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THAÏS

COMEDIE 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



TABLE

ACT I

First tableau. — THE THEBAID

ATHANAËL, PALEMON, THE CENOBITES

THE CENOBITES : Here is the bread, and the salt, and the hyssop !	2
ATHANAËL : No!... my heart with bitterness acheth	8
ATHANAËL : Alas! whilst yet a simple youth	10
PALEMON : My son, do not mingle with people of this era	12
VISION OF ATHANAËL	16
ATHANAËL : Thou who fillest our souls with compassion	20
ATHANAËL : Spirit of light and grace, strengthen my heart for the fight.	26

Second tableau. — ALEXANDRIA

ATHANAËL, NICIAS, THAÏS, CROBYLE, MYRTALE, THE SERVITOR, COMEDIANS, PHILOSOPHERS

THE SERVITOR : What! would'st thou beg? go ply thy calling elsewhere	31
ATHANAËL : That awful city I behold! Alexandria.	33
NICIAS : Athanaëi! 'tis thou! my codisciple, my friend.	41
ATHANAËL, NICIAS, CROBYLE, MYRTALE : Ah! ah! He is handsome! He is young!	50
COMEDIANS, PHILOSOPHERS : Thaïs! Sister of the Karites!.	64
THAÏS, NICIAS : 'Tis Thaïs, most fragile of idols.	68
THAÏS : Whence doth come this severity? Crown thyself with roses	75

ACT II

First tableau. — AT THE HOUSE OF THAÏS

THAÏS, ATHANAËL, NICIAS

THAÏS : Oh tell me, mirror faithful, tell me again	89
THAÏS, ATHANAËL : Stranger bold, thou art here	95
ATHANAËL : Who will inspire me with speech so glowing	104
THAÏS : O Venus invisible and present	107
ATHANAËL : I am Athanaël, monk of Antinous!	109
THAÏS : Have pity! Do no harm to me!	110
NICIAS : Thaïs, most fragile of idols	111

Second tableau. — BEFORE THE HOUSE OF THAÏS

THAÏS, ATHANAËL, NICIAS AND HIS FRIENDS, THE CROWD

MEDITATION.	119
THAÏS : Father, God by thy voice has spoken! I am here!	125
ATHANAËL : Not far from here out tow'rd the West, there stands a monastery.	128
THAÏS : For Love has long been a rare virtue.	134
NICIAS AND HIS FRIENDS : All follow me, my friends.	139
BALLET n° 1. Allegro vivo (COMEDIANS AND COURTESANS)	145
2. <i>Mélodie orientale</i>	153
3. Allegro brillante (<i>Ivresse</i>)	156
4. Allegretto con spirito (<i>Les Masques</i>).	161
5. Little valse.	165
6. <i>La Charmeuse</i>	170
7. Finale (bacchanale)	177
THE CROWD : Go hence? No! Go hence? No!	190

ACT III

First tableau. — THE OASIS

THAÏS, ATHANAËL, ALBINE, THE WHITE NUNS

PRÉLUDE.	212
THAÏS : The burning sun o'erwhelms me.	215
ATHANAËL : Purify thyself by repentance.	217
THAÏS : O messenger of God, so Kind for all thy Harshness.	223
THAÏS, ATHANAËL : Bathe thy hands and lips with this water.	226
THE WHITE NUNS : Pater noster, qui es in cœlis	230
ATHANAËL : I bring with me to thy restful fold	232
ATHANAËL : She is gone on her way.	238

Second tableau. — THE THEBAID

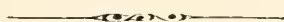
ATHANAËL, PALEMON, THE CENOBITES

THE CENOBITES : Heavy clouds fill the sky!	240
ATHANAËL : Thou know'st, oh Palemon, how I did win again the soul.	246
PALEMON : Did I not say thee : my son, ne'er mingle.	251
THE APPARITION OF THAÏS : Whence doth come this severity.	253
ATHANAËL : Thaïs is to die!	258
SYMPHONY : The flight in the night	261

Third tableau. — THE DEATH OF THAÏS

THAÏS, ATHANAËL, ALBINE, THE WHITE NUNS

THE WHITE NUNS : O Lord, have mercy upon me.	268
ALBINE : Welcome art thou here in our tabernacle.	271
THAÏS, ATHANAËL : Dost recollect that light-revealing journey.	274



THAÏS

COMEDIE LYRIQUE IN 3 ACTS AND 7 TABLEAUX

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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, piano introduction. It consists of a grand staff with a treble clef and a bass clef. The tempo is marked 'Andante molto calmo (84= ♩)'. The dynamics are marked 'p'. The bass line includes a '2^a Q^{ed.}' marking.

Second system of musical notation. It continues the piano introduction. The bass line includes a '8^a bassa' marking and a 'pp' dynamic marking.

Third system of musical notation. It continues the piano introduction. The dynamics are marked 'dim.', 'p', and 'm.d.'. The tempo is marked 'molto calmato, sosten. e senza affrettare'. The bass line includes a '2^a Q^{ed.}' marking and an '8^a b' marking.

Fourth system of musical notation. It continues the piano introduction with various melodic and harmonic developments.

Fifth system of musical notation. It continues the piano introduction with various melodic and harmonic developments.

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

Day is not yet ended. Twelve Cenobites and old Paleman 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" and "Curtain" with a piano (*p*) dynamic marking.

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

Musical score for two voice parts and piano accompaniment. The first voice part is labeled "ANOTHER" and "p", with lyrics: "et le sel, and the salt,". The second voice part is labeled "ANOTHER" and "mf", with lyrics: "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 - sous
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.*

piorstly.

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!
Seelthy fore-head is thick with dust... Once more thoult sit here... drink!

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

la poussie - re cou - vre ton front... reprends ta place... bois!
Seelthy fore-head is thick with dust... Once more thoult sit here... drink!

cresc. *f*

5 5 4

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 scan_dale! 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 prê - tresse in - fâ - me
A shameless and wie - 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.

p

A.

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

cresc.

poco rit.

a Tempo

(58 = ♩)

pp

ben cantato

A.

- co - re, a - vant qu'à mon cœur la grâ - ce ait par - lé, —
 sim - ple youth, with heart still 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.* *crese.*

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.

The first system features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a forte (*f*) dynamic and a first tempo marking. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a first tempo marking. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f* and *sf*.

sf *p*

j'aurais pu commet - 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 -

The third system continues the vocal line and piano accompaniment. The vocal line has a first tempo marking. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *sf*, *p*, and *f*. Performance instructions include *espressivo* and *m.s.*

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 - -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a first tempo marking. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *sf* and *dim.*

più. f molto espressivo

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

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

cresc. f ff

cresc. f ff senza riten.

PALEMON *p*

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

sff p

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

night slowly comes on.

p

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

p

m.s.

p

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

THE 12 CÉNOBITES

p Pri -
 Let us

p Pri -
 Let us

- ons. ——— All, with mysterious fear, with bowed
 pray. ——— heads and hands clasped.

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

- ons. ———
 pray. ———

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

più p

In the same attitude they

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

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

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

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

sf *sf* *p*

pp

suddenly 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

they have disappeared.

dim. *pp*

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

dim. *pp*

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

dim. *rall.*

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 gru - 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.

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

f

mf

p

mf

p

mf

f

mf

p

mf

p

tr

tr maj.

tr maj.

tr 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

The musical score is arranged in four systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic and features a descending eighth-note pattern in the bass staff with fingerings 7 and 6. The second system includes a forte (*f*) dynamic and contains several instances of "Ped." (pedal) marked with an asterisk. The third system features a forte (*f*) dynamic and includes triplets in the treble staff. The fourth system includes a mezzo-forte (*mf*) dynamic and a section marked "molto espressivo" with a mezzo-soprano (*m.s.*) dynamic. The score concludes with a mezzo-forte (*mf*) dynamic and a final "Ped." marking.

*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 *più f* 6 6 6 6

mf 6 6 6 6 *più f* 6 6 6 6

Più mosso

The postures grow more and more striking.

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

The vision suddenly disappears.

Athanaël who has awakened, rises to his feet.

Day gradually breaks.

With fear and anger.

ATHANAËL.

Stesso Tempo

ff *sf*

Hon - te! Horreur!
Sha - mc! Horror!

Ritenuato Allegro agitato (138 = ♩)

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

Seigneur!
O heav'n!

Seigneur,
O heav'n,

mf

Athanaël prostrates himself

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*

120 = **Allegro mod^{to} (senza lentrare)** *Toi qui*
Thou who

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

f.

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.

mf *f.*

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

mf *f*

mf *sf* *piuf*

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

dim. *piuf* *sf* *espressivo*

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

f *dim.*

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

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!

tr

A. 

Ma mis-si-
Heavn hath re-

espressivo
sf
f
Ped.
p

A. 

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

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

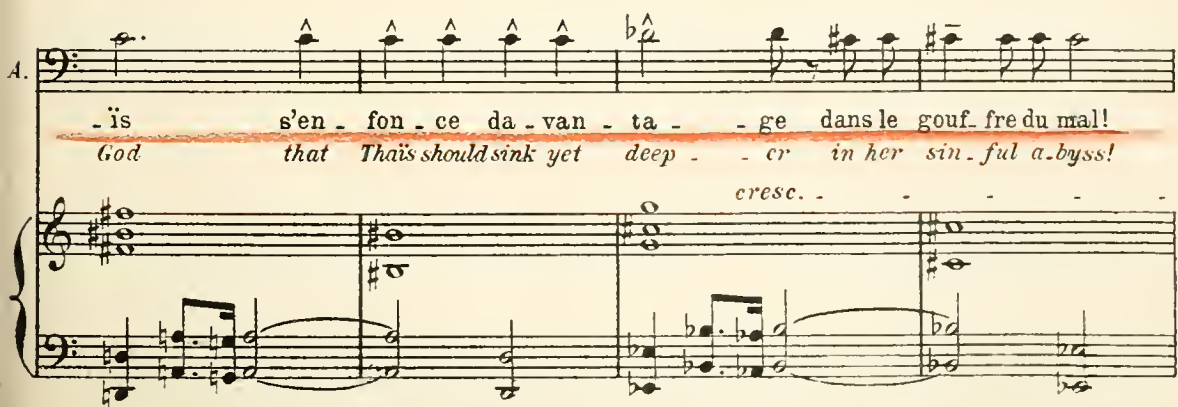
f
sf
p

A. 

- 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

cresc.

A. 

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

cresc.

A.

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

sf

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

A.

sempre stesso Tempo senza riten.

piuf

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 - le!
e - ra For such is the Wis - dom e - ter - nal!

più p

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

pp *dim.* *ppp*

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

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

Molto moderato

76 =

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

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

A. *- bat!*
fight!

THE 12 CENOBITES

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

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

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

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

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

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

A. *Very far away*

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

T. *p* 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!

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

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

Second Tableau

ALEXANDRIA

Allegro maestoso 50 = ♩.

PIANO

p

f *spiccato*

p

f

p

f

p

p

First system of a piano score. 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 time signature of 12/8 is indicated below the first measure.

Second system of the piano score. The right hand continues with the sixteenth-note scale and trills. The left hand features a bass line with accents and a dynamic marking of *p*. A time signature of 12/8 is indicated below the first measure.

Third system of the piano score. The right hand has chords with accents. The left hand has a bass line with accents and trills, with a dynamic marking of *f*.

Fourth system of the piano score. The right hand has chords with accents. The left hand has a bass line with accents and trills, with a dynamic marking of *sf*.

Fifth system of the piano score. The right hand has chords with accents. The left hand has a bass line with accents and trills.

Sixth system of the piano score. The right hand has chords with accents. The left hand has a bass line with accents and trills, with a dynamic marking of *sf*.

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 else where!

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**p*

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?

f *sf* *sf* *sf* *sf*

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

p

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

Va. Go.

sf

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

sf *mf* *p* *f*

rit.

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!

The first system of music includes a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *p* and *f*.

The second system continues the piano accompaniment from the first system. It features similar rhythmic patterns and melodic lines in both hands, with trills and slurs. Dynamics include *p*.

The third system includes a vocal line and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a *dim.* (diminuendo) marking. The lyrics are: "A-le-xan-dri- / A-lex-an". Dynamics include *p*.

The fourth system includes a vocal line and piano accompaniment. The vocal line has a *più f* (more forte) dynamic. The piano accompaniment continues with similar patterns. The lyrics are: "el / driu! A-ie-xan-dri- / A-lex-an". Dynamics include *p*.

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

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

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

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

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

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

molto espressivo

sf molto espressivo

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

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

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

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

ff

A. *f*

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

ff

A. *f*

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

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

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 -

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment features a complex texture with many sixteenth notes and chords.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note, then a series of eighth notes. The piano accompaniment includes a dynamic marking of *cresc.* and *sf* (sforzando).

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

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note, then a series of eighth notes. The piano accompaniment includes a dynamic marking of *pp* (pianissimo).

4. Dieu! Ve - nez! O come!
 God! O come!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note, then a series of eighth notes. The piano accompaniment includes a dynamic marking of *più f* (pianissimo forte).

A.

Souf - - fles de Dieu!
Bles - - sed of God!

cres. *f*

A.

An - ges du ciel! Ve - nez!
An - gels of heav'n! O come!

rall. *f*

8

segue *ff a Tempo*

A.

Allegro 116 =

f *sf*

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

f

Ah!
Ah!

MYRTALE

f

Ah!
Ah!

p sf

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

f

Ah!
Ah!

Ah!
Ah!

Ah!
Ah!

f

Ah!
Ah!

Ah!
Ah!

Ah!
Ah!

in bursts of laughter.

f

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

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

Ah!
Ah!

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

Ah!
Ah!

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

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

NICIAS with vivacity.

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

41

Athanaël! c'est toi! mon disciple, mon ami, mon frère!
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...

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*

3

- sert? Tunous reviens? O Ni.ci - as! Je ne reviens
 des.ert? Dost thou return? 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 derniè - re ter - re et mon dernier moulin,
 her all my vine-yards and my remain-ing do - mains down to my ve-ry last mill,

N. et com-po-sé trois li-vres 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.

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

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

ATHANAËL, boldly

N.

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

A.

- ra-cherai Thaïs à ces amours simon-des et je la don-ne-
 mean to snatch Thaïs from this life of love un-clean and of fer-
 piùf - - - - - piùf

A.

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

NICIAS low to Athanaël and laughing

A.

- is va me sui-vre aujour - d'hui! Crains d'of - fen-ser Vé-nus - la puis-
 - is shall fol-low me this day! Be - - think thee now of Ve - nus, most

N.

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

A.

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

a Tempo
quietly

NICIAS *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

p

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 feast which thou pre_sen.ly 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 servant 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* *f p* *f* *f p*

sempre (116 = ♩)

legg. e ritmico

CROBYLE laughing

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

p leggierissimo

MYRTALE laughing	CROBYLE	MYRTALE	CROBYLE	MYRTALE
Ah! Ah! Ah! Ah! Ah! Ah! Ha! Ha! Ha! Ha! Ha! Ha!	Ah! Ah! Ha! Ha!	Ah! Ah! Ha! Ha!	Ah! Ah! Ha! Ha!	Ah! Ah! Ha! Ha!

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

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

CROBYLE MYRTALE

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

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

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

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

NICIAS laughing.

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

CROBYLE MYRTALE

N. *- gi - - man - le.* *Ah! Ah!* *Ah! Ah!*
hu - man soul. *Ah! Ah!* *Ah! Ah!*

ATHANAËL

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

CROBYLE to Myrtaie, aside. MYRTALE to Crobyle, the same.

A. *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

M. 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 -

p

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

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

Tes ba - gues!
Thy rings too!

mf ben cantato

C. *aside.* Donne tes bras! Il est
Hold out thine arm! He is

M. *aside.* Tes doigts! Il est
Thy fin - gers! He is

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

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

C. *jeune, il est beau! handsome, he is young! continuing to dress him.*

M. *jeune, il est beau! La robe maintenant! handsome, he is young! And now to try the robe!*

poco rit. coarsingly. **a Tempo**

C. *Quit - te ce noir ci - li - ce! Cast off this old black tunic! ATHANAËL *f* Rises to escape from them.*

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

a Tempo

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

MYRTALE

CROBYLE

Soit!.. Soit!..
Well! Well!

p

- mais!
ne - ver!

p

return softly to him.

Passing an embroidered robe over his tunic.

CROBYLE

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

MYRTALE

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

f

p

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

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

CROBYLE *aside, laughing.*
p leggiero

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

MYRTALE *aside, laughing!* *p leggiero*

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

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

de leur rail - le -
at their mock - ing

ATHANAËL *to himself, catmly.* *p*

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

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

M.
Dieu!
god!

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

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

più f
Ne - - - 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. ~~coeur pour le com -~~
 strength - en me to

p They resume the dressing.

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

M. Je le crois!
 I believe!

N. - les plutôt!
 all the more!

A. ~~bat!~~
 fight!

MYRTALE

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

M. d'or.
 gold.

CROBYLE

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

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

aside. p leggiero

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

NICIAS to Athanaël.
mf
Ne t'of - fen - se pas
Pray take no of - fence

ATHANAËL to himself. p
Es - - -
Come,

p
mf ben cantato

C. *Dieu!*
god! *Et si Daph - né le ren - con -*
Were Daph - ne but to gaze on

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

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 - con - 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

più f

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

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

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

A. *f*
 le com -
 me to -
 fight!

più f

C. *Il est beau!*
Handsome he!

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

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

A. Ar - me mon
Strength en my

C. *Comme un Dieu!*
as a god! *Ah! Ah! Ah! Ah! Ah! Ah!* *Il est*
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 - ei 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 treble clef and a piano accompaniment in bass clef. The vocal line has lyrics '- mi - e!' on the first measure and 'com - ing.' on the second. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

sempre cresc.

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line is marked with 'sempre cresc.' and includes dynamic markings 'v' (piano) and 'cresc.' (crescendo). The piano accompaniment maintains the rhythmic pattern from the previous system.

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 features a vocal line and piano accompaniment. The vocal line is marked with 'cresc.' and includes dynamic markings 'A' (accents). The piano accompaniment continues with the established rhythmic pattern.

3 2 1 3 2 1

This system features a vocal line and piano accompaniment. The vocal line includes a sequence of notes with fingerings '3 2 1 3 2 1' and is marked with 'A' (accents). The piano accompaniment continues with the established rhythmic pattern.

p subito 3 3 3

leggiero e ben ritmato

This system features a vocal line and piano accompaniment. The vocal line is marked with 'p subito' (piano subito) and includes triplets of notes. The piano accompaniment features a triplet of chords. The tempo/mood instruction 'leggiero e ben ritmato' is written at the bottom.

First system of piano accompaniment. Treble clef with a key signature of one sharp (F#). The right hand features a complex melodic line with triplets and slurs, marked with accents (^) and dynamic markings *più f* and *p*. The left hand provides a steady accompaniment of chords and eighth notes.

Second system of piano accompaniment. Continues the melodic and harmonic material from the first system, maintaining the same dynamic and articulation markings.

Third system of piano accompaniment. The right hand melody continues with triplets and slurs, ending with a final chord. The left hand accompaniment remains consistent.

CROBYLE and MYRTALE with the Comedians.

All with admiration and respect.

COMEDIANS 8 Sopr.

f

Tha-is!
Tha-is!

HISTRIONS 6 Tenori

f

Tha-is!
Tha-is!

PHILOSOPHERS 6 Bassi

f

Tha-is!
Tha-is!

Fourth system of piano accompaniment, separated from the previous systems by a dashed line. It continues the piano accompaniment with triplets and slurs in the right hand.

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

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

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

Rose ——— of Al - ex - andria!

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 banqueting hall, as his slaves raise the curtains.

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

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

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

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

crese.

N. *vous!*
all!

f

This system of piano accompaniment consists of five staves. The first two staves are a grand staff with treble and bass clefs. The first staff contains several triplet markings (3) and accents (^). The second staff begins with a mezzo-forte (*mf*) dynamic and contains more triplet markings. The third staff includes a *pianissimo* (*pp*) dynamic and a *dim.* (diminuendo) marking. The fourth and fifth staves continue the accompaniment with various rhythmic patterns and a sextuplet (6) in the fourth staff.

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

THAÏS **Andante lento**

This system features a vocal line and piano accompaniment. The vocal line is in treble clef and includes the lyrics: "C'est Thaïs, l'i-do-le fra-gile of 'Tis Thaïs, most fra-gile of". The tempo is marked **Andante lento**. The piano accompaniment is in bass clef and includes a *ritenuto* marking and a *pianissimo* (*pp*) dynamic. The system concludes with a double bar line.

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. _____

NICIAS

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

THAÏS *più p*

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

NICIAS

più f *sf*

C'est beaucoup de constan - ce et je ne me plains pas; et tu
 Con - stan - ey 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*

lesz. *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.
mf
molto espressivo
pp

THAIS *cavelessly, to Nicias. p*

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

dolce e ben cantato

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

NICIAS *in a rather low voice.*

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

p
pp

ironically.

THAÏS lightly; maliciously.

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

m.d.
pp

sempre p

NICIAS

Nul le faiblesse humai - ne ne saurait a. mollir son cœur. Il veut te convertir à sa sainte doc -
 There's not a hu - man weak - ness 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 - gne-t-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

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*

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

who has listened to her with rising anger.

8^a bassa

A. *pas! - phème!* *79* *dim.*

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

Allegretto (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 f*

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

T.

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

T. *f*

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

T. *mf* *p* *p*

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

T. *più espressivo*

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

più sf *p* *sf*

T.

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

sf *p*

cresc. *più sf*

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

sf *sf*

cresc.

p

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

p *pp*

with charm, seductively.

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

f

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

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

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

Tenori *p*
 Sit thee down near by

Bassi *p*
 As - sieds-toi près de

dim. (69 =)

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

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

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

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

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

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

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

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

p
tends les bras à l'amour!

ATHANAËL *very ardently.*

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

f *p*
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 for trans - gres - - - sor, I

sfp

3

v sf

f

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

v sf

f

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

f

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

ff

cresc.

Stesso Tempo

THAIS *p*

As - siede-toi près de nous, cou-ron - ne-toi de ro - ses;
Sit - thee down near by us, and crown thy-self with ro - ses;

NICIAS *p*

As - siede-toi près de nous, cou-ron - ne-toi de ro - ses;
Sit - thee down near by us, and crown thy-self with ro - ses;

A.

Soprani *p*

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

Tenori *p*

Sit - thee down near by us, and crown thy-self with ro - ses;

Bassi *p*

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

Stesso Tempo

(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* *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!

8

(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 *laughing f*
 Tends les bras à l'amour! Ah! Ah! Ah! Ah! Ah!
hold thy handsout to love! Ha! Ha! Ha! Ha! Ha!

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

ATIANAËL 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!

più ff a Tempo allegro (96=♩) *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!

I. *ff* O - se ve -
Come if thou

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

f Ah! Ah! Ah! Ah! Ah!

f Ha! Ha! Ha! Ha! Ha!

ff O - se ve -
Come if thou

f Ah! Ah! Ah! Ah! Ah!

ff O - se ve -

8

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

fff

Andante senza lentare
THAIS defiantly.

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

poco allarg.

f

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

- nus!
- fy

- nus!
- fy

- nus!

Andante senza lentare

fff *fp* *fp* *segue*

8^a bassa

Allegro

ff

- nus!
- fy!

Allegro (104 = ♩)

f

Athanaël flees with a gesture of horror.

mf

First system of musical notation. The upper staff (treble clef) features a melodic line with a *sf* dynamic marking and a triplet of eighth notes. The lower staff (bass clef) has a piano accompaniment starting with a *p* dynamic and a *cresc.* marking.

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

Third system of musical notation. The upper staff has a *animando* marking. The lower staff continues the piano accompaniment with a *animando* marking.

Fourth system of musical notation. The upper staff features trills and a *rall.* marking. The lower staff has a *sf* dynamic and a *cresc.* marking. The text "Rideau" and "Curtain" is written above the lower staff.

Fifth system of musical notation. The upper staff has a *a Tempo* marking followed by a *poco allarg.* marking. The lower staff has a *fff* dynamic marking. The text "2^a bassa" and "Ped." is written below the lower staff.

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'â - 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 slancia* *senza affrettare*

più p

T. *sf* *p* *sf*
É-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 *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.* *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!

ff a Tempo

Like a murmur and with devotion.

pp

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

Calmo et sostenuto *ppp*

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

ad lib. *pp* *legando* *p* *a Tempo 1^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.*
 pur - de mes che - veux! Dis-le moi! Dis-le moi!
 pure gold of my hair! Say a gain! Say a gain!

dim. *pp* *segue*

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

a Tempo

p cresc. *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*

with rapturous transport. **a Tempo** 65 = ♩ .

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

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

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! _____ Ô Lord! Ô 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. _____

ppp

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.

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

leggiero e grazioso

Allegro moderato
ATHANAËL

84 = ♩ On dit
Tis said

Allegro moderato

A. que nulle femme ne t'é - ga - le et c'est 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; pré - somptu - eux, prends gar - de de m'aimer!
 high - er; presumptuous man, be - ware of lov - ing me!

ATHANAËL with warmth.

f *p*

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

più f *più f*

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

A.

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

espressivo

A.

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

p *sf* *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!*
nev - er! *Ha!*

Più mosso
100 = ♩ *leggiere e grazioso*
ff *rapido* *p* *2 5 1* *1 2 1*

THAÏS laughing ironically.

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

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

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

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

più *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!

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

f.

- nais tou - tes les i - vres
 know ev - 'ry kind of rap

segue

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

f.

- 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.

f

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 -

19
3

A. *THAÏS proudly.*

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

molto marcato

T.

-se!
-ness!
 ATHANAËL

T'offen - ser! Je ne son - ge
How of - fence? when my sole thought

A.

rall. assai *Allegro maestoso*

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

cresc. *rall. assai* *Allegro maestoso*

69 = *spiccato il canto*

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 pour-ra te li-vrer à moi!*
heart! Who de-li-ver thee to my hands!

f

1. *Qui change - ra ma pa - role en un Jour-dan*
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

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 - nai - 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 THAÏS *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
mercy! O Lord! May the

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!

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, Moi-ne d'Anti-no-ël! Je viens du saint désert et*
am A-thana-ël, Monk of An-ti-nous! 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.

ff *più 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! *mf* Ne me fais pas de mal!..
Have pi - ty! Do no harm to me!

sempre all^o agitato assai

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

poco rall.

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

p *segue*

a Tempo *mf* *panting.*

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

a Tempo *sf*

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

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!..

sf

crese.

p

Meno **a Tempo** *sf*

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

a Tempo

p *più p*

dim. *almost spoken, in sobs.*

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

ATHANAËL *f*

Allegro maestoso (senza lentezza)

segue *spiccato il canto* *f*

Red. *molto sonore ed sostenuto*

A. *f*

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

A.

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

THAIS with ardour.

Ah! Je sens u - ne fraîcheur en mon â - me ra -
 Ah! A joy steal - eth o'er me, transport - ing my

e!
 edst!

fff

rf

T.

- vi - e, je - fris - sonne et demeu - re 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!

NI CI AS *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* Mon â - me n'est plus mien - ne. M'aimer! Il n'a jamais aimé person - ne! Il
più f My soul is mine no long - er. Love me! He ne'er hath lov'd a living crea - ture! He

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

cresc. *f*

roughly.

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

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

p

To Athanaël, with energy.

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

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

ATHANAËL, to Thais. *f*

Tu l'entends?
 Dost thou hear?

84 = ♩.
Più mosso, molto appass.

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

T. tous les ri - ches, tous les heu - reux! Qu'il m'ou - bli - e! Entends -
all the weal - thy, and all the happy! He must forget me! Dost thou

animando molto poco a poco - - - -

T. - tu? Dis-lui que je le hais!
hear? For him I've on - ly hate! To Thaïs, with authority.

ATHANAËL *ff*

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

Allegro maestoso

segue

cresc.

ff

Thaïs with firmness and resolution.

THAÏS *f a piacere*

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

A. *sf*

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

84 = ♩

a Tempo all^o maestoso (Stesso Tempo)

segue

f

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!

poco ritenuto a Tempo appassionato

pù f segue fff cresc.

Bursting into laughter. Here into tears and sobs.

T. *sff* *rall.*

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

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.

8

ff

ff

ff

rall. a Tempo

3 3

3 3 3

cresc.

rall.

ff Allargando - -

a Tempo

ppp subito

2 Ped.

crese.

f

p

dol.

crese.

rall.

p

dim.

a Tempo più mosso 69 =

mf

poco a poco

più f

appassionato

First system of music, marked *appassionato* and *f*. It features a grand staff with treble and bass clefs. The melody is in the right hand, and the accompaniment is in the left hand. A fermata is placed over the first measure of the right hand. A fingering '5' is indicated in the right hand. A hairpin crescendo is shown in the right hand.

calmato

Second system of music, marked *calmato*, *p*, and *dol.*. It features a grand staff with treble and bass clefs. The melody is in the right hand, and the accompaniment is in the left hand. A piano pedal marking 'Ped.' is present in the left hand. A hairpin crescendo is shown in the right hand.

poco più appassionato

Third system of music, marked *poco più appassionato*, *cresc.*, *f*, and *molto espressivo*. It features a grand staff with treble and bass clefs. The melody is in the right hand, and the accompaniment is in the left hand. A hairpin crescendo is shown in the right hand.

Più mosso agitato

Fourth system of music, marked *Più mosso agitato*, *più f*, and *sf*. It features a grand staff with treble and bass clefs. The melody is in the right hand, and the accompaniment is in the left hand. A hairpin crescendo is shown in the right hand.

Fifth system of music, marked *sf*, *molto espress.*, *Meno un poco*, and *rall.*. It features a grand staff with treble and bass clefs. The melody is in the right hand, and the accompaniment is in the left hand. A hairpin crescendo is shown in the right hand.

a Tempo 1°

pp

3 5

p

rall.

a Tempo

f

pp

3

Qed. * 2Qed.

p

cresc.

1 2 1

f

p

3 5 5 4 3 3 3 3 3

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

The first system of music consists of two staves. The upper staff begins with a *dol.* (dolce) marking, followed by a *cresc.* (crescendo) and a *rall.* (rallentando) marking. The lower staff concludes with a *dim.* (diminuendo) marking. The music is characterized by flowing, arpeggiated patterns in both hands.

a Tempo *sf.* *dim.*

The second system begins with the tempo marking *a Tempo*. It includes a *sf.* (sforzando) marking and a *dim.* marking. The upper staff contains a triplet of notes marked with fingerings 2, 4, and 5. The lower staff features a steady eighth-note accompaniment.

p *dol* *senza affrettare il gruppo*

The third system starts with a *p* (piano) dynamic. The upper staff has a *dol* (dolce) marking and a triplet of notes. The instruction *senza affrettare il gruppo* (without hurrying the group) is written below the upper staff. The lower staff continues with the eighth-note accompaniment.

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

The fourth system features a variety of dynamics: *sf* (sforzando), *dim.* (diminuendo), *p* (piano), *sf* (sforzando), and *p* (piano). The upper staff has a *dim.* marking, while the lower staff has *p*, *sf*, and *p* markings. The music shows a dynamic contrast between the two hands.

Calmato *pp*

The fifth system is marked *Calmato* (calm). It features a *pp* (pianissimo) dynamic. The upper staff includes a triplet of notes. The lower staff concludes with a *pp* marking and a fermata over the final notes.

Second Tableau

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

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

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

Allegretto mod^{to}

(76 = ♩)

PIANO

Rideau
Curtain

pp

8^a 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;*

tr

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.

A.

lè - ve!
break - ing!

THAÏS *humbly.*

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:

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 f *più espressivo* *dim.*

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

espressivo *dim.*

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,

p

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! Et la ser - van -
 thou shalt be con - se - erate! And the most pure, —

f

Stesso Tempo *mysteriously. p*

- - 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 - tiras sur tes yeux se po -
depths of thy soul when thine eyes are con - scious of light thro' the

with deep feeling.

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

THAÏS with joy.

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

ATHANAËL.

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

Stesso Tempo

Orech. *f*

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

A. *f*

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

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 neveux 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. *p*

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

Andante cantabile assai (76 = ♩) *p*

ben cantato *p* *p*

dol. *più f*

T. *p*

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-

sf *mf*

T. *mf*

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. *più f*

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

molto espressivo

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

rall. molto

T. *f* et c'est pour cet te loi — qu'il con — vient qu'on l'ho — no — re.
f and just for this same law — he re — quires to — be — hon — oured.

a Tempo

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

senza affrettare

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

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

T. *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. *vient ce présent! Qr'il soit a né - an - ti!*
gift come to thee! Such stuff let us destroy! **Allegro agitato** (108=♩)

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

A. 

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

A. 

Viens, Thaïs! Que tout ce qui fut toi re-tourne à la pou-s.
 Come, Thaïs! That all there was of thee be chang-ed in to

molto espressivo

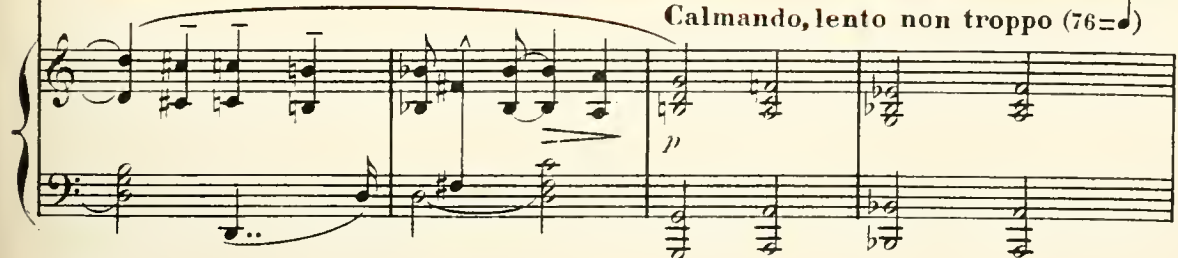
THAÏS with bent head, tremblingly.



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

sière, — à l'é-ter-nel ou-bli! Que tout — ce qui fut
 dust, — to last-ing o-bliv-ion! That all — there was of

Calmando, lento non troppo (76 = ♩)



T. *moi re.tourne à la pous - 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! Viens!*
Come! Come!

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

They enter the house.

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*

1 (I) SEE Appendix (page 283) for theatres which do not give the Ballet.

tr tr

p subito

NICIAS in a loud voice, to all.

f

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

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

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

N. *f* fois le prix — dont je pay - ais la beauté de Tha-
pp thr - 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!

8 *più f* Encor! encor! encor!
ff

C. *ff* E_vohé! E_vohé!
E_vohé! E_vohé!

M. *ff* E_vohé! E_vohé!
E_vohé! E_vohé!

A. *ff* E_vohé! E_vohé!
E_vohé! E_vohé!

ff E_vohé! E_vohé!
ff E_vohé! E_vohé!

ff E_vohé! E_vohé!

8

NICIAS to the servants. *f*

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

N. *les ba-la-dins! mou.te.banks bring!* *Fai-sons du-rer Not un-til day* *jusqu'à l'au-ro-re les will we con-clude all the*

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

CROBYLE *f gaily.*

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

MYRTALE

Light up the tor-ches now! Let's put the sun to shame!

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

N. *- beaux! brought!*

8 Soprani *f gaily.*

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

Light up the tor-ches now! Let's put the sun to shame!

Al-lu-mons des flambeaux! Fai-sons 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 *f*

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

The first system of musical notation 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 marked with a dynamic of *ff* and an accent (>). The lower staff is in bass clef with the same key signature and time signature, also containing a series of chords marked with *ff* and an accent (>).

The second system of musical notation 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 marked with an accent (>). The lower staff is in bass clef with the same key signature and time signature, containing a series of chords marked with an accent (>).

The third system of musical notation 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 marked with an accent (>). The lower staff is in bass clef with the same key signature and time signature, containing a series of chords marked with an accent (>). Below the staves, the text *f molto ritmico, e spiccato* is written.

The fourth system of musical notation 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 marked with an accent (>). The lower staff is in bass clef with the same key signature and time signature, containing a series of chords marked with an accent (>).

The fifth system of musical notation 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 marked with an accent (>). The lower staff is in bass clef with the same key signature and time signature, containing a series of chords marked with an accent (>). A dynamic marking of *mf* is present in the lower staff.

The sixth system of musical notation 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 marked with an accent (>). The lower staff is in bass clef with the same key signature and time signature, containing a series of chords marked with an accent (>). A dynamic marking of *sf* is present in the lower staff, followed by a *mf* marking.

ff

f molto ritmico, e spiccato

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

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

mf

System 3: Treble clef contains four chords with accents, followed by a block of chords. Bass clef continues the melodic line with slurs and accents.

mf

System 4: Treble clef contains a block of chords. Bass clef continues the melodic line with slurs and accents.

ff

System 5: Treble clef contains four chords with accents. Bass clef continues the melodic line with slurs and accents.

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

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 seven 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 bass notes, each marked with a dynamic accent (>) and a fermata, and labeled with the dynamic marking *fff*.

molto espressivo

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings of *f* and *mf*, and is characterized by expressive phrasing and slurs.

Second system of musical notation, continuing the piece with dynamic markings of *f* and *mf*, and expressive phrasing.

Third system of musical notation, featuring dynamic markings of *mf* and *f*, and expressive phrasing.

Fourth system of musical notation, featuring dynamic markings of *f* and *mf*, and expressive phrasing.

Fifth system of musical notation, featuring dynamic markings of *f* and *f*, and expressive phrasing.

Sixth system of musical notation, featuring dynamic markings of *mf* and *f*, and expressive phrasing.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a series of chords with dynamic markings *p* and *ff*. The lower staff is in bass clef and contains a melodic line with various notes and rests.

Second system of musical notation. It consists of two staves. The upper staff contains chords with dynamic markings *ff*. The lower staff contains a melodic line with notes and rests.

Third system of musical notation. It consists of two staves. The upper staff contains chords with dynamic markings *sf*. The lower staff contains chords with dynamic markings *sf*.

Fourth system of musical notation. It consists of two staves. The upper staff contains chords with dynamic markings *sf*. The lower staff contains chords with dynamic markings *sf*.

Fifth system of musical notation. It consists of two staves. The upper staff contains chords with dynamic markings *sf*. The lower staff contains chords with dynamic markings *sf*.

Sixth system of musical notation. It consists of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a melodic line with notes and rests.

First system of musical notation. The left hand (bass clef) plays a series of six chords, each marked with *sf* and an accent (>). The right hand (bass clef) plays a melodic line starting with a *mf* dynamic. The key signature has one sharp (F#).

Second system of musical notation. The left hand continues with six chords, each marked with *cresc.* and an accent (>). The right hand continues with a melodic line. The key signature has one sharp (F#).

Third system of musical notation. The left hand continues with four chords, each marked with an accent (>). The right hand continues with a melodic line, marked with *f* and an accent (>). The key signature has one sharp (F#).

Fourth system of musical notation. The right hand (treble clef) plays a series of six chords, each marked with *sf* and an accent (>). The left hand (bass clef) plays a series of six chords, each marked with an accent (>). The key signature has one sharp (F#).

Fifth system of musical notation. The right hand (treble clef) plays a series of six chords, each marked with *sf* and an accent (>). The left hand (bass clef) plays a series of six chords, each marked with an accent (>). The final chord is marked with *ff* and the instruction *tutta la forza*. The key signature has one sharp (F#).

System 1: Treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with accents (>) and slurs. The bass clef accompaniment features chords with accents and slurs, including a fermata over the second measure.

System 2: Continuation of the melody and accompaniment from System 1. The bass clef accompaniment includes a fermata over the second measure.

System 3: Treble clef melody with accents and slurs. The bass clef accompaniment features chords with accents and slurs, including a fermata over the second measure.

System 4: Treble clef melody with accents and slurs. The bass clef accompaniment features chords with accents and slurs, including a fermata over the second measure. Dynamic markings *fff* are present in the bass clef.

System 5: Treble clef melody with accents and slurs. The bass clef accompaniment features chords with accents and slurs, including a fermata over the second measure. Dynamic markings *fff* are present in the bass clef. The system concludes with a double bar line and a common time signature (C).

N^o 2. Allegretto moderato

The first system of the piece consists of two staves. The right-hand staff (treble clef) begins with a series of quarter notes, followed by a half note, and ends with a quarter note marked *sf*. The left-hand staff (bass clef) plays a steady accompaniment of eighth notes, with *sf* markings under the first and second measures. The key signature is one sharp (F#) and the time signature is common time (C).

mf
sempre molto accentuato

The second system continues the piece. The right-hand staff features a melodic line with a slur over the first two measures, marked with *f* and an accent (>). The left-hand staff continues with eighth-note accompaniment.

The third system shows the right-hand staff with a series of eighth-note chords, each marked with *sf* and an accent (>). The left-hand staff continues with eighth-note accompaniment.

The fourth system features a melodic line in the right-hand staff with a slur and *mf* marking. The left-hand staff continues with eighth-note accompaniment.

The fifth system consists of eighth-note chords in the right-hand staff, each marked with *sf* and an accent (>). The left-hand staff continues with eighth-note accompaniment.

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

Second system of a piano score. The right hand has a melodic line with slurs and accents, marked *sf*. The left hand has a rhythmic accompaniment with slurs and accents, marked *sf*. A dynamic marking *p* appears at the end of the system.

Third system of a piano score. The right hand has a melodic line with slurs and accents, marked *sf*. The left hand has a rhythmic accompaniment with slurs and accents, marked *sf*. A dynamic marking *p* appears at the end of the system. The instruction *molto marcato* is written below the left hand.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents, marked *sf*. The left hand has a rhythmic accompaniment with slurs and accents, marked *sf*.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents, marked *sf*. The left hand has a rhythmic accompaniment with slurs and accents, marked *sf*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The right hand has a melodic line with slurs and accents, while the left hand has a steady eighth-note accompaniment. Dynamics include 'p' and 'd'.

Second system of musical notation, continuing the grand staff. The right hand features a more complex melodic line with slurs and accents. Dynamics include 'f' and 'd'.

Third system of musical notation, showing a change in tempo and dynamics. The right hand has a melodic line with a 'rall.' marking and 'sf' dynamic. The left hand has a steady accompaniment with 'p' and 'm.o.' markings.

1^o Tempo

Fourth system of musical notation, marked '1^o Tempo'. The right hand has a melodic line with 'f' dynamic. The left hand has a steady accompaniment with 'mf' dynamic.

Allegro animato

Fifth system of musical notation, marked 'Allegro animato'. The right hand features triplet figures with '3' markings. The left hand has a steady eighth-note accompaniment. Dynamics include 'f'.

First system of a piano score. The right hand features a series of chords with triplets and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* and *più f*.

Second system of the piano score. The right hand continues with triplet chords and accents. The left hand maintains the eighth-note accompaniment. Dynamics include *cresc.*

Third system of the piano score. The right hand features triplet chords with accents. The left hand continues the eighth-note accompaniment. Dynamics include *più f*.

Fourth system of the piano score. The right hand has triplet chords with accents. The left hand continues the eighth-note accompaniment. Dynamics include *ff*.

Animando molto

Fifth system of the piano score, marked **Animando molto**. The right hand features dense chordal textures. The left hand has a more active accompaniment. Dynamics include *fff*.

Sixth system of the piano score. The right hand has long notes with slurs. The left hand has notes with slurs. Dynamics include *fff*, *fff dim.*, and *fff*.

1^o Tempo rall.

f *mf*

N^o 3.

Lento

Allegro brillante (con slancio)

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

p *ff*

ff *p*

p *ff*

First system of musical notation. The right hand (treble clef) features a series of triplet eighth notes with slurs, starting with a *ff* dynamic. The left hand (bass clef) has a few chords, some marked with a *V* (vibrato) symbol.

Second system of musical notation. The right hand continues with triplet eighth notes, marked with *ff*. The left hand has chords, some with a *V* symbol.

Third system of musical notation. The right hand continues with triplet eighth notes, marked with *p* (piano). The left hand has chords, some with a *V* symbol.

Fourth system of musical notation. The right hand has fewer notes, with a triplet eighth note marked with *ff*. The left hand has chords, some with a *p* dynamic and a *V* symbol.

Fifth system of musical notation. The right hand continues with triplet eighth notes, marked with *ff*. The left hand has chords, some with a *V* symbol.

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, with a 'v' marking below the first measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Treble staff: triplet eighth notes with slurs and accents, marked with 'dim.'. Bass staff: chords and rests, with 'mf' markings and a 'v' marking below the first measure.

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

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

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

First system of musical notation. The treble staff contains a series of triplets of eighth notes, starting with a *sf* dynamic marking. The bass staff provides a simple accompaniment with quarter notes and rests. A *ff* dynamic marking appears in the bass staff towards the end of the system.

Second system of musical notation. The treble staff continues with triplets of eighth notes, some with slurs. The bass staff continues with quarter notes and rests, featuring a *V* marking.

Third system of musical notation. The treble staff features a large slur over a sequence of triplets of eighth notes, starting with a *sf* dynamic marking. The bass staff continues with quarter notes and rests, with a *ff* dynamic marking.

Fourth system of musical notation. The treble staff shows a change in the melodic line, with a *ff* dynamic marking. The bass staff continues with quarter notes and rests, also marked with *ff*.

Fifth system of musical notation, consisting of a single bass staff. It features five measures, each starting with an *a Tempo* marking and a *ff* dynamic marking. The notation includes various chordal structures and rests.

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 composed of quarter and eighth notes, while the bass line features a steady eighth-note accompaniment.

The second system continues the piece. It features a piano (*sf*) dynamic in the upper staff, with a hairpin indicating a crescendo. The bass line continues with its eighth-note accompaniment, showing some harmonic shifts.

The third system shows the continuation of the musical themes. The upper staff has a piano (*sf*) dynamic, and the bass line maintains the eighth-note accompaniment with some melodic movement.

The fourth system is characterized by a more active bass line with sixteenth-note accompaniment. The upper staff has a piano (*sf*) dynamic, and the overall texture is more complex due to the rhythmic density in the lower register.

The fifth and final system on the page concludes the piece. It begins with a piano (*sf*) dynamic and includes a *meno - - - rall.* instruction above the staff. The music features a piano (*sf*) dynamic in the upper staff and a very strong (*fff*) dynamic in the bass line, which has a dense sixteenth-note accompaniment. The system ends with a double bar line and a 2/4 time signature.

N° 4. Allegretto con spirito (senza affrettare)

m. d.
sf
p
m. s.

sec
sf
p
animando molto
p

molto presto
sec
1° Tempo
f
sf
pp
mf
p

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

rall. a Tempo
sf
p
mf
sf

animando
molto

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

molto presto
sec

f *sf* *pp*

Allegretto (un poco moderato)

mf

mf

p *f*

First system of musical notation. The upper staff contains chords and rests. The lower staff features a melodic line with a piano (*p*) dynamic marking. The key signature has one sharp (F#) and the time signature is 2/4.

Second system of musical notation. The upper staff contains chords. The lower staff features a melodic line with dynamics of mezzo-forte (*mf*) and forte (*f*). The key signature has one sharp (F#) and the time signature is 2/4.

Third system of musical notation. The upper staff contains chords. The lower staff features a melodic line with markings for *animando* and *cresc.* (crescendo). The key signature has one sharp (F#) and the time signature is 2/4.

Fourth system of musical notation. The upper staff contains chords. The lower staff features a melodic line with markings for *Allegro* and forte (*f*). The key signature has one sharp (F#) and the time signature is 2/4.

Fifth system of musical notation. The upper staff contains chords. The lower staff features a melodic line with dynamics of *sf* (sforzando), *mf* (mezzo-forte), and *dim.* (diminuendo), and a *rall.* (rallentando) marking. The key signature changes to two sharps (F# and C#) and the time signature is 2/4.

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.*

m. s. *pp* *veloce* *rapido*

N° 5. Animato (in un tempo)

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

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

sf *pp* *pp*

sf *pp* *pp*

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

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

Third system of musical notation. Treble clef (right hand) and bass clef (left hand). The treble staff has a melodic line with a *a Tempo* instruction above it and a *pp* dynamic marking. The bass staff has a supporting line with a *pp* dynamic marking.

Fourth system of musical notation. Treble clef (right hand) and bass clef (left hand). The treble staff has a melodic line with a *sf* dynamic marking and a *pp* dynamic marking. The bass staff has a supporting line with a *pp* dynamic marking.

Fifth system of musical notation. Treble clef (right hand) and bass clef (left hand). The treble staff has a melodic line with slurs and dynamics. The bass staff has a supporting line with slurs and dynamics.

First system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking and a crescendo hairpin. The bass clef staff contains a bass line with a similar crescendo hairpin. 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 crescendo hairpin. The bass clef staff contains a bass line with a similar crescendo hairpin. 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 crescendo hairpin. The bass clef staff contains a bass line with a similar crescendo hairpin. 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 crescendo hairpin. The bass clef staff contains a bass line with a similar crescendo hairpin. 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. The system concludes with 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 concludes with a fortissimo (*sf*) dynamic marking.

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 concludes with a piano (*p*) dynamic marking.

senza affrettare

Fourth system of musical notation. The right hand (treble clef) has a piano (*p*) dynamic marking and a piano-piano subito (*pp subito*) dynamic marking. The left hand (bass clef) has a piano (*p*) dynamic marking. The system concludes with a piano-piano subito (*pp subito*) dynamic marking.

Fifth system of musical notation. The right hand (treble clef) has a piano-piano (*pp*) dynamic marking and a forte (*f*) dynamic marking. The left hand (bass clef) has a piano-piano (*pp*) dynamic marking and a forte (*f*) dynamic marking. The system concludes with a forte (*f*) dynamic marking.

NICIAS on the entry of "La Charmeuse"

to Crobyle

to Myrtale

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

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

f *meno*

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.

N. té!
Beau-ty!

Lento *Ben lento e sostenuto*

f *p*

Ped. * *Ped.* *

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 flê - ches de
Flash the darts of her clear voice Like swiftest ar - rows of

M.

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

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

MYRTALE *p* Elle a le teint d'ambre pâ - - - le. *pp*
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 -

f

f

f

f

C.

M.

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

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

mf

mf

p

mf

p

mf

p

C.

M.

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

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

mf

p

mf

p

LA CHARMEUSE

she sings

p

Ah!

Ah!

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

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

*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* *pp* *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. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piece with a piano (*p*) dynamic and the instruction *leggero e molto ritmico*. The melodic line in the upper staff is characterized by light, rhythmic eighth-note patterns. The bass line remains steady with eighth-note accompaniment.

The third system shows a change in dynamics to forte (*f*). The upper staff features a more active melodic line with slurs and accents. The bass line continues with a consistent eighth-note accompaniment.

The fourth system is marked with *sf p* and *f p*, indicating alternating accents and dynamics. The upper staff has a melodic line with slurs, and the bass line features a steady accompaniment with some chordal textures.

The fifth system is marked with a *cresc.* (crescendo) dynamic. The upper staff has a melodic line with slurs, and the bass line features a steady accompaniment with some chordal textures.

The sixth system is marked with *più f* and *f* dynamics. The upper staff has a melodic line with slurs, and the bass line features a steady accompaniment with some chordal textures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music is marked with *ff* and *f*. It includes dynamic markings, slurs, and accents.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music is marked with *ff* and *f*. It includes dynamic markings, slurs, and fingerings (2, 3, 4, 1).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music is marked with *ff* and *f*. It includes dynamic markings, slurs, and fingerings (2, 3, 4, 1).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music is marked with *ff* and *f*. It includes dynamic markings, slurs, and accents.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music is marked with *f*. It includes dynamic markings, slurs, and accents.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music is marked with *ff*. It includes dynamic markings, slurs, and accents.

First system of musical notation. Treble clef, 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*. A fingering of 5 is indicated in the final measure of the right hand.

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

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

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

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

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

meno ma appena sensibilmente

sf *f* *sf*

molto sonoro, cantato, espressivo e sostenuto

a Tempo

sf *sf* *sf*

meno ma pochissimo

a Tempo

sf *sf* *sf* *sf*

sf *sf* *sf*

4 3 2 1 3
3 3 5 3 3 3

sf *sf* *sf*

4 3 2 1 3
3 3 3

sf *sf* *sf*

4 3 2 1 3
3 3 3

Un pò più animato

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *sf* and contains a melodic line with a slur over the first four notes. The bass staff starts with a dynamic marking of *sfz* and features a bass line with fingerings 4, 3, 2, 1, 3 and 3. The system concludes with a *sfz* dynamic marking and a fermata over the final chord.

The second system continues the piece. The treble staff has a dynamic marking of *sfz* and contains a melodic line with a slur. The bass staff has a dynamic marking of *sf* and contains a bass line with a slur. The system concludes with a *sfz* dynamic marking and a fermata over the final chord.

The third system continues the piece. The treble staff has a dynamic marking of *sfz* and contains a melodic line with a slur. The bass staff has a dynamic marking of *sf* and contains a bass line with a slur. The system concludes with a *sfz* dynamic marking and a fermata over the final chord.

The fourth system continues the piece. The treble staff has a dynamic marking of *sfz* and contains a melodic line with a slur. The bass staff has a dynamic marking of *sf* and contains a bass line with a slur. The system concludes with a *sfz* dynamic marking and a fermata over the final chord.

The fifth system continues the piece. The treble staff has a dynamic marking of *sfz* and contains a melodic line with a slur. The bass staff has a dynamic marking of *sf* and contains a bass line with a slur. The system concludes with a *sfz* dynamic marking and a fermata over the final chord.

The sixth system concludes the piece. The treble staff has a dynamic marking of *sfz* and contains a melodic line with a slur and a fermata over the final note. The bass staff has a dynamic marking of *sfz sec* and contains a bass line with a slur and a fermata over the final chord. The system concludes with a *sfz sec* dynamic marking and a fermata over the final chord.

Allegro brillante (senza affrettare)

This page of musical notation is for a piano piece in G major, 6/8 time, marked "Allegro brillante (senza affrettare)". It consists of six systems of grand staff notation, each with a treble and bass clef. The piece is characterized by intricate triplet patterns in the right hand and simpler accompaniment in the left hand. The first system begins with a forte (*ff*) dynamic and features a series of triplets in the right hand. The second system introduces a piano (*p*) dynamic in the right hand and a forte (*ff*) dynamic in the left hand. The third system returns to a piano (*p*) dynamic in both hands. The fourth system features a forte (*ff*) dynamic in both hands. The fifth system continues with a piano (*p*) dynamic. The sixth system concludes with a forte (*ff*) dynamic and includes a first ending bracket with a repeat sign. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

Presto (in un tempo)

First system of musical notation, measures 1-6. The treble clef contains a melodic line with sixteenth-note patterns and slurs. The bass clef contains a rhythmic accompaniment with chords and slurs. A dynamic marking of *ff* is present in the first measure.

Second system of musical notation, measures 7-12. Continuation of the melodic and rhythmic patterns from the first system.

Third system of musical notation, measures 13-18. Continuation of the melodic and rhythmic patterns.

Fourth system of musical notation, measures 19-24. Continuation of the melodic and rhythmic patterns.

Fifth system of musical notation, measures 25-30. The treble clef continues with melodic lines, while the bass clef features a dense, repetitive chordal accompaniment. A dynamic marking of *fff* is present in the first measure.

Sixth system of musical notation, measures 31-36. Continuation of the melodic and rhythmic patterns. A dynamic marking of *fff* is present in the final measure.

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!

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

sec

sec

sec

sec

sec

fff

rall.

sec

E_vohé!

E_vo_hé!

E_vohé!

rall.

sec

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

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_ïs a donc dé_sarmé ta rai.
 All hail, oh wis_est of the wise! Tha_ïs, it seems, has up-set thy good

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

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

A. *mf*

mf
 Sa_lut, sa_ge des sa - ges! Tha_ïs a donc dé_sarmé ta rai.
 All hail, oh wis_est of the wise! Tha_ïs, it seems, has up-set thy good

mf
 Sa_lut, sa_ge des sa - ges! Tha_ïs a donc dé_sarmé ta rai.
 All hail, oh wis_est of the wise! Tha_ïs, it seems, has up-set thy good

mf
 Sa_lut, sa_ge des sa - ges! Tha_ïs a donc dé_sarmé ta rai.
 All hail, oh wis_est of the wise! Tha_ïs, it seems, has up-set thy good

tr sf sf sf sf

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

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

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

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

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 *sff*

f

-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 long-er yours! The un-god-ly Tha-is is

f

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.

- ei!
here!

sf *p* *dim.*

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

to Thaïs.

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

f *cresc.*

Allegro agitato

NICIAS

interposing.

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

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

CROBYLE e MYRTALE col Sopr.

Soprani

All interposing.

1:1 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? _____

fp *fp* *f*

THAÏS

Il dit vrai!
He is right!

N.

Non! _____
No! _____

Non! _____
No! _____

Non! _____
No! _____

Non! _____
No! _____

Non! _____
No! _____

Non! _____
No! _____

Non! _____
No! _____

sf p *fp*

NICIAS

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

Nicias takes Thaïs
by the arm.

ATHANAËL snatching her from him.

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

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

Taking Thaïs to him and
trying to depart.

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

NICIAS

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

- 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

2nd GROUP Non! Non! Non!
No! No! No!

Tenori

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

Bassi

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

N. *ff*

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

A. *ff*

- 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*

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!

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
 2^d GROUP
 Bassi

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

molto spiccato
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!

2^d GROUP. Tenori

Mes ro - bes!
 My dres - ses!

The frightened women, pointing to the burning house.

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!

One of the crowd throws

- beaux! Au gi - bet! A l'é - goût! Aux cor - beaux! Tiens! _____ sa -
crows eat his corpse! Let him hang! Let him drown! Here! _____ sa -

- beaux! Au gi - bet! A l'é - goût!
crows eat his corpse! Let him hang!

brû - - - - - le!
burns!

- beaux! Au gi - bet! A l'é - goût! Aux cor - beaux!
crows eat his corpse! Let him hang! Let him drown!

- beaux! Au gi - bet! A l'é - goût!
crows eat his corpse! Let him hang!

piüff

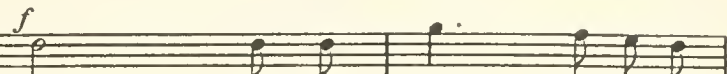
Athanaël and Thais stand together, upright, very calm, looking at the threatening crowd. The fire grows fiercer.

THAIS



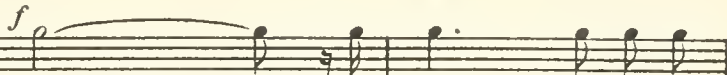
Ah! _____ Mou - rons, si c'est notre
Ah! _____ We'll die, if die we

N.



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

ATHANAËL



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



laughing Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

a stone at Athanaël,
wounding him in the face.



- tyre, _____ à toi! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
- tyr, _____ take that! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!



laughing Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

All throw stones at him .



laughing Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!



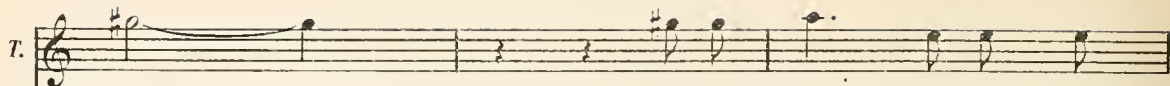
laughing Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

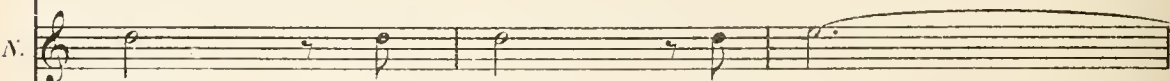


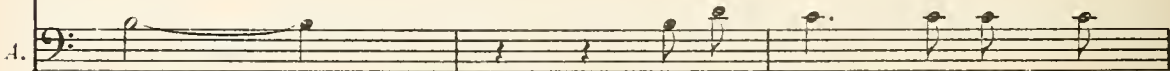
laughing Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

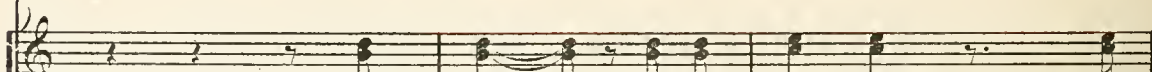


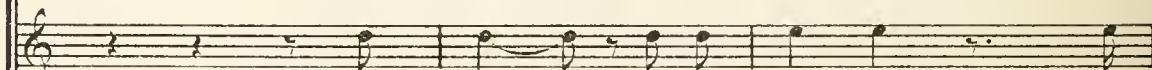
sempre ff

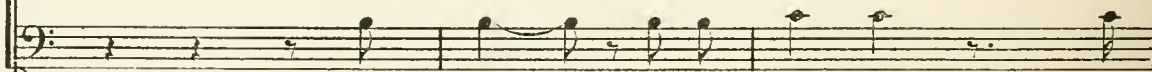
T. 
 heu - - - re! A - che - tons en un ins -
 must! _____ We can pur - - chase at a

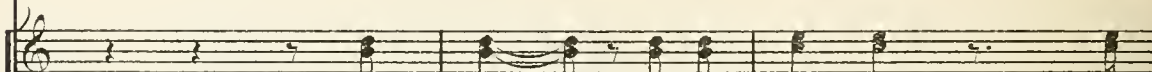
N. 
 nous! Tha - - is! Tha - is!
 main! Tha - - is! Tha - is!

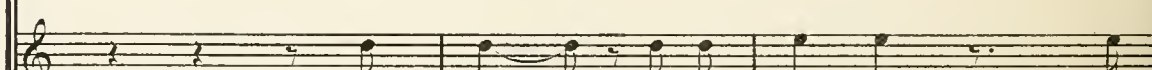
A. 
 heu - - - re! A - che - tons en un ins -
 must! _____ We can pur - - chase at a

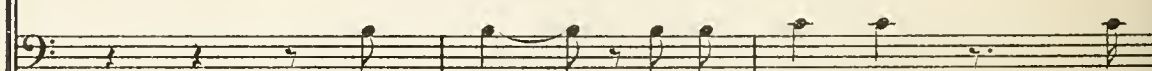

 La flam - me! Lin - cen - di - e! A
 The fire! _____ how it burn - eth! To


 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
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


 6

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

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

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

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

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

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

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

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

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

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

8

fff

T. *tr* 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*
ff

T. *defending Thais against the crowd.*

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

A.

A mort! A mort! A mort!

To death! To death! To death!

A mort! A mort! A mort!

A mort! A mort! A mort!

To death! To death! To death!

A mort! A mort! A mort!

8. *A mort! A mort! A mort!*

NICIAS contriving to interfere.

Ar - rê - tez! Par tous les Dieux! Voi - là de
Stay your hands! By all the gods! Per - chance this

sf sf sf

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

to Athanaël and Thais.

N. *quoi vous a - pai - ser!* *Al -*
will ap. please your wrath! *Now*

The crowd rushes at the gold and noisily disputes over it.

Soprani *ff* De l'or!
Gold!

1st GROUP
 Tenori *ff* De l'or!
Gold!

Bassi *ff* De l'or!
Gold!

Soprani *ff* De l'or!
Gold!

2nd GROUP
 Tenori *ff* De l'or!
Gold!

Bassi *ff* De l'or!
Gold!

sf *ff*

Un pò meno vivo e molto espressivo *with emotion.* *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!

THAIS 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 Thais. *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 Thais run off. The palace collapses.

Sopr.

1st GROUP
Tenori

Bassi

De l'or! _____

More gold! _____

De l'or! _____

THE CROWD

Sopr.

2nd GROUP
Tenori

Bassi

De l'or! _____

More gold! _____

De l'or! _____

8

Five systems of musical notation, each consisting of a treble and bass staff. The music is characterized by long, sustained notes with fermatas, suggesting a slow, dramatic passage.

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

Musical score for piano accompaniment, marked "8" and "fff". The score shows a series of chords and arpeggiated figures in both hands, with a dynamic marking of "fff".

Musical score for piano accompaniment, marked "8" and "fff". The score shows a series of chords and arpeggiated figures in both hands, with a dynamic marking of "fff".

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

sf 5

f

pp

sf

p

p

sf

p

sf 5

f

pp

sf

f

sf 5

Rideau
Curtain

p

pp

p

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

sf

p

f

sf

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

p

p

sf

p

f

sf

Molto dolce e tranquillo

pp

3 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 one sharp (F#).

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 one sharp (F#). The instruction *sempre pp* is written in the left hand.

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 one sharp (F#).

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, Eb). The instruction *più pp ancora* is written in the left hand.

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, Eb). The instruction *8* is written above the first measure. The instruction *sf* is written above the first and second measures, and *mf* is written above the third and fourth measures. The instruction *v* is written below the first measure of the left hand.

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

THAÏS overcome with fatigue, scarcely able to support herself.

mf *mf* *dim.* *p*
sf *sf* *sf* *più p*

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

p *più p* *cresc.* *più f*

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

ATHANAËL roughly.

T. *sf* *più f*

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

A. *più f*

Bri - se ton corps, a - - né - an - tis ta chair! —
 Spare not thy flesh, an - - ni - hil - ate thy frame! —

THAÏS humbly.

p

Pè - - re, tu dis vrai.
 Fa - - ther, thou say'st true.

T. *p*

Ma tor - tu - re, je l'offre au di - vin ré - demp -
 What I suf - fer makes glad sa - crifice for my

T. *sf*
 - teur. Seul, le re - pen - tir nous é - pu - re.
 sins. Pa - ri - fy thy - self by re - pen - tance.

più f

A. *sf* *with a hollow and terrible voice.*
 Mar - chel *mf*
 On - ward! Ce corps parfait que tu li -
 animando un poco This bo - dy which thou to the

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

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

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

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

p

Changing his tone, roughly.

A. *na - cle! Et main - te - 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.

f

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 true. Repent thou!

THAÏS humbly.

ATHANAËL

sf

p

f

sf

p

THAÏS with fear. *p*Som - mes - nous loin en - cor de la mai -
Is it still far a - way, this ho - ly*p**più p**mf**p*

ATHANAËL

roughly.

THAÏS staggering.

*dim.*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.

The piano accompaniment consists of two staves. The right hand features a melodic line with dynamic markings *sf*, *p*, *sf*, and *rall.*. The left hand provides harmonic support with chords and moving lines, marked with *p*, *sf*, and *p*.

Suddenly the expression
of his face grows kinder.

ATHANAËL

p

Ah!..

des gout - tes de sang coulent de ses pieds
but drops of blood I see flow from her

a Tempo (senza lentezza)

ppp

rit.
rit.

A. *blancs. feet. La pi - tié s'émeut en mon â - me! Pauvre en - Com - pas - sion awakes in my bo - som! Poor*

poco a poco più caloroso

A. *- fant, pauvre fem - me! J'ai trop pro - lon - gé cette é - child, poor wo - man! I have o'er prolonged this hard*

poco a poco più caloroso

più f *cresc.*

A. *- preu - ve, pardon - ne - moi! O ma soeur!.. O sain - te Tha - tri - al, will thou forgive, O my sis - ter! O ho - ly Tha -*

He prostrates himself - he weeps - he

più f *sf*

kisses the feet of Thais.

A. *- is! O sain - te, très - is! O ho - ly, most*

f *p* *with adoration. più p*

Lento *dim.*

A. *sain - te Tha - is!*
no - ty Tha - is!

THAÏS *gazing long at him.* *caressingly* *with resolution.*
p *mf*

Ta pa - role a la dou - ceur d'une au - ro - re!
Thy words have the soft - ness of ear - ly dawn! — **Un poco animato** *Mar - Now*

ATHANAËL
holding her back gently. *a Tempo 1^o*
p *(calmato, senza lentare)*

T. - chons maintenant!
on - ward we'll go! *Pas en - co - re.*
Not so quick - ly. *a Tempo 1^o*
(calmato, senza lentare)

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* *più pp* *pp*

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

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)

First system of piano accompaniment. The treble staff begins with a piano (*p*) dynamic marking. The music consists of flowing eighth-note patterns in both hands, with a triplet of eighth notes in the right hand in the second measure.

THAÏS alone. *p*

O — messa-ger de
O — messen-ger of

Second system. The vocal line is marked *THAÏS* alone. The piano accompaniment includes a piano (*p*) dynamic marking and a quintuplet of eighth notes in the right hand.

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

Third system. The vocal line is marked *T.* and includes the lyrics. The piano accompaniment features a piano-piano (*pp*) dynamic marking and triplet eighth notes in the right hand.

T. *f* *mf* *sf* *rall.*

m'as ouvert le ciel! _____
open'st for me heav'n! _____

Ma chair sai - gne,
My flesh bleed - eth

Lento e tenero

T. *p* *dol.*

et mon âme est pleine d'al - lé - gres - se,
and my soul o'er - floweth with con - tent - ment,

Lento

pp

2 Ad.

T. *sf*

Un air lé - ger bai - gne mon front — brû - lant.
Bre - 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 space! Ve - ne - ra - ble fa - ther, bles - sed

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

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*

Th. -vres, don - ne ces fruits, don - ne ces fruits, Bai_gne d'eau mes
 - ter, give me this fruit, give me this fruit, Bathe my hands and

p *dim.*

A. -vres, goûte à ces fruits goûte à ces fruits, Bai_gne d'eau tes
 - ter, eat of this fruit, eat of this fruit, Bathe thy hands and

p *dim.* *pp*

Th. *dol.* *f* *pp*
 mains et mes lè - - - vres. Ma vie est à toi, Ma vie est à
 lips with this wa - - - ter. My life now is thine, My life now is

A. *dol.* *f* *pp*
 mains et tes lè - - - vres. Ta vie est à moi, Ta vie est à
 lips with this wa - - - ter. Thy life now is mine, Thy life now is

Th. *sf* *p* *f*
 toi, Dieu te la con - fi - - - e. Je t'ap-par-
 thine, 'Tis by heav'n con - fid - - - ed. I am thine

A. *sf* *p* *f*
 moi, Dieu me la con - fi - - - e. Tu m'ap-par-
 mine, 'Tis by heav'n con - fid - - - ed. Thou art mine

Th. *pp* *sf* *p* *rall.*
 - tiens, Ma vie est à toi, Dieu te la con - fi - - -
 own, My life now is thine, 'Tis by heav'n con - fid - - -

A. *pp* *sf* *p* *rall.*
 - tiens, Ta vie est à moi, Dieu me la con - fi - - -
 own, Thy life now is mine, 'Tis by heav'n con - fid - - -

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

e. ed. *Non!*
Nol

p *più f* *pp* *cresc.*

Th.

A. *mf* *più p*

à te voir re - vi - vre, je goûte u - ne douceur meil -
see - ing thee re - vive, I feel a hap - pi - ness far

mf *mf* *p*

Th. *p*

Tout m'en - i - vre...
Oh, what rap - ture...

A. *mf* *p*

_ leu - re... Je sens ton mal a - pai -
great - er... I feel thy pain is 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. *p*

Th. - sé... O douceur i - nef - fa - ble! Bai - gne d'eau tes
l'yeux... *Oh in - ef - fa - ble rapture!* Bathe thy hands and

Meno - - - - - rall. a Tempo

dim. *ppp*

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. *p*

Th. *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

A. *p*

dol. *p* *dim.*

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* *pp* *sf*

Th. *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

sf *pp* *sf* *f*

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!

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

senza riten.

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!

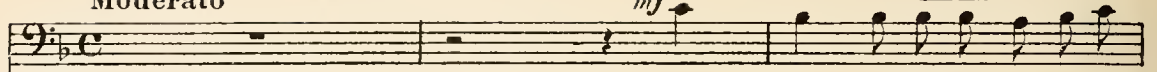
Albine and her companions appear
cresc.

sf

li-be-ra nos a ma-lo.

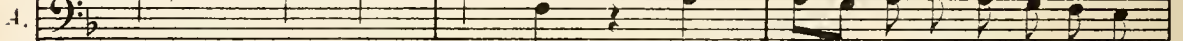
Moderato

ATHANAËL to Albine

mf

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

Moderato

*mf**ben sost.**p*


toi, sainte Al - bi - ne. J'ap - por - te à ta ru - che di -
thee, ho - ly Al - bine. I bring with me to thy rest - ful



- 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 - sci - ous - 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 chaqueheu - re pour
new nar - row cell, Be pe - ni - tent, and pray ev' - ry hour for

rall.

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 *spiccato*

espressivo

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.

dim.

Dans la ci - té cé - les - te nous nous re - trou - ve -
In the ce - les - tial ci - ty we shall meet a -

calmato

rall.

dim.

p

dim.

Lento

pp

They go off

- rons!
gain!

ALBINE

pp

A - men!

THE WHITE NUNS

pp

A - men!

Lento

pp

pp ben cantato

3

2 Ped.

Athanaël follows Thaïs with his gaze as though in a dream

ATHANAËL alone

p

El - le va lente -
She is gone on her

5

dol.

4. *A.*

- ment — par-mi les fil - les blan - - ches,
 way — be - side the white nuns mov - - ing,



poco cresc. - - - - - rall.

A.

Les palmiers in - cli - nent leurs bran - ches
 And the palms their branch - es are bend - ing

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.



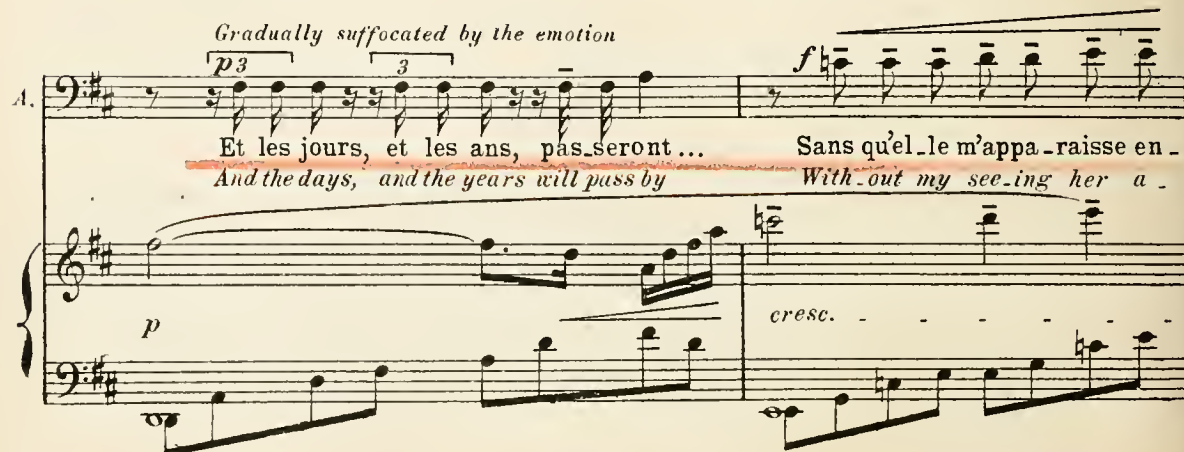
Gradually suffocated by the emotion

A.

Et les jours, et les ans, pas-seront... Sans qu'el - le m'appa - raisse en -
 And the days, and the years will pass by With - out my see - ing her a -

p

cresc. - - - - -



A. *sf* *gaint*

- co - - rel...

A. *dejected* *p*

Je ne la ver - rai plus!..
I shall see her no more!

p *f* *sf p* *segue*

with a cry of anguish *ff*

Je ne la verrai plus!...
I shall see her no more!

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

sf *segue* *p* *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

Musical score for the piano introduction, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both in 6/8 time. The tempo is marked 'Andante' with a metronome marking of 92 = ♩. Dynamics include *ff*, *p*, and *sfp*. The music features a series of chords and melodic fragments.

Rideau - Curtain

Musical score for the 'Rideau - Curtain' section, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Dynamics include *sf* and *p*. The music is characterized by a series of chords and melodic lines.

Distant squalls of the Simoom

Musical score for 'Distant squalls of the Simoom', consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a series of chords and melodic lines, with a dynamic marking of *p*.

Tenori

12 CENOBITES

Bassi

mf

Que le ciel est pe -
Hea - ry clouds fill the

mf

Que le ciel est pe -
Hea - ry clouds fill the

Vocal and piano accompaniment for the chorus. The vocal parts are for Tenors (Tenori) and Basses (Bassi), with 12 Cenobites. The piano accompaniment is in two staves. Dynamics include *mf* and *sf*. The music features a series of chords and melodic lines, with triplets in the piano part.

- 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-call
One can hear a-far the cry of the jack-all

crese.

6 GENOBITES

f

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

*sf**sf**sf*

Bright flashes of lightning and rolling of distant thunder

Tenori *f*

A_vec le tonnerre et lé - clair! _____

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

Bassi *f*

A_vec le tonnerre et lé - clair! _____

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

PALEMON To the Cenobites, who hasten their labour as Palemon directs

Ren - trons dans nos ca - ba - nes et nos grains et nos

To shel - ter quick - ly car - ry all our corn and our

p *dim.*

p.

fruits. Re_doutons u_ne nuit d'o - ra - - ge qui les dis_per_se -

fruit. Be prepared for a night of storm _____ which might in_flict much

p -rait.
harm.

f *p*

A CENOBSITE

mf A - tha - na - ël...

Qui l'a vu?...

PALEMON

A - tha - na - ël...

Who has seen him?

De puis vingt
Du ring the

p

jours qu'il nous est re - ve - nu, mes frè - res, je crois bien qu'il n'a man -
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'avoit 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

THE CENOBITES

with respect

Bassi

mf
 C'est lui qui vient!
 He cometh now!

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 - leuce.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...faut que je con-fes-se le trouble de mon âme à ton â - me se -
feel I must lay bare all the trouble of my soul to a soul se - rene like

rall. *p* *Andante mod^{lo}* *mf*

A. rei - ne. Tu sais, — O Pa - lémon, que j'ai reconquis l'à - me de
 thine. — Thou knowst, oh Pa - lemon, how I did win a gain — the

rall. *Andante mod^{lo}*

p *f* *f*

rozzamente arpeggiato *sinile*

cresc. *piu*

A. cel - le qui fut l'im - pu - re Tha - is; une orgueilleu - se joie a sui - vi ce tri -
 soul - of her who was the im - pure Thaïs; a thrill of joy - ous pride was aroused by my

p *p* *pp*

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

choked *3*

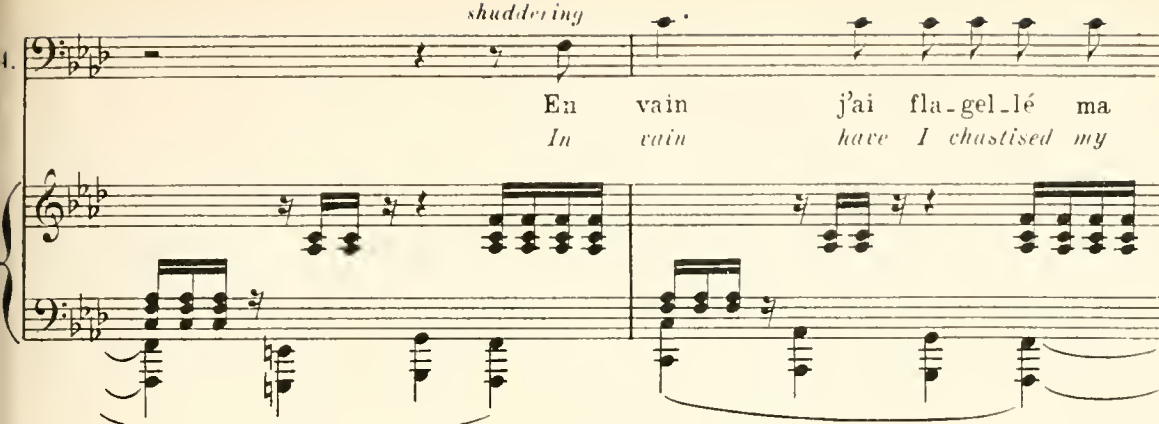
A. bien, en moi — la paix est mor - tel!
 Well, in me — peace is dead!

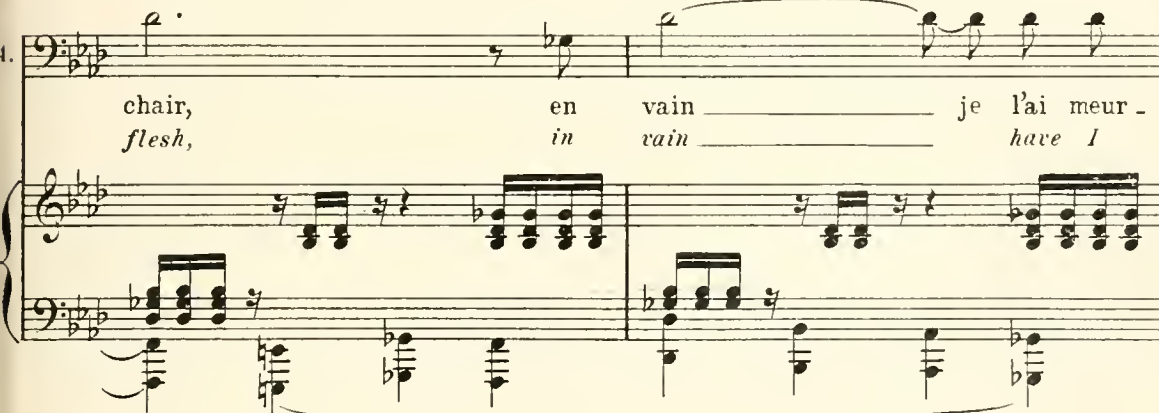
104 =  *Un poco più agitato*

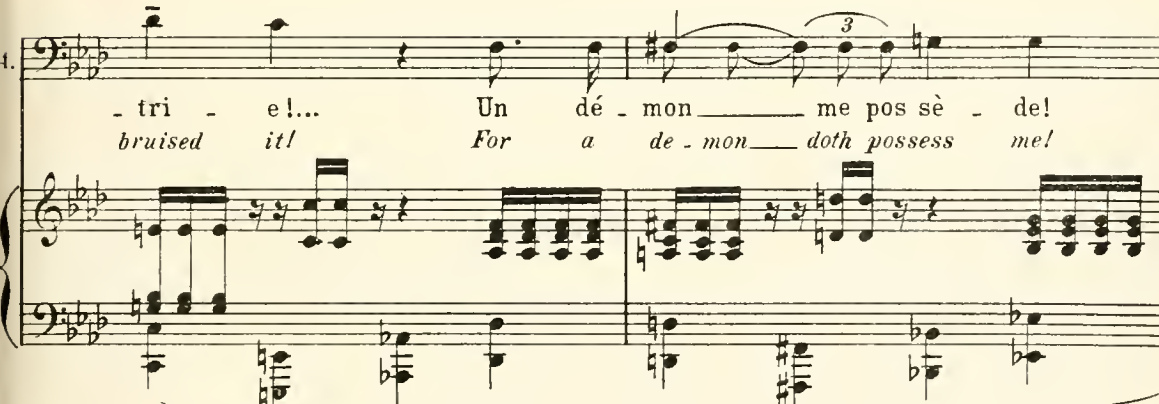
f *fp* *febrile*



shuddering

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

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

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

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

A. *ons!*
dreams!

f *p*

dim.

A. *ben cantato*
mf *meno* *a Tempo*

Je ne vois que Tha - is, Tha -
I see on - ly Tha - is, Tha -

Un poco più animato

segue

A. *f*

- is! Tha - is! Ou
- is! Tha - is! Or

sf *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 crea - ture! I see on - ly Tha -

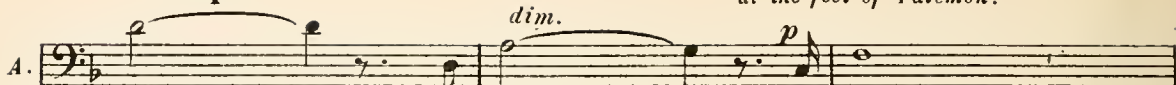
f *p* *meno*

Più palpitante ancora

p *segue*

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

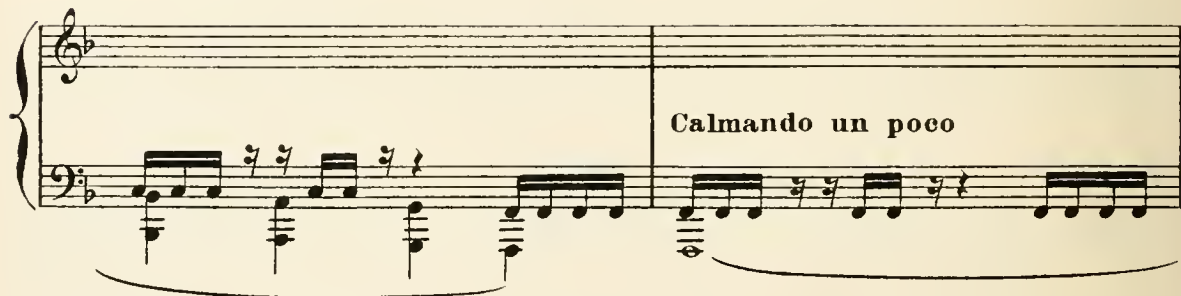
a Tempo

A. 

_is! _____ Tha - is! _____ Tha - is!..
 _is! _____ Tha - is! _____ Tha - is!

a Tempo



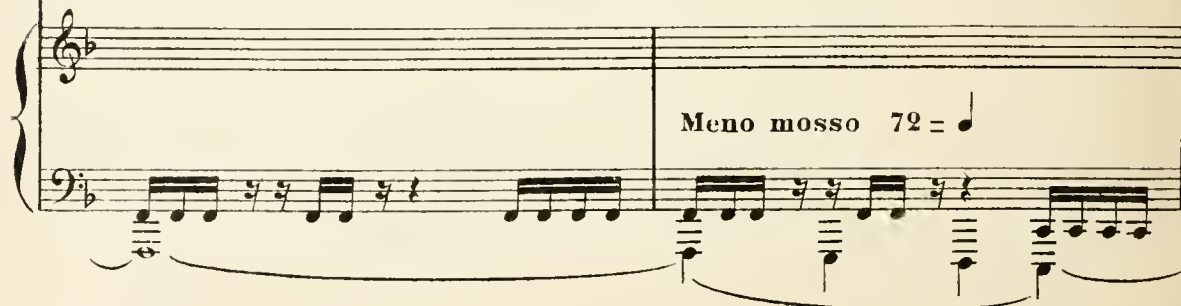



Calmando un poco

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. Thäis stands near him.

Allegretto 72 = ♩.

p leggiero

Poco a poco più mod^{to}

cresc. - - - *sf* *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

pp

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

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

Th. *f* Hom - me fait pour ai - mer,
 Oh thou man made to love,

With a smile

Allegro 120 = ♩

Th. *sf* — *p*

quelle er-reur est la tien - ne!
 what an er - ror is thine!

ATHANAËL *panting, rising*

Ah! Sa-tan! —
 Ah! Sa-tan! —

dim.

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

A. *ff* *legato*

— Arriè - rel!.. Ma chair brû - - - - le!..
 — Avaunt! I am burn - - - - ing!

cresc.

THAÏS *provokingly* *rall.* **Allegro**

f *ff*

O-se ve-nir, toi — qui bra - ves Vé - nus!
 Come if thou dare, thou — great Ve - nus de - fy!

Distracted *ff*

A. Je meurs!... *rall.* **Allegro** I die!

8 *ff* *ff*

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

Now be - -

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!

f *pp* *f* *pp*

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 - verse?
 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 - re! La re - voir, _____ la sai - sir,
more to see her! But to hold, _____ her a - gain,

animando

A. *p*

la gar - der! Je l'a - veux!.. Je l'a - veux!..
n'e - r 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*

- pren - dre! Je vais te re - pren - dre!
- take her! I go to re - take her!

deliriously.

Sois _____ à moi! Sois _____ à moi!
Thou _____ art mine! Thou _____ art mine!

f *ff*

A moi! A moi! Sois _____ à
Yes mine! Yes mine! Thou _____ art

fff

A. *palpitante, febbricoso*

p

f

p

cresc.

8

ff

First system of musical notation. Treble clef with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and accents, while the left hand plays a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present.

Second system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The right hand consists of chords with slurs, and the left hand plays eighth notes. A dynamic marking of *fff* (fortississimo) is present.

Third system of musical notation. Treble clef with a key signature of two sharps. The right hand has a melodic line with slurs, and the left hand has a more complex accompaniment with slurs and accents.

Fourth system of musical notation. Treble clef with a key signature of two sharps. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment with slurs.

Fifth system of musical notation. Treble clef with a key signature of two flats. The right hand has a series of chords with accents, and the left hand plays a steady accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is present.

Sixth system of musical notation. Treble clef with a key signature of two sharps. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment with slurs. A dynamic marking of *f* (forte) is present.

cresc.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of chords and melodic fragments, some with slurs. The lower staff is in bass clef with the same key signature, featuring a melodic line with slurs and accents. The music is marked with a *cresc.* (crescendo) dynamic.

The second system continues the piece. The upper staff has a dynamic marking of *f* (forte) and the lower staff has a marking of *piu f* (pianissimo). The notation includes complex chordal textures and melodic lines with slurs and accents.

The third system features a piano staff with a dynamic marking of *sssf* (sissimofortissimo) and a bass staff with a marking of *ff* (fortissimo). The music is characterized by slanted chords and melodic lines.

The fourth system continues with a piano staff marked *sssf* and a bass staff marked *ff*. The notation shows complex chordal structures and melodic lines with slurs.

The fifth system features a piano staff with a dynamic marking of *sssf* and a bass staff with a marking of *ff*. The music includes slanted chords and melodic lines with slurs.

The sixth system concludes the page with a piano staff marked *sssf* and a bass staff with a marking of *ff*. The notation includes slanted chords and melodic lines with slurs.

cresc.

First system of musical notation. The treble clef contains a series of chords, while the bass clef contains a simple bass line. The dynamic marking *p* is present in the first measure, and *cresc.* is written above the staff.

Second system of musical notation. The treble clef continues with chords, and the bass clef has a bass line. A fortissimo *ff* marking is present in the fourth measure. A slur is placed over the final two measures of the system.

Third system of musical notation. The treble clef features a melodic line with accents (^) and slurs. The dynamic marking *marcatissimo* is present. A first ending bracket labeled '8' spans the first two measures.

Fourth system of musical notation. The treble clef has a more active melodic line with slurs and accents. The bass clef continues with a bass line.

Fifth system of musical notation. The treble clef has a melodic line with slurs. The dynamic marking *sempre molto cresc.* is present in the fourth measure.

Sixth system of musical notation. The treble clef has a melodic line with accents (^) and slurs. The dynamic marking *fff* is present. A first ending bracket labeled '8' spans the first two measures.

The musical score consists of six systems of staves. The first system features a treble clef with a dashed line above it containing the number '8', and a bass clef with downward-pointing stems. The second system has a treble clef with a dashed line above it containing '8', and a bass clef with dynamic markings *piùfff* and *mf*. The third system has a treble clef and a bass clef with dynamic markings *dim.* and *p*. The fourth system has a treble clef with a dynamic marking *più p* and a bass clef. The fifth system has a treble clef and a bass clef. The sixth system has a treble clef with dynamic markings *pp* and *rall.*, and a bass clef. The score concludes with a key signature change to three sharps and a common time signature.

Lento (60 = ♩)

pp ben cantato

2 Ped.

First system of the musical score. It features a grand staff with treble and bass clefs. The tempo is marked 'Lento (60 = ♩)' and the dynamics are 'pp ben cantato'. The music includes a piano introduction with a '2 Ped.' instruction. The right hand plays a melodic line with a triplet of eighth notes, while the left hand provides a rhythmic accompaniment.

Second system of the musical score. The right hand features a quintuplet of eighth notes. The dynamics shift from 'pp' to 'mf' and back to 'pp'. The left hand continues with its accompaniment, including a triplet of eighth notes.

Third system of the musical score. The right hand has a melodic line with a triplet of eighth notes. The dynamics are 'mf' and 'pp'. The left hand accompaniment includes a triplet of eighth notes.

Fourth system of the musical score. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes.

Fifth system of the musical score. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment includes a triplet of eighth notes.

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.*

6 Contralti *pp* *sost.*

THE WHITE NUNS *pp* *sost.*

The White Nuns kneeling, with hands clasped, around Thaïs.

O Lord, — have mercy up-

Lento (60 = ♩)

PIANO *pp*

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

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

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

— ties — ac cord ing to Thy gra cious mer — — — cy!

Dieu l'appelle, et, ce soir, la blancheur du lin-ceul au-ra voi-lé ce pur visa-ge!
 God doth call her and soon, o'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. *più f* Son corps est dé-truit par la pé-ni-ten-ce, mais ses pé-chés
 Her bo-dy thro' pen-iten-ice 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-sue-
 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.

p *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 = ♩)

A. ô pè - re vé - né - ré! Car sans
oh much res - spect - 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.*

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!..
~~Thu-is!~~

Athanaël overwhelmed with grief, falls prostrate.
 Albine and the White Nuns move a few steps away.

A. *mf*

~~Tha-is!..~~
~~Thu-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 -

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

pp

Thaïs opens her eyes, and gazes
wistfully at Athanaël

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 =

pp

2 Ped.

Ecstatically, and without hearing Athanaël's replies.

T.

sou-vent-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 sou-vent-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.

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)

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

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

*cresc.**p*

poco rall. a Tempo (senza riten.)

T. *p*
 jour où par toi j'ai con - nu le seul a - mour!..
 day when by thee I was taught the on - ly love!..

ATHANAËL *f* *anxiously.*

poco rall. 72 = a Tempo (senza riten.)

dim.

f *anxiously.*
 Quand j'ai par -
 When I spoke

mf *Still without hearing him; in rapture.*

T. *mf*
 Et la voi - là l'auro - - re!
 And now the dawn is com - - ing!

A. *f*

- 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!

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~~

più f

5

sempre appassionato

T. *p*

with adoration.
dolce

p *dolce*

Le ciel s'ou - vre! Voi -
Hea - ven open - eth! Here

p *dolce*

é - tres... Je t'ai - mel!..
~~hu - man... I love thee!~~

21

T. *pp*

- ci les an - ges et les pro - phè - tes... et les
are the an - gels and all the pro - phets and the

3 *3* *3* *3*

she raises herself up.

cresc.

T. *f* saints!.. Ils viennent a - vec un sou - ri - re, les mains toutes
 saints! I see them smiling sweetly on me, their outstretched
 poco a poco appassionato

rall.

she rises altogether.

T. *f* pleines de fleurs! Deux sé - ra -
 hands full of flow'rs! Two se - ra -
 ATHANAËL *f* Entends-moi donc... Ma toute ai - mé - e!..
 Hearken to me... My well be - lov - ed!..
 sempre appassionato *p* *rall.*

dim. *segue*

8^a bassa

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

A. *mf*

a Tempo più animato 84 = \bullet

ben cantato

p *f*

Viens!.. tu m'appar -
 Come! for thou art

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 Tha - is!.. Je
 O my Tha - is! I

f cresc.

T. *cresc.*
 dit, le doux con - so - la - teur po - sant sur mes yeux ses doigts de lu -
 saidst the dear con so ler comes to - place up - on my eyes his hands of

A.
 t'ai - - me!.. Je t'ai - me!..
 love thee! I love thee!

Animando

sempre cresc.

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

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

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

sf *rall.* a Tempo appassionato 92 = ♩

T. *les all pleurs!*
all tears!

A. *Ah! 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 har - pes d'or m'en - chan - - te! De su -*
The sound of gold - en harps en - chants me! Mid the

A. *O Thaïs! Ma Tha -*
O Thaïs! My Tha -

p *sf*

T. *- a - - ves par - fums me pé - nè - trent!.. Je*
fra - - grance of o - - dours ce - les - tial! There

A. *- is!*
- is! *O ma Tha - is, tu m'appar -*
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 - is!* — *Tha - is!*
~~*mine!* — *Tha - is!* — *Tha - is!*~~

animando

sempre cresc.

rall.

a Tempo piú appassionato piú mosso

T. *Ah!* — *Ah!* — *Ah!* — *Ah!* — *U - ne* *bé -*
Ah! — *Ah!* — *Ah!* — *Ah!* — *A -* *be -*

A. *Je t'ai -* — *me!*..
I love — *thee!*..

ff

rall.

a Tempo piú appassionato piú mosso

piú f e cresc.

sf rall.

a Tempo

T. *- a - ti - tude* *en - dor - mir* *tous* *mes* *maux!..*
- a - ti - tude *which cur - eth* *all* *my* *ills!*

A. *Viens!* — *Thais!..* — *Ah!* — *Viens!* — *Viens!*
~~*Come!* — *Thais!* — *Ah!* — *Come!* — *Come!*~~

sf rall.

a Tempo

T. *- a - ti - tude* *en - dor - mir* *tous* *mes* *maux!..*
- a - ti - tude *which cur - eth* *all* *my* *ills!*

A. *Viens!* — *Thais!..* — *Ah!* — *Viens!* — *Viens!*
~~*Come!* — *Thais!* — *Ah!* — *Come!* — *Come!*~~

Recitativo **Lento**

p Ah! le ciel!.. Je vois... Dieu!..
pp Ah! 'tis heav'n! I see God!

Recitativo **Lento**

fp segue *fp* segue *pp*

8^a bassa

She dies.

fff *in a heartrending tone.*

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

ff *pp* *p cresc.*

8^a bassa

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

APPENDIX for theatres which do not give the Ballet.

f *p* They enter in the house.

T. Viens! Viens!
Come! Come!

A. 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 Thaïs lives all is still!

4 Bassi *mf leggieramente*

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

NICIAS carelessly.
mf

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

più f

A. - 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!

N. *- tu - ne du moins a com - pen - sé le dédain de Tha -*
kind - ly has com - pen - sat - ed me for the scorn of Tha -

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

N. pris. _____
 cost. _____

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

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

N.

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 wis - est 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 wis - est 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 wis - est 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.* *3* *3* *3* *3*

Ah! Taisez-vous! _____ Tha.
 Ha! e - nough! _____ Tha.

Throwing down the torch, which goes out.

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!



