

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)

Moderato.

(Spiridion grimpe sur un tonneau.)

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.

First system of piano introduction. Treble and bass staves. Dynamics: *f*, *p*, *fp*. Pedal markings: Ped. (under bass staff), Ped. (under treble staff). An 8-measure rest is indicated above the treble staff.

Second system of piano introduction. Treble and bass staves. Dynamics: *fp*. Pedal markings: Ped. (under bass staff). An 8-measure rest is indicated above the treble staff.

Vocal introduction and piano accompaniment. Four vocal parts: 1^{re} Sopr., 2^{de} Sopr., Ténors., Basses. Lyrics: Plus vi-ve que l'oiseau, Plus souple qu'un roseau, La. Piano accompaniment includes dynamics *mp* and *fp*, and pedal markings. An 8-measure rest is indicated above the vocal staves.

Vocal melody and piano accompaniment. Lyrics: fil - le de Bo - hème s'é - lance Et fil - le de Bo - hème s'é - lance Et l'éclair mè - me fil - le de Bo - hème s'é - lance. Piano accompaniment includes dynamics *fp* and *f*, and pedal markings.

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.

3

Allegretto con moto.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

Vocal staves for Soprano, Tenor, and Bass. The Soprano part begins with a rest, followed by a melodic phrase starting with the vocalization "Ha!". The Tenor part also begins with a rest, followed by a melodic phrase starting with "Ha!". The Bass part has a rest throughout this section. Dynamics include *f* and *Ha!*.

Piano accompaniment for the second system, continuing the grand staff from the first system. It maintains the same melodic and harmonic structure, with the right hand's eighth-note patterns and the left hand's accompaniment.

Vocal staves for Soprano and Tenor. The Soprano part has a rest, followed by a melodic phrase starting with "Ha!". The Tenor part has a melodic phrase starting with "Ha!". The Bass part has a rest throughout. Dynamics include *f* and *Ha!*.

Piano accompaniment for the third system, continuing the grand staff from the second system. It maintains the same melodic and harmonic structure, with the right hand's eighth-note patterns and the left hand's accompaniment.

Ha! Ha!

This system contains the first two systems of the musical score. The top system shows a vocal line with the lyrics "Ha!" and a piano accompaniment. The second system continues the vocal line with another "Ha!" and the piano accompaniment.

Hei.za! Hei.za!

Hei.za!

This system contains the third and fourth systems of the musical score. The top system shows a vocal line with the lyrics "Hei.za!" and a piano accompaniment. The second system continues the vocal line with another "Hei.za!" and the piano accompaniment.

hopsa! heiza_za!

hopsa! heiza_za!

8-

This system contains the fifth and sixth systems of the musical score. The top system shows a vocal line with the lyrics "hopsa!" and "heiza_za!". The second system continues the vocal line with another "hopsa!" and "heiza_za!". The piano accompaniment includes a measure with an 8-measure rest.

keiza_za! hopsa - sa!
hopsasa!
hopsasa!

8-

SPYRIDION. (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* 8--

HÉLÈNE. (Accourant.)

8-- Bé - né -

CONRAD.

8-- Be - ne - diet!

SPL.

Mort! 8--

f
mort!
mort!
mort!

f
8-1

sf

HÉLÈNE. (à Rosa.) CONRAD.
Reviens à toi! 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 musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first two measures are marked *ff* (fortissimo) and consist of chords. The third measure is marked *p* (piano) and features a melodic line in the treble clef with a slur over it. The bass clef continues with chords.

Second system of musical notation. The first two measures continue the *ff* section. The third measure is marked *md.* (mezzo-dolce) and features a melodic line in the treble clef with a slur. The bass clef continues with chords.

Third system of musical notation. The first two measures continue the *ff* section. The third measure is marked *md.* and features a melodic line in the treble clef with a slur. The bass clef continues with chords.

Fourth system of musical notation. The first two measures continue the *ff* section. The third measure is marked *md.* and features a melodic line in the treble clef with a slur. The bass clef continues with chords.

Fifth system of musical notation. The first two measures continue the *ff* section. The third measure is marked *md.* and features a melodic line in the treble clef with a slur. The bass clef continues with chords.

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

Second system of piano accompaniment. The right hand continues the melody with some triplet-like figures. A first ending bracket with an '8' is placed over the final two measures of the system.

Third system of piano accompaniment. Similar to the previous systems, it features a melodic line in the right hand and a supporting bass line in the left hand. A second ending bracket with an '8' is placed over the final two measures.

Fourth system of piano accompaniment, concluding the piano part with a final melodic flourish in the right hand and a descending bass line.

Soprani.
Ténors.
Basées.

f
Car_ naval! car_ naval! car_ naval!
Car_ naval! car_ naval! car_ naval!

Vocal staves for Soprano, Tenor, and Bass. The Soprano part begins with a rest, followed by a melodic line starting with a forte (*f*) dynamic. The Tenor part has a similar melodic line. The Bass part has a lower melodic line. The lyrics "Car_ naval! car_ naval! car_ naval!" are written under the vocal staves.

Fifth system of piano accompaniment, consisting of two empty staves for the right and left hands.

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 -

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,

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.

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! Colum-

Carnaval!

Carnaval!

dim. *p*

Soprani. *f*

Ténors. *f*

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

f *p*

UN MASQUE. (Coryphée Soprano)

Zirza_belle Voitprèsd'elle Pierrot! Et la
 suit!
 La suit! Pierrot!
 la suit! Pierrot!

f *p* *f*

folle Le console D'un mot!
 folle Le console D'un mot! Je t'in_vite! Prends bien vite 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

1^{ers}
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* *crsc.*

(les comptant avec terreur)

C.

- mons!

UN MASQUE (Coryphée Ténor)

En-ten-dez - vous?

f *p*

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

tr *f* *p* *crsc.* *f* *p*

Soprani. (riant)

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

Ténors. (riant)

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

cre *scm*

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!

f

ah!

f

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

CONRAD.

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

Ténors. Ah!

Ah!

8

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 line with lyrics 'moi! Non! grâ - ce! Laissez-moi! laissez-'. Below it is a tenor part for 'UN MASQUE (Coryphée Ténor)' with the instruction 'Viens avec nous'. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. There are two 'Ah!' vocalizations in the system, each with a long horizontal line underneath. The piano part includes a section marked with a '8' and a dashed line, indicating an eighth-note accompaniment.

C. - 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 lines. The first line has lyrics '- moi! Laissez - moi! laissez -'. Below it are two vocal parts: '2^ds Sop.' and 'Basses.', both with the lyrics 'Ah! ah! ah! ah! ah! ah!'. The piano accompaniment continues with two staves. The '2^ds Sop.' part has a '7' and a dashed line, indicating a seventh-note accompaniment. The piano part includes a section marked with an '8' and a dashed line, indicating an eighth-note accompaniment.

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 the 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 arpeggiated figures.

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 arpeggiated figures, with the instruction '*p subito.*' appearing in the right hand.

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

Ar - riè - re! laissez - moi!

Sopraui.

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

tete, 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* *or* *a* *po* *ca*

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

2^{ds} 1^{re}

cr *scu* *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 chanter!

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!

ff

poco - ai - mi -

men - do

pp

fff

A.C. 7556

BALLADE.

N^o 21.

Allegro molto moderato.

SPIRIDION.

SOPRANI.

TÉNORS.

BASSES.

Allegro molto moderato.

PIANO.

pp una corda.

Ped *

Ped *

Ped. * Ped. *

Ped. *

f *pp* *f* *p*
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! —————

f *sfz* *pp*
Ped. *

s. ————— Ce

pp

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

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

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

Ped. *

s. Est un - - glas de mort! Entends -

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

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

p 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.* *bb.*
 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.
Ped.

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

The musical score is arranged in seven systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is three sharps (F#, C#, G#). The time signature is 3/4 for the first six systems and 4/4 for the final system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes various rhythmic patterns and trills, marked with 'tr' and 'x'. The final system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Mouvt. de valse.

pp
Ped. *

Ped. *

Ped. *

lusingando.
pp

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking and contains a melodic line with slurs and accents. The bass clef part provides harmonic support with chords and single notes.

Second system of musical notation. The treble clef part includes a trill (*tr*) and a fermata. The bass clef part continues with harmonic accompaniment.

Third system of musical notation. The treble clef part features a long, sweeping melodic line with a fermata. The bass clef part has a large, wide interval in the middle of the system.

Fourth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a rhythmic pattern of eighth notes.

Fifth system of musical notation. The treble clef part includes a trill (*tr*) and a fermata. The bass clef part continues with eighth-note accompaniment.

Sixth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a rhythmic pattern of eighth notes. A forte (*f*) dynamic marking appears in the final measure.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two sharps. Dynamics: *mf*. Pedal markings: Ped. * Ped. *

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Pedal markings: Ped. * Ped. * Ped. *

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *f*, *dim.*, *p*. Pedal markings: Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *mf*, *f*, *mf*. Pedal markings: Ped. *

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *f*. Pedal markings: Ped. * Ped. * Ped. *

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *br*. Pedal markings: Ped. * Ped. * Ped. *

First system of a piano score. The right hand features a series of chords and a melodic line with slurs. The left hand plays a steady accompaniment of chords. Dynamics include *p* and *pp*. The instruction "les 2 Ped." is written below the system.

Second system of the piano score. The right hand continues with slurred chords and a melodic line. The left hand accompaniment is consistent. A dynamic marking of *p* is present. A small asterisk (*) is located below the right hand staff.

Third system of the piano score. The right hand features a prominent melodic line with slurs. The left hand accompaniment consists of chords. Dynamics include *pp*. The instruction "les 2 Ped." is written below the system.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is chords. A dynamic marking of *f* is present. A small asterisk (*) is located below the left hand staff.

Fifth system of the piano score. The right hand features a melodic line with slurs. The left hand accompaniment is chords. Dynamics include *mf* and *f*. The instruction "les 2 Ped." is written below the system. A small asterisk (*) is located below the right hand staff.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment is chords. A dynamic marking of *mf* is present. The instruction "les 2 Ped." is written below the system.

First system of musical notation. Treble staff contains a melodic line with slurs and ties. Bass staff contains a harmonic accompaniment. Dynamic markings include *f*, *p cresc.*, and *f*.

Second system of musical notation. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Dynamic markings include *p cresc.* and *f*. Pedal markings include *Ped.* and asterisks.

Third system of musical notation. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Dynamic markings include *ff* and *p*. Pedal markings include *Ped.* and asterisks.

Fourth system of musical notation. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Dynamic marking includes *pp*. Pedal marking includes *Les 2 Ped.*

Fifth system of musical notation. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Dynamic marking includes *p*. A star symbol is present below the bass staff.

Sixth system of musical notation. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Dynamic marking includes *pp*. Pedal marking includes *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 at the bottom: *Ped.*, ** Ped.*, and ***.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex texture of chords and melodic lines, while the bass staff provides a rhythmic and harmonic foundation.

Second system of musical notation, continuing the complex textures from the first system. The treble staff shows intricate chordal patterns, and the bass staff maintains a steady accompaniment.

Third system of musical notation, including the vocal line. The treble staff contains the vocal melody with the lyrics "sempre crescen-do" and the instruction "tutta forza." The piano accompaniment continues in the bass staff.

Fourth system of musical notation, featuring a dense texture of chords in the treble staff. The bass staff continues with a steady accompaniment.

Fifth system of musical notation, showing a continuation of the complex textures. The treble staff has a very dense chordal texture, and the bass staff provides a solid accompaniment.

Sixth system of musical notation, ending with the marking "sempre ff". The treble staff continues with dense chords, and the bass staff concludes the piece with a final accompaniment.

Ped.

* Ped. * Ped. *

>

>

>

>

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 the marking 'cre' above the right hand. The third system includes the marking 'scen' above the right hand. The fourth system includes the marking 'do' above the right hand and a dynamic marking 'f' (forte) above the left hand. The fifth system includes a dynamic marking 'p' (piano) above the right hand. The score concludes with 'Ped.' and '*' markings at the end of the final system.

HELENE.

Conrad!

ff subito.

Ped. *

CONRAD.

HELENE

C'est el - le! Toujours el -

ff *ff*

CONRAD.

le! Sau - ve -

moil! Sauve - moi! Car - naval!

ff

SPIR. *f*

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! _____
 Cloche. *f* Cloche. *dim.* *p*

HÉLÈNE.

Je ne suis qu'une humble fil - le. Sans amis et sans fa -
pp
 L'angé - lus! _____
pp
 L'angé - lus! _____
sempre p

H
 - mil - le, Et seu - le je te dé - fend Contre l'en -

Cloche.

H
 - fer tri - om - phant! Je le pro -

Soprani. *pp* Dieu vous

Ténors.

Basses.

cresc.

pp

pp

H
 - té - ge et le dé - fend! *(avec égarement.)*

CONRAD.

Sur le sa - ble

gar - de Ma belle en - fant!

pp

Cloche, Dieu la pro - té - ge, Cloche.

II *f* Comme u - ne mè - re, *f* Comme u - ne
 C bril - le, É - cla - ste, scin - til - le,
 2^{es} BASSES seules.
 Dieu la dé - fend, *pp* Dieu, la dé -
 H 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

pp

pp *ppp*

Ped. *

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.

Moderato.

Ped. *

(1)

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* *suivrez*

ad lib.

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!

Ah! En - fant par - don - ne -

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.
G
- 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 -

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 -

suivrez.

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

8 - - -

SPR.

Il est à moi!

tremolo.

HELENE.

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 Conrad.

dim. *molto espressivo.* Ped.

sf sf

12/8 sf mf

p mf p

p poco cresce.

dim ppp Ped. * Ped. *

espressivo.

Ped. *

cresc.

Mouv^t de la prière du 1^{er} Acte.

pp

(1)

poco cresc.

dim.

(1) Au théâtre on passe du ♩ au ♩ .

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

Fœu. ☆ 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. *

II. 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. ☆

II. 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. gard pa - ter - nel! *ff* Al -

R. gard pa - ter - nel! *ff* Al -

C. gard pa - ter - nel! *ff* Al -

B. gard pa - ter - nel! *ff* Al -

S. pa - ter nel! *ff* Al -

1^{es} et 2^{es} Soprani.

Al - le - lu - ia! *ff*

Ped. *ff* *ff* *ff*

☆ Ped. ☆

H. - le - lu - ia! **FIN**

R. - le - lu - ia!

C. - le - lu - ia!

B. - le - lu - ia!

S. - le - lu - ia!

A - - - - - men. *ff*

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