

- rir! _____ Ah! la
 die! _____ Ah! once

Stesso T°

rff

A. *p*

voir en - co - rel! La re - voir, _____ la sai - sir,
 more to see her! But to hold, _____ her a - gain,

animando

A. *p*

la garder! Je l'aveux!.. Je l'aveux!..
 ne'er to part! She is mine! She is mine!

animando

panting and desperate.

cresc.

A. *All^o agitato vivo assai (144 = ♩.)*

Je vais te re -
I go to re -

f *mf* *fp*

cresc.

A. - pren - dre! Je vais te re - pren - dre!
- take her! I go to re - take her!

deliriously.

A. Sois _____ à moi! Sois _____ à moi!
Thou _____ art mine! Thou _____ art mine!

f *ff*

A. A moi! A moi! Sois _____ à
Yes mine! Yes mine! Thou _____ art

fff

A. *palpitante, febbricoso*

p

cresc.

ff

8

First system of musical notation. The treble clef staff begins with a melodic line marked with an accent (^) and a dynamic marking of *p*. The bass clef staff features a bass line with a dynamic marking of *p* and a downward-pointing triangle symbol.

Second system of musical notation. The treble clef staff contains a series of chords with a dynamic marking of *sfz* and concludes with a fermata. The bass clef staff has a simple bass line.

Third system of musical notation. The treble clef staff shows a melodic line with a fermata. The bass clef staff features a complex melodic line with a downward-pointing triangle symbol.

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a bass line with a downward-pointing triangle symbol.

Fifth system of musical notation. The treble clef staff contains a series of chords with an accent (^) and a dynamic marking of *ff*. The bass clef staff has a bass line with downward-pointing triangle symbols.

Sixth system of musical notation. The treble clef staff has a melodic line with an accent (^) and a dynamic marking of *ff*. The bass clef staff has a bass line with a downward-pointing triangle symbol.

cresc.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a bass line with eighth notes. The music is in a key with one sharp (F#) and a common time signature.

Second system of musical notation. The treble clef staff features a *f* dynamic marking and a *più f* marking. The bass clef staff continues the bass line. The music is in a key with one sharp (F#) and a common time signature.

Third system of musical notation. The treble clef staff has a *fff* dynamic marking. The bass clef staff has a *ff* dynamic marking. The music is in a key with one sharp (F#) and a common time signature.

Fourth system of musical notation. The treble clef staff has a *fff* dynamic marking. The bass clef staff has a *ff* dynamic marking. The music is in a key with one sharp (F#) and a common time signature.

Fifth system of musical notation. The treble clef staff has a *fff* dynamic marking. The bass clef staff has a *fff* dynamic marking. The music is in a key with one sharp (F#) and a common time signature.

Sixth system of musical notation. The treble clef staff has a *fff* dynamic marking. The bass clef staff has a *fff* dynamic marking. The music is in a key with one sharp (F#) and a common time signature.

cresc.

First system of musical notation. The upper staff contains chords and the lower staff contains a bass line. The dynamic marking *p* is present in the lower staff. A *cresc.* marking is at the top right.

Second system of musical notation. The upper staff continues with chords and the lower staff with a bass line. A *ff* dynamic marking is present in the lower staff.

Third system of musical notation. The upper staff features a melodic line with accents (^) and a dashed line with the number 8 above it. The lower staff has a bass line. The dynamic marking *marcatissimo* is present in the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with accents (^) and the lower staff has a bass line.

Fifth system of musical notation. The upper staff features a melodic line and the lower staff has a bass line. The dynamic marking *sempre molto cresc.* is present in the lower staff.

Sixth system of musical notation. The upper staff features a melodic line with accents (^) and a dashed line with the number 8 above it. The lower staff has a bass line. The dynamic marking *fff* is present in the lower staff, and the marking *strepitoso* is at the top.

System 1: Treble and bass staves. Treble staff has a dashed line with 's' above it. The music consists of chords in the treble and eighth notes in the bass.

System 2: Treble and bass staves. Treble staff has a dashed line with 's' above it. Bass staff starts with *piùfff* and ends with *mf*. The music consists of chords in the treble and eighth notes in the bass.

System 3: Treble and bass staves. Bass staff has *dim.* and *p*. The music consists of chords in the treble and eighth notes in the bass.

System 4: Treble and bass staves. Treble staff has *più p*. The music consists of chords in the treble and eighth notes in the bass.

System 5: Treble and bass staves. The music consists of chords in the treble and eighth notes in the bass.

System 6: Treble and bass staves. Treble staff starts with *pp* and has *rall.* above it. The music consists of chords in the treble and eighth notes in the bass.

Lento (60 = ♩)

pp ben cantato

2 Ped.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Lento (60 = ♩)' and the dynamics are 'pp ben cantato'. The music features a melodic line in the treble with a slur and a triplet of eighth notes. The bass line has a triplet of eighth notes. A '2 Ped.' instruction is written below the bass staff.

Second system of the musical score. The treble staff has a slur over a five-note phrase and a triplet of eighth notes. The bass staff has a slur over a five-note phrase and a triplet of eighth notes. Dynamics include 'mf' and 'pp'. A '2 Ped.' instruction is written below the bass staff.

Third system of the musical score. The treble staff has a slur over a five-note phrase and a triplet of eighth notes. The bass staff has a slur over a five-note phrase and a triplet of eighth notes. Dynamics include 'mf' and 'pp'. A '2 Ped.' instruction is written below the bass staff.

Fourth system of the musical score. The treble staff has a slur over a five-note phrase and a triplet of eighth notes. The bass staff has a slur over a five-note phrase and a triplet of eighth notes. Dynamics include 'mf' and 'pp'. A '2 Ped.' instruction is written below the bass staff.

Fifth system of the musical score. The treble staff has a slur over a five-note phrase and a triplet of eighth notes. The bass staff has a slur over a five-note phrase and a triplet of eighth notes. Dynamics include 'mf' and 'pp'. A '2 Ped.' instruction is written below the bass staff.

THE DEATH OF THAÏS

The garden of the monastery of Albine.
Under the shade of a great figtree, Thaïs lies extended, as if dead.
Her companions and Albine surround her.

Lento *Almost murmured.*

6 Soprani *pp* *sost.*

THE WHITE NUNS *pp* *sost.*

The White Nuns kneeling, with hands clasped, around Thaïs.

Seigneur_ ayez pitié de

6 Contralti *pp* *sost.*

O Lord, _ have mercy up.

Lento (60 = ♩)

PIANO

moi_ se lon vo tre mansu_é_ tu_ _ de! *pp* Ef fa_cez_ mon i_ni_qui_

_ on me ac_cording to Thy lov_ing kind_ _ ness! *pp* Do Thou blot out my i_ni_qui_

_ té_ se lon vo tre mi_sé_ri_ cor_ _ de!

_ ties_ ac_cording to Thy gracious mer_ _ _ cy!

Dieu l'appelle, et, ce soir, la blancheur du lin- ceul au- ra voi- lé ce pur visa- ge!
 God doth call her and soon, o'er her pure face, the soft and clinging shroud will draw a veil!

A. Durant trois mois, ——— elle a veil- lé, pri- é, pleu- ré...
 For full three months ——— she hath watched, and prayed, and wept...

A. Son corps est dé- truit par la pé- ni- ten- ce, mais ses pé- chés
 Her bo- dy thro' pen- i- tence is now des- troyed but all her sins

A. ——— sont ef- fa- cés!
 Sopr. ——— are blotted out!

THE WHITE NUNS Seigneur, ayez pi- tié de moi ——— se- lon vo- tre man- sué-
 Contr. O Lord ——— have mercy up- on me accord- ing to Thy lov- ing-

Athanaël, very pale, very troubled, appears at the entrance to the garden.

All^o agitato

- tu - - de!
kind - ness!

- tu - - de!
kind - ness!

All^o agitato (144 = ♩.)

pp anelante, strepitando

Being perceived by Albine, he at once

cresc.

controls his emotion and humbly stops.

püf

f

Albine has placed herself with respect in front of him. The White Nuns form a group which at first screens from Athanaël the sight of Thaïs.

rall.

p dim.

mf

Sois le bien-ve - nu dans nos ta-ber - na - cles,
Wel - - - come art thou here in our ta-ber - na - cle,

Stesso Tempo (meno agitato) (104 = ♩)

pp

A. *ô* pè - re vé - né - ré! Car sans
oh much res - pect - ed fa - - - ther! For no

A. dou - te tu viens pour bé - nir cet - te sain - te que tu nous a don - né - e?
doubt thou art come to pro - nounce a bles - sing up - on this ho - ly wo - - man.

ATHANAËL striving to master his trouble and concern.

mp

Oui, Tha - is!
Yes, Tha - is!

All^o agitato (144 = ♩) *cresc.*

p

272 *Stesso Tempo* (più calmo)

ALBINE *mf*

Ayant fait ce que ton esprit 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, wait-ing for light — e .

The companions of Thaïs having separated, Athanaël perceives her.

ATHANAËL with anguish. *f*

A. - miè - - - re!
- ter - - - nal!

All^o 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.

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 - - de!
on me, according to thy loving kind - - - ness!

moi — se - lon votre mansu - é - tu - - de!
on me, according to thy loving kind - - - ness!

THAÏS

Molto lento

Thaïs opens her eyes, and gazes
wistfully at Athanaël

pp

rall.

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

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

Tha - is!
Tha - is!

sf

Andante religioso

THAÏS *p*

Andante religioso 66 =  *Te Dost*

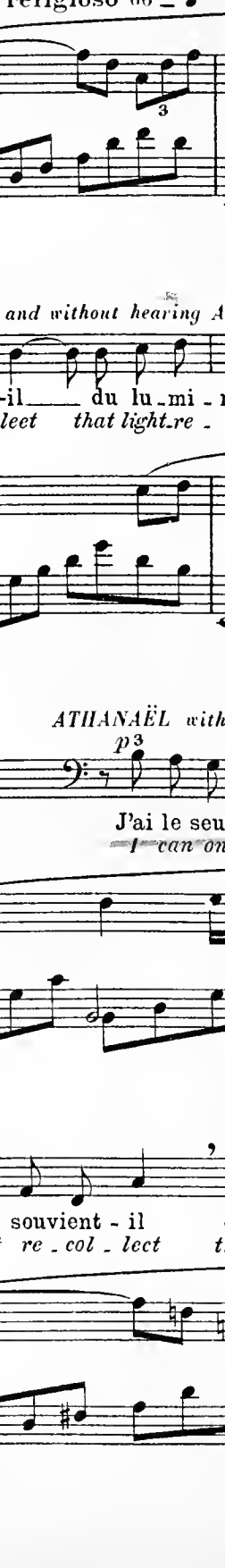
pp

2 Ped. 


Ecstatically, and without hearing Athanaël's replies.

T. 

souvent-il du lu-mi-neux voya-ge, lors-que tu m'as conduite i-
re-col-lect that light-re-vealing jour-ney, where-in thou didst conduct me


ATHANAËL *with emotion.**rall.*

T. 

-ci? J'ai le seul souve-nir de ta beauté mor-tel-le!
here? I can on-ly re-mem-ber thy earthly beau-ty!

p *f*

Red. *


THAÏS *p*

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

a Tempo

pp

2 Ped. 



pp

ATHANAËL with ardour.

T. *f*

-cheur de l'o.a.sis!
air of the o.a.sis?

Ah! Je me souviens seulement
Ah! I only call to my mind that

cresc.

THAÏS

mf (5)

A. 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...

f

T. *p*

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

p

cresc.

poco rall. **a Tempo (senza riten.)**

T. *p*
 jour où par toi j'ai con - nu le seul a - mour!...
 day when by thee I was taught the on - ly love!...
anxiously.

ATHANAËL

poco rall. **a Tempo (senza riten.)**

72 =  *Quando j'ai par-*
When I spoke

dim.



mf *Still without hearing him; in rapture.*

T. *mf*
 Et la voi - là l'auro - re!
 And now the dawn is com - ing!

A. *mf*

- lé, je t'ai menti!... **Je t'ai men-**
 then, I did but lie! **I did but**

f



più f


T. *più f*
 Et les voi - là les ro - ses de l'é - ter - nel ma -
 I see the rose - ate light of the e - ter - nal

A. *più f*

- ti!... **poco a poco appassionato**
 lie!

più f

cresc.



T. *- tin!*
morn!

A. *f* *as if to convince her.* *feverishly.*

Non! Le ciel... Rien n'ex - is - te... Rien n'est vrai que la vie et que l'amour des
~~No! Not heav'n! It ex - ists not... Nothing is true but life and passion in the~~

sempre appassionato

più f

T. *p*

A. *p* *with adoration.* *dolce*

Le ciel s'ou - vre! Voi -
Hea - ven open - eth! Here

é - tres... Je t'ai - mel!..
hu - man... I love thee!

dolce

p

T. *pp*

- ci les an - ges et les pro - phè - tes... et les
are the an - gels and all the pro - phets and the

she raises herself up.

f *cresc.*

T. *saints!.. Ils viennent a - vec un sou - ri - re, les mains toutes*
saints! I see them smiling sweetly on me, their outstretched
poco a poco appassionato

rall.
she rises altogether.

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

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

sempre appassionato *rall.*

dim. *segue*

8^a bassa

T. *p* *mf*

- phins aux blan - ches ai - les
- phims with large white wings.

A. *Viens!.. tu m'appar.*
Come! for thou art

a Tempo più animato 84 = ♩
ben cantato

p *f*

T. *più f*
 pla - - - nent dans l'a - - - zur et comme tu Pas
 soar - - - ing through the a - - - zure sky, and e - - - ven as thou

A. *più f*
 - tiens!
 mine! O ma Thaïs!.. Je
 O my Thaïs! I

f cresc.

T. *cresc.* (9)
 dit, le doux con - so - la - teur po - sant sur mes yeux ses doigts de lu -
 saidst the dear con so ler comes to place up - on my eyes his hands of

A. *cresc.*
 t'ai - - me!.. Je t'ai - me!..
 love - - thee! I love - - thee!

Animando

sempre cresc.

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

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

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

sf *rall.* a Tempo appassionato 92 = ♩

T. les pleurs!
all tears!

A. Ah! Viens! Dis-moi: je vivrai! Je vivrai!
Ah! come! Say: I will live! I will live!

rall. a Tempo appassionato

sf *sf*

strepitoso

T. Le son des harpes d'or m'enchan - te! De su -
The sound of gold - en harps en - chants me! Mid the

A. O Thais! Ma Tha -
O Thais! 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 -
O my Tha - is, for thou art

f cresc.

animando

T. *señs* — *une* — *ex -* — *qui -* — *se* — *bé -* — *a -* — *ti -* — *tu -* — *de*
comes — *o'er* — *me* — *a* — *sense* — *of* — *be -* — *a -* — *ti -* — *tude,*

A. *tiens!* — *Tha -* — *ïs!* — *Tha -* — *ïs!*
mine! — *Tha -* — *ïs!* — *Tha -* — *ïs!*

animando

sempre cresc.

rall.

a Tempo più appassionato più mosso

T. *Ah!* — *Ah!* — *Ah!* — *Ah!* — *U -* — *ne* — *bé -*
Ah! — *Ah!* — *Ah!* — *Ah!* — *A -* — *be -*

A. *Je t'ai -* — *me!*
I love — *thee!*

ff — *mf* — *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* — *eur -* — *eth* — *all* — *my* — *ills!*

A. *Viens!* — *Thais!* — *Ah!* — *Viens!* — *Viens!*
Come! — *Thais!* — *Ah!* — *Come!* — *Come!*

mf — *sf* — *rall.* — *a Tempo*

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

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

A.

Recitativo **Lento**

fp *segue* *fp* *segue* *pp*

8^a bassa

She dies.

T. *fff* *in a heartrending tone.*

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

ff *pp* *p cresc.*

8^a bassa

rall. **FIN**
The End.

ff

APPENDIX for theatres which do not give the Ballet.

f *p* They enter in the house.

T. 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 Thais.
The city awakens. — Soon groups gather upon the place.

Allegro moderato (100 = $\frac{1}{2}$)

4 Tenori *mf leggieramente*

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

4 Bassi *mf leggieramente*

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

p *sf* *tr* *tr*

NICIAS carelessly.
mf

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

tr *tr* *tr* *tr*

più f

- ler... Quem importe a pré - sent! La for -
 there. Not a bit do I care! Fortune

Tenori *laughing. sf*

FRIENDS. Pauvre ami!
 My poor friend!

Bassi *laughing. sf*

Pauvre a . mi!
 My poor friend!

cresc. *sf* *tr* *tr* *tr* *tr* *p*

N. *- tu - ne du moins a com - pen - sé le dédain de Tha -*
kind - ly has com - pen - sat - ed me for the scorn of Tha -

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

N. pris. _____
 cost. _____

Tenori *f*

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

Bassi *f*

Ah! Ah! Ah! Ah! Qui denc près d'el - le te rem -
 Ha! Ha! Ha! Ha! And who doth thee re - place be -

N.

Peut-ê - tre!
It may be!

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

- pla - ce? Est - ce ton sauvage ami du dé - sert? Ah!
- side her? Hap - 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 horse,
a lighted torch in his hand.

nous, ne pouvant plus ai - mer!
gay, if we may love no more! *tr*

ironically.

f

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

Tenori *f*
 A - tha - na - ël!
 FRIENDS. *the same.* A - tha - na - ël!

Bassi *f*
 A - tha - na - ël!
 A - tha - na - ël!

cresc. *f* *tr* *tr*

più f *mf* *leggieramente*

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

più f *mf*

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

più f *mf*

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

tr *tr* *più f* *mf*

N. *- son? sense?*

f.
- son? sense? Ah! Ah! Voy - ez sa fa - ce glo - ri - eu - se!
 Ha! Ha! just gaze up - on her coun - te - nan - ce!

f.
- son? sense? Ah! Ah! Voy - ez sa fa - ce glo - ri - eu - se!
 Ha! Ha! just gaze up - on her coun - te - nan - ce!

laughing. ff *3* *3* *3* *3*

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

ATHANAËL severely. *f* *2.* Throwing down the torch, which goes out.

Ah! Taisez-vous! _____ Tha.
 Ha! e - nough! _____ Tha.

laughing. ff *3* *3* *3* *3*

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

laughing. ff *3* *3* *3* *3*

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





