

THÉÂTRE NATIONAL LYRIQUE

2<sup>me</sup> Édition.

LE

**TIMBRE D'ARGENT**

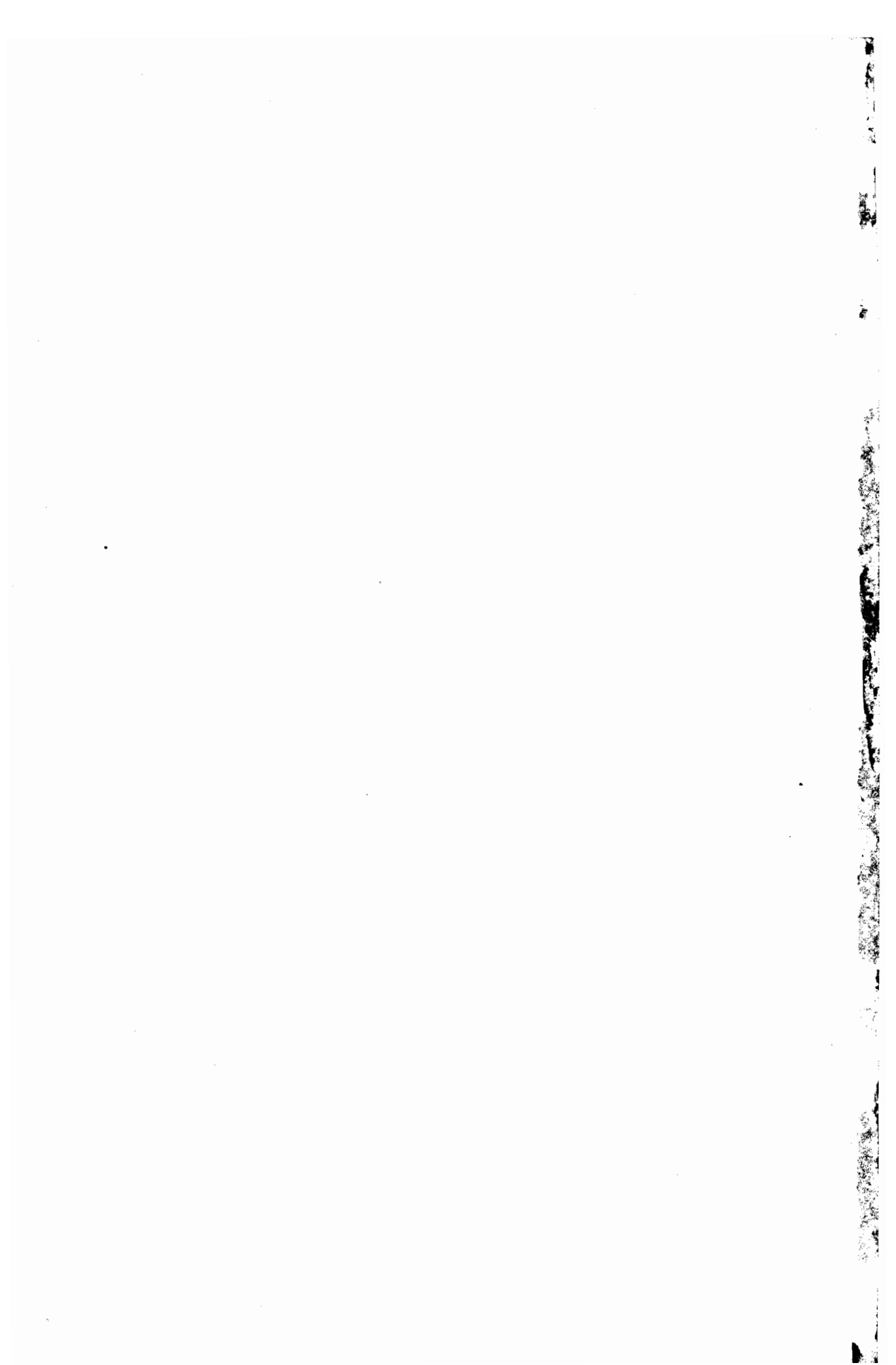
DRAME LYRIQUE

en  
4 Actes

**CAMILLE SAINT-SAËNS**

PARTITION CHANT & PIANO

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A. Monsieur  
Albert Sibon

C. Saint-Saens



# 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>  |
|----------------------|----------------------------|------------------------|-------------------|
| <b>Circée</b> .....  | M <sup>mes</sup> THÉODORE. | <b>Spiridion</b> ..... | MM. MELCHISSEDEC. |
| <b>Hélène</b> .....  | — SALLA.                   | <b>Conrad</b> .....    | — BLUM.           |
| <b>Rosa</b> .....    | — SABLAIROLLES.            | <b>Bénédict</b> .....  | — CAISSO.         |
| <b>Rosenthal</b> ..  | MM. BONNEFOY.              | <b>Frantz</b> .....    | — WATSON.         |
| <b>Patrick</b> ..... | — AUJAC.                   | <b>Rodolphe</b> .....  | — DEMOSY.         |

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# OUVERTURE.

Presto con fúoco.

PIANO.

The first system of the piano accompaniment is written in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and a forte (*f*) dynamic marking. The right hand features a series of chords and eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piano accompaniment, featuring a triplet of eighth notes in the left hand and a melodic line in the right hand.

The third system of the piano accompaniment shows a continuation of the rhythmic and melodic patterns established in the previous systems.

The fourth system of the piano accompaniment includes a triplet of eighth notes in the left hand and a melodic line in the right hand.

The fifth system of the piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The sixth system of the piano accompaniment concludes with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*marcato.*



The image displays a page of musical notation for piano, consisting of six systems of two staves each. The music is in G major and 4/4 time. The notation includes various dynamics such as *f* and *ff*, and includes fingerings and articulation marks. The first system shows a melodic line in the right hand starting with a forte (*f*) dynamic, followed by a section marked *ff*. The second system continues the melodic development with a triplet of eighth notes. The third system features a more complex melodic line with a triplet of eighth notes. The fourth system shows a melodic line with a forte (*f*) dynamic and a section marked *ff*. The fifth system continues the melodic development with a forte (*f*) dynamic. The sixth system concludes the page with a melodic line in the right hand and a bass line in the left hand.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The right hand maintains its melodic flow, and the left hand continues with its accompaniment. The notation includes various note values and rests.

Third system of musical notation. The right hand's melody continues with some chromatic movement. The left hand accompaniment remains consistent in style.

Fourth system of musical notation. The right hand has a more active role with sixteenth-note passages. The left hand features a dynamic marking of *p* (piano) in the fifth measure.

Fifth system of musical notation. The right hand has a dynamic marking of *f* (forte) in the second measure. The left hand continues with its accompaniment, also marked with *p* in the fifth measure.

Sixth system of musical notation. The right hand features a steady eighth-note accompaniment. The left hand continues with chords and single notes.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a series of eighth-note chords, while the bass staff features a complex accompaniment with many beamed notes.

**Poco meno**

Second system of musical notation, starting with the tempo marking "Poco meno" and a dynamic marking "p". The treble staff has a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment.

Third system of musical notation, including first and second endings marked "1<sup>a</sup>" and "2<sup>a</sup>". The treble staff features chords and melodic fragments, while the bass staff has a steady accompaniment.

Fourth system of musical notation, showing a continuation of the piece with various chordal textures in the treble and a more active bass line.

Fifth system of musical notation, featuring a wide interval in the treble staff and a complex bass line with many beamed notes.

Sixth system of musical notation, concluding the page with a final cadence in the treble and a rhythmic accompaniment in the bass.

8-

First system of musical notation. Treble clef with key signature of two sharps (F# and C#). Bass clef with key signature of two sharps. The system contains two staves. The right staff has chords and some melodic fragments. The left staff has a continuous eighth-note accompaniment. A dashed line with the number '8' above it spans the first two measures.

8-

Second system of musical notation. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. The system contains two staves. The right staff has chords. The left staff has a continuous eighth-note accompaniment. A dashed line with the number '8' above it spans the first two measures.

8-

Ped. ☆ Ped.

Third system of musical notation. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. The system contains two staves. The right staff has chords. The left staff has a continuous eighth-note accompaniment with slurs. Pedal markings 'Ped.' and a star symbol '☆' are present. A dashed line with the number '8' above it spans the first two measures.

*poco cresc.*

Ped. ☆ Ped. ☆ Ped.

Fourth system of musical notation. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. The system contains two staves. The right staff has chords. The left staff has a continuous eighth-note accompaniment with slurs. The instruction *poco cresc.* is written above the bass staff. Pedal markings 'Ped.' and star symbols '☆' are present.

☆ Ped. ☆ Ped.

Fifth system of musical notation. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. The system contains two staves. The right staff has chords. The left staff has a continuous eighth-note accompaniment with slurs. Pedal markings 'Ped.' and star symbols '☆' are present.

*dim.*

Ped. ☆ Ped. ☆

Sixth system of musical notation. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. The system contains two staves. The right staff has chords. The left staff has a continuous eighth-note accompaniment with slurs. The instruction *dim.* is written above the bass staff. Pedal markings 'Ped.' and star symbols '☆' are present.

First system of musical notation. Treble and bass staves are connected by a brace. The music features a melodic line in the treble and a supporting bass line. A 'Ped.' (pedal) marking is located below the bass staff.

Second system of musical notation. Treble and bass staves are connected by a brace. The treble staff begins with the marking 'm. d.'. Below the bass staff, there are four 'Ped.' markings, each preceded by an asterisk (\*).

Third system of musical notation. Treble and bass staves are connected by a brace. The treble staff has the marking 'sempre p'. Below the bass staff, there are four 'Ped.' markings, each preceded by an asterisk (\*).

Fourth system of musical notation. Treble and bass staves are connected by a brace. Below the bass staff, there are four 'Ped.' markings, each preceded by an asterisk (\*).

Fifth system of musical notation. Treble and bass staves are connected by a brace. The treble staff contains a series of chords with a crescendo hairpin. The bass staff is mostly empty.

Sixth system of musical notation. Treble and bass staves are connected by a brace. The treble staff contains a series of chords with a crescendo hairpin. The bass staff has a few notes at the end, with a 'pp' (pianissimo) marking above them.

First system of musical notation, featuring a treble and bass clef. The bass line consists of six chords with a downward slash, indicating a specific voicing. The treble line contains six chords with various accidentals. A dynamic marking of *p* and a triplet of eighth notes are present in the final measure.

Second system of musical notation, featuring a bass clef. The bass line contains six chords with various accidentals. The treble line contains six chords with various accidentals. A triplet of eighth notes is present in the final measure.

Third system of musical notation, featuring a treble and bass clef. The bass line contains six chords with various accidentals. The treble line contains six chords with various accidentals. A dynamic marking of *pp* is present in the final measure.

Fourth system of musical notation, featuring a treble and bass clef. The bass line contains six chords with various accidentals and includes a triplet of eighth notes and a first finger fingering (*1*). The treble line contains six chords with various accidentals.

Andante sostenuto.

Fifth system of musical notation, featuring a treble and bass clef. The bass line contains six chords with various accidentals. The treble line contains six chords with various accidentals. A dynamic marking of *cresc.* is present in the final measure.

Sixth system of musical notation, featuring a treble and bass clef. The bass line contains six chords with various accidentals. The treble line contains six chords with various accidentals. A dynamic marking of *p* is present in the first measure, and a dynamic marking of *cresc.* is present in the final measure.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a piano (*p*) dynamic marking and various chordal textures.

Second system of musical notation, continuing the piece with a *cresc.* (crescendo) marking in the bass line.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking and a *dim.* (diminuendo) marking in the bass line.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking and a *cresc.* (crescendo) marking in the bass line.

Fifth system of musical notation, featuring a forte (*f*) dynamic marking.

Sixth system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking, a piano (*p*) dynamic marking, a *dim.* (diminuendo) marking, and a *pp* (pianissimo) dynamic marking. The system includes tempo markings: **Récit.** and **Presto.**

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a triplet of eighth notes in the final measure. The bass clef contains a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, similar to the first. It features a treble and bass clef with a melodic line in the treble and a rhythmic accompaniment in the bass. A triplet of eighth notes is present in the final measure of the treble part.

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

Fourth system of musical notation. The treble clef contains a melodic line with triplet markings. The bass clef contains a rhythmic accompaniment. Dynamics markings of *f* (forte) are present in the final two measures.

Fifth system of musical notation. The treble clef contains a melodic line with triplet markings. The bass clef contains a rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is present in the first measure.

Sixth system of musical notation, starting with the instruction "Prestissimo." The treble clef contains a melodic line with triplet markings and accents. The bass clef contains a rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is present in the first measure. The system concludes with a double bar line and a repeat sign.



First system of musical notation. The treble clef staff features a complex melodic line with many accidentals and dynamic markings including *sf* and accents (^). The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic development with a measure marked with a dashed line and the number 8. The bass clef staff features a steady accompaniment with chords and eighth notes.

Third system of musical notation. The treble clef staff shows a more active melodic line with many notes and slurs. The bass clef staff continues with a consistent accompaniment.

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

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff features a more active accompaniment with eighth notes and chords, including triplets (3).

Sixth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff features a more active accompaniment with eighth notes and chords. The system concludes with the instruction *fioco assai.*

The musical score is presented in seven systems, each with a grand staff (treble and bass clefs). The notation is dense, with frequent sixteenth and thirty-second notes, often beamed together in groups. Pedal markings ('Ped.') and asterisks ('\*') are used to indicate specific performance techniques. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line and a fermata over the final notes.

CHŒURS, SCÈNE ET PRIÈRES.

N<sup>o</sup> 1.

Moderato assai.

HÉLÈNE.

ROSA.

BÉNÉDICT.

SPIRIDION.

TÉNORS.

BASSES.

Moderato assai.

PIANO.

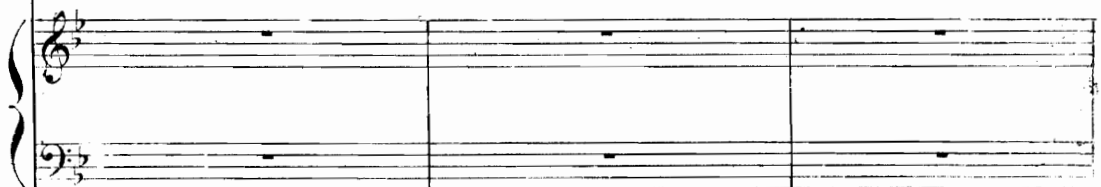
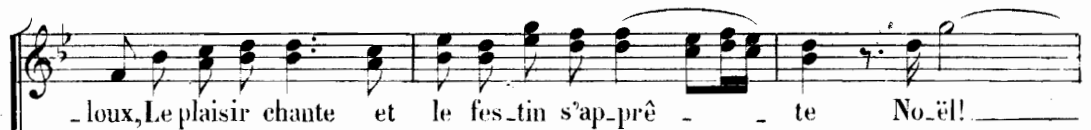
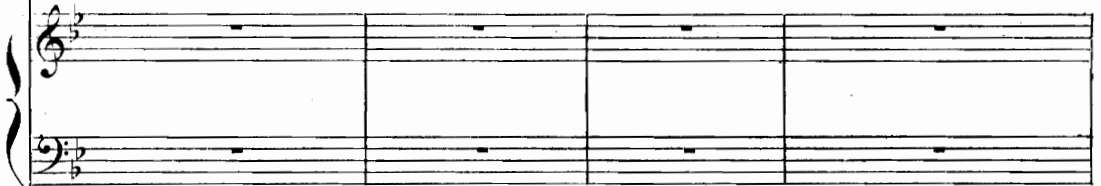
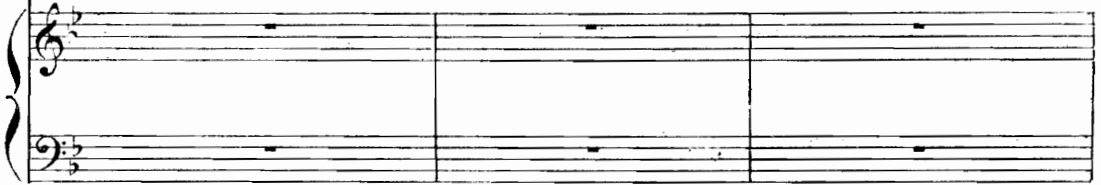
The piano accompaniment is written for a grand staff. The right hand (treble clef) features a melodic line with slurs and ties, and dynamic markings including *pp* and *long.* The left hand (bass clef) provides a harmonic accompaniment with chords and a steady bass line. The tempo is marked *Moderato assai*.

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

The first system consists of a vocal line in a soprano clef and a piano accompaniment in grand staff. The vocal line begins with a fermata on the word 'las!' followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata on 'proi - e?' and then a more active melodic line. The piano accompaniment includes a dynamic marking of *p* (piano) and features a bass clef change at the end of the system.

B. *p* Ténors. De fan -

*p* Basses.

Pau - vre Con - rad! que nous dis - tu?

Pau - vre Con - rad! que nous dis - tu?

The third system introduces two vocal parts: Tenors and Basses. Both vocal lines have a dynamic marking of *p* and sing the lyrics 'Pau - vre Con - rad! que nous dis - tu?'. The piano accompaniment includes a dynamic marking of *sempre p* and features a treble clef change at the end of the system.

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

The fourth system features a vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* and sings the lyrics '- tô - mes son âme est plei - ne, Ro - sa. ma fi - an -'. The piano accompaniment includes a dynamic marking of *p* and features a treble clef change at the end of the system.

B. *cée, avec sa seur Hé - lè - ne. Cherchent a 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!*

*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!

S.  
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?

*poco cresc.*

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<sup>o</sup>**  
Bel-le pein-ture!... c'est dom-mage!

**Moderato come 1<sup>o</sup>**  
*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.

Mor - tel poi - son!

*p* Ô vain mi - ra - ge! 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

*cresc.* *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 - sou!

*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<sup>o</sup> Tempo.

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

1<sup>o</sup> 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! En - tends nos vœux!

R. - è - re! -

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

R. En - tends 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. \*

II. 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.*

*f*

*dim.*

*dim. - sempre*

*p*

*pp*

*perdendosi.*

# MÉLODIE.

## № 2.

Moderato.

CONRAD.

Humble et pauvre

BÉNÉDICT.

Moderato.

PIANO.

C.

Es-tu donc heu\_reux?

BÉNÉDICT.

Si je le

B.

suis! si je le suis!

All<sup>to</sup> mod<sup>to</sup>

B.

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

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.

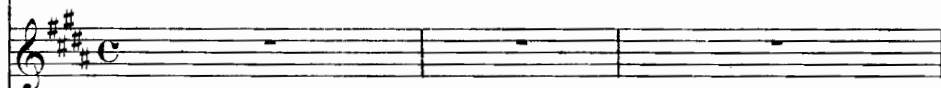
N<sup>o</sup> 3.

Allegro.

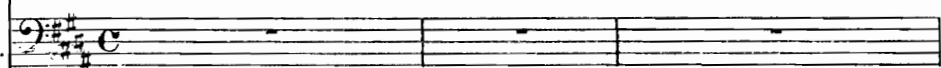
CONRAD.



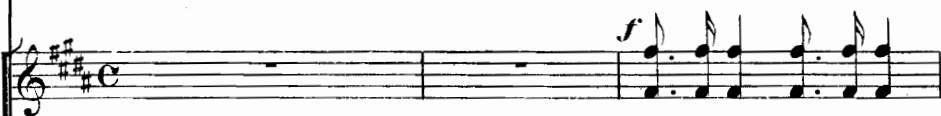
BÉNÉDICT.



SPIRIDION.



SOPRAN.



Car\_ naval! Car\_ naval!

TÉNORS.



Car\_ naval! Car\_ naval!

BASSES.

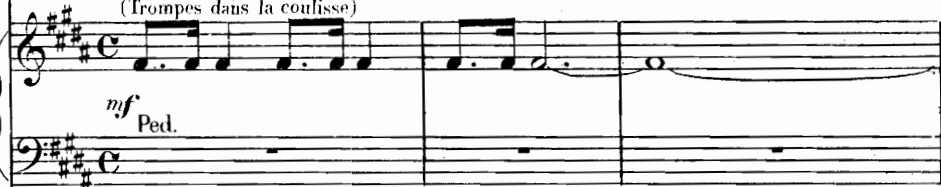


(Chœur dans la coulisse)

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

*p* 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. \* *sf*

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.

*ff*

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Sans espoir, sans a - mour! Le cœur gonflé de". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth-note triplets in both hands, with some chords marked with a '3' and a sharp sign.

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

The second system continues the musical score. The vocal line contains the lyrics "bai - ne, Êâ - me de ra - ge plei - ne,". The piano accompaniment continues with the triplet pattern. Dynamic markings include *m.d.* (mezzo-dolce) and *m.g.* (mezzo-giove) in the bass line.

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

The third system of the score features the lyrics "A cette lut - te vai - ne Pour toujours condam -". The piano accompaniment includes a *Ped.* (pedal) marking and a triplet symbol with a star.

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

The fourth system concludes the page with the lyrics "- né! Je te maudis, je te détes - te, O jour fu -". The piano accompaniment features dynamic markings such as *ad lib.*, *dim.*, and *f suivez.* (f marcato).

*p* a Tempo.

nesté où je suis né!

a Tempo.

*f* amèrement.

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

*ritenuto.*

A moi honte et misère, Angoisses 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. *Je te maudis, je te dé - tes - te, O jour fu - neste où je suis*

*f.* *ad libitum.* *dim.*

*suivrez.*

C. *né!*

*a Tempo.*

*a Tempo.*

Ped. ☆

Ped. ☆

Ped. ☆

*pp*

*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.*







# 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. \*

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* 3 3 3

Elle s'anime et regarde autour d'elle

**Un peu plus lent.**

*poco rit.* *dolce.* *p tr* *tr*

\* Ped. \*

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

*tr* *tr* *tr*

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

*tr* *tr* *tr*

Et muette, elle écoute Battre son cœur!

*tr* *tr* *rit.*

Poco vivace.

*con brio.*

Soprani.

*mf*

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

**Poco vivace.**

*pp* *p*

quenousdouxac\_cords Ré - pondent aux transports De soujoux dé -

\_li - re! Ah! ——— Cir -

*pp* *p*

\_cé! re - nais au jour! ———

*pp*

*dolce.* *3*

**Allegro appassionato.**

CONRAD.

*p*

0 rè - ve - d'a -

**Allegro appassionato.**

(orchestre.) *p*

Ped. \* Ped. \*

*cresc.*

-mour!

-scen - do

Ped. \* Ped. \*

**SPIRIDION. sotto voce.**

*pp*

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

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? *cresc.* Veux - tu que cet

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!

- scen - - - do mol

Ped.

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. ☆ 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<sup>o</sup> Tempo.

Fiammetta!

Soprani.

1<sup>o</sup> Tempo. Son baiser t'appelle Suissa loi!

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

dim.

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

dim. *pp* smorzando.

**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.

*suivrez.*

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.**  $\underline{\underline{\Omega}}$

S.

Soprani.

Ténors.

Basses.

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,

**Allegro.**

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.. *p*

Ped. \*

*cresc.* *mf p*

*sf* *dimin.*

**Presto.** *p*

*pp*

*cresc.*

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system is marked 'Allegro grazioso' and begins with a piano (*p*) dynamic. The second system includes a 'Ped.' (pedal) instruction with an asterisk. The third system features a 'cresc.' (crescendo) and 'mf p' dynamic. The fourth system is marked 'sf' (sforzando) and 'dimin.' (diminuendo), and includes a 5/4 time signature change. The fifth system is marked 'Presto.' and begins with a piano (*p*) dynamic. The sixth system includes a 'pp' (pianissimo) dynamic and a 'cresc.' (crescendo) instruction. The score concludes with a double bar line and a common time signature.



## CHŒUR ET SCÈNE.

N<sup>o</sup> 5.Allegro come 1<sup>o</sup>

CONRAD.

SPIRIDION.

FRANTZ et RODOLPHE avec les Ténors.

6 1<sup>res</sup> TÉNORS.

ROSENTHAL avec les Basses.

6 1<sup>res</sup> BASSES.

PIANO.

Allegro come 1<sup>o</sup>

Gloire à la bel - le des

Gloire à la bel - le des bel - les Qui pour dou -

bel - les

bler ses attraits De Vé-nus a pris 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*

*p* *pp* *p* *pp*

**Allegretto.**  
CONRAD.

*dolce.*

Un col\_lier man\_ quait aux a\_ tours De

**Allegretto.**  
*pp*

c.

la di\_vine Cythé\_ré - e,

*p*

c.

Que la\_ rei - ne -

*pp*

c.

des a - mours

*cr* - *scen* - *do*

**Animato.**

De leurs mains en soit pa\_ré - e! **Animato**

*p* *pp* *leggerrissimo.*

Basses. *pp* sotto voce.

Il faut qu'il ait trou-

*dim.* *pp*

-vé 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* *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*



SPIR.

On dit mer - veil - le De ce pas de l'a - beille, Que vous dansez ce soir dans les ru - ses d'a -

s.

- mour; Nous ferez-vous la grâ - ce De l'essay - er pour nous?

s.

Ténors. Messieurs, faisons pla - ce! Allons, seigneur Con -

Basses. Vivat!

Vivat!

s.

CONRAD.

- rad. J'aurai mon tour.

# PAS DE L'ABEILLE.

N<sup>o</sup> 6.

*Allegro moderato.*

CONRAD.

SPIRIDION

SOPRANI.

TÉNORS.

BASSES.

PIANO.

*Allegro moderato.*

The musical score is arranged in five systems. The first system contains five vocal staves: CONRAD (Tenor), SPIRIDION (Bass), SOPRANI (Soprano), TÉNORS (Tenor), and BASSES (Bass). All vocal parts are currently blank. The second system begins the piano accompaniment with a grand staff (treble and bass clefs). The piano part starts with a *pp* dynamic and includes various articulations such as accents and slurs. The third system continues the piano accompaniment, featuring a *fp* dynamic marking. The fourth system shows the piano part with triplets in both hands, marked with a *pp* dynamic. The fifth system concludes the piano accompaniment with a *p* dynamic and includes more triplet figures.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often grouped in pairs or triplets. The bass staff provides a harmonic accompaniment with chords and single notes. There are several triplet markings in the treble staff.

The second system continues the piece with similar rhythmic complexity. The treble staff features more intricate melodic passages, while the bass staff maintains a steady accompaniment. Triplet markings are present in both staves.

The third system shows the continuation of the musical themes. The treble staff has a more active melodic line with frequent triplet markings. The bass staff accompaniment remains consistent in style.

The fourth system introduces dynamic markings. The treble staff has a *mf* marking, and the bass staff has a *p* marking. The melodic line in the treble staff becomes more rhythmic and repetitive.

The fifth system features a *mf* dynamic marking. The treble staff continues with its melodic patterns, and the bass staff accompaniment is clearly defined.

The sixth system concludes the page with a *p* dynamic marking. The treble staff has a more melodic and flowing line, while the bass staff accompaniment is more sparse and chordal.

*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 begins with a complex chordal texture, followed by a series of sixteenth-note runs. The lower staff provides a rhythmic accompaniment with eighth-note patterns. Dynamics include *fp* (fortissimo piano), *crusc.* (crescendo), and *f* (forte).

The second system continues the piece with similar textures. The upper staff features a melodic line with some grace notes, while the lower staff maintains the eighth-note accompaniment. A *dim* (decrescendo) marking is present over the final measures.

**Poco meno allegro.**

The third system marks the beginning of the *Poco meno allegro* section. The tempo is indicated by the text above the staff. The music features a more regular eighth-note accompaniment in the lower staff and a melodic line in the upper staff.

The fourth system continues the *Poco meno allegro* section with consistent eighth-note accompaniment and melodic development in both staves.

The fifth system continues the *Poco meno allegro* section, showing further melodic and harmonic progression.

The sixth system concludes the page with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff.

*accelerando.*

*mf* *fp*

*p* *cresc.*

*fp*

*cresc.*

**Molto all<sup>o</sup> agitato.**

*fp* *fp*

*p*

*p* *fp* *fp*

*fp* *fp* *fp*

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system begins with a *fp* dynamic. The second system features a *mf* dynamic in the left hand and a *p* dynamic in the right hand, with a *f* dynamic marking appearing later. The third system starts with *mf* and includes a *p cresc.* marking. The fourth system has a *f* dynamic in the right hand and a *ffp* dynamic in the left hand, with a *molto* tempo marking. The fifth system begins with a *crescendo* marking and ends with a *ffp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

# QUINTETTE.

№ 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!

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

**SPR.**  
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. The bass line features a trill on a note. The treble line contains chords and a trill.

SPIR

Musical system for SPIR. It includes a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has the lyrics "Allons, par -".

s.

CONRAD.                      FRANTZ.

lez!                      Impasse et pair!                      Dix-sept!

Musical system for CONRAD and FRANTZ. It includes two vocal lines in the treble clef and piano accompaniment in the bass clef. The lyrics are "lez!", "Impasse et pair!", and "Dix-sept!".

CONRAD.

J'ai perdu!

SPIR.

Impair et passe!

Musical system for CONRAD and SPIR. It includes two vocal lines in the treble clef and piano accompaniment in the bass clef. The lyrics are "J'ai perdu!" and "Impair et passe!".

SPR<sub>4</sub>

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* *suivent.*

c. \_let. Je n'ai plus rien!

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

*p*

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

*d.*

Ped. \* Ped. \*

CONRAD.

Fort bien! Cent mil\_le du\_cats!

s. peut se ru\_i-ner sur pa - ro - - le. Je les

*p*



FRANZ.  
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*

F.  
rien! CONRAD.  
Passe!

Ro.  
rien!

Rl.  
rien!

*f*

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.

c. cats.. Soit! après le ballet! J'atten..

s. (sonnette dans la coulisse)

\_drai, foi de gentil-hom \_ me, Le re\_tour de votre va \_ let..

s. On sonne au thé \_ â \_ tre.

Ténors. *f* Cou \_ rons!

Basses. *f* Cou \_ rons!

cre - scen - do

*f* *ff*

*dimu - - - nuen - - - do* *p*

CONRAD.

Par le dia-ble!

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

*f p* *espress.*

(Ou parle) *p*

## ROMANCE.

N<sup>o</sup> 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*

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

ii. *- fuit! Il s'en - fuit!*

ii. *s'en -*

*poco rit.*

ii. *- fuit!*

*a Tempo.*

**Più mosso.**

CONRAD.

*cresc.*

Démonde l'or

Du cœur de Fiammet.

**Più mosso.**

*p*

Musical score for the first system. The vocal line (C) begins with a rest, followed by notes for the lyrics "Démonde l'or Du cœur de Fiammet." The piano accompaniment (G) starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system. The vocal line (C) continues with the lyrics "- ta Je ne te tiens pas quit - te! Pour le sang répan - du,". The piano accompaniment (G) includes a *cresc.* marking and a forte (*f*) dynamic.

Musical score for the third system. The vocal line (C) continues with the lyrics "Pour mon à - me mau - di - te, Tu me le dois en -". The piano accompaniment (G) features a mezzo-forte (*mf*) dynamic and a crescendo.

Musical score for the fourth system. The vocal line (C) continues with the lyrics "Pour mon à - me mau - di - te, Tu me le dois en -". The piano accompaniment (G) features a forte (*f*) dynamic.

Musical score for the fifth system. The vocal line (C) continues with the lyrics "Pour mon à - me mau - di - te, Tu me le dois en -". The piano accompaniment (G) features a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic.

**Allegro.**

Musical score for the sixth system. The vocal line (C) continues with the lyrics "- cor!". The piano accompaniment (G) features a forte (*f*) dynamic.

**Allegro.**

Musical score for the seventh system. The vocal line (C) continues with the lyrics "- cor!". The piano accompaniment (G) features a forte (*f*) dynamic, a *dim.* (diminuendo) marking, and a piano (*p*) dynamic.



### ENTR'ACTE.

**Moderato.**

*PIANO.* *p* *cre*

*scen - do.* *f* *ff*

**Allegro molto.** *f* *sfz* *f* (Musique sur le théâtre.)

*mf* *sfz* *sfz*

First system of musical notation. Treble and bass clefs. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes. A *cresc.* marking is present in the second measure.

Second system of musical notation. The bass line continues with eighth notes. The treble line has a melodic line with grace notes. A *rit.* marking is present in the first measure.

Third system of musical notation. The bass line continues with eighth notes. The treble line has a melodic line with grace notes.

Fourth system of musical notation. Treble clef. The right hand features a series of chords with a *fp* (Orchestre.) marking. The bass line continues with eighth notes. A *cre* marking is present in the second measure.

Fifth system of musical notation. Treble clef. The right hand features a series of chords. The bass line continues with eighth notes. *scen* and *do.* markings are present in the first and second measures respectively. A *f* marking is present in the third measure.

Sixth system of musical notation. Treble clef. The right hand features a series of chords. The bass line continues with eighth notes. A *dim.* marking is present in the second measure, and a *p* marking is present in the third measure. A *très long.* marking is present in the fourth measure. A circled (1) is present in the fourth measure.

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