

LA VIE DU POÈTE

Symphonie - Drame

en

Trois Actes et Quatre Tableaux

Poème et

Musique de

GUSTAVE CHARPENTIER

Partition Chant et Piano

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MON MAITRE

EN HOMMAGE DE GRATITUDE

EN SOUVENIR AFFECTUEUX

LA VIE DU POÈTE

Symphonie-Drame en trois Actes et quatre Tableaux

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<i>Interprètes:</i>	<i>Personnages:</i>	<i>Voix:</i>	<i>Interprètes:</i>
M ^{me} TARQUINI D'OR	Le Poète . . . (1 ^{er} Acte) . . .	SOPRANO	M ^{me} FIERENS
M ^e COSSIRA	Le Poète . . . (2 ^e Acte) . . .	TÉNOR	M ^e VAGUET
M ^e GRIMAUD	Le Poète . . . (3 ^e Acte) . . .	BARYTON	M ^e RENAUD
M ^{me} TARQUINI D'OR	La Fille	SOPRANO	M ^{me} FIÉRENS
M ^{lle} WYNS	Une Voix . . . (2 ^e Acte) . . .	SOPRANO	M ^{me} HÉGLON
	Une Voix . . . (2 ^e Acte) . . .	CONTRALTO	

Voix intérieures — Voix de la nuit — Voix de malédiction — Voix d'autrefois — Voix de demain

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LA VIE DU POÈTE

PERSONNAGES

LE POÈTE.

LA FILLE.

UNE VOIX. (2^{me} Acte).

UNE VOIX. (2^{me} Acte).

Voix intérieures. Voix de la Nuit.
Voix de malédiction. Voix d'autrefois.
Voix de demain.

Le lieu de l'action est purement imaginaire.

Toutefois pour le théâtre, on peut le préciser ainsi :

PREMIER ACTE

La Chambre du Poète.

DEUXIÈME ACTE

La Nuit splendide.

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Un site sauvage.

TROISIÈME ACTE (2^{me} Tableau)

Une fête à Montmartre.

ACTE PREMIER

(Enthousiasme)

SCÈNE I

RECUEILLEMENT

CHŒUR DES VOIX INTÉRIEURES

Douce Lumière,
Vers toi s'envole ma prière,
Dans le mystère
D'un divin jour.

LE POÈTE

Brûle, ô mon âme,
Brûle toujours, voluptueuse flamme !

LE CHŒUR

Aube d'amour,
Aube première !
Dans ta lumière
Chante le mystère
De mon amour.

LE POÈTE

Brûle, ô mon âme,
Brûle toujours, voluptueuse flamme !

LE CHŒUR

Céleste éclair,
Folle étincelle,
Du pur Ether,
Sainte parcelle,
Luis sans retour !

.
.

LE POÈTE

Troublante aurore
De mon désir,
Dans ton amour je sens éclore
L'Ardente Aurore
De L'Avenir.

LA VIE DU POÈTE

LE CHŒUR

Pure Lumière,
Vers toi s'envole ma prière,
Dans le mystère,
D'un divin jour.

SCÈNE II

INCANTATION

LE CHŒUR

Viens, flamme divine, ô chaude clarté,
Je veux que par toi s'embrase mon être,
Qu'à mes yeux charmés tu fasses paraître
Les plages du Rêve, et l'ardent Été
Où fleurit le Verbe, où dressent leurs faites
Des temples si beaux que les plus beaux soirs
Brillent moins dans la pourpre de leurs fêtes
Cieux lointains, ô mers, ô larges miroirs !
Pays inconnus à l'âme éblouie,
Ils s'offrent et l'ombre est évanouie,

SCÈNE III

AU PAYS DU RÊVE

LE POÈTE

Voix de mon âme,
Splendeur qui m'illumine, ô Vérité !
Dieu se proclame
En ta beauté !
Pures musiques,
Promesses magnifiques !
Chant d'éternité,
Dans ta volupté
Se lève
Mon Rêve !

LE CHŒUR

O flamme immense
Accable-moi de ta puissance !
Allons, naissez,
Rouges visions, Soleils triomphants des Passés !

Ah ! le ciel est dans mon être,
 Et l'éclair fait apparaître
 Les palais merveilleux,
 Des temples orgueilleux
 Du Rythme et du Rêve !

ACTE II

(Doute)

SCÈNE I

LES VOIX DE LA NUIT

Entends-tu la nuit, la nuit calme et tendre ?
 L'herbe fait sa note étrange et confuse,
 Il n'est point d'accords que le bois refuse
 Au musicien qui sait bien l'entendre.

Jà le vent du soir se dispose à tendre
 Son archet puissant sur l'ombre diffuse ;
 L'accompagnement, ô subtile ruse,
 Se fait terne et doux, de couleur gris cendre.

Comme un long soupir de violoncelle,
 Ecoute s'enfler sur l'eau qui ruisselle,
 La pleurante voix qu'exhale le saule.....

Bruit imperceptible, et qu'un rien nous voile,
 Entends-tu le clair solo d'une étoile
 Dont le blanc rayon te cherche et te frôle ?...

SCÈNE II

LE POÈTE

Que me réserves-tu, Nuit
 Mystérieuse et troublante
 Où ma frêle Etoile fuit,
 Blanche dans l'ombre flottante ?...
 Où vogues-tu dans la Nuit
 Mystérieuse et troublante,
 Stella du Futur qui fuit,
 Blanche dans l'ombre flottante ?...
 Que me réserves-tu Nuit ?...

LA VIE DU POÈTE

LES VOIX DE LA NUIT

Que veux-tu, toi dont j'entends
L'appel triste en mon silence ?

LE POÈTE

O Nuit, où mon cœur s'élançait,
J'ai peur de toi, peur du Temps ;
Enveloppé d'ombre dense
Je tâche de percevoir
Ce que dérobe ton silence :
Triomphe ou mort de mon Espoir !

ACTE III

PREMIER TABLEAU

(Impuissance)

SCÈNE I

VOIX DE MALÉDICTION (Chœur)

Si l'esprit dans le vide
Tourne et crie éperdu,
Sois maudit, Dieu perfide !
C'est toi qui l'as voulu.

Si le corps se lamente
En d'injustes douleurs ;
S'il refuse l'amante,
Et ne dure qu'aux pleurs ;

Si l'âme, dont le songe
Est d'exprimer le ciel,
S'épuise au vain mensonge
Qui l'abreuve de fiel ;

Vérité, santé, rêve,
Si tout l'homme est trahi,
Oh ! sois maudit sans trêve.
Dieu trompeur, Dieu hai !

DEUXIÈME TABLEAU

(Ivresse)

SCÈNE I

UNE FÊTE A MONTMARTRE

VOIX D'AUTREFOIS

Sois maudit, Dieu perfide,
 Dieu trompeur, Dieu haï ! . . .

.

 Entends-tu la nuit, la nuit calme et tendre ?

SCÈNE I I

LE POÈTE — LA FILLE

LE POÈTE

Trille,
 ô fille
 en guenilles,
 ton rire fou.

LA FILLE

ah ! ah ! ah !

LE POÈTE

Chante,
 bacchante
 délirante
 que je suis saouï !

LA FILLE

la ! la ! la
 ah !

LE POÈTE

Rogne,
 besogne
 ma charogne,
 gentil démon

LA VIE DU POÈTE

vide,
 avide
 et livide
 jusqu'au fond.

Sèves
 et Rêves...

Cœurs
 et pleurs...

LA FILLE

la ! la ! la !
 ah !
 ah ! ah ! ah !

VOIX D'AUTREFOIS

(Chœur lointain)

Douce lumière,
 Vers toi s'envole ma prière,
 Troublant mystère
 D'un divin Jour !

.
 Céleste éclair,
 Folle étincelle,
 Du pur Ether
 Sainte parcelle !

LE POÈTE

Trille,
 ô fille !...
 chante,
 bacchante !

VOIX DE DEMAIN

O flamme immense,
 Dont j'ai mesuré la puissance,
 Rythmes d'amour,
 Rouges visions d'un beau Jour,
 Vous qui jadis berciez mon être,
 Quelle aube vous verra donc renaitre,
 Rêves merveilleux, maudits,
 Grandes miroirs, ô paradis
 Dont je fus le Maître ?

ACTE III. — SCÈNE II

LE POÈTE (ivre)

Trille,
ô fille...

.

LA FILLE

~ ha ! ha ! ha !

LE POÈTE

Sèves
et Rêves !
Cœurs
et pleurs !

VOIX INTÉRIEURES (plaintivement)

Ah !

Ah !

Ah !

FIN

LA VIE DU POÈTE

SYMPHONIE - DRAME en 3 ACTES et 4 TABLEAUX

GUSTAVE CHARPENTIER

Acte premier.

ENTHOUSIASME.

PRÉLUDE.

Vigorous stringendo.

PIANO. *ff*

Plus vite.

8- 6 3 1 rit.

strident. 6 3

Tempo.

mf avec tendresse. *dimin.* *ff*

Plus vite.

ff brutal. *rit.* *Tempo. expressif.* *p*

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tr tranquille.

sans rigueur.

mf

pp

esce.

dans une exaltation croissante.

lié.

f

ff

Animez peu à peu.

mf

f *mf* *f* *mf* *cresc.*

Élargissez.

sempre animé.

Tempo animé.

ff

Retenez. Tempo. Retenez.

sf *sf*

Un peu plus lent.
mystérieux.

Animez.

pp *cresc.* *m.d.* **ff** *Élargissez.*

This system features a piano introduction in a minor key with a tempo of 'Un peu plus lent.' and a 'mystérieux' character. The music is marked 'pp' and includes a 'cresc.' (crescendo) section. It then transitions to a more animated section marked 'Animez.' with a dynamic of 'm.d.' (mezzo-forte) and 'ff' (fortissimo), ending with the instruction 'Élargissez.' (rings out). The bass line contains several triplets.

Tempo.

Animez.

p *cresc.* *m.d.* *Élargissez.*

This system continues the piece with a 'Tempo.' marking and a dynamic of 'p' (piano). It features a 'cresc.' section and a final 'Élargissez.' section marked 'm.d.' (mezzo-forte). The bass line includes triplets.

Tempo.

mf **ff** *Élargissez.* *f* *mf*

This system is marked 'Tempo.' and begins with a dynamic of 'mf' (mezzo-forte). It contains a 'ff' (fortissimo) section with the instruction 'Élargissez.' (rings out), followed by a section marked 'f' (forte) and another 'mf' section. The bass line features several triplets.

Lent.

Plus vite.

Lent.

p **ff** *p*

This system is divided into three sections: 'Lent.' (piano) marked 'p', 'Plus vite.' (faster) marked 'ff' (fortissimo), and 'Lent.' (piano) marked 'p'. The bass line includes triplets.

Plus vite.

ff *rall.* *peu à peu.* *pesante.* *pp*

This final system is marked 'Plus vite.' and begins with a dynamic of 'ff' (fortissimo) and the character 'féroce.' (ferocious). It includes a 'rall.' (rallentando) section followed by 'peu à peu.' (little by little) and a 'pesante.' (heavy) section. The piece concludes with a dynamic of 'pp' (pianissimo).

SCÈNE I.

RECUEILLEMENT.

Andante.

SOPRANI.

CONTRALTI.

TÉNORS.

VOIX INTÉRIEURES.

BASSES.

mystérieux.

pp

Dou - ce Lu - miè - re, Vers toi s'en -

Andante.

PIANO.

sempre pp

- vo - le ma pri - è - re, Dans le mys -

- tè - re D'un di - vin jour.

ppp

p

pp

mystérieux.
pp
 Dou - ce Lu - miè - re, Vers toi s'en - vo - le ma pri -
pp *cresc.*
 Vers toi s'en - vo - le ma - pri - è - re,
pp *cresc.*
 Dou - ce Lu - miè - re, Vers toi s'en - vo - le ma pri - è -

p *pp*
 O - - - - - doux mys - tè - re!
mf *pp*
 - è - - - re, Dans le mys - tè - re
doux. *pp*
 O - - - dou - - - ce Lu - miè - - re
pp
 - re, Dans l'au - be elai - - - re D'un di -

SOPRANO SOLO.

f Brû - le, ô mou à -

pp Au - be d'a -

morendo. D'un di - vin jour.

D'un di - vin jour.

- vin un peu ralenti. jour.

Tempo.

morendo.

p

pp

- me, Brûle toujours, vo - luptu - euse flam - me!

- mour!

pp Au - be pre - miè - re!

p En - tends ma pri - è - re!

p

O di - vin

pp

Animez. *p* Au - - - le premiè - re! Dou -

pp Dou - - ce Lu - miè - - re *cresc.* D'un di - vin

p Au - - - le premiè - re! Dou -

pp jour, dans ta lu - miè - re *cresc.* Chan - te le mys -

Animez.

pp - ce Lu - miè - re! *mf* Cé - leste éclair, Folle é - tin -

jour! *mf* Cé - leste éclair, Folle é - tin -

- ce Lu - miè - re! *mf* Cé - leste éclair, Folle é - tin -

- tè - - re De mon a - mour. *mf* Folle é - tin -

cresc. *mf*

cel - le, Du pur Ether — Sainte par - cel - le,

cel - le, Du pur Ether — Sainte par - cel - le,

cel - le, Du pur Ether — Sainte par - cel - le,

cel - le, Ah! — Sainte par - cel - le,

cresc.

f *rall.* **Tempo.** *pp* *retenez.*
Luis sans retour! Dans le mys - tère...

f *pp* *tranquille.*
Luis sans retour! Au - ro - re - D'un di - vin

f *pp*
Luis sans retour! Dans le mys - tère - re D'un di - vin

f *pp*
Luis sans retour! Dans le mys - tère - re D'un di - vin

f *rall.* **Tempo.** *pp* *retenez.*
m.d

Tempo

SOPRANO SOLO

f Brû - le, ô mon à - me, Brûle toujours, vo -

jour.

jour.

jour.

ppp *Tempo.*

- lup - tu - eu - se flam - me!

(presque parlé) *pp*

Ah! céleste éclair,

pp Ah! céleste éclair,

Folle étin.

TÉNOR SOLO.

f Brûle, ô mon â - - - me, Brûle toujours, vo - luptueuse flam -
 - cel - le.

SOPRANO SOLO.

Troublante au - ro - - - re
 - me!

pp (presque parlé)
 Ah! céleste éclair, Folle éin - cel - - - le.
pp
 Ah! céleste éclair, Folle éin - cel - - - le.
pp
 Ah! céleste éclair, Folle éin - cel - - - le.

Animez.
cresc.

De mon Désir! Dans ton amour je sens éclo - re
 Dans ton amour je sens éclo - re

p Ah! céleste éclair, Folle é - tin -
p Ah! céleste éclair, Folle é - tin -
 Ah! Animez. céleste éclair, Folle é - tin -

p *cresc.*

Élargissez.

Eardente Auro - re De l'A - ve - nir!
 Eardente Auro - re De l'A - ve - nir!

cel - le, Du pur E - ther Sainte par - cel - le, Brille toujours!
 cel - le, Du pur E - ther Sainte par - cel - le, Brille toujours!
 cel - le, Du pur E - ther Sainte par - cel - le, Brille toujours!

p Ah!

Élargissez.

Grandioso.

S. *f* Ah! Ah!

T. *f* Ah! Ah!

Viens! *f* Ah! Ah!

Pu - re Lu - miè - re, Vers toi s'en -

Pu - re Lu - miè - re!

S. Brû - le ton - jours!

T. Brû - le ton - jours!

Pu - re Lu - miè - re,

Pu - re Lu - miè - re,

[- vo - le ma pri - è - re,

Luis sans re - tour.

dim.

un peu ralenti.

pp

Troublant mys - tère,

pp

re, Troublant mys - tère D'un di - vin jour.

pp

Dans le mys - tère D'un jour.

pp

Dans le mys - tère D'un jour.

un peu ralenti.

a Tempo

un peu retenu.

Tempo.

pp

Animez.

Musical notation for the first system, measures 1-3. The right hand features a melodic line with a long slur over measures 2 and 3. The left hand has a rhythmic accompaniment with slurs and accents. A *cresc.* marking is present in measure 3.

Musical notation for the second system, measures 4-6. The right hand continues the melodic line with slurs. The left hand has a rhythmic accompaniment with slurs and accents. A *cresc.* marking is present in measure 5.

a Tempo 1^o

Musical notation for the third system, measures 7-8. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. A *pp* marking is present in measure 7. A *2 Ped.* marking is present in measure 7.

Musical notation for the fourth system, measures 9-11. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. A *m.d.* marking is present in measure 9.

Musical notation for the fifth system, measures 12-14. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. A *6* marking is present in measure 12. A *9* marking is present in measure 14.

Anime.

The first system of music consists of two staves. The treble staff begins with a 7-measure rest, followed by a series of eighth and sixteenth notes with slurs and accents. The bass staff provides a rhythmic accompaniment with quarter and eighth notes.

The second system continues the piece. It features a *cresc.* (crescendo) marking in the treble staff. The bass staff contains a triplet of eighth notes. The music is characterized by flowing eighth-note patterns in both hands.

The third system shows a dynamic shift to *ff* (fortissimo) in the bass staff. A dynamic hairpin is used to indicate a gradual increase in volume across the system. The treble staff continues with complex rhythmic figures.

The fourth system features a triplet of eighth notes in the treble staff. The bass staff continues with a steady accompaniment of quarter notes. The overall texture is dense and rhythmic.

The fifth system begins with a *presser.* (press) marking in the treble staff, indicating a sharp attack. The bass staff starts with a *mf* (mezzo-forte) dynamic. A *cresc.* marking is also present in the bass staff. The system concludes with a final flourish in the treble staff.

Ténor solo et Ténors.

ff **Vivace.**

Brû - le, ô mon â -

ff **Vivace.**

- me ! Brû - le tou -

- jours ! Ar - den - te flam -

rall. dim.

rall. dim. mf

Un peu plus lent.

- me !

Un peu plus lent. *rall.* *long.*

p *pp*

INCANTATION.

Lent.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

pp

pp

pp

Viens! — flam_me di_vi_

Viens! — flam_me di_vi_

Viens! — flam_me di_vi_

Lent.

ppp

PIANO.

ne! — Viens! — ô — chau_de clar_

ne! — Viens! — chau_de clar_

ne! — Viens! — chau_de clar_

- té! _____ Je veux _____
 - té! _____ Je veux _____
 - té! _____ Je veux _____
sempre pp
 Ped.

p
 s'embra - se mon è - tre.
cresc.
 que par toi _____ s'embra - se mon è - tre,
cresc.
 que par toi _____ s'embra - se mon è - tre,
cresc.
 que par toi _____ s'embra - se mon è - tre,
cresc.

pp

Ah! _____ Qu'à mes

mf

Qu'à mes yeux _____ charmés _____

pp

Qu'à mes yeux _____ charmés _____

pp

Qu'à mes yeux _____ charmés _____

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a piano (*pp*) dynamic and the lyrics "Ah! _____ Qu'à mes". The second staff is another vocal line with lyrics "Qu'à mes yeux _____ charmés _____" and a mezzo-forte (*mf*) dynamic. The third and fourth staves are piano accompaniment for the vocal lines, both marked *pp*. The fifth staff is the piano accompaniment for the piano part, featuring a melody with a quintuplet (5) and a triplet (3) in the right hand, and a triplet (3) in the left hand.

mf

yeux char - més _____ Les

tu fasses pa - raî - - - - - tre _____ Les

tu fasses pa - raî - - - - - tre _____ Les

tu fasses pa - raî - - - - - tre _____ Les

cresc.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics "yeux char - més _____ Les" and a mezzo-forte (*mf*) dynamic. The second and third staves are vocal lines with lyrics "tu fasses pa - raî - - - - - tre _____ Les". The fourth staff is piano accompaniment for the vocal lines. The fifth staff is the piano accompaniment for the piano part, featuring a melody with a triplet (3) in the right hand and a triplet (3) in the left hand, marked *cresc.*

pla-ges du Rè- ve et l'ardent E-

pla-ges du Rè- ve et l'ardent E-

pla-ges du Rè- ve et l'ardent E-

pla-ges du Rè- ve *cresc.* et l'ardent E-

pp *cresc.*

- té Où fleurit

- té Où fleurit

- té Où fleurit

- té Où fleurit

mf *dim.* *ritenez.* *cresc.*

pp

Ped.

cresc.

le Ver - be, où dressent leurs fai - tes

cresc.

le Ver - be, où dressent leurs fai - tes

cresc.

le Ver - be, où dressent leurs fai - tes

cresc.

le Ver - be, où dressent leurs fai - tes

mf

p cresc.

Des tem - ples si beaux — que les plus beaux

p cresc.

Des tem - ples si beaux — que les plus beaux

p cresc.

Des tem - ples si beaux — que les plus beaux

p cresc.

Des tem - ples si beaux — que les plus beaux

p cresc.

soirs ————— Brill_ - lent

soirs ————— Brill_ - lent

soirs ————— Brill_ - lent

soirs ————— Brill_ - lent

Ped.

moins ————— dans la pour - pre de leurs

moins ————— dans la — pour - pre de leurs

moins ————— dans la pour - pre de leurs

moins ————— dans la — pour - pre de leurs

Ped. ☆ Ped. ☆

dim. en ralentissant.

fè - - - - - tes!

dim.

fè - - - - - tes!

dim. *pp tranquille.*

fè - - - - - tes! Cieux loin -

pp

fè - - - - - tes! Cieux loin -

dim. en ralentissant. *pp tranquille.*

- tains, - - - - - ô mers! - - - - - ô lar - ges mi - roirs!

doux.

- tains, - - - - - ô mers! - - - - - ô lar - ges mi - roirs!

1^{re} Sop. *f*
p Pa - ys in - con - nus *mf* Ils souf - firent, et
 2^{de} Sop. à l'a - me é - blou - i - e, *cresc.*
p Pa - ys in - con - nus à l'a - me é - blou - i - e, Ils souf - firent, et *cresc.*
 Pa - ys in - con - nus *f* in - con - nus à mon â - me, *cresc.*
 1^{res} Basses. *mf* Pa - - - ys in - connus à mon â - - - *cresc.*
 2^{des} Basses. Pa - - - ys in - connus à mon â - - - *cresc.*
 O Pa - - - ys in - con - nus à
 Animez. *p* *cresc.*

1^{re} et 2^{de} Sop. *f* *cresc.* **Tempo 1:**
 l'om - - - bre est é - va - non - i - - - e.
f *cresc.* l'om - - - bre est é - va - non - i - - - e.
p *f*
 Ah!
 - - - me é - blou - - - i - - - e.
f *f*
 l'a - - - me é - blou - - - i - - - e.
Tempo 1:
 8

Plus lent.

Div. pp

Viens! flamme divine!

Viens! flamme divine!

re! Viens!

re! Viens!

Plus lent.

pp

ne. Viens! flamme

ne. Viens! flamme

pp

pp

cresc.

cresc.

pp

Unis. *mf* **Animez.**
 di - vi - - - ne. Que mon cœur
Div. *mf*
 di - vi - - - ne. Que mon cœur
p *pp*
 Viens!
p *pp*
 Viens!

crese. *mf* **Animez.**
 Ped. *

crese. *f* **Retenez.**
 d'ex - ta - ses s'il - lumi - ne!
crese. *f*
 d'ex - ta - ses s'il - lumi - ne!
pp
 S'il - lumi - ne!
pp
 S'il - lumi - ne!
pp **Retenez.**
 Ped. * Ped. * Ped. *

Tempo.
pp $\langle f \rangle$

Flam_me di_xi - - - ne.

pp $\langle f \rangle$

Flam_me di_xi - - - ne.

pp

Viens! — Viens! —

pp

Viens! — Viens! —

Tempo.

m.d. *p* *dim.* *pp*

Unis. ppp *rall.* **Tempo 1^o un peu élargi.**

Viens! — Viens! — Viens! —

Unis. ppp

Viens! — Viens! — Viens! —

Unis. ppp

Viens! — Viens! — Viens! — Viens! —

ppp

Viens! — Viens! —

rall. **Tempo 1^o un peu élargi.**

pp

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The system contains two staves. The upper staff features sixteenth-note runs with sixteenth-note chords, marked with '6' and '3'. The lower staff features a bass line with sixteenth-note chords, also marked with '6' and '3'.

Second system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The system contains two staves. The upper staff features sixteenth-note runs with sixteenth-note chords, marked with '6'. The lower staff features a bass line with sixteenth-note chords, marked with '6'. The dynamic marking *pp* is present at the beginning.

Third system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The system contains two staves. The upper staff features sixteenth-note runs with sixteenth-note chords, marked with '3'. The lower staff features a bass line with sixteenth-note chords, marked with '3'. The dynamic marking *f* and the instruction *énergique.* are present.

Fourth system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The system contains two staves. The upper staff features sixteenth-note runs with sixteenth-note chords, marked with '3'. The lower staff features a bass line with sixteenth-note chords, marked with '3'. The dynamic marking *ff (long.)* is present. The section is titled **Furioso (en pressant)**.

Fifth system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The system contains two staves. The upper staff features sixteenth-note runs with sixteenth-note chords, marked with '3'. The lower staff features a bass line with sixteenth-note chords, marked with '3'. The dynamic marking *f* is present. The instruction **Retenez.** is present.

Sop. Tempo I: un peu animé.

ff
Flam - - - me!

Cont. *ff*
Flam - - - me!

Ténors *ff*
Flam - - - me!

Basses. *ff*
Flam - - - me!

Flam - - - me!
Tempo I: un peu animé.

ff
Flam - - - me!

ff
Flam - - - me!

ff
Flam - - - me!

ff
Flam - - - me!

Flam - - - me!

Piano accompaniment for the first system. The right hand features a melodic line with triplets and a dynamic marking of *m.f.* The left hand provides a rhythmic accompaniment with triplets.

Sop. *ff*
 Flam - - - me!

Cont. *ff*
 Flam - - - me!

Tenors. *ff*
 Flam - - - me!

Basses. *ff*
 Flam - - - me!

Second system of music, including vocal staves and piano accompaniment. The piano accompaniment features triplets and a dynamic marking of *m.f.*

ff
 Flam - - - me!

ff
 Flam - - - me!

ff
 Flam - - - me!

ff
 Flam - - - me!

Third system of music, including vocal staves and piano accompaniment. The piano accompaniment features triplets and a dynamic marking of *dim.*

This musical score is arranged in two systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (piano). Each vocal line begins with a long note followed by the lyric "Ah!". The piano accompaniment features triplet patterns in both hands, with a *cresc.* marking and a *p* dynamic. The second system continues the vocal lines, with dynamics ranging from *mf* to *f*. The piano part includes a *Tempo.* marking, a *f élargi.* instruction, and a *p* dynamic. The score concludes with a *cresc.* marking and triplet patterns. Pedal markings "Ped." and "☆" are present at the bottom.

bien rythme.

p Div. *cresc.*

Ac - ca - ble-moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p Div. *cresc.*

Ac - ca - ble-moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p *cresc.*

Ac - ca - ble-moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p Div. *cresc.*

Ac - ca - ble-moi de ta puis - san - - ce, Flamme pu - re, flamme im -

Unis.

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

ff

AU PAYS DU RÊVE.

SOPRANO SOLO
et
TÉNOR SOLO

SOPRAN.

CONTRALT.

TÉNORS.

BASSES.

PIANO.

Tempo 1^o

ff

Voix de mon âme. Splen-

Rê - ve, ô flamme im - men - se! Ac - cable -

Rê - ve, ô flamme im - men - se! Ac - cable -

Rê - ve, ô flamme im - men - se! Ré - vè - le -

Uais.

Rê - ve, ô flamme im - men - se! Ré - vè - le -

Tempo 1^o

8

ff

Ped. *segue.*

S.

T.

deur qui m'il - lu - mi - nes,

- moi de ta puis - san - cel Al - lous, nais -

- moi de ta puis - san - ce!

- moi ta puis - san - ce!

- moi la puis - san - cel

8

Ped. *☆*

1. *ô Vé - ri - té! Dieu se pro -*
-sez, Rou - ges vi - si - ons, So - leils tri - om -
Nais - - - sez, Rou - ges vi - si - ons, So - leils tri - om -
Ah! Rou - ges vi - si - ons, Al - lons, nais -
Ah! Rou - ges vi - si - ons, Al - lons, nais -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor, Bass) and a Bass solo part. The piano accompaniment is written for grand piano with both treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are in French and describe a scene of red visions and suns. The piano accompaniment features chords and moving lines in both hands, with some triplet figures.

8. *- cla - me En ta beau - té!*
- phants des Pas - sés!
- phants des Pas - sés!
- sez des Pas - sés!
Div. - sez des Pas - sés!

The second system of the musical score continues the vocal and piano parts. It features five vocal staves and a piano accompaniment. The lyrics continue with 'cla - me En ta beau - té!' and 'phants des Pas - sés!'. The piano accompaniment includes a section marked '8.' and 'Div.' (divisi), indicating a change in texture or dynamics. The piano part features more complex rhythmic patterns, including triplets and sixteenth notes. The overall mood is dramatic and expressive.

S.
T.

Pu - res mu - si - ques, Pro - mes - ses ma - gni -

Et l'éclair fait appa -

Ah! le ciel est dans mon ê - tre... Et l'éclair fait appa -

p *cresc.* *mf* *mf*

S.
T.

- fi - ques! Chant d'é - ter - ni - té, Dans ta volup -

Sop. et Contr. *mf* *cresc.*

Les palais merveil - leux, Les temples fabu -

- raî - tre Les palais merveil - leux, Les temples fabu -

- raî - tre Les palais merveil - leux, Les temples fabu -

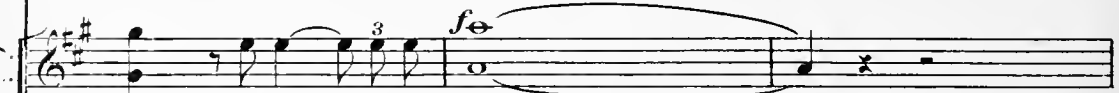
mf *cresc.* *mf* *cresc.*

SOPRANO SOLO
avec les 1^{rs} Sop.

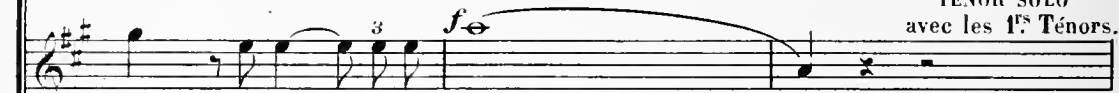


 - té Se lè - ve Mon Rê - - - - - ve!

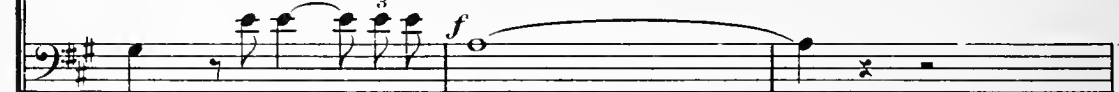
TÉNOR SOLO
avec les 1^{rs} Ténors.



 - leux Du Ryth-me et du Rê - - - - - ve!



 - leux Du Ryth-me et du Rê - - - - - ve!



 - leux Du Ryth-me et du Rê - - - - - ve!



 Trompettes.

Sop.



 ô flam - - - me, flam - - - me immen - - se

Contr.



 ô flam - - - me, flam - - - me immen - - se



 ô flam - - - me, flam - - - me immen - - se



 ô flam - - - me, flam - - - me immen - - se



Animez peu à peu jusqu'à la fin.

1^{re} Sop.

Ô flamme im - men - se - - - - - Ac - ca - ble - moi de / ta puis -

2^{de} Sop.

Ah! moment di -

Contr.

Ah! le ciel est dans mon

1^{re} Ténors.

Ô flamme im - men - - - - se Montre - moi ta puis - -

2^{de} Ténors.

Ah! le ciel est dans mon

1^{res} Basses.

Ô flamme im - men - - - - se Montre - moi ta puis - -

2^{des} Basses.

Quel - le puis - -

Animez peu à peu jusqu'à la fin.

p

- san - ce! Ah! bientôt mais - sez - Rouges vi - si -
 - vin de tout mon ê - tre.
 è - tre.
 - san - ce. Ah! mais - sez Rouges vi - si -
 è - tre.
 - san - ce. Al - lous mais - sez vi - si -
 - san - ce!

f *expressif.*

ous des Pas sés! Ah! le ciel est dans mon être...

p Ah! le ciel est dans mon être. *f* Ah! le ciel est dans mon

p Ah! le ciel est dans mon être. *f* Ah! le ciel est dans mon

ous des Pas sés!

p Quel le puis sance.

ous pas sés es.

p Ah! le ciel est dans mon être...

SOPRANO SOLO. *f* Ah! _____

TÉNOR SOLO. *f* Ah! _____

1^{re} Sop. *f* Et l'éclair fait ap - pa - raî - - - - tre, - - -

2^d Sop. *f* è - - - - tre... Et fé - clair _____

Contr. *f* è - tre... Et l'éclair fait ap - pa - raî - tre, Ah! _____

Unis. *f* Ah! le ciel est dans mon è - - - - tre... _____

Unis. *f* Ah! le ciel est dans mon è - tre... Et l'éclair fait appa -

m. d. *crese.*

avec les 1^{rs} Ténors.

Dans un é - clair

avec les 1^{rs} Ténors.

Dans un é - clair

unis.

fait ap - pa - raî - tre, l'é - clair fait ap - pa -

Dans un é - clair je vois, je vois ap - pa -

Dans un é - clair je vois, je vois ap - pa -

- raî - tre, Et l'é - clair fait ap - pa -

plus animé.

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

Les grands tem - ples or - gueil - leux

Vite.

Du Rythme et

Du Rythme et

Du Rythme et

Du Rythme et

Vite.

du Ré - - - - -

du Ré - - - - -

du Ré - - - - -

du Ré - - - - -

fff Cloches

Detailed description: This system contains the first four staves of a musical score. The top four staves are vocal parts, each with the lyrics "du Ré" followed by a long dash. The piano accompaniment is on the bottom two staves. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *fff* and the instruction "Cloches" are present.

- ve.

- ve.

- ve.

- ve.

string.

fff Fanfares.

Detailed description: This system contains the next four staves. The top four staves are vocal parts, each with the lyrics "- ve.". The piano accompaniment is on the bottom two staves. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *fff* and the instruction "Fanfares" are present. The word "string." is written above the piano part.

Acte Deuxième.

DOUTE.

SCÈNE I.

LA NUIT SPLENDIDE.

Lentement.

PIANO.

p

The first system of the piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur, while the left hand provides a harmonic accompaniment.

The second system continues the piano introduction, maintaining the melodic and harmonic structure established in the first system.

The third system of the piano introduction concludes with a *pp* (pianissimo) dynamic in the first half and an *esce.* (crescendo) marking in the second half.

LES VOIX DE LA NUIT

Sop.

mf

, *p*

Entends - tu la nuit, la nuit cal -

Contr.

mf

, *p*

En - tends - tu la nuit cal -

Ténors.

mf

, *p*

Entends - tu la nuit, la nuit cal -

Basses.

mf

, *p*

En - tends - tu la nuit cal -

The piano accompaniment for the vocal section features a complex texture with triplets and a *dim.* (diminuendo) marking. The right hand has a melodic line with triplets, and the left hand provides a rhythmic accompaniment with triplets.

- me? ___

- me? ___

- me? ___

- me? ___

pp

ppp

3

3

3

p

Entends - tu la nuit, la nuit cal - me, la nuit

p

Eu - tends - tu la nuit cal - me, la nuit

p

Entends - tu la nuit, la nuit cal - me, la nuit

p

Eu - tends - tu la nuit cal - me? c'est la nuit

3

ten - dre? *dim.*

ten - dre? *dim.*

ten - dre? *dim.*

ten - dre! *dim.*

p

pp

L'herbe fait sa note é - tran - ge et con - fu - se,

pp

L'herbe fait sa note é - tran - ge et con - fu - se,

pp

p L'herbe fait sa note é - tran - ge et con - fu - se, Il n'est
 Il n'est
p L'herbe fait sa note é - tran - ge et con - fu - se, Il n'est
 1^{re} Basses. Unis. *p*
p L'herbe fait sa note é - tran - ge et con - fu - se, Il n'est

cresc. point d'accords que le bois re - fu - se Au mu - si - ci - en
cresc. point d'accords que le bois re - fu - se Au mu - si - ci - en
cresc. point d'accords que le bois re - fu - se Au mu - si - ci - en
cresc. point d'accords que le bois re - fu - se Au mu - si - ci - en

f retenez. Tempo. *pp*
f *pp*
f *pp*
f *pp*

cresc. *f* *p* Tempo. *rit.*

Un peu animé.

qui sait bien l'en-ten-dre,
 qui sait bien l'en-ten-dre.
 qui sait bien l'en-ten-dre,
 qui sait bien l'en-ten-dre.

p Un peu animé. *esce.*

dim. Ped

☆

Contralti. *pp* Jà le vent du soir
 Basses. *pp* Jà le vent du soir

pp léger et tranquille.

Sop.

Cont.

Ténors.

Basses.

se dis_ pose à ten_ dre,

Jà le vent du soir

se dis_ pose à ten_ dre,

cresc.

dimin.

pp

p

Jà le vent du soir se dis_ pose à ten_ dre

se dis_ pose à ten_ dre

se dis_ pose à ten_ dre

se dis_ pose à ten_ dre

En animant.

Son ar.chet puissant, son ar.chet puissant

Son ar.chet puissant, son ar.chet puissant

En animant.

son ar.chet puissant

un peu retenu. dim.

Tempo.

pp

sur l'om-bre dif-fu-se; L'accom-pa-gne-

sur l'om-bre dif-fu-se; L'accom-pa-gne-

sur l'om-bre dif-fu-se; L'accom-pa-gne-

sur l'om-bre dif-fu-se; L'accom-pa-gne-

mf suivez.

pp Tempo.

ment, ô sub-ti-le ru-se,

ment, ô sub-ti-le ru-se,

ment, ô sub-ti-le ru-se,

ment, ô sub-ti-le ru-se,

morendo **En ralentissant.** *pp*

Se fait terne et doux, ———— Voi -

pp

Voi -

morendo *pp*

Se fait terne et doux, ———— Voi -

morendo. *pp*

de couleur gris cen - dre. Voi -

En ralentissant.

morendo.

Tempo 1^o

pp

- ci la nuit, la nuit cal - me et ten - dre. Entends-

- ci la nuit, la nuit cal - me et ten - dre. Entends-

- ci la nuit, la nuit cal - me et ten - dre. Entends-

Tempo 1^o

expressif.

pp

CONTRALTO SOLO.

p

Comme un

- tu la nuit, la nuit cal - me, la nuit ten - dre? Entends-tu la nuit cal - me, la nuit ten - dre? Entends-tu la nuit cal - me, la nuit ten - dre?

pp

pp

pp

C. *3* *crese.* *dim.*

long soupir de vi_o_lo_u_cel_le, E - cou - te s'en - fler, sur l'éan qui rus -

pp

C. *expressif.* *pp* *crese.*

- sel - le, La pleu - ran - te voix, la pleu - ran - te voix qu'ex -

pp

SOPRANO SOLO. *p*

Bruit in - per - cep - tible, et qu'im

C. *dim.*

- ha - le le sau - le...

pp

S. rien nous voi - le, Entends-tu le clair so - lo d'une é -

cédez.

cresc.

S. *- toi - le Dont le blanc rayon, dont le blanc rayon te*

S. *cherche et te frô - le?...*

1^{re} Sop. Div.

Ah!

L'accompagne -

bouches fermées

Contre. Div.

Ah!

L'accompagne -

bouches fermées

Ténors Div.

Ah!

L'accompagne -

bouches fermées

Basses Div.

Ah!

L'accompagne -

bouches fermées

mf mystérieux

p

É - cou - te... É - cou - te...

- ment, _____ ô sub - ti - le ru - se,

- ment, _____ ô sub - ti - le ru - se,

- ment, _____ ô sub - ti - le ru - se,

- ment, _____ ô sub - ti - le ru - se,

- ment, _____ ô sub - ti - le ru - se,

- ment, _____ ô sub - ti - le ru - se,

- ment, _____ ô sub - ti - le ru - se,

Sop. Div.

Se fait terne et doux, ———

Contr.

Tén. Div. 1^{re}

Se fait terne et doux, ———

Basses. Div. 2^{des}

de couleur gris cen - -

morendo.

Unis. *p* Tempo 1^o

Vois, c'est la nuit, la nuit cal - me, — la nuit

Unis. *p*

Vois, c'est la nuit, la nuit cal - me, la nuit

Unis. *p*

Vois, c'est la nuit, la nuit cal - me, la nuit

Unis. *p*

- dre, Vois, c'est la nuit, la nuit cal - me, la nuit

Tempo 1^o

p

Ped.

SOPRANO SOLO.

p *crese.* *sf* *pp*

Ah!

crese. *sf* *pp*

ten - dre

crese. *sf* *pp* Unis.

ten - dre

crese. *sf* *pp* Unis.

ten - dre

ten - dre Ah! Ah!

sf *pp*

pp

*

p

L'herbe fait sa note é - tran - ge et con - fu - se,

p

L'herbe fait sa note é - tran - ge et con - fu - se,

p

8

p Eherbe fait sa note é - tran - ge et con - fu - se, Il n'est

p Il n'est

p Eherbe fait sa note é - tran - ge et con - fu - se, Il n'est

1^{es} Basses. *p* Unis. *p*

Eherbe fait sa note é - tran - ge et con - fu - se, Il n'est

cresc. *f* *ritenez.* *pp* 3 point d'accords que le bois re - fu - se Au musicien qui sait bien l'en -

cresc. *f* *pp* 3 point d'accords que le bois re - fu - se Au musicien qui sait bien l'en -

cresc. *f* *pp* 3 point d'accords que le bois re - fu - se Au musicien qui sait bien l'en -

cresc. *f* *pp* 3 point d'accords que le bois re - fu - se Au musicien qui sait bien l'en -

cresc. *f* *p* *rit.*

Tempo.

ten - - - dre.

ten - - - dre.

ten - - - dre.

ten - - - dre.

8-

ppp Tempo. *crese.*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. They all sing the words "ten - - - dre." with a long, sustained note. The piano accompaniment is in bass clef with a key signature of one sharp and a common time signature. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The dynamic marking is *ppp* (pianissimo) and the tempo is marked "Tempo.". The piano part includes a *crese.* (crescendo) marking.

En_tends - tu la nuit cal - - me,

En_tends - tu la nuit cal - - me,

8-

p *mf* *ppp* *dim.*

The second system continues the vocal and piano parts. The vocal parts are in treble clef with a key signature of one sharp and a common time signature. They all sing the words "En_tends - tu la nuit cal - - me," with a long, sustained note. The piano accompaniment is in bass clef with a key signature of one sharp and a common time signature. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The dynamic marking is *mf* (mezzo-forte) and the tempo is marked "Tempo.". The piano part includes a *dim.* (diminuendo) marking.

pp
la nuit calme et ten - dre?

pp
la nuit calme et ten - dre?

ppp
pp en ralentissant.
ppp

Detailed description: This system contains the first vocal entry. It features two vocal staves (soprano and bass) and a grand staff for piano accompaniment. The vocal lines begin with a piano (*pp*) dynamic and the lyrics "la nuit calme et ten - dre?". The piano accompaniment starts with a very soft (*ppp*) dynamic and includes a section marked "pp en ralentissant." (piano, decelerating) and "ppp".

pp dim.
Entends-tu? —

pp dim.
Entends-tu? —

pp dim.
Entends-tu? —

^{1^{re}} pp dim.
Entends-tu? —

ppp

Detailed description: This system contains the second vocal entry. It features four vocal staves (soprano, alto, tenor, and bass) and a grand staff for piano accompaniment. All vocal lines begin with a piano (*pp*) dynamic and the lyrics "Entends-tu?". The piano accompaniment starts with a very soft (*ppp*) dynamic and continues with a series of chords and melodic lines.

LE POÈTE - LA NUIT.

Andante.

PIANO.

First system of the piano accompaniment. The right hand starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. It begins with a piano (*p*) dynamic and an *expressif.* marking. The left hand starts with a bass clef, key signature of one sharp, and a 4/4 time signature, playing a steady accompaniment of eighth notes. The system concludes with a *ppp* dynamic marking.

Second system of the piano accompaniment. The right hand continues with a treble clef and key signature of one sharp. It features a *cresc.* (crescendo) marking. The left hand continues with a bass clef and key signature of one sharp, playing a steady accompaniment. The system concludes with a *f* (forte) dynamic marking.

Third system of the piano accompaniment. The right hand continues with a treble clef and key signature of one sharp. It features a *mf dim.* (mezzo-forte, diminuendo) marking. The left hand continues with a bass clef and key signature of one sharp, playing a steady accompaniment. The system concludes with a *ppp* dynamic marking and a *2 Ped.* instruction.

Fourth system of the piano accompaniment. The right hand continues with a treble clef and key signature of one sharp. It features a *cresc.* (crescendo) marking. The left hand continues with a bass clef and key signature of one sharp, playing a steady accompaniment.

LE POÈTE.

Que me réserves - tu, — Nuit? —

Élargissez.

suivez. rall.

Fifth system of the musical score. The top staff is the vocal line for the Poet, starting with a treble clef and key signature of one sharp. It begins with a *f* dynamic, followed by a *p* dynamic and a *rall.* (rallentando) marking. The bottom staff is the piano accompaniment, starting with a treble clef and key signature of one sharp. It features a *f* dynamic and a *p dim.* (piano, diminuendo) marking. The system concludes with a *p dim.* marking.

Très lent, soutenu.

p

Nuit mys-té-ri - ense et trou - blan - - - - te Où ma frêle É -

Très lent.

ppp

- toi - le fuit, _____ Blan - che dans l'ombre flot - tan -

rit.

rit.

Tempo.

pp *mf* *p*

- - te? _____ Où vogues-tu dans la nuit, _____

Tempo.

Ped. *

mf

_____ Mysté-ri - ense et trou - blan - - - - te, Stella du Fu - tur _____ qui

pp *mf*

dimin. *rit. Tempo.*

fuit, _____ Blan_ che dans l'ombre flot_ tan_ _ _ _ le? _____

ppp *surrez.* *Ped.*

p

Que me ré_serves - tu, _____ Nuit? _____

pp

pp *p*

Sop LES VOIX DE LA NUIT. *pp* *tranquille.*

Contr *pp*

Ténors *pp*

Animez. *mf* *pp* *tranquille.*

cresc.

dont j'entends l'appel tris - - - te en mou si - len - - ce?

dont j'entends l'appel tris - - - te

dont j'entends l'appel tris - - - te en mou si - len - - ce?

p *dim.* *ppp*

Animez peu à peu.

cresc.

f *m.g.* *m.d.*

2 Ped.

LE POÈTE. *ff* *plus animé.*

Élargissez. 0 nuit où mon

f *m.g.* *Tempo animé.*

bien déclamé. *Retenez.* *p*

cœur - sé - lan - - - ce, J'ai peur de toi, peur du

dim. *p* *suivrez.*

Tempo.

Tempo! ————— En - ve - lop - pé d'om - bre den -

Tempo.

ppp

mf m.g.

2 Ped.

- se, Je cherche par - tout à voir — Ce que dé - ro - be ton si - len - ce:

f *3*

Élargissez.

Élargissez.

crese.

avec grandeur. *ff* *Élargissez.* *Tempo.*

Tri - om - phe ou mort de mon Es - poir!

Lent *Élargissez.* *Tempo.*

ff *sf* *dim.*

en dehors.

l'accompagnement imperceptible

2 Ped.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains several measures with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff has a bass clef and contains a continuous eighth-note accompaniment with a slur over the first two measures.

The second system continues the piece. The treble staff features a dynamic marking of *lontain.* above the first measure. The music includes chords and melodic lines in both staves, with a slur over the first two measures of the bass staff.

The third system shows further development of the musical theme. The treble staff includes a sextuplet of eighth notes and a dynamic marking of *lontain.* above the final measure. The bass staff continues with its eighth-note accompaniment.

The fourth system contains more complex rhythmic patterns, including a triplet of eighth notes in the treble staff. The bass staff maintains the eighth-note accompaniment with slurs.

The fifth system concludes the page with dynamic markings of *p* and *mf*. It features a triplet of eighth notes and a sextuplet of eighth notes in the treble staff. The instruction *m. d.* is written above the final measure. The bass staff ends with a final chord.

Tempo. *retenez.*

pp

Tempo. *expressif.* *m. d.* *pp*

pp *m. d.* *6* *6* *3* *2 Ped.*

ppp *3* *3* *3* ***

3 *s*

Acte Troisième.

1^{er} Tableau.

IMPUISSANCE.

All^o agitato.

PIANO.

sf *sombre.*

First system of a piano score. The right hand plays a single half note chord. The left hand plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand features a melodic line with a crescendo hairpin. The left hand continues with eighth-note accompaniment.

Third system of a piano score. The right hand has a melodic line with a decrescendo hairpin. The left hand continues with eighth-note accompaniment.

Fourth system of a piano score. The right hand has a melodic line with a decrescendo hairpin. The left hand continues with eighth-note accompaniment.

Fifth system of a piano score. The right hand has a melodic line with a decrescendo hairpin, ending with a *mf* dynamic marking. The left hand continues with eighth-note accompaniment.

Sixth system of a piano score. The right hand has a melodic line with a decrescendo hairpin, starting with a *dim.* dynamic marking. The left hand continues with eighth-note accompaniment.

First system of a piano score. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of the piano score. It includes dynamic markings *f* and *dim.*. The right hand has a triplet of eighth notes. The left hand continues with eighth notes and some chords.

Third system of the piano score. It includes dynamic markings *mf*, *cresc.*, and *ff*. The instruction *Élargissez.* is written above the right hand. The right hand features a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

Fourth system of the piano score. It begins with the instruction *Un peu plus lent.* and includes the dynamic marking *dim.*. The right hand has a triplet of eighth notes. The left hand continues with eighth notes and chords.

Fifth system of the piano score. It includes the dynamic marking *expressif.* and the instruction *Large.*. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

long. *a Tempo.*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *p* and *ff*. The key signature has two sharps (F# and C#).

Second system of the piano score, continuing the melodic and harmonic development. It includes dynamic markings *ff* and *p*.

Third system of the piano score. The right hand has a more active melodic line with slurs. Dynamics include *p* and *cresc.* (crescendo).

le chant en dehors.

Fourth system of the piano score. The right hand has a melodic line with a slur. Dynamics include *ff* and *pp*. The key signature changes to one sharp (F#).

Fifth system of the piano score. The right hand has a melodic line with a slur. Dynamics include *f*.

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 plays a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with quarter and eighth notes. Dynamics include accents and a *mf* marking.

Second system of musical notation, continuing the piece. The right hand melody continues with intricate patterns. The left hand accompaniment features a mix of quarter and eighth notes. Dynamics include *mf* and *pp* (pianissimo).

Third system of musical notation. The right hand melody becomes more active with sixteenth-note runs. The left hand accompaniment includes some chords and rests. Dynamics include *f* (forte).

Fourth system of musical notation. The right hand melody features a prominent sixteenth-note passage. The left hand accompaniment is more rhythmic. Dynamics include *ff* (fortissimo) and *f*.

Fifth system of musical notation, the final system on the page. The right hand melody concludes with a series of chords and slurs. The left hand accompaniment consists of sustained chords and rhythmic patterns. Dynamics include *mf* and *pp*.

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and an accent (>). The bass clef staff starts with a dynamic marking of *ppp* and contains several slanted eighth notes. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The bass clef staff features a dynamic marking of *pp* and contains several slanted eighth notes. The treble clef staff continues with melodic lines.

Third system of musical notation. Both staves include dynamic markings of *cresc.* (crescendo) and *f* (forte). The music shows increasing intensity.

Fourth system of musical notation. The bass clef staff has a dynamic marking of *fff* (fortissimo) and a slanted eighth note. The word *segue.* is written at the end of the system.

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *dim.* (diminuendo). Above the system, the instruction *Un peu retenu.* is written. The music concludes with a final cadence.

Tranquille.

ppp mystérieux.

ppp

This system contains the first two measures of the piece. The right hand features a complex, tremulous texture of chords and single notes, while the left hand plays a simple, rhythmic accompaniment. The dynamic is marked *ppp* and the mood is *mystérieux*.

Animez peu à peu.

cresc.

ppp

This system contains measures 3 through 8. The right hand continues with its intricate texture, and the left hand's accompaniment becomes more active. The dynamic remains *ppp*, but the instruction *Animez peu à peu* (gradually animate) is given, followed by a *cresc.* (crescendo) marking.

a Tempo 1°

p

This system contains measures 9 through 14. The tempo changes to *a Tempo 1°* (first tempo). The right hand melody becomes more prominent and is marked with an accent (*>*) and a dynamic of *p* (piano). The left hand accompaniment is also marked with an accent.

m. d.

cresc.

mf

This system contains measures 15 through 20. The right hand features a melodic line with a *m. d.* (more dolce) marking. The left hand accompaniment is marked with a *cresc.* and a dynamic of *mf* (mezzo-forte).

dim.

pp

This system contains measures 21 through 26. The right hand melody is marked with a *dim.* (diminuendo) instruction. The left hand accompaniment is marked with a dynamic of *pp* (pianissimo).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *dim.* and *f*.

Second system of musical notation, continuing the piece with complex melodic lines and harmonic accompaniment.

Third system of musical notation, marked with *dim.* at the beginning and end, and *f* in the bass line.

Fourth system of musical notation, marked with *morendo.* in the middle of the system.

Fifth system of musical notation, marked with *crese.* at the end of the system.

ppp
rall. peu à peu.
sf
dimin.

This system shows a piano score with a treble and bass clef. The treble clef has six chords, each with a fermata. The bass clef has a melodic line starting with a forte accent (sf) and ending with a diminuendo (dimin.). The tempo marking 'rall. peu à peu.' is written above the bass line with a hairpin indicating a gradual deceleration.

Lento. une noire du Lento vaut 3 noires du Tempo 1^o

ppp
Orgue lointain.

This system continues the piano score. The treble clef has five chords with fermatas. The bass clef has a melodic line with a 'p' dynamic marking. The tempo is 'Lento'. The text 'Orgue lointain.' is written above the bass line.

This system continues the piano score with four chords in the treble clef, each with a fermata. The bass clef has a melodic line with a 'p' dynamic marking.

Andante. une noire de l'Andante vaut 2 noires du Tempo 1^o

Lento.

Orch.
pesante.
p
Orgue.

This system introduces an orchestral part. The treble clef has a melodic line with a 'p' dynamic marking and a hairpin indicating a crescendo. The tempo is 'Andante'. The text 'Orch.' and 'pesante.' are written above the treble line. The piano part continues with four chords in the treble clef, each with a fermata. The text 'Orgue.' is written above the bass line.

This system continues the piano score with four chords in the treble clef, each with a fermata. The bass clef has a melodic line with a 'p' dynamic marking.

Andante.
Orch.

Lento.
Orgue.

Sop. **Andante.** (avec fureur)

VOIX DE MALÉDICTION.

Contr. *f* Si l'esprit dans le vi - de Tourne et crie é - per - du,

Ténors. *f* Si l'esprit dans le vi - de Tourne et crie é - per - du,

Basses. *f* Si l'esprit dans le vi - de

f Si l'esprit dans le vi - de Tourne et crie é - per - du,

Andante.

Sois maudit, Dieu per-fi - de! C'est toi qui l'as voulu.

mf *dim.*

mf *dim.*

pp

dim.

crese.

Élargissez.

Animez.

Detailed description: This is a page of a musical score, numbered 84. It features a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics in French: "Sois maudit, Dieu per-fi - de! C'est toi qui l'as voulu." The piano accompaniment is written in grand staff notation (treble and bass clef). The score includes various musical markings such as dynamics (*mf*, *pp*, *dim.*, *crese.*), articulation (*Animez.*, *Élargissez.*), and phrasing slurs. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The piano part features complex chordal textures and rhythmic patterns.

Tempo.

ff
 Sop. *ff*
 Si l'es-prit dans le vi - de Tourne et erie

ff
 Contr. *ff*
 Si l'es-prit dans le vi - de Tourne et erie

ff
 Ténors. *ff*
 Si l'es-prit dans le vi - de

ff
 Basses. *ff*
 Si l'es-prit dans le vi - de Tourne et erie

ff
 Tempo.

é - per - du,

é - per - du,

mf Sois mau - dit, *dim.* Dieu per - fi - de!

mf é - per - du, *dim.* Sois mau - dit, Dieu per - fi - de!

dim.

pp sombre et déclamé.

Sois maudit! Dieu per-fi - de!

Sois maudit! Dieu per-fi - de!

C'est toi qui l'as vou-lu.

C'est toi qui l'as vou-lu.

dim. *pp*

pp

Sois maudit! Dieu per-fi - de!

pp

Sois maudit! Dieu per-fi - de!

pp sombre et déclamé.

Sois maudit! Dieu per-fi - de!

pp

Sois maudit! Dieu per-fi - de!

pp

mf
 Sois maudit! Dieu perfi -
mf
 Sois maudit! Dieu perfi -
p Sois maudit! Dieu perfi - de! *mf* Sois maudit! Dieu perfi -
p Sois maudit! Dieu perfi - de! *mf* Sois maudit! Dieu perfi -
mf *esca.*

rall.
 - de!
 - de!
 - de!
 - de!
 - de!
rall. **Tempo 1^o**
pp *mystérieux.*

Plus lent. *expressif.*

Basses *p*

Si le corps se la - meu - te Dans d'in - jus - tes dou -

Plus lent.

m. d. *f*

Tempo 1^o

- leurs,

pp **Tempo 1^o**

Plus lent. **Tempo 1^o**

Sop.

Contr. *p*

Ténors. *p*

Basses.

Sil re - fu - se à l'aman - te, S'il ne du - re qu'aux pleurs;

Sil re - fu - se à l'aman - te, S'il ne du - re qu'aux pleurs;

Plus lent. **Tempo 1^o**

m. d. *f*

Sop. *Plus lent.* *mf* *p* retenez.,
 Si — là — me, dont le son — ge

Contr. *mf* *p*
 Si — là — me, dont le son — ge

Plus lent. *mf* *p* retenez.

Moderato. *pp*
 Est d'expri — mer — le ciel...

bouches fermées,
 Div. *pp*

bouches fermées,
 Div. *pp*

Moderato. *ppp*

2 Ped à chaque mesure.

pp bouches fermées.

This system contains five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature, containing whole rests. The second staff is a treble clef with the same key signature and time signature, starting with a piano (*pp*) dynamic and the instruction "bouches fermées." It contains a melodic line with a slur over the first four measures. The third staff is a treble clef with the same key signature and time signature, containing a chordal accompaniment with a slur over the first four measures. The fourth staff is a bass clef with the same key signature and time signature, containing a melodic line with a slur over the first four measures. The fifth staff is a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a complex rhythmic pattern with triplets and slurs.

This system contains five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature, containing whole rests. The second staff is a treble clef with the same key signature and time signature, containing a melodic line with a slur over the first four measures. The third staff is a treble clef with the same key signature and time signature, containing a chordal accompaniment with a slur over the first four measures. The fourth staff is a bass clef with the same key signature and time signature, containing a melodic line with a slur over the first four measures. The fifth staff is a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a complex rhythmic pattern with triplets and slurs.

Animez peu à peu.

mf
Si l'a - - me, dont le souge

Ah!

Ah!

Ah!

mf
Animez peu à peu.

Est d'ex - pri - mer le ciel

crese.

crusc.
S'é - puise au vain meu - son - - - ge

crusc.
Ah!

crusc.
Ah!

crusc.
Ah!

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with a hairpin crescendo (*crusc.*) and feature the lyrics 'S'é - puise au vain meu - son - - - ge' and 'Ah!'. The piano accompaniment includes triplets and a 7-measure rest.

Plus vite.
f
Qui fa - breu - ve de fiel, S'é - puise au

f
S'é - puise au

f
S'é - puise au

f
S'é - puise au

Plus vite.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with a hairpin crescendo (*f*) and feature the lyrics 'Qui fa - breu - ve de fiel, S'é - puise au' and 'S'é - puise au'. The piano accompaniment includes triplets and a 7-measure rest. The tempo marking **Plus vite.** appears at the beginning and end of the system.

Fed.

*

*cresc.**ritenez.***Pressez.**

vain menson - ge Qui fa - breu - ve de fiel; —

cresc.

vain menson - ge Qui fa - breu - ve de fiel; —

cresc.

vain menson - ge Qui fa - breu - ve de fiel; —

cresc.

vain menson - ge Qui fa - breu - ve de fiel; —

*ritenez.***Pressez.**

8

Ped.

☆ Ped.

ritenez. ☆*cresc.***Élargissez.***f cresc.*

1^{er} Sop. **Grandiose animé.**

ff
Vé - ri - té, san - té, rè - - ve,

Contr. *ff*
Vé - ri - té, san - té, rè - - ve,

Tén. *ff*
Vé - ri - té, san - té, rè - - ve,

Basses. *ff*
Vé - ri - té, san - té, rè - - ve,

Grandiose animé.

Très animé.
Si tout l'homme — est tra - hi! —

Si tout l'homme — est tra - hi! —

Si tout l'homme — est tra - hi! —

Si tout l'homme — est tra - hi! —

Très animé.

ff
Sois mau - dit, sans trè -

ff
Sois mau - dit, sans trè -

ff
Sois mau - dit! oh! sans trè -

ff
Sois mau - dit! oh! sans trè -

ff

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal lines in treble clef, both marked *ff*. The third and fourth staves are vocal lines in treble and bass clef respectively, also marked *ff*. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. It features a series of triplets in the left hand and chords in the right hand.

- ve.

- ve.

- ve.

ff
Sois mau - dit!

ff
Sois mau - dit!

ff

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines in treble clef, with the lyrics "- ve." below them. The third and fourth staves are vocal lines in treble and bass clef, with the lyrics "- ve." and "*ff* Sois mau - dit!" below them. The piano accompaniment continues in the bottom two staves, featuring more triplets and chords.

ff
Sois mau - dit, sans trè - - - ve. Ah! _____
ff
Sois mau - dit, sans trè - - - ve. Ah! _____
oh! sans trè - - - ve. Ah! _____
oh! sans trè - - - ve. Ah! _____

sois maudit!
sois maudit!
sois maudit!
sois maudit!

retenez. **Plus lent.**

ff *avec fureur.*

Élargissez.

avec grandeur.

rall.

Lento.

dimin.

p

Contr.

Animé.

p

Sois maud-it, oh! sans trè-ve,

Tén.

p

Sois maud-it, oh! sans trè-ve,

Animé.

ralentissez peu à peu jusqu'au Lento.

Dieu trompeur, — Dieu ha-ï...

Dieu trompeur, — Dieu ha-ï...

ralentissez peu à peu jusqu'au Lento.

retenez.

expressif.

Lento

p *Orgue.* *ppp*

Sop. *pp*
Sois mau - dit! —

Contr. *p*
Sois — mau —

Tén. *dim.* *pp*
Sois — mau - dit! — Sois mau - dit! —

Basses. *pp*
Sois mau - dit! —

pp avec rage. *ppp*
mau - dit! mau - dit!

dim.

pp avec rage. *ppp*
mau - dit! mau - dit!

pp *ppp*
mau - dit! mau - dit!

morendo.

Ténors. *presque parlé (farouche).*

Si tout l'homme est tra-hi, Sois maudit, oh! sans trêve, Dieu trompeur; Dieu ha-

Basses. *presque parlé (farouche).*

Si tout l'homme est tra-hi, Sois maudit, oh! sans trêve, Dieu trompeur; Dieu ha-

lointain.

SCÈNE III.

LE POÈTE. *sombre et fatal.*

Vai - nement, à tra - vers les cieux

Tranquille. bien soutenu.

très long.

Sans écho dans l'ombre in - fi - ni - e, Se per - dent nos
un peu animé. Tempo

cresc.

cris — et notre a-go-ni-e!..

animé. Tempo. *f*

crese. *f* *dim.* *pp*

Dans — Pa-bi-me si-len-ci-eux — Vai-ne-

p *crese.*

ment — l'homme souffre et pleu-re!

rit. Tempo. *expressif.*

snivez. *crese.* *f* *dim.* *pp*

Tout ray-on di-

lontain. *p* *morendo.*

rit.

- vin — n'est qu'un leur — rel..

suivez. *plus vite.* *rit.* *Tempo.* *plus vite.* *rit.* *plus vite.* *rit.*

Animez.

Pressez.

crise. *ff*

avec rage. *f*

Sois — maudit!

Élargissez.

en housculade.

Large.

Fin du 1^{er} Tableau
1^{er} Acte.

IVRESSE.

SCÈNE I. — LE POÈTE seul.

Gai.

PIANO.

f

Ped.

☆

Ped.

☆ Ped.

☆ Ped.

☆

Ped.

☆ Ped.

☆

dimin.

Ped.

p

☆

This system shows the beginning of a piece in G major. The right hand features a series of chords and eighth notes, while the left hand plays a steady accompaniment of chords. A 'Ped.' marking is present in the left hand. The system concludes with a 'dimin.' marking and a dynamic of *p*. A star symbol (☆) is located below the left hand.

3 3

dimin.

mf

Ped. *léger.*

3

This system continues the piece with triplet markings above the right hand. The left hand features a triplet of eighth notes. A 'Ped.' marking is present in the left hand, followed by the instruction '*léger.*'. The system ends with a 'dimin.' marking and a dynamic of *mf*.

8

léger.

p

This system begins with a measure rest of 8 measures. The right hand plays a series of chords. A dynamic of *p* is indicated. The instruction '*léger.*' is written above the staff.

8

Ped.

☆

This system continues with a measure rest of 8 measures. The right hand features a series of chords. A 'Ped.' marking is present in the left hand. The system concludes with a star symbol (☆).

léger.

p

mf

p

This system features a 'léger.' instruction above the right hand. The right hand has a series of chords, and the left hand has a series of chords. Dynamics of *p*, *mf*, and *p* are indicated.

mf

p

This system continues with a dynamic of *mf* in the right hand and *p* in the left hand. The right hand features a series of chords and eighth notes.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes in both hands. A dynamic marking of *sf* (sforzando) is present in the first measure. A pedaling instruction "Ped." is written below the bass staff.

Second system of musical notation. It continues the piece with similar complex textures. A dynamic marking of *m.d.* (mezzo-dolce) is present. A pedaling instruction "Ped." is written below the bass staff. A dashed line with the number "8" above it indicates an octave transposition for the right hand.

Third system of musical notation. It features a prominent triplet in the bass staff, marked with a star and the number "3". The right hand has a melodic line with a dynamic marking of *p* (piano). A dashed line with the number "8" above it indicates an octave transposition for the right hand.

Fourth system of musical notation. It features a complex texture with many beamed notes. The right hand has a melodic line with a dynamic marking of *p* (piano). A dashed line with the number "8" above it indicates an octave transposition for the right hand.

System 1: Treble clef with a dynamic marking of *sf*. The piano accompaniment features dense chords in the right hand and a rhythmic bass line in the left hand. The system concludes with a fermata over a whole note chord.

System 2: Treble clef with a dynamic marking of *sf*. The tempo is marked **Agité.** The piano accompaniment features triplets in both hands. The system concludes with a fermata over a whole note chord.

System 3: Treble clef with a dynamic marking of *pp*. The tempo is marked **Tempo.** The piano accompaniment features chords in the right hand and a simple bass line in the left hand. The system concludes with a fermata over a whole note chord.

System 4: Treble clef with a dynamic marking of *p*. The tempo is marked **Agité.** The piano accompaniment features triplets in both hands. The system concludes with a fermata over a whole note chord.

System 5: Treble clef with a dynamic marking of *ff*. The tempo is marked **Tempo.** The piano accompaniment features chords in the right hand and a rhythmic bass line in the left hand. The system concludes with a fermata over a whole note chord.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Second system of the piano score. The right hand continues with a melodic line, and the left hand provides accompaniment. A dynamic marking of *ff* is located at the beginning of the system.

Third system of the piano score. The right hand has a melodic line with a *sec.* (second ending) bracketed at the end. The left hand features a complex accompaniment with slurs. Dynamic markings include *mf* and *mf*.

Fourth system of the piano score. The right hand contains a melodic line with triplets and a trill marked *tr b*. The left hand has a bass line with triplets. Dynamic markings include *pp* and *pp*.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamic markings include *f* and *pp*.

First system of musical notation. The treble clef staff contains a melodic line with triplet markings (3) over groups of notes. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *> pp* in the first measure. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *sf* appears in the third measure.

Third system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *sf* in the second measure. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *pp* is located in the fourth measure.

Fourth system of musical notation. The treble clef staff begins with the instruction *très léger.* The bass clef staff has a rhythmic accompaniment. A *Ped.* marking is present in the third measure, and a star symbol (*) is at the end of the system.

Fifth system of musical notation. The bass clef staff has a rhythmic accompaniment. A *Ped.* marking is present in the third measure, and a star symbol (*) is at the end of the system.

m.d. sempre pp

dim.

pp

This system contains two staves of music. The upper staff features a melodic line with various accidentals and dynamics. The lower staff has a bass line with a forte (*f*) dynamic and a *dim.* (diminuendo) marking. A *pp* (pianissimo) dynamic is also present in the lower staff.

m.d. sempre pp

f

pp

dim.

This system continues the musical piece with two staves. The lower staff begins with a forte (*f*) dynamic and includes a *dim.* marking. A *pp* dynamic is also indicated.

m.d. sempre pp **en animant.**

mf

p 3

dim.

This system introduces the instruction **en animant.** (becoming more animated). The lower staff starts with a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes marked with a *p* (piano) dynamic. A *dim.* marking is also present.

cresc.

Ped.

This system shows a crescendo (*cresc.*) in the lower staff and includes a *Ped.* (pedal) instruction.

f

ff

This system features a forte (*f*) dynamic in the lower staff, which then reaches fortissimo (*ff*) in the final measure.

Élargissez.

mf
cresc.

a Tempo.

VOIX D'ATTENDUS

Ténors. *ff* 2^o
Sois maudit! — Dieu per-fi - de, Dieu trompeur, —

Basses. *ff*

Sois maudit! — Dieu per-fi - de, Dieu trompeur, —

f a Tempo.
pesante.

Sop *ff*
Sois maudit! —

Contr. *ff*
Sois maudit! —

2^o 1^o *ff*
Dieu ha-ïl — Sois maudit! —

Dieu ha-ïl —

6

Dieu per-fi - - - de, Dieu trompeur, ———

Dieu per-fi - - - de, Dieu trompeur, ———

Dieu per-fi - - - de, Dieu trompeur, ———

The piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment with a triplet of eighth notes.

Dieu haï! Sois maudit! ———

Dieu haï! Sois maudit! ———

Dieu haï! Sois maudit! ———

Dieu haï! Sois maudit! ———

Dieu haï! Sois maudit! ———

The piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment with a triplet of eighth notes.

dim. *rall.*

Oh! sans trê - - ve, Dieu trom - peur, ———

dim. *rall.*

Oh! sans trê - - ve, Dieu trom - peur, ———

Oh! sans trê - - ve, ———

dim. *rall.*

Oh! sans trê - - ve, Dieu trom - peur, ———

Tempo plus tranquille.

Dieu ———

Dieu ——— ha - il ———

Dieu ——— ha - il ———

Solo. *pp* Tempo plus tranquille.

pp *trem.* *mysterios.*

dim.

Sop. *retenez. ppp* **Tempo 1°**

Vois, c'est la nuit, ——— la nuit

Contr. *ppp*

Vois, c'est la nuit, ——— la nuit

Tén. *ppp*

C'est la nuit, ——— la nuit

Basses. *ppp*

C'est la nuit, ——— la nuit

retenez. Tempo 1°

cal - - - me, la nuit cal - - -

cal - - me, ——— la nuit cal - - -

cal - - me, ——— La nuit cal - - -

cal - - - me et ten - dre, Vois c'est la nuit,

tremolo. cresc.

me et ten - dre. Entends -

me et ten - dre. Unis.

me et ten - dre. Entends -

la nuit cal - me et ten - dre

mf *pp* *Unis.* *pp*

-tu la nuit, la nuit cal - me,

pp En - tends-tu la nuit cal - me,

-tu la nuit, la nuit cal - me,

pp Unis.

En - tends-tu la nuit cal - me,

pp *m.g.*

la nuit ten - dre, l'en - tends - tu?

la nuit ten - dre, l'en - tends - tu?

la nuit ten - dre, l'en - tends - tu?

la nuit ten - dre, l'en - tends - tu?

p *cresc.* *mf*

pp *dim.* **Tempo 1°**

Ah!

pp *dim.*

Ah!

pp *dim.*

Ah!

pp *dim.*

Ah!

Tempo 1°

dim. *pp très léger.*

Plus large.

mf — *dim* *pp*
 En — tends — tu — la nuit

mf — *dim* *pp*
 En — tends — tu — la nuit

mf — *dim.* *pp*
 En — tends — tu — la nuit

mf — *dim.* *pp*
 En — tends — tu — la nuit

Plus large.
f *dim.* *pp*
 Ped. *

Tempo 1^o

ten — dre?

ten — dre?

ten — dre?

ten — dre?

Tempo 1^o
p

Four vocal staves in treble clef, key of D major. Each staff contains a long note followed by the lyric "Ah!". The first three staves have a dynamic marking of *p* (piano) and a *dim.* (diminuendo) hairpin leading to the end of the note. The fourth staff has a dynamic marking of *p* and a *dim.* hairpin.

Piano accompaniment for the first system. The right hand features a complex texture of chords and a melodic line. The left hand plays a rhythmic accompaniment. The system concludes with a *dim.* (diminuendo) hairpin.

Four vocal staves in treble clef, key of D major. Each staff contains a melodic line followed by the lyric "Ah!". The dynamic marking for all parts is *pp* (pianissimo).

Piano accompaniment for the second system. The right hand features a complex texture of chords and a melodic line. The left hand plays a rhythmic accompaniment. The system concludes with a *pp* (pianissimo) marking.

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

ppp

m.d.

morendo.

morendo.

UN BAL.
Dans la coulisse.

morendo. *pp*

UNE RETRAITE PASSE. *pp*

mf

Detailed description: This page of a musical score contains two systems of music. The first system features a vocal line with a long note and a piano accompaniment with triplets and slurs. The second system includes a vocal line with lyrics and piano accompaniment with triplets and slurs. Dynamics include *morendo.*, *pp*, and *mf*. The key signature has two sharps (F# and C#).

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present below the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a dynamic marking of *p*. An orchestration marking *Orch.* is placed above the left hand, and the instruction *expressif.* is written above the right hand.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand has a dynamic marking of *mf*.

Fourth system of musical notation. The right hand has a dynamic marking of *pp*. The left hand has a dynamic marking of *mf*.

Fifth system of musical notation. The right hand has a dynamic marking of *pp*. The left hand has a dynamic marking of *mf*.

Sixth system of musical notation. The right hand has a dynamic marking of *p*. The left hand has a dynamic marking of *pp*.

ff mf

cresc.

Élargissez.
pesante.

rall. dim. Tempo di Polka. léger.

dim. cédez. pp

Sop. Contr. Ten (Bouches fermées)

pp

First system of musical notation for Soprano, Contralto, and Tenor parts. The top staff is for Soprano, Contralto, and Tenor (Bouches fermées) with a *pp* dynamic. The bottom staff is for Basses (Bouches fermées) with a *pp* dynamic. The music is in a key with two flats and a 3/4 time signature.

Basses. (Bouches fermées)

pp

Second system of musical notation for the Piano part. The top staff is the right hand and the bottom staff is the left hand. The music is in a key with two flats and a 3/4 time signature. The dynamic is *pp*.

Third system of musical notation for Soprano, Contralto, and Tenor parts. The top staff is for Soprano, Contralto, and Tenor (Bouches fermées) with a *p* dynamic. The bottom staff is for Basses (Bouches fermées) with a *p* dynamic. The music is in a key with two flats and a 3/4 time signature.

Third system of musical notation for the Piano part. The top staff is the right hand and the bottom staff is the left hand. The music is in a key with two flats and a 3/4 time signature.

*relenez.***Tempo.**

Fourth system of musical notation for Soprano, Contralto, and Tenor parts. The top staff is for Soprano, Contralto, and Tenor (Bouches fermées) with a *pp* dynamic. The bottom staff is for Basses (Bouches fermées) with a *pp* dynamic. The music is in a key with two flats and a 3/4 time signature. The dynamic is *pp*.

*relenez.***Tempo.**

Fourth system of musical notation for the Piano part. The top staff is the right hand and the bottom staff is the left hand. The music is in a key with two flats and a 3/4 time signature. The dynamic is *pp*.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The notation includes various musical symbols such as slurs, pedaling marks, and dynamic markings like 'cresc.', 'mf', and 'f'. The piece concludes with a fermata over the final chord.

Ped. *segue.* *cresc.* *mf* *f*

The first system of music consists of two staves. The treble staff begins with a half note chord, followed by a series of quarter notes and eighth notes. The bass staff features a steady eighth-note accompaniment. A fermata is placed over the first measure of the treble staff.

The second system continues the piece. The treble staff has a half note chord followed by quarter notes. The bass staff continues with eighth notes. A dynamic marking of *dim.* (diminuendo) is placed below the bass staff, and a *p* (piano) marking is placed below the treble staff.

The third system begins with the instruction *animez un peu.* above the treble staff. The treble staff features a half note chord followed by quarter notes. The bass staff continues with eighth notes. A *cresc.* (crescendo) marking is placed below the treble staff.

The fourth system features the instruction *serrez peu à peu.* (tighten a little by little) placed above the treble staff. The treble staff has a half note chord followed by quarter notes. The bass staff continues with eighth notes.

The fifth system continues the eighth-note accompaniment in the bass staff. The treble staff has a half note chord followed by quarter notes.

The sixth system concludes the piece. The treble staff has a half note chord followed by quarter notes. The bass staff continues with eighth notes. A forte *f* dynamic marking is placed below the treble staff.

cresc. *avec grand-ur.* *ff*

Tempo 1°

Élargissez. *rall.* *dim.* *p* SCÈNE II.

Moderato.

Tempo d Polka.

rall.

pp
lontain.

Lent

Tempo di Polka.

p espressif. cresc.
ppp
Ped.

Moderato.

p
ppp
* Ped.

Mouv de Polka.

pp
m.g.

Lent.

Vif.

p espressif. cresc. f

Tempo 1:

Pistons sur la scène.

8-

ff

pistons orch.

f

m.g.

Ped. *

dimin.

dim

p

First system of musical notation. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a dynamic marking of *pp* (pianissimo) in the right hand.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation. The piano part includes a dynamic marking of *crese.* (crescendo).

Fourth system of musical notation. The piano part includes dynamic markings of *f* (forte) and *mf* (mezzo-forte). It also features a sixteenth-note triplet in the right hand.

Fifth system of musical notation. The piano part includes dynamic markings of *f* and *mf*. It features a sixteenth-note triplet in the right hand and a bass clef in the left hand.

LA FILLE.

Rire *ff*

lourd. La — la — la — la — Ah!

-te, que je suis saoué!

crese. *mf*

.....

Rogue, be — sogne, ma cha — ro — gne, gentil démon

p

vi — de a — vide et li — vi —

- - - de jusques au fond.

1^{re} P.
p
 Sè - ves et Ré - ves... *rall.*
pp
rall.
 Ped. ☆

Tempo.
 Cœurs et *cresc.*
 Tempo.
 lointain.
 Timb.

LA FILLE.
 la la la la
 pleurs...
 f

la F.
 la la la la la
 f

la *f* la la la la la

la la la la la la la la *Agité.*

(cri) Ah! (cri) Ah!

ff (Cri) la note indiquée est approximative Ah!

LA FILLE.

f (cri) Ah! (cri) Ah!

crese.

ff Ah!

ff Ah!

mf

ff Ah! Ah!

dimin.

bien rythmé.

mf

p désordonné.

cresc. poco a poco.

ff

de plus en plus désordonné.

tr

tr

ff

fff

fff

tr strident.

sf

8

tr

sf

8

p pistons scène.

pistons orch.

dim.

rall. poco a poco.

mf retenez.

VOIX D'AUTREFOIS.

Sop.

mf

ô flam - - -

Contr.

mf

ô flam - - -

Tempo 1^o

Tén.

cresc.

Dou - ce Lu - miè - re! Vers toi s'en - vo - le ma pri -

Basses.

mf

Dou - ce Lu - miè - re! Vo - le ma pri -

Tempo 1^o

- mel

- mel

è - - - re.

2^o Troublant mys - tè - re 1^o D'un di - vin

è - - - re

1^o Vers ton mys - tè - re, O di - vin

Tén. jour, Au-be pre - miè - re!

div. Au-be pre - miè - re!

Basses jour, Au-be pre - miè - re!

div. Au-be pre - miè - re!

Sop. En animant peu à peu.

Contr. div. Cé - leste é - clair, folle é - tin - cel - le,
Du pur E - ther, sain - te par -

Tén.

Basses div. Cé - leste é - clair, folle é - tin - cel - le.
Du pur E - ther, sain - te par -

En animant peu à peu.

div. Cé-les-te é-clair, fol-le é-tin-

- cel - le.

f flam - me di - vi - ne!

div. Cé-les-te é-clair, fol-le é-tin-

- cel - le.

cresc.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'div. Cé-les-te é-clair, fol-le é-tin-'. The second staff continues the vocal line with '- cel - le.'. The third staff is a vocal line with lyrics 'flam - me di - vi - ne!' and a forte (*f*) dynamic marking. The fourth staff is a vocal line with lyrics 'div. Cé-les-te é-clair, fol-le é-tin-' and '- cel - le.'. The fifth staff is a piano accompaniment with a *cresc.* marking.

- cel - le.

Du pur E-ther, sainte par - cel - le.

f flam - me di -

- cel - le.

Du pur E-ther, sainte par - cel - le.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics '- cel - le.'. The second staff is a vocal line with lyrics 'Du pur E-ther, sainte par - cel - le.'. The third staff is a vocal line with lyrics 'flam - me di -' and a forte (*f*) dynamic marking. The fourth staff is a vocal line with lyrics '- cel - le.'. The fifth staff is a piano accompaniment.

f
Cé - leste é - clair!

f
Cé - leste é - clair, folle é - tin - cel - le.

f
Cé - leste é - clair, folle é - tin -

- vi - - - - ne!

f
Cé - leste é - clair, folle é - tin - cel - le.

f
Cé - leste é - clair, folle é - tin -

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

f
folle é - tin - cel - - - - - le!

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

Du pur E - ther!

Cé - leste éclair, folle é - tin - cel - le.

- cel - le. Cé - leste éclair, folle é - tin -

Cé - leste éclair, folle é - tin - cel - le.

- cel - le. Cé - leste éclair, folle é - tin -

6 *cresc.* 6

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

Sain - te par - cel - - - - - le!

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

VOIX DE DEMAIA

flam - me in - - men - - se Dont j'ai me - su -

flam - me in - - men - - se Dont j'ai me - su -

flam - me in - - men - - se Dont j'ai me - su -

flam - me in - - men - - se Dont j'ai me - su -

- ré - - - - la puis - san - ce;

- ré - - - - la puis - san - ce;

- ré - - - - la puis - san - ce;

- ré - - - - la puis - san - ce;

Ryth - - mes d'a - mour, Rou - ges vi - si -

Ryth - - mes d'a - mour, Rou - ges vi - si -

Ryth - - mes d'a - mour, Rou - ges vi - si -

Ryth - - mes d'a - mour, Rou - ges vi - si -

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

8

m. d.

Ped.

Vous, qui ja - dis bercez mon è - - - tre, Quelle

Vous, qui ja - dis bercez mon è - - - tre, Quelle

Vous, qui ja - dis bercez mon è - - - tre, Quelle

Vous, qui ja - dis bercez mon è - - - tre, Quelle

p *cresc.*

au - be vous ver - ra donc re - nai - - - tre,

au - be vous ver - ra donc re - nai - - - tre,

au - be vous ver - ra donc re - nai - - - tre,

au - be vous ver - ra donc re - nai - - - tre,

p *cresc.*

Rè - ves mer - veil - leux, mau - dits, Lar - ges mi -

Rè - ves mer - veil - leux, mau - dits, Lar - ges mi -

Rè - ves mer - veil - leux, mau - dits, Lar - ges mi -

Rè - ves mer - veil - leux, mau - dits, Lar - ges mi -

mf *cresc.*

Élargissez.

- roirs, ô pa - ra - dis Dont je fus le

- roirs, ô pa - ra - dis Dont je fus le

- roirs, ô pa - ra - dis Dont je fus le

- roirs, ô pa - ra - dis Dont je fus le

Élargissez.

Large (sans lenteur)
LE POÈTE ivre, brutal

Animé.

ff Trille, ô fille en guenil - les, ton ri - re fou...
 Mai - - - tre!
 Mai - - - tre!
 Mai - - - tre!
 Mai - - - tre!

Animé.

Large (sans lenteur)

ff *m.g.*
 Ped. *☆* Ped.

Tempo.

Chan - te, bac - chan - - te dé - li -
Tempo.
ff
☆ Ped.

Très vite.

- ran - - - te.
Très vite. *dim.*
sf *pp* *☆*

Tempo.

le
P. *f*

Ro - gne, be - so - gne, ma cha - ro - - - -

Mouv! de Polka.

le
P. *p*

- gne, gen. fil dé - mon

Mouv! de Polka.

Ped. *

Tempo.

le
P. *f*

vi - - de, a - vi - de et li - vi - - - de jusques au

Tempo.

mf

trairer.

Mouv! de Polka.

le
P. *p*

fond. *p* sans somber, poétique

Mouv! de Polka.

pp *p*

Tempo.

Ped. *

rall.

pp

- ves - et Rê - ves...

dim.

pp Ped.

rall.

☆

Mouv! de Polka.

sombre chanceant

p Cœurs... *sf*

éteint, sans expression

et

Mouv! de Polka.

ppp

Timb.

LA FILLE.

rire canaille

Ha! Ha! Ha! Ha! Ha!...

pleurs....

8^{va} bassa.

pp

Pleurs....

8^{va} bassa.

8^{va} bassa.

morendo.

VOIX INTÉRIEURES.

rall. Plus lent. ppp

Sop. Ah!

Contr. Ah!

Ténors. Ah!

Basses. Ah!

8^{ve} bassa. *ppp*

rall. diminuez jusqu'à extinction.

Ah! bouches fermées.

Ah! bouches fermées.

Ah! bouches fermées.

Ah! bouches fermées.

rall.