

THÉÂTRE NATIONAL LYRIQUE

2^{me} Édition.

LE

TIMBRE D'ARGENT

DRAME LYRIQUE

en
4 Actes

CAMILLE SAINT-SAËNS

PARTITION CHANT & PIANO

Pr. 15 ₣ net



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LE TIMBRE D'ARGENT

DRAME LYRIQUE EN 4 ACTES

Représenté sur le Théâtre National Lyrique, le 23 Février, 1877.

<i>Personnages.</i>	<i>Artistes.</i>	<i>Personnages.</i>	<i>Artistes.</i>
Circée	M ^{mes} THÉODORE.	Spiridion	MM. MELCHISSEDEC.
Hélène	— SALLA.	Conrad	— BLUM.
Rosa	— SABLAIROLLES.	Bénédict	— CAISSO.
Rosenthal ..	MM. BONNEFOY.	Frantz	— WATSON.
Patrick	— AUJAC.	Rodolphe	— DEMOSY.

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OUVERTURE.

Presto con fúoco.

PIANO.

f

marcato.

The musical score is written for piano and consists of six systems of grand staff notation. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). It also features articulation like accents and slurs, as well as fingerings and breath marks. The first system starts with a piano (*p*) dynamic and includes fingerings like 2, 4, 5, 1, 1, 5, 1, 3. The second system has a fortissimo (*ff*) dynamic and includes a breath mark (8-). The third system has a fortissimo (*ff*) dynamic and includes a breath mark (3). The fourth system has a fortissimo (*ff*) dynamic and includes a breath mark (3). The fifth system has a fortissimo (*ff*) dynamic and includes a breath mark (3). The sixth system has a fortissimo (*ff*) dynamic and includes a breath mark (3).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a supporting bass line with chords and some eighth-note patterns.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with some slurs, while the bass staff provides harmonic support with chords and eighth notes.

Third system of musical notation. The treble staff continues with a melodic line, and the bass staff features a steady accompaniment of chords and eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a more active line with eighth notes and chords. A dynamic marking of *p* (piano) is present in the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a more active line with eighth notes and chords. Dynamic markings of *f* (forte) and *p* (piano) are present.

Sixth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a more active line with eighth notes and chords.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a series of eighth-note chords in the treble and a bass line with sustained notes.

Poco meno

Second system of musical notation, starting with the tempo marking "Poco meno" and a dynamic marking "p". It includes a treble and bass clef with a key signature of two sharps. The treble part features a melodic line with slurs and accents, while the bass part has a steady accompaniment.

Third system of musical notation, containing first and second endings. The first ending is marked "1^a" and the second ending is marked "2^a". It features a treble and bass clef with a key signature of two sharps. The treble part has complex chordal textures, and the bass part has a rhythmic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The treble part has a series of chords with slurs and accents, and the bass part has a melodic line with slurs.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The treble part has a series of chords with slurs and accents, and the bass part has a melodic line with slurs.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The treble part has a series of chords with slurs and accents, and the bass part has a melodic line with slurs.

8-

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. A dashed line with the number 8 is above the staff.

8-

Second system of musical notation. Similar to the first system, with a dashed line and the number 8 above the staff.

8-

Ped. ☆ Ped.

Third system of musical notation. The left hand features a series of slanted eighth-note patterns. Pedal markings are present below the staff.

poco cresc. .

Ped. ☆ Ped. ☆ Ped.

Fourth system of musical notation. The left hand continues with slanted eighth-note patterns. A dynamic marking *poco cresc. .* is written above the staff.

☆ Ped. ☆ Ped.

Fifth system of musical notation. The left hand continues with slanted eighth-note patterns. Pedal markings are present below the staff.

dim.

Ped. ☆ Ped. ☆

Sixth system of musical notation. The left hand continues with slanted eighth-note patterns. A dynamic marking *dim.* is written above the staff.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines. A 'Ped.' (pedal) instruction is located below the bass staff.

Musical notation system 2, featuring a grand staff. The music continues with various chordal textures. A 'm. d.' (mezzo-forte) dynamic marking is present in the treble staff. Pedal instructions are marked as 'Ped.' and '☆ Ped.' below the bass staff.

Musical notation system 3, featuring a grand staff. The music includes a section marked 'sempre p' (piano) in the treble staff. Pedal instructions are marked as 'Ped.' and '☆ Ped.' below the bass staff.

Musical notation system 4, featuring a grand staff. The music continues with complex chordal structures. Pedal instructions are marked as '☆ Ped.' and 'Ped.' below the bass staff.

Musical notation system 5, featuring a grand staff. The music consists of a series of chords and melodic lines. Pedal instructions are marked as '☆ Ped.' and 'Ped.' below the bass staff.

Musical notation system 6, featuring a grand staff. The music includes a section marked 'pp' (pianissimo) in the treble staff. Pedal instructions are marked as '☆ Ped.' and 'Ped.' below the bass staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The right hand plays a melodic line with eighth and quarter notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the final measure, which also features a triplet of eighth notes.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand has a more complex accompaniment with some chords and eighth notes. A triplet of eighth notes is marked in the final measure.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with some rests. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in the final measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with rests. The left hand has a steady eighth-note accompaniment. The number '1' is written above the left hand in the first, third, and fifth measures. A triplet of eighth notes is marked in the first measure.

Andante sostenuto.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. A dynamic marking of *cresc.* (crescendo) is present in the final measure.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure, and a *cresc.* (crescendo) marking is present in the final measure.

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *p*. Includes hairpins for crescendo and decrescendo.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *cresc.*. Includes hairpins for crescendo and decrescendo.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *mf* and *dim.*. Includes hairpins for crescendo and decrescendo.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *p* and *cresc.*. Includes hairpins for crescendo and decrescendo.

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *f*. Includes hairpins for crescendo and decrescendo.

Sixth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *mf*, *p*, *dim.*, *pp*. Includes hairpins for crescendo and decrescendo. Tempo markings: **Récit.** and **Presto.**

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with a triplet of eighth notes in the fourth measure. The bass staff provides a harmonic accompaniment with quarter notes.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The treble staff has a triplet of eighth notes in the fourth measure. The bass staff continues the accompaniment.

Third system of musical notation, including a vocal line. The treble staff begins with a piano (*p*) dynamic and contains the lyrics "cro - scen - do." The bass staff continues the accompaniment. Triplet markings are present in the treble staff.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of one sharp. The treble staff contains a triplet of eighth notes in the first measure. The bass staff includes a forte (*f*) dynamic marking in the fourth measure.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of one sharp. The treble staff contains a triplet of eighth notes in the first measure. The bass staff includes a fortissimo (*ff*) dynamic marking in the second measure.

Sixth system of musical notation, starting with the tempo instruction "Prestissimo." The treble staff features a rapid melodic line with accents. The bass staff includes a fortissimo (*ff*) dynamic marking and a common time signature (C). The system concludes with a double bar line and a repeat sign.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with many accidentals and slurs. The left hand has a steady accompaniment. A dynamic marking of *sf* (sforzando) is present in the right hand. An accent (^) is placed over a note in the right hand.

Second system of musical notation. The right hand continues with dense chordal textures and melodic fragments. The left hand has a rhythmic accompaniment. A dynamic marking of *sf* is present. A measure rest of 8 measures is indicated by a dashed line above the staff.

Third system of musical notation. The right hand has a more active melodic line. The left hand continues with a steady accompaniment. An accent (^) is placed over a note in the right hand.

Fourth system of musical notation. The right hand features a series of chords and melodic fragments. The left hand has a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand features a series of triplets (marked with '3') in the bass clef.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a steady accompaniment. The instruction *fioco assai.* is written above the right hand staff.

The musical score is presented in seven systems of grand staff notation. The right hand (treble clef) plays a complex, flowing melody with many sixteenth and thirty-second notes, often using slurs and ties. The left hand (bass clef) provides a steady accompaniment with chords and moving lines. Pedal markings ('Ped.') are used to sustain the sound of the notes. Asterisks (*) are placed above or below the notes to indicate specific fingerings. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

CHŒURS, SCÈNE ET PRIÈRES.

N^o 1.

Moderato assai.

HÉLÈNE.

ROSA.

BÉNÉDICT.

SPIRIDION.

TÉNORS.

BASSES.

Moderato assai.

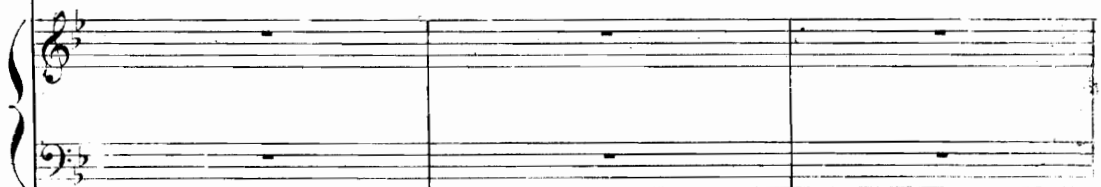
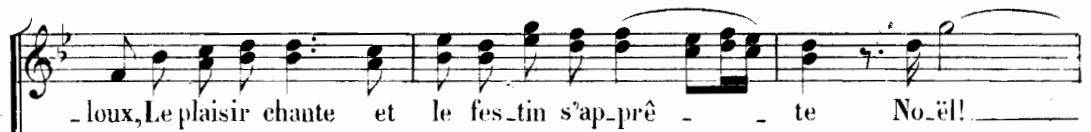
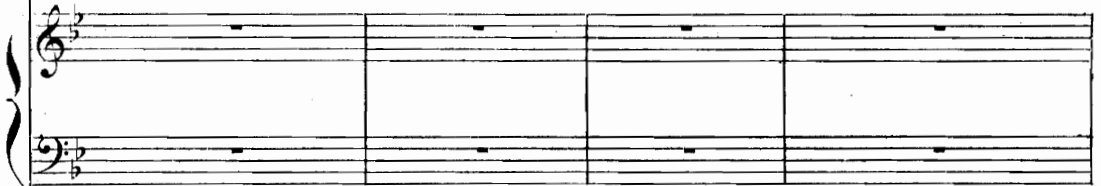
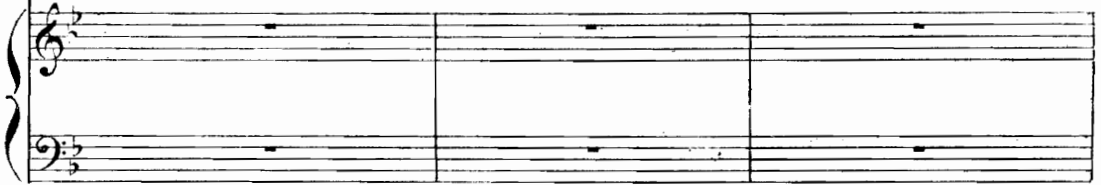
PIANO.

Tenors.



(de loin et se rapprochant peu à peu)

Basses.



No - ël! Ho - là Conrad! viens avec
 et de fê - te. Noël!

nous! Conrad! viens avec nous!
 En dépit des censeurs ja - loux, Conrad! viens avec nous!

pp

BÉNÉDICT.
 Si - lence! Hé -
 Bénédic! Bénédic!

B. *las!* i - guo - rez - vous que notre ami Con - rad à la fièvre est en

B. proi - e? Por - tez ail - leurs vos cris de joi - e!

B. *p* Ténors. De fan -
p Basses.
 Pau - vre Con - rad! que nous dis - tu?
 Pau - vre Con - rad! que nous dis - tu?

B. - tô - mes son âme est plei - ne, Ro - sa. ma fi - an -

B. *cée, avec sa seur Hé - lè - ne. Cherchent à rele - ver son esprit abat - tu Vains ef -*

pp

B. *- forts espéran - ce vai - ne! Le vieux docteur debout à son che -*

cresc.
pp

B. *- vet, L'observe et j'attends son ar - rêt! C'est lui!*

Ténors. *pp*

Basses. *pp*

Moderato assai.

Si - - lence!

Si - - lence!

Moderato assai.

sotto voce.

B. *(timidement) (d'une voix brève et saccadée)*

Eh bien! Toujours de même; Son

BÉNÉDICT..

Que dites-vous? Hélas!

mal vient de l'esprit. Il aime L'ar-gent; Il en a

Il est vrai! En ef-

fait Le but unique de sa vie! D'un regard d'envi - e Il suit l'opulen - ce,

SPIRIDION.

- fet! De là, sa rai-son af-fai-bli - e Où quelque lueur brille en-

- cor: De là ses accès de fo - li - e; Sa fièvre est la fiè-vre de

HÉLÈNE
Le malheureux! Que fai - re? Rien! mon Dieu

ROSA.
Le malheureux! Que fai - re? Rien!

BÉNÉDICT.
Le malheureux! Que fai - re? Rien!

For Rien!

Ténors.
Le malheureux! Que fai - re?

Basses.
Le malheureux! Que fai - re?

pp cresc. *f* Ped. *

Andante con molto moto.
— c'est en toi que j'es - pe - re!

Andante con molto moto.
dolce espress

f *p* Ped. *

SPIR. Spiridion s'arrête devant le tableau, au fond)

Charmant! de

cresc. *p*

BÉNÉDICT. SPIR.

W. qui? De lui. En véri - té?

BÉNÉDICT.

Ah! s'il avait eu le cou-ra-ge De suppor-ter sa pauvre - té!

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

SPIR. Moderato come 1^o

Belle pein-ture!... c'est dom-mage!

Moderato come 1^o

sotto voce.

BÉNÉDICT.

A de-main ne le quittez pas! Craignez vous pour ce

B. *SPIR.* *BÉNÉDICT.*

soir u - ne cri en nouvelle! Oui, vers mi - nuit! Et quand cessera-t-elle?

SPIR. (s'arrêtant de nouveau devant le tableau) (il sort)

Au jour naissant! a - dieu! (*Parlé*) Belle pein - tu - re!

HÉLÈNE. *pp* *Même mouv!*

Hé - las!

ROSA. *pp*

Hé - las!

BÉNÉDICT. *pp*

Hé - las!

Même mouv!

Ténors.

Basses.

p Ô vain mi - ra - ge! Mor - tel poi - son!

Mor - tel poi - son!

cre - scen -

Fa - tal nau - fra - ge De la rai - son.

Fa - tal nau - fra - ge De la rai - son.

do. *mf* *dim.*

La vie est brè - ve! Faut il qu'un rê - ve

La vie est brè - ve! Faut il qu'un rê - ve

crese *mf*

Trou - ble le cours De ses beaux jours?

Trou - ble le cours De ses beaux jours?

dim.

Ténors.

Ô vain mi - ra - ge! Mor - tel poi - son!

Basses. *dim.*

Fa - tal nau - fra - ge De la rai - son!

dim.

un peu animé.

pp

BÉNÉDICT. *p* ROSA. *p*

Quoi! vous par - tez? la nuit s'a - van - ce, Et notre

BÉNÉDICT. *animé.*

père nous attend. Ah! vienne donc l'heureux instant, Mon désir et mon espérance, Où

ROS. *p* 1^o Tempo.

rien ne pourra plus nous sépa - rer! Plus bas.

1^o Tempo.

p

R.
Voyez la douleur de ma sœur Hé - lè - ne Elle aime Conrad qui ne l'ai - me

R.
pas! Notre joie, hé - las! doublerait sa peine! Aimez moi toujours,

R.
mais par - lez plus bas! Au - ge du

BÉNEDICT.

B.
ciel! Viens-tu? Je te suis! et j'es - pe - re Qu'apai -

ROSA. HÉLÈNE.

H.
- sant les ennuis de son cœur souci - eux Le sommeil ferme - ra ses

PRIÈRE.

Andante. *dolce.*

II. yeux! O Vier - ge mè - re! Entends no - tre pri - è - re!

Andante. *pp*

II.

ROSA.

p Ô Vier - ge mè - re! Entends notre pri - ère! Ô Vier - ge mè - re! Entends no - tre pri -

H. Ô Vier - ge mè - re! Entends notre pri - ère! Entends nos vœux!

R. - è - re! -

H. Donne à Con - rad, ô Vier - ge mè - re, Des

R. Entends nos vœux!

II. jours heu-reux! Ô Vier-ge mè-re! Entends no-tre pri-è-re!

R. Ô Vier-ge mè-re! Entends no-tre pri-è-re!

cresc.

Ped. * Ped. * Ped. *

H. Entends nos vœux! En-tends là-haut notre pri-è-

R. Entends nos vœux! Ô Vierge

mf *p*

II. - re! Entends nos vœux!

R. - mè-re! Entends nos vœux!

dim. *pp*

MÉLODRAME.

№ 1 bis

Allegro.

Cors sur le théâtre.

PIANO.

p

sfz

cre - scen - do.

m. d.

f

dim.

f

dim. - sempre

dim.

p

pp

perdendosi.

MÉLODIE.

№ 2.

Moderato.

CONRAD.

Humble et pauvre

BÉNÉDICT.

Moderato.

PIANO.

f

C. Es-tu donc heu_reux? Si je le

meno f *p cresc.*

B. *lento.* suis! si je le suis!

All^{to} mod^{to}

p Ped. *

B. *dolce.* De - mande à l'oiseau qui s'é - veil - le Cares - sé par l'au - be ver.

dim. *pp* Ped. *

B. - meil - le, En sou - mid a - mou - reux, S'il est heu -

Ped. * Ped. *

B. - reux! De - mande à la ro - se nou - vel - le Qui s'é -

Ped. * Ped. * *

B. - panou - it fraîche et bel - le Si le prin - temps vain -

Ped. * Ped. *

B. - queur Est dans son cœur! De - mande au nua - ge qui

legatissimo.

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

B. pas - se, Aurayon qui fuit dans l'es - pá - ce, S'ils traver -

Ped. ☆ Ped. ☆

B. - sent joyeux La - zur des cieux! De - mande à toute la na -

poco cresc. *mf* *p*
Ped. ☆

B. - ture, Au brin d'herbe, au flot qui mur - mu - re, S'ils ac - cueil - lent le

dim. *pp*
Ped. ☆ Ped.

B. jour D'un chant d'a - mour! Eh

rit. **a Tempo.**

rit. *cresc.*
☆ Ped. ☆

cresc.

B. *cresc.*

bien! du rayon qui voy - a - ge, Des fleurs, de loiseau, du nu - a - ge Le

bien marqué.

p

cresc.

Ped. *☆* Ped. *☆*

B. *p*

plus heu - reux, je croi, — L'est moins que moi!

f

p

pp

Ped. *☆* Ped. *☆* Ped. *☆*

dolce.

dolcissimo.

B. Le plus heu - reux, le plus heureux,

più pp

ppp

Ped. *☆* Ped. *☆* Ped.

B. — je croi, L'est moins que moi!

pp

CHŒURS ET AIR.

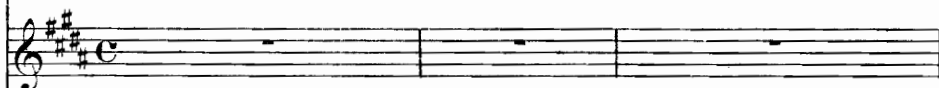
N^o 3.

Allegro.

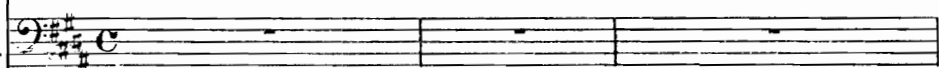
CONRAD.



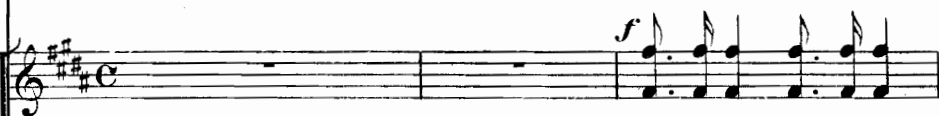
BÉNÉDICT.



SPIRIDION.

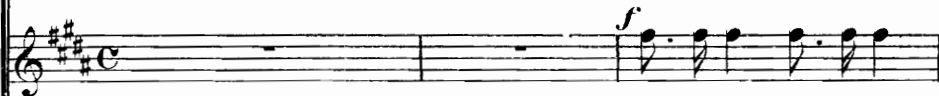


SOPRAN.



Car_ naval! Car_ naval!

TÉNORS.



Car_ naval! Car_ naval!

BASSES.

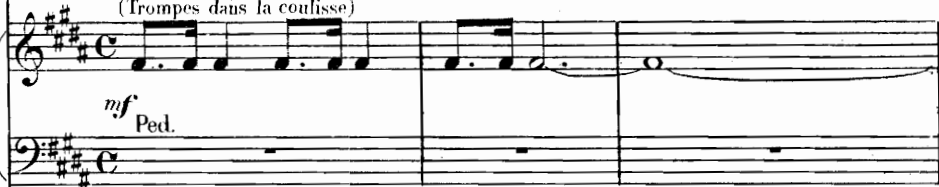


(Chœur dans la coulisse)

Allegro.

(Trompes dans la coulisse)

PIANO.



Car_ naval! La vil_ le sèveille à ton gai si_ gnal!

Car_ naval! La vil_ le sèveille à ton gai si_ gnal!

La vil_ le sèveille à ton gai si_ gnal!

Ped.

La vil - le sé - veille à ton gai si - gnal!

- gnal! La vil - le sé - veille à ton gai si -

La vil - le sé - veille à ton gai si - gnal!

Car - naval! Car - naval! Car - naval!

- gnal! Car - naval! Car - naval! Car - naval!

Car - naval! Car - naval! Car - naval!

Ped. *

f La foule en habit de bal - Danse autour de ton fanal! La la la la la la la

p La la la la la la la la la la la la la

p La la la la la la la la la la la la la

mf

la la la la la la la la la la la la - la la

la la la la La foule en ha-bit de bal

la la la la La foule en ha-bit de bal

la la la la la la la la la la

Danse autour de ton fa - nal! La foule en ha-bit de bal

Danse autour de ton fa - nal! La foule en ha-bit de bal

la la la la La vil - le s'é - veille à ton gai si -

Danse autour de ton fa - nal! La vil - le s'é - veille à ton gai si -

Danse autour de ton fa - nal! La vil - le s'é - veille à ton gai si -

- gnal! Car - na - val!

- gnal! Car - na - val!

- gnal! Car - na - val!

Allegro moderato.
Orchestre.
f *furioso.*
Ped. . * *ff*

CONRAD. **Récit.** *f* (avec rage)

C'est bien! ri - ez! chantez! ô jeunes

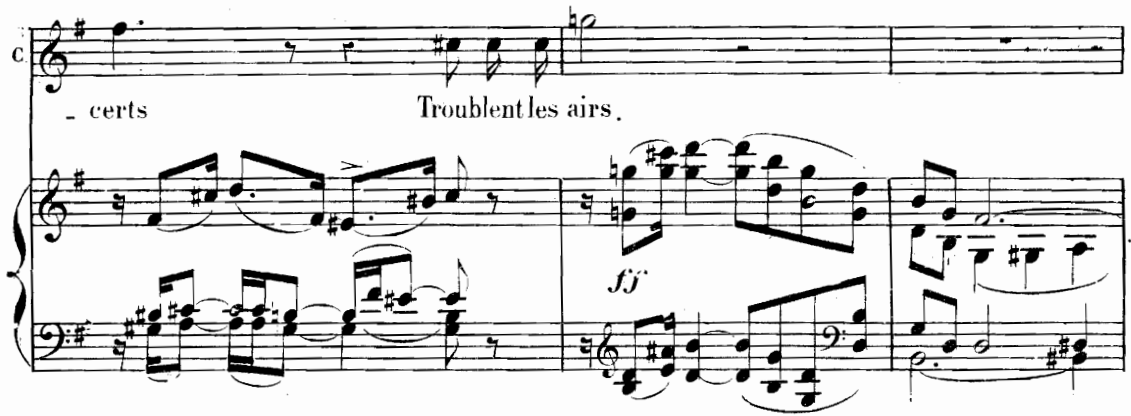
sf
suivez.

fous! Devant ma por - te ar - rê - tez - vous! Écho ré -

a Tempo. *f*

- pè - te Vos chants de fê - te! Vos gais con -

C. *- certs* Troublent les airs.



C. *p* Et moi! *Allegro agitato.*

dim. *Allegro agitato.* *pp*



C. *sotto voce.*

Dans le si - len - ce et l'om - bre En - fermé nuit et



C. jour, Seul en ce ré - duit som - bre.



Sans espoir, sans a - mour! Le cœur gonflé de

bai - ne, Éa - me de ra - ge plei - ne,

A cette lut - te vai - ne Pour toujours condam -

- né! Je te maudis, je te détes - te, O jour fu -

p a Tempo.

nesté où je suis né!

a Tempo.

amèrement.

f A vous, Rois de la terre, Richesses et splendeurs!

ritenuto.

A moi honte et misère, Angoissés et dou-

ritenuto. *p* *sf*

a Tempo.

leurs! Ain - si que Promé - thé - e,

a Tempo.

p *mf* *m. d.* *m. g.*

C. *Sur sa roche é-car - té - e, Triste et l'âme ir - ri -*

m. d. *m. g.*

C. *- té - e, Par Dieu même enchaî - né!*

cresc.

Ped. ☆

C. *f. ad libitum. dim.*

Je te maudis, je te dé - tes - te, O jour fu - neste où je suis

suivez.

C. *a Tempo.*

né!

a Tempo.

Ped. ☆

Ped. ☆

Ped. ☆

pp

Allegro.

Soprani.

f

La foule en ha-bit de bal

Ténors.

p

Car-naval! Car-naval! Car-naval! La la la la

Basses.

p

La la la la

Allegro.

(Trompes sur le théâtre, très loin.)

p Ped.

(dans la coulisse.)

Danse autour de ton fanal! La la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la

f La foule en ha-bit de bal Danse autour de ton fa-nal!

f La foule en ha-bit de bal Danse autour de ton fa-nal!

Ped.

*

la ————— la la la la la ————— la la la la

f La foule en ha-bit de bal Danse autour de ton fa-nal!

f La foule en ha-bit de bal Danse autour de ton fa-nal!

Ped.

Allegro.

La vil-le séveille à ton gai si-gnal! Car-na-val!

La vil-le séveille à ton gai si-gnal! Car-na-val!

La vil-le séveille à ton gai si-gnal! Car-na-val!

Allegro.

(Orchestre) *f*

CONRAD.. **f** **Récit.**

Ah! leurs cris me rompent la tête! Leur i-resse aigrit ma dou-

(Trompes plus près.)

f *suivez.* *p* *cresc.*

Allegro.

Récit.

C. leur! Et cha - cun par ses chants de

Allegro. *f* *p* *suivrez.*

Moderato.

C. fê - te, Semble insul - ter à mon malheur! Tout me hait!

Moderato. *cresc.* *dim.* *p* *ff*

Ped. *Ped. *

Récit.

C. Dieu! suis-je en dé - li - re? Elle mè - me avec mè -

tr *fp* *sf*

Ped. *Ped. *

Moderato.

C. - pris de mes tourments semble ri - re! Par -

Moderato. *ff* *fp* *sf*

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

Récit.

-le! Est-ce de moi que tu ris? Tu rail - les ma mi-sère, in -

Allegro.

fà - me! Ah! l'en - fer est dans mon

Allegro.

à - me! Loin de moi! loin de moi! Ah!

ere - - scen - - do **ff**

poco a poco diminuendo.

FINAL.

№ 4.

Allegretto.

CONRAD.

SPIRIDION.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegretto.

sempre pp

sempre una corda e pp
Ped. *

les 2
Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

poco rit.
(Orchestre sur le théâtre)
dolce. *

Soprani. (Chœur sur le théâtre)

ppp
Circé! Renais à la vie

a Tempo.

pp (Orchestre)

Ped. * Ped.

à l'amour!

Un peu plus lent.

p Elle s'anime et regarde autour d'elle

poco rit. **Un peu plus lent.**

dolce. *tr*

* Ped. *

Nymphes, écartez les roseaux! Elle s'élançe et se reconnaît bel le

tr

Dans le cristal des eaux! Elle hésite, elle doute De son regard vainqueur;

tr

Et muette, elle écoute Battre son cœur!

tr *rit.*

Poco vivace.

con brio.

Soprani.

mf

a Tempo. Fai - sons vibrer la ly - re Et

Poco vivace.

pp *p*

quenos doux ac - cords Ré - pondent aux transports De soujoux dé -

li - re! Ah! ——— Cir -

pp *p*

cé! re - nais au jour! ———

pp

dolce. *3* *3*

Allegro appassionato.

CONRAD.

p

0 rè - ve - d'a -

Allegro appassionato.

(orchestre.) *p* *cresc.*

Ped. * Ped. *

cresc.

f

pp

Ped. * Ped. *

SPIRIDION. *sotto voce.*

p

Vois cet - te beau - té, ce regard - de

pp

Ped. * Ped. *

s. flam - me, Vois ces traits charmants! Veux -

Ped. ☆ Ped. ☆

s. - tu que l'a - mour ver - sedanston â - me Ses enchante -

Ped. ☆ Ped. ☆ Ped. ☆

s. - ments? Veux - tu que cet

cresc.

Ped. ☆ Ped. ☆

s. or que ton cœur en - vi - - e

Ped. ☆ Ped. ☆

S. Au gré de tes vœux De reflets ar-

Ped. Ped. * Ped. *

S. -dents éclai - re ta vi - - - e?

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

S. Dis, si tu le veux!

Ped. * Ped. *

cre -

S. CONRAD.
Oui! oui! je le veux!

Ped. mol

scen - - do

SPIR.

f

Frap - - - pe donc sans

fp

to.

☆ Ped. ☆

S.

peur ce métal — so - no - re! Frap - pe sans ef -

Ped. ☆ Ped. ☆

S.

_froi! Pour te pro - di -

fp

☆ Ped. ☆

S.

-guer tout — ce qu'on a - do - re Cetimbreest à toi! —

f

Ped. ☆ Ped. ☆ Ped. ☆

s. Qu'à ce glas de mort tombe u ne vic

legatissimo.

Ped. *

s. -ti - - - me! En fant ou vieil

p

Ped. *

s. -lard, Qu'impor - - - te? un flot

cre - - - scen - - - do.

s. d'or paî - ra de son cri - me L'a -

p subito. *pp*

Ped. * Ped. * Ped. *

CONRAD.

Ô brûlant re-gard! Circé!

veu - gle - ha - sard.

cre - scen - do

Ped. * Ped.

1^o Tempo.

Fiammetta!

Soprani.

1^o Tempo. Son baiser t'appelle Suissa loi!

molto. *f* (orchestre sur le théâtre.) *tr.*

dim.

Elle est jeune et bel-le: Souviens-toi!

dim. *pp* *smorzando.* *tr.*

Moderato.
 SPIR. *Récit.*

Moderato.
 (On parle) *RÉP.* Que dis-tu? Si de mon talis - man tu ne fais point u - sa - ge,

pp *fpp*

s. *Récit.*

Un autre aura plus de cou - ra - ge! Si, poursui - vi d'un vain remord, Tu le

s. *Récit.* (il disparaît)

bri - ses, à toi la mort.

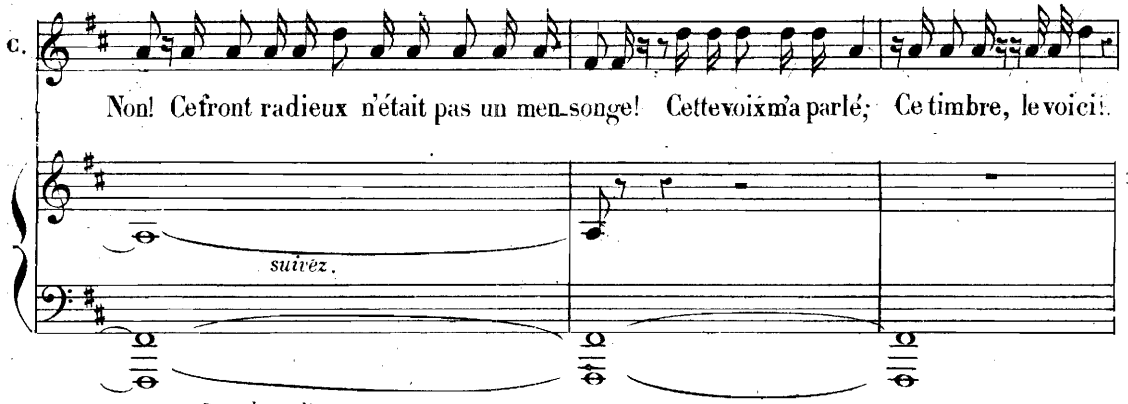
a Tempo moderato.

f *longue tenue.*

CONRAD. *P* *Récit.*

Rien! suis - je le jouet d'un son - ge

suivez. *ppp*

c. 

Non! Cefront radieux n'était pas un men-songe! Cettevoixm'a parlé; Ce timbre, le voici.

suivez.

Dans la coulisse un cri.

c. 

Timbre. Grand Dieu! ce cri de mort! Ce bruit d'or sous mes

f *pp*

Ped. *

c. 

pas. De

p *f*

Allegro moderato.

c. 

l'or! de l'or!

BÉNÉDICT.

Con. radl. **Allegro moderato.**

p *dim.* *pp*

B.

Sur le seuil de ta

B.

por - te, Stad - ler, le vieux Stad - ler, frap -

CONRAD.

O ciel!

B.

- pe d'un coup mor - tel Vient de tom - ber! Re -

B.

- gar - de! c'est lui qu'on em - por - te!

B.

Hé - lè - ne! Ro - sa!

po - co cre - scen - do

CONRAD.

Non!... il en est temps en - cor! Du secours!

mol - to

SPIR. CONRAD. SPIR.

Inu - ti - le! Ah! N'as - tu pas de

f *fff* *p*

Allegro. Ω

S.

Soprani. Por?

Ténors. La ——— la la la la la ——— la la la la

Basses. La foule en ha - bit de bal Danse autour de ton fa - nal,

La foule en ha - bit de bal Danse autour de ton fa - nal,

Allegro.

Orchestre dans la coulisse.

la ————— la la la la la ————— la la la la

La foule en ha-bit de bal Danse autour de ton fa - nal,

La foule en ha-bit de bal Danse autour de ton fa - nal.

ff La ville s'éveille à ton gai si - gnal! Car - na - val!

ff La ville s'éveille à ton gai si - gnal! Car - na - val!

ff La ville s'éveille à ton gai si - gnal! Car - na - val!

(Orchestre)

pp 12 12

cresc. - 12 - *molto* - 12 - *ff*

Ped.

ENTR' ACTE.

Allegro grazioso.

PIANO.

Ped. *

The first system of the piano introduction consists of two staves. The treble staff begins with a piano (p) dynamic marking and features a series of sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction. It includes a 'cresce' (crescendo) marking in the treble staff and a 'mf p' (mezzo-forte piano) dynamic marking. The musical texture remains consistent with the first system.

The third system of the piano introduction features a 'sf' (sforzando) dynamic marking and a 'dimin.' (diminuendo) instruction. The treble staff contains several triplet markings over the sixteenth-note runs.

Presto.

p

The fourth system is marked 'Presto' and begins with a piano (p) dynamic. The tempo is noticeably faster than the previous sections. The treble staff continues with triplet markings.

pp

The fifth system of the piano introduction is marked 'pp' (pianissimo). The dynamics are significantly softer than in the previous systems. The musical notation continues with triplet markings.

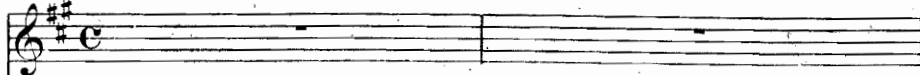
cresce.

The sixth and final system of the piano introduction ends with a 'cresce.' (crescendo) marking. The piece concludes with a final chord in the bass staff.

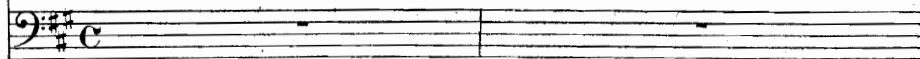
CHŒUR ET SCÈNE.

N^o 5.Allegro come 1^o

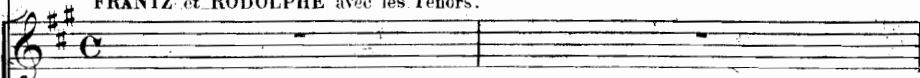
CONRAD.



SPIRIDION.



FRANTZ et RODOLPHE avec les Ténors.

6 1^{ers} TÉNORS.

ROSENTHAL avec les Basses.

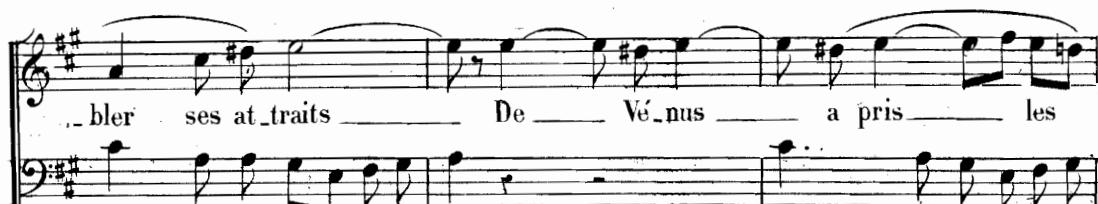
6 1^{res} BASSES.Allegro come 1^o

Gloire à la bel - le des

PIANO.



bel - les



Qui pour doubler ses attraits

De Vé_nus pris les



p

- traits, De Vé_nus a pris les traits, De l'a_mour

- traits, De Vé_nus a pris les traits, De l'a_

- a pris les ai - les!

cresc.

- mour a pris les ai - les! Gloire à la bel - le des

dim. *p*

Gloi - - - re!

bel - les!

f *dim.* *p*

tr *tr* *tr* *tr*

p *pp* *p* *pp*

Allegretto.

CONRAD.

dolce.

Un col_lier manquait aux a_tours De

la di_vine Cythé_ré - e,

Que la - rei - ne -

des a - mours

cre - scen - do

Animato.

De leurs mains en soit pa_ré - e! **Animato**

p *pp* *leggerissimo.*

Basses. *pp* sotto voce.

Il faut qu'il ait trou -

dim. *pp*

- ve quelqu'immen - se tre - sor Pour se mer comme il

fait les di - a - mants et l'or.

calando.

Allegretto.

SPIR.

Aux in - si - gnes du rang su - prê - me, Seigneur Con -

Allegretto.

p

s. - rad, vous l'ou - bli - ez, Il faut en -

Ped. * Ped.

s. - cor le di - a - dé - me,

Ped. * Ped. * *cre - scen*

s. Et je le dé - pose à ses pieds. *poco rit.* **a Tempo animato.**

do *p subito.* *pp* **a Tempo animato.** *p leggerrissimo.*

Tenors.

pp sotto voce.

Lemarquis lui tient tête et cette lutte

folle Épuiserait bientôt jusqu'aux flots du Pac

-to - le!

Allegro.

CONRAD.

SPIR.

Vous faites des présents de roi! Non! de mar

s. - quis, pas da - van - ta - ge; Je n'ai

s. pas com - me vous fait un riche hé - ri - ta - ge

CONRAD. Vous moquez-vous?

s. Et vous a - vez le pas sur moi. Non sur ma

Ténors. *dolce.* Je suis cu - ri - eux de connaî -

Basses. *dolce.* Je suis cu - ri -

s.

foi!

dim.

- tre Qui des deux trouve - ra son maî - tre, Et par ses soins at - ten - dri -

dim.

- eux de connaî - tre Qui par ses soins at - ten - dri -

p

mf dim

- ra No - tre prin - ces - se d'o - pé - ra.

- ra No - tre prin - ces - se d'o - pé - ra.

p

tr

p

SPIR.

p

CONRAD.

Char - man - te! Pati - en - ce!

pp

PAS DE L'ABEILLE.

N^o 6.

Allegro moderato.

CONRAD.

SPIRIDION

SOPRANI.

TÉNORS.

BASSES.

Allegro moderato.

PIANO.

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and triplets, with some notes marked with an 'x' above them. The bass staff features a steady accompaniment of eighth-note chords, with some notes beamed together.

The second system continues the musical themes. The treble staff shows more complex rhythmic figures, including triplets and notes with 'x' markings. The bass staff maintains the accompaniment with some variations in chord voicing.

The third system features similar rhythmic patterns. The treble staff has a dense texture of eighth notes and triplets. The bass staff provides a consistent harmonic foundation.

The fourth system introduces dynamic markings. The treble staff has a *mf* marking in the second measure and a *p* marking in the fourth measure. The bass staff continues with its accompaniment, including some triplet figures.

The fifth system includes a *mf* dynamic marking in the second measure. The treble staff continues with its intricate rhythmic patterns, while the bass staff provides accompaniment.

The sixth system concludes the page with a *p* dynamic marking in the first measure. The treble staff features a final flourish with triplets and notes marked with 'x'. The bass staff ends with a few chords.

sf Ped. *

cresc.
Ped. *

poco a poco stringendo
p subito.

a Tempo.
pp

sf *sf* *sf p*

The first system of music consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a sixteenth-note scale-like passage, followed by a rest. The lower staff has a bass clef and a key signature of one flat (Bb). It features a steady eighth-note accompaniment. Dynamics include *fp* (fortissimo piano) and *f* (forte). A *cresc.* (crescendo) hairpin is shown above the lower staff.

The second system continues the two-staff arrangement. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of one flat. The music features a decrescendo (dim.) hairpin across the system, leading to a double bar line.

Poco meno allegro.

The third system begins with the tempo change to **Poco meno allegro.** It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of one flat. The music is characterized by a steady eighth-note accompaniment in the lower staff and block chords in the upper staff. Dynamics include *f* (forte).

The fourth system continues the two-staff arrangement. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of one flat. The music features a steady eighth-note accompaniment in the lower staff and block chords in the upper staff. Dynamics include *f* (forte).

The fifth system continues the two-staff arrangement. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of one flat. The music features a steady eighth-note accompaniment in the lower staff and block chords in the upper staff. Dynamics include *f* (forte).

The sixth system continues the two-staff arrangement. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and a key signature of one flat. The music features a steady eighth-note accompaniment in the lower staff and block chords in the upper staff. Dynamics include *f* (forte).

accelerando.

mf *p* *fp* *cresc.*

fp *cresc.*

Molto all^o agitato.

p *fp* *fp*

p *fp* *fp*

fp *fp* *fp*

This page of musical notation is divided into five systems, each consisting of a treble and bass staff. The notation includes various dynamics, articulations, and performance instructions.

- System 1:** Treble staff begins with *fp*. Bass staff features a rhythmic accompaniment of eighth notes.
- System 2:** Treble staff starts with *mf*. Bass staff has a rhythmic accompaniment. A dynamic change to *p* occurs in the second measure, followed by a *f* dynamic in the third measure.
- System 3:** Treble staff starts with *mf*. Bass staff has a rhythmic accompaniment. A dynamic change to *p* occurs in the second measure, followed by a *cresc.* instruction.
- System 4:** Treble staff starts with *f*. Bass staff has a rhythmic accompaniment. A *molto* instruction is present. A *ffp* dynamic is marked in the bass staff.
- System 5:** Treble staff starts with *crescendo*. Bass staff has a rhythmic accompaniment. A *ffp* dynamic is marked.

QUINTETTE.

N^o 7.

Allegro animato.

CONRAD.

FRANTZ.
RODOLPHE.

SPIRIDION.

ROSENTHAL.

TÉNORS.

BASSES.

Allegro animato.

P

PIANO.

CONRAD.

SPIR.

A vous les dés, marquis! Soit!

CONRAD.

mais que faisons-nous? Ces bil - lets va - lent en -

FRANTZ.

- sem - ble Dix mil - le du - cats. Pour un des deux je

SPIR.

Bien!

E.

trem - ble! Ils sont fous!

RODOLPHIE.

sotto voce.
Ils sont fous!

ROSENT.

sotto voce.
Ils sont fous!

SPIR.

S. En - tre nous

S. que le sort dé - ci - de!

S. *con brio.* Du des - tin ja - loux Je bra -

S. - ve les coups, Du des - tin ja - loux Je bra -

S. - ve les coups, Du des - tin ja - loux Je bra -

CONRAD.
En - tre nous que le

FRANTZ.
En - tre vous que le

RODOLPHE.
En - tre vous que le

S.
- ve, je bra - ve les coups.

ROSENT.
Eu - tre vous que le

C.
sort dé - ci - de, Que l'amour nous ser - ve de gui - del

F.
sort dé - ci - de. Que le sort dé - ci - de!

Ro.
sort dé - ci - de, Que l'amour vous ser - ve de gui - del

Ri.
sort dé - ci - de, Que l'amour vous ser - ve de gui - del

En - tre nous que le sort dé - ci - de, Que l'amour me

Que l'amour vous ser - ve de gui - de, Vous

En - tre vous que le sort dé - ci - de, Que l'amour vous

SPIR.
En - tre nous que le sort dé - ci - de, Que l'amour me

En - tre vous que le sort dé - ci - de, Que l'amour vous

p

ser - ve de gui - de! Du destin jaloux Je bra - ve, je bra - ve les

ser - ve de gui - de!

ser - ve de gui - de!

ser - ve de gui - de!

ser - ve de gui - de!

mf *p*

C. *sf* coups, les coups Du destin ja - loux. Je

F. Du destin jaloux, ils bravent, ils bravent les

Ro. Du destin ils bravent, ils bravent les

S. Du destin Je bra - ve, je bra - ve les

Ri. Du destin jaloux, ils bravent, ils bravent les

C. bra - ve les coups Du destin ja - loux.

F. coups, les coups Du destin ja - loux.

Ro. *sf* coups, les coups Du destin ja - loux.

S. *sf* coups, les coups Du destin ja - loux.

Ri. coups, les coups Du destin ja - loux.

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the left hand and a melodic line in the right hand with trills.

SPIR

SPIR
Allons, par -

s.

CONRAD. FRANTZ.

lez! Impasse et pair! Dix-sept!

CONRAD.

J'ai perdu!

SPIR.

Impair et passe!

SPR₄

Doublons l'en-jeu! C'est enten - du! A vous les

CONRAD.

Passe!

FRANTZ *sotto voce.*

Quelle auda - - - - - ce!

RODOLPHE *sotto voce.*

Quelle auda - - - - - ce!

s.

dés.

ROSENT. *sotto voce.*

Quelle auda - - - - - ce!

s. Dix! j'ai ga - gné!

CONRAD. Récit.

s. Le re_fait est pour moi! Attendons mon va -

f *soyez.*

c. _let. Je n'ai plus rien!

SPIR. Pourquoi? Qu'impor - - - te!

p

s. En - - tre gens de no - tre sor - - te On

d. *p* *Ped.* *

CONRAD. Fort bien! Cent mil_le du_cats!

s. peut se ru_i-ner sur pa - ro - - le. Je les

p

FRANTZ.
Sur mon â - me, ils n'ont peur de

RODOLPHE.
Sur mon â - me, ils n'ont peur de

S.
rien!

ROSENT.
Sur mon â - me, ils n'ont peur de

p

CONRAD.
rien! Passe!

Ro.
rien!

Rl.
rien!

SPIR.
Trois! Impas -

CONRAD.

S
se! Morbleu! la chance est pour vous!

fp *fp*

SPIR.

Oui, oui, j'ai du bon - heur au jeu!

CONRAD.

Eh

C.
bien! dou - blons en - cor la

C.
som - me! Deux cents mil - le du -

SPIR.

Cats... Soit! après le ballet! J'atten...

(sonnette dans la coulisse)

S. ...drai, foi de gentil-homme, Le retour de votre valet.

S. On sonne au théâtre.

Ténors. *f* Cou-rons!

Basses. *f* Cou-rons!

cre - scen - do

f *ff*

dim - - - nuen - - - do *p*

CONRAD.

Par le dia-ble!

c. nous verrons Si l'on ne m'est tantôt plus fa-vo-ra-ble.

f

fp *espress.*

(Ou parle) *p*

p

ROMANCE.

N^o 8.

Allegretto.

HÉLÈNE.

CONRAD.

PIANO.

Allegretto.

p tendrement.

CONRAD.

p

Oui, j'écoute et je

c.

dim.

crois Ainsi que dans un rêve entendre encor sa voix. _____

HÉLÈNE.

tendrement.

Le bon-heur est cho-se lé-gè-re, Pas-sa-gè-

H. *re, Ou croit l'at - tein - dre; on le poursuit, on le poursuit, — Il s'en -*

H. *- fuit! Hé - las! vous en rê - vez un au - tre Que le*

H. *nô - tre Il faut à vos ardents désirs Les plai - sirs; Dieu vous pré -*

H. *- ser - ve des a - lar - mes Et des lar - mes Qui peu - vent*

H. *as - sombrir le cours de vos jours. —*

ii. Le bon - heur est cho - se lé - gè - re, Pas - sa - gè

re; On croit l'at - tein - dre, On le pour - suit, on le pour - suit, — Il s'en -

- fuit! Il s'en - fuit!

s'en -

poco rit.

a Tempo.

- fuit!

a Tempo.

Più mosso.

CONRAD.

cresc.

Démonde l'or

Du cœur de Fiammet.

Più mosso.

p

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The lower staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic. It features a series of chords and moving lines in both hands, primarily using eighth and quarter notes.

The second system continues the musical score. The vocal line (upper staff) has lyrics: "- ta Je ne te tiens pas quit - te! Pour le sang répan - du,". The piano accompaniment (lower staff) includes dynamic markings *cresc.*, *f*, and *mf*. The piano part features a prominent bass line with chords and moving lines.

The third system continues the musical score. The vocal line (upper staff) has lyrics: "Pour mon à - me mau - di - te, Tu me le dois en -". The piano accompaniment (lower staff) includes dynamic markings *f*, *mf*, and *f*. The piano part features a prominent bass line with chords and moving lines.

Allegro.

- cor!

Allegro.

dim.

p

The fourth system continues the musical score. The vocal line (upper staff) has lyrics: "- cor!". The piano accompaniment (lower staff) includes dynamic markings *f*, *dim.*, and *p*. The piano part features a prominent bass line with chords and moving lines.

ENTR'ACTE.

Moderato.

PIANO. *p* *cre*

scen - do. *f* *ff*

Allegro molto. *f* *sf* *3*

f (Musique sur le théâtre.)

mf *sf* *3* *sf* *3*

First system of musical notation, featuring treble and bass staves. The music consists of eighth and sixteenth notes. A dynamic marking *cresc.* is present in the right-hand staff.

Second system of musical notation. The right-hand staff features a dynamic marking *mf.* and a *f* marking. The music continues with eighth and sixteenth notes.

Third system of musical notation. The right-hand staff features a dynamic marking *f*. The music continues with eighth and sixteenth notes.

Fourth system of musical notation. The right-hand staff features a dynamic marking *fp (Orchestre.)* and a *cre* marking. The music continues with eighth and sixteenth notes.

Fifth system of musical notation. The right-hand staff features a dynamic marking *f*. The music continues with eighth and sixteenth notes.

Sixth system of musical notation. The right-hand staff features a dynamic marking *dim.* and a *p* marking. The music continues with eighth and sixteenth notes. A dynamic marking *très long.* is present above the right-hand staff.

(1) Tenez ce point d'Orgue jusqu'à la fin des applaudissements sur le théâtre

CHŒUR ET SCÈNE.

N^o 9.

Allegretto.

CONRAD.

SPIRIDION

TÉNORS.

BASSES.

Allegretto.

PIANO.

Ped. * Ped. *

Ténors.
CHŒUR et CORYPHÉES. *pp* Sé - dui - sante al - mé - e, La fou - le char -

Basses.
pp Sé - dui - sante al - mé - e, La fou - le char -

Ped. * Ped. *

- mé - e Vous don - ne ces fleurs. Quand à no - tre o -

- mé - e vous don - ne ces fleurs

- mé - e Vous don - ne ces fleurs. Quand à notre o -

- reil - le Bourdonnait l'a - beil - le, D'é - tran - ges ar -

- reil - le Bourdonnait l'a - beil - le, D'é - tran - ges ar -

deurs Pas saient dans nos

deurs Pas saient dans nos

pp *poco rit.*

pp *poco rit.*

cœurs.

cœurs.

CONRAD.

Le mar.

sempre pp

c. -quis cet fois nous a eé dé la pla.ce...

(à Fiametta)

Permettez!

crese *f* *p*

SPIR. *p dolce.* *f* **Allegro.** **Allegro.** Un moment, de

S. *f* *marcato.* **CONRAD.** Est-ce encor un galant

C. qui vient faire sa cour? *espressivo.* *f* *dim.*

SPIR. *f* *p* *mp* Qui je suis? deman_dez aux échos d'alen -

CHANSON NAPOLITAINE.

N^o 10. Allegro non troppo.

SPIRIDION.

- tour.
Allegro non troppo.

PIANO.

f *pp*

SPIR. *con brio.*

De Naples à Flo - rence et de Parme à Vé - rone. Chacun connaît Ca -

S. - mé - lé - one — Et ses chan - sons d'amour! Des vers que j'impro - vi - se au son de ma gui -

s. ta-re Je ne suis point a - va-re, Moi je fais fi de l'or! Et

s. je ne de - mande à ceux que j'é - gai - e

s. Qu'un sou - ri - re et moins en - cor; Et je ne de - mande à

s. ceux que j'é - gai - e Qu'un sou - ri - re et moins en -

rit. *a Tempo.*

- cor, et moins en - cor, et moins en - cor!

p rit. *a Tempo.*

3 *tr*

C'est en applaudis_sant mes chansons qu'on me pai - e.

f *mf* *f* *f*

ff

SPIR.

Je chan - te nuit et

p

3

jour Le bon vin et l'amour, Je chan

p *ten.* *p* *ten.*

S. *f*
 - te nuit et jour Le bon vin et l'amour; Ma voix est

ten.
fp
ten.

S. *p*
 - vi - ve, - Tendre et plain-ti

fp
pp

S. *rit.*
 - ve; Parlez! parlez! parlez!

rit.
cresc.
dim.

S. *(Parlé)* *f*
 Il faut me dire Si vous voulez Pleurer ou ri-re, Par-lez! ah!

(Parlé)
sf

dim. **1^o Tempo.**

s. De Na_ples à Flo -

sf **1^o Tempo. μ**

s. - rence et de Parme à Vé - ro - ne Chacun connaît Ca - mé - lé - o - ne Et ses chan -

s. - sons d'amour! Des vers que j'impro - vi - se au son de ma gui - ta - re Je ne suis point a -

s. - va - re, Moi je fais fi de For; Et je ne de - mande à

sf *f* *p*

s. ceux que jé-gai-e Qu'un sou-ri-re, et moins encor; Et

s. je ne de-mande à ceux que jégai-e Qu'un sou-ri-re, et moins en-

s. -cor, et moins en-cor, et moins en-cor!

rit. *a Tempo.*

s. C'est en applaudissant mes chansons qu'on me pai-e.

SCÈNE ET CHANT BACHIQUE.

N^o 11.

Allegro.

CONRAD.

Par le ciel! tu prends mal ton moment pour chan-

SPIRIDION.

SOPRANI.

TÉNORS.

BASSES.

Allegro.

PIANO.

Soprani.
- nai - - - tre. Mieux en -
Le marquis!
Ténors.
Le marquis!
Basses.
Le marquis!

S.
- cor! Un sor - cier, mes a - mis! Ran - gez -

S.
vous et voyez pa - raî - tre L'i - ma - ge du pa - lais que j'ai tantôt pro -

Allegro moderato e maestoso.

S.

- mis.

Allegro moderato e maestoso.

f

Soprani.

mf Ô mer - veil - le!

Ténors.

mf Ô mer - veil - le!

Basses.

mf Ô mer - veil - le!

cre - scen - do.

f

f

p

f

SPIR.

Ma reine — est el_le sa_tis — — fai — — te?

s.

Oui, j'ai fait machi_ner le thea_tre !

dim. *p*

Più allegro.

SPIR.

Pourquoi ce dégui_se_ment?... Sur ma foi!

mf *f* *p*

s.

pour vous of_frir un rêve il fal_lait un po_è - te!

1^o Tempo. *f*

Maestoso.

SPR.

Allons, messieurs! la table est prête; Loin d'i - ci le sou -

Maestoso.
All^{to} con brio.

CONRAD.

- ci. Ah! _____ quelle a - veu - gle fo - li - e ma't -

Ténors.

f

CORYPHÉES. Vi - vat!

Basses.

f

Vi - vat!

Ténors.

f

Vi - vat! _____

Basses.

f

Vi - vat! _____

All^{to} con brio.

c. tache — à ses pas? Ein - gra - te dé - ja mou-

The first system consists of a vocal line (soprano) and piano accompaniment. The vocal line has a melodic line with lyrics 'tache — à ses pas? Ein - gra - te dé - ja mou-'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

c. bli - e.
Ténors. CHOEUR et CORYPHÉES.
Loin d'i - ei le sou - ei!
Basses.
Loin d'i - ei le sou - ei!
cre - - - - - scen - - - - - do. *f*

The second system includes vocal parts for Tenors, Chorus, and Coryphées, and Basses. The lyrics are 'bli - e. Loin d'i - ei le sou - ei!'. The piano accompaniment features a complex texture with triplets and a dynamic marking of *f*. The word 'cre - - - - - scen - - - - - do.' is written below the piano part.

8---
dim.

The third system is primarily piano accompaniment, featuring a melodic line in the treble and a bass line. It includes a dynamic marking of *dim.* and a measure rest marked '8---'.

SPIR. *con brio.*
Dans le bruit et dans l'i - vres .. se, dans l'i -
p *sempre stacc.*

The fourth system includes a vocal line for 'SPIR.' and piano accompaniment. The lyrics are 'Dans le bruit et dans l'i - vres .. se, dans l'i -'. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with dynamic markings of *p* and *sempre stacc.*

...resse Jusques au ma-tin, — Fiam - metta l'enchan - te - res - se. Fiam.

...metta préside au festin! Les amourset la fo - li - e Se -

...ront, oui, seront du re - pas, — A nous, le plaisir vous

li - e. Ne le fuy - ez pas! Ah! ne le fuy - ez

pas! — Suivez — mes

pas.
Ténors. (CHŒUR et CORYPHÉES.)
Dans le bruit et dans l'i_vres - se, Dans l'ivresse jusques au ma -

Basses. *f*
Dans le bruit et dans l'i_vres - se, Dans l'ivresse jusques au ma -

sempre f

-tin — Fiam - metta l'enchan - te - res - se, Fiammetta préside au fes -

-tin — Fiam - metta l'enchan - te - res - se, Fiammetta préside au fes -

SPIRIDION.

Ténors. (CORYPHÉES)
Les amourset la fo - li - e Se - ront, oui, seront du re -

Basses.
-tin — Les amourset la fo - li - e Se - ront, oui, seront du re -

Ténors. (CHŒUR.)
-tin — Les plai - sirs

Basses
-tin — Les plai - sirs

S.

pas! — A nous, le plaisir vous li - - -

pas! — A vous, le plaisir nous li - - - e

pas! — A vous, le plaisir nous li - - - e

les a - mours Ah!

les a - mours Ah!

f *p* *cresc.* *f*

S.

- e Ah! ne le fuy - ez pas! Ah!

mf Ne le fuy - ons pas Ne le fuy - ons pas,

mf Ne le fuy - ons pas Ne le fuy - ons pas,

mf Ne le fuy - ons pas

mf Ne le fuy - ons pas

p *f* *p* *p*

tr

Suivez — mes pas!

p Nous sui — vous, nous sui — vous — vos pas!
f

p Nous sui — vous, nous sui — vous — vos pas!
f

Sui — vous — ses pas!
f

Sui — vous — ses pas!
f

Animato.

f *ff* *ff*

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo), as well as an *Animato* instruction. The lyrics are: "Suivez — mes pas! Nous sui — vous, nous sui — vous — vos pas! Sui — vous — ses pas! Sui — vous — ses pas!". The piano part consists of chords and arpeggiated figures.

FINAL.

No. 12.

Presto con fuoco.

CONRAD.

PATRICK.

SPIRIDION.

SOPRANI.

TÉNORS.

BASSES.

Presto con fuoco.

PIANO.

marcato.

Ténors.
Basses.

f Vi - vat!

ff *sempre ff*

Soprani 1^{rs} et 2^{ds}

f Vi - vat!

8-
3

8-
3

Ténors.
Basses.

Vi - - - ve le vin, le vin

Vi - - - ve le vin Et le

Soprani.

Vi - vat!

Et le fes - tin!

fes - tin!

ff

Ténors.

Basses.

mf

I - ci bas n'est il pas sa - ge

I - ci bas n'est il pas sa - ge

con brio.

1^{rs} Soprani.

2^{ds} Soprani.

mf

I - ci

I - ci

De sai - sir le plai - sir au pas - sa - ge?

De sai - sir le plai - sir au pas - sa - ge?

bas n'est il pas sa - ge De sai - sir le plai -

bas n'est il pas sa - ge De sai - sir le plai -

-sir au pas - sa - ge.

-sir au pas - sa - ge.

Vi - ve le vin nec -

Vi - ve le vin nec - tar di - vin!

- tar di - vin!

Vi - ve le vin nec - tar di - vin!

Vi - ve le vin nec - tar di - vin!

1^{rs} Soprani.
p I - ci - bas n'est - il pas sa - ge

2^{ds} Soprani.
p I - ci - bas n'est - il pas sa - ge

p I - ci -
p I - ci -

De - sai - sir le plai -

De - sai - sir le plai -

bas n'est - il pas - sa - ge De sai - sir le plai -

bas n'est - il pas sa - ge De sai - sir le plai -

- sir au pas - sa - - ge U - sons des jours. _____

- sir au pas - sa - - ge U - sons des jours. _____

- sir au pas - sa - - - - ge U - sons des

- sir au pas - sa - - - - ge U - sons des

mf

Hé - las! trop courts!

Hé - las! trop courts!

jours Hé - las! trop

jours Hé - las! trop

The first system consists of four staves. The top two staves are vocal lines in treble clef, both with the lyrics "Hé - las! trop courts!". The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part includes a triplet of eighth notes in the right hand and a half note in the left hand.

cresc.
De la jeu - nes - se!

cresc.
De la jeu - nes - se!

cresc.
courts. De la jeu - nes - se!

cresc.
courts. De la jeu - nes - se!

cre - - - scen - - - do - - -

f

The second system consists of four staves. The top two staves are vocal lines in treble clef, both with the lyrics "De la jeu - nes - se!". The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part includes a triplet of eighth notes in the right hand and a half note in the left hand. The lyrics "cre - - - scen - - - do - - -" are written below the piano part, and a forte dynamic marking *f* is present at the end of the system.

U - sons des jours!

U - sons des jours!

U - sons des jours! De la jeu -

U - sons des jours! De la jeu -

cresc.
3

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef, both with lyrics 'U - sons des jours!'. The third staff is a vocal line in treble clef with lyrics 'U - sons des jours! De la jeu -'. The fourth staff is a vocal line in bass clef with lyrics 'U - sons des jours! De la jeu -'. The piano accompaniment is shown in grand staff notation (treble and bass clefs). It features a melodic line in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with 'cresc.' and the number '3'.

De la jeu - nes - se! Bu - vons!

De la jeu - nes - se! Bu - vons!

- nes - - se Bu - vons! Chan -

- nes - - se Bu - vons!

più cresc.

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines in treble clef with lyrics 'De la jeu - nes - se! Bu - vons!'. The third staff is a vocal line in treble clef with lyrics '- nes - - se Bu - vons! Chan -'. The fourth staff is a vocal line in bass clef with lyrics '- nes - - se Bu - vons!'. The piano accompaniment continues in grand staff notation. A 'più cresc.' marking is present in the right hand. The music concludes with a series of eighth notes in the right hand.

Chan - tons! Vi - ve le vin!

Chan - tons! Vi - ve le vin!

- tons! Vi - ve le vin!

Chan - tons! Vi - ve le vin! Vi - ve le

f *ff*

Detailed description: This system contains the first four staves of the musical score. The top three staves are vocal parts. The first two staves have lyrics 'Chan - tons! Vi - ve le vin!'. The third staff has lyrics '- tons! Vi - ve le vin!'. The fourth staff has lyrics 'Chan - tons! Vi - ve le vin! Vi - ve le'. The piano accompaniment is on the bottom two staves, with dynamic markings *f* and *ff*.

Vi - ve le vin! Vi -

Vi - ve le vin! Vi -

Vi - - - ve le vin! Vi -

vin! Vi -

Detailed description: This system contains the next four staves. The top three staves are vocal parts. The first two staves have lyrics 'Vi - ve le vin! Vi -'. The third staff has lyrics 'Vi - - - ve le vin! Vi -'. The fourth staff has lyrics 'vin! Vi -'. The piano accompaniment is on the bottom two staves, featuring triplets in the right hand.

-ve le vin Nec - - - tar
 -ve le vin Nec - - - tar
 -ve le vin Nec - - - tar
 -ve le vin Nec - - - tar

di - - - vin!
 di - - - vin!
 di - - - vin!
 di - - - vin

Une mesure comme quatre du mouvt précédent.
 dim.

CONRAD. *p*
Eh! bien!

PATRICK. *p*
Seigneur! Je trem - ble de vous le

C.
Qu'est-ce encor?

P.
di - re! *Intendant et trésor.* *créc.*

C.
Es-tu fou? C'est fait de moi

P.
Se sont enfuis ensem - ble! Non, ma foi! Tout est pil - lé!

(à Patrick)

C. *f*

— va-t'en! va-t'en! ô rage! ô douleur! ô tor-

SPIR.

C. - tu - re! Eh! mais!

f *pp*

S. quel - le pâleur! Vous est - il d'a_ventu - re arri_vé quelque mal -

CONRAD. (avec égarement)

S. *f* _heur Quoi? Que veux-tu, démon? Tu me

sfz *sfz*

c
rail - le, je pen - se! Beau ser -

Soprani. *f*
Est - il fou?

Ténors. *f*
Est - il fou?

Basses. *f*
Est - il fou?

c
- gneur qui se met en dé - pen - se D'un palais de car - ton pour lo -

c
- ger ses a - mours.. Sa - che qu'un morceau d'or...

Un peu moins vite.

Non!

f Un peu moins vite.

dim.

dim.

marcato.

Mensonge! Démence!

Plus de vic - ti - mes! assez ___ de

dim.

p

p

Récit.

eri - mes

D'un se - cond meurtre, ô Dieu!

Je veux être in - no -

lent.

Allegro.

- cent!

Je n'achè - te - rai pas l'amour au prix du

Allegro.

Molto allegro.

C. 
 sang!
 Soprani. *mf* *cresc.*
 Il di - va - gue! Il perd la
 Ténors.
 Il di - va - gue! il perd la tè - te!
 Basses. *mf*
 Il di - va - gue! il perd la tè - te!



f
 tê - te! Au dia - ble le trou - ble fê - te!
f
 Au dia - ble le trou - ble fê - te!
f
 Au dia - ble le trou - ble fê - te!
 - sen - do.



CONRAD. *f*
 Soy - ez tous mau - dits, débauchés sans



c. à - me! Soy - ez tous mau - dits, Valets - et bandits - De ce monde in -

c. - fa - me! Maudi - - - te sois-tu, cour-tisa - - ne!

c. Que ta beauté se fa - ne Sous l'a - - pre des -

c. - tin! Mau-di - - - te soit vo-tre riches - se!

c. Maudi - - - te soit l'i - vresse De votre festin!

Soprani. (les femmes s'enfuient)

ff Ah!

Ténors. *ff*

Basses *ff* Voy - ez ce ban -

Voy - ez ce ban

- dit Que la ra - ge en flam - me, Voy - ez ce ban -

- dit Que la ra - ge en flam - me, Voy - ez ce ban -

CONRAD.

Ténors. Soy - ez

- dit! C'est nous que mau - dit Sa colè - re in - fâ - me!

Basses. *p*

- dit! C'est nous que mau - dit Sa colè - re in - fâ - me!

c. tous — mau — dits! Soy — ez tous — mau —

SPIRIDION.

Ah! l'enfer — me — dit Ce que veut — ton —

- dits! Ah! — va — lets et ban —

à — me. Ah! l'en — fer — me

- dits Soy — ez tous — mau — dits!

dit Ce que veut — ton à — me.

Ténors.

Basses.

Voyez!

Voyez!

crus.

ff

Musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics: "voy - ez ce ban - dit, voy - ez!". The piano accompaniment features a steady eighth-note bass line and a more active treble line. A dynamic marking of *ff* (fortissimo) is present in the piano part.

Musical score for the second system. The vocal line continues with the lyrics: "voy - ez ce ban - dit Que la ra - ge en -". The piano accompaniment continues with similar rhythmic patterns.

Musical score for the third system. The vocal line has the lyrics: "- flam - me!". The piano accompaniment continues with a consistent eighth-note bass line and a treble line with various chordal textures.

Musical score for the fourth system, which concludes the piece. The piano accompaniment features a final cadence with a key signature change to one flat. The piece ends with a double bar line and a fermata over the final chord.

ENTR'ACTE ET CHŒUR.

N^o 13. Allegro agitato non troppo presto.

ROSA.

Soprani.

CHŒUR

Ténors.

de

MENSIANTS

Basses.

Allegro agitato non troppo presto.

PIANO.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The bass line includes a 'Ped.' marking and a star symbol. The treble line has a 'mf' dynamic marking.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The bass line includes a 'Ped.' marking and a star symbol. The treble line has 'f' and 'mf' dynamic markings.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The bass line includes a 'Ped.' marking and a star symbol. The treble line has 'p', 'cresc.', 'f', and 'dim.' dynamic markings.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The bass line includes a 'Ped.' marking and a star symbol. The treble line has 'mf' dynamic markings and triplet figures.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The bass line includes a 'Ped.' marking and a star symbol. The treble line has 'p' and 'cresc.' dynamic markings.

Musical notation system 6, featuring a grand staff with treble and bass clefs. The bass line includes a 'Ped.' marking and a star symbol. The treble line has 'p', 'cresc.', and 'p cresc.' dynamic markings.

f *dim.* *p*

dim.
Ped. *

Allegretto moderato.
dolce.

poco rit. *p*
Ped. * Ped. *

Ped. *

Ped. *

Musical notation system 1, featuring treble and bass staves. The treble staff contains chords and melodic lines, while the bass staff has a rhythmic accompaniment. Dynamics include *mf* and *p*. Pedal markings with asterisks are present.

Musical notation system 2, featuring treble and bass staves. Dynamics include *f*, *dim.*, and *p*. Pedal markings with asterisks are present.

Musical notation system 3, featuring treble and bass staves. This system includes a large fermata over the right-hand staff.

Musical notation system 4, featuring treble and bass staves. Dynamics include *p*. Pedal markings with asterisks are present.

Musical notation system 5, featuring treble and bass staves. Dynamics include *pp*. Pedal markings with asterisks are present.

1^{re} Soprani.

Voi - ci le seuil hos - pi - ta - lier OÙ cha - que se -

2^d Soprani.

Voi - ci le seuil hos - pi - ta - lier OÙ cha - que se -

Ténors.

Voi - ci le seuil hos - pi - ta - lier OÙ cha - que se -

Basses.

Voi - ci le seuil hos - pi - ta - lier OÙ cha - que se -

- mai - ne La faim nous ra - mè - ne.

- mai - ne La faim nous ra - mè - ne.

- mai - ne La faim nous ra - mè - ne.

- mai - ne La faim nous ra - mè - ne.

Ped. ✱

Ped. ✱

Quittons le bois et le hal - lier.

Quittons le bois et le hallier.

Quittons le bois et le hal - lier.

Quittons le bois et le hal - lier.

Ped. ☆ Ped. ☆

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a 7/8 time signature and a key signature of one flat. The lyrics are: 'Quittons le bois et le hal - lier.' (top two staves), 'Quittons le bois et le hallier.' (third staff), and 'Quittons le bois et le hal - lier.' (bottom staff). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Pedal markings 'Ped. ☆' are present at the end of the piano part.

Quittons le bois et le hallier.

Quittons le bois et le hal - lier.

Quittons le bois et le hallier. *pp* Voici le seuil

Quittons le bois et le hal - lier.

Detailed description: This system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: 'Quittons le bois et le hallier.' (top staff), 'Quittons le bois et le hal - lier.' (second staff), 'Quittons le bois et le hallier. *pp* Voici le seuil' (third staff), and 'Quittons le bois et le hal - lier.' (bottom staff). The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *pp* is placed above the vocal line for the phrase 'Voici le seuil'.

mf Voi - ci le seuil hospi - ta - lier. *pp* Quittons le bois,

mf Voi - ci le seuil hos - pi - ta - lier. *pp* Quittons le bois,

mf *p*

p Pour nous l'heure son - ne

p Pour nous l'heure son - ne

f Quittons le bois et le hallier. *p* Pour nous l'heure

p

f *dim.* *p* Pour nous l'heure

Où pieuse et bon - ne La fil - le aux doux yeux

Où pieuse et bon - ne La fil - le aux doux yeux .

son - ne Où pi - euse et bon - ne La fil - le aux doux yeux

son - ne Où pi - euse et bon - ne La fil - le aux doux yeux

pp
Pa - rait en ces lieux, La fille aux doux yeux

pp
Pa - rait en ces lieux, La fille aux doux yeux

pp
Pa - rait en ces lieux, La fille aux doux yeux

pp
Pa - rait en ces lieux, La fille aux doux yeux

Ped. * Ped. * Ped.

A.C. 3558.

Parait en ces lieux. —

Parait en ces lieux. —

Parait en ces lieux. —

Parait en ces lieux. —

UN MENDIANT
quasi recitativo,

La voici mes a —

Ped. *

(1) ♩

mis, et sa sœur avec elle! Quel doux sourire!

pp Ped. * pp

qu'elle est belle!

(1) Au théâtre on peut passer du ♩ au ♩

1^{re} Soprani. *poco cresc.*
 Sa - lut à vous, sa - lut à vous, sa -

2^{de} Soprani. *poco cresc.*
 Sa - lut à vous, sa - lut à vous, sa -

Ténors. *poco cresc.*
 Sa - lut à vous, sa - lut à vous, sa -

Basses. *poco cresc.*
 Sa lut à vous, sa - lut à vous, sa -

mf

Ped. ☆ Ped. ☆ Ped. ☆

div. 4 CORYPHÉES.
 - lut! ma chère demoi - sel - - le! Que Dieu vous

- lut! ma chère demoi - sel - - le!

- lut! ma chère demoi - sel - - le!

- lut! ma chère demoi - sel - - le!

p

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

TUTTI.

don - ne de longs jours! Que Dieu sou - rie à vos a - mours! Que Dieu vous don - ne de longs

f Que Dieu sou -

f Que Dieu sou -

f Que Dieu sou -

rit. jours! Que Dieu sou - rie à vos a - mours!

rit. - rie à vos a - mours!

rit. - rie à vos a - mours!

rit. - rie à vos a - mours!

pp

Ped. ✪

Même mouvement.

L'ENDELIANT. *simple.*

C'est aujourd'hui le jour de votre mari - a - gé Et nous vous apportons ces

Même mouvement.

fleurs; Ne repoussez pas l'humble hommage Des malheureux dont vous séchez les
express.

pleurs! Mer - ci! mer - ci! je veux — a mon cor -

ROSA

R. - sage Attacher u - ne fleur de chacun d'entre vous!

Ped. ☆ Ped. ☆

R. Il n'est aucun pré - sent qui pût m'ê - tre plus doux! Venez ce soir, ve -

R.

nez, pour vous la table sera prête; Je veux que vous soyez, que vous soyez les

p

R.

Un peu plus lent.

princes de la fête.

Un peu plus lent.

poco f

Ped. ☆ Ped. ☆ Ped. ☆

mf *dim.*

Que Dieu vous donne de longs jours! Que Dieu sourie à vos a -

mf *dim.*

Que Dieu vous donne de longs jours! Que Dieu sourie à vos a -

mf *dim.*

Que Dieu vous donne de longs jours! Que Dieu sourie à vos a -

mf *dim.*

Que Dieu vous donne de longs jours! Que Dieu sourie à vos a -

mf *dim.*

Ped. ☆ Ped. ☆ Ped. ☆

- mours! Que Dieu sou_rie — à vos a_ mours!

- mours! Que Dieu sou_rie — à vos a_ mours!

- mours! Que Dieu sou_rie — à vos a_ mours!

- mours! Que Dieu sou_rie — à vos a_ mours!

Ped. ☆ Ped. ☆ Ped. ☆

a Tempo

p

pp

Ped. ☆ Ped. ☆ Ped.

pp *pp*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

DUO.⁽¹⁾

№ 14.

Vite.

HÉLÈNE.

ROSA.

PIANO.

Vite.

(à part)

H. O dou - leur!

R. O bon - heur

H. O cru - el - mar - ty - re!

R. d'ai - mer, de se le di - re

(1) Au théâtre Royal de la Monnaie à Bruxelles, ce Duo a été passé. A.C. 5558.

H. *crusc.* *dimi.* Ah! sa voix me dé -

Tu ne connais pas ce rê - ve des cieux!

H. - chi - re! Des pleurs s'é - chappent de mes yeux!

R. Tu ne connais pas ce rê -

H. *pp* O ma dou - leur ca - che - toi d'el -

R. *pp* - ve des cieux! Pour moi sois sou - ri - an -

H. - le! Hé - las! hé - las! il

R. - te et bel - le; Tout bas tout bas ne

II. ne re-vient pas! Hé - las! l'in-

III. sou-pi-re pas! L'a-mi-tié te fête et l'a-mour t'ap-

II. - grat que mon cœur ap-pel-le, l'in-

III. - pel-le; Tout bas ne sou-pi-re pas!

II. - grat que mon cœur ap-pel

III. Ah!

II. - le! Hé - las! hé - las! il ne re-vient pas! Hé -

III. Tout bas, tout bas, ne sou-pi-re pas! Tout

H. *las! Hé - las! il ne re - vient pas!*
 R. *bas, tout bas ne sou - pi - re pas!*
 a Tempo.

poco rit.

Ped. 

H. *Ô dou - leur!*
 R. *Chè - re sœur! Chè - re*

Ped.  *

H. *Ô dou - leur Hé - las! il ne re - vient pas!*
 R. *sœur! Tout bas ne sou - pi - re pas!*

pp rit.

pp *pp rit.* *espress.*

a Tempo poco più lento.

Piano accompaniment for the first system, measures 1-4. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines.

Piano accompaniment for the second system, measures 5-8. The right hand continues the melodic development, and the left hand maintains the accompaniment pattern.

ROSA.

Vocal line for Rosa and piano accompaniment for the third system, measures 9-12. The vocal line includes the lyrics: "Mais quoi? tu soupi-res en-co-re!". The piano accompaniment includes a "Ped." (pedal) marking and a dynamic marking of *f*.

HÉLÈNE.

Vocal line for Hélène and piano accompaniment for the fourth system, measures 13-16. The vocal line includes the lyrics: "Tu pleu-res! Ah!". The piano accompaniment includes a dynamic marking of *f*.

ROSA.

Vocal line for Rosa and piano accompaniment for the fifth system, measures 17-20. The vocal line includes the lyrics: "ah! Con-rad! Tu l'ai-". The piano accompaniment includes a dynamic marking of *f* and a "cresc" (crescendo) marking.

HELENE:

Je l'a - do - re! Qu'ai-je dit

mes! ah!

p

Detailed description: This system contains three staves. The top staff is a vocal line for Helene, starting with a rest followed by the lyrics 'Je l'a - do - re! Qu'ai-je dit'. The middle staff is a piano accompaniment, beginning with a rest and then playing a series of chords and moving lines, marked with a piano (*p*) dynamic. The bottom staff is a second vocal line, starting with a rest and then the lyrics 'mes! ah!'.

Plus bas! plus bas! par pitié! ne —

Je le sa - vais!

Detailed description: This system contains three staves. The top staff is a vocal line with the lyrics 'Plus bas! plus bas! par pitié! ne —'. The middle staff is a piano accompaniment, featuring a triplet of eighth notes in the first measure and sustained chords thereafter. The bottom staff is a second vocal line with the lyrics 'Je le sa - vais!'.

— me trahis pas!

pp

Detailed description: This system contains two staves. The top staff is a vocal line starting with a rest and the lyrics '— me trahis pas!'. The bottom staff is a piano accompaniment, featuring a melodic line in the right hand and a supporting line in the left hand, marked with a pianissimo (*pp*) dynamic.

Moderato.

dol.

Voi - là donc le secret de ta vi - e! Qu'a mon cœur ton a - mour - se con -

Moderato.

sempre pp

HÉLÈNE.

dol.

- fi - e! Tu con - nais le se - cret de ma vi - e; A ton cœur

mon a - mour - se con - fi - e; De ce - lui - que j'ai -

- mais Le des - tin me sé - pare a ja - mais, me sé - pare à ja -

sf *p*

1^o Tempo.

II. *- mais! Tu con - nais*

ROSA. *Le voi-*

1^o Tempo.

p

Ped. *

II. *le se - cret de ma vi - e; A ton cœur*

R. *- là! le se - cret de sa vi - e;*

cresc.

II. *mon a - mour se con - fi - e Chè -*

R. *Chè - re sœur tu l'ai - mais*

dim. *3*

II. re sœur! Ah!

R. Et le sort t'en sé - pa -

rit. a Tempo. Chè - re sœur je l'ai -

R. - re! Chè - re sœur tu l'ai -

a Tempo.

p

II. - mais, Et le sort m'en sé - pa - re,

R. - mais, Et le sort t'en sé - pa - re,

II. m'en sé - pare à ja - mais!

R. t'en sé - pare à ja - mais!

II. m'en sé - pa - - re à ja - mais! *cresc.* Le des - tin

R. t'en sé - pa - - re à ja - mais! Le des -

II. m'en sé - pa - - re

R. - tin t'en sé - pa -

H. *A ja - mais!* *Ab!*

R. *-re* *A ja - mais!* *Ab!*

piu sf

H. *men sé-*

R. *ten sé-*

H. *-pare* *à* *ja - mais!*

R. *-pare* *à* *ja - mais!*

RÉCIT ET CAVATINE.

N^o 15.

Moderato.

CONRAD.

Moderato.

PIANO.

Où j'ai reconnu la place, je l'ai juré, Jamais.

CONRAD.

Andantino.

Maî - tri-se ton dé-li - re,

Andantino.

O mon cœur!..

C'en est fait — d'un songe — é - vanoui

dol.

c. Na - tu - re souri -

pp

c. -ante et dou - ce, Maison char - mante, ombrage é -

c. -pais, Hum - ble nid de fleurs et de mous - se, C'est en

c. vous que rè - gne la paix!

sf

c. Loïn de moi, vaine i - ma - ge Des désirs éffrènes et des plaisirs maudits! —

fp

c. Vous n'é - tiez qu'un mi - ra - ge Et l'en - fer dis - paru fait pla -

fp

ad lib.

c. _ce au paradis! Na - tu - re souri - ante et

pp

c. dou - ce, Maison char - mante, ombrage é - pais, Hum - ble

C. *rit.*
 nid de fleurs et de mous - se, C'est en vous que rè - gue la

a Tempo. *mf*
 paix. Mai - son, reçois mon

C. à - me!.. En franchis - sant ton seuil par Dieu même a - bri - té,

C. *dol. ad lib.*
 Loin d'un soleil de flam - me, J'entre dans la fraîcheur -

C. et la sé - ré - ni - té a Tempo.

DUO.

N^o 16.

pp

HÉLÈNE.
Hé - las! que lui di - re?

CONRAD.

PIANO.
pp

H.
Malgré moi j'ai peur! C'est Dieu qui m'ins -

CONRAD.

HÉLÈNE.
Ah! si! pouvait li - re

dim.
C. - pi - re! I - ei! - le bon - heur!

CONRAD.

cresc. *p*

II. Aufond de mon cœur! Là-bas, vain dé - li - re, Op -

f

cresc.

HELENE.

C. - probe et dou - leur! Quelle tris - tes - se

pp

CONRAD.

II. Dansses re - gards! ... Fatale i - vres - se! Sombresha -

HELENE.

C. Quel noir sou - ci — Troubleson â - me? Hé -

-sards! — Heureux i - ci, Là-bas — in -

cresc. *dim.*

II. *las!* que lui di - re? Mal - gré moi j'ai

C. - fa - me! C'est Dieu qui m'ins -

II. peur! — Ah! s'il — pouvait li - re, Au fond de — mon —

C. - pi - re! Là - bas, — vain délire, Op -

II. *dolce.*
cœur! — S'il pouvait lire — Au fond de mon cœur! —

C. - probre — et douleur! I -

H. S'il pouvait lire — Au fond de mon cœur — Ah! malgré moi j'ai peur!

C. — ci, i — ci — le bon — heur! —

H. Malgré moi, Ah! malgré

C. Oui, c'est Dieu qui m'a mis — pi — re! I —

H. moi — j'ai peur! —

C. — ci, le bon — heur! —

C. He'

dim. *p*

C. *lè - ne! chère en - fant! Pardonne - moi je souf - fre!*

HELENE. *Vous souf - frez! Hélas!*

C. *Vois! mes mains sont brû - lan - tes!*

C. *Au bord mê - me du gouffre Je n'ar - rê - te et vous tends les*

HELENE. CONRAD. HELENE.

C. *bras! Vous res - tez avec nous? Oui! Quelques*

Ped. * A.C. 5675. Ped. * Ped. *
A.C. 5358.

II. *accelerando.*
 jours en - co - re? pour toujours!
 C. Pour toujours!
 Ped. *
cresc - ed - accelerando.

C. *(♩ = ♩)*
 Oui! je veux en ce jour Pren - dre ma
 p

C. part d'un bon-heur que j'i - gno - re! L'enfant pro -
 pp

HELENE.
 Ah! béni soit votre re -
 C. - ligue est de re - tour!
 pp

II. *tour!*

C. *f* Adieu! — vaine chimè — re! Adieu! — folles amours! I — vres —

fp *f*

II. *rit.* O mon cœur! *a Tempo.* contiens-toi!

C. *dim.* — semenson gè — re, *rit.* je vous fuis, je vous fuis pour toujours! *a Tempo.*

p *p rit.* *a Tempo.*

Ped. *

II. Bienheu — reu — se journée! O mon

p

Ped. *

II. *rit.* cœur, contiens-toi! *a Tempo.* Bienheu — reu — se journée! *rit.* O mon cœur, contiens-toi! Sa

rit. *a Tempo.* *rit.*

a Tempo.

cresc. rit.

a Tempo. *dim.*

II. *a Tempo.*
 faute est par don né e, Sa faute est par don ne e S'il

rit. *p*

II. *rit.*
 reste au pres de moi.

CONRAD. *rit.* *espress.*

Fa ta le des ti né

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

II. *rit.*
 O mon cœur, contiens - toi! Sa

C. *rit.*
 e, Je brave en fin ta loi! Ma faute est par don

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

II. *rit.* *a Tempo.* *dolce.* *poco rit.*
 faute est par don né e S'il reste au pres de

C. *rit.*
 ne e!

f rit. *a Tempo.* *pp* *poco rit.*

Ped. *

a Tempo.

H. *p*
moi. Plus de tris - tesse a - mère, Et plus de mau - vais

C. *p*
Plus de tris - tesse a - mè - re, Et plus de mau - vais

a Tempo.

mf

H. *p* *pp*
jours! Plus de tris - tesse a - mère, — Et plus de mau - vais jours, —

C. *pp*
jours! Plus de tris - tesse a - mère, Et plus de mau - vais jours, —

pp

sempre dolcissimo.

H. — Et plus de mauvais jours! Le ciel en qui jès - pe -

C. — Et plus de mauvais jours!

poco rit. *a Tempo.*

H. — re Sou - rit à nos a - mours!

C. *poco rit.*
Sou - rit à nos a - mours!

a Tempo.

cresc. *p* *mf*

poco rit. Ped. ☆

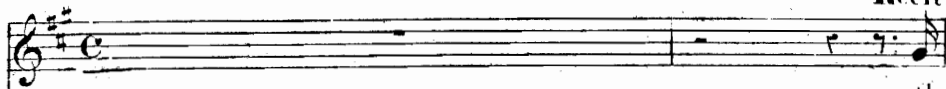
SCÈNE.

N^o 17

Moderato.

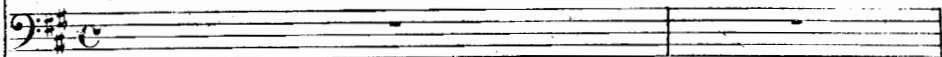
Récit.

CONRAD.



Al.

SPIRIDION.



Moderato.

PIANO



suivez.

c. *_ions plus de fai_blesse et plus de lâ_che_té! Il est*

c. *temps qu'elle sache enfin la véri_té! Fiammetta, quel démon vous a_mè_ne?*

c. *Circe lui fait comprendre qu'une voiture l'attend et qu'elle va partir.*
Vous partez?..

Mouvement de surprise de Circe.

Eh bien soit!.. moi, j'ai rompu ma chaî-ne. Re-ce-vez mes a-

CIRCE.
Pourquoi?

- dieux! moi, je reste en ces lieux.

Récit.

É-cou - te Le malheur tout-a-coup s'est dressé sur ma

sûtez.

Circe lui tend la main en souriant.

rou-te! j'ai tout joué, j'ai tout per - du!

a Tempo.

Récit.

Quoi! ne comprends-tu pas? n'as-tu pas enten - du?

a Tempo.

con forza.

Le sort a - vi - de A pris mon

bien! Ma bourse est vi - de; J'en'ai plus rien!

CIRCE. Qu'importe?
espressivo.

cresc.

Spiridion se glisse au fond derrière les arbres.

dim.

CONRAD.

Ô Dieu!

p cresc. fp cresc.

C. par un cru-el men - son - ge Veut-elle en -

SPIR.

S. Oui! par cet adroit men - son - ge j'es -

fp *cresc.* *fp*

Ped. *

C. - co - re m'abuser? Suis-je hé - las! le jou -

S. - père en - co - re - t'abu - ser.

cresc. *pp*

C. et d'un son - ge. (Il se laisse tomber sur un banc)

S. Que ton i - vres - se se pro -

CIRCE. Non! ce n'est pas un rêve et je ne mens pas, je t'aime! viens et partons!

C Treble clef: Je sens ma force se briser!

S Bass clef: - lon - ge!

Ped. * (Pedal)

C Treble clef: Qui te retient? Partir!..

S Bass clef: Partir!..

Récit. (Recitative)

Consens-tu donc à partager mon sort?

8- (Octave shift)

C Treble clef: Oui!

S Bass clef: Oui!

Récit. (Recitative)

Animé. (Animated)

Tu ne crains pas la

f (forte) *suivrez.* (follow)

cresc. (crescendo) *appassionato.* (passionately)

C Treble clef: mort? Tu ne crains pas la faim, le froid et la misère?

S Bass clef: mort? Tu ne crains pas la faim, le froid et la misère?

Un peu animé. (A little animated)

Un peu animé. (A little animated)

pp (pianissimo) 6 (Sixteenth notes)

CIRCE. Je t'aime!

je t'aime!

Musical score for the first system. The vocal line (treble clef) contains the lyrics "Je t'aime!" and "je t'aime!". The piano accompaniment (bass clef) features a rhythmic pattern of sixteenth notes, with a "6" marking above the first two measures. Pedal markings "Ped." and "☆ Ped." are present below the piano part.

non! ce n'est pas un rêve et

Musical score for the second system. The vocal line contains the lyrics "non! ce n'est pas un rêve et". The piano accompaniment continues with the sixteenth-note pattern. A "cresc." marking is visible above the piano part in the final measure.

8 je ne mens pas! je t'aime!...

Musical score for the third system. The vocal line contains the lyrics "je ne mens pas! je t'aime!...". The piano part includes a section marked "pù crescendo." and "dim." (diminuendo). Pedal markings "Ped." and "☆ Ped." are present.

viens, et partons!

CONRAD. sotto voce.

Quel trou - ble s'ém-

Musical score for the fourth system. The piano part includes a section marked "p" (piano) and "dim." (diminuendo). The vocal line contains the lyrics "viens, et partons!" and "CONRAD. sotto voce. Quel trou - ble s'ém-". Pedal markings "Ped." and "☆" are present.

Musical score for the fifth system. The vocal line contains the lyrics "- pa - re De tous mes sens! Ma raison sé - ga - re! Oui, je le". The piano accompaniment continues with the sixteenth-note pattern. Pedal markings "Ped." and "☆ Ped." are present.

cresc.

sens! Ah! je puis en - co - re Com - bler tes vœux! Viens!

dim.

viens. je ta - do - re! Viens! viens! je ta -

pù cresc. *f* *dim.*

Ped. *

p *dim.*

- do - re! Ah! viens. fuy - ons tous deux!

p *dim.* *sotto voce ma appassionato sempre.*

Ped. *

Ped. * Ped. *

sempre più pianissimo.

Ped. * Ped. *

CONRAD.

Récit.

sotto voce.

Apprends un mystère Que j'ai voulu

rit. *ppp* *pp* *suivez.*

taire! J'ai là-bas en cor Un riche trésor Enfouï sous

Moderato.

cresc.

terre, Attends; et je reviens les deux mains pleines d'or!

Allegro.

Moderato. *f*

dim.

pp *dim.*

CHŒUR ET CHANSON

À DEUX VOIX.

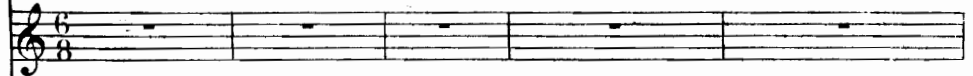
(LE PAPILLON ET L'ÉTOILE.)

№ 18. Allegro non troppo.

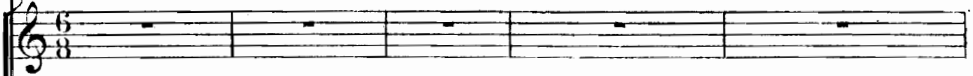
ROSA.



BÉNÉDICT.



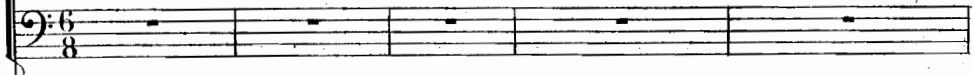
SOPRAN.



TÉNORS.



BASSES.



Allegro non troppo.

PIANO.



Musical notation for the first system, featuring a treble clef with eighth-note runs and a bass clef with a steady eighth-note accompaniment.

Musical notation for the second system, including vocal lines with lyrics "cre - scen - do - poco" and piano accompaniment with "Ped." markings.

Musical notation for the third system, with vocal lines and piano accompaniment, including the lyrics "a - poco".

Musical notation for the fourth system, featuring a treble clef with sixteenth-note runs and a bass clef with a steady accompaniment, marked "ff".

Musical notation for the fifth system, with a treble clef showing melodic lines and a bass clef with block chords.

Musical notation for the sixth system, with a treble clef showing melodic lines and a bass clef with block chords.

Soprani. *f*
 Longs jours, longs jours, heu - reu - se des - ti - né - e!

Ténors. *f*
 Longs jours, longs jours, heu - reu - se des - ti - né - e!

Basses. *f*
 Longs jours, longs jours, heu - reu - se des - ti - né - e!

Longs jours, longs jours aux jo - yeux é - poux!

Longs jours, longs jours aux jo - yeux é - poux!

Longs jours, longs jours aux jo - yeux é - poux!

con forza

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of chords and melodic lines in both hands.

Piano accompaniment for the second system, featuring a treble and bass clef. The music consists of chords and melodic lines in both hands. A 'Ped.' marking is present at the end of the system.

Soprani.
Fêtons gaiment fêtons cette journé - e!

Tenors.
Fêtons gaiment fêtons cette journé - e!

Basses.
Fêtons gaiment fêtons cette journé - e!

Vocal and piano accompaniment for the first system of the vocal section. It includes three vocal staves (Soprani, Tenors, Basses) and a piano accompaniment staff. The lyrics are: "Fêtons gaiment fêtons cette journé - e!".

A leur bonheur u - nis - sous-nous.

A leur bonheur u - nis - sous-nous.

A leur bonheur u - nis - sous-nous.

Vocal and piano accompaniment for the second system of the vocal section. It includes three vocal staves (Soprani, Tenors, Basses) and a piano accompaniment staff. The lyrics are: "A leur bonheur u - nis - sous-nous."

A leur bonheur u - missons-nous.

A leur bonheur u - missons-nous.

La la la_ la la_ la la la_ la la_

ff

Detailed description: This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in French, with lyrics 'A leur bonheur u - missons-nous.' and 'La la la_ la la_ la la la_ la la_'. The piano part includes a dynamic marking of *ff* and features a prominent melodic line in the right hand with slurs and accents.

Longs jours! longs jours! aux nou - veaux é -

Longs jours! longs jours! aux nou - veaux é -

Longs jours! longs jours! aux nou - veaux é -

Detailed description: This system contains the third and fourth systems of music. It features two vocal staves and a piano accompaniment. The vocal lines are in French, with lyrics 'Longs jours! longs jours! aux nou - veaux é -'. The piano part continues with a melodic line in the right hand and chordal accompaniment in the left hand.

- poux!

- poux!

- poux!

Ped.

A.C. 5753.

Detailed description: This system contains the fifth and sixth systems of music. It features two vocal staves and a piano accompaniment. The vocal lines are in French, with lyrics '- poux!'. The piano part features a melodic line in the right hand and chordal accompaniment in the left hand. A 'Ped.' marking is present at the bottom left. The system concludes with a double bar line and a repeat sign.

BÉNÉDICT.

Récit.

Allegro moderato.

p

Mer_cil! merci! Je

Allegro moderato.

fp

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) begins with a recitative section in common time, marked 'Récit.', with the lyrics 'Mer_cil! merci!'. The tempo then changes to 'Allegro moderato' in 3/2 time. The piano accompaniment (grand staff) starts with a fermata in the first measure and then enters in the second measure with a forte-piano (*fp*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

veux ré-pondre à leur chanson. Par un air de ma fa.con.

Detailed description: This system contains the next two measures. The vocal line (treble clef) continues with the lyrics 'veux ré-pondre à leur chanson. Par un air de ma fa.con.'. The piano accompaniment (grand staff) continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal line.

Soprani: *p* *pp*
Voyons, voy-ous votre chanson, votre chanson.

Ténors. *p* *pp*
Voyons, voy-ous votre chanson, votre chanson.

Basses. *p* *pp*
Voyons, voy-ous votre chanson, votre chanson.

pp

Detailed description: This system contains the vocal parts for Soprano, Tenor, and Bass, along with the piano accompaniment. The vocal parts enter with the lyrics 'Voyons, voy-ous votre chanson, votre chanson.' in a common time signature. The Soprano part starts with a piano (*p*) dynamic and becomes pianissimo (*pp*) in the second measure. The Tenor and Bass parts also start with a piano (*p*) dynamic and become pianissimo (*pp*) in the second measure. The piano accompaniment (grand staff) continues with the same rhythmic pattern, marked with a pianissimo (*pp*) dynamic.

Allegro moderato.

p <-> *dim.* *pp* *p*

Ped. *

BÉNÉDICT.

très doux.

Un humble papillon de nuit Aimait une étoile Dont l'éclat scintille et luit

Dans le ciel sans voile; Vainement il prend l'essor Pour voler vers elle:

Il tombe et se lance encor; L'air manque à son aile!

B. *L'amour qui passait par là Lui dit: Ai - me - la.*

B. *Pour conquérir le ciel même Il suffit qu'on*
sempre leggiero.

B. *ai - me! Et le papillon joyeux Mon-ta vers les*

B. *cieux.*
 Sopran.
Pour conquérir le ciel même Il suffit qu'on ai - me,
 Tenors.
Pour conquérir le ciel même Il suffit qu'on ai - me,
 Basses.
Pour conquérir le ciel même Il suffit qu'on ai - me,
cresc.
mf

Et le pa-pil-lon joyeux Mon-ta vers les cieux!

ROSA.

L'É-toi-le, du firmament Profond et super-be, Vit le papillon charmant

legg.

R. Se jouer dans l'her-be; Elle l'aime et sa pâleur Raconte à l'au-ro-re

ii. Quelle muet-te dou-leur Hé-las! la dé-vo-re!

R. L'amour voy-ant son é-moi Lui dit: Don-ne

R. *to!* Pour re - trou - ver le ciel

R. mê - me Il suf - fit qu'on ai - me!

R. Et l'é - toile au front joy - eux Dis - pa - rut des

R. cieux.
 Pour retrouver le ciel mê - me Il suffit qu'on ai - me;
 Pour retrouver le ciel mê - me Il suffit qu'on ai - me;
 Pour retrouver le ciel mê - me Il suffit qu'on ai - me;

Tenors.

Et l'étoile au front joyeux Dispa_rut des cieux!_____

BÉNÉDICT.
dolce.

A l'heure où limpide et pur Le ciel se dé_voi_le, Le pa_pil_lon dans l'a_zur

ROSA.

De_venait étoi_le; A l'heure où revient le jour, L'étoi_le bien vi_te

Rede_venait à son tour Humble margue_ri_ _ _ _ te.

R.
L'amour qui veillait sur eux Les ren - dit heu - reux.

B.
L'amour qui veillait sur eux Les ren - dit heu - reux.

R.
Pour triompher du sort mè - me Il suffit qu'on ai - me ;

B.
Pour triompher du sort mè - me Il suffit qu'on ai - me ;

R.
A vous, amants ra - di - eux, La terre et les cieux!

B.
A vous, amants ra - di - eux, La terre et les cieux!

Soprani.

Ténors.

Basses.

sempre leggiero.

Pour triompher du sort

Pour triompher du sort

Pour triompher du sort

R. *A vous, amants ra-di - eux, La*

B. *A vous, amants ra-di - eux, La*

mè - me Il suffit qu'on ai - me, A vous, amants ra-di - eux, La

mè - me Il suffit qu'on ai - me, A vous, amants ra-di - eux, La

mè - me Il suffit qu'on ai - me,

R. *terre et les cieux!*

B. *terre et les cieux!*

terre et les cieux!

terre et les cieux!

SCÈNE, DANSE BOHÉMIENNE

et
FINAL.

N^o 19. *Même mouv!*

HÉLÈNE.

CONRAD.
BÉNÉDICT.

SPIRIDION *f* Ho-là! mes amis De bonne grâce Faites-nous pla_ ce!

SOPRANI.

TÉNORS.

BASSES.

Même mouv!
PIANO.

s. Je me suis permis D'inviter moi-même A vos gais é_ bats Cette belle enfant de Bo-

s. - hème Qui suit mes pas! *And^{no} con motò.* Soy_ ez_ les bienve_ nus_ tous

Allegro moderato.

deux! Avec vous _____ aujourd'hui, Amis, _____ permettez-

Sopran. *pp*
 La bel_le fil_ le!

Ténors. *pp*
 La bel_le fil_ le!

Basses. *pp*
 La bel_le fil_ le!

Allegro moderato.

-lui Dedan ser sous la char mil_ le.

(Spiridion souffle dans sa cornemuse)

(Spiridion grimpe sur un tonneau.)

Moderato.

BÉNEDICT. *Récit.* ROSA. *a Tempo.* SPIRIDION.

Jene vois pas Conrad! Hé_lène n'est pas là. Bon! m'y voi_ là!

Récit. *pp* *a Tempo.*

DANSE BOHÉMIENNE.

Allegro moderato.

4 1^{re} Sopr:
4 2^{de} Sopr:
4 Ténors.
4 Basses.

Plus vi-ve que l'oiseau, Plus souple qu'un roseau, La

Plus vi-ve que l'oiseau, Plus souple qu'un roseau, La

Plus vi-ve que l'oiseau, 8 Plus souple qu'un roseau, 8 La

fil - le de Bo - hê - me s'é - lance Et

fil - le de Bo - hê - me s'é - lance Et l'éclair mè-me

fil - le de Bo - hê - me s'é - lance

l'éclair mē - me Et l'éclair mē - me Ne
Et l'éclair mē - me Ne pourrait pas

fp

pourrait pas Sui - vre ses pas.
Sui - vre ses pas.

fp *f*

dimin.

fp

p
 Plus vive que l'oiseau, Plus souple qu'un roseau, La
 Plus vive que l'oiseau, Plus souple qu'un roseau, La
 Plus vive que l'oiseau, 8 Plus souple qu'un roseau, 8 La
 Ped. > * Ped. > *

cresc. *f*
 fil - le de Bo - hè - me S'é - lan - ce, Plus
 vil - le de Bo - hè - me S'é - lan - ce, Plus
 fil - le de Bo - hè - me S'é - lan - ce, Plus
 8 *cresc.* *f*
 Ped. > * Ped. > *

vive que l'oiseau, Plus souple qu'un roseau, La
 vive que l'oiseau, Plus souple qu'un roseau, La
 vive que l'oiseau, 8 Plus souple qu'un roseau, 8 La
 Ped. > * Ped. > *

fil - le de Bo - hê - me Sé - lance et

fil - le de Bo - hê - me Sé - lance et

fil - le de Bo - hê - me Sé - lance et

l'éclair mê - me Ne suivrait pas Ses pas, Ne

l'éclair mê - me Ne suivrait pas Ses pas, Ne

l'éclair mê - me Ne suivrait pas Ses pas, Ne

suirait pas Ses pas, Ne suirait pas Ses pas, Ne suirait pas Ses pas.

suirait pas Ses pas, Ne suirait pas Ses pas, Ne suirait pas Ses pas.

suirait pas Ses pas, Ne suirait pas Ses pas, Ne suirait pas Ses pas.

Allegretto con moto.

Piano accompaniment for the first system, consisting of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present in the first measure.

Vocal staves for Soprani, Tenors, and Basses. The Soprani part begins with a rest followed by a melodic phrase starting with the syllable "Ha!". The Tenors part also begins with a rest and then enters with a similar melodic phrase. The Basses part remains silent throughout this section. Dynamic markings of *f* are present for both vocal parts.

Piano accompaniment for the second system, continuing the musical texture from the first system with similar melodic and harmonic elements.

Vocal staves for Soprani and Tenors. The Soprani part has a rest followed by a melodic phrase with the syllable "Ha!". The Tenors part also has a rest followed by a melodic phrase with the syllable "Ha!". The Basses part remains silent.

Piano accompaniment for the third system, concluding the piece with the same melodic and harmonic patterns as the previous systems.

Ha! Ha!

Ha!

This system contains the first three measures of the piece. It features a vocal line with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Hei.za!

Hei.za!

Hei.za!

This system contains the next three measures. The vocal line continues with a melodic phrase starting on a half note G4. The piano accompaniment continues with the same rhythmic pattern, now including some sixteenth-note runs in the right hand.

hopsa! heiza_za!

hopsa! heiza_za!

hopsa! heiza_za!

8-

This system contains the final three measures. The vocal line includes the words "hopsa!" and "heiza_za!". The piano accompaniment continues with the rhythmic pattern. A fermata is placed over the final measure of the piano accompaniment, with the number "8" and a dashed line above it, indicating an 8-measure rest.

keiza_za! hopsa - sa!
hopsasa!
hopsasa!

8-

SPIRIDION. (Il suspend sa cornemuse à une branche d'arbre. La cornemuse se balance dans le vide et achève seule l'air commencé. La ronde tourbillonne avec une rapidité toujours croissante.)

(Parlé.) Conrad tarde bien!... que fait-il

lâ - bas?
je le vois!...

sempre ff

Soprani. je le vois!... Le timbre d'argent brille entre ses

Ténors.

Basses. Voy-

Voyez!

sempre ff poco a poco

6 6

200 doigts! Il ne peut m'échapper! Sa main se lève pour frapper.

Étran - ge sorti - le - ge!
ez! C'est le dia - - ble!

cresc.

ROSA. (Parlé.) BÉNÉDICT. (Parlé.)
Timbre. Dieu! Je meurs!

Mod.^{to} *ff*

HÉLÈNE. (Accourant.)

Bé - né -

CONRAD.

- diet! Be - ne - diet!

SPL.

Mort!

mort!

mort!

mort!

f

sf

8-1

HÉLÈNE. (à Rosa.)

Reviens à toi!

CONRAD.

Malheur! malheur!

sf

c

sur moi!

sf

mf

p

f

p

sf

Ped ✓

ACTE IV.

ENTR'ACTE CHŒUR

et

SCÈNE.

N^o 20.

Allegro.

CONRAD.

SPIRIDION.

SOPRANI.

TÉNORS.

BASSES.

PIANO

First system of a piano score. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The system consists of two staves. The upper staff begins with a fortissimo (*ff*) dynamic and features a series of chords. The lower staff begins with a piano (*p*) dynamic and features a melodic line. The system concludes with a fermata over the final notes.

Second system of the piano score. The upper staff continues with a melodic line. The lower staff features a steady accompaniment with a mezzo-dolce (*md.*) dynamic marking.

Third system of the piano score. The upper staff continues with a melodic line. The lower staff features a steady accompaniment with a mezzo-dolce (*md.*) dynamic marking.

Fourth system of the piano score. The upper staff continues with a melodic line. The lower staff features a steady accompaniment with a mezzo-dolce (*md.*) dynamic marking.

Fifth system of the piano score. The upper staff features a melodic line with a fermata over the final notes. The lower staff features a steady accompaniment. An 8-measure rest is indicated in the upper staff.

First system of piano accompaniment. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand provides a steady bass line with chords.

Second system of piano accompaniment. The right hand has a melodic line with eighth notes and a trill-like figure, marked with an 8-measure rest. The left hand continues with a bass line.

Third system of piano accompaniment. The right hand has a melodic line with eighth notes and a trill-like figure, marked with an 8-measure rest. The left hand continues with a bass line.

Fourth system of piano accompaniment. The right hand has a melodic line with eighth notes and a trill-like figure. The left hand continues with a bass line.

Vocal staves for Soprani, Ténors, and Basées. The Soprani part begins with a rest and then a melodic line starting with a forte (*f*) dynamic. The Ténors and Basées parts have lyrics: "Car_naval! car_naval! car_naval!".

Fifth system of piano accompaniment. The right hand has a melodic line with eighth notes and a trill-like figure. The left hand continues with a bass line.

2^{ds} Soprani.

Car - na - val! La vil - le s'éveil - le, la ville s'éveille, s'é -

1^{ers} Ténors.

La ville s'éveille, s'é -

m.d.

2^{ds}

veille A tongai si - gnal! Car - na - val! La vil - le s'éveil - le, la

veille A tongai si - gnal! La

Car - na - val! La vil - le s'éveil - le, la

2^{ds} *p* 1^{ers} Soprani.

ville s'éveille, s'é - veille A tongai signal. La foule en habit de bal

ville s'éveille, s'é - veille A tongai signal.

ville s'éveille, s'é - veille A tongai signal.

m.d.

1^{ers}
Danse autour de ton fa - nal.

1^{ers} et 2^{ds} Ténors.
La foule en ha - bit de bal,



The first system of the musical score consists of three staves. The top staff is for the first tenor, with the lyrics "Danse autour de ton fa - nal." The middle staff is for the first and second tenors, with the lyrics "La foule en ha - bit de bal,". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

1^{ers}
La foule en ha - bit de bal

La foule en ha - bit de bal,

8



The second system of the musical score consists of three staves. The top staff is for the first tenor, with the lyrics "La foule en ha - bit de bal". The middle staff is for the first and second tenors, with the lyrics "La foule en ha - bit de bal,". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over the eighth measure of the piano part.

1^{ers}
Danse autour de ton fa - nal,

Danse au tour de ton fa - nal,



The third system of the musical score consists of three staves. The top staff is for the first tenor, with the lyrics "Danse autour de ton fa - nal,". The middle staff is for the first and second tenors, with the lyrics "Danse au tour de ton fa - nal,". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

cresc.
La foule en ha-bit de bal,
Danse au-tour de ton fa-nal.

8-

2^{ds} Soprani.
La foule en ha-bit de bal,
Danse au-tour de ton fa-nal,

1^{ers} Soprani.
La foule en ha-bit de bal,
La foule en ha-bit de bal,
La foule en ha-bit de bal

8-

Danse autour de ton fa - - nal, Carnaval!

Danse autour de ton fanal. Carnaval!

Danse autour de ton fanal. Carnaval!

f

UN MASQUE. (Coryphée Ténor.)

Carnaval! Colom-

Carnaval!

Carnaval!

dim. *p*

f

Soprani.

_bine Qu'on lutine Senfuit! Et Lé_andre D'unairtendre La

Ténors.

f

Senfuit!

Senfuit!

f *p*

UN MASQUE. (Coryphée Soprano)

Zirza_belle Voitprèsd'elle Pierrot! Et la

suit! Et la

La suit! Pierrot!

la suit! Pierrot!

f *p* *f*

folle Le console D'un mot!

folle Le console D'un mot! Jetin_vite! Prendsbienvite Ma

D'un mot!

D'un mot!

p *f* *p*

S. C. Allons ri-re, Et soupire Demain!

F. C. main! Allons ri-re, Et soupire Demain!

Soprani. Mamain! Demain! 1^{ers} 2^{ds} Je fin

Ténors. Mamain! Demain!

Basses. Mamain! Demain! Je fin

S. C. Allons rire, Etsoupire Demain!

F. C. Allons rire, Etsoupire Demain!

1^{ers}
vite Prendsbienvite Ma main! Mamain! Allons rire, Etsoupire Demain!

Mamain! Allons rire, Etsoupire Demain!

vite Prendsbienvite Ma main! Allons rire, Etsoupire Demain!

crise *f* *ff*

ff tr

tr

tr

tr

CONRAD.

Laissez-

c.

moi!
Sopran.

2^{ds} p

Ténors.

C'est le fou! C'est le fou!

Basses.

C'est le fou!

tr

C'est le fou!

tr

CONRAD.

Ce sont eux... les démons! les dé-

br *f* *p* *scresc.*

(les comptant avec terreur)

C. - mons!

UN MASQUE (Coryphée Ténor)

En-ten-dez - vous?

f *p*

Parlé. Un!... deux!... trois!... quatre!...

f *p* *scresc.* *f* *p*

Soprani.

(riant)

Ah! ah! ah! ah! ah! ah!

Ténors. (riant)

Ah! ah! ah! ah! ah! ah!

cre *scen*

Ah! ah! ah! ah! ah! ah! ah!

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Basses.

Ah! ah! ah! ah! ah! ah! ah!

do *mol.* *to.*

(ou forme une ronde autour de Conrad)

f

ah! Ah!

ah! Ah!

ah!

f

f *a poco a poco più animato ma non troppo.*

CONRAD.

Soprani. Fantô - mes hi - deux! spec - tres mau - dits! Laissez-

Ténors. Ah!

Ah!

C. moi! Non! grâ - ce! Laissez-moi! laissez-

UN MASQUE (Coryphée Ténor)
Viens avec nous

Ah!

Ah!

Detailed description: This system contains the first vocal entry. The vocal line (C) has lyrics 'moi! Non! grâ - ce! Laissez-moi! laissez-'. Below it is the vocal line for 'UN MASQUE (Coryphée Ténor)' with the instruction 'Viens avec nous'. There are two staves for piano accompaniment, with the right hand starting on a treble clef and the left on a bass clef. The piano part features a rhythmic accompaniment with eighth notes and some triplets. A dashed line with the number '8' is above the piano part. The system concludes with two staves for 'Ah!' exclamations, each with a long horizontal line indicating a sustained note.

- moi! Laissez - moi! laissez -

2^ds Sop.
Ah! ah! ah! ah! ah! ah!

Basses.
Ah! ah! ah! ah! ah! ah!

Detailed description: This system continues the vocal entry. The vocal line (C) has lyrics '- moi! Laissez - moi! laissez -'. Below it are three staves for piano accompaniment. The first staff is for the '2^ds Sop.' (Second Soprano) with the lyrics 'Ah! ah! ah! ah! ah! ah!'. The second staff is for 'Basses.' (Basses) with the lyrics 'Ah! ah! ah! ah! ah! ah!'. The piano accompaniment continues with a rhythmic pattern of eighth notes and triplets. A dashed line with the number '8' is above the piano part. The system concludes with a final piano accompaniment line.

moi!

1^{re} Soprani.

Quel ef - froi! quel ef -

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! ah! ah! ah! ah!

8

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'moi!' and '1^{re} Soprani.' The second staff is another vocal line with lyrics 'Quel ef - froi!' and 'quel ef -'. The third and fourth staves are vocal lines with lyrics 'Ah! ah! ah! ah! ah! ah!' and 'ah! ah! ah! ah! ah! ah!'. The fifth staff is a piano accompaniment with a treble and bass clef, marked with a '8' and a dashed line. The piano part features chords and melodic lines.

Fan - tô - mes

- froi!

ah! ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah!

8

p subito.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'Fan - tô - mes' and '- froi!'. The second staff is another vocal line with lyrics 'ah! ah! ah! ah! ah! ah!'. The third and fourth staves are vocal lines with lyrics 'ah! ah! ah! ah! ah! ah!' and 'ah! ah! ah! ah! ah! ah!'. The fifth staff is a piano accompaniment with a treble and bass clef, marked with a '8' and a dashed line. The piano part features chords and melodic lines, with the instruction '*p subito.*' appearing in the lower right.

E - chap - pés des som - bres roy - au - mes

Ar - riè - re! laissez - moi!

Soprani.

Tenors.

Basses.

Marche à no - tre tête,

Marche à no - tre

Marche à no - tre

Et danse a - vec nous! Ce soir les plus fous

tête, Et danse a - vec nous! Ce soir les plus

tête, Et danse a - vec nous! Ce soir les plus

scen *du*

Sont rois de la fê - te! La foule en ha - bit de bai
 fous Sont rois de la fê -
 fous Sont rois de la fê -

a *pp* *mf* *a* *po* *ca*

Danse autour de ton fa - nal! Car - na - val! Car - na - val!

2^{ds} 1^{re}
cr *scen* *ar*

Car - na - val! Car - na - val! Il faut ri - re
 te!
 te! Il faut rire et chanter!

2^{ds} 1^{re} *Fais*
molto *ff*

et chan_ter! Il faut ri - re

Il faut rire et chan_ter!

Il faut rire et chan_ter!

et chan_ter! Il faut ri - re et chan_ter!

Il faut rire et chan_ter! Il faut ri - re et chanter!

Il faut ri - re et chanter!

Il faut ri - re et chanter! Ah!

Il faut ri - re et chanter! Ah!

Il faut ri - re et chanter! Ah!

8

Il faut ri - re et chanter! Il faut ri - re et chanter! Ah!

Il faut ri - re et chanter! Il faut ri - re et chanter! Ah!

Il faut ri - re et chanter! Il faut ri - re et chanter! Ah!

8

Il faut rire

Il faut rire

Il faut rire

8

et chan - ter! Il faut

et chan - ter! Il faut

et chan - ter! Il faut

ri - re et chan - ter!

ri - re et chan - ter!

ri - re et chan - ter!

poco - ai - mi -

pp *ppp*

muen - do

BALLADE.

№ 21.

Allegro molto moderato.

SPIRIDION.

SOPRANI.

Quel est donc — ce tim - bre fa -

TÉNORS.

Quel est donc — ce tim - bre fa -

BASSES.

Quel est donc — ce tim - bre fa -

Allegro molto moderato.

PIANO.

Ped *

Ped *

Ped. *

Ped. *

pp
f
Ped. *

SPIR. misterioso.

Sur le sa - ble bril - le E -
pp
Ped. *

s. - cla - te, sein - til - le,
Ped. *

s. Sur le sa - ble blanc ————— Un

Ped. *

s. tim - bre d'ar - gent! —————

Ped. * *pp* *f* *sfz* *p*

s. ————— Ce

pp

s. timbre à celui qui le frap - pe, Donne un monceau d'or; —————

Ped. * *f* *m.d. sf* *m.g.* *crise*

s. *b* Mais le son clair qui s'en é - chap - - pe

Ped. *

s. Est un - glas de mort! Entends -

sf *m.d.* *sf* *f* *cresc.* *m.d.* Ped. *

s. - tu ce bruit d'or qui rou - le? Entends -

p *f* Ped. *

s. - tu ce cri de dou - leur?

p Ped. *

Plus lent. **a Tempo.**

s. C'est un riche de plus qui passe dans la fou - le

Plus lent. **a Tempo.**

p

Ped. ☆

s. Pour un de plus — qui meurt!

s. Pour un de plus qui meurt!

Soprani. *pp*

Ténors. *pp*

Basses. *pp*

Sur le sa - ble bril - le, É -

pp *pp*

Ped. ☆

- cla - te, scintil - le Sur le sa - ble blanc — Un

- cla - te, scintil - le Sur le sa - ble blanc — Un

- cla - te, scintil - le Sur le sa - ble blanc — Un

Ped. ☆ Ped. ☆

tim - bre d'argent.

tim - bre d'argent.

tim - bre d'argent.

f *pp*

Ped. ☆

SPIR. *pp* *sempre.* *mo.*

Un peu plus modéré. Par les nuits cal - mes et se -

sempre pp

Ped. ☆

s. - rei - nes La brise au pas -

sempre pp

Ped. ☆

S. *- saut* *Ap - por - te le cœur des si - rê - nes*

Ped. ☆

S. *Doux et cares - sant; Le voyageur charmé s'ar -*

Ped. ☆

S. *- rê - te Et se rappro - che de ces bords*

ppp
Ped. ☆

S. *L'on - de sem - ble dor -*

Plus lent.

Plus lent.

s. *mir,* Mais s'il pen - che la' tê - te.



a Tempo.

s. Il peut compter les morts... Il peut compter les

a Tempo. *pp*



CONRAD. (Parlé)
Ah! je saurai bien te faire taire misérable!

s. morts!

pp

Ped. * Ped. *

f

ff



CHŒUR, SCÈNE ET BALLET.

N^o 22.

Allegro assai.

CONRAD.

SPIRIDION.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegro assai.

CONRAD. *f* Ô ter - reur! —

f (riant) C'est le dia - ble!

f (riant) Le dia - ble, le dia - ble!

f (riant) Le dia - ble, le dia - ble!

ff

This musical score is arranged in six systems, each consisting of three staves. The top staff of each system is a vocal line in treble clef, while the middle and bottom staves are for piano accompaniment in treble and bass clefs, respectively. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, trills (marked 'tr'), and accents (marked 'x'). The piano accompaniment features a steady eighth-note bass line and chords in the treble. The vocal line consists of eighth and quarter notes, often with trills and slurs. The piece concludes with a final cadence in the key of A major (F#, C#, G#) and a 3/4 time signature.

Mouvt. de valse.

pp
Ped. *

The first system of music features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The bass clef has a key signature of one flat (Bb) and a 3/4 time signature. The music begins with a piano (*pp*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line has a melodic line with a long slur over the first four measures. A pedaling instruction 'Ped.' is placed below the bass line, and an asterisk '*' is placed below the treble line.

Ped. *

The second system continues the piece. The treble line has a melodic line with a long slur over the first four measures. The bass line continues with eighth-note accompaniment. A pedaling instruction 'Ped.' is placed below the bass line, and an asterisk '*' is placed below the treble line.

The third system continues the piece. The treble line has a melodic line with a long slur over the first four measures. The bass line continues with eighth-note accompaniment.

lusingando.
pp

The fourth system begins with the tempo marking *lusingando.* and the dynamic *pp*. The treble line has a melodic line with a long slur over the first four measures. The bass line continues with eighth-note accompaniment.

The fifth system continues the piece. The treble line has a melodic line with a long slur over the first four measures. The bass line continues with eighth-note accompaniment.

The sixth system continues the piece. The treble line has a melodic line with a long slur over the first four measures. The bass line continues with eighth-note accompaniment.

The seventh system continues the piece. The treble line has a melodic line with a long slur over the first four measures. The bass line continues with eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation. The treble clef staff continues the melodic line with a trill-like figure. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *tr* (trill) is present.

Third system of musical notation. The treble clef staff features a wide intervallic leap. The bass clef staff has a long horizontal line, possibly indicating a sustained note or a specific performance instruction.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a rhythmic pattern of eighth notes.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a rhythmic pattern of eighth notes. A dynamic marking of *tr* (trill) is present.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a rhythmic pattern of eighth notes. A dynamic marking of *f* (forte) is present.

mf
Ped. *

This system contains the first two measures of the piece. The right hand plays a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. A piano dynamic marking 'mf' is present. Pedal markings 'Ped.' and asterisks '*' are located below the first and second measures.

Ped. * Ped. * Ped. *

This system contains the next two measures. The musical notation continues with similar melodic and accompanimental patterns. Pedal markings 'Ped.' and asterisks '*' are placed below the first, second, and third measures.

f dim. p
Ped. * Ped. * Ped. *

This system contains the next two measures. The first measure is marked 'f' (forte), followed by 'dim.' (diminuendo) and 'p' (piano). Pedal markings 'Ped.' and asterisks '*' are placed below the first, second, and third measures.

mf f mf
Ped. *

This system contains the next two measures. The first measure is marked 'mf', the second 'f', and the third 'mf'. Pedal markings 'Ped.' and asterisks '*' are placed below the first and second measures.

f
Ped. * Ped. * Fed. *

This system contains the next two measures. The first measure is marked 'f'. Pedal markings 'Ped.', asterisks '*', and 'Fed.' are placed below the first, second, and third measures.

Ped. * Ped. * Ped. *

This system contains the final two measures of the piece. Pedal markings 'Ped.' and asterisks '*' are placed below the first, second, and third measures.

First system of a piano score. The right hand plays a series of chords and a melodic line. The left hand plays a rhythmic accompaniment. Dynamics include *p* and *pp*. A pedaling instruction "les 2 Ped." is present.

Second system of a piano score. The right hand features a melodic line with slurs. The left hand continues with chords. Dynamics include *p*. A star symbol is located below the bass staff.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand plays chords. Dynamics include *pp*. A pedaling instruction "les 2 Ped." is present.

Fourth system of a piano score. The right hand plays chords. The left hand has a melodic line. Dynamics include *f*. A star symbol is located below the bass staff.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand plays chords. Dynamics include *mf* and *f*. Pedaling instructions "les 2 Ped." are present.

Sixth system of a piano score. The right hand has a melodic line with slurs. The left hand plays chords. Dynamics include *mf*. A pedaling instruction "les 2 Ped." is present.

First system of musical notation. Treble clef with a melodic line of eighth notes. Bass clef with chords. Dynamics: *f*, *p cresc.*, *f*.

Second system of musical notation. Treble clef with a melodic line. Bass clef with chords. Dynamics: *p cresc.*, *f*. Pedal markings: Ped. * Ped. * Ped. *

Third system of musical notation. Treble clef with a melodic line. Bass clef with chords. Dynamics: *ff*, *p*. Pedal markings: Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble clef with chords. Bass clef with chords. Dynamics: *pp*. Pedal marking: Les 2 Ped.

Fifth system of musical notation. Treble clef with a melodic line. Bass clef with chords. Dynamics: *p*. Pedal marking: *

Sixth system of musical notation. Treble clef with a melodic line. Bass clef with chords. Dynamics: *pp*. Pedal marking: Les 2 Ped. *

legg.
P *dolce et cantabile assai.*

First system of musical notation, consisting of a treble and bass staff. The bass staff features a steady accompaniment of eighth notes. The treble staff has a melodic line of eighth notes with various slurs and accents.

Second system of musical notation. The bass staff continues with eighth notes. The treble staff has a melodic line. Dynamic markings include *cresc.* and *f*.

Third system of musical notation. The bass staff continues with eighth notes. The treble staff has a melodic line with slurs and accents.

Fourth system of musical notation. The bass staff continues with eighth notes. The treble staff has a melodic line with slurs and accents.

Fifth system of musical notation. The bass staff continues with eighth notes. The treble staff has a melodic line with slurs and accents.

Sixth system of musical notation. The bass staff continues with eighth notes. The treble staff has a melodic line. Dynamic marking includes *ff*. Pedal instructions are present: *Ped.*, ** Ped.*, and ***.

The first system of music consists of two staves. The treble staff features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The bass staff provides a harmonic accompaniment with similar chordal structures.

The second system continues the musical texture established in the first system, with intricate chordal work in both the treble and bass staves.

The third system introduces a vocal line in the treble staff. The lyrics are "sempre cre - scen - do, tutta forza." The piano accompaniment continues with complex chords. A first ending bracket labeled "8" spans the final measure of this system.

The fourth system features a very dense texture of chords in the treble staff, while the bass staff continues with a steady accompaniment. A first ending bracket labeled "8" is present at the beginning of this system.

The fifth system maintains the complex chordal texture, with the treble staff being particularly dense with many overlapping notes. The bass staff provides a solid harmonic foundation.

The sixth system concludes the piece with the instruction "sempre ff" (sempre fortissimo) in the treble staff. The music remains highly textured with complex chords.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with slurs and a harmonic accompaniment in the bass clef. A "Ped." instruction is located at the bottom right of the system.

Second system of musical notation, continuing the piece. It includes several "Ped." instructions and asterisks (*) placed below the staff to indicate specific performance techniques or pedal points.

Third system of musical notation, featuring a more active melodic line in the treble clef with various ornaments and a steady bass accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes established in the previous systems.

Fifth system of musical notation, characterized by a dense texture of chords and a rhythmic bass line.

Sixth system of musical notation, concluding the piece with a final melodic flourish in the treble clef and a sustained bass accompaniment. A "V" marking is visible below the staff.

Enchaînez.

FINAL.

N^o 23.

HELENE. 

KOSA. 

CONRAD. 

BENEDICT. 

SPIRIDION. 

SOPRANI. 

TENORS. 

BASSES. 

Les croches comme les noires du mouvt précédent.

PIANO. 

CONRAD. 

(épouventé.)
Que me veux-tu? va 



ten! *SPIR. f* In-grat! que ton cœur se rap-

Soprani. p
Eh quoi tu re-pous-ses la bel-le!

Tenors. p
Eh quoi tu re-pous-ses la bel-le!

Basses. p
Eh quoi tu re-pous-ses la bel-le!

Molto Allegro.

- pel - - - - le!

Molto Allegro.

f

f

p

p

Ped. *

The image displays a musical score for piano, consisting of five systems of two staves each (treble and bass clef). The score includes various performance markings and dynamics. The first system features a series of chords in the right hand and a rhythmic pattern in the left hand, with 'Ped.' and '*' markings. The second system includes a 'cre' marking above the right hand. The third system has a 'scen' marking above the right hand. The fourth system features a 'do' marking above the right hand, a 'f' dynamic marking, and a crescendo hairpin. The fifth system includes a 'p' dynamic marking and a decrescendo hairpin. Pedal markings ('Ped.') and asterisks ('*') are placed below the bass staff of each system to indicate pedaling instructions.

HÉLÈNE.

Conrad!

ff subito.

Ped. *

CONRAD.

HÉLÈNE

C'est el - le! Toujours el -

ff *ff*

CONRAD.

le! Sau - ve -

SPIR. *f*

moi! Sauve - moi! Car - naval!

ff

HELENE.

Soprano: Par pitié Ne le tor-tu - rez

Ténors. *ff* Carnaval!

Car-na-val! Car-na-val!

II. pas!

Andante sostenuto.

II. Soprani. Écou - tez! —

Ténors. L'angé.

Basses.

Cloche.

Cloche.

- lus! _____

p
L'angé - lus! _____

p
L'angé - lus! _____

f Cloche. *f* Cloche. *dim.* *p*

Detailed description: This system contains four staves. The top staff is a vocal line with the lyrics "- lus! _____". The second staff is another vocal line with the lyrics "L'angé - lus! _____" and a dynamic marking of *p*. The third staff is a bass line with the lyrics "L'angé - lus! _____" and a dynamic marking of *p*. The bottom staff is a piano accompaniment with two staves (treble and bass clef). It features chords and a rhythmic pattern, with dynamic markings *f*, *f*, *dim.*, and *p*. The word "Cloche." is written above the piano part in two places.

HÉLÈNE.

Je ne suis qu'une humble fil - le. Sans amis et sans fa -

pp
L'angé - lus! _____

pp
L'angé - lus! _____

sempre p

Detailed description: This system contains four staves. The top staff is a vocal line for HÉLÈNE with the lyrics "Je ne suis qu'une humble fil - le. Sans amis et sans fa -". The second staff is a vocal line with the lyrics "L'angé - lus! _____" and a dynamic marking of *pp*. The third staff is another vocal line with the lyrics "L'angé - lus! _____" and a dynamic marking of *pp*. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The piano part consists of chords and a simple bass line, with a dynamic marking of *sempre p*.

H
 - mil - le, Et seu - le je te dé - fend Contre l'en -
 Cloche.

H
 - fer tri - om - phant! Je le pro -
 Sopran. *cresc.* *pp*
 Ténors. Dieu vous
 Basses.

pp

H
 - té - ge et le dé - fend! *(avec égarement.)*
 CONRAD. Sur le sa - ble

gar - de Ma belle en - fant!
 Cloche. Dieu la pro - té - ge, Cloche.

pp

II *f* Comme u - ne mè - re, *f* Comme u - ne
 C bril - le, É - cla - te, scin - til - le,
 Dieu la dé - fend, *pp* Dieu, la dé -
 2^{es} BASSES seules.
 II mè - re, Comme u - ne
 C Sur le sable blanc Un timbre d'argent!
pp Dieu la pro - tège et la dé - fend,
pp 1^{rs} Ténors seuls.
 Dieu la pro - tège et la dé - fend,
 - fend
pp

mè - re son - en - fant!
pp Dieu la pro - tège et la dé - fend.
pp Dieu la pro - tège et la dé - fend.
pp Dieu la pro - tège et la dé - fend.

Cloche.

pp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in G major and 3/4 time. The first staff has a melodic line with a long note on 'son' and a fermata on 'fant!'. The second and third staves have a similar melodic line for 'Dieu la pro - tège et la dé - fend.'. The fourth staff is a bass line. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

pp

Detailed description: This system shows the piano accompaniment for the second system. It features a treble and bass staff. The right hand has a melodic line with a fermata on the final note. The left hand has a rhythmic pattern of eighth notes.

Detailed description: This system shows the piano accompaniment for the third system. It features a treble and bass staff. The right hand has a melodic line with a fermata on the final note. The left hand has a rhythmic pattern of eighth notes.

pp *ppp*

Ped. *

Detailed description: This system shows the piano accompaniment for the fourth system. It features a treble and bass staff. The right hand has a melodic line with a fermata on the final note. The left hand has a rhythmic pattern of eighth notes. The system ends with a double bar line and a star symbol.

Moderato.
HÉLÈNE

Eh! bien Qu'attendez-vous pour



fuir votre victi - me? Quel espoir maudit

vous retient? Votre amour par

un nouveau cri - me O - sera-t-il en - cor le disputer au

mien.

A.C. 5558.

(1) Pour l'exécution conforme aux représentations du Théâtre Royal de la Monnaie à Bruxelles passer du  au  page 271.

Allegro moderato appassionato.

H. *f* Ah! Je vous connais, je vous bra - ve! Soy -

Allegro moderato appassionato.

mf *p*

H. - ez la complice et l'es - cla - ve du mal é - ter - nel! Pro -

f

H. - di - gue de sang et de lar - mes, A l'en - fer empruntez - vos

H. *dol.* armes, J'ai pour moi le ciel!

pp *cresc.*

cresc.

H pour ten - dre vo - tre piège in - fâ - me, vous a - vez.

sp

H engour - di son â - - - me dans les té -

p

H - nèbres du sommeil; Votre amour n'é - tait qu'un menson - ge:

cresc. *sp*

H Vous é - tes la nuit et le son - ge, Je suis le jour

f *p* *f* *ad lib.* *suivrez*

a Tempo

et le réveil! a Tempo. Ah!

— Je vous connais, je vous bra - ve! Soy - ez la complice et l'es -

- cla - ve Du mal é - ter - nel! A l'en - fer emprun - tez vos

ar - mes J'ai pour moi le ciel! A l'en - fer empruntez vos

ar - mes, J'ai pour moi, j'ai pour moi le

CONRAD.

ciel! Hé - lè - ne! Hé - lè - ne!

ff

Ah! En - fant par - don - ne -

dol.

dim. *p* *dolce.*

Ped. *

- moi! Je puis t'ai - mer en - co - re! Chère Hé -

Ped. * Ped. *

HÉLÈNE.

dolce.

Mon Dieu sou - te - nez -

- lè - ne, c'est toi, Toi seu - le que j'ado - re!

Ped. * Ped. *

moi! Pour lui je vous im - plo - re; mon Dieu! — mon

Ped. ☆ Ped. ☆

Dieu! Pour lui je vous im - plo - - -

pp

Ped. ☆

- re! Ah! mon

CONRAD.

C'est toi seu - le que j'a - do - re!

SPIRIDION (a-Circé)

Quoi! son cœur té -

pp

Ped. ☆ Ped. ☆

H. cœur es - père en - co - re!

C. Chère Hé - lè - ne, je t'im -

S. - chappe en - co - re? Il

Ped. * Ped. *

H. Cher Con - rad! oui, je te croi!

C. - plo - re! Chère Hé - lè - ne, c'est

S. se - dé - robe à ta loi.

Ped. *

H. Cher Con - rad je te croi!

C. toi, Ah! c'est toi

S. C'est Hé - lè - ne qu'il a -

rit. cresc. *rit.* *rit.* *rit.*

A.G. 5558

a T^o

H. Cher Con - rad Mon cœur es -

C. seu - le, oui, c'est toi que j'a -

S. - do - - re!

pp

Ped. * Ped. * Ped. *

H. - père en - co - re. Mon

C. - do re! chère Hé - lè -

S. cœur es - père en - co - re! Je te

C. - ne, Oui c'est toi seu - le que j'a - do - re!

S. Son a -

cresc.

cresc.

Ped. *

H. *cresc.* croi Mon cœur es - père! en -
 C. Par - don - ne - moi, par - don - ne -
 S. - mour n'est plus à toi!
 H. - co - re! Mon cœur es - père en - co -
 C. - moi par - don - ne - moi par - don - ne - moi, par -
 S. Son a - mour n'est plus à toi, n'est
 H. re! *f* Oui mon cœur espère en -
 C. - don - ne - moi! *f* C'est toi seu - le que j'a -
 S. plus à toi!
 H. *f*
 C. *f*
 S. *f*

H
- core es - père en - co - re.
C
- do - - re, que j'a - do - re!
S
n'est plus à toi!

f. *ff con fuoco.*

Ped. *

CONRAD. **Moderato.** (avec égarement)

Moderato. Mais

ff *p*

Ped. *

C
non!... non!... Cette

ff *p*

Ped. *

C
main ne peut toucher la tien - ne. Mes yeux

ff *p*

* Ped. *

c. s'ou - vrent! Mon cœur en - tend! qu'il se sou -

ff *ff* *p* *ff*

c. - vien - - ne! A - dieu! Je sens pe - ser sur

p *p* *Ped.*

HELENE.
c. moi le co - lè - re de Dieu! Con - rad!

sf *p* *f*

CONRAD.
c. Pour el - le j'ai bri - sé ton cœur! Pour el - le

8

C. J'ai tu - é Bé - né - diet dans les bras de ta sœur! Pour el - le

HELENE.
Ah!

C. j'ai tu - é ton pè - re! Ah! talisman fu -

ff

C. - neste, arme maudite, in - fâ - me! Que n'es-tu dans mes mains! que ne puis-je avec

C. toi bri - ser! a - ne - an - tir le cœur de cet - te fem - me, Dut l'enfer m'é - cra -

suivent.

Moderato assai, poco adagio.

Le fantôme de BÉNÉDICT.

C. *ser!*... Prends donc!

HELENE. CONRAD.
Dieu! Vain ef_froi! c'est toi que j'attendais, Spectre vengeur!

C. *f*
Don _ ne! Tim _ bre fa _
Le fantôme de BÉNÉDICT.
Prends!

C. - tal, Dé_mon de l'argent et du mal, Tu ne tenteras plus person -

Allegro molto. Conrad brise le timbre. (il tombe)

C.

- nel..

ff

SPR.

Il est à moi!

tremolo.

HÉLÈNE.

Dieu bon! par - don - - -

ROSA.

Dieu bon! par - don - - -

H. - ne

B. - ne

dim. - *molto.*

Andante. Chaque mesure comme
3 mesures du mouvt précédent.

espressivo.

Un nuage passe sur le devant du théâtre

mf *pp*

Ped.

et laisse voir en se relevant l'atelier de Courad.

dim. *molto espressivo.*

Ped.

sf sf

12/8 sf mf

p mf p

p poco cresc. Ped.

dim ppp Ped. * Ped. *

espressivo. Ped. *

cresc.

Mouv^t de la prière du 1^{er} Acte.

pp

(1) ϕ

ϕ

poco cresc.

dim.

(1) Au théâtre on passe du ϕ au ϕ .

HELENE.

pp O vier - ge mè - re, En - tends no - tre pri - è - re, Entends nos vœux!

pp O vier - ge mè - re, En - tends no - tre pri - è - re

pp

Ped. * Ped. *

H. En - tends là - haut notre pri - è - re!

R. Entends nos vœux! O vierge mè - re!

pp *And^{no} moderato.* *And^{no} moderato.* *sempre pp*

(On parle) (Conrad reprend peu à peu con-

naissance, rouvre les yeux et promène autour de lui un regard étonné)

(Conrad fixe les yeux sur le

ppp Ped.

timbre d'argent placé sur la table)

ppp

1^{rs} Soprani.

(dans la coulisse)

2^{ds} Soprani.

f No - ël! No -

f No - ël! No -

f Orgue.

- ël!

- ël!

(On parle)

p

HÉLÈNE.

CONRAD.

Dieu bon! sur

Dieu bon! sur no - tre mi - sè - re jette

Feu. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

no - tre mi - se - re

Dieu bon! sur

un re - gard pa - ter - nel Dieu élé -

Dieu bon! sur

Dieu élé -

SPIR.

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

jet - te un

no - tre mi - se -

ment jet - te un

no - tre mi - se - re

ment sur leur mi - se - re un

poco *a* *poco*

6 6 6 6

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

U. re - gard

R. re jette un re

C. re - gard

B. jet - te, jette un re

S. Dieu cle - ment, jette un re

ere - scen - do

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

U. jette un re

R. jette un re

C. - gard jette un re

B. - gard jette un re

S. - gard un re - gard

f *dim.*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

A.G. 3558.

I.
 R.
 C.
 B.
 S.

gard pa - ter - nel! Al -
 gard pa - ter - nel! Al -
 gard pa - ter - nel! Al -
 gard pa - ter - nel! Al -
 pa - ter nel! Al -

1^{es} et 2^{es} Soprani.

Al - le - lu - ia!

Ped. * Ped. *

H.
 R.
 C.
 B.
 S.

- le - lu - ia!
 - le - lu - ia!
 - le - lu - ia!
 - le - lu - ia!
 - le - lu - ia!

A - - - - - men.

SUPPLÉMENT.

H. ♩ (Conrad s'élançait vers Hélène et s'arrête)

mien.

CONRAD. (avec égarement)

Mais non!... non!..

ff *p*

Ped. Ped.

C. Cette

ff *p*

Ped.

C. main ne peut toucher la tien - ne. Mes yeux

ff *p*

☆ Ped. ☆

(1) R. venit au ♩ pag. 259