

2662

1

Phryné



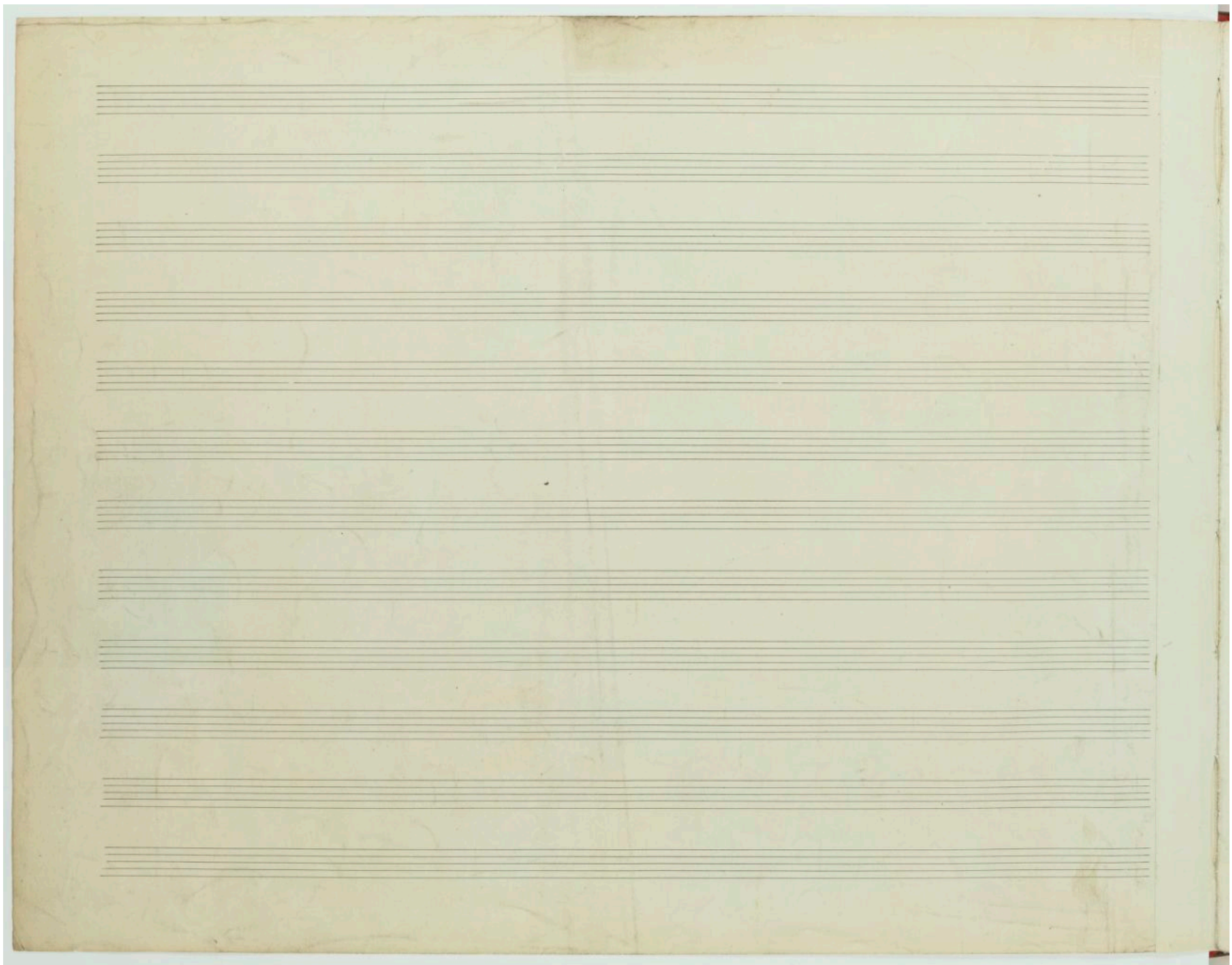
1^{er} Acte

N^o 1



Ms. 515

4642





Acte 1^{er}

Un corsefon d'athènes.
en fond, exhaussé de quelques degrés et posé sur une gain
de marbre le buste de Diocéphyle. A gauche le buste de l'homme de l'âge
au lever du rideau une foule considérable remplit le corsefon
et s'agite autour de Diocéphyle.

2/1

proco allegro (100 = ♩)

Introduction

Handwritten musical notation for the first system, measures 4-8. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The lower staff is in bass clef with the same key signature, containing a bass line with eighth notes and rests. Measure numbers 4, 6, and 8 are indicated below the staves.

Handwritten musical notation for the second system, measures 9-14. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a melodic line with eighth notes and some rests. The lower staff is in bass clef with a key signature of two flats, containing a bass line with chords and eighth notes. Measure numbers 9, 10, and 14 are indicated below the staves.

Handwritten musical notation for the third system, measures 15-16. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats, containing a melodic line with eighth notes and a fermata. The lower staff is in bass clef with a key signature of two flats, containing a bass line with eighth notes and rests. Measure numbers 12 and 14 are indicated below the staves.

Handwritten musical notation for the fourth system, measures 17-26. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats, containing a series of chords with accents. The lower staff is in bass clef with a key signature of two flats, containing a bass line with chords and eighth notes. Measure numbers 13, 15, and 26 are indicated below the staves.

Andante

18

20
2-3

33

long

repl.



réplique : " Comme font les images des Dieux. "

= même mouvement =

Le héros dit au héros si il a été mort et se fera une place sur le bon

lourde marche

marcato

2

1

déjà le mouvement de Diocéphile

6

41

Handwritten musical score for strings and woodwinds. The top staff is for strings (Violins I and II) and the bottom staff is for woodwinds (Flutes and Clarinets). The music is in 4/4 time and ends with a double bar line and the instruction "fin ou pare".

Repl. par: 11 Citoyens d'Albano, chantés à l'All.^o (116 = .)

Chœur et Ensemble

- Orgue
- Chœur
- Lauten
- Cymbales
- Diapasons
- Organo
- Organo

Tenors

Musical notation for the Tenors part, showing a treble clef, a common time signature, and a few notes.

Batter

Musical notation for the Batter part, showing a bass clef, a common time signature, and a few notes.

Vocal line with lyrics: "Hon neur et gloire à Di-ce". The lyrics are written below the notes, with "Hon" and "neur" on one line and "et gloire à Di-ce" on the next.

Piano accompaniment for the choral section, showing a grand staff with treble and bass clefs. The music consists of chords and simple melodic lines.

45

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Bass) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The lyrics are: *-mi-le Di-gne fils de nos grands a-yeux! Si la ver-tu règne en la*



Handwritten musical score for the second system, labeled 'Ch.' on the left. It consists of two vocal staves and two piano accompaniment staves. The lyrics are: *vil-le, C'est qu'elle est à tes lois do-ci-le; Chan-tons le sage, ai-*

1642

Dièphile

Amis, en vérité, c'est

Chœur
- me' des Dieux!

dim.

Cynalopex

Dièph.

trop!... cessez de grâ-ce! Cette a-po-thé-o-se em-bar-ra-s-te Ma modes

cresc

Cyn. (à part)
 aussi menteur que vieux!

Die. - ti - e ...

Ch. *Dolce cresc.*
 la ver-ta règne en cette vil-le; Honneur et gloire à Di-se'

cresc. p.



Ch. *dim.*
 -phile! Chan-tous le sage; ai-mé des Dieux!

p cresc.

73

4

80

8

Cynalopek *(portant des urnes de fleurs d'or sur lesquelles pleure d'air de mort le marion & Strogue)*

Dicéphile

Agoragine

Qui vient là ? quel est ce cortège

Des es -

foco all.^o (Mouv. de l'introduction)
(presque le double plus lent que le mov. précédent)

Cyn.

Dic.

Agor.

à part

que le ciel les pro

Les confondent les Dieux!

-claves, je crois, mes sages a-mou-reux.

Cyn. *p* -te - - - ge !

Dic. C'est un scandale ! ils sont nom - breux

Agor. Cha - cun ap - porte quelque présent par l'amour desti -

legg.

12/9



Cyn. *avec ravissement*
Phry ne paraît sur le toit de sa
maison le matin appuyée sur
l'épaule de Lompète

Dic. C'est el - - le, La divine Phry -
Qui vient encor ?

Agor. - né A la bet - le Phry - né !

12/10

Cyn.

Dic.

Dic.

Agor.

ici Andantino (54 = d.)

7 11

Chœur

1^{er} *pp* *And.* *Unit.*

Contr. *pp* *Unit.*

2^{em} *pp* *Unit.*

3^e *pp* *Unit.*

13

pp *Unit.* *100.*

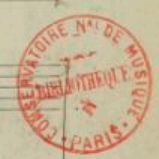
16

rit. *Unit.*

14

16

170



12/12/22
B

14

x

Sop.
 cont. n'est-ce pas u-ne de-es-se Qui s'a-vance et nous sou-rit ?

Chœur
 unis

Tén.
 unis

B.
 n'est-ce pas u-ne de-es-se Qui s'a-vance et nous sou-rit ?

12
13

6

Phryné

(144 = ♩)

p
 Compi-to, ré-ponds-moi. Pour-

Allegro:

sempre pp

12
14

3 121
7

Phrygé

Lampito - quoi cette assis-tance Auprès de ma mai- - - son ?
Ce n'est pas sans rai-son. < *af* -



Lampito (en mesure) *ad lib. (avec emphase)*

- fai - - - re est d'impor-tance. On inaugure i-ci la buste véhé-ré Du fameux Di-co-

Suivoz

Campito a Tempo

Phryné ad libitum

Andantino

- phi - la . Ah ! je sais !

a C°

suiv.

Phryné

(elle se rapproche de Diocéphile)

All^o

Votre nom, sei- gneur, en cette ville, De par

Phygné

- Sonne n'est ig - no - ré .
Vos - tre mé - rite est grand et la grâce le van - te .

10

13
16



Phygné

En ce qui tou - - che la ver - tu, Je suis, il est vrai, peu sa -

3

150

Phryné

-vante ; Et cepen-dant vo *leggerissimo* ta servante

Phryné

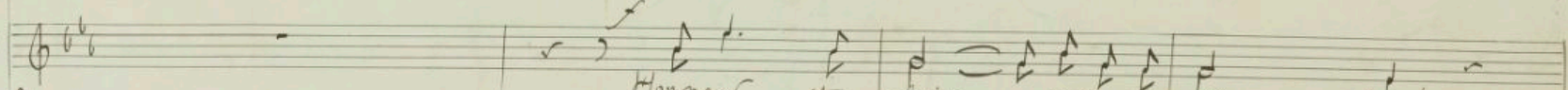
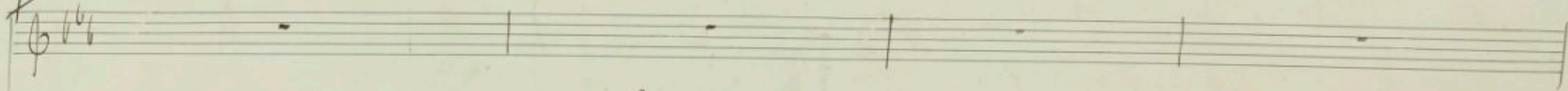
ad.
sait le res-pect qui vous est dû

Agoragine

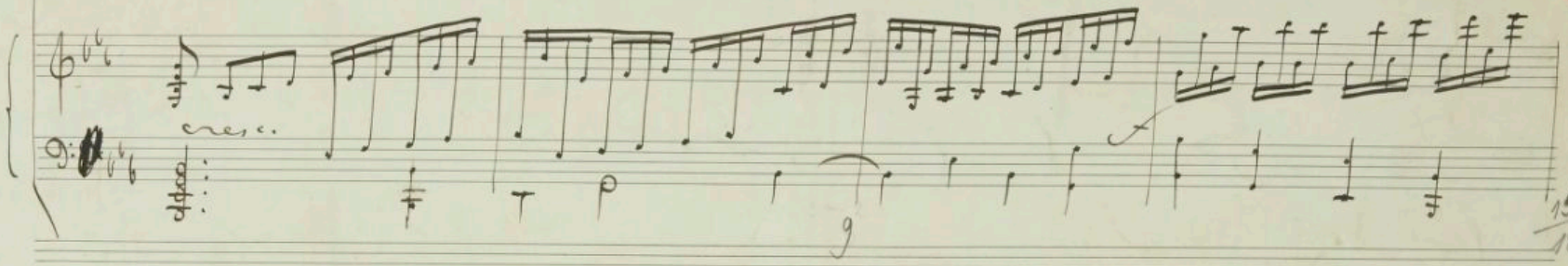
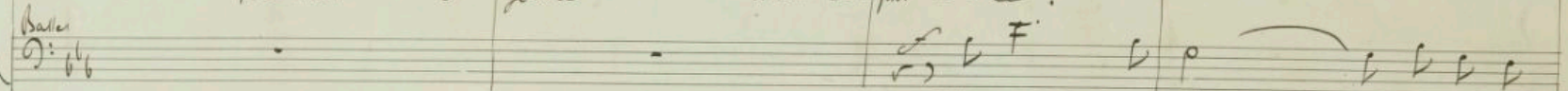
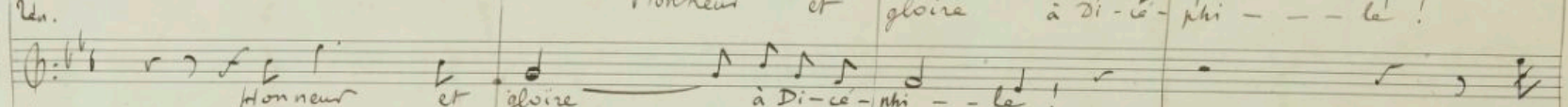
(à part)
Le res-pect est de trop

Phryné

Sop.
Contr.



Chœur



1564
18

Phryné

Handwritten musical notation for Phryné's vocal line. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a whole rest, followed by a half note 'e' marked with a forte (*f*) dynamic. This is followed by a dotted half note 'peu' and a half note 'ple' marked with a piano (*p*) dynamic. The phrase concludes with 'vous ac-clame!' and 'Permettez, sei-'.

Chœur

Handwritten musical notation for the Chœur. It consists of three staves: two vocal staves in treble clef and one bass staff in bass clef. The key signature is two flats. The lyrics are: 'Honneur et gloire à Di-cé-phi-le!', '-neur et gloire à Di-cé-phi-le!', and '-phi-le! à Di-cé-phi-le!'. Dynamics include piano (*p*) and forte (*f*).

Handwritten musical notation for the piano accompaniment. It features two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The music includes chords, arpeggiated figures, and rests. A dynamic marking of *dim.* (diminuendo) is present in the later part of the section.

Phryné (en mesure)

p.

- gneur, qu'une femme Vous pré-sente à son tour son humble compliment

10



Phryné

(à l'ampère)

Viens, Campi-to,

13
29

179

3

Phryné

poi

Andantino

Elle s'éloigne doucement

Andantino

Elle s'éloigne doucement

cantabile

J'en vivrais trop vrai-ment!

6/8

6/4

6/8

Dieux!

- Sop.
- Cont.
- Chœur
- Viol.
- Bass.

Dieux!

ne sont-ils pas fous, de grâ-ce! Pour une fem--me qui

Bel -- le Phry--né

Bel -- le Phry--né

Bel -- le Phry--né!

6/8

13/20

186

Dic.

(avec dépit.)

pas - se Les voilà tout é - ba - his ! Chacun la fuit et s'empres - se

que de grâ - - - - ce ! De jeu - nes

que de grâ - - - - ce ! De jeu - nes

que de grâ - - - - ce ! De jeu - nes

que de grâ - - - - ce ! C'est u - - - - ne dé -

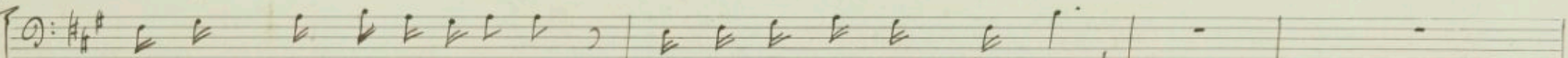
Chœur



Handwritten musical notation for piano accompaniment, including treble and bass clefs, notes, rests, and dynamic markings.

170
15
21

Triumph.



Les dieux, pour cette des-se, Comme moi Seraient trahis !

Chœur

Handwritten musical score for a choir, consisting of four staves. The music is in a key of two sharps (F# and C#) and 4/4 time. The lyrics are written below the notes.

- Staff 1: Treble clef, notes for the first voice part.
- Staff 2: Treble clef, notes for the second voice part.
- Staff 3: Treble clef, notes for the third voice part.
- Staff 4: Bass clef, notes for the fourth voice part.

Lyrics for the choir parts:

- Staff 1: -le!
- Staff 2: -le!
- Staff 3: -es. La!
- Staff 4: -es. -se!

Dynamic markings include *p.* (piano) and *ppp* (pianissimo). There are also some performance instructions like *ppp d.* and *ppp*.

Handwritten musical score for a piano accompaniment, consisting of two staves. The music is in a key of two sharps (F# and C#) and 4/4 time.

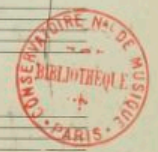
- Staff 1: Treble clef, piano accompaniment.
- Staff 2: Bass clef, piano accompaniment.

The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *p.* and *ppp*.

$\text{♩} = 1 = \text{poco allegro} =$

23
13

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a *ppp* dynamic marking and contains the lyrics "Ah!". The second staff is a vocal line with a treble clef and a key signature of two sharps. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of two sharps. The system concludes with a double bar line and a common time signature 'C'.



Handwritten musical score for the second system, consisting of two staves in piano accompaniment. Both staves have a key signature of two sharps. The system begins with a common time signature 'C' and a *p* dynamic marking. The music features complex rhythmic patterns and slurs. At the end of the system, there is a double bar line and a common time signature 'C'. Below the staves, the numbers "13" and "22" are written.

Handwritten musical score for the third system, consisting of two staves in piano accompaniment. Both staves have a key signature of two sharps. The system begins with a common time signature 'C' and a *ppp* dynamic marking. The music features complex rhythmic patterns and slurs. At the end of the system, there is a double bar line and a common time signature 'C'. Below the staves, the numbers "200" and "8" are written.

24

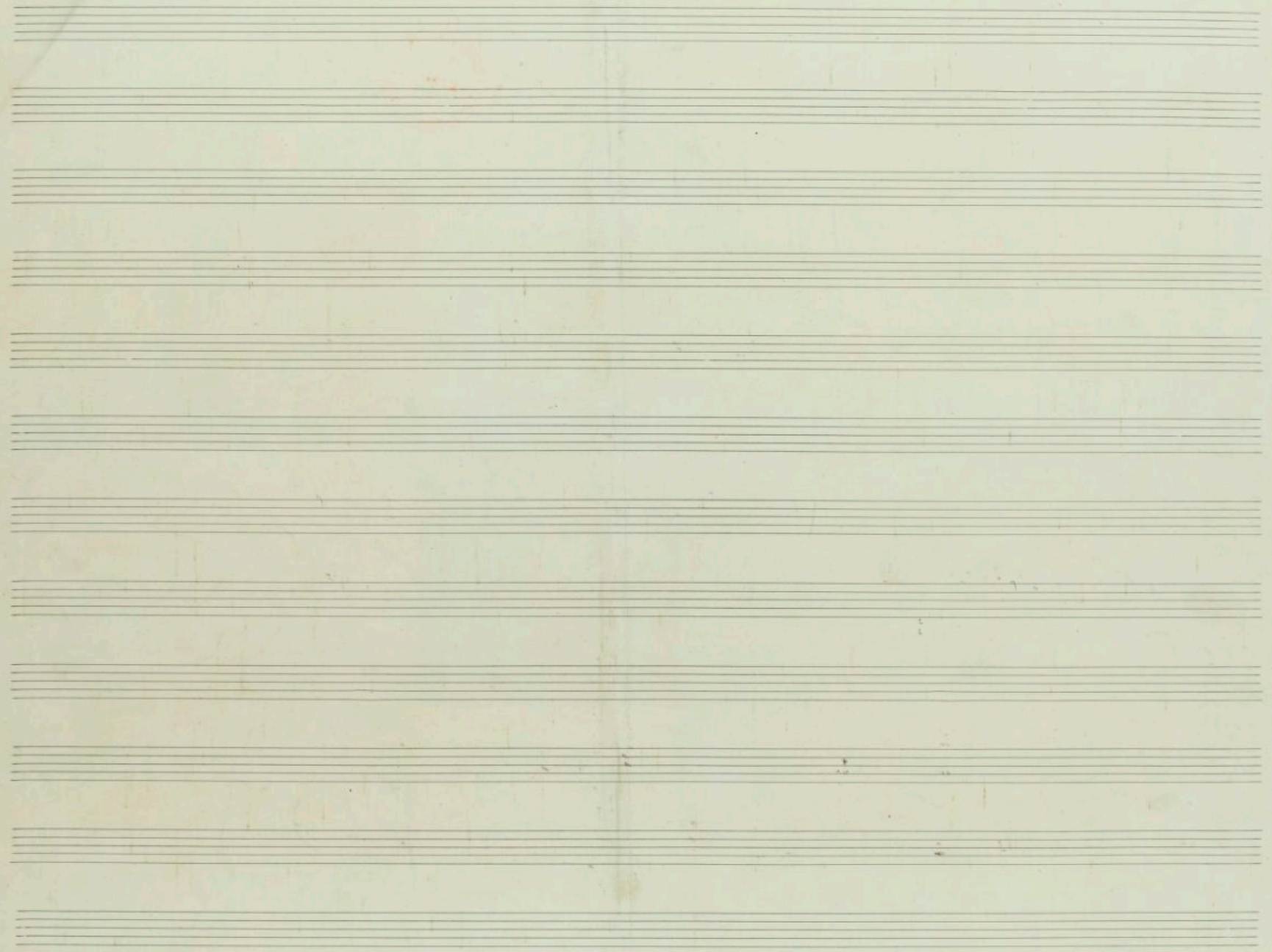
Handwritten musical notation on a page with ten staves. The notation is written on the second and third staves. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of several measures of notes, including eighth and sixteenth notes, and rests. A double bar line is present, followed by a section with a 10/23 time signature and a fermata.

Phryné



1^{er} Acte

N^o 2.



#3/4

Très-moderé

(80 = ♩)

Duo

stp: Celo s'appelle un molo, j'attends

15



Nicias

Handwritten musical notation for Nicias, including a treble clef, a key signature of one flat, and a common time signature.

Dicéphile

Handwritten musical notation for Dicéphile, including a bass clef, a key signature of one flat, and a common time signature.

Handwritten musical notation for Dicéphile with the instruction *maestoso* above and the lyrics "Enfant, — je te donne l'ex-" below.

Handwritten piano accompaniment for the first system, showing two staves with chords and melodic lines.

Handwritten musical notation for the second system, including the vocal line with lyrics: "- em- ple; Je mar- - - - che, de respects par-tout — environ-né;".

Handwritten piano accompaniment for the second system, showing two staves with chords and melodic lines.

p

Dic.

ioi

Je vois, — comme un dieu dans son tem-ple, — A mon nom glori-eux, le peu- - - - ple

ioi

Dic.

proster-né. — Cé-li-batèi-re, Toujours austère,

Diephile

Dans ma maison — Tu vois sans celle, — Vertu sages — — — — se



Nicias

Dolce appassionato
 Rien — sur la ter — re N'est so — li —
 Froi — — — — — de rai — son.

4

N. *-tai - - re ! Rien sur la ter - - - re n'est so-li-tai - re,*
 D. *Cé-li - bataire, Toujours auste - re, Dans ma maison,*

espress.

N. *Et la mai - son Qui n'a tendresse A la tris - ter - - se D'u - ne pri -*
 D. *En vois sans cette Vertu, sages - se, Froi - - - - de rai -*

12/26

N. *legg.* $\hat{3}$ $\hat{3}$ $\hat{3}$
 - son. Le temps s'en-vo-le ! Tout est fri-vo-le, si non d'ai-mar !

D. *legg.* $\hat{3}$ $\hat{3}$ $\hat{3}$ *marcato* *marcato*
 - son. Sexe fri-vo-le Qui passe et vole De tous ai-mé, En vain j'ap-

8



N. *sol. grazioso (sans pedale)*
 L'a-mour s'ap-pro-che ; Quel cœur de ro-che Va se fer-

D. $\hat{3}$ $\hat{3}$ $\hat{3}$
 -pro-che, Mon cœur de ro-che Reste fermé !

8

1. *-mer ?* *Maintenant, il se peut; cela vous plût à*

2. *Mon cœur de ro - che res - te fer - mé!*

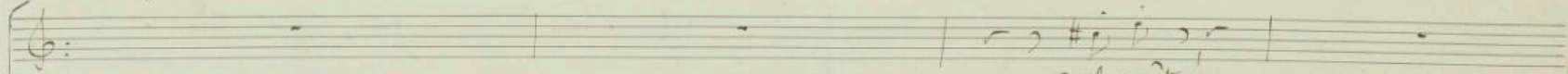
allegro *rit.* *allegro*

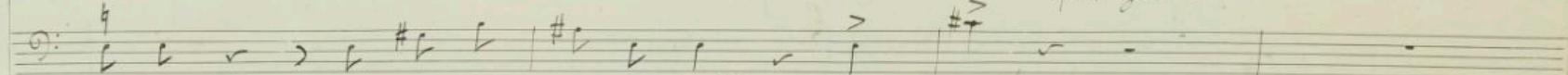
1. *di - re; Il n'en fut pas toujours ain - si. ad lib.*

2. *Du sage Dicaéphile on ne saurait mé -*

suivrez

a tempo

1.  7
18

2.  X

quel goût!

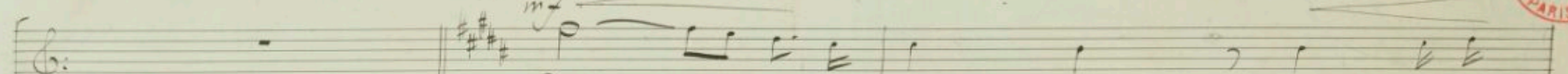
-di-re; Je n'ai ja-mais ai-mé que moi!

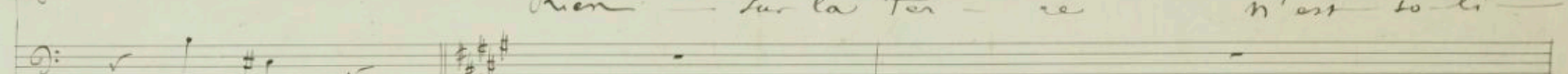
a tempo



X
40

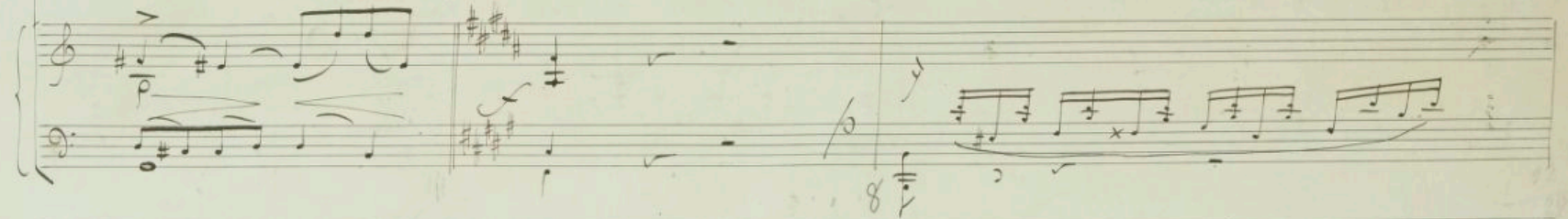
appassionato
mf

 X

 40

Rien sur la ter-re n'est so-li-

mer-ci!



43



N. *f* - tai - re ! Rien sur la ter - re n'est soli - tai - re ,

D. *mf* cé - li - ba - taire. Toujours aus - si re, Dans ma mai - son en voi - sans

N. Et la mai - son qui n'a tendresse A la tristesse - - - se d'une pri -

D. ces - - - se Vertu, sages - se, tri - de rai -

-son. *legg.* Le temps s'em-vo-le !
 -son. *legg.* Sere fri-vo-le qui passe et vo-le De tous ai-

Pour air fri-vo-le Si non d'ai-

12
 30



-mer ! *mol.* (sans parler) Ca-mour d'ap-pro-che, Quel cœur de
 -mé, *marcato cresc.* En vain d'ap-pro-che, Mon cœur de ro-che

marcato

SM

poco ritenuto - - - - - *a 2^o*

ro-che Va le fermer?
 Reste fer-me! mon cœur de ro-che Reste fer-

poco ritenuto - - - - - *a 2^o*

Dic. - me!

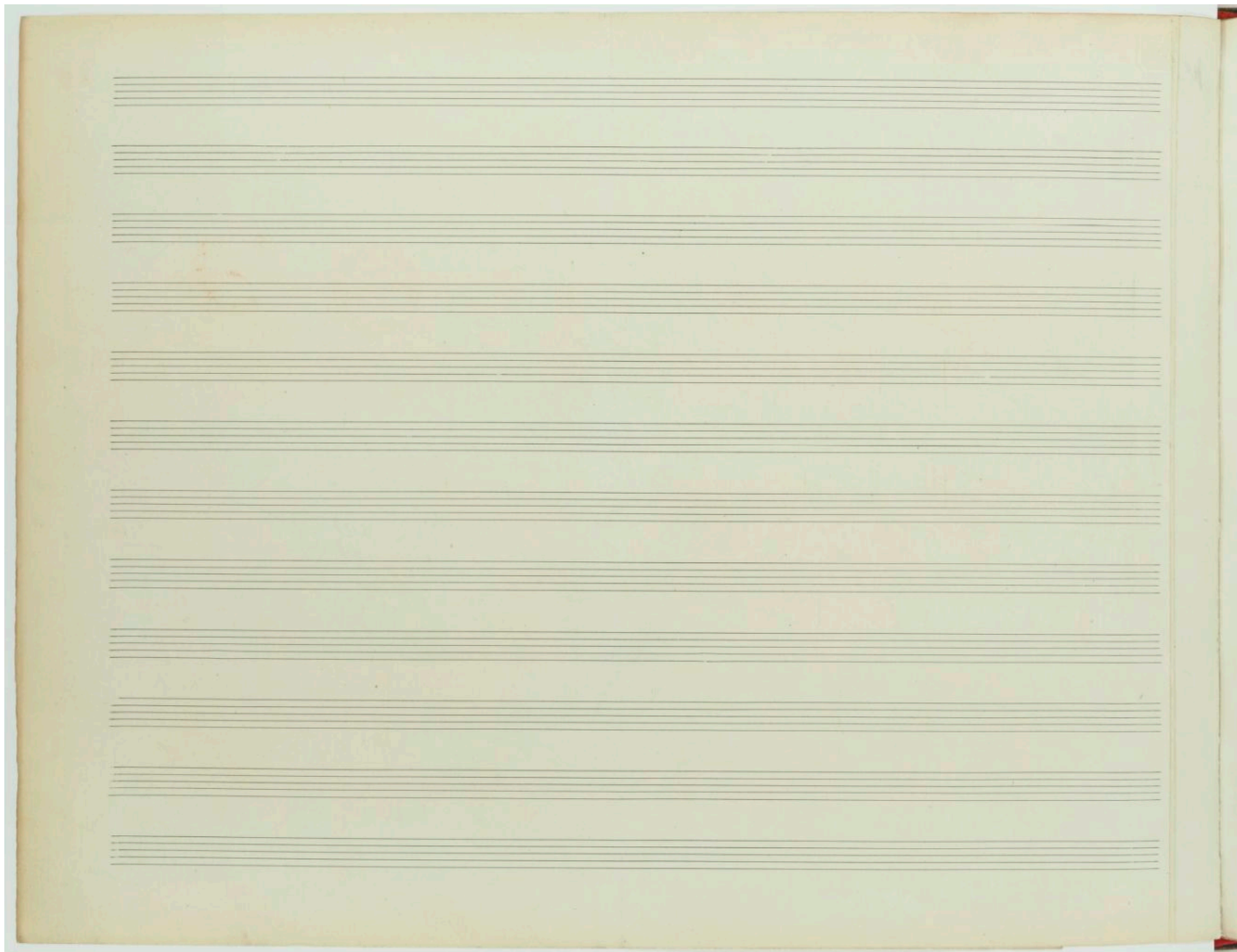
Rit - - - - - *all^o*

Phryné



1^{er} Acte

n^o 3.



N^o 5 Andante (72 = ♩) Cantabile et Chœur

esp. Chœur qui à l'air 24

Dolce amoroso

Micias

Melody line for Micias in G major, 3/4 time. The first four measures are whole rests. The fifth measure contains a triplet of eighth notes (G4, A4, B4). The sixth measure contains a triplet of eighth notes (B4, C5, B4). The seventh measure contains a triplet of eighth notes (A4, G4, F4). The eighth measure contains a quarter note (E4).

O ma Phryné, — c'est trop peu que je t'ai - me,

Organo
Trombe

Piano accompaniment for Micias. The right hand plays chords in G major, and the left hand plays chords in G major. The music is marked with dynamics like *p* and *pp*. A red circular stamp is visible on the right side of the page.



N.

Melody line for N. in G major, 3/4 time. The first measure contains a quarter note (G4). The second measure contains a quarter note (A4). The third measure contains a quarter note (B4). The fourth measure contains a quarter note (C5). The fifth measure contains a quarter note (B4). The sixth measure contains a quarter note (A4). The seventh measure contains a quarter note (G4). The eighth measure contains a quarter note (F4). The ninth measure contains a quarter note (E4). The tenth measure contains a quarter note (D4).

Il faut m'ai - mer! — (l'amour te suit) — et c'est l'instant du - même De t'en-flam -

Piano accompaniment for N. The right hand plays chords in G major, and the left hand plays chords in G major. The music is marked with dynamics like *pp*. A double bar line is present in the middle of the piece.

11

11. *p.* *-mer!* Quel roi si grand qui n'ait de par le monde les ennemis ?

12. *p.* A tes beaux yeux, à ta couronne blonde tout est soumis. *crex. pp.* L'amour te

13. *p.* Suit, et c'est l'instant du-pré-me de t'emflam-mer; *molto espressivo* — O ma Phryné, c'est trop

Dim.
 peu que je t'aime,
 Il faut m'ai-mer !

Dim.
espress.
resc.
mf
dim.



pp
 Il va s'asseoir sur un banc de marbre
 et verra s'alonger dans l'arcoblenne

pp
mf
dim.

h

Vivace (152 = *) *arrivés d'ad quorum à jouer le blute & cithare et à tant pourins*

Soprano et Alto à l'émillon

Chœur

Que la fête se pré-pa-re La Ci-thare Répond au gai tambou-

Chœur

-zin!

Sur nos pas l'ivresse fol-le Qui con-to-le Vient et

chasse le cha-grin.

Les-bos est notre pa-tri-e di ché-ri-e

Nous chan-tons et nous dan-dons.

Il n'est que joie et de-li-re,

esquisse

23



12/36

45 (6)

33-69

29

Quand la ly-re Em - porte au loin nos chan - sons!

Musical notation for measures 17-24. The system includes a vocal line and a piano accompaniment. Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are written in blue ink above the staff. The piano part features chords and melodic lines in both hands.

Musical notation for measures 25-31. The system includes a vocal line and a piano accompaniment. Measure numbers 25, 26, 27, 28, 29, 30, and 31 are written in blue ink above the staff. The piano part features chords and melodic lines in both hands.

Musical notation for measures 32-36. The system includes a vocal line and a piano accompaniment. Measure numbers 32, 33, 34, 35, and 36 are written in blue ink above the staff. The piano part features chords and melodic lines in both hands.

Empty musical staves at the bottom of the page.

Nicias

Chœur (seuls)

Musical notation for Nicias and Chœur (seuls). Nicias has a vocal line with notes and rests. The Chœur part is a rhythmic accompaniment. The lyrics are: "non! non!"

Mi-ci-as! Mi-ci-as! viens-tu, cher cama-rade?



Piano accompaniment notation for the first system, showing a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like '100' and '8'.

(tristement - sans ralentir)

Nicias

Chœur (seuls)

Musical notation for Nicias and Chœur (seuls). Nicias has a vocal line with lyrics: "Je n'ai be-soin de chan-son ni d'au-bade, Hé-las! et j'ai bien d'au-tre soin." The Chœur part is mostly rests.

Je n'ai be-soin de chan-son ni d'au-bade, Hé-las! et j'ai bien d'au-tre soin.

Piano accompaniment notation for the second system, showing a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like 'p' and '6'.

1

Nicias *mf* *sol.*
 Non! Non! ce

Chœur (l'ennon) *mf*
 Tel aujourd'hui gé-mit et pleu-re Qui doit rire et chan-ter de-main

g *mp* 13/39

Nicias *Rit - - - - - a Tempo*
 n'est le jour ni l'heu-re; Pas-sez, pas-sez vo-tre chemin!

pp cresc.
 App. Chœur
 que la fête se pré-

pp

Rit - - - - - a Tempo

pp *cresc.*

Sop.
Chœur
Ten.

-pa-re La ci-thare Répond au gai tambourin ! Sur nos pas l'ivresse
Sur nos pas l'ivresse



Sop. et Ten. à l'unisson

Chœur

fol-le

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Chœur

17 18 19 20 21 22 23 24

12/12 1

25 26 27 28 29 30 31 32 33 34 35 36

14 6 8 8

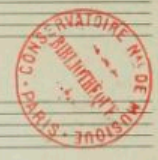
10/13 13 42

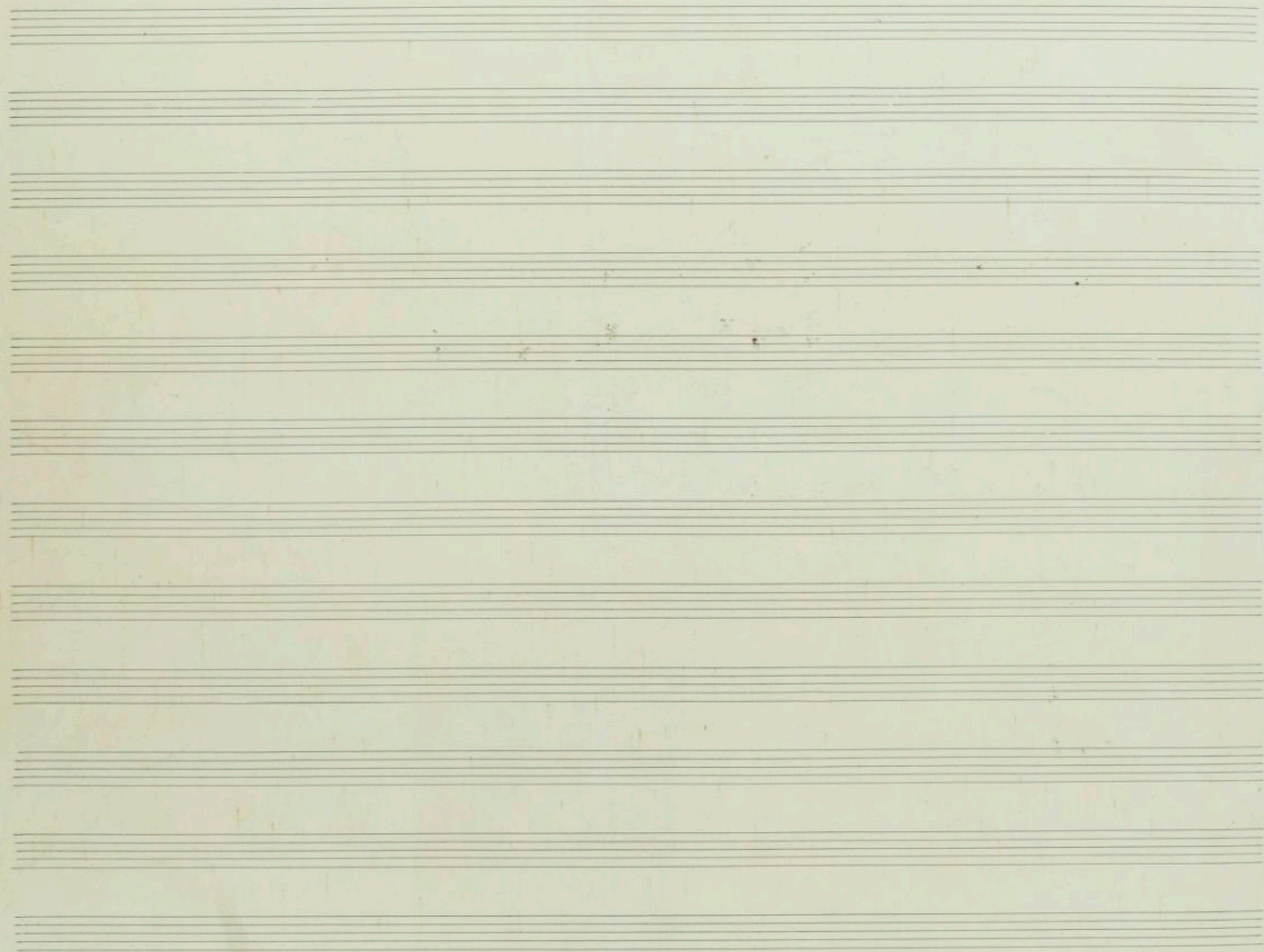
poco a poco diminuendo

1 6 19

Handwritten musical notation on a grand staff. The music is in G major (one sharp) and 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The piece concludes with a double bar line and the number '18' written below. The number '206' is written at the end of the staff.

Handwritten musical notation on a grand staff. The music is in G major (one sharp) and 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The piece concludes with a double bar line and the number '10/44' written below. The number '202' is written at the end of the staff.





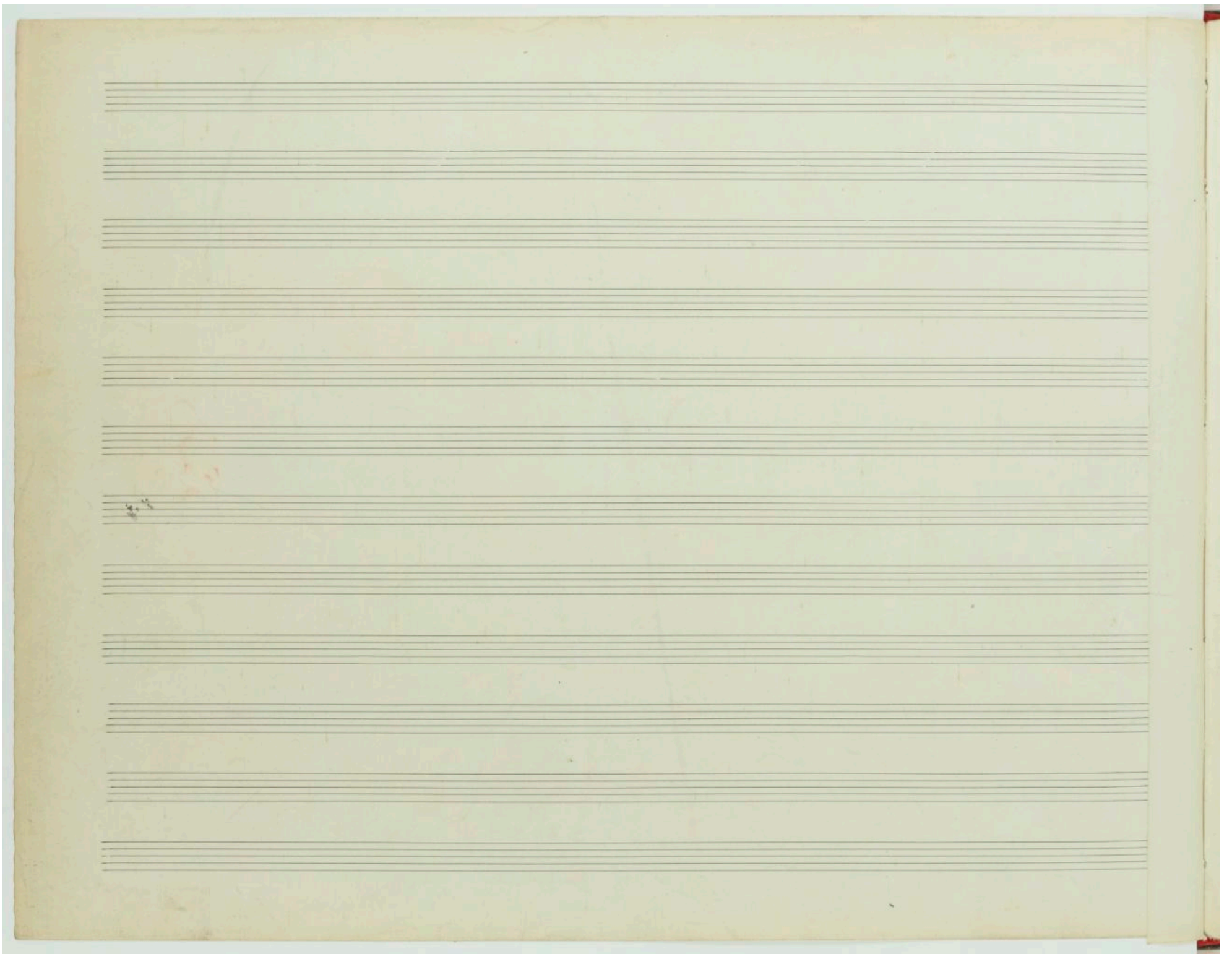
27

Phryné.



1^{er} Acte

n^o 4.



no 4

Final

1
28

Organe
Chœurs
Molto all! (168 = ♩)

rep = Quel métier : f y unnce !

Nicias

Cynalope
Dionysios
a l'aide, citoyens! — Au secours! au se-

Agorastine
Au secours! au secours! au se-

Op.
Ten.
B.



Musical notation for piano accompaniment, showing treble and bass clefs with notes and rests.

11
45

Nicias *f* Criez tout à votre aide! Appelez au secours! Vous au-rez de mes mar

Cynalopée *p* - cours!

Agoragine *p* - cours!

sempre

Nicias *p* ques, Seigneurs de mar-ques!

Cynalopée de grâce, cher Seigneur, ne

Agoragine

Humor au 2^o baton Agoragine et Cynalopée

10
12/46

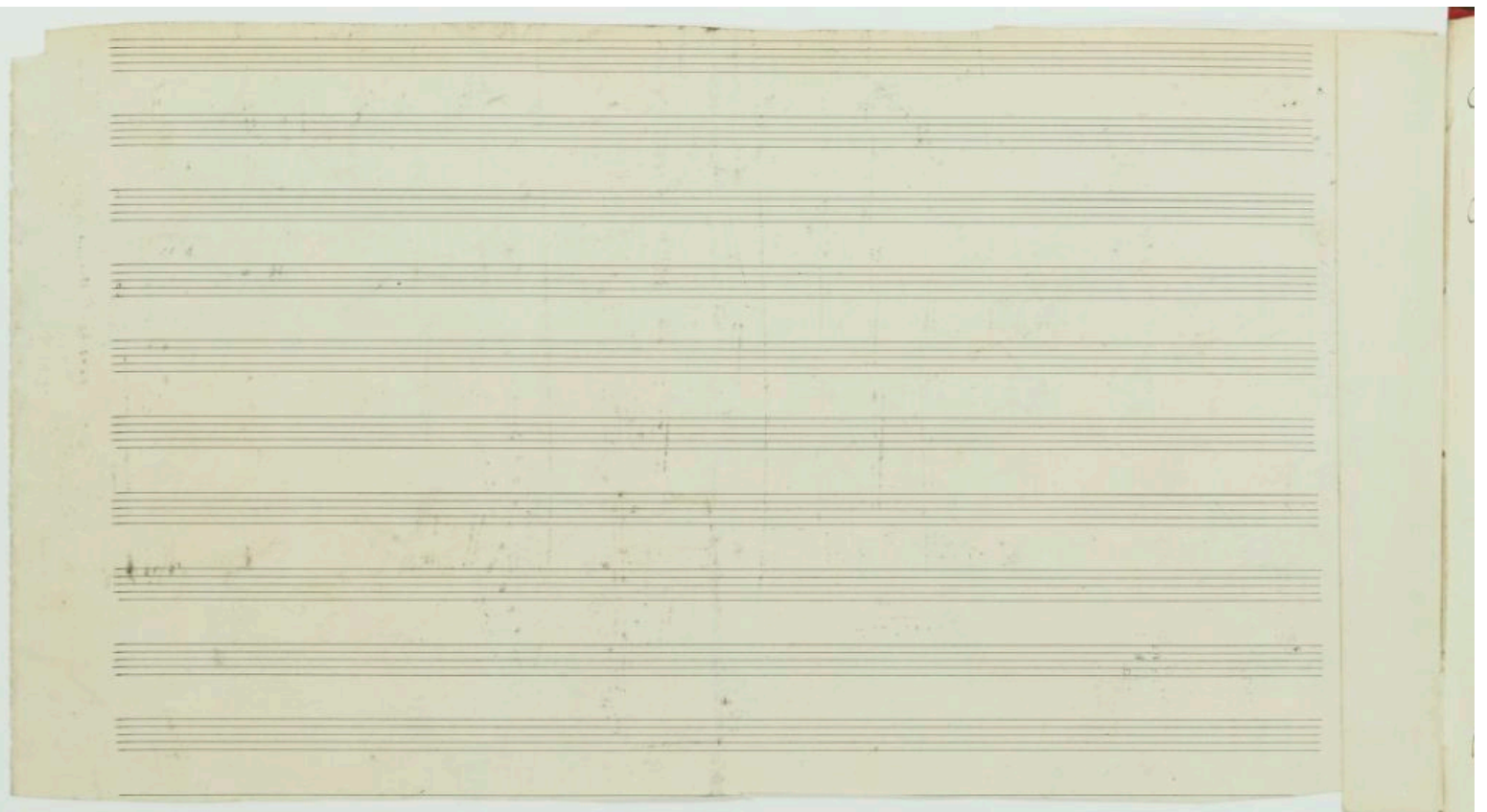
M. 4

28 bis

Musical score for three parts: *Micras*, *Gyalopex*, and *Asarogén*. The score is written on three staves. The *Gyalopex* part includes the lyrics: "De già u, chei deing-mun, ne banchos pa le cours da mas beca jours". The *Asarogén* part includes the lyrics: "a l'aide! Au secours! Au secours!". There is a large blue 'X' mark above the first measure of the *Micras* staff.

~~X~~ Le double plus lent

Musical score for three parts: *U.*, *Cgo*, and *Cgo.*. The score is written on three staves. The *Cgo* part includes the lyrics: "Au secours!". The *Cgo.* part includes the lyrics: "-com! a moi!". There is a red circular stamp on the right side of the page that reads "BIBLIOTHÈQUE N. DE MUSIQUE - STRASBOURG".



Cynalope:

Chantable!
pour l'air

3
29

Agoragine

Musical notation for Cynalope and Agoragine, consisting of two staves with 'x' marks indicating specific notes or rests.

Handwritten musical notation for piano accompaniment, featuring complex chord structures and melodic lines.

= Le double plus lent = (♩ = d) (84 = ♩)

Phryné

(en mesure)

Lampito

Nicias

Agoragine

Vocal and piano musical notation for the scene, including lyrics: "qui entends - je Vous, Ni-ci - Quel tu - mul-té! Phryné. - moi!" and the instruction "grazioso".



11/4

h

Phryné *as!* *Qu'arri-ve-t-il en-fin?*

Nicias *Moins que rien. Nous causons,*

Cynabpe *On m'in-sul-te!*

Agoragine *on me bat*

Nicias *Et doucement je leur ex-pli-que Que l'air de leurs prisons M'est déplai-sant en toutes les saisons*

Agoragine *l'outra-ge le*

13/48

Mus. Vous, en prison, Ni-ci-as ?

Lamp.

Mic. Ils di-sent

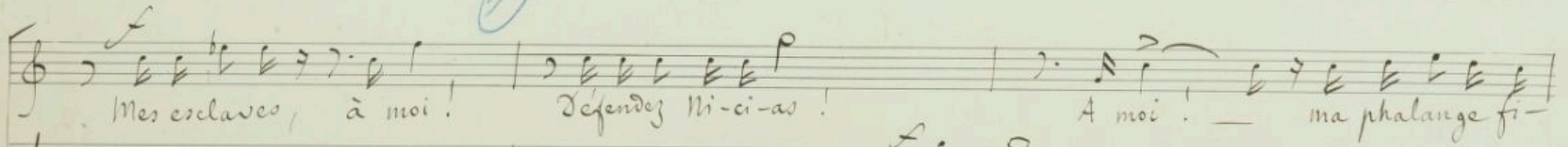
Cyn. C'est la loi !

Agor. peuple et la for-ce publi-que ! C'est la loi !



Animato (100 = ♩)

Phyrré



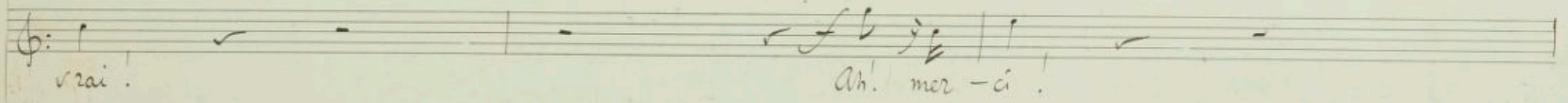
Mes esclaves, à moi! Défendez Ni-ci-as! A moi! — ma phalange fi-

Camp.



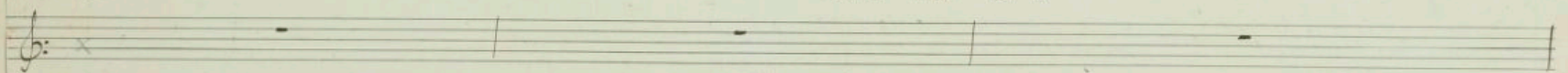
Ba-tail - - - - - le!

Nic.



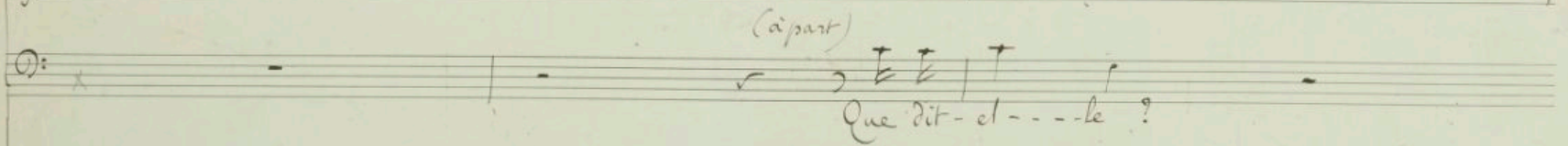
vrai! Ah! mer-ci!

Cynal.

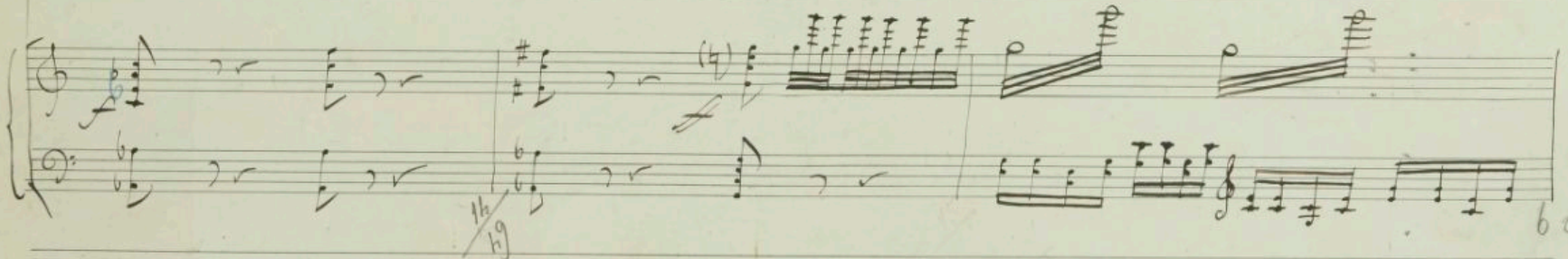


Agor.

(à part)



Que dit-el - - - - - le?



Phz. *si-le* (circled) *Que le bâton rythme la*

(aux esclaves leur montrant Cyn. et Agor.)
Que le bâton rythme la

Mcias *Rod-sez les d'impor-tan- ce !*

Cynd. *Si les femmes vont d'en mê-ler Il n'est que temps de s'en al-ler*

Agor. *Fuyons d'ici ! Fuyons d'ici !*

Chœur (basses) *A-ler-té, alerté ! Nous voici ! Nous voici !*



Handwritten musical notation for piano accompaniment, including a grand staff with treble and bass clefs. Includes a tempo marking *12/50* and a rehearsal mark *732*.

Phyné dan - - - - - se ! Hors d'i-ci !

Lamp. danse . hors d'ici ! hors d'i-ci ! hors d'i-ci !

Nic. Hors d'ici ! Hors d'ici ! Hors d'ici !

Cyr. Encor des coups ! fuyons d'i-ci !

Agor. Encor des coups ! fuyons d'i-ci !

Chœur Hors d'i-ci ! Hors d'i-ci ! Hors d'i-ci ! Hors d'i-ci !

13
51

3

Allegro u. Synalopax rois & coups d'échappent à grand jeu

10 38

~~Allegro u. Synalopax rois & coups d'échappent à grand jeu~~

43 52



Nicias

48 55

48 55

Phryné

Nicias Je compatis à vos dis-grâces Mais à pré-

pas.

Phryné

Nicias - sent, qu'allez-vous fai-re ?

Hé-las! je n'en sais rien! je res-te sans a-

Nicias

-si - - la - (le plus sa - - ge se - rait - de quitter - cot - te vil - le)

12

N

mais Je ne pourrais vivre où vous ne seriez

Allegro = (132 = ♩)

Nicias

pas. Le remède est fa - ci - - - le ; les dieux de la ci -



Phryné

poco ritenu.

- Allegretto - (63 = ♩.)

-té Nous font un saint devoir de l'hospi-ta-li-té

suivies

Phryné

gragolo

si, le front couronné de lier-re Et sur la lèvre une chan

pp

Phryne

Handwritten musical notation for the first system, featuring a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "-don, Hleure à ma porte hospita - lié - - - re Bac - chus qui n'a plus de rai -".



Handwritten musical notation for the piano accompaniment of the first system, showing a grand staff with treble and bass clefs. The music includes chords and melodic lines. A rehearsal mark '9 14' is written below the first measure, and a double bar line with '12' above and '55' below is at the end of the system.

Phryne

Handwritten musical notation for the second system, featuring a vocal line in treble clef with a key signature of two sharps. The lyrics are: "-don, Ma porte s'ou - vre complai - sante et je suis là toujours pré - sente : En -".

Handwritten musical notation for the piano accompaniment of the second system, showing a grand staff with treble and bass clefs. The music includes chords and melodic lines. A rehearsal mark '3 86' is written at the end of the system.

Phryné *mf* *rit.* Com - bien le mensonge est fa - ci - - - la !

Nicias *mf* C'est la bon - heur



dim.

100

Phryné *Poco rit.* *Molto rit.* *a 2/2* *mol.* aussi, je dis, c'est le plus sage, La main ac -

Nicias *mp* en at - ten - dant.

Poco rit. *Molto rit.* *a 2/2*

10

Phyne'

-cep - te le mes - sa - ge , Le cœur , — le cœur — e' - cou - te la chan -

(d. = d.)

pp *Adagio*

Adagio

pp

110

13/57 110

Allegro

Phyne'

-lon .

mais ...

Contentes -

Nicias

mais ?

Allegro animato (152)

17

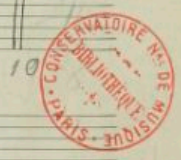
113

Phryné

-vous, ami, de la mai-son.

Nicias

Il m'en faut conten-ter aujour-



Le double plus lent (♩ = ♩)

Phryné

Hâtons-nous!

Nicias

Mais, j'y pense... un instant

(Il se rapproche du banc de dieux et le regarde en face) avec éclat

Nicias

le tour qu'on m'a joué mérite récom - pense . Et le voilà pourtant , Crô -

trem.

Nicias

-nant et tri-om-phant , Cet oncle parrici-de . In -

intéressant de l'acte et de l'émotion de l'œuvre

fp

marcato. dim.

124

19
37

Nicias

f
 - fa - - - - me , tu me rail- les ! Quand verrai-je ton marbre , insul- té , soufle-

Handwritten piano accompaniment for the first system. The upper staff (treble clef) contains arpeggiated chords and some chords marked with a circled '4'. The lower staff (bass clef) contains chords, some marked with '1 n. Po.' and '59'. The key signature is one flat (B-flat) and the time signature is common time.



- té , et se casser le nez au pied de nos mu - rail - - les La gro - tes - - que immor - ta - li - - -

Handwritten piano accompaniment for the second system. Both staves feature a complex, rapid rhythmic pattern of sixteenth notes. The piece concludes with a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature. The page number '13' is written in the bottom right corner.

all^o molto

Micias *-te'!*

Chœur. Sop. *p* *crescendo*
 Zeln. *(dans la coulisse)* Les-bos est no-tre pa-tri-e si che-ri-c, Nous chan-tons et nous dan-
avec le soprano
Les-bos

142

Micias *p*
 Ar-re-tes! et-te fois, mes jo-yus cama-ra-des!

Chœur *p*
-sons!
(en scène) Il n'est que joie et dé-li-re Quand la ly-re Em-

21

cresc.

Nicias

arrê-ty. — l'in-stant est mieux choi-

gâimem

Chœurs

-porte au loin nos chan-dons !



22

15/6

(Jette de l'argent aux musiciens)

Nicias

-ti, Et je veux à mon tour de folles séré-na-des

cresc.

3

23

6

Nicias

Partagez-vous ce-ci! c'est le dernier ar-gent qui me res-tait Avant

Choeur

Mer-ci!

Mer-ci!

Nicias

de passer ou-tre, Campi-to, prends cette ou-tre. Coif-

Lampito

Nicias

c'est fait!

son buste, mainte

crec.

f

187



Phryné

Lampito

Nicias

Phryné

avec Phryné

Nicias

Phryné

Phryné

avec les sop.

188

molto all.^o (J. = 1)

13/63

7

196

Myre'

Musical staff for Myre' in G major. The staff contains five measures of music. The first measure has a treble clef, a key signature of two sharps (F# and C#), and a 4-measure rest. The notes are G4, A4, B4, and C5. The lyrics 'ah! ah! ah! ah! ah!' are written below the notes. The second measure has a treble clef and notes G4, A4, B4, and C5. The remaining three measures are whole rests.

Lampito

Musical staff for Lampito in G major. The staff contains five measures of music. The first measure has a treble clef, a key signature of two sharps, and a 4-measure rest. The notes are G4, A4, B4, and C5. The lyrics 'ah!' are written below the notes. The second measure has a treble clef and notes G4, A4, B4, and C5. The remaining three measures are whole rests.

Niciao

Musical staff for Niciao in G major. The staff contains five measures of music. The first measure has a treble clef, a key signature of two sharps, and a 4-measure rest. The notes are G4, A4, B4, and C5. The lyrics 'ah! ah! ah! ah! ah!' are written below the notes. The second measure has a treble clef and notes G4, A4, B4, and C5. The remaining three measures are whole rests.

choeur

Musical staff for the choir in G major. The staff contains five measures of music. The first measure has a treble clef, a key signature of two sharps, and a 4-measure rest. The notes are G4, A4, B4, and C5. The lyrics 'ah! ah! ah! ah! ah! ah! ah!' are written below the notes. The second measure has a treble clef and notes G4, A4, B4, and C5. The remaining three measures are whole rests.

Piano accompaniment in G major. The top staff shows chords: G major, A major, B major, and C major. The bottom staff shows a bass line with notes G2, A2, B2, and C3. There are some handwritten annotations like '200' and 'piano' above the chords.

Handwritten notes and markings at the bottom of the page.

Lamp.

Mias
On ra-conte Qu'un archonte E-tait un coquin maudit.

Sops.
Chœur
Ten.
On ra-conte Qu'un ar-chonte E-tait



210

Lamp.
Son mé-ri-te Hypo-cri-te Un beau jour se dé-men-tit.

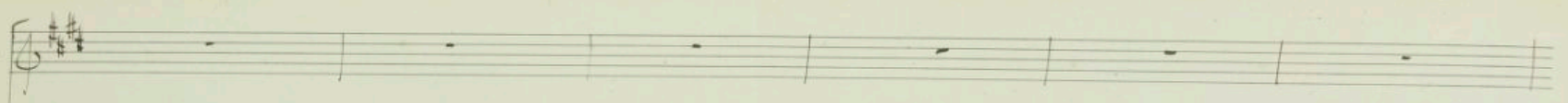
N.


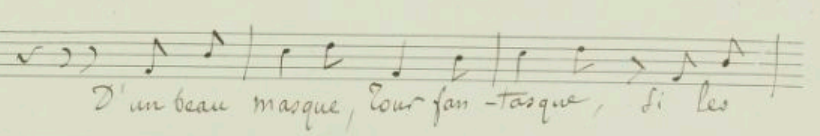
Chœur
un coquin maudit. Son mé-

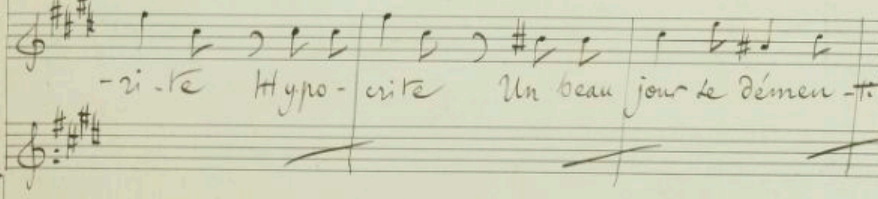
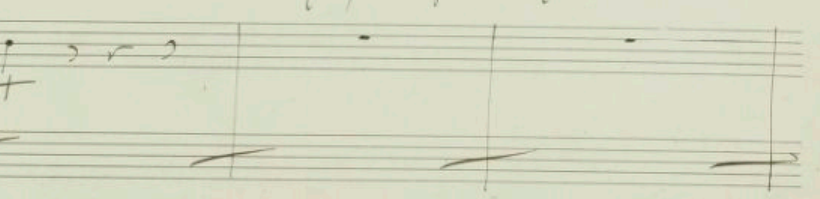
215

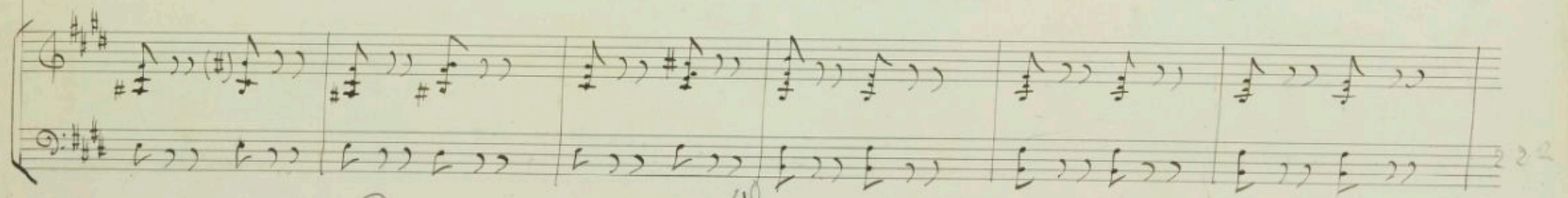
112/65

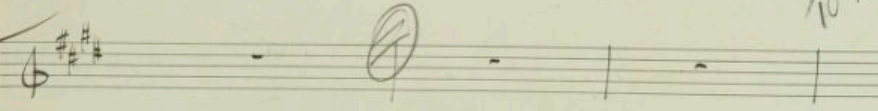
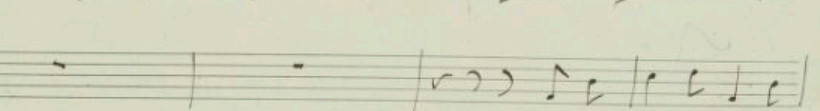
65-80

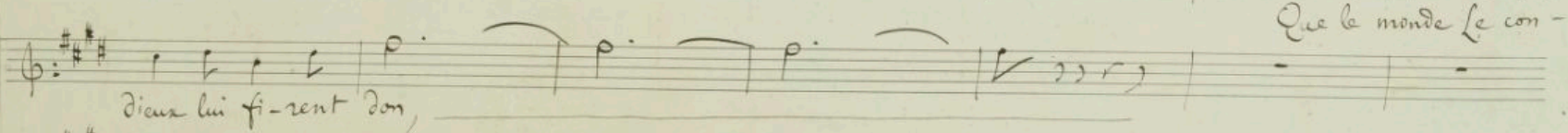
Lamp. 

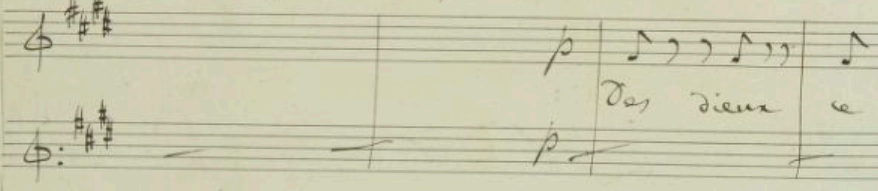
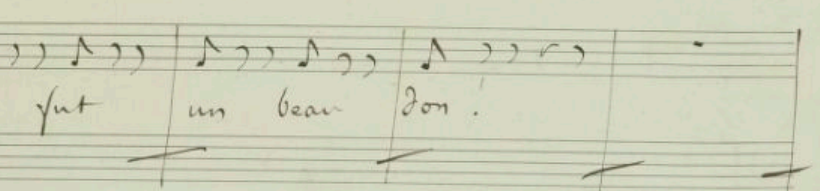
n.  

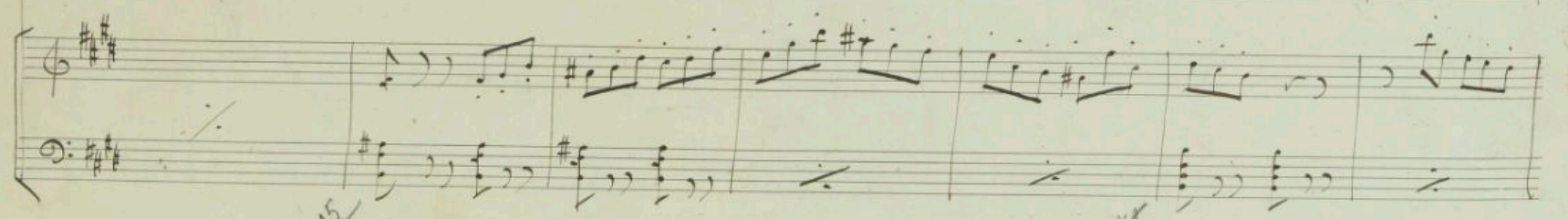
Ch.  



Lamp.  

n. 

Ch.  



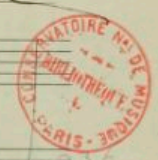
15/66

15

Tempo
 -fonda! Di-cé-philé est un fri-pon!

N.
 Que le

Ch.
 Di-cé-philé est un fri-pon!



N.
 ah! Di-cé-

monde le con-fou-de! Di-cé-philé est un fri-pon. Di-cé-

Ch.
 Di-cé-phi- le est

f *f* *f* *resc.*

Lampiro

phile est un fri - pon .

Nicias

phile est un fri - pon .

Chœur

un fri - - pon .

un fri - - pon .

12/68

ekg

29
42



Camp. *avec Campito*

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

ah!

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

ah!

ah!

33

250

12/69

256

= un peu moins vite =
(mais très peu)
à pleine voix

Phryné

Lampito

ah! ah! ah! ah! ah! ah! ah! ah! Di-cé-phile est un fri-pon!

Nicias

avec Lampito

ah! ah! ah! ah! ah! ah! ah! ah! Di-cé-phile est un fri-pon!

ah! ah! ah! ah! ah! ah! ah! ah! Di-cé-phile est un fri-pon!

= un peu moins vite =
(mais très peu)

12/40

264

34

Phr. *-clat joyeux des ri - - res — que vous lan - ces Chas - - se les sombres de - li - res* Chan -

Camp. *[Musical notation]*

N. *[Musical notation]*

[Musical notation]



35 *[Musical notation]*

Phryne

-re), dan-sey! Bondis-sey — comme font les che-vres — Aux pres fleu-

Lampito

Ri-ons, chantons, dansons!

Nicias

Ri-ons, chantons, dansons!

Chœur

Ri-ons, chantons, dansons!

36

13/4

27



Phryne

-ris! Le vin est la fleur de nos li- - - - ves! Le vi- - - - est la fleur de nos



Phryne

li- - - ves! ah! ah! ah! ah! ah! ah! ah!
ah! ah! ah! ah! ah! ah! ah!
Ris! je ris!

Tempo 1^o

Phryné

Handwritten musical notation for Phryné. The staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a half note, followed by a quarter note, and then a sixteenth-note run. Dynamics include *f* and *p*. A circled fermata is present at the end of the line.

Campito

Handwritten musical notation for Campito. The staff begins with a bass clef and a key signature of two sharps. It contains several rests followed by a short melodic phrase at the end. Dynamics include *p* and *pp*. The instruction "comme en confidence" is written above the staff.

Nicias

Handwritten musical notation for Nicias. The staff begins with a bass clef and a key signature of two sharps. It contains several rests followed by a short melodic phrase at the end. Dynamics include *p*. The instruction "comme en confidence" is written above the staff.

Chœur

Handwritten musical notation for the Chœur. The staff begins with a bass clef and a key signature of two sharps. It contains two staves of music with lyrics: "On ra - conte qu'un ar - chonte s - tait un coquin mau - dit." Dynamics include *pp*. The instruction "(comme en confidence)" is written above the staff.

Tempo 1^o

Handwritten musical notation for the lower part of the page. The staff begins with a bass clef and a key signature of two sharps. It contains two staves of music with dynamics *pp* and *g*. A circled fermata is present. The number "298" is written at the end of the staff.

14 / 43

45

Phrygié

ah! je ris!

famp.

-conte qu'un ar-chaon-te était un coquin mau-dit.

Mi.

-conte qu'un archon-te était un coquin mandit.



Ch.

Son mé-ri-te Hypo-cri-te Un beau
 son mé-ri-te Hypo-cri-te Un beau

300

7

P.

Musical staff for Soprano (P.) in G major, 4/4 time. The staff contains two measures of rests, followed by a melodic line starting with a half note G4, quarter notes A4 and B4, and a half note C5. The lyrics "ah!" are written below the first two notes, and "je" is written below the final note. There are slurs over the first two notes and the last two notes.

G.

Musical staff for Alto (G.) in G major, 4/4 time. The staff contains two measures of rests, followed by a rhythmic accompaniment of eighth notes. The lyrics "Son mé-ri-te Hy-po-cri-te Un beau jour se démentit." are written below the staff.

H.

Musical staff for Tenor (H.) in G major, 4/4 time. The staff contains two measures of rests, followed by a rhythmic accompaniment of eighth notes.

Ch.

Musical staff for Chorus (Ch.) in G major, 4/4 time. The staff contains two measures of rests, followed by a melodic line starting with a half note G4, quarter notes A4 and B4, and a half note C5. The lyrics "jour se dé-men-tit" are written below the first two notes, and "d'un beau" is written below the final note. The word "cresc." is written above the staff. Below the staff, there are two staves with a slash and the word "avec les boys."

Piano accompaniment staff in G major, 4/4 time. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes. The number "310" is written at the end of the staff.

~~303~~
~~ah~~

ici

P. *ah!*

L. Des dieux ce fut un beau

H. Des dieux ce fut un beau

Ch. masque, dor-fan-tasque, si les dieux lui firent don, -



cresc.

311

75

7

317

P.

Handwritten musical notation for the Piano part, featuring a melodic line with a fermata and a circled 'P' marking.

G.

Handwritten musical notation for the Guitarrón part, including the lyrics "don!" and "Di - ce - phile est".

N.

Handwritten musical notation for the Nahuatl part, including the lyrics "don!" and "Di - ce - phile est".

Ch.

Handwritten musical notation for the Chorus part, including the lyrics "Que le monde le con - fonde! Di - ce - phile est un tri - non!".

Handwritten musical notation for the lower instrumental part, including a 'cresc.' marking and a time signature change to 14/16.

P. *ah!*

V. *un vi - - non! que le monde se con-fonde! di-ce-phile est un vi-non!*

H. *avec amples* *-non!*

Ch. *que le monde se confonde! di-ce-phile est un vi-non!*



331

16
47

P. *Di-ce-phile est un fri-pon!*
 G. *Di-ce-phile est un fri-pon!*
 H. *Di-ce-phile est un fri-pon!*
 Ch. *f Di-ce-phile est un fri-pon!*
Di-ce-phile est un fri-pon!

Musical notation for piano accompaniment, including chords and melodic lines.

14/78

Animato

Handwritten musical score for the first system, measures 347-354. It features a treble and bass staff with complex rhythmic patterns and slurs. A red '47' is written in the top right corner.

Handwritten musical score for the second system, measures 355-359. It includes a treble and bass staff with dense chordal textures and melodic lines. A red circular stamp is visible on the right side.



*Thèmes: Champs, Nivias et les esclaves d'obéissent et rentrent dans la maison de Phrygie
muni des chanteurs et danseurs.*

Handwritten musical score for the third system, measures 360-364. It features a treble and bass staff with a 'dim.' marking and various rhythmic figures.

Le silence se fait et le jour baisse.

Handwritten musical score for the fourth system, measures 372-376. It includes a treble and bass staff with sustained chords and melodic fragments.

Handwritten musical score for the first system, featuring a treble and bass clef with various notes and rests.

Dicéphile (marchant avec précaution et tenant un bâton)

un peu moins vite

Handwritten musical score for the second system, including lyrics "Comme tout est tranquille!".

Calman

un peu moins vite

Handwritten musical score for the third system, including a large "X" on the left and various musical notations.

presque parlé

Handwritten musical score for the fourth system, including lyrics "que la police est bien faite en la ville...".

Handwritten musical score for the fifth system, including various musical notations and a large "X" on the left.

Di-cé-phi.

le!
quel bruit! on a parlé!

Chœur
(dans la
coulisse)

Sop.
Di-cé-phi-le! Di-cé-phi-le!
Ten.
avec le Sop.



marc. 80

408

T.

avec emphase
J'entends mon nom... On cé-lèbre ma gloire! Les dieux

Ch.

Di-cé-phi-le est un fri-pon!

5 10 10

410

44

♩. *des à ve-nir* *connaî-tront* *ma mé-moi-re.*

126

(Phyné, Lampito, Nicias et le Chœur dans la coulisse jusqu'à la fin)

♩. *Phyné*

Lampito

Ch.
(dans la coulisse)

Nicias
ad libitum

Dicéph.
Vo-yons en-cor mon bur-te ve'vé-re

430

433

95
69

brillante
Phryne *ab!*

fampito *p.*
- non!
Qu'on le dise par la ville, Di-co-phile est un fri-

Nicias *avec fampito*

15/89 439 5 5 441



ab!
Phy.

Lamp. *p.*
- non!

N. *p.*
- non!

Di-co-ph. *Il s'approche avec buste et robe, stupéfait.*
Grand Dieu! Grand Dieu! Quel sacrilège in-

10 445 40 40 16 86 449

81-96

76

O: *tr. ph.*

avec rage

f
- fo - - me! Me trai-ter ain-si, moi, que tout un peuple ac -

Piano accompaniment for the first system, featuring treble and bass staves with handwritten notes and chords. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The bass line includes a triplet of eighth notes in the final measure.

O: *tr. ph.*

f
- cla - me ... an! Je me ven - ge -

Piano accompaniment for the second system, featuring treble and bass staves with handwritten notes and chords. The music continues in the same key and time signature as the first system. The bass line has a fermata over the final measure.

Phynde

Hampe

Nic.

Diaple



Chœur

~~Handwritten scribble~~

463

11
85

47

Phrygè

Lampito

Nicias

D. cept.

Chœur

Phrygè
Lampito
Nicias
Di-cé-philè est un fri-pon!

Chœur
Di-cé-philè est un fri-pon!
un fri-pon!
un fri-pon!

467

14/85

479

Phryne

Lampis

Nicias

Diapyl.

Musical staff for Phryne, containing a melodic line with a fermata.

Musical staff for Lampis, containing a melodic line with a fermata.

Musical staff for Nicias with lyrics: "Di - co - phile est un fri - pon!"

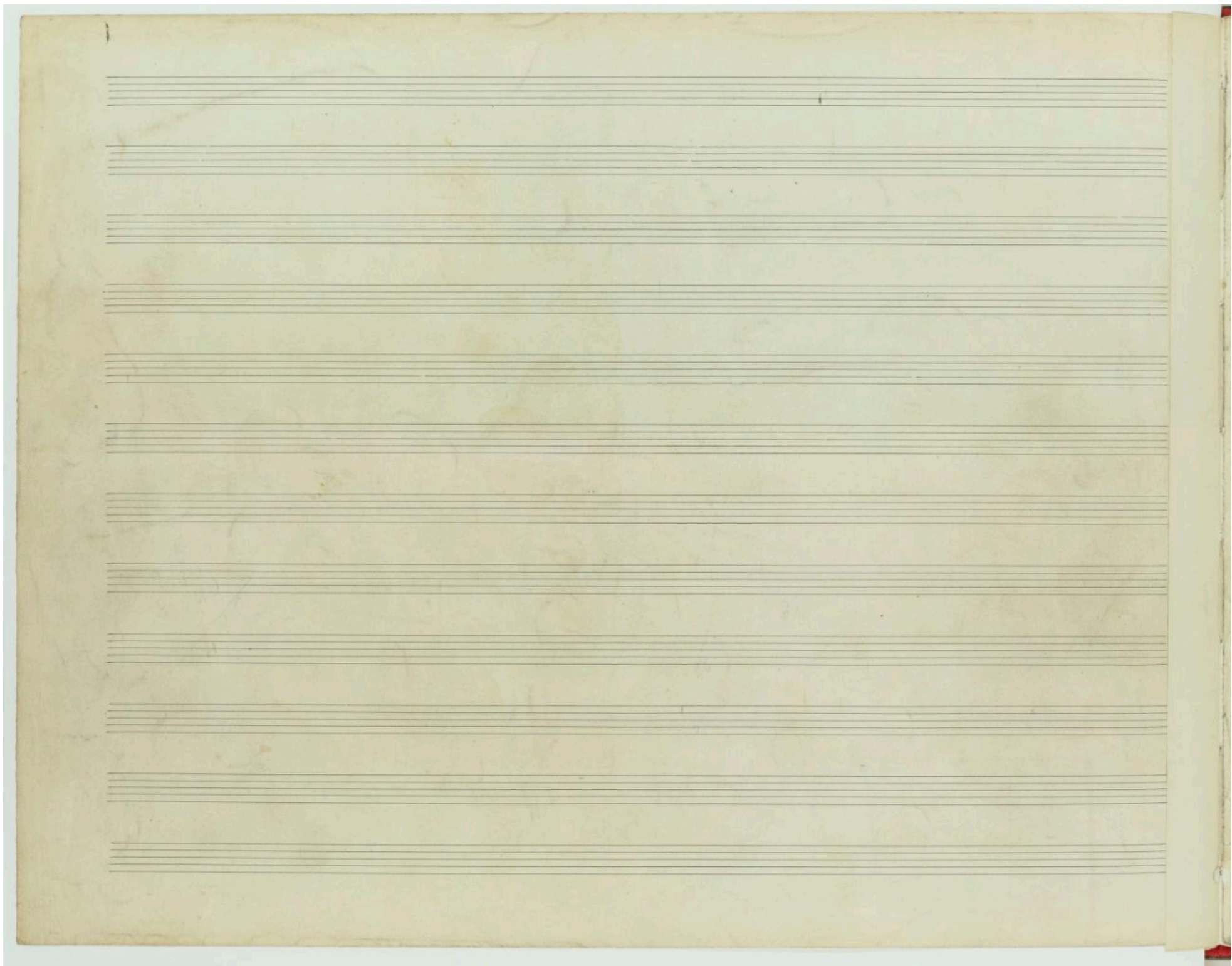
Musical staff for Diapyl. with lyrics: "Je me venge - rai!"



Presto

Handwritten musical score for piano accompaniment, featuring complex chords and arpeggios. Includes markings like 'w/so', 'b', and '8 481'.

Handwritten musical score for piano accompaniment, featuring chords and arpeggios. Includes markings like '486' and '10/87'.

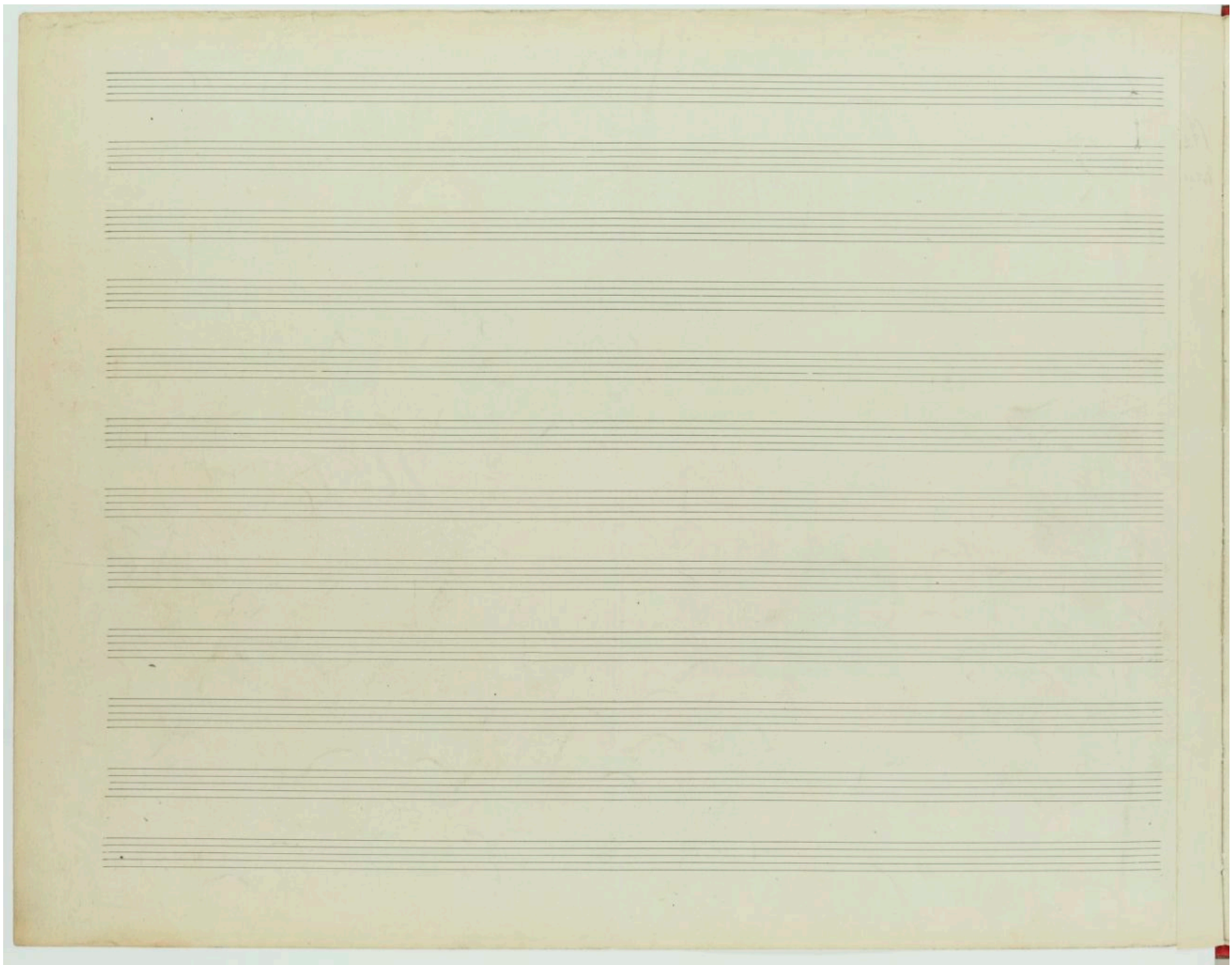


Phryné



Acte 2.

N° 45



Acte 2

Introduction et Duo Introduction

'Chez Thymis' un historien grec le saint et saint
au fond à droite, large ouverture pour un plat
à gauche au ~~de~~ plus une riche texture cache une
voix de sonituan dans le quel se trouve une statue d'Aphrodite
au lieu du vide au le tendon est dore et la statue invisible

Allegro
Andante

(80 = ♩)

Handwritten musical notation for the first system, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music consists of two staves with various note values and rests.

Handwritten musical notation for the second system, continuing the piece with two staves and similar notation to the first system.

Handwritten musical notation for the third system, including dynamic markings such as 'mf' and 'dim.', and ending with a double bar line.



10/88

Handwritten signature or initials in blue ink.

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a triplet of eighth notes. The bottom staff is in bass clef and contains a series of chords and notes, with the instruction *cresc.* written below it. The system concludes with a double bar line.

Handwritten musical notation for the second system. The top staff continues with a triplet and a series of notes. The bottom staff features a sequence of chords and notes, marked with *p.* (piano) and *cresc.* (crescendo). The system ends with a triplet of chords and the instruction *appassionato* written below.

Handwritten musical notation for the third system. The top staff contains a triplet of chords and a melodic line. The bottom staff is filled with complex chordal structures, including some with circled numbers like (9) and (6). The instruction *Andante* is written above the right side of the system.

Handwritten musical notation for the fourth system. The top staff starts with a triplet of chords and a melodic line, marked with *dim* (diminuendo). The bottom staff contains chords and notes, with *p.* and *cresc.* markings. The final part of the system is crossed out with large, dark scribbles.

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

10/89



Phyrré (à demi étendue surabondante surprise)

Nicias Ni-ci-as!

sol.

Excusez ma présence indis-

All^o = Moderato (108 = ♩)

dim.

p

8

4
Nicias

poco cresc.

-cè-te ! Hi - en la pri-son é-tait prêtè Où mon cher oncle a - vait des-sein de m'envo -

poco cresc.

Nicias

90

-yer. Vous m'avez défen - du : c' est la première det - te Que j'ai re -

dim. *poco cresc.*

Nicias

cresc.

-gret à ne pouvoir pa - yer. Puis - se - t - il être un

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

Nicias
Dieu qui dignement l'ac-quit-te Et vous paie en bon-heur tout ce que je vous



Nicias
dois. Ma Phry-né, je vous quit-te Et

Nicias
je vous dis mer-ci pour la dernie-re

6 : (1. = 1)

Phyngé

Handwritten musical notation for Phyngé's vocal line. The staff is in G major (one sharp) and 12/8 time. The lyrics are: "Quoi! vous partez si tôt, ni-ci".

Nicias

Handwritten musical notation for Nicias's vocal line. The staff is in G major and 12/8 time. The lyrics are: "fois." (part of "trois fois").

Handwritten piano accompaniment for the first system. The right hand is in G major and 12/8 time, featuring a melodic line with grace notes. The left hand is in G major and 12/8 time, playing a rhythmic accompaniment of chords. Dynamics include *pp* and *grazioso*.

Handwritten musical notation for Phyngé's vocal line. The staff is in G major and 12/8 time. The lyrics are: "as? Qui vous pres-se? Qu'allez-vous deve-nir?".

Handwritten musical notation for Nicias's vocal line. The staff is in G major and 12/8 time. The lyrics are: "Mon sort vous in-ter".

Handwritten piano accompaniment for the second system. The right hand is in G major and 12/8 time, continuing the melodic line. The left hand is in G major and 12/8 time, playing chords. Dynamics include *p*. A handwritten note "15/92" is written below the staff.

Ph.

Nic.



Ph.

Nic.

Phryné *cresc.*
 Vous avez peur ?

Nicias
 Pour-~~quoi~~ — n'aimez-vous pas — en-

Phryné *sol.*
 Qui vous

Nicias *dim*
 -el- - - le ? C'a-mour fait la beauté plus bel- - - le !

10
 9/4 *pp*

Phyne dit — que je n'aime pas ? Mon cœur a de secrets — com —

Nicias

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PARIS

Phyne - bats. Vous avez tout per-du, Mi-ci-as ?

Nicias Tout m'ac- ca- ble ! Pas un seul u-tu-

11
95

Nicias *p.* rien qui ne soit impla - ca - ble. Diaphile me vo - la, et je suis m - i -

Phryné - né. J'ai tout per - du c'est vrai Phry - né. Com -

sol.
tant mieux! -

11
58

Rit. Ritenuato ad libitum a 2^o

p. *pp.* *rit.*
 Sans dou -- re ! Tu n'as pas tout per-du, che-Nici-as,
n. -ment, tant mieux ? -



Rit. *Suiv.* *a 2^o*
cresc. *pp.* *p.* *f.* *3*

p. *sol. espress.*
 - cou -- te ! Je veux le di -- re dé-sor-mais : Je
n.

p. *pp.* *f.* *6*

Phryné *p.* *cresc.* *dim.* *appas.*
 t'ai - me, hi - ci - as, des long - temps je t'ai - mais
 Nicias *p.*
 Eu m'ai -

Phryné *appas.*
 Oui, je t'aime et jamais sur ma lè - vre, sur ma lè -
 Nicias
 mes ? Je

Phyné *p.* *dim.*
 - vre Ce mot si cares-sant. N'avait mis tant de

Nicias *p.* *dim.*
 t'ai me, à cette douce fiè-vre Son regard ca--res-

p. *cresc.* *dim.*

12 *ff*



Phyné *cresc.*
 joie en pas-sant ! La parole m'eni-----

Nicias *p.* *cresc.*
 -sant. Vient mêler son ar-deur et fait brûler mon

cresc.

14

Ph.

f *13 poco rit* *dim* *a 2^o*

Nic.

f *13 poco rit* *dim* *a 2^o*

Sang! Je te vois et me sens char - mer! Il vaudrait

poco rit *a 2^o*

Ph.

dim. *Rit*

mieux cette de vi - vre que vi - vre sans ai - - -

Nic.

dim. *Rit*

mieux cette de vi - vre que vi - vre sans ai - - -

dim. *mf*

a 2/2 (un peu plus lent)

(sans ralentir) ~~100~~

Ph. *16*
 -mer. - Sans ai - mer! - Sans ai -

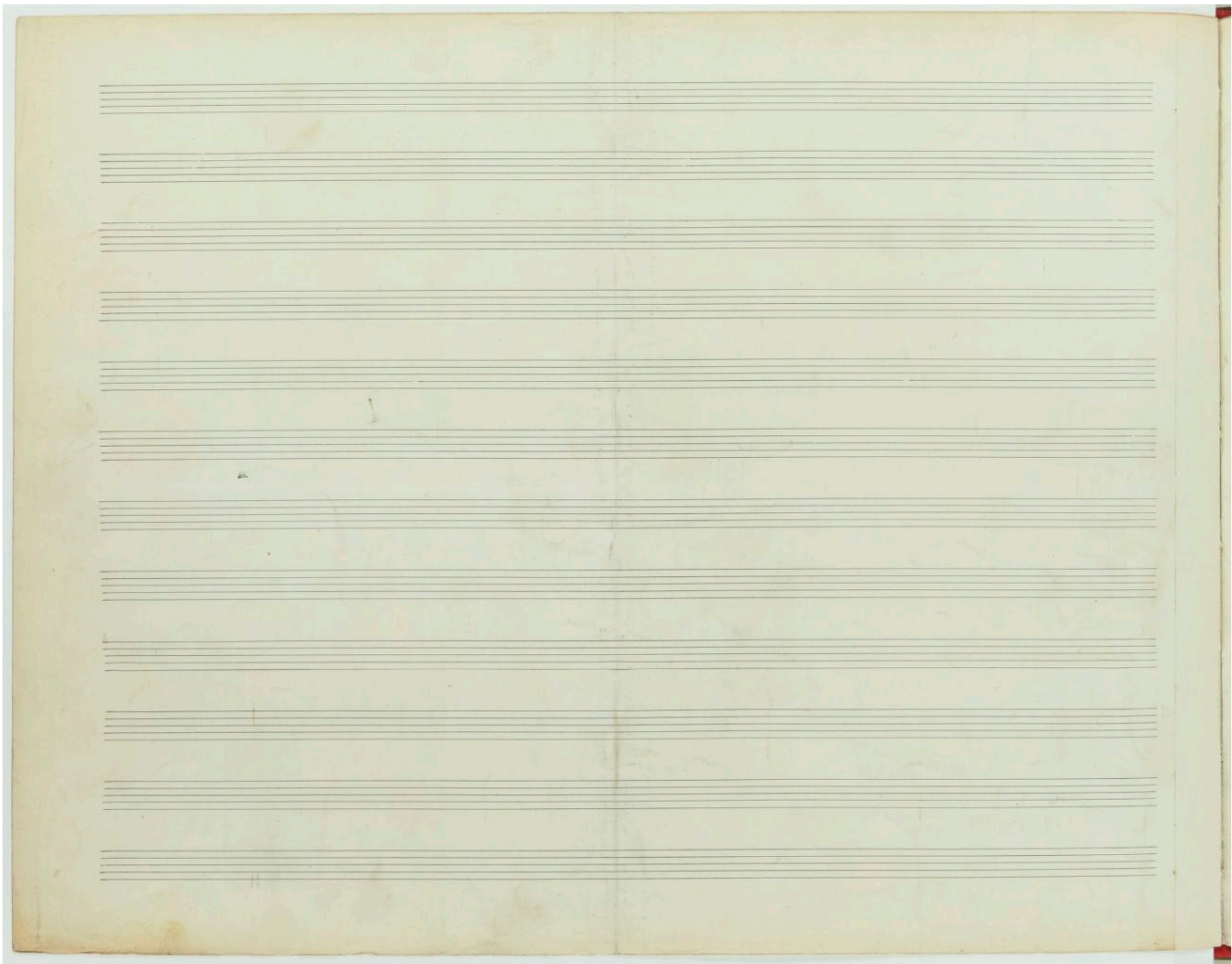
Nic.
 -mer. - Sans ai - mer! - Sans ai -

a 2/2 (un peu plus lent)



Ph. *mer!*

Nic. *-mer!*

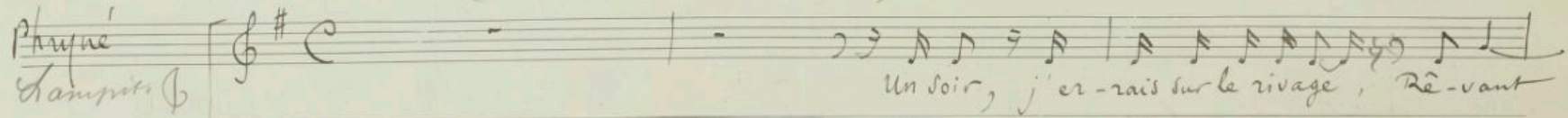


no. 6

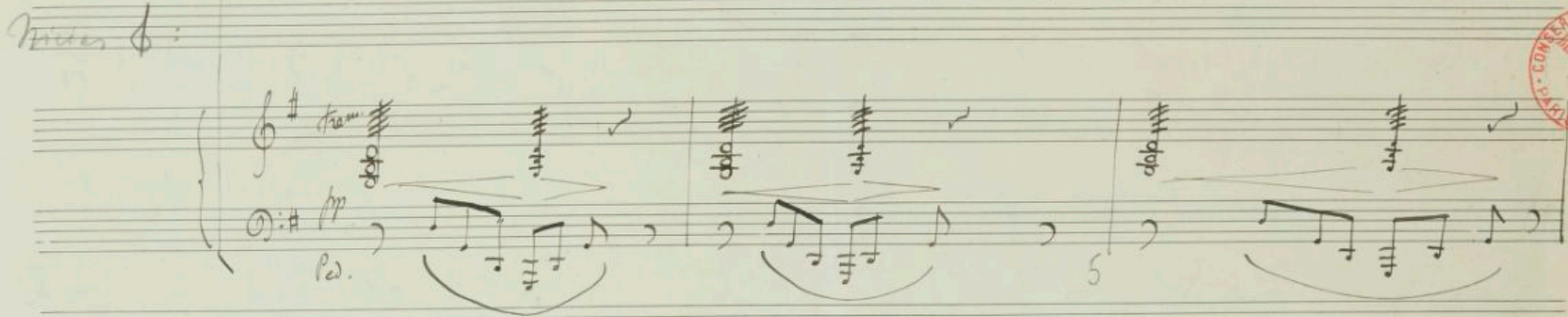
Airs et Trio

1
51

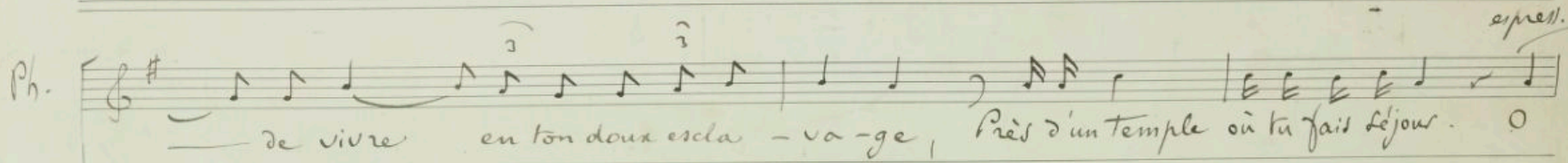
Poco adagio (6g = 1)

Phryné
Harp. 

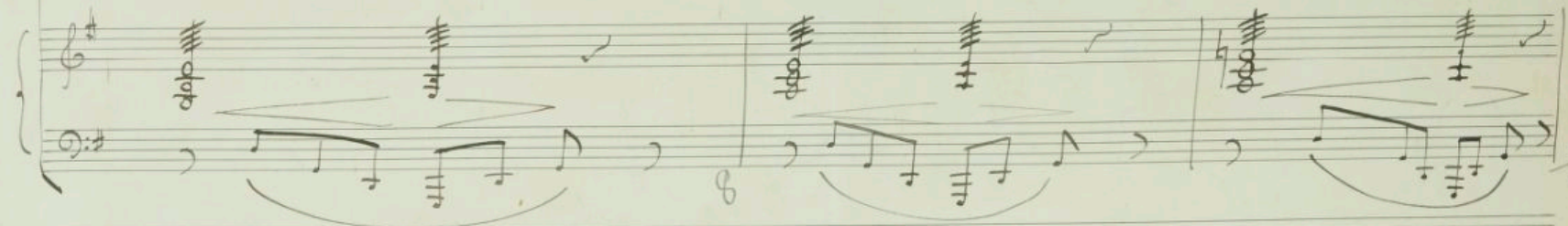
Un soir, j' er-rai-s sur le rivage, Rê-vant

Violon 



Ph. 

de vivre en ton doux esclava-ge, Près d'un temple où tu fais séjour.

Violon 

Phyné

rei - - ne de beau-té, Je te sentais pré - sen-te ! Si

Handwritten piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and a bass line.

Phyné

doux - - était l'a-dieu - - de l'heu - - re frisson-nante ! Si

Handwritten piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and a bass line.

Phryne

mus ——— était le ciel ——— aux feux mou-rants ——— du



(1. = 1)

Phryne

jour. ——— Bientôt, tranquille



Phryné

et dédaigneu - - - se, Folâtrait la baigneu - - - le

Phryné

très-doux

mes longs cheveux flot-taient, — des zéphyrus caressés;

12
103

Phryné

Les alyons passaient, a-lan--guis — et las-sés.

3

Phryné

Quasi-recitativo

Tout-à-coup retentit ton grand nom, Aphro - di - - - te ;

6

Phryné

Ain - si me saluaient, étonnée, inter - di - - - te, cresc.
 Les pêcheurs abusés dont les dieux séga -

Phryné

-yaient. — Ex - cu - se leur dé - mon - ce ! Ils n'avaient aper - çue et c'est toi qu'ils vo -

Animé

Phryné

-yaient Comme en ce premier jour où dans ta gloire im-

12
105



-men-se, ton beau corps mis-se

3 6

Phryné

= chant des pleurs du flot a - mer, — Tu t'élevais su -

Molto ritenuto

a 80 (♩ = ♩) (84 = ♩)

-perbe au des-sus de la mar.

(Les trois sont en)

estale comme en contemplation devant Vénus sortant de l'onde.)

9
65

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PARIS

Phryné

Lampito

Nicias

rei-ne de Cy-thè-re! Jamais l'encens pour toi ne cesse de fi-mar.

avec Phryné

avec Phryné

97-105-120

Phryné *res.* *p.* *mf*
 Ton radieux sou-rire illumine la terre, Le monde fini-

Lampito

Nicias

12/108

Phryné *res.*
 -rait, s'il fi-nissait d'ai-mer. O - Vénus! - ô

Lampito

Nicias

res.


10/109

Phyné *dim.* *p* *cresc.*
fil-le de l'on-de, Tout fléchit devant toi ! A-phro-di - - - te la

Campito

Nicias

d.u. *p* 10



Phyné *mp*
blon-de, Protè-ge nous ! — pro-tè-ge moi !

Campito

Nicias

mp 15 / 110

Phyne

Campito

Nicias

Fil-le de l'on - - - de Pro - tè - ge nous ! pro - tè - - ge

Fil-le de l'on - - - de ! Pro - tè - ge nous ! pro - tè - - ge

Fil-le de l'on - - - de ! Pro - tè - ge nous pro - tè - - ge

15 40

Phyne

Campito

Nicias

moi !

moi !

moi !

15

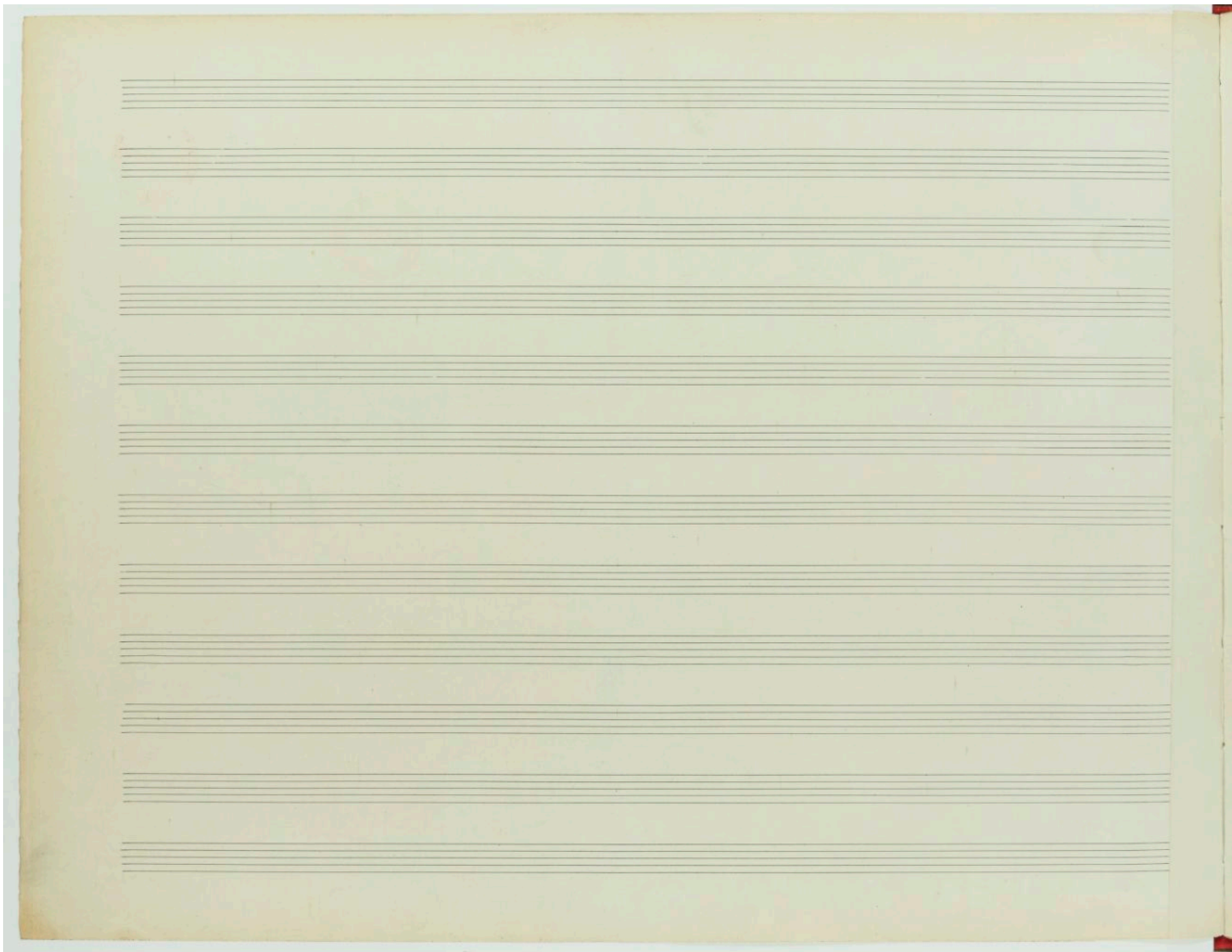
57

Phryné.



acte 2.

n° 87



N^o 7

Ariette

1
58

Allegro (108 = ♩)

legg.

Campito

C'est ici ——— qu'habite Phry- - né . Bel-le pas -

Campito

- tout, elle est plus belle Au sé-jour for-tu- - né qui la res-pire et la rap-





Handwritten musical notation for the first system, featuring a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: *-pel- - - - - le. gen-til miroir — où ses grands yeux l'ai-sent tom-*

Handwritten musical notation for the piano accompaniment of the first system, showing a grand staff with treble and bass clefs. The music includes chords and melodic lines. Blue handwritten annotations include the numbers 7, 8, 9, 10, and 11, likely indicating fingerings or measure numbers. A circled '9' is also present below the staff.

Handwritten musical notation for the second system, continuing the vocal line. The lyrics are: *-ber u-ne ca-res-se, Ces-se de refléter les cieux;*

Handwritten musical notation for the piano accompaniment of the second system. It features a grand staff with treble and bass clefs. Blue handwritten annotations include the numbers 12, 13, 14, 15, and 16, indicating measure numbers or fingerings. A circled '12' is also present below the staff.

12
112

En vas sou-rire à ta maî-tres-se.

17 18 19

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Et si pro-pice au doux lar-cin Où la dé-faite est si fa-

9

Handwritten musical notation for the first system, featuring a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "ci - - - le, All - languis toi, - - - ton jours do - -". A circled blue mark is present above the first measure.

Handwritten musical notation for the piano accompaniment of the first system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The notation includes chords and melodic lines. A handwritten annotation "12/113" is written below the bass staff.

Handwritten musical notation for the second system, featuring a vocal line in treble clef with a key signature of two sharps. The lyrics are: "ci - - - le j' a - - - mour at-tié - dit le cous - tin".

Handwritten musical notation for the piano accompaniment of the second system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The notation includes chords and melodic lines.

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with a rest followed by the lyrics: "B: - jours - choisis par elle, Heureux col -". The piano accompaniment features a bass line with chords and a treble line with melodic fragments. A red circular stamp is visible on the right side of the system.



Handwritten musical score for the second system. It consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with the lyrics: "- liers, bracelets d'or, Bientôt vous prêterez en - cor A la beauté grâce non -". The piano accompaniment is mostly empty, with large blue numbers 2, 3, 4, 5, and 6 written in the treble clef staff. A small number '12' is written below the piano staff.

6

①

p.

— vel — le. c'est i-ci — qu'habite l'hymné. Belle par —

7 8 9 10 11

15
14

p.

— tout, elle est plus bel — le Au se'-jour fortu — né

12 13 14 15 16

3 6

poco ritenuato

Qui la respire et la rap-pel — — le.

17 18 19

9

(en s'en allant)

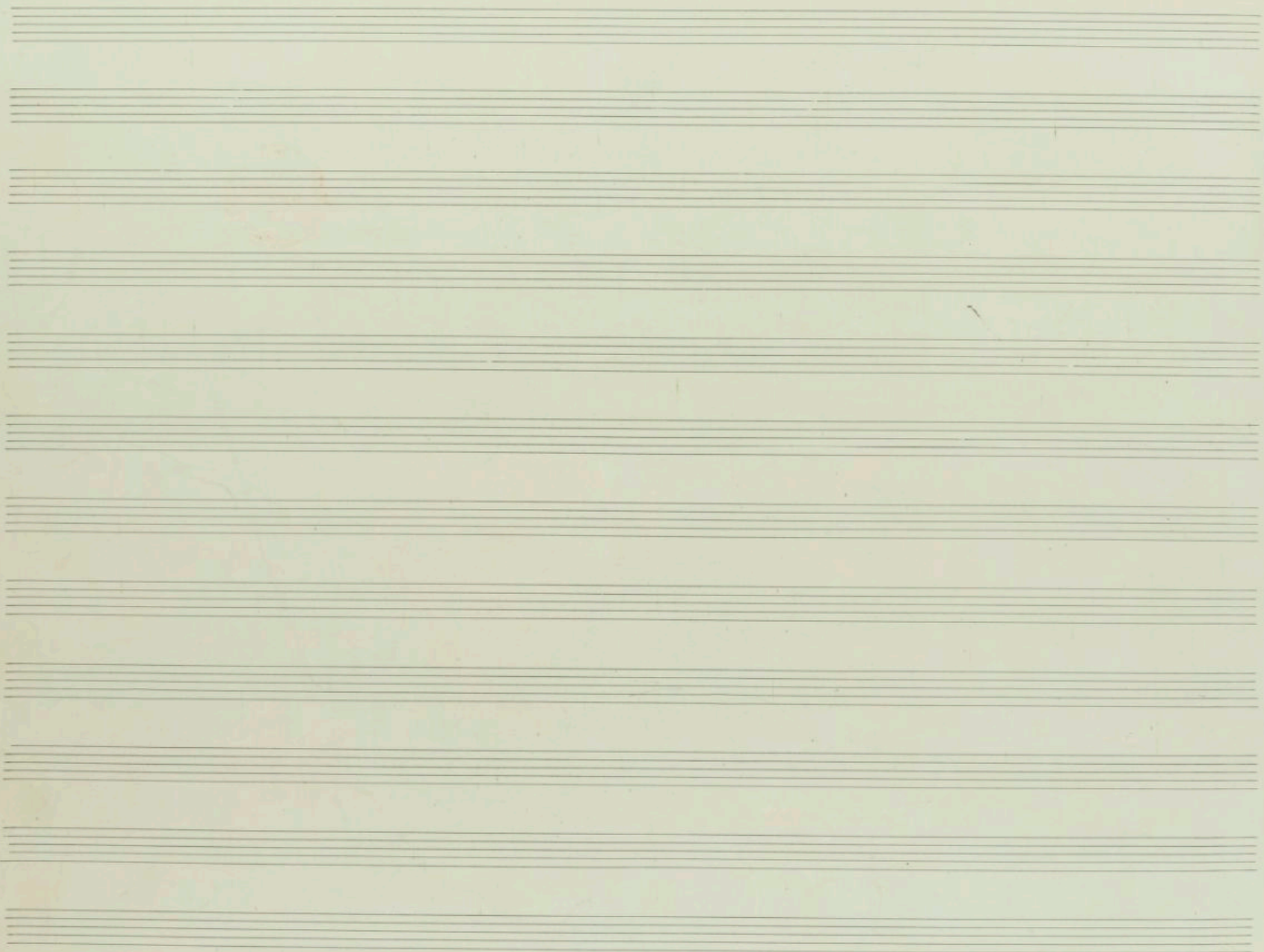
71

C'est i - ci qu'ha - bi - te Phry - né



12

15
115

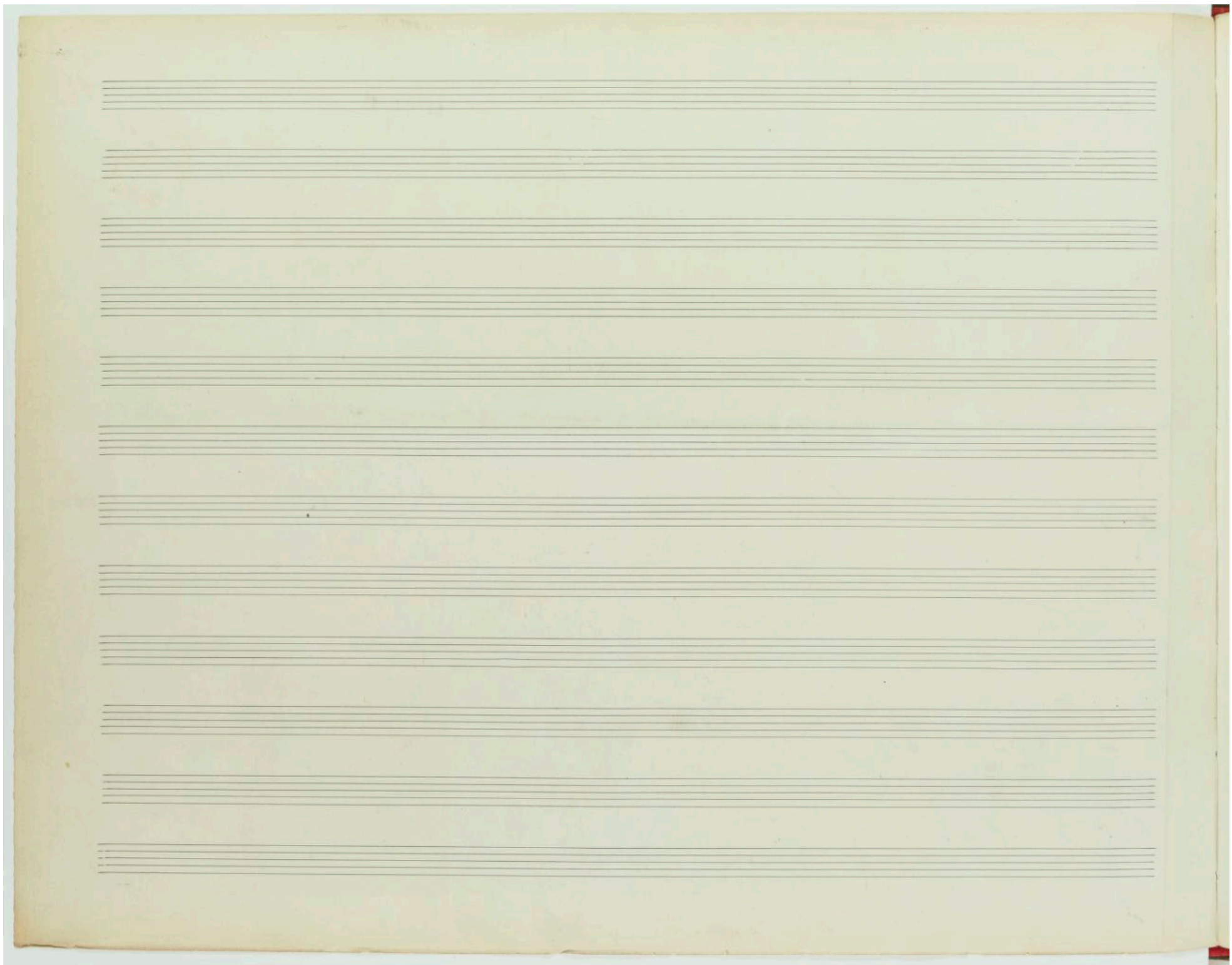


Phryné.



Acte 2.

N° ~~1~~ 2



no 8

Allegretto (92 = 1) Couplets.

1
73

Dicéphile

$\text{D: } \frac{2}{4}$



Handwritten musical score for piano accompaniment. It consists of two staves (treble and bass clef) in 2/4 time. The music features a melody with slurs and accents, and a bass line with a triplet of eighth notes in the final measure. The tempo is marked 'Allegretto' with a metronome marking '(92 = 1)'. The key signature has one sharp (F#).

Vocal line in D major, 2/4 time. The lyrics are: "l'hom-me n'est pas sans dé-faut, Tant s'en faut; —". The melody starts with a forte (*mf*) dynamic and includes slurs and accents. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Handwritten musical score for piano accompaniment corresponding to the vocal line. It consists of two staves (treble and bass clef) in 2/4 time. The music features a melody with slurs and accents, and a bass line with a triplet of eighth notes in the final measure. The tempo is marked 'Allegretto' with a metronome marking '(92 = 1)'. The key signature has one sharp (F#).

D. *9: T T T T* | *T# T T T* | *#T# T T T* | *T T# T T T* | *w*
 Mais la femme plus perverse - le Ne nous verte Pour deux ou trois *resc.*

5 6 7 8 9
 116 3

D. *f* *T T T T* | *T T T T* | *T T T T* | *-* | *r p T T* | *6*
 tous moments, Que tourments. On est

9 10 11 12 13
 6

2. *to rrrrrrr*
 sage, mais quand mē — — me si l'on ai — — — me

14 15 15 17 18

mp



7. *o*
 C'est pa - yer bien cher a - près — — — Des re - grets.

19 20 21

f

12 / 119

3

f *mf* *f*

Moi, jamais, l'âme échauffée

dim. *mf*

Comme Orphée, Je n'ai chanté mes malheurs Dans les pleurs,

cresc. *f*

Je n'ai chanté mes malheurs — Dans les pleurs.

f

J'aurais dit dans son re - pai — — re

2. *tr* *poco rit.* *a 2^o*

A Cerbi - - - - re : Ma chère Eurij-dice est là ;

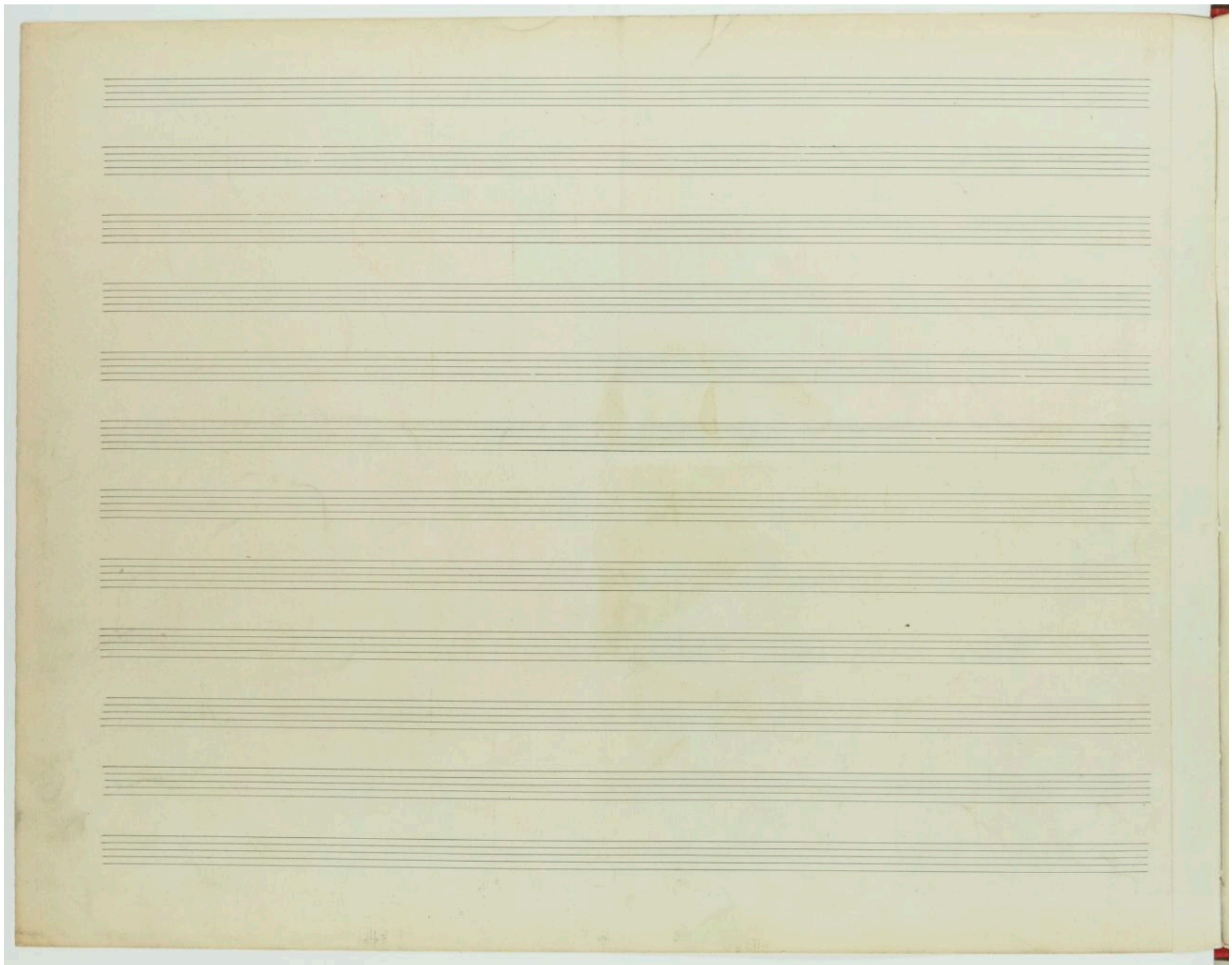
17 18 19 20 21



(bien en mesure)

3. Gardes la.

12
119

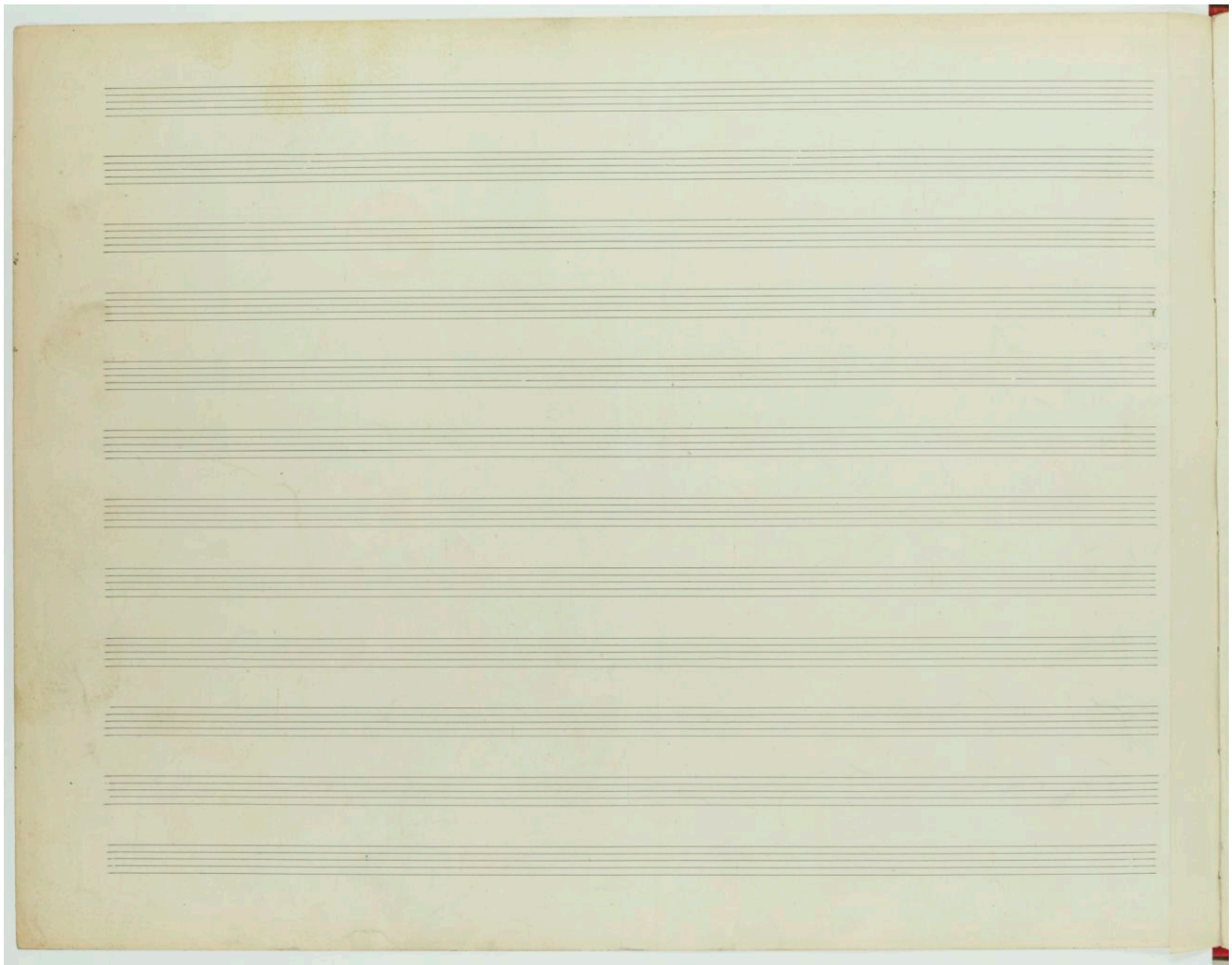


Phryné



2^{me} acte

no 29



Duo et Scène de l'apparition

1
77

N^o 9

Allegro non troppo n^o 3
(120 = ♩)

Simplement, d'un ton soumis

Phryné

Dicéphile

Je suis devant l'arc-

4

Phryné

Dicéph.

-page, n'est-ce pas, Dicéphile, en é-tant devant vous
(brusquement)

C'est tout

8

Phyque
 Et le pro - cès s'enga - ge; Que l'héris prononce entre
 Disciph.
 comme, en ef - fet.

12/120

Phyque *cresc.*
 nous! In - ter - ro - ges l'accu - sé, c'est l'u - sa - ge.
 Disciph.
 (à part) *cresc.*
 n'ou - bli - ons

fierement

Chryné

Triph.

C'est Chryné qu'on m'ap-pel-le ; je
pas que je suis au cour-roux.



mf

Chryné

Suis à la fleur de mes ans
On fait courir sur moi des pro-

4

Phyrie

Diaph.

dim. e riten.

- pos méditants; Qu'im - por - te - je suis bel - le. Et les remords sont déplai -

(suivrez)

a Tempo

Phyrie

Diaph.

- sants. Pour sui - vez l'interroga - toi

Son crime est af - freux et no - to - re.

a 2°

Phyphé
- re !

Discip.
Pro - non - ces
le réqui - si - toi
mais je crains les regards fuyons !



Phyphé
- re !

Discip.
Je crains les regards
Parlez!
Parlez!

fii - nons.

Phyngé

(S'Il s'arrose sur Diaphis au reculé et trouble)

Je vous répons ! — Vous vous tai - vez !

11
+23

Phyngé

(Dim. ten. Dejazé)

souffrez que je com - plète, tout en vous écou -

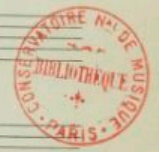
3

Phryné

(choppente et saillente) 4

-tant, ma première toi-let-te. Vo-tre pré-

6



Phryné

senza rigore

-tence auprès de moi Me cause tant d'é-moi Que j'en perds à demi la

9

Flûte

p *espress.*

tê - - - - - te ! Que j'en perds à demi la

espress.

p *pp* *pp* *#* *pp*

Flûte

forte e leggiero *al^o*

tê - - - - - te !

tenuto, espressivo

Phyné *(avec timidité)*

Je voudrais bien avoir... Seigneur, excusez... mon miroir



Phyné *(Dirigez dans les doigts et table sur tabl.)*

Là, sur la ta-ble!... Bien...

Phygné

(elle regarde et s'entourne la tête)

Et mon collier, de grâce

piu cresc.

Phygné

mf

Phryné

mes ba-gues un ruban

dim.



Phryné

(au moment où Diabli s'approche elle l'arrête d'un geste)

Diabli.

(hasardé à peine) cresc.

Il faut que je l'embrasse ! C'est abu-

12
126

Phyne

-ter peut-etre! At-ta-chez au bras droit Cet anneau d'or...

Discip.

Phyne

(A Discipule qui a vu l'anneau sur sa main)

qu'avez-vous?

Discip.

(dit lui) je re-

Phyne

Dicaph. *(Il l'a vu tomber l'anneau)*

-gar-de

cresc.

Bon! Le voilà par terre! Eh! Sei-

83

pour stringendo

cresc.



Phyne

Dicaph.

g

dim.

= più mosso = (144 = ♩)

gneur, prenez gar-de.

Vous êtes mala — droit

= più mosso =

mf

dim.

127

Maryne

Diaphe

(Elles ont seulement la tache au bras)

(à part)

Qui est-ce donc ? J'y vois double ! Je ne sais où j'en suis !

Maryne

Diaphe

tait,

il le trouble, Aphro-dite, poursuis ! Com-

J'y vois dou-ble ! je ne sais où j'en suis. Ah ! que dira l'his-

cresc.

12
128

84

Phygn.
- plé-te ma vic-toi-re ; Ma grâce est à - ce prix. Com-

Triph.
- toi - re, Si Di-cé-philé est pris ? Ah! que dira l'his-



Ph. *dim.*
- Mé - te ma victoi - re, Ma grâce est à ce prix!

T. *dim.*
- toi - re Si Di-cé-philé est pris ?

Phryné

Dicéph.

(Reprend la song. précéd.) *ad lib.*

Phryné; ces -

Phryné

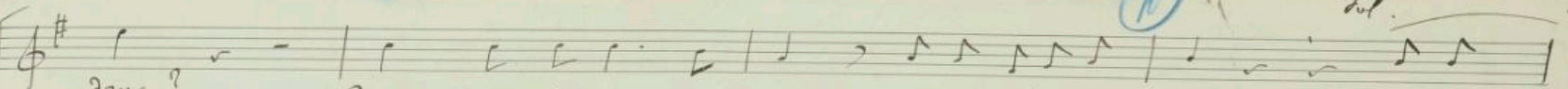
Dicéph.

ad lib.
(aussi préc.)

Vous vous en plaignez

-tez ce badinage; Vous me faites jouer un fâ-cheux person-nage

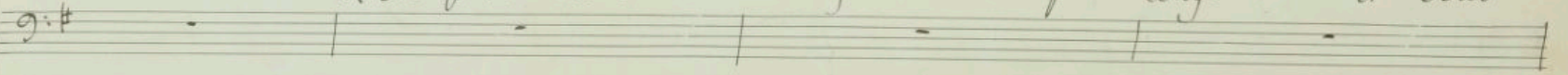
Phygné



donc ?

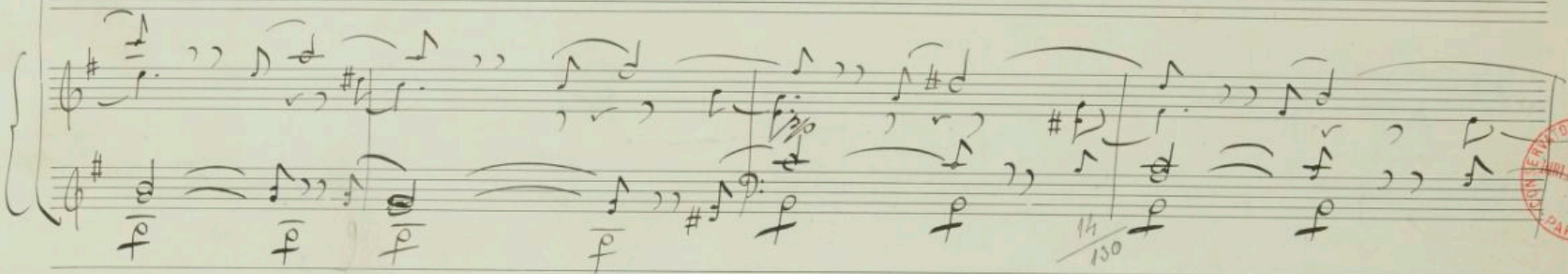
Rien qu'un service en - cor ; ce ne sera pas long. Et vous

Dicéph

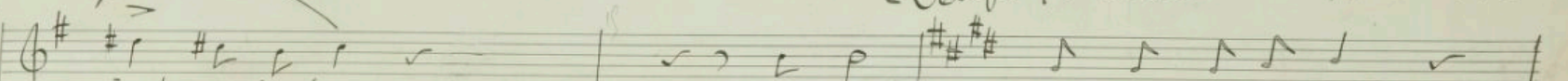


Dul.

11
85



Phygné



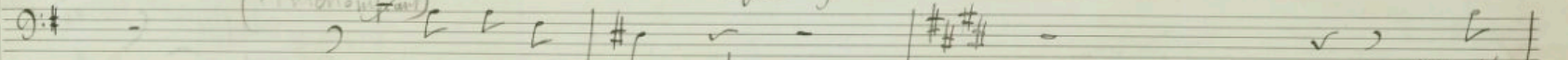
possit

êtes si bon....

(Pintor)

Que j'o - - - se vous demander

Dic.



Non pas vrai - ment !

Mais

= Tempo 1: All^o non Troppo = (120 =)




Phyné
 quelques fleurs une ro - - se
 (Je tair un regard autour de lui) 5

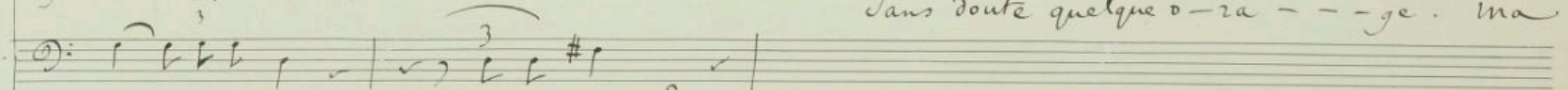
Dicéph. *quoi* *Il n'en est pas i-*

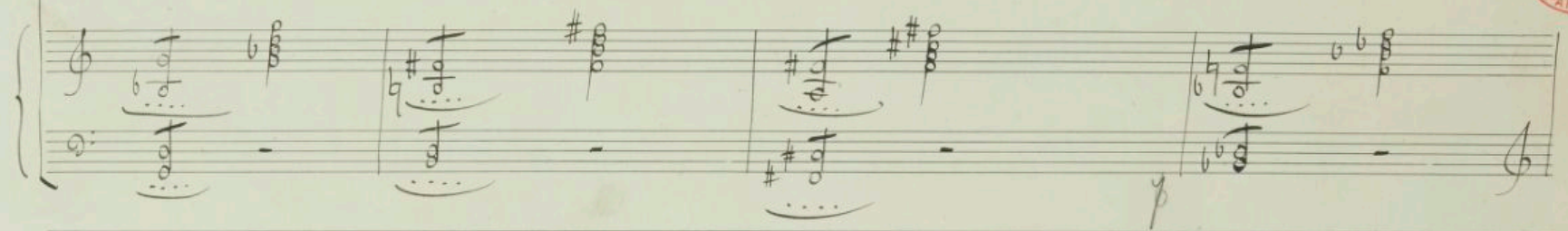
Phyné
 Derrière ce ri - - - deau ...
 (Il s'approche à nouveau. Tout: un plus un plus dans l'obscurité)

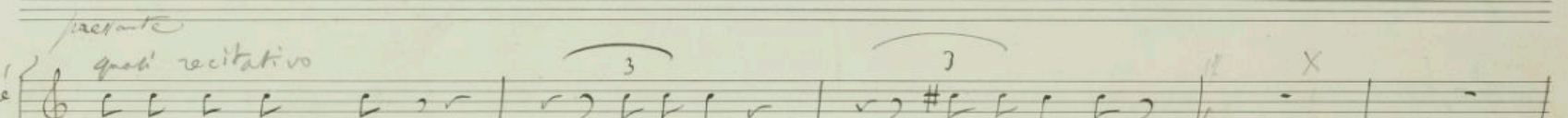
Dicéph. *- ci* *Le ciel s'est obscur -*

12 / 181

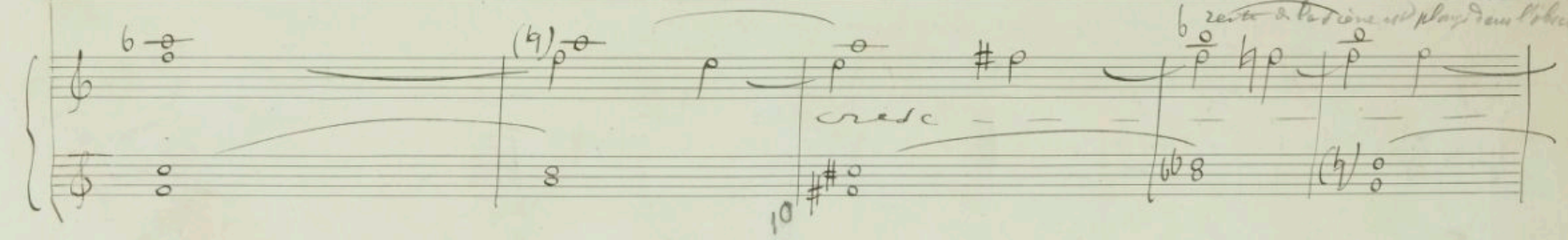
Phyné  sans doute quelque o-ra - - - ge. ma

Disciph.  -ci tout à coup ... qu'est-ce donc ?

Phyné *recitativo*  rose s'il vous plaît allez donc du coura-ge

(au moment où Disciphile approche, le violon s'écartera et donnera lui-même, de toutes ses aptitudes, l'apparence d'un instrument de traits à l'organe. Il est tout à fait, le reste de la scène, un play d'un l'obscure.)



x on peut entendre la gravure de ce jeu à l'échelle de la 4 même sur précédent le 7/8

Contraltos

Chœur
Chœur de
Violons

1^{er} Chœur

pp

pp

c'est Phry - ne !

c'est Phry - ne !

(d.=d) (60=d.)

pp

una corda

res.

Chœur

quand et-le passe Il semble que dans l'es - pace le bon - heur s'éveil - - le et

quand et-le passe Il sem - ble que dans l'es - pa - ce le bonheur s'éveil - - - le et

Vice-chœur

(Avec) grands Dieux! grands Dieux! quelle merveille!

21
87

Chœur

rit; Que de grâ - - ce et de jennes - - se
Que de grâ - - ce et



Chœur

de jennes - - se N'est-ce pas une dé-es-se qui s'é -
de jennes - - se N'est-ce pas une dé-es-se qui s'é -
tempo pp morando morando

Choeur

- veille et nous sou - rit ?

- veille et nous sou - rit ?

cresc.

ritenuto

12

Plus lent = (10/4 = ♩)
(avec le plus grand tremble)

Dicéphale

molto espressivo

Auel - le mer veil - - le

Il semble qu'une autre

cresc.

Triph.

F' t t l l l | l l l l l l l l | *m*
 âme en mon âme s'é - veil - le ; sans de charmes ja - ~~na - na na na~~

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The bass line has a '6' below it. The right hand has a 'f' dynamic marking.



Triph.

- mais n'ont ébloui mes yeux ! *cresc.* O dé - es - se ! O dé - es - se !

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The bass line has a '9' below it. The right hand has a 'f' dynamic marking.

Dim. cresc. f

Dic. *Toute grâce et jeunesse ! Qui t'amène au milieu de nous ? — Je t'a-*

Dim.

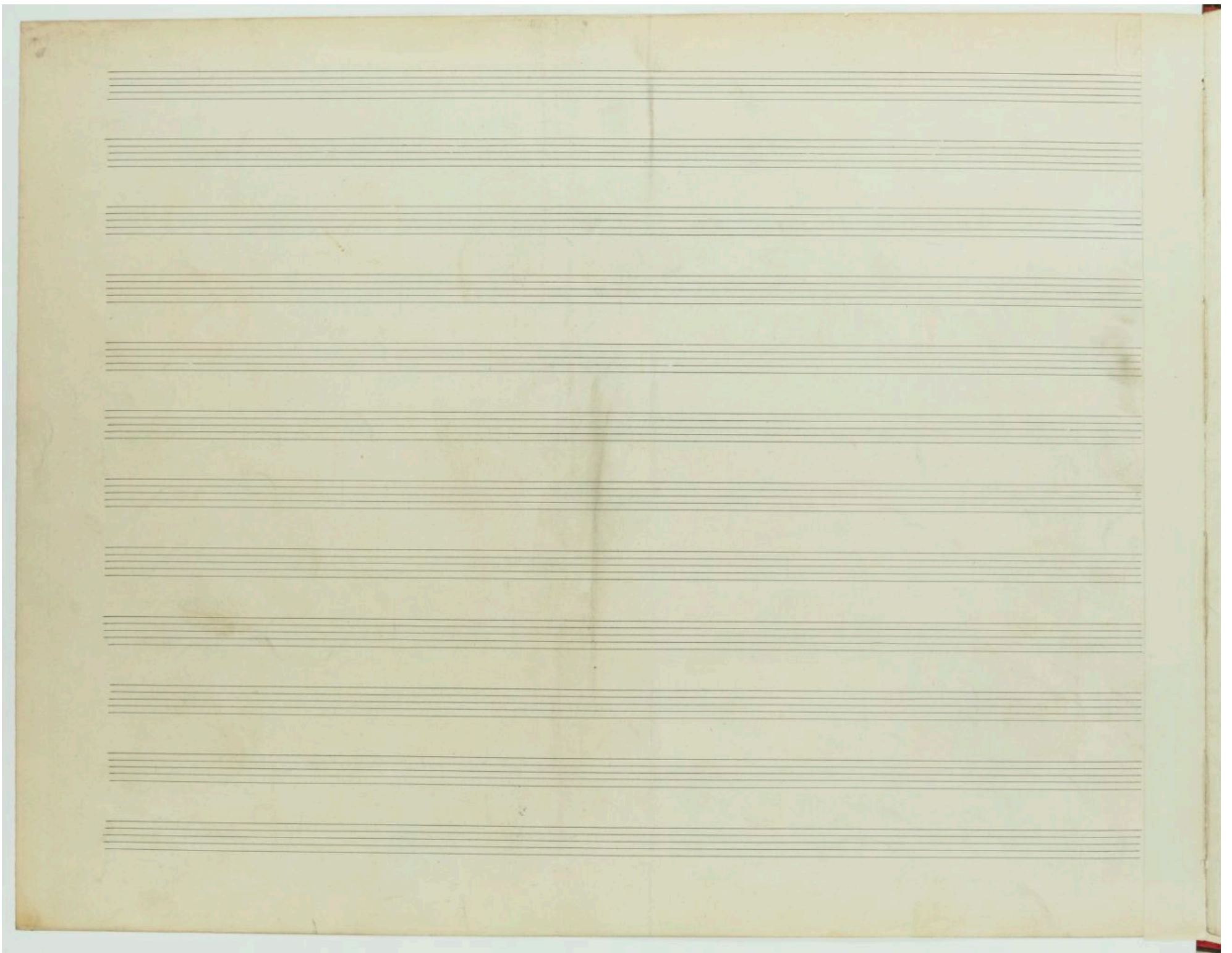
Dic. *-Dore ô de-esse, et tombe à tes ge-noux ! —*

25
89

Handwritten musical score for piano, first system. The score is written on a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of several measures with various notes, rests, and dynamic markings. The first measure is marked *cresc.* and the second measure is marked *f*. The third measure is marked *pp* and the fourth measure is marked *no.*. The system ends with a double bar line.

Handwritten musical score for piano, second system. The score is written on a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of several measures with various notes, rests, and dynamic markings. The system ends with a double bar line and the number 136 written below it.



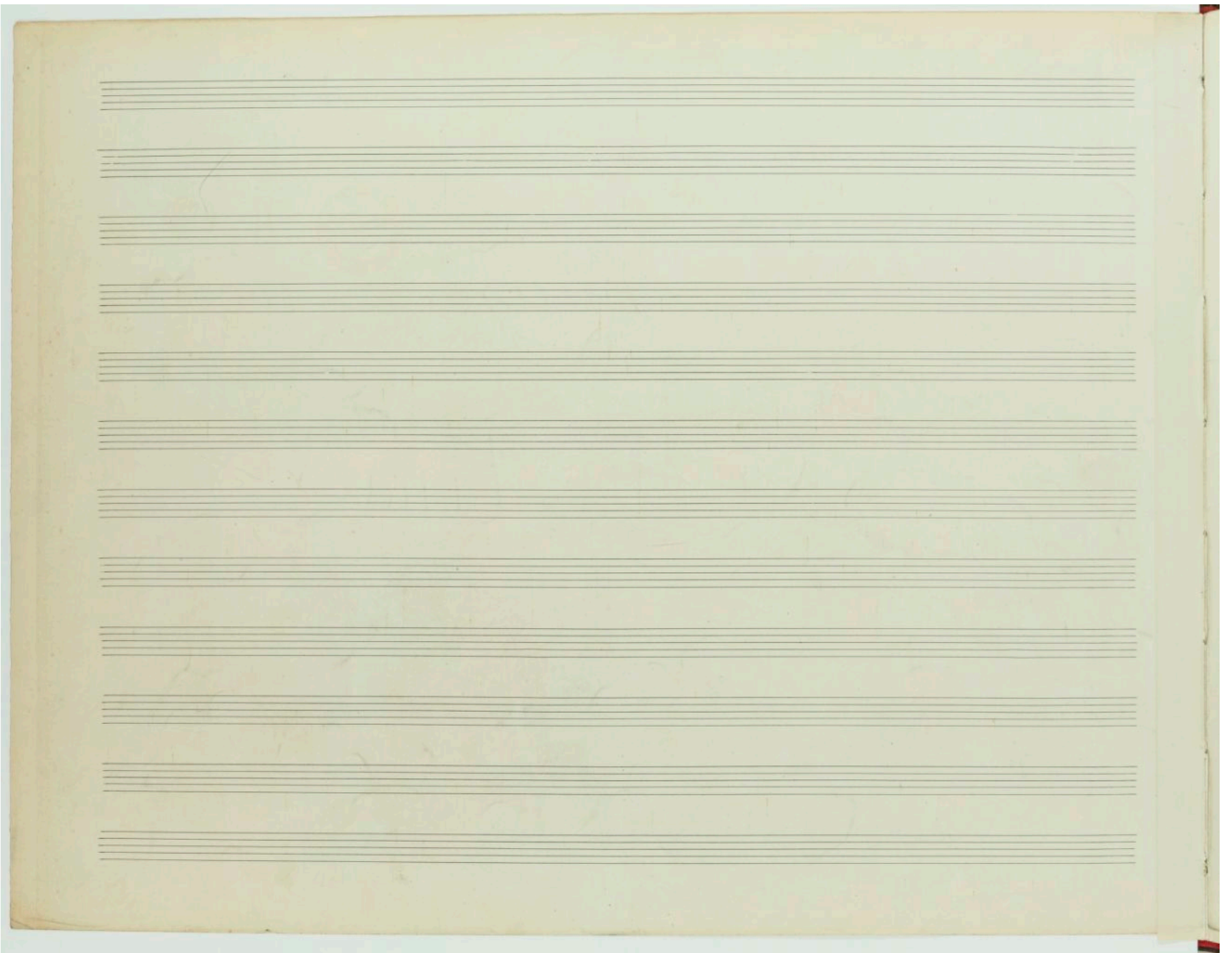


Phryné.



2^{me} Acte

no 10 Final



No 10 *Allegro*
Missa

Allegro maestoso

Final

91

Soprano
Contralto

CHOEUR Tenors

Basses

f *un.*
Salut et gloire à Dicé-
phile, Digne
Salut et gloire à Dicé-
phile Digne
Salut et gloire à Dicé-
phile Digne



f

9
137

Chœur

fils de nos grands aïeux! si la vertu règne en la ville, C'est qu'elle

fils de nos grands aïeux! si la vertu règne en la vil-le! C'est qu'elle

fils de nos grands aïeux! si la vertu règne en la vil-le! C'est qu'elle

Chœur

est à ses lois do-ci-le. Chan-tons le sage ai-mé des Dieux!

est à ses lois do-ci-le. Chan-tons le sage ai-mé de, Dieux!

est à ses lois do-ci-le. Chan-tons le sage ai-mé des Dieux!

Molto all.

Phryné u

Di-ci- phile Di-ci- phile Digne fils de nos a- ieux,

avec Phryné

Mias

avec Phryné

Chœur

Di-ci-
Di-ci-
Di-ci-



Ph. *qu'on le dite par la*

L. *avec Ph.*

N. *avec Ph.*

Ch. *phile, di-co phile, digne fils de nos ai-mes,*

14
139

M.
ville, Est un pays aimé des Dieux !

S.
N.

Ch.
Qu'on le di-je par la vil-le, Est un
qu'on le di-je par la vil-le, Est un
qu'on le di-je par la vil-le, Est un

Handwritten musical score for piano accompaniment, showing the right and left hand parts.

M.

Musical staff for the first vocal part (M.). It begins with a treble clef and a key signature of two flats. The staff contains several measures of music, including a long note with a fermata and a melodic line starting with a forte dynamic.

V.

Musical staff for the second vocal part (V.). It begins with a treble clef and a key signature of two flats. The staff contains several measures of music, including a melodic line with a forte dynamic.

H.

Musical staff for the third vocal part (H.). It begins with a bass clef and a key signature of two flats. The staff contains several measures of music, including a melodic line with a piano dynamic.

Qu'on le di-se par la ville, di-ce-phi-le, dice-phi

avec l'ampite

ah!

phi-le

Ch.

Musical staff for the first choral part (Ch. 1). It begins with a treble clef and a key signature of two flats. The staff contains several measures of music, including a melodic line with a mezzo-forte dynamic.

sage aimé des dieux.

Musical staff for the second choral part (Ch. 2). It begins with a treble clef and a key signature of two flats. The staff contains several measures of music, including a melodic line with a mezzo-forte dynamic.

sage aimé des dieux.

Musical staff for the third choral part (Ch. 3). It begins with a bass clef and a key signature of two flats. The staff contains several measures of music, including a melodic line with a mezzo-forte dynamic.

sage aimé des dieux.

Di-ce-phi

Di-ce-phi

Di-ce-phi

Di-ce-phi

Di-ce-phi

Di-ce-phi

Piano accompaniment musical staff. It consists of two staves: a treble clef staff and a bass clef staff. The music includes a melodic line in the treble and a bass line in the bass. There are some markings like '9' and '142' at the end of the staff.

9
141

9
142

4

Di - ce' phile et glori - eux !

avec le Chœur ad lib.

la Di - ce' - phile et glori - eux !

avec le Chœur ad lib.

est un sage, et un sage glori - eux !

avec le Chœur ad lib.

le est glo - ri - eux !

Di - ce' - phile, dice' -

le et glo - ri - eux !

Di - ce' - phile, Di - ce'

le et glo - ri - eux !

Di - ce' - phile, Di - ce'

erec - - -



p

Chœur

Handwritten musical score for a choir. The score is written on three staves: soprano, alto, and bass. The lyrics are: "phi - le est glo - ri - euse. glo - ri - euse. glo - ri - euse." The music is in 4/4 time and features a simple harmonic accompaniment with chords and moving lines.

Handwritten musical score for piano accompaniment. It consists of two staves (treble and bass clef). The music is in 4/4 time and features a rhythmic accompaniment with eighth and sixteenth notes. There are dynamic markings such as *f* and *mf*. The piece concludes with a double bar line and a 2/4 time signature.

Handwritten musical score for piano accompaniment. It consists of two staves (treble and bass clef). The music is in 2/4 time and features a rhythmic accompaniment with chords and moving lines. There are dynamic markings such as *f* and *mf*. The piece concludes with a double bar line and a 14/16 time signature.

